Commandments

Bring flowers, fresh flowers, to the sick room—
Don't wait and bring to the bier,
But give to the poor, to cherish and wear them—
Bring flowers to them while they are here.

They are jewels to the sick and suffering
And to the captive in his cell;
Don't wait to strew on the casket,
But give to them while they are well.

Don't wait till they are gone forever,
To show your love and care,
But bring smiles and sunshine in sorrow,
And tell them while they are here.

Each flower that blooms in the garden
Can bring a sweet message of love
To the sick, to the poor and the lonely—
On each leaf a mystic language it bears.

In every land they talk in flowers,
And they tell in a garland their love and cares;
Each blossom that blooms in their garden bowers
Wafts memories silently in love or in tears.

They cheer the sick and dying
In poverty's shadowing vale—
The blossoms of a tree or bush or flower
Can lift a greater burden of cares;

Can drive away sorrows,
Can bring in the shade, sunshine and smiles;
So bring flowers, fresh flowers, to the sick room,
With smiles and loving words to tell.

Before it is too late, for we must not wait.
For we know not beyond the grave.
So do unto others as you would have them;
Bring flowers, fresh flowers, to the sick.

—Aunt Kate.

A Mother's Plea for Her Only Boy

Oft alone in the still night I ponder,
Where in this world is my only boy?
But no matter where his feet may wander,
He still to me is my pride and joy.

And though alone I may have to toil,
And wish that my son would return to me,
Yet I know my son will do naught to soil
His own good name or the family tree.

Tho' the world be cruel and scornful
And many trials beset my way,
Yet the thought of my boy makes me mournful,
And God guide his footsteps, I pray.

Perhaps you may have a wandering boy,
And your mother at home sighs for you—
Oh, give her no cause to shed bitter tears
Because of anything you may do.

Remember your mother, oh, wandering one,
Who has toiled and suffered for you;
And she may be proud of her absent son,
And to her memory be loyal and true.

And if you can throw sunshine in the path
And gladden a poor old woman's heart,
Your own life will brighten—your cheery laugh
Will give all you meet a fresh start.

So buy my little poem and I will say this,
As my way through the world I go,
The little you give me you never will miss,
But it will brighten my path of woe.

And God will bless you, every one,
For each act of kindness you do,
And when your course on earth is run,
A crown will be waiting for you.

—From a Mother to Her Boy.

OLIVER MOROSCO PRESENTS
THE GREATEST COMEDY HIT OF THE DECADE

Peg O' My Heart

BY J. HARTLEY MANNERS

THE PERPETUAL SUCCESS OF THE CORT THEATRE NEW YORK CITY, IN WHICH LAURETTE TAYLOR BROKE THE RECORD OF EVERY WOMAN STAR THE WORLD HAS KNOWN.

THE secret of the truly remarkable success of Oliver Morosco's production of J. Hartley Manners' delightful comedy of youth, "Peg O' My Heart," at the Cort Theatre, New York, where it has established a new record for long runs, will be found in one of the many witty and brilliant remarks of Peg, "Laughter is not dead in you as it is in everyone else in this house."

It is laughter that has made this play the undoubted triumph of the decade; it is sweetness and cleanness that has enhanced its wonderful popularity.

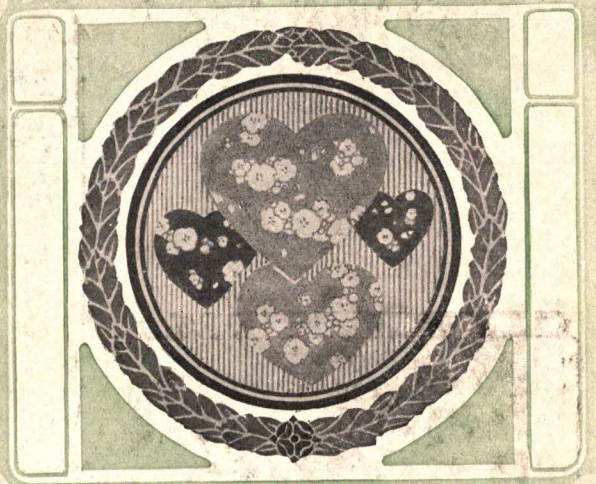
"**Peg O' My Heart**" is indeed a comedy of charm. The story deals with Peg, the daughter of an improvident but lovable Irishman and an aristocratic Englishwoman on whom her relatives turned their backs when she set out for America with the husband of her choice. By the will of one of Peg's uncles, who repented on his death bed his unkindness toward his sister, the little Irish-American maiden is brought to England to be properly reared at the expense of his estates. Peg is received into the family of an aunt, not from love, but for the sake of the money, that her care and instruction brings. Her treatment is hardly that of a favored relative, but she finds little to make her life pleasant except the friendship of one Jerry, a friend of the family, her experience setting forth vividly the contrast between her rather uncouth manners and the stilted and unconventional ways of this English household.

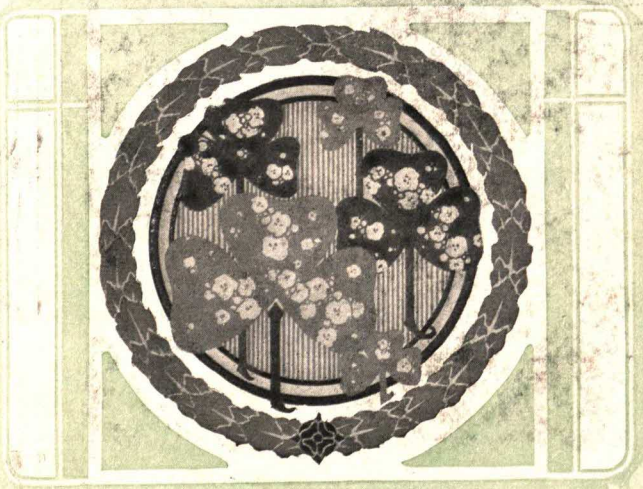
The play is in three acts, the entire action taking place in the living room of Regal Villa, in Scarboro, England.

ACT I PEG-"YE KNOW I'M SO HUNGRY MY SOUL IS HANGING BY A THREAD"

ACT II PEG —
"GET SOME WATER AND SMELLING SALTS. YOU DONT KNOW HOW TO RAISE A GIRL. MY FATHER KNOWS MORE ABOUT MOTHERHOOD THAN YOU DO"

ACT II ALARIC-"COME OUT! COME OUT! WHEREVER YOU ARE!"





ACT III PEG-"THIS IS THE WAY I LEFT MY FATHER, AND THIS IS THE WAY I'M GOING BACK TO HIM."

HOW THE NEW YORK CRITICS ENDORSED MR. MOROSCO'S PRODUCTION OF

PEG O' MY HEART

TIMES—Fascinating; adorable; charms."
—ADOLPH KLAUBER.

AMERICAN—Very charming; very clever."
—ALAN DALE.

WORLD—"A crisp, brittle, wittily written comedy."
—LOUIS DE FOE.

SUN—"Irresistably alluring."—LAWRENCE REAMER.

HERALD—"Triumph complete."

TRIBUNE—"A charm about everything."

EVENING JOURNAL—"A clear-cut comedy that carries an interesting story interestingly told."

JOURNAL OF COMMERCE—"Kept the audience literally roaring with laughter."

COMMERCIAL—"Captures all."

EVENING TELEGRAM—"As dewy sweet as an April morning in Killarney."

EVENING GLOBE—"A genuine and well deserved triumph."—LOUIS SHERWIN.

EVENING MAIL—"A wholesome play written to delight you."—BURNS MANTLE.

EVENING SUN—"Is one of those Irish plays which even a Scotchman would enjoy"
—ACTON DAVIES.

EVENING WORLD—"A laughing—and therefore a popular—success."—CHARLES DARNTON.

PEG O' MY HEART

IF A NEW RESOLUTION YE'D START MAKE UP YOUR MOIND TO SEE "PEG O' MY HEART"

Whist! All me laddy-bucks. Say, have you seen "Peg O' My Heart"? She the sweetest colleen! No truer mate could there be for a bye; sure an' you're lost when ye look in her eye.

Hair like the gold of a mid-summer sun; heart of an angel—and shure she is wan. If a new resolution ye'd start, make up your moind to see "Peg O' My Heart."

"Peg O' My Heart" is a bit of a miss, cheeks like an apple and mouth made to kiss. Goes o'er to England across the gray sea, where they inform her a lady she'll be.

Then the poor darlint gets sneers from a dude, hears the great ladies describe her as "crude; everyone picks on the poor colleen, so back to her daddy she says she will go.

But a foin lad with a laugh an a smile looks her in the eyes an' she stays for a while. He calls her Peg with a voice that is merry—bit of a divvil he is, too, is Jerry.

Och, then, begorra, the trouble comes croppin. Peg and her Jerry one night go a-hoppin' off to a dance for to shake foot and leg. Dyin' for fun is our darlint young Peg.

Neither return till the break o' the day, then, wurra, wurra, the divvil's to pay. But, as we knew right away from the start, everything ends well for "Peg O' My Heart."—HANK.

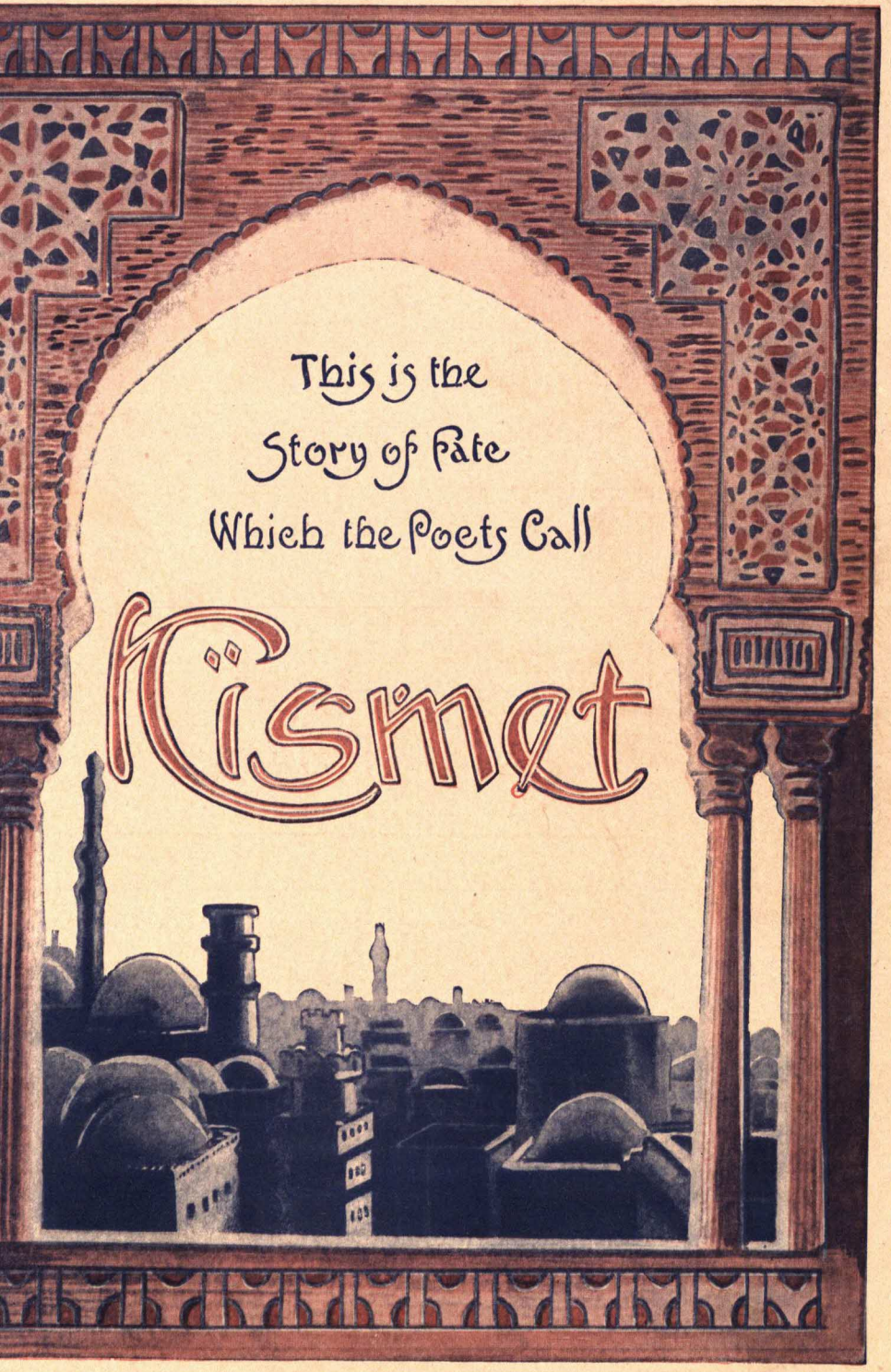
Byers Opera House

Ft. Worth

Friday and Saturday, March 27 and 28

Matinee Saturday

DESIGNED AND PRINTED BY
DANA T. BENNETT CO., NEW YORK

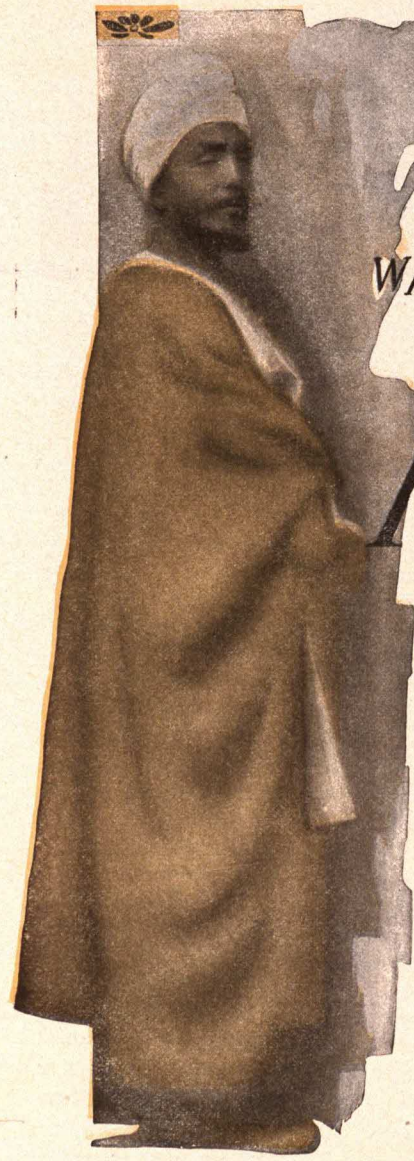

This is the
Story of Fate
Which the Poets Call
Kismet

Byers Opera House

Fort Worth, Texas

Wednesday and Thursday

March 25 and 26



Photograph by
ARNOLD GENTHE, N. Y.

A Part of that
Which has been Written
of

Kismet

By Edward Knoblauch

Presented by
Klaw & Erlanger
and
Produced and Managed
by
Harrison Grey Fiske

The Play, the Author and the Production

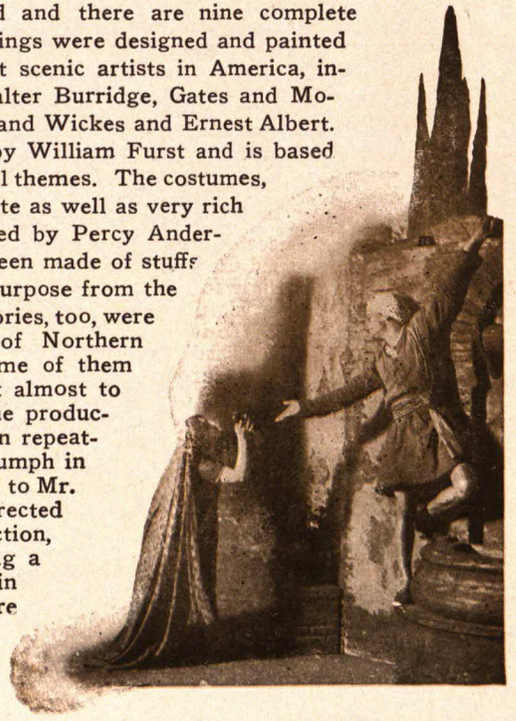
KLAW & ERLANGER and HARRISON GREY FISKE'S production of Edward Knoblauch's Oriental drama "Kismet," with Otis Skinner in the role of Hajj the Beggar, will unquestionably prove to be the most widely discussed event of the present dramatic season in this city. The wide appreciation of "Kismet," and its simultaneous popularity in practically every country in which the theatre is established, is one of the most remarkable features in the brief history of this very remarkable play.

Mr. Knoblauch, the author, who is an American by birth and a graduate of Harvard, became favorably known to the public as a dramatist through his earlier plays, "The Shulamite," "The Cottage in the Air" and "The Faun," and his later drama, "Milestones," which he wrote in collaboration with Arnold Bennett. When the idea came to him to write an Oriental play, after the manner of the tales of "The Arabian Nights," though in no sense a dramatization of any one of them, he went to Tunis and there spent six months gathering material and studying the Oriental at first hand. When the play was completed it was submitted to Oscar Asche, the English actor-manager, who produced it at the Garrick Theatre, London, in April, 1911. So great was the success of the drama that it was played continuously at the Garrick for a year. Meanwhile the American rights were secured by Harrison Grey Fiske, who in company with Klaw & Erlanger, produced the play, on a magnificent scale, first in Washington and then at the Knickerbocker Theatre, New York; beginning on Christmas Day, 1911, what proved to be an enormously successful run of five months. Since that time "Kismet" has been produced in France, Germany, Italy and Australia.

The tale unfolded in Mr. Knoblauch's play has the true flavor of "The Arabian Nights," is as rich and diversified in color as the Magic Carpet itself, and presents in rapid succession a series of incidents that cover the whole range of human emotion. Yet the time of the action is but one day—a day in ancient, romantic Baghdad; a day in the life of Hajj the Beggar, who asked for alms in the name of Allah, at the door of the Mosque of the Carpenters. Between sunrise and sunset of that day Hajj rose from poverty to affluence; became, for the time, the cup companion of a Wazir; was beloved by the favorite beauty of the Wazir's harem; was chosen to assassinate the Caliph; discovered and killed his two enemies; was the giver of great gifts, the one most envied and the one most hated in all Baghdad, and in the end, when his day was done, found himself seated again on his favorite stone at the door of the Mosque of the Carpenters, asking for alms in the name of Allah.

The role of Hajj is one that is well calculated to bring into view every phase of Mr. Skinner's admirable art, since there is scarcely an emotion that is not touched upon by the character during the course of the play, and the personality of the Beggar affords a wonderful opportunity for unique characterization. Hajj is a figure new to the drama, and Mr. Skinner's personification has brought to the actor new and abundant laurels.

In presenting this story on the stage, with the ever-changing background of a variety of phases of Oriental life, a company of seventy players is required and there are nine complete changes of scene. The settings were designed and painted by a group of the foremost scenic artists in America, including Homer Emens, Walter Burridge, Gates and Morange, Frank Platzer, Unitt and Wickes and Ernest Albert. The music was composed by William Furst and is based upon ancient Arabian musical themes. The costumes, which are, of course, accurate as well as very rich and elaborate, were designed by Percy Anderson, of London, and have been made of stuffs brought especially for the purpose from the Orient. Many of the accessories, too, were obtained in the bazaars of Northern Africa and Arabia, and some of them are antiques that date back almost to the period of the play. The production in its entirety has been repeatedly described as a final triumph in stage art, and it has brought to Mr. Fiske, who personally directed every detail of the production, the distinction of presenting a dramatic performance that in acting and scenic investiture is almost without a flaw.



An Appreciation

Joseph Gollomb in "The Call" New York

O GLORY without end and blessings incalculable upon the heads of those who have brought forth "Kismet," at the Knickerbocker Theatre, for the great joy they have given me to-night! For they disarmed me by stealth of my puny critic's rule and scales and stripped me piece by piece of my futile tin armor of reserve, and then—may their coffers swell to bursting, and I, a good Socialist, pray it!—and then they so filled me with the wonder wine of their "Kismet" that I became gloriously, shamelessly, exultingly drunk! Drunk with its gorgeous color, gold, riot and crusted splendor of its Oriental settings! Drunk with playing that richer than life as wine is richer than water! Drunk with rhetoric that glowed with the pure gold of poetry and with imagination that had the fire of the sun, the magic and glamour of the moonlight and the fertility of Mother Earth herself! With a crammed theatre full of others, I became as drunk with imagination and joy as a Mussulman at a vision of Paradise! And I glory in my shame—if shame it be—and I will send this publishing of my shame before the cold light of morning and reason lay their clammy hands of reserve upon me!

For consider what I have seen. Seated in a Broadway theatre I have seen silver and golden domes of mosques and minarets gleaming in sunlight, sunset and moonlight. I have seen bazaars swarming with life, dizzying with color and deafening with sounds; palaces and harems straight from the Araby of Imagination and dungeons such as childhood bending over the "Arabian Nights" never pictured. Beggars in rags clamored and fought, princes in samite lorded regally over cringing subjects, wizards performed their magic, houris disported themselves in palatial baths, jugglers showed off their skill, lutes and dulcimers played, lovers sang their passion, soldiers clashed their scimiters, mobs hurled imprecations—till the intoxicated senses simply rioted and reveled.

Came then Edward Knoblauch, the playwright—his name should have been Haroun-al-Raschid—and performed a miracle. By means of some little marks which he had written from the well of his fancy on dry paper, he so filled our imagination and our pulses that all the clamor on the senses outside thinned down to an iridescent film in the consciousness, while our hearts tightened and swelled as Knoblauch played on them. Ten gorgeous scenes, each as full of the strong meat of drama as the Hybla combs were full of honey! There was care-free beggary raised in a trice to dazzling wealth with imminent death as the price. There was hatred so bitter, and there was love so tender and deep that each faced death eagerly for its sake.

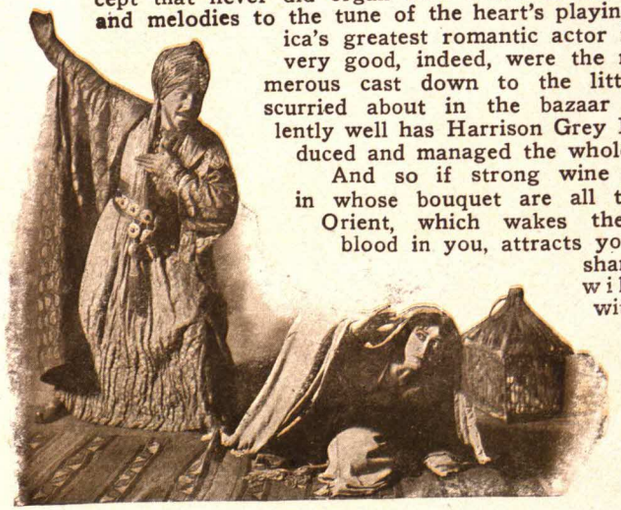
A Street before The Mosque of The Carpenters

There was exulting triumph suddenly strangled to death by the seemingly vanquished enemy. There was lust at the moment of satiation quenched in blood and drowned in perfumed baths.

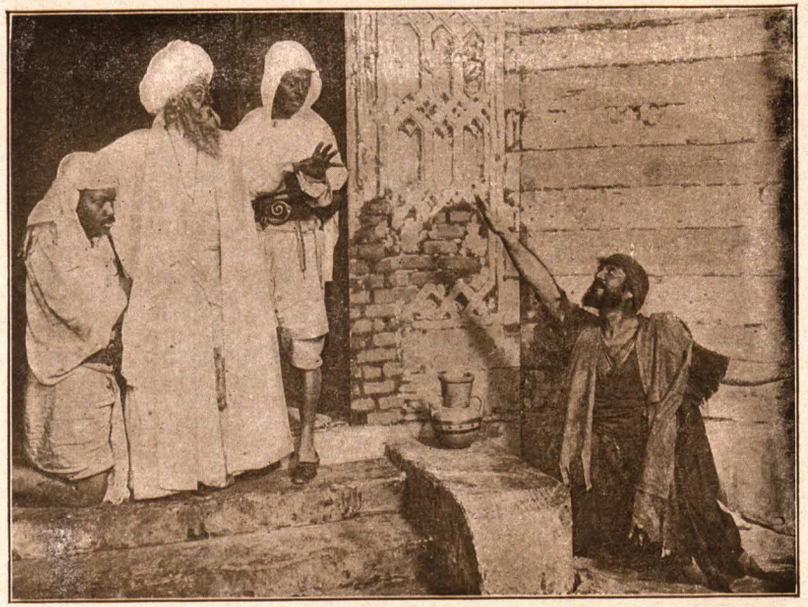
And the whole was woven most wonderfully into one perfect, flawless tale, as perfect as a priceless Oriental praying rug. The story hurried breathlessly, yet how smoothly, from climax to climax, enough of them to fill a library of plays, with a prodigality of tremendous emotional scenes that was astounding. Each scene was an act, each act a play in itself if wealth of dramatic material is a measure. And yet the whole action was packed into the space of a single day, and the character at the center only a lusty beggar, Hajj. The play began with his snore at dawn and ended with his snore at dark.

Rich as his fancy and his invention is Knoblauch's diction. It has fire and glow and music in it. It has the same opulent, intoxicating quality that flowed in the lines of the Elizabethan dramatists from Marlowe to Shakespeare. It is literature itself.

And then to crown the glory of setting and play came Otis Skinner in the title role of Hajj, the beggar. As Hajj he had to beg, cajole, fight, cringe, curse, plead for his life, exult, weep, pray to man, women and prophet; to make passionate love while death lurked in the waver of the silken hangings, to use guile and wile, to bully and to murder, to jest and to lie, to grovel and to triumph. And he did it all. And his triumph was as clean and as decisive as the crack of a whip. His gesture and his carriage, whether in rags or in silks, was the incarnation of romance and the whole gamut of passions themselves. His face gleamed so with every emotion that it could have told the whole story without the aid of words or voice. But, praises be, his voice was there, a rich note like an organ's, except that never did organ reed sound so many different cadences and melodies to the tune of the heart's playing as his did. America's greatest romantic actor is Otis Skinner, and very good, indeed, were the rest of the very numerous cast down to the little negro boys who scurried about in the bazaar scene. Most excellently well has Harrison Grey Fiske done, who produced and managed the whole production.



And so if strong wine of the imagination, in whose bouquet are all the perfumes of the Orient, which wakes the music of singing blood in you, attracts you, and if you are as shameless as I and as willing to get drunk with the same rich draught, go and pay your good money and see "Kismet." And then you will sing with me, "Glory be, I have witnessed and rejoiced."



Some Words of the New York Critics

THE streets of Bagdad were probably never so brilliant as they are here pictured, nor the most beautiful of Oriental interiors ever seen under the perfect conditions of lighting and atmospheric influence given to them by modern stage effects. So in "Kismet" we have the glories of the Orient plus the fancy of the story-teller and plus the advantage of recent invention all combined and all only a step from the clatter of Broadway, open to the inspection of any citizen who can command the price of admission. * * *

James Metcalfe in Life

Even a cursory description of the beauties of "Kismet" would take more space than can be here afforded. Suffice it to say that it is a novel and brilliant spectacle of Oriental life and splendor, that it has an interesting story told in unusual and impressive language and that it is excellently acted by a well chosen cast of speaking artists and a large number of picturesque supernumeraries.

"Kismet" is both educational and enjoyable. No theatrical production of our times carries us so far away from our own environment.

Quite apart from the great hit which Edward Knoblauch's "Kismet" scored at the Knickerbocker—and it was a success which in either the spectacular or melodramatic line equals and in many points excels any production of its class which has been made this season—last night's production was notable from an entirely different point of view. Mr. Otis Skinner came into his own last night when in Hajj, the beggar, he found a romantic and poetic role which will bring him the whole theatregoing world to his feet. So splendid a role as Hajj falls to an actor only once or twice in a career. Mr. Skinner can play it for years and years to come, for in its own peculiar and Oriental way it is as fine an acting role as Cyrano, and Mr. Skinner plays it to perfection.

Acton Davies in The Evening Sun

Never in his long career has he won a metropolitan audience as completely as he did last night. Surrounded as he was by the best company which has ever supported him and the central figure in one of the most superb, lavish and artistic productions which has been placed upon a stage, his glorious diction, and the sheer force of his personality and art made him rise above them all serenely. Hajj, as Skinner presents him, is the most picturesque scoundrel that the stage has known in years. To Mr. Harrison Grey Fiske go the honors for the stage management and reproduction of this great London success. * * *

"Kismet," take it for all in all, is as original as it is fascinating. There is a lure to it from which there is no escape. The spell which it laid upon London will be more than repeated on this side of the water, and combined with its exquisite coloring and settings, there is an elemental, brutal but oddly interesting story, which will make it appeal to practically every class of theatregoers.

"Kismet" will be Skinner's mascot. And there is no actor on the stage who has so honestly earned such a bonanza.

A visit to the Knickerbocker Theatre during the engagement of "Kismet" will become a part of the regular curriculum of theatregoing. This play by Edward Knoblauch is the dramatic novelty of the season—a novelty lessened in no degree by the presentation of one or two plays earlier in the season somewhat similar atmospherically. * * *

Rennold Wolf in the Morning Telegraph

The honors were many last evening, and pretty evenly distributed. First of all, Mr. Knoblauch deserves vast credit for his very boldness in attempting the thing, and still

The Bazaar Street of the Tailors

more for the great skill with which he has wrought out his idea. In the second place, Otis Skinner as Hajj, the beggar, gave a performance which few, if any actors, on our stage could equal, and which again stamps him as one of our finest contemporary exponents of the art of acting. And then to Klaw & Erlanger and Harrison Grey Fiske, who gave the piece its beautiful and tasteful adornments, must go unstinted praise. The joint contribution is the worthy production of a worthy play.

Colorful in the extreme, told with a wealth of incident, replete with the unexpected, "Kismet" interests, entertains, amuses and occasionally takes a firm hold, despite a scheme that requires constant shift of scene and more or less disjointed sequence.

The play is at once tragedy, comedy, melodrama and sheer romance. It is best described as an "Arabian Night" tale, with many a touch of weirdness. The picture is ever changing, the action is ever lively, the denouement ever in doubt. Each act is preceded by a prelude, told in song and story and enlivened by dancer and juggler. Then come the kaleidoscopic pictures, recording the startling incidents in one day's life of Hajj, the Bagdad beggar, one of the most picturesque characters ever drawn for the stage. * * *

Mr. Skinner's acting of Hajj was superb. There was a lightness, a touch and go to his work that made the villainous beggar a most fascinating character, and Mr. Skinner won fairly the countless curtain calls that came after his best scenes.

Drama League Bulletin, Chicago

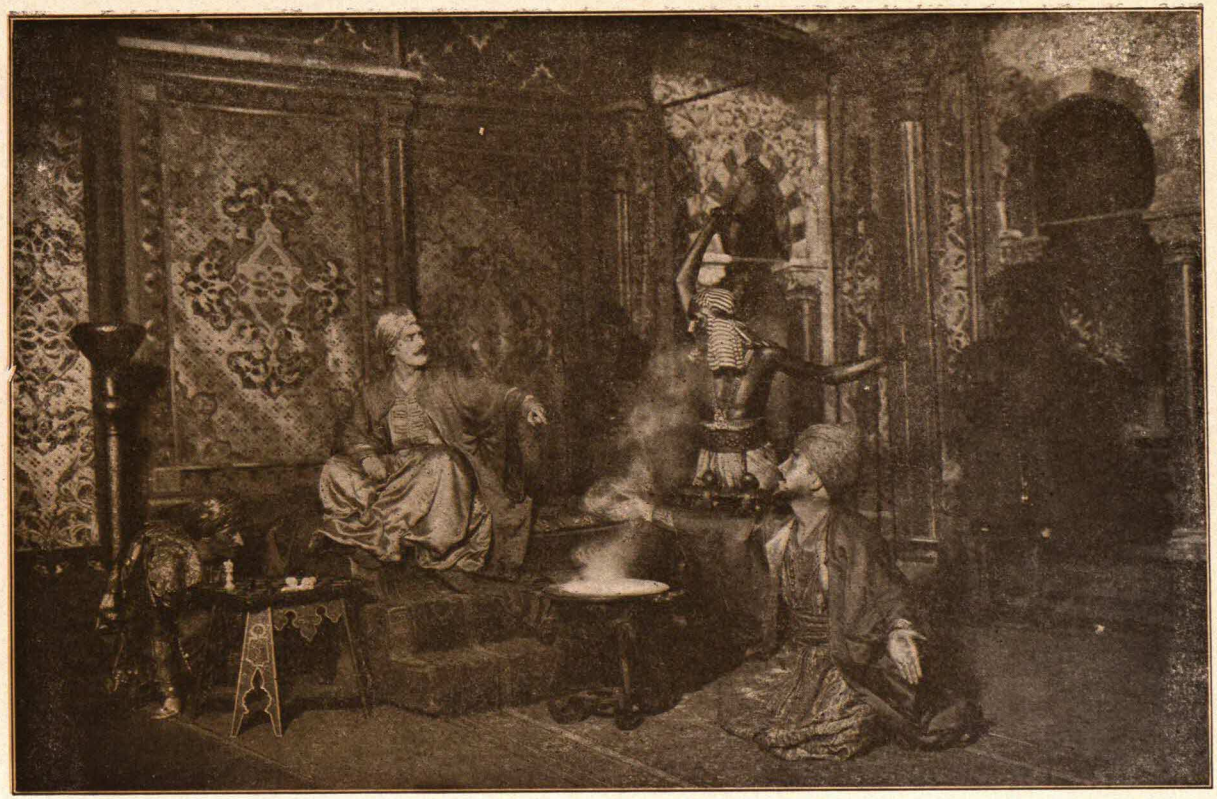
Seldom in the midst of magnificent spectacle is there such real drama. Seldom, while rapid and excited action goes on, is there opportunity for so much fine acting. Never in one play were spectacle, drama and interpretation so successfully commingled. The plot evolves continuously in spite of the regardless spectacle.

As a faithful reproduction of the varied life and gorgeous color of the East, this authentic spectacle has never been surpassed. . . . Mr. Skinner's wonderful assumption and preservation of the character of Hajj makes the time and place of the Arabian Nights constantly present to the audience.

The Christmas night audience at the Knickerbocker Theatre was transported from its holiday mood into a land of eternal festivity as it watched "Kismet" unfold its beauties for three hours last night to the gloating eyes of a workaday world. Edward Knoblauch has caught in this play, made from a story in the Arabian Nights, the spirit of the ancient East, with only its splendor and color, its pageantry and its seething life to surfeit the eye with their beauty.

Lawrence Reamer in The Sun

This idealized picture of existence in the days in which Scheherazade spun her tales is of course draped over a dramatic structure which serves its purpose well enough to set tingling other



A Hall in the Wazir Mansur's Mansion

faculties when the sense of sight has had its fill. * * *

The bazaar was a scene of stirring life and action, but most sensational was the harem with its two nude girls splashing in the pool in which the beggar was soon to wreak his vengeance on the son of his enemy.

The throne room of the Caliph's palace, with the towers and roofs of Bagdad lying below the windows, and the courtyard of the beggar's house, with the domes of the mosque bathed in silvery light beyond the dull brick walls, were other views that delighted the audience among the many that won for "Kismet" last night such a genuine artistic triumph, and the popular success was never for a second in doubt.

Hajj, acted with the consummate skill in reading, in gesture, in the pointing up of romantic scenes of Otis Skinner, was a most lovable, a most fascinating beggar.

It is a part that suits his vigorous, florid style, and gives opportunity for the display of all those graces of manner and diction and pose that he has acquired through a long career of successful characterizations. * * * The entire cast is excellent. Never, in fact, have we seen a spectacle either so well rehearsed or so well played in all its parts. With countless changes of heavy scene it ran with almost perfect smoothness last night.

Burns Mantle in The Mail

"Kismet"—something different, and something quite worth while, for which praise be—not to Allah (the phrase sticks after the performance)—to Mr. Edward Knoblauch, who first conceived it, and then to the several estimable gentlemen who have combined to bring it to our stage. * * * "Kismet" is really very quaint and unusual, and as such it is pretty certain to appeal to that large—that very large—congregation of theatregoers who are tired of being told that there is nothing new under the sun, as if that were really news to them. Scenically it is most impressive. To begin with there is, so to speak, something doing all the time. Before the curtains part dancers and jugglers and flute players appear, and there are the pungent odors of spice and of incense to waft imagination into Oriental channels.

Adolph Klauber in The Times

All of the pictures are really stunning in color, with depth of perspective, and richness of architectural suggestion. There is a wonderfully effective street scene, and a gorgeous view of the Caliph's Palace, with a far-reaching effect of opalescent sky, against which

The Audience Hall of the Caliph's Palace

stand forth the towers and mosques bathed in sunlight Especially beautiful, too, is the picture of the Hammam of Mansur's mansion. And throughout the costumes and appurtenances are abundantly lavish and glittering.

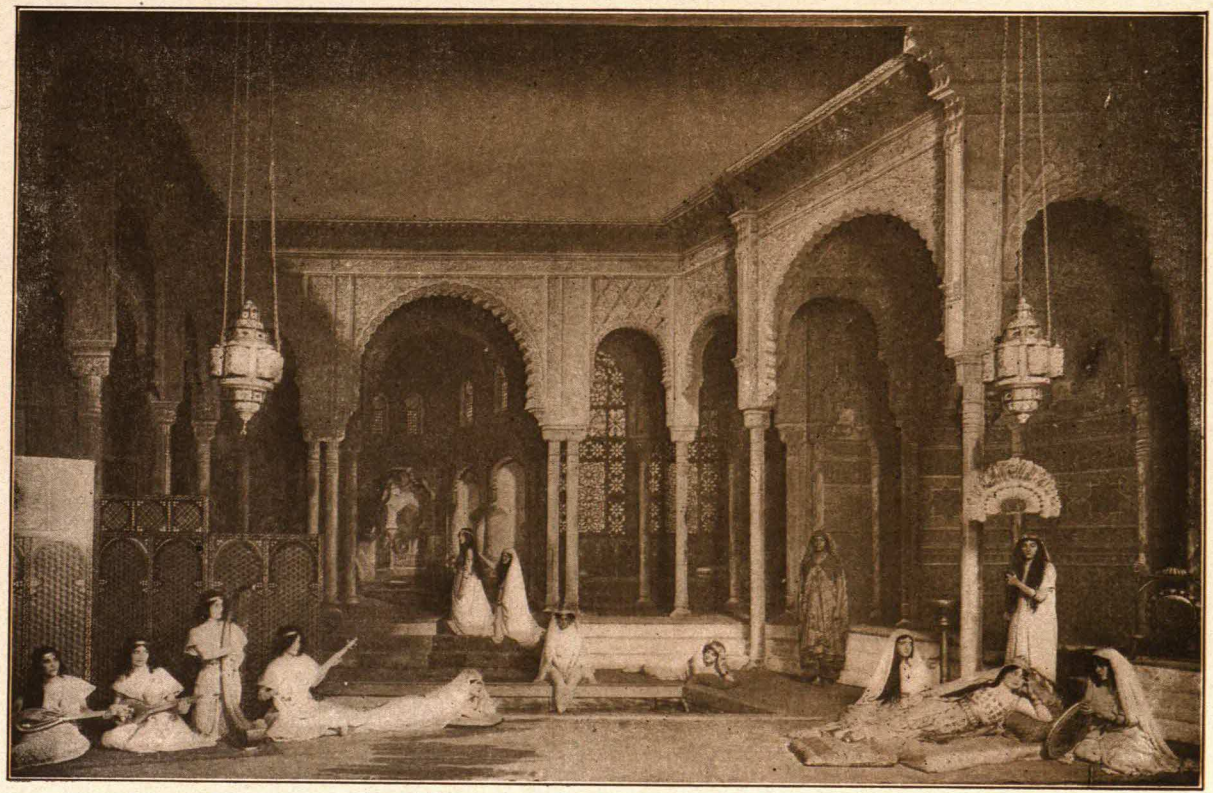
There is only one Magic Carpet in the world—the Magic Carpet of Illusion. It can whirl you back through the centuries until you sit spellbound among barbarous people. It will hold you revelling in barbarous passions and barbarous deeds while you firmly believe the unbelievable and are willing to swear by the incredible.

Louis Sherwin in The Globe

By the power of this magic carpet, Edward Knoblauch has made "Kismet", without reservation, the most extraordinary theatrical entertainment of the year. It contains a story that might have been snatched from among those marvelous tales with which the incomparable Scheherazade prolonged her life. It is one of the few pieces of stage romance that leave one with the feeling of sadness that never again can he have the pleasure of seeing it again for the first time. It contains a picture which the spectator does not merely behold; he seems to be a part of it; he appears to have wandered back hundreds of years into the land of Haroun-al-Raschid. For when the final curtain falls he wakes up with a start to realize that this actually is New York in the twentieth century. During the three preceding hours he has been in Bagdad the magnificent, consorting and sympathizing with as murderous but engaging a rogue as ever slit a gizzard or stole a purse, following him in the wildest of adventures through bazaar and harem and prison. And at the end of it all, an audience of citizens who would probably view with horror a visit to the police court, realizes with a gasp that it has been chuckling with delight while Hajj, the beggar, drowned the Wazir Mansur in the swimming pool of his own harem. It is, as a matter of fact, the most satisfying, thrilling murder scene than ever beheld on a stage. * * * Otis Skinner for the first time has a part that really is worthy of him in the beggar, Hajj. The romance of the rogue is something no other actor can convey with such dash and poetry as Mr. Skinner. His sly vein of poetry, his impudence and the one touch of sentiment are delivered in a rollicking manner that make Hajj the most engaging rascal in the world.

James C. Garrison in The Press

The role of the beggar offers innumerable opportunities to Mr. Skinner. The



The Hammam of Mansur's Mansion

cunning, the wit, the rage, the love and the villainy of the beggar are portrayed with the skill for which Skinner is famous. He gives to the play a light touch and the atmosphere of an "Arabian Nights" story. He chuckles as he murders the Wazir and as he chokes the old robber to death, and the audience chuckles with him. The killing of Mansur is made realistic and yet humorous by the art of the star.

There can be no doubt as to the fate of "Kismet." This play by Edward Knoblauch revealed such eye-opening splendors at the Knickerbocker Theatre last night that it is sure to attract enormous crowds for months to come. "An Arabian Night" is a description that fits it exactly. It may be called a triumph of Oriental color without the slightest fear of exaggeration. * * * Bouquets should be thrown in various directions, for "Kismet," beautifully painted, lavishly costumed, and with music and dancing to give it variety, represents all the allied arts of the theatre. The work of the nine scenic artists who turned their brushes to such fine account stood out in glowing colors that excited endless admiration.

Charles Darnton
in
The Evening World

Of the great popular success of Edward Knoblauch's "Arabian Nights" play, "Kismet," which had its first performance before a clamorously enthusiastic holiday audience at the Knickerbocker Theatre last night, there need not be a moment's doubt. Long before its series of weirdly picturesque episodes had come to an end it had asserted itself as a triumph of the fantastic, for in the gorgeousness with which it was staged and the exceptionally fine imaginative power with which it was acted it had become nothing more or less than one of the graphically fanciful and strangely picturesque tales of "The One Thousand and One Nights" come to life.

Louis V. De Foe
in
The World

So different are Mr. Knoblauch's fancies from those in any other play of this or recent seasons and so sympathetically and vividly have they been visualized by Harrison Grey Fiske, who staged the drama, that "Kismet" is bound to occupy in this country the peculiar niche which it won for itself in London.

الامثولة . التي تعلمها
الاقدار ويسميها الشعراء
قسمت

FORT WORTH

OUT WHERE THE WEST BEGINS

OUT where the handclasp's a little stronger,
Out where the smile dwells a little longer,
That's where the West begins;
Out where the sun is a little brighter,
Where the snows that fall are a trifle whiter,
Where the bonds of home are a wee bit tighter,
That's where the West begins.

Out where the skies are a trifle bluer,
Out where friendship's a little truer,
That's where the West begins;
Out where a fresher breeze is blowing,
Where there's laughter in every streamlet flowing,
Where there's more of reaping and less of sowing,
That's where the West begins.

Out where the world is in the making,
Where fewer hearts in despair are aching,
That's where the West begins;
Where there's more of singing and less of sighing,
Where there's more of giving and less of buying,
And a man makes friends without half trying,
That's where the West begins.

Arthur Chapman.

LUNCHEON

Given by

HON. WALTER B. SCOTT

Welcoming Back Home our Old Friends

BERT, JOHN and JIM SWOR

MENU

* * *

George Bandy Fruit Cocktail

* * *

Lassies White Celery

* * *

Consomme "Doc" Statter

* * *

Buck Wing Chicken

* * *

Al G. Field Peas Neil O'Brien Potatoes

* * *

Happy Jack Salad

* * *

Primrose Parfait
"Sweetie Don't" Cakes

* * *

Coffee Guy Button Rolls

Saturday, April 8th, 1933

Old Minstrel Song Hits Are Recalled at Swor Luncheon

The brothers were greeted by W. M. Rea, former chief of police; Tom Simmons, former district judge; B. L. Waggoman, former councilman; former Mayor W. D. Davis, former Mayor R. F. Milam, and Postmaster Billy Moore.

Among others who talked over old times were:

George Mayer
W. E. Elliott
H. L. Hendrick
Marlin B. Jones
A. G. Johnson
W. S. Naber
T. B. James
J. H. Wood
Emmett Curran
Carl E. Porter
W. A. Cunningham
Shelton Hatcher
J. H. Maddox
Sam H. Elliston
W. E. Bideker
J. W. Poindexter
W. B. Matney
Gus Valkus
J. W. Champ
C. I. Dickinson
W. C. Blackmon
W. H. Smith
W. H. Ward
Lon Morgan
E. Claude Manning
L. D. Shifflett
W. P. Williams
G. L. Gause
E. A. Levy
A. M. McElwee
Albert A. Davis
Will R. Parker
Joe A. Vera
Frank Richardson
J. T. Largin
Mgr. Robert M. Nolan
Ab Speight
Lester T. Thannisch
Tom Snodgrass
Jack Jarvis
Ed Hensell
F. C. Snodgrass
J. H. Griffin

A vacant chair was provided for the mother, Mrs. Susan Swor, who could not attend on account of her age. She is 84 years old.

"The Harmonizers" a Quartet of negroes sang Spirituals.

21, the
...tiste, "Bo... Bessie Bone-
... supported by a metropolitan com-
...ny, will appear at Greenwall's opera
...se in her latest success, "Play-
...mates." Miss Bonehill is a charming
...ctress, a sweet singer, a cultured and
...ffable lady, and as pretty and pert
...s when she went on the stage in Lon-
...on at the age of 6. Such is Bonnie
Bessie, the young woman who now goes out to the amusement of the public of America to win their hearts as she has won millions of others, to repeat the successes of the old ones, those who have passed into oblivion and left a vacant place to fill. Our Bessie will fill the vacant places and give us besides that effervescent personality of her "own." The company will include, besides the charming star, Gallagher and Wes..., the great knockabout commedians; the musical eccentrique, W. R. Seely; Signor Boralli, Mr. ... Pendy, James Morton; William

...wat... theatrical... songs include all the latest successes, as, "Our Cigarette Girls," " Linger Longer Loo," "Chinese Dolly," "He Don't Know Where He Are," "Dandy Colored Coon," "Oklahomia Sports," etc. Jeremiah McAllister, better known as "Sport" McAllister," is represented by Mr. Gaylor. That he will succeed in depicting the adventures of the character is evident from the continuous applause and laughter which are evoked by his impersonation. One of the special features of the attraction will be a series of artistic and humorous living pictures.

Marie Wainwright's principal reliance for the coming season is an original four-act play by A. E. Lancaster and Julian Magnus entitled "Daughters of Eve." It will be generally remembered that nearly eighteen years ago these authors collaborated on that extremely strong and interesting play, "Conscience," one of the most noteworthy productions of the Shook and Palmer management of the Union Square theater. The success of this piece was one of the entering wedges for the American dramatist. Lancaster and Magnus have not written to-

Glen Rose, Tex., Sept. 14.—The joint discussion between Bell and Jenkins at the court house this afternoon was well attended. Notwithstanding Mr. Jenkins discussed the Third party doctrine very ably, the victory was conceded to Mr. Bell—the usual issues being discussed.

Senator Mills' Appointments.

Corsicana, Tex., Sept. 14.—Hon. Roger Q. Mills will address the citizens of the following towns and cities on the following dates:

Decatur, September 20; Lockhart, September 22; Columbus, September 24; Corsicana, September 29; Hillsboro, October 9.

Victory for Prohibition.

Springtown, Tex., Sept. 14.—The local option election held here yesterday resulted in a victory for prohibition. The vote by boxes is as follows: Springtown box voted 194 for prohibition, 191 against; Reno 63 for, 40 against; Veal's Station 45 for, 25 against; Agnes 25 for, 43 against: Slover 21 for, 8 against.

gave ... action ... taken ... has been made that two ... commissioners declare they ... action against all officers implic... There is no difference of opinio... tween any two of the commissio... the balance in such a matter. ... five commissioners will take action ... gether.

Marine.

Galveston, Tex., Sept. 14.—Arriv... Ss. Beneroy, Appleton, from Live... pool; Ss. Brownbaugh, David, fro... Newcastle; Ss. Corena, Widdess, fro... Penarth. Cleared and sailed: Sylle... Rasmussen, Cienfuegos.

New York—Arrived: Augusta Vict... ria, from Hamburg.

New York, Sept. 14.—Arrived: Cuf... Liverpool; Augusta Victoria, Ha... burg; New York, Southampton.

Hamburg—Arrived: Fuerst B... marck, New York.

Hull—Arrived: Galilee, New York.

Liverpool—Arrived: Lucania, N... York.

A new planing machine is work... by electricity and will do the work ... fifty men in one day.

STAGE TALK AND STAGE PEOPLE.

What is to Be Seen During the Coming Week.

GOOD ATTRACTIONS ARE BOOKED

"After the Ball," Mme. Modjeska and "Dr. Bill."

A Review of the Closing Week and Texas Business—To Open the Decatur House—Some Week's Local Tinge.

[illegible]

Modjeska as Portia.

[illegible]

R. E. GRAHAM.

[illegible]

Register Thursday FEB 15 1900

[illegible]

[illegible]

Mail Thurs FEB 15 1900

Murray and Mack.

[illegible]

Rip Van Winkle.

[illegible]

Dec 10/93.

Greenwall's Opera House,

December 11,

MONDAY MATINEE AND NIGHT,

The Popular Comedian,

AFTER THE BALL

A PLAY OF TO-DAY,

UP TO DATE.

Mail Thurs FEB 15 1900

[illegible]

Mail Thurs FEB 15 1900

[illegible]

OLLIE MACK

[illegible]

Rip Van Winkle.

[illegible]

Register Friday FEB 16

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Dec 17 – 93

DRAMATIC AND MUSICAL TALK.

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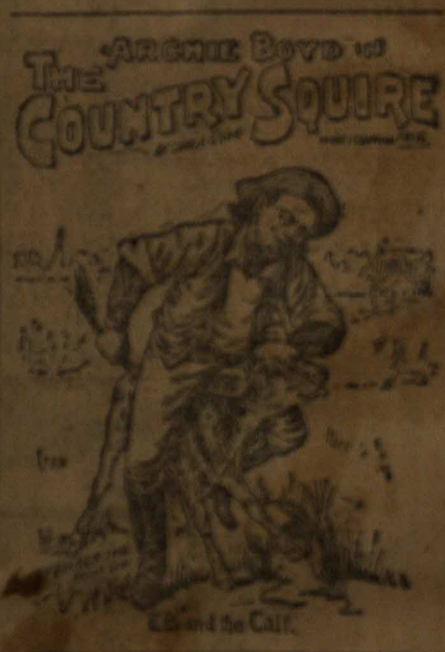
Those Texas favorites, the Grau opera company, will be the midwinter attraction, and Manager Greenwall will have dates for a splendid week of opera early next month, at popular prices. Her many admirers will be glad to know that charming Edith Mason is alive and in the very best of health and spirits, from last accounts. It will be remembered that Miss Mason was seriously ill some months ago and the report was circulated that the sweet voice had been stilled forever. Stanley Felch, the comedian, is still with the Grau company, [illegible]

[illegible]

we have been thinking the matter over and decided to employ the very best instructor, even if we have to import him. I can tell you one thing though, and that is that some of the very prettiest girls will be in the cast and the costumes will be just superb."

The summer theater project, which was started at a meeting held at Waco last fall, meets with the approval of managers of the leading open-air amusement places of the state. The proprietors of the summer theaters at Galveston, San Antonio, Houston, Waco, Denison, Sherman and Austin have formed an association for the purpose of organizing a regular Texas circuit, which will be made by reputable specialty, farce-comedy and operatic companies which will open early in the summer and continue through the warm season until late in the fall, when the regular theatrical season commences. The advantages of the summer theater organization are obvious, and will be a source of profit to the managers and of pleasure to the public. It is, of course, impossible to expect first-class attractions to come to the South and Southwest in the dull season and play here and there at places far apart, with all the uncertainties of such an undertaking taken into consideration, while under the new plan the best companies may be booked at the close of the winter season with an assurance of making good one and two-week stands at a small expense. Meantime, what is Fort Worth going to do in the way of having a summer theater? It is the only large town in the state without one. There are many beautiful sites on the lines of the electric railways suitable for an open-air resort. At the very lowest popular prices managers of summer theaters in Texas say they were satisfied with last season's business.

Mr. Archie Boyd, the celebrated interpreter of good old "Uncle Josh Whitcomb," has had a new play entitled "The Country Squire" written for him by Charles A. Krause. We understand that it is an American domestic drama in four acts. American is its characteristics, [illegible]



[illegible]

rus of excellent singers, as well as a full complement of beautiful scenery painted by Seavey of New York. Everything, we are assured, will be done in an excellent manner and without change, whether it be in the smaller towns or in the metropolis. It will be handsomely put on the stage of Greenwall's opera house tomorrow night. It belongs to that class of plays that has a strong hold on the popular heart. Archie Boyd makes an ideal country justice, mixing his legal duties promiscuously with his harvest work, and his unbounded hospitality, his ludicrous experiences in Washington, where he goes to urge a claim against the government, and his astonishing development in the ways of city life, together with a touch of deep feeling that is drawn through the play makes a picture that carries a lesson with it. Mr. Boyd is surrounded by a superior company peculiarly fitted for each part.

Alec Hirschfield will probably strengthen his Classical Orchestra, which will probably be in great demand during the rest of the winter. The orchestra goes to Decatur on the 22d to furnish the music for a very swell german.

It is to be hoped that genial Joe Huntley will have good houses at Greenwall's this week. Besides being a good actor in the lines he essays, Mr. Huntley deserves success if only because he is a big-hearted, generous gentleman, who has always been willing to help out the cause of charity whenever called upon, and often voluntarily. During the great yellow fever epidemics in the South in past years Huntley and his companies always took the lead in raising money for the afflicted and the unfortunate. The ladies and children especially should attend the Huntley matinees, as his repertoire consists only of pure, wholesome plays.

The "Skipped by the Light of the Moon" company stopped over in Fort Worth yesterday on their way from the coast to Tyler and occupied a stage box at the Modjeska performance Friday night.

The most notable event of the week in musical circles was the organization of the Philharmonic society by members of the Musicians' Protective union of Fort Worth. The expressed object of the society is "for the performance of orchestral music and oratorio." The society was organized under the auspices of the musicians' union, but talented amateurs will be taken in. Here is the personnel of the orchestra so far: Violins, Profs. Pitts, Hancock, Barnes, Ervin, Thorpe and Button; bass and 'cello, Profs. Youman, Francis and Carico; flute, G. D. Conner; clarionets, Kaufman and Hartwig; cornets, Reed and Goss; trombones, Barnes and Massey; saxophones, Rafferty and Ault.

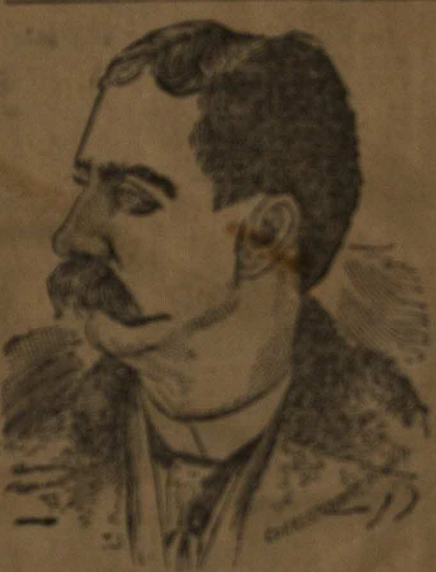
The first concert will be given this afternoon in the hall in the Gazette building.

Music lovers will lose one of the greatest artists in the whole country before long, in the departure of Herr Krethlow for New Orleans. He has received the most flattering offers from the Crescent City. Herr Krethlow is a modest and unassuming gentleman, whose merits as an artist of the very highest standing call him to a much larger field for his rare talent. As is well known to his musical friends he has studied under Spohr and was a pupil of the concert meister of the king of Saxony at Dresden. He played a long engagement as first violin with the celebrated von Beunner, traveling over Europe with that great artist and playing in most of the leading continental cities. He was at one time the solo violinist at the French opera house in New Orleans.

Commencing Tuesday night, for the balance of the week, with matinees Wednesday and Saturday, Huntley-Farley Comedy company will appear at Greenwall's opera house in repertoire at popular prices, 10, 20, 30 and 50 cents. For the opening bill Tuesday night the sensational comedy, Dens and Palaces, will be presented. A Sherman exchange speaking of this company says: "Mr. Huntley, since his first visit here, has been the leading favorite of our theater-goers, and his coming is always hailed

MISS FARLEY.

with special delight. The play last night was a sensational comedy, in four acts, entitled, "Dens and Palaces," by J. K. Tillotson, and was by far one of the most entertaining and exciting comedies ever presented here. Mr. Huntley has lost none of his old time charms, is still



J. H. HUNTLEY.

the same jovial, but pathetic actor, and his support this season is, if anything, better than he has ever had."

Another great society event will be the appearance of the great success, "Niobe," on Christmas day and evening at Greenwall's opera house.

"Niobe" is now in its fourth season in this country and is under the same management (Messrs. Abbott & Tillotson), which gave it life four years ago. No play, either on the farce or legitimate order, has ever made the success that "Niobe" has. It has been produced in all the leading cities and last season was taken to Portland, Ore., San Francisco and all the Western cities. In each place the verdict was the same. Crowded houses and the best of satisfaction. "Niobe" has proven a money-maker from its first production, and with expense of the good actors and actresses employed in its production, one can easily see that the receipts must be large in order to meet the great expenses attached to it. Messrs. Abbott & Tillotson have always had the best people in the profession and this season the company is by far the best "Niobe" has ever had. "Niobe" will return to New York in May, where a long run has already been arranged in one of the leading theaters. Those who have never seen "Niobe" should not

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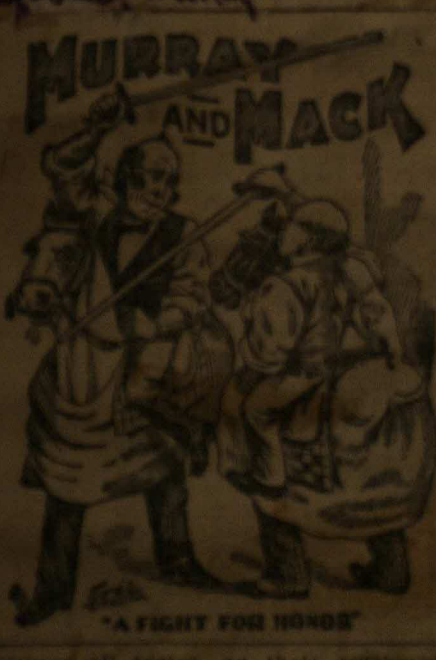
Register Friday FEB 16 1900



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GREENWALL'S OPERA HOUSE.

FIVE NIGHTS,

Commencing Tuesday, December 19.

MATINEES WEDNESDAY and SATURDAY

A Double Star Attraction.

J. H. SADIE

HUNTLEY--FARLEY

COMEDY COMPANY.

—CHANGE OF BILL NIGHTLY.—

Opening bill, Tuesday night, the Sensational Comedy Drama,

DENS AND PALACES.

POPULAR PRICES—10, 20, 30 and 50 Cents.

Seats Now on Sale for Entire Week.

NOTICE—For Repertoire See Daily Papers.

Register Friday FEB 16 1900

[illegible] Charles Barry, this year is seen as Weary Walker, the tramp, in which he is said to have made a big hit.

The Jefferson Comedy Company.

He who has not seen the play of "Rip Van Winkle" cannot be said to have finished his education. For so many years has Joseph Jefferson been identified with the jolly vagabond "Rip" that it seems a matter of right now, in his declining years, that ability he has shown and the popularity he has won should descend upon his sons. That was proven to a considerable extent last season by the faithful presentation of his charming play given by Thomas Jefferson as Rip and his brothers Joseph Jr., and William. They were received last season throughout the country with the highest of praise from both the critics and public, and their tour was a success both artistically and financially. They are surrounded by an excellent company of comedy players, and will be seen in our city on Monday night, February 19, at Greenwall's opera house. Seats on sale at box office.

Something Original at Last.

At Greenwall's opera house for an engagement of matinee and night on Wednesday, February 21, will be presented Edward Owings Towne's new comedy, "Other People's Money." A strong claim is made for its originality and the opening of a new field in the line of a dramatic composition. The comedy is of a high class, and in all places where it has been presented has met with great success. When we consider how at the present moment the stage is so deluged with whimsical farce and melodramatic productions of a clap-trap, unreal and sensational order, the comedy story of "Other People's Money" stands out in bold relief: the dialogue is terse and witty and the situations exceedingly funny. The company is headed by the prince of comedians Hennessy Leroyle, who made both the play and the character, "Hutchinson Hooper," the talk of the country last season.

Mail Friday FEB 16 1900

Murray and Mack.

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Mail Friday FEB 16 1900

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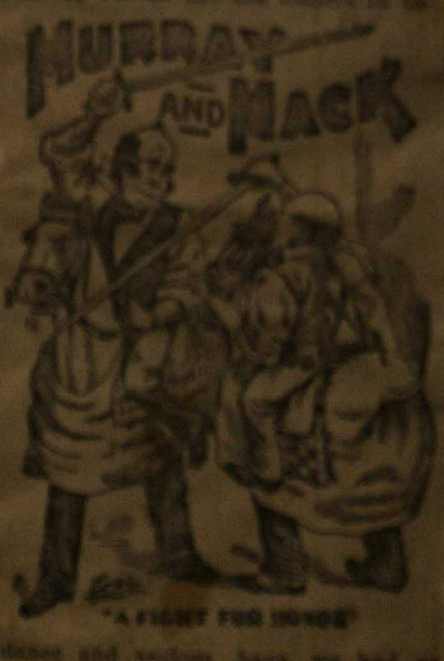

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Dec 17-93

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Those Texas favorites, the Grau opera company, will be the all-winter attraction, and Manager Greenwall will have dates for a splendid week of opera early next month, at popular prices. Her many admirers will be glad to know that charming Edith Mason is alive and in the very best of health and spirits, from late accounts. It will be remembered that Miss Mason was seriously ill some months ago and the report was circulated that the sweet voice had been stilled forever. Stanley Felch, the comedian, is still with the Grau company, and so is Percy, the tenor.

So, as will be seen from the above, all sorts of tastes will be gratified during the next few weeks. There will be melodrama, comedy, farce-comedy, opera and a gorgeous spectacular. You can pay your money and take your choice.

One who keeps posted in matters dramatic and musical informs the Gazette that several amateur revivals of old English comedies will be inaugurated before the second month of the new year shall have passed into the capacious maw of Old Father Time. "The Rivals" and "The School for Scandal," which have stood the test of actuality unbroken, simple, but brilliant and witty dialogue, and where is there a young man, such a rare opportunity of getting into society to the gentle accompaniment of the violin? Of course, said the Gazette man, "it looks terrible alluring at first blush, for greenhorns to think of appearing in these grand old parts, but then it will be good practice you know. And then, on the other hand, we have some real good talent among us and we have been thinking the matter over and decided to employ the very best instructor, even if we have to import him. I can tell you one thing though, and that is that some of the very prettiest girls will be in the cast and the costumes will be just superb."

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Mr. Archie Boyd, the celebrated interpreter of good old "Uncle Josh Whitcomb," has had a new play entitled "The Country Squire" written for him by Charles A. Taylor. We understand that it is an elaborate dramatization of Mr. Boyd's famous character, and is said to be a story of rural and respectable middle classes life, full of humor, pathos, and heartiness. No fustian or false attempts at "heroics" disfigure the plot, but the simple story of the imminent deadly struggle, longings, sympathies and errors of the every-day life of those who live by labor of hand and brain. It is quite refreshing to hear that another play of pure nature has been added to the present list of stage plots, and we congratulate all whose bitter tastes prefer a healthy stimulant on this new acquisition.

"The Country Squire" is put on the road this season under the most favorable auspices by the well-known and popular manager Harry J. Chisman, with an effective company, quartette and specialties of excellent singers, as well as a full complement of beautiful scenery painted by Seavey of New York. Everything, we are assured, will be done in an excellent manner and without change, whether it be in the smaller towns or in the metropolis. It will be handsomely put on the stage of Greenwall's opera house tomorrow night. It belongs to that class of plays that has a strong hold on the popular heart. Archie Boyd makes an ideal country justice, mixing his legal duties promiscuously with his harvest work, and his unbounded hospitality, his ludicrous experiences in Washington, where he goes to urge a claim against the government, and his astonishing development in the ways of city life, together with a touch of deep feeling that is drawn through the play makes a picture that carries a lesson with it. Mr. Boyd is surrounded by a superior company peculiarly fitted for each part.

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It is to be hoped that genial Joe Huntley will have good houses at Greenwall's this week. Besides being a good actor in the Ikes he essays, Mr. Huntley deserves success if only because he is a high-hearted, generous gentleman, who has always been willing to help out the cause of charity whenever called upon, and often voluntarily. During the great yellow fever epidemics in the South in past years Huntley and his companies always took the lead in raising money for the afflicted and the unfortunate. The ladies and children especially should attend the Huntley matinees, as his repertoire consists only of pure, wholesome plays.

The "Skipped by the Light of the Moon" company stopped over in Fort Worth a couple of hours on their way from the coast to Tyler and occupied a stage box at the Modjeska performance Friday night.

The most notable event of the week in musical circles was the organization of the Philharmonic society by members of the Musicians' Protective union of Fort Worth. The expressed object of the society is "for the performance of orchestral music and oratorio." The society was organized under the auspices of the musicians' union, but talented amateurs will be taken in. Here is the personnel of the orchestra so far: Violins, Profs. Pitts, Hancock, Barnes, Ervin, Thorpe and Button; bass and 'cello, Profs. Yonman, Francis and Carlen; flute, G. D. Conner; clarionets, Kaufman and Hartwig; cornets, Reed and Goss; trombones, Barnes and Massey; saxophones, Rafferty and Aalf.

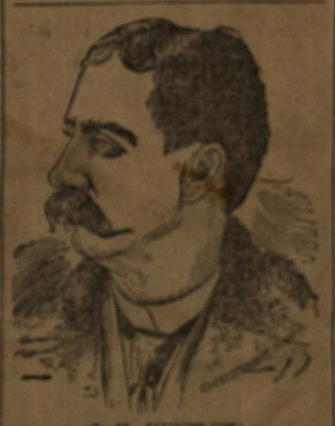
The first concert will be given this afternoon in the hall in the Gazette building.

Music lovers will lose one of the greatest artists in the whole country before long, in the departure of Herr Krethlow for New Orleans. He has received the most flattering offers from the Crescent City. Herr Krethlow is a modest and unassuming gentleman, whose merits as an artist of the very highest standing call him to a much larger field for his rare talent. As is well known to his musical friends he has studied under Spohr and was a pupil of the concert meister of the king of Saxony at Dresden. He played a long engagement as first violin with the celebrated von Bronsar, traveling over Europe with that great artist and playing in most of the leading continental cities. He was at one time the solo violinist at the French opera house in New Orleans.

Commencing Tuesday night, for the balance of the week, with matinees Wednesday and Saturday, Huntley-Farley Comedy company will appear at Greenwall's opera house in repertoire at popular prices, 10, 20, 30 and 50 cents. For the opening bill Tuesday night the sensational comedy, Dens and Palaces, will be presented. A Sherman exchange speaking of this company says: "Mr. Huntley, since his first visit here, has been the leading favorite of our theater-goers, and his coming is always hailed

MISS FARLEY.

with special delight. The play last night was a sensational comedy, in four acts, entitled, "Dens and Palaces," by J. K. Tillotson, and was by far one of the most entertaining and exciting comedies ever presented here. Mr. Huntley has lost none of his old time charms, is still



J. H. HUNTLEY.

the same jovial, hot patriotic sport, and his support this season is, if anything, better than he has ever had."

Another great society event will be the appearance of the great climax, "Niobe," on Christmas day and evening at Greenwall's opera house.

"Niobe" is now in its fourth season in this country and is under the same management (Messrs. Abbott & Tillotson), which gave it its four years ago. No play, either on the farce or legitimate order, has ever made the success that "Niobe" has. It has been produced in all the leading cities and last season was taken to Portland, Ore., Sea Francisco and all the Western cities. In each place the verdict was the same. Crowded houses and the best of satisfaction. "Niobe" has proven a money-maker from its first production, and, with expense of the good actors and actresses employed in its production, one can easily see that the receipts must be large in order to meet the great expenses attached to it. Messrs. Abbott & Tillotson have always had the best people in the profession and this season the company is by far the best "Niobe" has ever had. "Niobe" will return to New York in May, where a long run has already been arranged in one of the leading theaters. Those who have never seen "Niobe" should not fail to attend the performances in this city as no doubt this will be "Niobe's" last tour out of the larger cities.

The last attraction this month will be the very funny comedy, "Skipped by the Light of the Moon," which will be seen at Greenwall's opera house on Tuesday, December 26. The Lansing, Mich., Republican says: "Seldom has a better pleased audience filed out of Hark's opera house than that which crowded the exit doors on Wednesday evening, after witnessing Fowler & Warrington's company in the gruesome extravaganza, "Skipped by the Light of the Moon," and never has a larger audience been present on an opening night. "Skipped" is not only very, very funny, but partakes of the nature of a surprise party. People who were used to settle down deep only after two or three laughs at the average comedy were constantly surprised into roar after roar of merriment by news bursts of bright humor or humorous, until they began to guess heavily and look appealingly to the stage for protection against the steady bombardment of fun. The play is simply one of the maddest, whitest, farcical laughtimes ever seen on the stage, and is making people laugh it fulfills its whole mission."

GOSSIP OF THE PLAYERS.

To say good-bye, sweetheart, is not so difficult a matter, but very often it hurts to such an extent that the wound never heals—and such is the case in the play "Good-bye, Sweetheart," which Miss Lillian Lewis produced. Beautiful, charming, such were the opinions expressed regarding the production. In this play Miss Lewis plays La Tosca, a beautiful, a good and pure woman, and true as steel. Victor Hugo wrote a great play and simple as simplicity itself. Miss Lewis is a shrewd woman for even this generation of shrewd women—she has studied public taste and determined that no production short of a great one would fill her coffers with the golden coin

At a recent performance of "Faust" in a north country theater in England, "Mephistopheles" had just disappeared down the trap with "Faust," when an old woman who had called for the company's washing, and who was standing at the wings, exclaimed in an excited tone: "Oh, where have they gone to?" "Gone to? Why to the devil. Go and see," replied one of the supers. Whereupon the dame trotted to the stage, and when the curtain went up her pretty face was disclosed leaning over the trap, and illuminated by the glare of the red fire which ascended from the depths beneath. "Come off," roared the manager, but the old lady, apparently oblivious of what was going on around her, continued to gaze down the trap until the curtain had to be lowered.

Theatrical Manager—Did I hear you making some talk about there not being enough realism in this play, Mr. Walker.

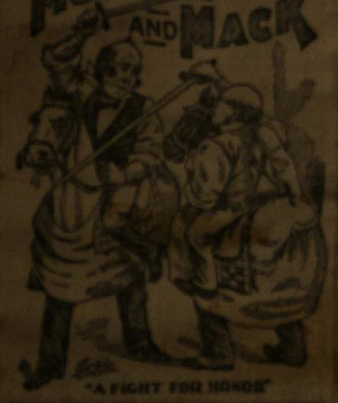
Leading Man—I did say something of the kind, sir.

"Huh! we already have real horses, real water, a real sausage shoppe, real sardines in the delicious scene, and real turnips in the gorgeous banquet scene. What more do you want, anyhow.

"Well, I should like a little real applause at each performance and real money on salary days."—Puck.

Mr. Keith's "continuous performance" scheme seems to gain friends of all nationalities. The last night of "The Mikado," at the Fifth Square, New York, was rendered notable by the presence of a large party of the Chinese consul, Chin Woon, accompanied by his private secretary and Mrs. Chin Woon, a pale little woman very much like the Five Tons as she

Register Friday FEB 16 1900



GREENWALL'S OPERA HOUSE.

FIVE NIGHTS,

Commencing Tuesday, December 18.

MATINEES WEDNESDAY and SATURDAY

A Double Star Attraction.

J. H. HUNTLEY — SADIE HUNTLEY

HUNTLEY--FARLEY

COMEDY COMPANY.

—CHANGE OF BILL NIGHTLY.—

Opening bill, Tuesday night, the Sensational Comedy Drama,

DENS AND PALACES.

POPULAR PRICES—10, 20, 30 and 50 Cents.

Seats Now on Sale for Entire Week.

NOTICE—For Repertoire See Daily Papers.

pleased all tastes, as their continued success indicates. This year's company is said to be particularly strong, introducing as it does some twenty-five people, most of whom are strong favorites. Particularity is this true of Kitty Beck, who sings and dances her way into the heart of the most critical theater goer in a manner that at once stamps her as an artist of the first rank. She has been seen in this city several times and is a prime favorite here. Possessing vivacityousness, a slender foot and cute mannerisms, she has all the qualities that make a pretty young girl a popular stage favorite. As for the stars themselves—Charles Murray and Ollie Mack—why can we restrain a merry laugh at the humorous things of these comedians? We can endorse what an exchange recently said of Ollie Mack. It said: "Mack's humor is as funny as Bobby Gaylor's and Billy as active as Eddie Gilfoil's. His grimaces and facial expressions are irresistible in their frankness." There are, of course, a number of pretty girls in Fowler's cohorts, prominent among whom is Miss Marion Harlan, who is said to possess a strong and cultivated soprano voice of rare sweetness. The Fowler opinions have some things the popular com-

Register Friday FEB 16 1900

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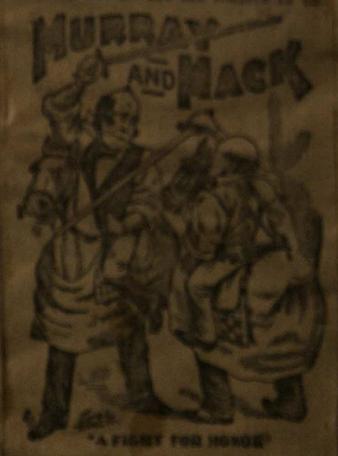

Mail Friday FEB 16 1900

Murray and Mack.

Murray and Mack will be seen at Greenwall's opera house tonight and tomorrow matinee and night. The Fort Worth Journal says:

STAGE ECHOES, MUSICAL NOTES.

Niobe is the Next Attraction in This City.

THE SCHILLER CLUB CONCERT.

Something About New Plays and Operas.

There Are One Thousand Theatrical Companies Traveling in the United States, Which Average $400 a Night.

Skipped By the Light of the Moon.

NEW PLAYS AND OPERAS.

Skipped By the Light of the Moon.

PLAYERS AND PLAYWRIGHTS.

Mail Friday FEB 16 1900

"Rip Van Winkle."

Other People's Money.

"The Evil Eye."

Register Sat FEB 17 1900

GREENWALL'S OPERA HOUSE.

XMAS.

MATINEE AND NIGHT. Monday, December 25.

·NIOBE·

SEATS NOW ON SALE AT BOX OFFICE.

COMING--SKIPPED BY THE LIGHT OF THE MOON

Tuesday, December 26.

Mail Monday FEB 16 1900 Register Sat FEB 17 1900

Register Sat FEB 17 1900

Rip Van Winkle.

Mail Monday FEB 19 1900

Don't Mind It....

Greenwall's Opera House

Hennessy Leroyle,

OTHER PEOPLE'S MONEY.

Roland Reed.

eekly. The new nalism is to pro- aper with scenes dents and every- the amusement series of well-exe- ors and actresses. which will be a e new publication, f H. Pruett Shore.

l for record in the lerk at Louisville, ts provisions the company pledges s, music and all e mortgagees are Blaisdell, Harry J. Meyers, his wife, mpany.

han of the moun- n boy on the stage five years old and ds. He is getting ying all the pea- him on the streets. ted the little red- itly in "The Shano- ;

horne, the veteran at his home in San vanced age of 83. ade his appearance as Octavian, in the the Park Theater, ing then in his 20th

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Mrs. Mary Anderson ted that she not on- eaters, but that she foot in them again, nd the scenes.

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OF A GENERAL NATURE.

At a play acted in 1511, on the Feast of St. Margaret, in London, says the New York Dramatic Mirror, the following disbursements were made as the charges of the exhibition:

	£.	s.	d.
To musicians, for which they wer bound to perform three nights	0	5	6
For players, in bread and ale	0	3	1
For decorations, dresses and play-books	1	0	0
To John Hobbard, priest, and author of the piece	0	2	8
For the place in which the representation was held	0	1	0
For furniture	0	1	4
For fish and bread	0	0	4
For painting three phantoms and devils	0	0	6
And for four chickens for the hero	0	0	4

Theodore Thomas, in 1885, obtained from the New York courts a permanent injunction preventing the Musical union from refusing benefits to members who played in orchestras or bands with non-unionists, according to San Francisco Music and Drama. The decision was given on the ground that the forbidding bylaws were in restraint of trade and against public policy. Notwithstanding the decision, which won Mr. Thomas the case and permitted him to engage union and non-union musicians alike, the union, while submitting in this particular case, insisted upon repeating its demands and enforcing its by-laws in other cases. Walter Damrosch has just started the old trouble again by engaging a cello player named Hegner, who had not been in America the necessary six months to entitle him to membership. The New York union demaneded his expulsion on pain of depriving all unionists of benefits who play with him.

It is estimated there are, perhaps, as many as 1000 traveling theatrical companies in the United States. This includes everything that can be considered strictly professional companies, to say nothing of the countless amateur organizations. Of the strictly theatrical organizations it is safe to presume that the average receipts per night for the 1000 companies is $400 each. At seven performances per week for each company the weekly average, as will be seen, would be $2800. The average theatrical season is forty weeks. The entire 1000 companies, with average nightly receipts of $400 would produce weekly receipts at seven performances per week amounting to $2,800,000. This multiplied by forty, the number of weeks in a season, would yield gross receipts amounting to $112,000,000. From the above estimates some idea can be formed of what the American people spend annually for amusements by companies which are known as strictly professional. Thousands of dollars are also spent with amateur theatrical organization and lecture bureaus.

The Christmas number of the New York Dramatic Mirror is a magnificent publication of eighty-four pages, filled with bright sketches and splendid illustrations. The leading lights of the stage are contributors. The cover is very beautiful. There is a good story of the famous Lotos club which is superbly illustrated. Minnie Mabben Fiske, Milton Nobles, Tom W. Keene write good sketches. As usual, it is the best holiday number of the dramatic publications

time not to be governed by the delusion of the money changers.

Paul Vandervoort, commander-in-chief of the National Industrial Legion, closed his appeal for a better organization and more funds for the work with these patriotic words: "Perish every unworthy thought. Let us do all and dare all to save liberty, to restore freedom, to purify the ballot, to help the needy, clothe the naked, feed the hungry, redeem the mortgaged homes, reopen all avenues of employment, stop the tide of hungry emigration and destroy forever the last vestige of foreign dictation on American soil."

This Christmas especially help the poor. Meantime, banish prejudice and think deeply on the avoidable causes of poverty. In this age they are mainly political and economic and consequently cannot be removed except by political and economic measures. Christ, from whom we got the idea of Christmas, makes it our moral duty to do all in our power to remove the causes of poverty, ignorance, suffering and evil of every form. So shall his kingdom come on earth and his will be done here as it is in heaven.

"The comon people," i. e., the middle and lower classes, the laborers, heard Christ "gladly," says the evangelist. The reason for this is found in Mattew, 23rd chapter, where the Great Preacher espoused the cause of the oppressed, beat back their enemies, showed up the iniquities of the priests, politicians and money changers alike, without fear or favor. It is a significant fact, as the Appeal-Avalanche says, that the working classes do not attend our churches, especially in cities of today. Rev. Der. Dixon says it is because the church is practically devoid of vital Christianity.

A St. Paul dispatch to the New York Tribune says: "The movement of the wheat crop has been enormous during the past few weeks, with the result that 52,000,000 bushels of the 80,000,000 available for sale have been sold. The farmers were compelled to sell because they needed the money, and owing to the low price of wheat they had to sell twice as much as in former years to raise the money necessary to keep them through the winter and conduct farming operations next spring. Of the 28,000,000 bushels remaining nearly all will be required by the Minneapolis and Duluth mills, and this, with the amount needed for consumption and seeding in the Northwest, will leave not a bushel for sale outside." "Compelled to sell" two bushels for the price of one. See!

The latest estimates from the New Press show that of the 300,000 families in hat city "the number of dispossess cases for the past ten months equals 10 per cent of that number." In that time 38,242 landlords were anxious to put their tenants into the streets. At the lowest estimate there were 5736 active evictions in Ireland in 1880 the recent year most prolific of evictions, the recorded cases numbered less than one-tenth as many in a population more than three times as great. In Newark with a population of 70,000, 23,000 are out of work. In Pittsburg 25,000 are out of work, i. e., 60 per cent of her population. Newburg has 2000 unemployed in a population of 25,000. In Troy 60 per cent

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STAGE ECHOES, MUSICAL NOTES.

Good Shows May Be Scarce as Hen's Teeth,

BUT THEY COME TO FORT WORTH

Some Attractions Booked By Greenwall for January.

While the Best Things, Like the Dessert, Come Last, There Will Be a Substantial Feast of Good Amusements This Week.

The attractions which visited Fort Worth last week did a good business and they earned their wages. While "Niobe" was not all that was claimed for it, still it amused two big houses, who were not sparing in applause. "Skipped by the Light of the Moon" has been seen by everybody almost and there was no diminuation in the fun and merriment. But there will soon be a welcome break in the long line of farce-comedy companies which have visited Fort Worth this season, and the jingle and sparkle of comic opera will soon be heard on the boards at Greenwall's. The Grau's will find a warm welcome during their week's stay and it is not at all impossible that classical concerts by some of the best living artists will follow.

There will be a number of good attractions at Greenwall's next month, among them being:

The Noss Jollities, in the musical comedy, "A Quick Match;" Charles L. Davis, in "Alvin Joslin;" the Isaac Payton comedy company, in "Repertoire," for one week; Pauline Hall opera company, in the "Honeymooners;" the Helen Russell burlesque company, in "Peck's Bad boy;" Grau's opera company, with all the old favorites in the cast, their own orchestra and a large chorus, with new costumes; "The Algerians," a great comic opera, which made a big hit at the Casino, New York city; the emotional actress, Medina Merli, in a play called "The Story of a Kiss."

Alvin Joslin will be at Greenwall's Wednesday night. Charles L. Davis will appear as the funny old man "Uncle Alvin," which has been presented in every principal town in the United States and Canada, with always the same wonderful success. Skillfully interwoven with the sensationalism with which the play abounds, there is an air of realism which the more effectively sets off the many [illegible]

[illegible]

... You are the loser if you fail to enjoy it on New Year's matinee and night.

The play is 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 and 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.

Synopsis—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 Weeks' cottage—preparing supper—all waiting upon professor—Jacob fears an enemy—"You never touched me."

Act III.—Parlor of Weeks' 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 dusters, brooms, canes, etc., company. Musical washboards and saw cutters, Mrs. Weeks, Professor and Stella. Zouave musketeers with French fencing bout and lightning drill, Stella and Tom. The omphones, Mrs. Weeks, Professor, Stella and Dennis. The fox chase, company. Musical donkey, a decided hit. The Mexican dance, a unique specialty. Mexican mandolin Troubadors, company.

(The Washburn instruments are used exclusively by this company.)

Musical oddities, Professor and Tom. Drinking song (with musical goblets) Prof. D'Sharp and company. Popular medley, company. Saxaphone sextette, Mrs. Weeks, Stella, Putty, Tom, Dennis and Professor.

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.

GOSSIP OF THE PLAYERS.

[illegible]

... clean and wholesome, and it goes right through the audience. The frolics of three college chums who are in love with the sweetest lot of young ladies that ever faced the footlights, are the basis of the farce comedy, and while its chief aim is to make people laugh, five pretty and complete little love stories are unfolded as the piece progresses.

"Rosedale," Lester Wallack's drama, which was produced at the Star theater, New York, thirty years ago, will again be produced at the same house in March by the stock company of the Grand opera house, Boston.

"Clairette; or, Twenty-eight Days," which was produced in London by Willie Edouin, under the title of "Clairette, the Trooper," is to be brought out at the New York casino next season with Della Fox as the star.

Mascagni's new opera, "Il Romania," will be produced in Italy this season. Ferdinand de Lucia, who is now a member of the company at the Metropolitan opera house, in New York, will originate the tenor role.

Frank Dumont is at work on a new comedy for John Kernell. It will be called "McFadden's Elopement," and Kernell will star in it next season under the management of Thomas H. Davis.

Agnes Booth-Schoeffel has been engaged by William H. Crane to play Mrs. Hilary in "The Senator," which he intends to revive during his engagement at the Star theater next month.

Beerbohm Tree has accepted a play called "The Charlatan," written by Robert Buchanan. It is uncanny. It will shortly follow Henry Arthur Jones' "The Tempter" at the Haymarket.

Herbert Hall Winslow will revive Eloise Willard's comedy, known as "The Little Speculator," which he wrote several years ago, and it will be elaborately produced next season.

William Young is negotiating with Edward Vroom for a production of a play by Mr. Young, of which Lawrence Barrett had accepted the scenario.

"The Butterflies," a new play by Henry Guy Carleton, will be produced in New York on Tuesday. The play was written especially for Mr. John Drew.

A series of burlesques of timely topics from Sydney Rosenfeld's pen are announced.

GOSSIP OF THE PLAYERS.

Marie Jansen is getting positively old fashioned, says the New York Dramatic News. She certainly ought to know by this time that losing diamonds is entirely out of date. No one uses this method of advertising any more. Marie is really getting away behind the times. She ought to brace up and think of something [illegible]

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NEW PLAYS AND OPERAS.

[illegible]

THE STORY OF ALVIN JOSLIN.

Davis Tells How the Play Was Written.

AN OLD OUT OF A YOUNG "JAY."

Concocted on the Spur of the Moment.

Then a One-Act Sketch Was Gotten Up and Some of the Old Man's Original Business Was Worked In.

"How did I come to write 'Alvin Joslin?'" said Charles L. Davis to a newspaper man. "Well, it's a rather funny story and I will tell it to you.

"About fifteen years ago I was out of a job, and I applied to the manager of the Greenwich opera house, on Greenwich avenue, New York, for a position. At that time the place was devoted to spectacular productions, not of the very highest order, variety, minstrel troupes and similar performances.

"I had a price from my services, and when I found that I was wanted to take part in the black-face show, in a burlesque and also a specialty act, I got

[illegible]

Dec. 31 - 93

GREENWALL'S OPERA HOUSE

One Night Only. Wednesday, January 3.

THE POPULAR YANKEE COMEDIAN,

CHARLES L. DAVIS,

Direct from the Alvin Theater, Pittsburg, Pa., with his funniest of all plays—

ALVIN JOSLIN.

MR. DAVIS — AS — **Uncle Alvin,** THE FUNNIEST OLD MAN ON ON EARTH

Accompanied — BY A — **Great Company** GRAND SCENERY — AND — REALISTIC EFFECTS.

A Blizzard of Infectious Laughter. Three Hours of Continuous Hilarity. 180 Laughs in 180 Minutes.

16—YEARS OF UNABATED SUCCESS—16

A Carload of Special Scenery. SEATS NOW ON SALE.

EN ROUTE—Austin, New Year's Day; Waco, Tuesday, Jan. 2; Fort Worth, Wednesday, Jan. 3; Dallas, Thursday, Jan. 4; Denison, Friday, Jan. 5; Sherman, Saturday, Jan. 6.

Greenwall's Opera House.

MONDAY, JAN. 1

New Year's Matinee and Night.

— THE —

NOSS JOLLITY CO.

In a Tuneful Funny Farce,

A QUICK MATCH.

Mail-Telegram Saturday FEB 17 1900

GREENWALL'S OPERA HOUSE.

ONE NIGHT ONLY. ONE NIGHT ONLY.

Monday Night, Feb. 19th.

JEFFERSON COMEDY COMPANY PRESENTING RIP VAN WINKLE

—INTRODUCING—

THOMAS JEFFERSON as "Rip Van Winkle."

Joseph Jefferson, Jr. as "Derrick Von Beekman."

William Jefferson as "Cockles."

And a Carefully Selected Company.

Entire Production Carried in Scenic Effects.

Prices—$1.00, 75c, 50c and 25c. Seats on Sale at Box Office.

Register Sunday FEB 18 1900

GREENWALL'S OPERA HOUSE.

ONE NIGHT ONLY. ONE NIGHT ONLY.

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Mail Monday FEB 19 1900

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"Rip Van Winkle."

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Register Sunday FEB 18 1900

GREENWALL'S OPERA HOUSE

WEDNESDAY, FEB. 21st,

Matinee and Night.

"There's nothing so good as money, and no money so good as other people's."

MR. H. H. FORSMAN

PRESENTS

THE COMEDIAN

MR. HENNESSY LEROYLE

In His Laughing Success

OTHER PEOPLE'S MONEY

From Hoyt's Madison Square Theatre New York.

NOTHING FUNNIER ANYWHERE A COMEDY SENSATION.

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GREENWALL'S OPERA HOUSE

Friday Night, Feb. 23.

STUART ROBSON

IN THE GREAT COMEDY SUCCESS

Oliver GOLDSMITH

[illegible]

PRICES: 25, 50, 75, $1, $1.50

Seats on sale at box office.

Monday Mail FEB 19 1900

[illegible]

Other People's Money.

[illegible]

GREENWALL'S OPERA HOUSE

ONE NIGHT AND MATINEE.

FEBRUARY 22.

BROADHURST'S

GREATEST FUN HIT

WHY SMITH LEFT HOME

Special Washington's Birthday MATINEE AT 2:30 P.M.

THE CLEVER COMPANY:

[illegible]

Monday Mail FEB 19 1900

[illegible]

Why Smith Left Home.

[illegible]

An Event in Theatricals.

[illegible]

Monday Mail FEB 19 1900

[illegible]

Register Sunday FEB 18 1900

[illegible]

Other People's Money.

[illegible]

Chronicle Dec 31-93.

GREENWALL'S OPERA HOUSE.

[MUS]IC AND THE DRAMA.

[...]tch" was something [...]rdinary run of attrac[tions ...]nd, and we can safely [...]s not one dissatisfied [...] enthusiastic audience [...] wonderful that every [...] a large company can [...] with the genius with [...] all possessed. The [...]nce was clean and re[...]gram throughout as [...]ining and pleasing. [...] that difficult instru[ment ...]one, was pleasing to a [...]d brought forth three [...]t every number given [...]y applauded that the [...] compelled to respond [...] every selection.—Ash[...]azette.

* * *

[...] the dramatist, is dead. [...]rks include "The Black [...] to Date," [illegible]

* * *

[...] says even if all the [...]e, there is not such [...] the irrepressible "Alvin [...] who have grown to [...]ember visiting the old [...]y remember that during [...]ce, a farmer used to [...]sist upon walking around [...] the ridicule or de[light of the] audience by his apparent [...]. That farmer was Charles [...]e afterwards played a [...] afterpiece written by [...]he entitled "Alvin Jos[lin" ...] received with favor even [...] condition, and Davis had [...]onate an eccentric far[...]." The people wanted to [...]slin" and they went and [...]y for it. Davis became [...] a theater in Pittsburg, [...]he most handsome and [...] the world, and owns much [...] He is the most unique [...] the history of the stage. [...]," C. L. Davis' original [...] been played by him nearly [...]. Of his art, little need be [...] long been recognized by [...] conception of the role [...] as distinct a creation as [...]ynon in Rip Van Winkle, [...]hompson's Joshua Whit[comb ...]oth's Hamlet. The pub[lic ...]

* * *

[...] denies with much [...] she has borrowed money [...]ullivan. Her son, Sidney [...] a small sum from [...] and has repaid it. [...] went the rounds with [...] touch about "one actor [...] when in a tight" seems [...] of Sullivan's vanity, [...], a shrewd advertis[ing ...] Sullivan's manager.

* * *

[...] Hearne, whose "Hearts of [...] comfortable financially, [...] another great success in [...]." This actor, who has [...] much attention of late, [...] hard times mean. In his [...] he lived in California, [...] that he tried to secure [...] the stage. He offered [...] stage manager to a well-[known] theater proprietor, [...] the position, but it was [...] the foolish terms. [...] friend," said Hearne [...] the manager, "you must [...] what you be hurry up."

And he did. The manager died in poverty and Hearne ran around and secured subscriptions with a view to giving him a decent interment.

* * *

Neil Burgess has postponed his return to the stage until next autumn. He will remain dramatically idle until then. His new play is completed, but there are some "mechanical effects" upon which work has yet to be done.

* * *

Robert L. Cutting, Jr., whose debut last season created almost as great a sensation as his marriage to Minnie Seligman, will appear in the role of the minstrel in the road production of "Olaf," which will be headed by his wife.

* * *

Mrs. D. P. Bowers left her school of acting to play a part in Miss Coghlan's "A Woman of No Importance" company. Now she has left the company to go back to her school of acting and her place is supplied by Eleanor Cary.

* * *

Maurice Barrymore has been rapped sharply for his failure to become perfect in his part in "A Woman of No Importance," Miss Coghlan's New York success. As an excuse for blundering with his lines early in the engagement, he said he was confused by a rearrangement of the stage furniture. That is a funny excuse for a man of Barrymore's salary and reputation. He ought to be able to go through with his part if the furniture were dancing about the room the while.

* * *

Rose Coghlan has made a wonderful success in Oscar Wilde's play, "A Woman of No Importance," which was produced last Monday at the Fifth Avenue, New York. The bright epigrams, the literary merit and the wonderfully, strong dramatic situations in Wilde's latest play have won for it every measure of success. It bids fair to run until February 1 or longer.

* * *

Sol Smith Russell announces his intention of taking up the sock when Joseph Jefferson takes it off, or, in other words, that he will, when Mr. Jefferson retires, play the old comedies that that gentleman recently revived with so much artistic and pecuniary success. There is hardly another comedian on the stage better qualified than Mr. Russell to play such parts as Bob Acres, Dr. Pangloss, Caleb Plummer and Mr. Golightly.

* * *

George Wilson, says the St. Louis Republic, is the real feature of the comedy of "Monte Carlo," which closed a successful engagement at the Hagan Opera House last night. Mr. Wilson is a veteran minstrel, who won early fame as a member of the firm of Barlow, Wilson, Primrose and West. For fifteen or twenty years he has been making annual visits to this city, but it is doubtful if he ever met a warmer reception than that which was accorded to him the past week. Mr. Wilson is 46 years of age. He is married and is happy in the possession of a charming 18-year-old daughter, Cleone, a Vassar girl, who lives at her parents' home in Binghampton, N. Y. Miss Wilson is to be married on January 20 to a young sprig of the family of Bayless, one of the wealthiest and best in Northern New York. "A good many ambitious mammas took askance at the match," said the genial Wilson the other day. "Young Bayless was a great 'catch,' so they thought, and the idea of a minstrel's daughter becoming his wife is proving a shock to them."

* * *

Charles H. Hoyt has a pet little superstition of his own, differing from most forms of this weakness in that it recognizes a "mascot," and not a "jonah." Mr. Hoyt's "mascot" is the letter "A." Beginning with "A Bunch of Keys," the letter "A" has served as a prefix for the title of each succeeding Hoyt play or satire or skit, or whatever you choose to designate the long line of Hoytian creations. So we have "A Tin Soldier," "A Brass Monkey," "A Hole in the Ground," "A Midnight Bell," "A Texas Steer," "A Trip to Chinatown," "A Temperance Town" and "A Milk White Flag," the last named of which will remain an unknown quantity until its production at the Boston Theater soon.

* * *

Next week in Louisville, Ky., Pauline Markham begins a suit to recover $10,000 damages from that city for breaking her leg in one of its coal holes, says the New York Sun. Miss Markham's leg was injured so badly that she can never again wear tights. She has refused to compromise the matter, and now Louisville has grown defiant. The city fathers have declared that Miss Markham's leg should have been superannuated some time ago. Their line of defense will be that, regarded as an implement of Miss Markham's trade, it had long since outgrown its usefulness.

As an ordinary everyday leg they are willing to do the proper thing by it, but they refuse to regard it any sense as a star. Photographs showing the leg at various stages of its career during the last 40 years will be put in evidence by Miss Markham. She wants to prove that until the day of the accident her leg was as symmetrical as in those halcyon days when it was at the zenith of its glory, and its favorite pose was on a level with the chandelier.

* * *

London has gone wild over a new pianist from Austria. His name is Weiss and his hair is longer than Paderewski's. He is the most striking hirsute chrysanthemum now before the public.

* * *

There has been another change of prima donna in Seabrooke's Isle of Champagne company, Miss Marie Louise Day taking the place of Miss Juliette Corden.

* * *

Nat Roth has purchased from Frank Sanger the American rights of "Clairette, or 28 Days," a comic opera which was produced in London by Willie Edouin. In it Delia Fox will make her first appearance as a star.

* * *

Mme. Calve, of the Abbey Opera company is having a new opera made for her by Massenet. It will be called "La Navarraise," will be full of trills and scales and will be sung in London in May.

* * *

Rubinstein will visit Paris in January to conduct his opera, "The Demon," which will be performed in Russia during the visit of the St. Petersburg Imperial Opera troupe to the French capital.

* * *

Always the main foundation of music cultivation is the singing society. That is true of the village and of the metropolis, of Berlin and Boston. It is the singing society which excites interest, raises standards and develops talents. The nearest we have to the singing society in Fort Worth is in the form of the amateur opera companies, and these have had a decided benefit in training voices and in stimulating a healthy and friendly rivalry that has led to a sincere devotion to this greatest of attractions.

* * *

Charles L. Davis as "Uncle Alvin" in the comedy "Alvin Joslin," has been seen here before and received flattering encomiums from the press and the delighted acclamations of large and well pleased audiences. The play is interesting and has a good plot which is faithfully developed; it is brimful of fun; the dialogues are intelligent and the events follow each other rapidly. The comedy element of which Mr. Davis furnishes an abundance, is original and chaste. Mr. Davis is an actor true to nature, irresistably funny, and, as occasion requires in the play, imposing, pathetic and effective in his rugged character. The scenery and appointments are new and especially provided for the play. Alvin Joslin is too well placed in the winning line of attractions to require any booming by extravagant diamond displays or brass bands.

From the time he makes his appearance on the stage until the time the curtain is rung down he holds his audience in a continual roar of laughter, and is rewarded with hearty applause.

Among the scenic effects seen with the comedy is the Brooklyn bridge by moonlight, which is particularly realistic. The characters in the cast are sustained by capable people. Mr. Davis as a comedian has no peer, and in this particular part no one has ever presumed to be his equal. He will positively be on the stage on its presentation at Greenwall's, Jan. 5.

"A QUICK MATCH."

Producing an incessant flow of merriment.

MONDAY NIGHT.

INTERPRETED BY THE FOLLOWING CHARACTERS.

Mrs. Weeks	A Charming Widow
Stella Weeks	A Marriageable Daughter
Arthur Fits Razzle	A City Dude
Tom	Always in Mischief
Little Rosie	Everybody's Pet
Jacob Winnerwurst, 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 1. 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 2. Kitchen at Week's cottage—Preparing supper—All waiting upon Professor—Jacob fears an enemy—"You never touched me."

Act 3. Parlor of Week's cottage—Arrival of Fitz Razzle, the dude boarder—A warm receptron 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 Slaw Cutters, Mrs. Weeks, Professor and Stella. Zouave Musketeers, with French fencing bout and lightning drill, Stella and Tom. The Saxaphones, Mrs. Weeks, Professor, Stella, Dennis. The Fox Chase, company. Musical Donkey, a decided hit. The Rooster Dance, a unique special. Mexican Mandolin Troubadours, company.

Musical Oddities, Professor and Tom. Drinking Song (with musical goblets), Prof. D'Sharp and company. Popular medley, company. Saxaphone Sextette, Mrs. Weeks, Stella, Putty, Tom, Dennis and Professor.

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.

ALVIN JOSLIN.

Written by Charles L. Davis to make people laugh.

WEDNESDAY NIGHT.

CAST OF CHARACTERS

Bob Ford, a New York confidence man	Fred. Hardy
Jim Dean, his accomplice	J. V. Arlington
Joe Baxter, a Bowery boy	W. H. Post
Edward Milton, a New York broker	Robert Rodgers
Theophilis Oglesby Doris, an English lawyer	H. C. Stanley
Policeman Sellers	H. Chatman
Farm Boy	H. J. Maxwell
Robert White, a waiter in Fifth Avenue Hotel	W. H. Post
Policeman O'Sullivan	Frank Johnson
Clerk of the Court	Thomas Wylie
Judge Lawrence, of the Supreme Court	H. C. Stanley
Sergeant Williams	Royce Alton, Jr
Julia Ford, Bob's unwilling accomplice	Helen Foster Vane
Clorinda Joslin, Alvin's better half	Ida Vallance
Ella Milton, strives to save her husband's fortune	Carrie Medford
Miss Florence Sutherland, a lady of fashion	Estella Gilbert
Mother Cronin, an accomplice of Bob	Mrs. C. B. Washburn
Uncle Alvin, a Vermont farmer	Charles L. Davis

SYNOPSIS

The action takes place in New York, with the exception of Uncle Alvin's home, which is laid in Vermont.

Act 1. Edward Milton's house in New York. Scene 2. Bleeker Street, N. Y. Scene 3. Alvin Joslin's house in Vermont. Scene 4. The Bowery near Chatham street. Scene 5. Grand Central Depot, 42d street. Scene 6. Hallway, Fifth Avenue hotel. Scene 7. Near Grand Central depot. Scene 8. Bob Ford's house.

Act 2. Thieves' Den in Baxter street. Scene 2. Baxter street at night, looking from the Five Points. Scene 3. Pier 29, East river, with full view of Brooklyn Bridge.

Act 3. Private Parlor, Fifth Avenue hotel. Scene 2. Hallway, Fifth Avenue hotel. Scene 3. Bowery Concert Hall. Scene 4. Union Square. Scene 5. Tombs Police Court, preliminary hearing.

Act 4. Private Ball at Edward Milton's home.

Notes.

Clara Morris takes a rest of two weeks, resuming work on January 1.

Edward E. Rice has secured Estelle Clayton's opera "The Viking."

Mme. Janauschek, it is said, is anxious to play the title role of "Macbeth."

Richards and Canfield, the comical pair in "A Temperance Town," propose to star together next year.

Probably Thomas W. Keen will retire to private life next season, after an experience of more than 30 years on the stage.

Joseph Jefferson has promised to paint a picture for the Professional Women's League Bazaar, soon to be held in New York.

Miss Beatrice Cameron has met with the greatest success in her portrayal of the role of Portia in "The Merchant of Venice."

Henry Irving and Miss Terry are still at Abbey's theater, New York, and remain there until December 30. They appear in Philadelphia on January 29.

Roland Reed was forced to close his engagement at Toronto because of sickness. He has so far recovered he expects to resume his tour at Nashville in the middle of January.

Dixey will soon terminate his business relations with Klaw & Erlanger and early in January will become associated with his old-time manager, E. E. Rice. The leading role in the new burlesque "Tabasco," by Barnet and Pflueger, is designed for him.

Harry Hawk, the comedian in "Darkest Russia," supported Laura Keene in the "American Cousin," and was in the cast on the memorable night when Lincoln was assassinated, and was the first to reach the president's box after the fatal shot was fired.

W. H. Crane has been a busy man the past week. Rehearsals every day, a new yacht building at South Boston, a new garden being planned at Cohasset, the Elks' benefit, suppers, dinners, lunches, etc., until he tried to make the day 37 hours long. The only thing he says he is short of is "time" and a new cribbage board.

William Hoey, better known as "Old Hoss," of Evans and Hoey, will star next season under the management of Charles Hoyt, who has written a new farce comedy for him entitled "A Black Sheep." The play deals with the adventures of an Arizona "bad man," who falls heir to a million and tries to cut a figure in society.

Musical Notes.

Mme. Materna is to be the soloist with the Chicago Orchestra next week.

Whitney Mockridge, tenor, is now singing in the principal cities of Missouri and Kansas.

Herr Anton Schott, tenor, sang at the Damrosch Popular concert last week.

Sevadjian, a new pianist, made his first appearance in London at Princess hall, last week.

Hirshfield's orchestra was greatly praised for its music at the Terrell hall Wednesday.

Sliwinski having been tried in New York and found wanting, now starts out to tour the "provinces."

Miss Ellen Beach Yaw, soprano, made her first appearance in New York at Music Hall, last Saturday.

Miss Marion Van Duyn, the Chicago contralto, sang with the Arions of Milwaukee last week, and was most heartily received.

Sir Arthur Sullivan's new opera, "Ivanhoe," is to be performed in Berlin at the request of the German Emperor.

Mr. Dulleron, a new tenor, made his first appearance at the New Orleans French Opera House last week, and created most favorable impressions.

Miss Bertha Ricci and others of "The Woman King" company refused to go on the stage at Miner's Newark theater, last week, until their salaries were paid.

Miss Mary Rose Hughes, a native of the south, and a vocalist of rare powers, will be heard next Friday at a concert given at the [illegible] Bethel, New Orleans.

John G. Kunze died last week in New York. He was one of the founders of the Pianomakers' Union. He was born in Dresden, Germany, in 1840.

Miss Eleanore Mayo, the young soprano who made such a marked success in "King Rene's Daughter," will appear at one of the Damrosch Popular Concerts in the near future.

The death is announced at San Francisco of Mrs. Sutro, wife of Adolph Sutro, who built the celebrated Sutro tunnel, and sister of Otto Sutro, the well-known piano dealer of Baltimore.

Dr. Antonin Dvorak has enriched the musical world with a new symphony, which according to competent and impartial critics is worthy to rank with the best creations of the greatest composers.

The trouble between Walter Damrosch, leader of the New York Symphony Orchestra, and the Musical Mutual Protective Union is ended. He stood firm in his determination to play Mr. Hegner, a non-union 'cellist, and the union was equally firm in its determination he should not play and the orchestra is disbanded.

A warmly commended new book is J. J. Goodrich's "Explanatory Treatise upon Unrelated Tones, a new system of Harmonic Counterpoint and diagram illustrations of musical form and construction." It is a conceded fact that writers have been trying for the past two hundred years to reduce musical theory to a practical basis, and make it plain and readily understandable. If this problem has been solved by Mr. Goodrich, it is a work that will be eagerly sought by all enterprising musicians.

* * *

Courting by means of the flute is very popular among the Sioux Indians. The flute is made of willow or some other wood that has a bark easily detached, and is usually about a foot in length. The sound produced, though somewhat shrill and fife-like, is not unpleasant to the ear. The Indian youth who desires a wife first mentally fixes his choice upon some maiden of his tribe.

Then, some pleasant evening, he takes his flute and strolls through the village in the direction of the object of the maiden's lodge. He seats in [illegible]

(Continued on page 8.)

Register Tuesday FEB 20 1900

Season 1893

her lover if he is favored, or, if the paternal judgment condemns him, withdraws into the dark recess of the tepee. In case the suit is favored she goes out and joins the lover and that is all there is of it except to settle terms afterwards.

* * *

At a meeting held by the Musical Mutual Protective Union last Thursday afternoon, a member of that organization exclaimed: "Art be d——, it's the almighty dollar we are after."

It is to be hoped that the sentiment is not endorsed by the majority of the members of the union.

The hisses which greeted the musicians of the New York Symphony Orchestra last Sunday night, who refused to play with a 'cellist, on account of his not being a member of the union, plainly shows the drift of public opinion. The musical union has a perfect right to frame its own rules and by-laws, but as Walter Damrosch recently remarked, has any organization the right to compel a man to starve for six months before he can be allowed to practice his profession?

The Musical Mutual Protective Union claims that "the six months' clause was framed in order to prevent the wholesale importation of ... [illegible]

[illegible]

helmets, shields and spears, ordered from Chicago. Misses Mamie Stem, Lulu Stem, Georgie Keeler, Laura B. Smith, Clara Whittle, Irma Fosdick, Etta Wood, Flora Anderson, Alma Turner, Willie Luckett, Lettie Henderson, Alberta Martin, Carrie Martin, Ella Montgomery, Lillian Tevis, Bessie Field.

Tambourine Dance.—Virginia Martin, Stella Hochstadter, Della Steinfeldt, Marguerite Kirkley, Mamie Brooks, Hattie Anderson, Nona Goodrich, Bethel Kirkley, Nina Hollingsworth, Stella Myer, Harriet Taylor, Cora Drake, also Misses Martin, Montgomery, Tevis, Vaughan, Turner and Luckett, and Messrs. Williams, Reed, Jordan, Hall, Crandall and Pike.

The next number, always counted the feature de resistance—in the "May Carnival"—by sixteen wee tots in charming Kate Greenaway's and Lord Fauntleroy's, whose cunning bows and happy abandon always keep the audience in a state of delight from first to last.

Pretty Miss Virginia Burroughs will be queen of the May, singing Bohelina.

The "May Carnival" is danced by Misses Ella Sébastian, Audry Anderson, Lillie Burnett ... [illegible]

[illegible]

Alberta Martin, Kate Vaughan, Susie Turner.

There will be a special rehearsal at the opera house Tuesday evening, and all the participants in the Fete are earnestly urged to be present at 8 p. m. sharp.

* * *

Prof. Ault went to Waxahachie on the 27th to play for the Knights of Pythias ball.

* * *

[illegible]

The Butterfly Fete.

[illegible]

The Coming Rain.

[illegible]

Special Notes.

[illegible]

"Why Smith Left Home."

[illegible]

Stuart Robson.

[illegible]

GREENWALL'S OPERA HOUSE

WEDNESDAY, FEB. 21st,

Matinee and Night.

"There's nothing so good as money, and no money so good as other people's."

MR. H. H. FORSMAN

PRESENTS

THE COMEDIAN

MR. HENNESSY LEROYLE

In His Laughing Success

OTHER PEOPLE'S MONEY

From Hoyt's Madison Square Theatre New York.

NOTHING FUNNIER ANYWHERE

A COMEDY SENSATION.

[illegible]

Register Tuesday

GREENWALL'S OPERA HOUSE

Friday Night, Feb. 23.

STUART ROBSON

IN THE GREAT COMEDY SUCCESS

Oliver GOLDSMITH

PRICES: 25, 50, 75, $1, $1.50

Mail Tuesday FEB

Don't Mind It....

"If you happen to stand in the lobby of

Greenwall's Opera House

Wednesday, February 21, Matinee and Night,

[illegible]

Hennessy Leroyle,

In Last Season's Most Conspicuous Success

OTHER PEOPLE'S MONEY.

Seats on Sale at Box Office.

Greenwall's Opera House.

ONE NIGHT AND MATINEE, FEBRUARY 22

BROADHURST'S

WHY SMITH LEFT HOME

SPECIAL WASHINGTON BIRTHDAY MATINEE at 2:30 p.m.

[illegible]

Seats on Sale at Box Office.

GREENWALL'S OPERA HOUSE

Paderewski.

Greenwall's Opera House

FRIDAY NIGHT, FEB. 23.

THE NEW COMEDY

OLIVER GOLDSMITH

STUART ROBSON

[illegible]

Other People's Money.

[illegible]

Chronicle Dec.-17-93.

G[illegible]ALL'S OPERA HOUSE.

MUSIC [AND] THE DRAMA.

The week at Gree[illegible] has been one of considerable i[illegible] to theatre-goers generally. On [illegible]day afternoon and evening R. [illegible], better known as plain, ev[illegible]y, rough-and-ready "Bob," prese[illegible] his new comedy, "After the B[illegible]" to good business. Queenly Mod[illegible] followed on Friday evening with [illegible]kespeare's ever popular "Mercha[illegible] Venice," with Otis Skinner, a st[illegible] new to this section in the leads, as [illegible]ock. On Saturday the comedy, [illegible] well liked in Fort Worth, "Dr. Bill," [illegible] again presented.

The coming week bid[illegible] fair to equal the past in every respect[illegible] not to surpass it. On Monday ev[illegible]ng only we have Archie Boyd, of [illegible] Old Homestead" fame, in his new [illegible]y "Country Squire." For the re[illegible]nder of the week the clever, popul[illegible] price Huntley-Farley comedy com[illegible]ny will hold the boards in repertoire.

The Bills of the Week.

It was not only an e[illegible]husiastic but highly pleased audienc[illegible] that greeted R. E. Graham, the fav[illegible]te comedian, in his new play, "After [illegible]e Ball." In this play Bob has sec[illegible]d a medium which affords full scope [illegible] his talents and which is more pec[illegible]arly adapted to his peculiar style of [illegible]medy work than any in which he [illegible] heretofore appeared. The role [illegible] Paul Gibbs fits him perfectly, and [illegible] more appropriately perhaps than an[illegible] role in which he has heretofore [illegible]ared before a Fort Worth audien[illegible] an exception being that of Gen. F[illegible] in the "Little Tycoon," a [illegible] created and made famous a[illegible] the length and breadth of the lan[illegible]

"After the Ball" is a [illegible]medy adapted from the French by J. W. Herbert. It is somewhat trite as to theme but decidedly original as to motif and situations. It would be hard to conceive of a plot which could crowd into the necessarily limited compass of three acts more genuine rollicking fun; exasperatingly ludicrous situations and more mirth-provoking quips, than is found in this play. It is comedy, broad and mellow, but entirely free from horse play. The situations are all perfectly easy and natural and follow each fast and furious, yet in just such order as would naturally occur in a case where a young man became entangled in such a manner in actual life. There is nothing chestnutty about "After the Ball" except its name.

The supporting company is strong, well balanced and composed of unusually clever comedians. Charles Drake as Sylvester Brown a retired contractor, easily carried off the honors next to the star. George M. Herbert as Judge Hicks, Miss Fannie Dudley as Mabel Hicks and Miss Carrie Francis as Violet Brown, all did good work.

* * *

On Friday evening queenly Helena Modjeska, held the boards as Portia with Otto Skinner as Shylock in Shakespeare's Immortal comedy "The Merchant of Venice." The advance sale was heavy, numerous theater parties coming from a distance and the theater was packed.

Modjeska's work is what could have been expected. It is strong and masterful. She handles the role of Portia, as she handles all others, artistically, though this role does not give her as full scope for her ability as some others. The support was fair.

* * *

The merry comedy "Dr. Bill," was the attraction last night, the cast being virtually the same as last season. It is an adaptation of "Le Docteur Jo-Jo," a French comedy, into English as "Dr. Bill." The story of the play is that of a young and fast doctor, who, from the irregularity of a Bohemian life in London made him the intimate companion of the theatrical profession, steps with a big legacy into the bosom of a respectable family, loving a rich young wife well enough to forswear his old sports, and, with a mistrust in his powers of self-protection sufficient to make him dread any chance of meeting his former-time boon companions, retires for safety to private life, literally lying in the arms of his wife like a ship in harbor, afraid to venture out. A meddling father-in-law, who hates idleness, despairing of coaxing his newly made son-in-law back into his practice, of the dangers of which he is ignorant, resorts to stratagem. He orders and nails a sign to the physician's front door; he sends circulars all over London, especially to the theaters; he makes him the hero of a puffing newspaper item without his knowledge, and, as a result, up jump several of his old companions to make things lively for him. The complications that ensue are very funny and one is in a constant state of expectation as to the outcome of the innumerable scrapes which the people get into. The cast is thoroughly capable and competent, each member being selected with an especial view to his or her capabilities for the particular role essayed. As a result the entire performance is smooth and even; every situation is correctly interpreted and the climaxes are reached naturally and easily. Aside from the fact that the three acts of the comedy are replete with laughter provoking features, it is well-built and will necessarily prove a favorite for a long time to come.

THE HUNTLEY-FARLEY COMEDY COMPANY.

TUESDAY EVENING, DECEMBER 19.

The great sensational comedy in four acts, entitled.

DENS AND PALACES.

NOTE.—This play is by J. K. Tillotson, author of Queena Lynwood, Planter's Wife, etc., and was produced at Niblo's, New York. Huntley-Farley Company own the Southern rights to this play.

CAST OF CHARACTERS.

HORACE GREENGAGE ROBBINS, a green country youth of Ethel,	J. H. HUNTLEY
Clarence Douglass, adopted son of Judson	Louis J. Slevin
Herbert Douglass, alias Chas. Clemens, own son of Judson	Gilbert Bixby
Judson Douglass, a New York millionaire, / St. John, a detective,	John W. Barry
James, an Irish servant,	Edwin F. Gardner
Louis Mark, pal of Clemens,	Avie Burnham
Governor Mark, who keeps the Den,	
Jason, of the Den, / Newsboy,	Chas. Montigue
Grace Douglass, sister of Herbert, / Stella, Ethel's maid,	Adia Gardiner
ETHEL DOUGLASS, wife of Clarence	SADIE FARLEY

SYNOPSIS.

Act I—Judson Douglass' mansion, Fifth avenue, New York. The discarded son. Horace Greengage Robbins visits Ethel. The safe robbery. The murder.

Act II—The Den. Horace initiated into three-card monte. Ethel's visit to the Den. Trapped. The drugged wine. The greeny holds the ace.

Act III—Horace in love with Grace. The detective. Ethel accused of the murder. A husband's love.

Act IV—Ethel under surveillance. The family portraits. Ethel's discovery. Charles Clemens' proposal. Ethel's scorn. A villain trapped. The wages of sin is death.

Next Week's Bills.

To-morrow evening Archie Boyd, who has become famous as Uncle Josh in "The Old Homestead," will make known his new play, "The Country Squire," a play built on similar lines. It is said to be one of the best plays of its character on the stage. The moral tone is elevated far above the plays that are ordinarily seen, there being not a scene or incident in the play that could offend the sensibilities of the most prudish. A charm pervades the entire play that holds one from the rise of the curtain till it is rung down. The charm lies in the very simplicity of the scenes and situations that are presented, and one naturally drops into touch with the story, and it may truthfully be said, that the "Country Squire" is one of the purest, most elevating and pleasing productions that the theatre-goers have had the privilege of witnessing.

"The Country Squire" is a New England play and one of the best that has been given to this country for years, because it is real, is pictured with fidelity to life, is a perfect reproduction of the manners and customs of rural life and any person at all conversant with Yankeedom is sure to enjoy it with the keenest relish. It bubbles over with the richest and purest of humor, at the same time works out a true story with a true pathos that more than sustains its interest to the close. It has been said for Mr. Boyd that he is the most real and natural actor who has ever attempted to delineate the village rustic, as his work with "The Old Homestead" is testimony.

The play is elaborated by new and special scenery said to be very handsome and appropriate, being the exact pictures of the locality represented in the play.

* * *

Tuesday evening the Huntley-Farley Comedy company open for five nights in repertoire at popular prices. This company, while not making any pretensions, is yet one of the most clever and well balanced organizations on the road. They do not claim to come from the great cities and depend on reputation to carry them through, but they do claim to give a performance worthy of the price of admission and from a personal acquaintance with the troupe and its individual members THE CHRONICLE does not hesitate to affirm they will fully carry out all promises made, and each and every play will be not only meritorious but smoothly handled.

The Christmas Attraction.

For this date, the world's great holiday, Manager Greenwall offers an unusually meritorious attraction, in Abbott & Tillotson's "Niobe," a fantastic comedy.

The fourth season of a good play should be even more successful than its first, both artistically and financially so, for a good play is much like the snow-ball that grows as it is rolled. But it must have behind it managers who will keep it rolling. Without a doubt the fantastic comedy of "Niobe", was the most pronounced and unequivocal laugh-provoking success of the last dramatic season, and the fact that it remains in the hands of Messrs. Abbott & Tillotson as managers, is ample assurance to the public that the second season of its presentation will be attended with no cheapening of the production or neglect of artistic details. If anything the cast has been strengthened, and the price—well to add another laugh to the line and situations it contains would be to endanger the health of their audience, and Messrs. Abbott & Tillotson are too fond of the public to think of that. "Niobe all tears" is claimed by the same management to be "Niobe all laughs," and the hundreds of audiences who have shaken their sides over its witty lines and absurd complications would seem to have unanimously allowed the claim.

Fancies From the Foyers.

Mme. Malba, the prima donna, lives on the regimen, not of an athlete exactly, but of a soprano in active service. The vocal chords are more trying and wearisome to keep in training than the muscles of any pugilist, and Malba's is a life of constant self-denial. Her exercises, her baths and her diet are subjects of eternal vigilance. She must deny herself sweets and all wines but champagne, must cultivate raw eggs, never breathe through her mouth, and dine at 4 in the afternoon. Ten hours a day is the least number she must spend in sleep, and no morning must pass without a course at vocal calisthenics at the piano.

* * *

"The stone which the builders rejected has become the chief stone of the corner." Verily, "Niobe," which the American and English managers rejected, when it was offered to them by the Paultons, would seem to have proven the most popular and successful comedy of the period. And when the manuscript was rejected by such eminent builders as A. M. Palmer and T. Henry French, less persistent authors than the Paultons, would have given up the search for a manager and so never would have found Abbott & Tillotson who have proven that they know a good thing when they see it. Niobe will appear at Gree[illegible] on Christmas day.

* * *

Harriet Weems, an actress, is recovering from an overdose of morphine taken with suicidal intent at Baltimore. She was hurt in a railroad wreck last summer, and recovered too late to secure a good engagement for the season. Last week she accepted an offer as leading lady in the "Killarney" company. At the first rehearsal she was shocked to meet as the leading man her husband, John Dowd, from whom she had separated last February. The play required that they should act the part of lovers, and she felt that she could not endure the ordeal of even exchanging professional sentiments and affection with him. She accordingly notified the manager that she would resign in two weeks. She became despondent brooding over her domestic and professional troubles and decided to end her life. She sent a servant to a drug store, who, without a prescription, obtained three grains of morphine, enough for twenty-four ordinary doses, which the despondent actress took at one time and then lay down to die. Her friends discovered her condition in time to summon a physician and save her life. Before she took the drug she had said she wanted to die and what disposition should be made of her theatrical wardrobe. She expressed a desire to be buried in her Ophelia costume of blue silk. Her jewelry was found scattered about the floor of her room. The recent meeting and the wife's attempted suicide will bring about a reconciliation between the couple, as she has now agreed to [illegible]

(Continued on page 8.)

(Music and Drama Continued.)

main with the company and play the lover's part with her husband.

* * *

She—The play was excellent except for one thing.

He—And what was that?

She—The time extends over three months and it shouldn't be more than a week.

He—I'd like to know why?

She—Why! Because the same servant girl stays through it all.—Chicago Inter-Ocean.

* * *

Willie Collier of "Hoss and Hoss" is one of the men upon whom the effect of having made a success is not apparent in the size of the hat he wears. His head is now no larger than it was the day he started in the business. A little dignity has taken the place of boyishness, but he knows his friends. As a story-teller Collier has few equals in the business and his tales, as a rule, are true, and, while reminiscent, are new.

During Mr. Collier's time at Daly's there was an old scenic artist, one of the best in business, named Roberts, who is probably there to-day. Roberts was very deaf, in fact it was necessary to converse with him at the top of your voice and at very short range, his hearing having been almost destroyed in the Daly Theatre fire.

The defect was in time used to perpetrate many a joke. Manager Daly is a pompous individual who thinks quite a great deal of himself and also great deal of his scenic artist and this fact served for the basis of many a joke.

Roberts in those days, had for an assistant a scenic artist named Arthur Greenus, who was something of a joker and took a delight in hearing old man Roberts denounce Daly. Whenever a new scene was carried to the stage for Daly to have a look at, Rob[illegible]

ness that it may come to barring professionals in the same line of business from the entre of the theater. Nearly every success is being played in crossroads towns over the north, east, west and south by companies of barn-stormers under high-sounding stock company names. People in New York and Boston make a specialty of attending performances four and five times, and after stealing the scene and plot, steal most of the dialogue, being stenographers. A woman in Indianapolis recently advertised copies of "Hazel Kirke," "Alabama," "Young Mrs Winthrop," "Rag Baby," "Shenandoah," "The Senator," and others for sale at the rate of $15 each. "Hazel Kirke" was pirated three weeks after the original production and "Alabama" was being played in the west before it had completed the first short New York run of six weeks.

In past years reputable managers of even small one night stands have refused these barn-stormers admittance, but this season, on account of so many shows going to pieces, managers have in many instances used them to fill in time. In some of the largest one-night stands of Texas a company has been playing the "Old Homestead" to a good business.

Extra Acts.

Christmas week will be light in point of attractions. Niobe is the Christmas attraction, followed with "Skipped by the Light of the Moon" on Tuesday evening. The rest of the week will be dark.

Fannie Grant Huntley, the soubrette of the Huntley-Farley company, who has been seriously ill, is recovering her health rapidly and will be able to resume her roles at this engagement.

Corinne is making a glittering success with her new burlesque "Hendrik Hudson." Her time is all filled this season and she has already booked the greater portion of 1894-95.

has not yet expired. What would a musical season in New York be without the only Patti disporting the sad nudity of her decay, artistically and physically! It is enough to make one cry "Shame," only that Patti being shameless it would be a task of supererogation. Will Patti ever make her farewell bow, or is she a musical edition of Rider Haggard's "She?" Echo answers in true Irish fashion, "I wish I knew for sure." By the way, one wonders if Patti has with her any Mexican hairless pups this season. If the newspaper reporters can't write about her singing (how can they write about what is not) they can at least fill space with touching tales of Patti's pup taking its morning bath.—New York Musical Courier.

* * *

The next great music composer to follow Gounod to the tomb was Peter Tschaikowsky a Russian composer of high merit. He was in this country three years ago and several times personally conducted the production of some of his symphonies. Walter Damrosch says of him:

"Russia loses in him her greatest national composer. He had an almost morbid fear that his compositions were showing signs of advancing age, and he was as pleased as a child when I told him that the American verdict of his last symphony (No. 5) was that it was his greatest and most mature work. His music is always national in character. He uses the folk songs of Russia as a basis. He is much more distinctively Russian national than Rubinstein who was his master in composition, and he possessed to a much greater degree than Rubinstein a self critical faculty. His instrumentation is always brilliant, forcible and characteristic; his melodic themes strong, dramatic and passionate. He should not have died. He would have enriched the world by many masterpieces, as his intellect and creative faculties were in their prime."

* * *

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but still a plot, is that written by Edward Owings Towne and presented by a very clever cast, with Mr. Hopper Leroyle in the leading role. The plot is not altogether new, but it is well sustained and nicely worked out.

Mr. Hopper, Chicago board of trade millionaire operator, advises a young man in his employ how to secure the young girl of his choice regardless of parental opposition. The young man is poor, while the girl is an heiress. Hopper, who is wise in his own conceit and decidedly clever agrees to help the young man to secure the prize and advances him ready cash to operate with, in consideration of a promised fee when everything is satisfactorily arranged and the bridegroom gets possession of some of the girl's millions.

There is a counterplot in which Hopper's wife, Miss Helen Jones, plays the part of a strong minded, bossy woman and makes it pretty lively for the old man who "got a million by marrying her and would give two millions to get rid of her."

"Why Smith Left Home."

At the Greenwall opera house Thursday (Washington's Birthday) matinee and night, February 22, "Why Smith Left Home," George H. Broadhurst's latest and best farce will be seen. There is abundant chance for humor and evolving complications in the various circumstances that induce "Smith's" departure from his domicile, and a hearty enjoyment and consideration by [illegible]

GREENWALL'S OPERA HOUSE.

MUSIC AND THE DRAMA.

The Bills of the Week.

On Monday evening "The Country Squire," a play built on similar lines to that of "The Old Homestead" with Archie boyd in the title role, was produced at Greenwall's. The play makes no claim to literary pretensions and is simply a plain, unadorned tale of country life. There are some incongruities in the play, as for instance the New England twang is given to a professedly resident Missouri[illegible].

The play, however, is one of those that appeals to human nature by reason of its homely pathos and the exceedingly natural manner in which the situations occur and the climaxes easily reached, yet at times there is apparent some exaggeration, notably in the second act where the squire falls a victim to the wiles of ye confidence man.

Boyd's work is good and his interpretation of the part a clever one considering the meager details upon which he is compelled to rely for the building of a character role. Yet it does not equal his work in "The Old Homestead" and in fact will have a tendency to detract from rather than to add to his reputation. "The Country Squire" is a one season play. While it strongly smacks of "The Old Homestead" there is yet lacking that indefinable something that makes a play go. It is hard to say, from witnessing only one performance just wherein the play is lacking, yet that it is lacking few of those who saw the play Monday evening will deny. Unless the play is rebuilt and compressed into three acts and more snap infused, it would be a [illegible] idea to shelve it at the end of the season.

The support is fair, yet not such as one would have a right to expect from a man as prominent as Boyd. The minor parts, especially, are handled very poorly.

* * *

On Tuesday evening the Huntley-Farley Comedy company opened a five night's engagement in Tillotson's comedy-drama "Dens and Palaces." As a rule the plays produced by this company run smoothly and the cast is well balanced. The work of Mr. Huntley is characteristic. His roles are well interpreted yet all have a dash of his personality. He has improved in his reading since last season. Sadie Farley has the female leads and handles them very well. She lacks finish in some of her work, her interpretation at times being crude. The support is stronger than at any season heretofore. Taken all in all there are few if any popular price companies that are superior or even the equals of this combination.

Next Week's Bills.

There is a class of actors and actresses in New York who seem to be so tenacious of the metropolitan life that they cannot be persuaded to make a tour of other cities with the best of attractions and even at advance salary. A result of this is that frequently when a metropolitan manager brings out a new piece he contracts with an actor or actress to create a part in it and to play the part during the New York run of the play, but when it is taken on the road an understudy has to be put in the part. Nor can the manager help himself unless he has the foresight to protect himself against an emergency. It is related of Charles Abbott of the firm of Abbott & Tillotson, managers of the great comedy success "Niobe," that on a certain occasion, in making a contract with an actor well known in the metropolis, he brought up the subject of taking his piece after its New York run to the larger cities and that he desired to advertise in those cities that it would be produced with the original New York cast. The actor demurred to going out of town, but suggested that that would not interfere with Mr. Abbott's advertising plans. "The original New York cast," he added, "is quite as old as manufactured New York press endorsements. It is a very sensitive managerial conscience that scruples at using them."

"Both are obtaining the public's attention, many under false pretences," Abbott is said to have replied with the further remark that he proposed to secure the services of people who would enable him to earn his money honestly. It is safe to infer that the actor was not engaged to create that part.

* * *

"Niobe" fresh from winning new laurels will be seen at Greenwall's next Monday. The company this season is by far the best that has ever been seen in this comedy, being especially engaged by Messrs Abbott & Tillotson who are sole proprietors of this, the best of all comedies. The best proof being the immense success it received in Boston, New York, Chicago and Philadelphia and in all large cities from the Atlantic to the Pacific oceans. The story is bright and vivacious full of exceedingly humorous situations worthy of those famous writers Harry and Edward Paulton, who were also the authors of the greatest of all successes "Erminie." The authors of "Niobe" have met with great success in all their work and "Niobe" seems to amuse the theater going public so well that there is no telling how long the piece will run at the Strand theater, London, where it is now in its fourth performance. It is clean, bright and entertaining. Those who have not seen "Niobe" should avail themselves of the opportunity and decide whether "Niobe" should live forever. It will be made known in Fort Worth, matinee and evening, next Monday, Christmas day.

* * *

Laughter and merriment will reign supreme at Greenwall's opera house on Tuesday night the occasion being the re-appearance here of Fowler and Warmington's comedians, in that very funny comedy, "Skipped by the Light of the Moon." This play, which was received with great favor by a large audience on the occasion of its last visit, has recently undergone a complete revision. New "business" has been introduced and the latest popular and [illegible] catchy music from the new operas has been secured and will be heard for the first time here. As for the play itself, its vitality, action, humor and grotesqueness, its verbal fun and gymnastic hilarity, its vim and "go," that delights all who witness it has lost none of its [illegible] and much laughter as it evokes wherever it is produced is seldom heard within the walls of any theater. Coming as it does during the holidays it is just the sort of play to put everybody in a good humor and make them feel at peace with their neighbors and themselves and all the world besides.

The piece, which has been seen here several times, invariably attracts large audiences. The company is said to be an exceptionally good one this season, and the play itself has been revised and several new specialties and considerable new music have been introduced tending to increase its attractiveness. The play, as is well known, aims only to make everybody's

"NIOBE."—Monday Night.

CAST OF CHARACTERS.

In life insurance (Peter Amos Dunn)	James R. Smith
In love with himself (Cornelius Griffin)	Reddick Anderson
In Corney's hands (Phinneas Innings)	Benjamin Howard
In the clouds (Jefferson Tompkins, an art enthusiast)	Frank Lea Short
In retirement (Parker G. Silox)	Robert Irving
Indispensable (Caroline Dunn, Peter's wife)	Josie Stoffer
In authority (Helen Griffin)	Lillian Dix
In open rebellion (Hattie Griffin)	Julia E. Ring
In love with Corney (Beatrice Silox)	Daisy Maper
In the way (Madeline Milton, new nursery governess)	Coralie Clifton
In service (Mary, parlormaid)	Lizzie Holywood
In the flesh (Niobe, widow of the late Amphion, King of Thebes)	Marguerite Fealy

SKIPPED BY THE LIGHT OF THE MOON—Tuesday Night.

CAST OF CHARACTERS.

Felix Crackle	Eddie Shayne
Obediah Dingle	Budd Ross
Garnishee McIntyre	James P. Lee
James Warfield	C. L. Graves
Frank Pelham	J. A. Weber
John Sharpeigh	Harry Browning
Thomas	Frank Clay
Mrs. Felix Crackle	Lida Wells
Mrs. Obediah Dingle	Mae Worden
Sarah	Vevie Nobriga
Millicent Warfield	Kate Browning

Act I—Saratoga. "It's funny, very, very, very funny."
Act II—Saratoga. "It's lively, very, very, very lively."
Act III—"Taming a Shrew."

side ache from laughter and to convulse an audience during the whole performance, and this it generally succeeds in doing to the satisfaction of all present. Budd Ross, Eddie Shayne, Ed O'Connor, Miss Lida Wells, Mae Warden and Little Goldie are artists of reputation whose names are a guarantee that the performance will be given in a manner to leave nothing to be desired.

Coulisse Chatter.

Nat Goodwin will bring out Clinton Stuart's comedy "Newport."

Hoyt's new farce comedy, "A Milk White Flag" is under rehearsal in Baltimore.

E. E. Rice has bought and will stage Estelle Clayton's new opera "The Viking."

A new sensational society play, "Another Man's Wife," is to be made known on New Years.

"Across the Potomac" company was called in by Manager Pitou last week though doing good business.

On Jan. 1st, Sybil Johnstone will begin a starring tour in "A Celebrated Case" and "The Clemenceau Case."

A. M. Palmer will bring out Gus Thomas' new comedy, "New Blood," at the Garden theater in New York on Jan. 27.

Sara Bernhardt is to create the part of Marie Stuart at the Paris Renaissance in a new play by Alfred DeLout founded on the life of the Scottish queen.

"The Cruel Deep" is the name of a new and evidently [illegible] melodrama by Harry Fitzgerald which was produced on Dec. 4 at Reading, Pa., and favorably received.

Richard Mansfield will produce "A Parisian Romance" at his Fort Worth engagement this season instead of "Dr. Jekyll and Mr. Hyde" as at first understood.

Theodore Thomas and Walter Damrosch have both accepted the invitation of the Peabody Conservatory Alumni association of Baltimore to act as judges of the string quartet prize competition of that organization.

Florence Nightingale recently celebrated her 73rd birthday. She has been confined to her house for many years by constant ill health. She makes her home with her brother-in-law, Sir Harry Verney, in Devonshire.

Fancies from the Papers.

In the Arena for some months a curious controversy has been carried on as to the authorship of the plays published under the name of Shakespeare, says the Rochester Post-Express. It took the shape finally of a deliverance of opinions from twenty-five who, having considered the evidence, were to declare in favor of the plaintiff Bacon or the defendant Shakespeare, of course alive on the theory of a composite authorship. The jurors were chosen somewhat at random, but some of them were clearly competent to pass on the question at issue. The vote was as follows:

1. In favor of the plaintiff—G. Kroeh—one vote.

2. In favor of the defendant: Alfred Russell Wallace, the Marquis of Lorne, Edmund C. Stedman, Edmund Gosse, Rev C. A. Bartol, Appleton Morgan, Franklin H. Head, Luther R. Marsh, A. A. Adee, Prof. N. S. Shaler, Rev. Minot J. Savage, Marcus J. Wright, L. L. Lawrence, William E. Sheldon, George Makepeace Towle, Henry George, A. B. Brown, A. H. H. Dawson, Hon William E. Russell, Henry Irving—twenty votes.

3. Believe in the claim of composite authorship: Rev. O. B. Frothingham, Francis E. Willard.

3. Believe that defendant did not write the plays, but not convinced that the plaintiff was the author: Prof. A. E. Dolbear, Mrs. Mary A. Livermore—two votes.

"In other words, twenty jurors out of twenty-five believe that Shakespeare wrote his own works, while one thinks that Bacon wrote them, four are of opinion that other persons unknown had a hand in the authorship. The last juror to contribute to the verdict was Henry Irving, and he said, very sensibly, 'The testimony of competent witnesses in this matter is very simple and conclusive. Shakespeare was believed to have written his plays by his comrades and his rivals. Nobody in his day ventured to suggest that he was trading on another writer's brains. The man who knew him best and loved him best, "this side idolatry," throws no suspicion on his fame. Whoever [illegible] Ben Jonson was either a fool or a knave, or that the whole world of players and playwrights at that time was in a conspiracy to palm off on the ages the most astounding cheat in history, they will be worthy of serious attention.'"

* * *

The latest team of literary geniuses to announce their intention of starring and giving readings of their own writings are [illegible] Read and Commodore Bollinger. The pair, after a lot of unnecessary correspondence, have at last gotten together and will shortly endeavor to interpret the humor which has excused them for many years. Mr. Read, it is claimed, was for many years against the scheme, lacking confidence in his ability to entertain an audience. This natural feeling of modesty was, however, overcome a short time ago in Chicago, where he assisted James Whitcomb Riley in a seance and made quite a hit. Since then he has signified his intentions of going into the business, and is at present holding rehearsals with himself in Chicago. The pair will start out as soon as the printing, which is now on the way, is finished.

* * *

Edward Collier, who is the leading man for Robert Downing, for years was the lead of John McCullough and used to divide honors in such pieces as "Coriol" and "Othello." Mr. Collier as a leading man has perhaps no equal in the profession in certain parts and his Mark Antony was considered the best ever seen, by persons competent to judge. As a reader he ranks with Louis Morrison. Mr. Collier's specialty is heroic parts and but one was ever written to suit him. This one he starred in. The piece being a melodrama entitled "Storm Beaten." The play had a run for a number of seasons, but like the pitcher which went to the well, it was taken out one season too often, and the money made in three seasons was lost in one.

* * *

"Plays are not written, they are built. There is so much to be thought of after a first night, and so many little things seem to play roughly which read smoothly and played easily in rehearsal. A play has to have porous plasters and hypodermic injections the same as a sick person. First nights are very unsatisfactory and the criticism of any honest thinking person competent to judge real valuable to a playwright. Favorable criticism is too apt to be heaped upon a young man by his friends, and they do not mean it. They simply [illegible] tell him a show is bad, believing it will hurt his feelings. On the other hand they ought to tell him what they think of it candidly. Still if a person listened to all the advice given him about a show, there wouldn't be a line of the original stuff in it by the time it had been playing for a week.

* * *

Before "Alabama" was put on Mr. Palmer had it for several months and had it in rehearsal about three times and took it off. One line stuck in the craw of every man in the cast, and all of them predicted that the line would [illegible] the piece. Mr. Thomas, however, knew better, and declared that the line had to go. It was the line on which the curtain falls in the first act "Another word and as this lady's attorney and cousin-in-law I'll smash your —— face." People in the company, I am told, went to Mr. Thomas and asked him to cut it. But he said, "No; that is my curtain, and it will play all right." And it did. The first night, when the [illegible] the first act, the line caught the house, and three curtains attested the audience's appreciation of a clever bit of character work. The line was right in keeping with the character. So that at times the author himself is a competent judge.

* * *

Bronson Howard is a man who is willing to listen to advice when he considers it is from the proper source. Several people were foolish enough to advise Mr. Howard to cut the Lookout mountain scene in "Shenandoah." That, of course, was before it was produced. Mr. Howard, however, knew better, and the scene is one of the strongest in the piece. The bit of signaling is an historical fact and a great idea, and Clay Greene, Sydney Rosenfeld, William Haworth and others have all had the same experience. Yet if anybody suggested to them the propriety of cutting out a bit of business or an act, they would consider it, provided the person was an experienced critic. They might not cut it, but they would give it the consideration the suggestion was entitled to.

* * *

A peculiar thing about an actor who writes plays is that the public refuse to consider him an actor. Henry Droet was an actor and considered a good one long before he wrote plays. Mr. Droet was with Paul Kauvar, supported Joseph Haworth in the piece and afterwards starred in the part. Since he has written "Doris," however, critics have suddenly discovered that the "author of 'Doris,' Mr. Droet, is in the cast and is a better playwright than actor." This confronts Mr. Droet upon every side and the only thing for him to do to disprove what has been said about him is to turn back over the files of the papers which have made these claims and show notices written about him as an actor for the past ten years, telling of his bright future upon the stage.

* * *

How an actor makes up is a mystery to most people and judging from some of the make-ups seen upon the stage it is still an unsolved art with lots of people in the business. The make-up box of an actor has changed considerably in the past ten years since the almost universal introduction of electricity into the theaters in place of gas. Perhaps one of the most skillful men with a make-up box is Richard Mansfield. Mansfield years ago made up with water colors and his make up as Baron Chevrial in "Parisian Romance" was a revolution. The shadows of the nose and the wrinkles in his face were made with cobalt blue and Baynes' gray. The whole skin, which was supposed to be that of an old French roue, was covered over with a coat of gamboge and inside the eye lids was a fine line of vermillion which gave the appearance of a dissipated eye, while the underlining of cobalt made them appear watery. Mansfield's ideas, while artistic, were never popular. His make up of today in "Beau Brummell," about which a great deal has been written, never approach his make up of the Baron ten years ago, when he was struggling with one night stands and country sheriffs.

Musical Notes.

The piano makers [illegible] report a general improvement in the demand for their wares.

There is but one really great tenor on the operatic stage in this country today, Jean de Reszke. [illegible] a perfect athlete as well as a [illegible]

De Pachman is called the "fairy of the piano." When he plays a scherzo it is full of the [illegible] delicate humor of the composition, and does not sound like the foreman of a boiler shop yelling for more iron.

That other great composer of ballads and songs, Molloy, has written a new song just published, "Herrings are in the Bay." Both the words and melody are his and both are termed "good."

Another composer, Frederic Cowen, well known and liked in America, has written something new, "The Promise of Life." It is compared for ability with "It is a Dream," "The Better Land," and other meritorious compositions of Cowen.

Anna Senka, a singer with a remarkable contralto voice, appeared in Philadelphia [illegible] a voice of great power and purity, and is also instrumentally an artist. She is singing in Canada this month, which is her first formal introduction in America.

Stephen Adams has composed a new song, "Adieu, Marie," the lower copy ranging from B flat to E flat and the higher, E flat to high A flat. Whether it will meet with the favor of twenty other of the compositions of the author of "Nancy Lee" is a question.

New York professional musicians are all out of harmony with one another because Conductor Damrosch, of the New York Symphony Orchestra, insists that Herr H[illegible] shall play the 'cello, and Herr [illegible] is a non-union man. The union ordered the members of the orchestra to quit, but they still play on and the end is not yet.

Another new song by Paul Rodney is "The Course of [illegible] Sorrow," which suggests the "[illegible] Wedding." If the melody has the animated swing of the words it should be a favorite. Take this example:

[illegible]
To my love, my [illegible], my love,
[illegible]
Away, away we go [illegible]

All these are Boosey & Co., London, publications.

Mme. Melba is [illegible] duchess, but her husband, "Le petit Duc," is not always with her, 'because,' says a writer, "when the duke is in the city Melba never sings so well. I suppose from nervousness, so she always banishes him from her presence [illegible]. A week after he has located himself in the same town with her her [illegible] begins to go off, I suppose from nervousness." Therefore the [illegible] dubbed "Le petit Duc."

Josef Slivinski, [illegible] young Polish pianist, has been [illegible] in New York and found wanting. He is credited with musical ability [illegible] is advised to study more, and [illegible] the least caustic critique is that [illegible] sense of rhythmical accent [illegible] an exaggerated [illegible] everything. [illegible] the instrument he plays upon [illegible] name, pianoforte, [illegible] piano, and [illegible] calls for him."

Several [illegible] position in New Y[illegible] Mme. Melba is [illegible] social functions [illegible] the leading [illegible]

(Continued

(Music and Drama Continued.)

Opera company now playing in New York. They are willing Mme. Melba shall be a society ornament, but their [illegible]

STAGE ECHOES, MUSICAL NOTES.

THE PAULINE HALL OPERA COMPANY.

PAYTON COMEDY COMPANY NEXT

Peck's Bad Boy, Which is Almost a New Play Now, Will Be Here on the 18th.

The first opera of the season will be presented at Greenwall's opera house on Monday, January 15, when the great Pauline Hall opera company will appear in their latest social success, "The Honeymooners." The New Orleans Times-Democrat, speaking of the performance, says:

"The Honeymooners" is a musical extravaganza by the author of the "Isle of Champagne." The plot is laid in the kingdom of [illegible], whose king is [illegible]. His daughter, princess Kelsolyne, has a violent temper. She has had twenty-eight husbands at the time the play opens, all of whom have deserted her, and in accordance with her power as princess, she is looking for No. 29. She reaches the town of Pankybany with her father and daughter, Diane, who falls in love with a young man, Amadee, a Swiss doll vendor and the owner of the Edison automatic marriage and divorce machine. The young men of the town, terrified by the visit of the princess, use the marriage machine and when Kelsolyne seeks a husband she finds no single man but Amadee. She determines to marry him, but by the employment of the motor of the marriage machine, which is the twenty-eighth husband, Rewski, is hiding as a ghost, the princess and retinue are frightened [illegible]

[illegible]

Writing of Oscar Wilde's new play, "A Woman of No Importance," Nym Crynkle says: "The Mephistophelean breath of Oscar Wilde cannot be disguised by [illegible] ... [illegible]

Director [illegible] Gordon Lawrence of the Lawrence school of acting, [illegible] West [illegible] street, New York city, has decided to offer three free scholarships in his dramatic department for those possessing unusual ability, but are unable to pay for their instruction.

Mrs. Kendall says that she would rather undress than over-dress a part. "Uncle Will" she wears a little jacket and [illegible] plain skirt, like a girl at [illegible] ...

[illegible]

WOULDN'T MISS THE [illegible]

[illegible]

...that I ever tried to borrow $2. But I know that when I borrow $2 it is almost impossible for me ever to remember to pay it. If I borrow $1.50 or $100, I will pay you back at the time I agree to, even if I have to run in debt to do it. But a $2 loan is never repaid, so far as I know, by anybody." There are those who believe the genial and effervescent Frank has a woful short memory on all these matters. A well-known actor once told the writer that Small could borrow more money from the same man at different times, for a man with a good memory, than any other individual he ever saw.

By all odds the most successful farce that has been presented in New York in many a year is "Charley's Aunt," which is running to crowded houses at the Standard theater, and which gives every promise of retaining its popularity clear through the season. The piece is in the line of wildest absurdity, says Leander Richardson's Dramatic Weekly, belonging to the same class of productions as "The Private Secretary."

Frederick Warde is accompanied on his tour this season by Mrs. and Miss Warde, and as his son, Ernest Charles, is a member of the company, which is managed by Arthur F., his eldest son, the popular tragedian carries his domestic circle with him and is always at home.

Mr. Nat C. Goodwin, with the consent of Augustus Thomas, the author, has transferred to Mr. Frederic Bryton the right to play "In Mizzoura" through the greater part of New England, New York, Pennsylvania and Canada.

Edward Vroome is preparing to resume his starring tour under the management of Clarence Fleming in Washington, January 8. He will present "Ruy Blas." Miss Ffolliott Paget has been engaged to support him.

"Another Man's Wife," a new society play of Russian life, will be produced at the opera house in Jersey City. [illegible] Russell, Archibald Cowper, Colin Kemper and William Hatch will play important parts.

[illegible] Barnet and Chadwick's new [illegible] will be presented first by [illegible] ... headed by [illegible] E. Dixey.

"Monte Carlo," which is described as a "spectacular operatic comedy play," was the New Year attraction at the Columbus theater. The piece is under the management of Primrose and West.

[illegible] PLAYS AND OPERAS.

[illegible]

GOSSIP OF THE PLAYERS.

[illegible]

Mail Tuesday FEB 20 1900

Now that Stuart Robson really has scored an enormous hit with his new Augustus Thomas comedy, "Oliver Goldsmith," a number of critics are marveling that the romantic life of that great man should never been used for dramatic purposes before. To the average individual, however, it will be sufficient to learn that if faith may be placed in dramatic reviews from many sections of America, Mr. Thomas has

appreciated all the opportunities of his character and period and has produced a work perhaps more charming and wholesome than any of the former flights of this able dramatist who gave to the stage such successes as "In Mizzoura," "Alabama," "The Meddler," and "Arizona." Stuart Robson also seems to have grasped the role in a manner astonishing even to his warmest admirers, while the period in which the play is written affords ample opportunities for a display of [illegible] costumes and eye pleasing scenery.

"Oliver Goldsmith," with Stuart Robson in the title role and assisted by his all star company which includes Henry E. Dixey, Walter Hale, Henry A. Weaver, Jeffreys Lewis, Florence Rockwell and twenty other capable artists, comes to the Greenwall opera house for an engagement of one night only, the date being Friday, February 23.

Register Wednesday FEB 21 1900

"Other People's Money."

Hennessy Leroyle in "Other People's Money" will be seen at Greenwall's opera house today, matinee and night. The Austin Daily Statesman says:

"Other People's Money" played to a

highly delighted audience last night at [illegible]. The production was a [illegible] ... [illegible] end.

Mr. Leroyle as Hutchinson [illegible] fully established himself as a thorough artist, and Miss [illegible] as [illegible], was up-to-date and a favorite with the audience.

"Why Smith Left Home."

George H. Broadhurst's comedy, "Why Smith Left Home," will be seen at Greenwall's opera house Thursday (Washington's birthday) matinee and night, February 22. The St. Paul Dispatch says:

"Why Smith Left Home" is a comedy of amusing situations, domestic [illegible], and [illegible] situations. It brings out odd characters, most of which, of course, are caricatures, but the persons represented are nearly all amusing, and the parts are quite evenly balanced.

[illegible]

Stuart Robson's Advance Sale Very Large.

[illegible]

Register Wednesday FEB 21 1900

GREENWALL'S OPERA HOUSE

ONE NIGHT AND MATINEE.

FEBRUARY 22.

BROADHURST'S

GLEEFUL PLENITUDE

WHY SMITH LEFT HOME

Special Washington's Birthday.

MATINEE AT 2:30 P. M.

THE CLEVER COMPANY:

Frank Tannehill, Jr., Eugene Redding, C. Jay Williams, Frederick Roberts, Gilbert Gardner, Belle Chamberlin, Lottie Williams Salter, Lizzie May Ulmer, Charlotte Love, Rose Hubbard, Nellie Maskell, Jennie Engle.

Matinee prices, 25c, 50c, 75c; Night prices, 25c, 50c, 75c, $1. Seats now on sale.

Mail Tuesday FEB 20 1900

Of course a play that is good in itself is all the better for being looked after by a company whose capabilities enable them to utilize its chances, and such is the case in this instance, as a glance at the following well known names will show:

Frank Tannehill, Jr., Eugene Redding, C. Jay Williams, Frederick Roberts, Gilbert Gardner, Nellie Maskell, Jennie Engle, Lottie Williams Salter, Rose Hubbard, Belle Chamberlin and Lizzie May Ulmer.

Stuart Robson's New Comedy.

When anything decidedly good is done successfully in dramatics or mechanics, or war, those who observe [illegible] wonder why the creation or the ... thought of ... [illegible]

GREENWALL'S OPERA HOUSE

Friday Night, Feb. 23.

STUART ROBSON

Direction D. V. Arthur

IN THE GREAT COMEDY SUCCESS

Oliver GOLDSMITH

A Costume Comedy (By Augustus Thomas) Presented with this All Star Cast:

Henry Dixey, Walter Hale, H. A. Weaver, Beaumont Smith, Florence Rockwell, Jeffreys Lewis, Eleanor Mortimer, [illegible] and 20 Other Artists.

PRICES: 25, 50, 75, $1, $1.50

Seats on sale [illegible]

The Evening Telegram Jan 13 - 94. mail & Wed

THE STAGE.

PAULINE HALL

GRAU'S OPERA COMPANY.

CAROLINE HAMILTON

KATIE PUTNAM

GRAU'S OPERA COMPANY.

GOSSIP OF THE PLAYERS.

Greenwall's Opera House

OLIVER GOLDSMITH

STUART ROBSON

Other People's Money.

"Why Smith Left Home."

Stuart Robson at Manila.

GREENWALL'S OPERA HOUSE.

Tuesday Night, March 6.

Paderewski.

Greenwall's Opera House.

ONE NIGHT AND MATINEE, FEBRUARY 22.

BROADHURST'S

WHY SMITH LEFT HOME

SPECIAL WASHINGTON BIRTHDAY MATINEE at 2:30 p.m.

THE CLEVER COMPANY.

DRAMATIC.

Next week will be a week of opera. The Grau company, which is so deservedly popular in Texas, will present several new comic operas. This excellent company has been strengthened by the addition of several noted singers, and those who heard them last year will find these favorites just as good, if not better than ever.

Popular prices will obtain, with the following repertoire:

Monday night, Dorothy; Tuesday night, Bohemian Girl; Wednesday night, Ship Ahoy; Thursday night, Mascha; Friday night, Paul Jones; Saturday night, Boccaccio.

Matinees Wednesday and Saturday.

Such an excellent [illegible] organization as Grau's opera company could not afford to produce these operas in the style they do, playing one or two night stands, but by making their engagement for an entire week there is such a saving in railroad fares, in the transfer of baggage, scenery, etc., and in other expenses, that [illegible]

Miss Edith Mason.

[illegible]

extremely pretty, and it may be readily supposed that it would be when it is known that it was written by Planquette, the composer of "The Chimes of Normandy." It is to be presented here with the expensive and magnificent costumes and the beautiful scenery used in the original production in New York, and will be

Miss Nellie Delmaine, Dancer.

altogether the most elaborate production of the week. From the advance sales Manager Bergman is confident the standing room only sign will be brought long before the curtain rises.

This will be the only appearance of the Grau opera company in Fort Worth this season.

GOV. BOB TAYLOR.

Ex-Governor "Bob Taylor" of Tennessee will deliver his famous lecture, "The Fiddle and the Bow," at Greenwall's opera house on February 6. The Memphis Commercial says:

Bob Taylor's lecture last night was one of the most unique and most delightful ever listened to by a Memphis audience.

Thos. H. Persse.

In word-painting, in wit and humor, in pathos, in drollery, in eloquence, in quaint but true philosophy, and in real elevation of sentiment it was a masterpiece. [illegible]

Misses Mason and Carle in Boccacio.

[illegible]

THE ALGERIAN OPERA CO.

Manager Greenwall has booked the Algerian opera company to appear here on Monday, January 29. "The Algerian" is one of the latest and most successful comic operas. It is [illegible]

could get plenty of women to play the part for less, but he wanted a lady and therefore stood the raise and saw Miss Martinot's ankles. Mr. French is nothing if not humorous.

Fanny Rice makes another hit with her latest topical song, "For a Girl," which will be a greater favorite than "It Takes a Girl to Do It Every Time."

John A. Crabtree, the aged father of Lotta, died in England at Cale Cheshire on the 2d instant. He was 75 years of age and has been in Europe several years.

The re-union of Henry Dixey and his old manager, Edward E. Rice, has resulted happily in a renewal of their first great success. The new "Adonis," with fresh costumes and specialties and a strengthened cast is drawing overflowing houses at the Park theater, Boston, where it will have a long run.

Ada Swanborough, the well known English actress, died December 12, at West Kensington, London. She was the daughter of the late W. H. Swanborough, of the Strand theater, and sister of Managers Arthur Swanborough of the Royal music hall, and Edward Swanborough, of the London Pavilion.

James A. Herne, while playing "Shore Acres" at a performance to which he had invited Henry Irving, made a foolish speech threatening to sue the New York Sun for libel in stating that he had stolen "Shore Acres." Mr. Irving, who occupied a box, left the theater as soon as Mr. Herne commenced his speech.

Victoria Dyas, wife of Charles Dyas, and an actress of ability, while suffering from a fever which made her delirious, arose from her bed at Somerville, N. J., on New Year's day and jumped from the window, injuring herself so that she died almost immediately. She was 39 years of age and commenced her career at the old Arch street theater, Philadelphia.

The scenes on board a United States man-of-war vividly reproduced in the production of "The Ensign" never fail to excite the most enthusiastic applause. Those who have seen the play say it is the most faithful and the most creditable representation of naval scenes and incidents ever put upon the stage. It comes to this city with the heartiest kind of an endorsement.

A Los Angeles paper says that the stock company at the Burbank theater in that city is sadly in want of a bright soubrette and an emotional actress, as the women of the company are insufferably dull and stupid. This is another of those instances wherein a manager evidently intends that the public, on whom he depends, must accept his wife in all the important roles, whether she is capable of filling them or not.

Augustin Daly has concluded to make a Western tour with his comedy company now playing in London, where the season has not been the success that was anticipated. Before making the London venture Mr. Daly expressed his intention of playing, from that time, only the important Eastern cities; but as the complexion of matters has changed considerably he has probably become more appreciative of the excellent patronage heretofore given him in the great West.

Louise Montrose, a miss of 17, who plays Carline in "The Black Crook" at Chicago, recently did some thing which offended her mother, who plays Dame Barbara. The latter seized her daughter by the ear and walked her to a convenient chair, took off a slipper and prepared to chastise the girl in the good old way when the proceedings were arrested by Sylvester Warren, the assistant stage manager (who says he is the Count Wolf) [illegible]. The noble count said, "Stay, Madame! Lay not your hand upon my wife." Pretty Louise fell into his arms, sobbing, "My husband!" and Dame Barbara promptly fainted. It subsequently transpired that the couple had been married about three weeks and the sentence of punishment was commuted to taking the mother into the family. "And now he's sorry that he spoke."

Sarah Bernhardt has brought action against a Paris paper under somewhat peculiar circumstances. During her recent tour in South America the actress was robbed of jewelry said to be worth $50,000. An individual suspected of the theft was arrested, and kept in prison at Rio Janeiro until the charge could be established. A couple of months ago the Evenement published an alleged conversation with Madame Bernhardt, in the course of which she was made to say that the story of the theft was false, as she had never been robbed. Madame Bernhardt does not remember having been interviewed by the Evenement reporter, but in any case, is quite certain that she never spoke the words he attributed to [illegible]

[illegible]

Register FEB 22 1900 — Mail Hers

[illegible] pantomimic productions. Mr. Charles H. Yale, has invented a positive novelty in this direction in the form of an electric ballet.

Heretofore, electrically illuminated dances have been restricted to a very few figures, moving through a limited space. The dancers have been hampered with either wires which had to be handled with extreme care, or else they could secure a current and light by standing upon metal plates sunk into certain places in the floor.

In the electrical ballet in "The Evil Eye" there is absolute freedom of movement. The corps de ballet is all individually supplied with light but powerful storage batteries concealed beneath the skirts. Clad in black, the dancers sometimes disappear entirely save as the outlines of their figures are revealed by the lights with which they are thickly encrusted. All colors and tones of colors are secured by combinations of different lights, while the fair faces of the lovely ballerinas are beautifully aglow in the wilderness of light and color.

Nothing so handsome has ever before been seen and this magical illumination of the dances is but one of the many novel features that will be seen here when "The Evil Eye, or the Many Merry Mishaps of Nid and the Weird, Wonderful Wanderings of Nod," will be the attraction at Greenwall's opera house Monday matinee and night, February 26.

Mail Hers FEB 22 1900

"Why Smith Left Home."

"Why Smith Left Home" will be seen at the Greenwall opera house tonight for the last performance. The people engaged to illustrate this latest Broadhurst success, are: Frank Tannehill, Jr., Eugene Redding, C. Jay Williams, Frederick Roberts, Gilbert Gardner, Nellie Maskell, Jennie Eagle, Lottie William Sutter, Rose Hubbard, Belle Chamberlin and Lizzie May Ulmer.

The story is one of domestic infelicity, with a newly married couple as the central figures, and a troupe of aunts, uncles, brothers, sisters and sisters-in-law, who persist in visiting them, as excellent causes. A grim and somewhat dictatorial cook, an old gallant, and a German cousin, who makes love to "Smith's" wife, under the impression that she is his sister, complete the roster of the principal characters.

The ladies of the company are lavishly gowned, and the settings are most complete.

Stuart Robson's Remarkable Company.

Stuart Robson has with him this year twenty-five people, among whom are some of the best known American actors and actresses. Henry E. Dixey plays the part of David Garrick, has a part second in importance only to that of the star himself, and it has been said that after the Jefferson-Florence combination this is the most interesting theatrical event of the kind. Mr. Robson, who appears as Oliver Goldsmith, has for more than ten years wished for a play on this subject. Other members of the cast are Florence Rockwell, who appears as Mary

STUART ROBSON.

Hornock, the famous Jessamy Bride; Walter Hale as Edmund Burke, the famous orator and statesman; H. A. Weaver as Samuel Johnson, and Beaumont Smith as James Boswell.

Mr. Stuart Robson and his excellent company will be seen at Greenwall's opera house Friday night, February 23, in "Oliver Goldsmith."

Hans Hanson.

Among the good things promised amusement seekers at Greenwall's opera house is one of the very best in the new Swedish-American comedy, Hans Hanson, which comes Saturday matinee and night, February 24. The clever dialect comedian and sweet singer, James T. McAlpin, who for several seasons starred so successfully in Ole Olson, plays the title role and according to the comments of the press in the various cities in which he has appeared this season, his new play has proven to be the greatest hit of his career. His supporting company is a large and capable one, including a number of well known vaudeville entertainers and dramatic artists.

"The Evil Eye."

One of the most successful attractions upon the road this season is Charles H. Yale's latest and greatest production, "The Evil Eye, or the Many Mishaps of Nid and the Weird Wonderful Wanderings of Nod." Produced last season, it was an instantaneous success. He was obliged to play three engagements in the one season at Philadelphia. Had there been "open time" for it for the remainder of the year, it is certain that it would have been playing there. [illegible]

The great supporting cast embraces Rosaire and Elliot, the distinguished English pantomimists, acrobats and clowns; Al H. Wilson, the Bismarck of German fun-makers; [illegible], a good soubrette; Lillian Wrenn, a finely voiced soprano; Arthur Hamilton, George W. Kerr, Edward Carlo, the Phasey troupe of vocalists, dancers and musicians, and some thirty other prominent stage favorites.

"The Evil Eye" will be seen at the Greenwall opera house Monday matinee and night, February 26.

Mr. Frederick Warde.

Those persons who were fortunate enough to witness the magnificent production of "The Lion's Mouth" during the earlier part of the theatrical season will be delighted to learn of the return to this city of Frederick Warde together with Mr. and Mrs. Clarence M. Brune and their superb organization in an entirely new play. They will present at the Greenwall opera house on the evening of Tuesday, February 27, Espy Williams's romantic comedy, "The Duke's Jester," the play which was recently produced by Mr. Warde in the west with such success. It is said that this is the best play Mr. Warde has ever had in his repertoire and that the production is superb. Wednesday matinee they will present the "Lion's Mouth," and Wednesday night, "The Merchant of Venice."

Greenwall's Opera House

FRIDAY NIGHT, FEB. 23.

THE NEW COMEDY

OLIVER GOLDSMITH
By Augustus Thomas.

Is a hit of huge proportions.

STUART ROBSON
Direction M. V. Archer.

Has never done anything better.

His supporting company includes

Henry E. Dixey, Florence Rockwell,
Walter Hale, Jeffreys Lewis,
H. A. Weaver, Ellen Mortimer,
Beaumont Smith, Bessie Scott,

And 20 other recognized artists.

Prices 25, 50, 75, 1.00, 1.50.

Seats on sale at Box Office.

Register Friday FEB [illegible]

GREENWALL'S OPERA HOUSE

TO-NIGHT.

STUART ROBSON
Direction M. V. Archer

IN THE GREAT COMEDY SUCCESS

Oliver GOLDSMITH

A Costume Comedy (By Augustus Thomas) Presented with this All Star Cast:

Henry Dixey, Walter Hale, H. A. Weaver, Beaumont Smith, Florence Rockwell, Jeffreys Lewis, Ellen Mortimer, Bessie Scott and 20 Other Artists.

PRICES: 25, 50, 75, $1, $1.50

Seats on sale at box office.

Stuart Robson.

Stuart Robson, who in his leisure moments is an omnivorous reader, has for more than ten years contemplated a play based on the life of Oliver Goldsmith. Several years ago he suggested the subject to the dramatist, who, in Mr. Robson's judgment, is first among America's dramatic authors—Mr. Augustus Thomas. When Mr. Robson [illegible]

[illegible]

GREENWALL'S OPERA HOUSE,

Monday, January 29, One Night Only,

The Operatic Feast of the Season

THE ALGERIAN OPERA COMP'Y,

Presenting the New Comedy Opera

THE ALGERIAN.

Music by Reginald DeKoven,
Book by Glen MacDonough,
With a Strong Cast Including

Miss Adele Ritchie

And Mr. Hubert Wilkie.

Handsome Scenery, Gorgeous Costumes, Large and Pretty Chorus.

NO - ADVANCE - IN - PRICES.

GREENWALL'S OPERA HOUSE.

Tuesday, January 30, Matinee and Night.

You Will Laugh. You Can't Help It.

AN IDEAL COMPANY.

By Wits Out-Witted. AN - - - EVENING OF PURE - - FUN.

This is Positively the No. 1 Company.

The Original New York Cast.

SEATS NOW ON SALE

GREENWALL'S OPERA HOUSE

2 PERFORMANCES ONLY 2

Friday, Matinee and Night, February 2.

"OH! BY GOSH!"

An Avalanche of Funny Surprises!
The Master Minds of Mirth and Melody!

GEORGE W. MONROE,

And His Clever Company of Players, in

MY AUNT BRIDGET!

SEE!

Special Matinee for Ladies and Children, 2:30 p.m.

Review Friday FEB 23 1900

[illegible]

DRAMATIC.

THE ALGERIAN.

[illegible]

(Reginald de Koven, composer of The Algerian. Feasting Master and Bella Hood.)

[illegible]

MISS RITCHIE'S GOWNS.

[illegible]

ADELE RITCHIE, as Zaya in The Algerian.

[illegible]

GOVERNOR BOB TAYLOR.

[illegible]

LITTLE TRIXIE.

[illegible]

MY AUNT BRIDGET.

[illegible]

(Adele Ritchie in The Algerian.)

[illegible]

[illegible]

THE GREAT ROSA.

[illegible]

(Faith, Bob and ...)

[illegible]

THE ...

[illegible]

[illegible]

Register Friday FEB 23 1900

DRAMATIC.

EDGEWOOD FOLKS.

The versatile comedian, Alba Haywood, will fill a return engagement at Greenwall's opera house Wednesday evening, Feb. 7. Mr. Haywood and his excellent company have been playing between engagements all over the state to excellent houses. The following is from the Nashville American of December 26:

The Bijou yesterday afternoon and night was packed with two of the finest audiences that have ever been in the theater. There were many standing in all parts of the house, and standing room gave out at the matinee. A better pleased audience never left the theater. Alba Haywood came heralded as a "versatile comedian," with many flattering comments from the press of the South, who know a good thing when they see it. Mr. Haywood fully sustained everything which has been claimed for him. He is a most versatile star, and his line of work is entirely his own. Every word and action shows he is an artist of the highest rank. The many disguises he assumed were taken with such ease, naturalness and rapidity that many in the audience would lose him for a time as he assumed his many roles. The bright comedy in his specialties kept the audience in a roar from first to last. The imitations introduced in the picnic scene were wonderful, and his imitation of the phonograph was as novel and original as it was finely executed. He is a wonder within himself, and he has a fine company supporting him.

The management of the Bijou are fortunate in securing so strong a company for the Christmas attraction and if they

ALBA HAYWOOD.

continue to furnish their patrons with as excellent a performance as the Edgewood folks present, they will be rewarded with audiences that will continue to test the capacity of the theater. This is the best attraction ever presented at the Bijou.

Miss Florence Wolcott as Faith Hardwick, the sweet object of Tom Dilloway's affections, is possessed of a beautiful face and form and makes her auditors feel that she is well worth all the efforts it takes to win her. Her singing is of a high standard, seldom heard in comedy. She ranks with prima donnas of the operatic stage. Miss Genevieve Tory, as Annie Dilloway, is petite and winsome. Her scene with the young minister, Arthur Mellville, is beautiful in its simplicity, for she acts with that unstinted abandon which gives it the charm of reality. Her serpentine dance in the second act was encored several times. Ernest Dawson made a very funny Fosdick Skinner. C. McAlhaney makes the most of Deacon Absalom Hardwick, he knows how to be funny without resorting to horse-play. Richard C. Bennett's Arthur Mellville was acted with refinement and dignity. He looks the part to perfection. Lafe Wonlson as the tramp was very funny and did some clever work. Miss Lillian Spellman was very clever as Huldah Jane Hardwick. The Edgewood Male Quartette responded to four hearty encores. The performance as a whole was well calculated to please.

GOV. BOB TAYLOR.

Next Tuesday night ex-Governor Bob Taylor of Tennessee, will deliver his new lecture, Th Paradise of Fools, at Greenwall's opera house. The Memphis Commercial says:

Ex-Governor Robert L. Taylor delivered his new lecture, "A Fool's Paradise," at the Auditorium last night to a large audience of his admirers.

He was formally introduced to his audience by Hon. E. W. Carmack as the prince of good fellows, the orator, statesman, poet and philosopher of the mountains.

His new lecture, which he has chosen to supersede the time-honored "Fiddle and the Bow," was delivered with all of the humor, pathos, eloquence and sound philosophy which have always been characteristic, and which have won for him the proud appellation of "Our Bob." As a lecturer he has no superior, and the people of Tennessee are justly proud of him. As governor of the state the people conferred on him the highest honor within their power, and while he conducted the duties of his office with the utmost dignity and wisdom yet he was always the kind-hearted, generous and whole-souled gentleman that the public has learned to love and honor on the lecture platform.

His lecture last night was filled with wisdom, conveyed in the most pleasing of all ways, that of wit, and illustrated with the anecdotes of which he has an inexhaustible store from which to draw.

He says: "I would rather be a barefooted boy with a heart full of joy than a millionaire and president of a bank. The bank might break, but the barefooted boy can never break.

"I would rather be Joseph Jefferson with his faculty of driving away the dull cares of business and making the most pessimistic laugh in spite of themselves than president, afflicted with power, Sherman bills, and disappointed with two girl babies.

[illegible]

THE GREAT RHEA.

[illegible]

February 8 and 9. The subject of the play is familiar to most readers of French history, and possesses more than ordinary interest from a dramatic as well as an historical standpoint. Few empresses have been called upon to immolate themselves upon the altar of patriotism and few women could have done so with less complaint [illegible] than did Josephine, the first wife of

RHEA.

Napoleon, and his guiding star during the fourteen years of his early brilliant career.

On Friday night Rhea will present her latest success, "La Gioconda," by Victor Hugo, a play of intense interest and powerful motive.

The Galveston Tribune says:

Rhea as Josephine, was the attraction booked by the opera house management for last night, and the great emotional actress proved to be quite a drawing card. The Auditorium was crowded with the elite of Galveston society, all of whom came to do homage to her great talents.

The entire parquette and parquette circle was sold out and even the gallery was well filled, something [illegible] with attractions of this order. The performance as a whole was highly satisfactory, and both the star as well as the play pleased the audience very much. A historical plot as a rule makes the play more interesting, in fact, throws an additional charm upon it which as a natural consequence enhances its value and drawing. Albert Haviland Havens' historical drama "Josephine," as presented to a Galveston audience last night, has many good points. The plot is interesting from beginning to end and the dialogue at times highly classic. The closing scene of each act is both realistic and effective. Commencing with the ball at the Tuileries up to the death of Josephine, the playwright succeeds in gaining the sympathy of the audience for her heroine. Haven certainly presents in Josephine a wonderful and grand woman, whose each and every trait shows her to be the noble character and patriotic woman history

RHEA.

ranks her. [illegible]

[illegible]

"LA GIOCONDA."

On Friday night Rhea will be seen in "La Gioconda," of which the Galveston News says:

[illegible]

discovery. Raging with splendid fierceness, almost tigerish jealousy, Gioconda has come to kill Catherine. The utmost of human passion is at its height when Catherine kneels to pray before a crucifix, which is discovered to be Gioconda's mother's. Instantly the [illegible] of jealous rage becomes the [illegible] of humility and there lays her heart upon the altar of her mother's memory and pays the inherited debt of gratitude to her rival by saving her from [illegible] by her enfuried husband and delivering her into the arms of him whom Gioconda loved better than her life.

The situation requires the highest artistry, more, the abandonment of self and the complete identification with the character, and Rhea reaches the requirement in its very fullness. After that her purpose is a holy perseverance in the duty, which being accomplished, she lays down her unhappy life, and in this sorrowful sequel Rhea is all that could be desired in voice and gesture, and speech.

Mr. Hart as the hunchback was a part composed with rare difficulties, but he sustains it in a masterly manner. His work is avage in its reality and subtle in its method. It is a role in which he may soon herald the greatness which he has laid aid upon.

The finale of the play is tragic enough for the most gruesome and yet [illegible] enough for the most playing. The suicide of Gioconda when her life's altered purpose is ended is a logical, though sorrowful conclusion. The baleful influence of the hunchback is dissipated, and like an affectionate dog, he is glad to die kissing the feet of her who was higher than his highest thought.

ROLAND REED.

Next Saturday Mr. Roland Reed will be seen at Greenwall's opera house in his new play, Dakota, of which the New Orleans Times-Democrat says:

The inimitable Roland Reed and his troupe opened last night at the Academy of Music in Dakota, a play new to New Orleans theater goers. Mr. Reed is the same finished comedian he of yore, and his troupe, which has about the same personnel, has improved if it has changed at all.

The play opens in Newport and closes in Dakota. [illegible] divorce lawyer, young Mr. and Mrs. Debbersley and other leading characters are guests of Banker Gaddings. Mrs. Gaddings and young Debbersley manifest a marked interest in each other, which leads to the banker moving to Dakota, establishing a legal domicile and applying for a divorce. He does not do so, however, until he hears his wife tell Debbersley that he and she must part forever. Mrs. Gaddings refuses to tell her husband the reason, but confides to Judge Albright, a friend of the family, that the young man is her son, she having been illegally married in her girlhood to a British naval officer, who deserted her immediately. Young Debbersley, however, is ignorant of the relationship and wonders at the strangeness and purity of his affection for a woman who is so much older than himself. Mrs. Debbersley, who notices her husband's apparent neglect of her, but who does not know that his attentions are being given to Mrs. Gaddings, also brings suit for divorce, with Mrs. Kenkersmith as co-respondent. Judge Albright moves to Dakota in order to attempt settlement of the two divorce proceedings and [illegible] in his office that most of the incidents of the plot are developed. Of course [illegible]

[illegible]

GOSSIP OF THE PLAYERS.

[illegible]

Handkerchiefs were made of no avail by the cunning of an American [illegible] Peterson, who was [illegible] and wooing Adam Van Woert, a [illegible] and such American villains.

Such is in brief the theme of "The Evil Eye, or the Many Merry Mishaps of Nid and the Weird Wonderful Wanderings of Nod." But Mr Charles H. Yale, who has delighted so many thousands by the manner in which he told the stories of the "Devil's Auction" and "The Twelve Temptations," takes three hours in which to tell the story as written by Mr. Sidney R. Ellis. These three hours are crowded with an unbroken series of startling stage mysteries, secured by wonderful mechanical and electrical effects, superb scenery, gorgeous costumes, brilliant ballets, beautiful music, and a company of comedians, singers, dancers, acrobats and specialties of all kinds.

Among the novelties is a haunted windmill, a catapultic drawbridge, disappearing rooms, electric dances, a revolving stage; the scenery includes the best work of the great artist, [illegible]; the ballets by the famous [illegible] troupe of English ballet specialists, assisted by a host of acrobats, [illegible], etc.

This great attraction will be at Greenwall's opera house Monday, matinee and night, February 26.

"Frederick Warde."

Frederick Warde, together with Mr. and Mrs. Clarence M. Brune and the same organization of leading [illegible] which gave such a superb production of "The Lion's Mouth" earlier in the season, will visit this city again and present the great comedy, "The Duke's Jester," a comedy by Espy Williams. This play was recently brought out in the West, and is pronounced to be the most successful [illegible] launched during this season. Mr. Warde plays the part of a court fool, and will be seen, for the first time in a really humorous role. The character is similar to that of [illegible] the [illegible], one of his greatest creations. The scenic effects of the play is a well [illegible] of feature. Mr. Warde will be seen at Greenwall's opera house Tuesday and Wednesday matinee, February 27 and 28, presenting Tuesday night "The Duke's Jester," Wednesday matinee, "The Lion's Mouth," and Wednesday night, "The Merchant of Venice."

Mail Friday FEB 23 1900

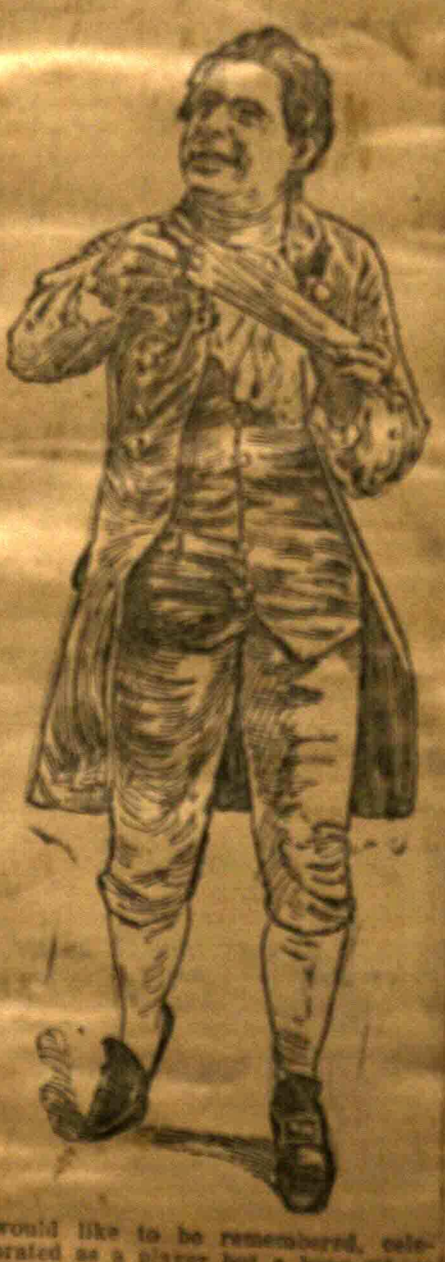
Stuart's Robson's New Play.

The newspapers all over the country seem to have gone fairly daft over Stuart Robson's new play, "Oliver Goldsmith," from the pen of Augustus Thomas. They say it is worthy of Sheridan and rave over the delicacy of [illegible]

[illegible]

to gushing very much in her treatment of plays and players, recently broke loose over Dixey in the following enthusiastic phrases:

"Henry Dixey's Garrick was a revelation of symmetrical and [illegible] acting. He simply shed [illegible] and sparkle and force wherever his Garrick was thrust or posed. Had Garrick been so graceful and handsome a creature as Dixey one can not help but make him, feeling his admiration a necessity and a tribute to an [illegible], and so Garrick. God bless him.



would like to be remembered, celebrated as a player but a beau whose beauty must have eclipsed all the exquisites of his time.

There can be no doubt but that Mr. [illegible]

Mail Friday FEB 23

[illegible] this role.

Hans Hanson.

Among the most successful of this season's new plays, Hans Hanson, the new Swedish-American comedy, in which James T. McAlpin is starring this season, is said to hold first place. This is probably in a great extent due to its originality. We in the South have seen but few Swedish plays, and [illegible] "stage immigrants" [illegible] and attractions (?) of that class, that when the opportunity is offered to witness an original, interesting, amusing comedy drama such as Hans Hanson is said to be, it is gladly taken advantage of. Hans Hanson will be presented at Greenwall's opera house Saturday matinee and night, February 24, and will doubtless be witnessed by a large audience.

"The Evil Eye."

Another such company of pantomimists, actors, comedians, singers, dancers and specialists of every description as the one that will appear here in the production at Greenwall's opera house Monday matinee and night, February 26, of Charles H. Yale's "The Evil Eye, or the Many Merry Mishaps of Nid and the Weird Wonderful Wanderings of Nod" is not in existence.

Mr. Yale showed the sort of managerial metal he was made of when he so successfully produced "The Devil's Auction" and latterly "The Twelve Temptations." "The Evil Eye" is far and away the best "trick" play so far given. It not only gives everything from comic [illegible] but it also embraces a number of mechanical effects never before seen. It is full of features of the most unique and peculiar sort and is absolutely devoid of [illegible] and suggestions. It is constructed to please children [illegible].

A human drawbridge, a [illegible] windmill; a mammoth revolving stage, and electric ballet; splendid scenery, gorgeous costumes, and a splendid company of singers, dancers, comedians, great chorus, fine orchestra, beautiful ballets; Rossaire and Elliott, the great English pantomimists and acrobats; Al H. Wilson, New York's new favorite German comedian, "The Eight Great Flossys," Lillian Wheat, the noted soprano; George W. Kerr; Lillian Herndon; Edward Caron and others make up an evening's entertainment that, for novelty, has never before been equalled.

"The Duke's Jester."

Among the late members of Frederick Warde's company this season are Charles D. Herman, last season leading man for Madam Modjeska, Frank Hennig, recently the leading support for Keene, John Sturgeon and Alexander McKenzie, leading men for Wardeside and Downing, Harry C. Barton and Charles H. Clarke, who date their triumphs back to the days of Booth and Barrett. Mr. and Mrs. Clarence M. Brune are "together with" the [illegible] tragedian. Mr. Warde this season is said to have the strongest [illegible]

[illegible] the days of the famous Booth and Barrett combination. "The Duke's Jester," which was recently produced by this company in the west with such success, will be seen in this city at the Greenwall opera house Tuesday night, February 27. Wednesday matinee "The Lion's Mouth" will be given and Wednesday night "The Merchant of Venice."

Greenwall's Opera House

TONIGHT......

THE NEW COMEDY

OLIVER GOLDSMITH By Augustus Thomas

Is a bill of huge proportions.

STUART ROBSON Direction W. T. Archer.

Has never done anything better.

His supporting company includes

Henry E. Dixey, Florence Rockwell,
Walter Hale, Jeffreys Lewis,
H. A. Weaver, Ellen Mortimer,
Beaumont Smith, Beasie Scott,

And 20 other recognized artists.

Prices 25, 50, 75, 1.00, 1.50.

Seats on sale at Box Office.

Register Sat FEB 24 1900

The attraction at Greenwall's opera house today, matinee and night, promises to be the theatrical novelty of the season. It is the new Swedish-American comedy, "Hans Hanson," presented by Mr. James T. McAlpin, who is [illegible]

[illegible]

"The Evil Eye."

Charles H. Yale's latest and easily his greatest production, "The Evil Eye, or the Many Merry Mishaps of Nid and the Weird Wonderful Wanderings of Nod," [illegible]

GREENWALL'S OPERA HOUSE.

Thursday and Friday, Feb. 8 and 9.

Two Nights --and-- Friday Matinee.	RHEA	Two Nights --and-- Friday Matinee.

Will Appear in Her Two Famous Characters:

THURSDAY NIGHT AND FRIDAY MATINEE. | FRIDAY NIGHT, RHEA'S LATEST SUCCESS.

JOSEPHINE, Empress of the French. | La GIOCONDA, By Victor Hugo.

Supported by a Magnificent Company, Including

Mr. W. S. HART.

By Special Arrangement the Same Prices will Prevail at all Three Performances.

AND THE BAND PLAYED OLE OLSON!

Greenwall's Opera House.

—THURSDAY, FEB. 15—

Matinee and Night

The Original and Greatest of all Swedish Dialect Comedy Successes

"OLE OLSON,"

An Evergreen Forest of Laughter

Just as Dainty as Can Be.

ALL NEW | SONGS, DANCES, MEDLEYS.

SALE OF SEATS OPEN TUESDAY AT 9 A. M.

DRAMATIC.

SI PERKINS.

THE STILL ALARM.

THE MUSICAL PROGRAM.

OLE OLSON.

AT THE FIRE LINE

DRAMATIC.

RICHARD MANSFIELD.

ANNIE EVA FAY.

THE NEW SOUTH.

"MR. POTTER OF TEXAS."

BOB TAYLOR.

Keystone Sat FEB 24 1900

Mark Monday FEB 26 1900

Right Kind of Agent.

DRAMATIC.

The distinguished comedian, Mr. Stuart Robson, will be seen in a great production of Shakespeare's "A Comedy of Errors," at Greenwall's opera house Monday night.

A record of nearly forty years as a comedian, engaged in the labor of teaching and delighting at the same time, the most cultured and intelligent public in the world ought to satisfy any man of ordinary ambition, but Stuart Robson, who is already thus distinguished, sighs for new worlds to conquer, has now added to his long list of costly and artistic classic revivals a most opportune resurrection of Shakespeare's first and greatest comedy production, the "Comedy of Errors."

This most remarkable representation of humorous and confusing perplexities was founded upon a Latin comedy by Plautus 200 years B. C., called "The Menechmi." It is quite possible that Shakespeare got the skeleton of his story from an earlier English adaptation of the same comedy, which is believed to have been referred to in an account of the court revels of

STUART ROBSON.

Elizabeth in 1577, as follows: [illegible]

THE GEORGIA MAGNET.

[illegible]

LILLIAN LEWIS.

[illegible]

THE TWO ORPHANS.

[illegible]

STAGE GOSSIP.

[illegible]

Mail Monday FEB 26 1900

[illegible]

The Evil Eye.

[illegible]

"The Duke's Jester."

[illegible]

Mail Monday FEB 26 1900

Register Tuesday FEB 27 1900

[illegible]

GREENWALL'S OPERA HOUSE.

One Night Only, Monday, Feb. 26.

STUART ROBSON

DIRECTION OF WM. R. HAYDEN,

In a Magnificent Production of Shakespeare's

A COMEDY OF ERRORS.

MR. ROBSON as the DROMIO OF SYRACUSE. THE SCENIC PICTURES by VOEGTLIN, THE ODEUM OF EPHESUS, THE GARDENS OF ANTIPHOLUS OF EPHESUS, THE DOCKS OF EPHESUS, THE MELANCHOLY VALE.

THE TWO DROMIOS,

"THE ONE SO LIKE THE OTHER THEY COULD NOT BE DISTINGUISHED SAVE BY WARDS."

A PERFECT PRODUCTION.

NOTE—Manager Greenwall desires to inform his patrons that the comedy will be given with the same magnificent scenery and costumes used by Mr. Robson in his late engagement at the Grand Opera House, New Orleans.

Prices, Parquette Circle, $1.50; Parquette, [illegible]; Balcony, [illegible]; Gallery, [illegible].

Mail Saturday FEB 24 1900

GREENWALL'S OPERA HOUSE.

Two Nights, TUESDAY AND WEDNESDAY, FEB. 27-28

SPECIAL MATINEE WEDNESDAY.

The Event of the Season. Engagement of the Eminent Actor

MR. FREDERICK WARDE

TOGETHER WITH

MR. AND MRS. CLARENCE M. BRUNE,

Supported by the Best Company Obtainable in Romantic and Classic Drama.

TUESDAY NIGHT,	WEDNESDAY NIGHT,
The Duke's Jester.	The Lion's Mouth.

WEDNESDAY MATINEE.... The Merchant of Venice.

Grand Scenic Productions, Historically Correct.

"The strongest organization since the famous Booth and Barrett combination."—New Orleans Picayune, Oct. 9th, 1899.

Prices Night—Parquette Circle, $1.50; Parquette, $1.00; Balcony, 75c and 50c; Gallery, 25c.

Prices Matinee—25c, 50c and 75c.

SEATS ON SALE AT BOX OFFICE.

Mail Monday FEB 26 1900

[illegible]

West's Minstrels.

[illegible] the attraction at the Greenwall opera house Friday, March 2, matinee and night. In addition to these there are a score of specialty artists [illegible] There is a car load of scenery and [illegible] effects, and taken together, the aggregation appears to have set a pace that few, if any, will be able to follow.

Register Tuesday FEB 27 1900

"The Duke's Jester."

Theater-goers are always interested in new plays. They are also interested in successful ones. Of the hundreds of attempts this season to find a vehicle to meet the public favor, no greater success has been made than the production of a new romantic comedy by Frederick Warde, together with Mr. and Mrs. Clarence M. Brune and their superb organization of leading men. The great interest manifested by the public in "The Duke's Jester" is accounted for through the natural things of things now and the public's curiosity to see Frederick Warde and Mrs. Brune, both of whom [illegible]

Register Tuesday FEB 27 1900

West's Minstrels.

[illegible]

Mail Tuesday FEB 27 1900

[illegible]

"The Duke's Jester."

[illegible]

JUST OVER

...ose who go to the theater do so ...be amused, to laugh and for the time being forget the cares of this work-a-day world. In the Scandanavian dialect comedy, "Ole Olson," which is the attraction at the opera house February 15, matinee and night, there is presented a dialect character which was unknown to the stage only a few seasons ago. "Ole," the Swede, who "haf bane in dese kentry wane yare, femt mont and saxe wake," is a delightfully modest hero, who is not, like the Irish comedian, everlastingly prating for the love of his native land, whose mistakes are genuinely laughable and not an imitation of that outrageous libel, the well-known German stage

clown. We like "Ole Olson" and we follow him through the pretty little comedy with real interest. Amusement lovers will be glad to know that this wonderfully successful comedy will be presented by a company of well known comedians, including "Ole's" brother, Olaf, who is 28 years old, and only 36 inches in heighth.

SPECTACLE AND BALLET.

In "Good-Bye Sweetheart," which Miss Lillian Lewis has made such a success in, there is comedy and tragedy, spectacle and drama and ballet and scenery and costumes, and mechanical and electrical and calcium effects and better than all that there is a touch of nature, pure and simple, and honest nature which appeals to everyone and which has been the greatest factor in the success of the

ESTON WOOL M
veston, Tex., Feb. 10.—
ol--Market closed dull.

SPRING—TWELVE MONTHS'

GRADE	This Day
Fine	10 @11
Medium	11 @12½

FALL—SIX AND EIGHT MONTHS.

GRADE	This Day	Yesterd'y
Fine	8½@10	8½@10
Medium	9 @10½	9 @10½
Mexican improved	8 @ 9½	8 @ 9½
Mexican carpet	7 @ 8	7 @ 8

Produce.

ST. LOUIS PRODUCE.

By Associated Press.

St. Louis, Mo., Feb. 10.—Flour—More active; prices unchanged.

Wheat—Weaker, closed 3-8c under yesterday's prices. No. 2 mixed, cash 32 7-8c.

Oats—Lower; No. 2 cash, 28c.

Barley—No. 2, nothing doing.

Hay—Prime to choice timothy, 9@10c

Cornmeal—$1.70@1.75.

Whisky—$1.15.

Bagging and cotton ties—Unchanged.

Provisions—Dull, easy. Pork, standard mess, $12.50; lard, prime steam $7.20@7.30.

CHICAGO PRODUCE.

By Associated Press.

Chicago, Feb. 10.—Wheat—May sold to 60c today, a low price record, and closed with a loss of 3-8c on the day at 60 3-8c, after a steady opening. The loss of 1 cent was caused by free liquidation and pressures to sell. A reaction of 1-4c ensued on covering by shorts, followed by a decline at the close of more selling.

Corn—May closed 3-8c lower.

Oats—May, 1-4c lower, and provisions with but little change.

Wheat Wheat started higher with May Wheat started higher with May 1-8 up, at 60 7-8c. Cold weather gave some encouragement to the bulls, and they soon had May up to 61c. Renewed pressure to sell, presumably on account of the expectation that the next visible supply statement will show an increase, started a decline, and May went down with a rush, landing at 60 cents. The market seems to have acquired the making new low price records, and astonishing prices are created, but little excitement and only panicky indications followed. It had been expected that the decline to 60 would develop another demoralizing bunch of stop loss orders, but the order did not materialize. This somewhat alarmed the "shorts" and they proceeded to cover, with the result that

CAR-LOTS
MILLET
AND CANE
SEE

THE STAGE.

Almost every line of legitimate drama will be represented in Fort Worth in the next few days. "You pays your money and you takes your choice." The [illegible] attractions will be the "New South," which has won the highest praise everywhere; Wilson Barrett, the great English Shakespearean actor, who has never been here before; the "Black Crook" and "Wang," the [illegible] of which has [illegible] the [illegible]. Read something about these attractions and make your engagements.

* * *

FRANK DANIELS.

Frank Daniels, the [illegible] [illegible] [illegible] will appear at [illegible]'s opera house [illegible] night. [illegible]

Geo. Glynne and Abigail Newport.

THE NEW SOUTH.

[illegible]

THE POWER OF THE PRESS.

[illegible]

THE BLACK CROOK.

[illegible]

THE FIDDLE AND BOW.

[illegible]

Mail Tuesday FEB 27 1900 Mail Tuesday FEB 27 1900 Register Wed. FEB 28 1900

[illegible]

Sale of Seats.

[illegible]

He Heard Paderewski.

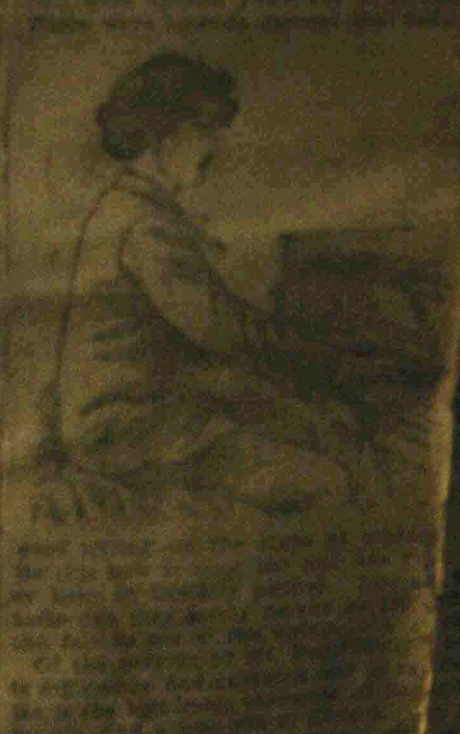
[illegible]

West's Minstrels.

[illegible]

Paderewski's Recital.

[illegible]



Register Wed. FEB 28 1900

Register Thurs MAR 1 1900

THE GAZETTE: FT. WORTH, TEXAS, SUNDAY.

DRAMATIC.

THE BLACK CROOK.

High class spectacular plays have ever been accorded a hearty reception by the general body of playgoers, and the visit of the gorgeous "Black Crook" to the opera house Monday and Tuesday and Tuesday matinee promises in every way to be the red letter event of the theatrical season. The magnificent manner in which the revival of this popular favorite has been placed before the public, has secured for it general endorsement as one of the greatest spectacles placed upon the stage, and as the play will be given with all the remarkable splendor

BLACK CROOK.

and completeness which marked the phenomenal twelve-month's run at the Academy of Music, New York, the production may be anticipated to draw overflowing houses. There will be three grand ballets, one in which children exclusively

WANG.

take part, leading premieres from the continental capitals, new and elaborate scenery in which electricity will play an important part, hundreds of dazzling incandescent lights illuminating the gorgeous terrace scene. The revels in the Fairy Queen's Grotto in which a large number of fair Figurantes attired in the most beautiful and costly apparel take part, will present a scene of Oriental magnificence, the grand march of the stately Amazons, arrayed from head to foot in glittering armor, eclipsing anything previously attempted in artistic and harmonious stage maneuvers. The cast will include the names of a large number of leading metropolitan artists, supplemented by representative talent from Europe, in the persons of Miles. Fauvette, Coquelicot, Laskhine, Ganjan and the famous quartette of French quadrille dancers, whose remarkable agile performance has everywhere created the most startling sensation. The brothers, Rexford, from the Circus Cisinelli, St. Petersburg, and other clever performers, will take part in the production. No expense has been spared to make "The Black Crook" stand out prominently as the greatest spectacular play at present before the public.

The Galveston News, speaking of its [illegible]

Caroline [illegible] fairly well and dances [illegible] really become a favorite [illegible]. W. H. Ma[illegible] and divides the honors with [illegible] "turn" smacks considerably of the variety stage, and a portion of it becomes tiresome, but the dancing redeems it. Mlle. Canna, the ballet dancer, is graceful and pleasing. One of the leading features of the performance is the admirable work of the juvenile world's fair quartette, which fairly brought down the house. The feats of the contortionists were simply marvelous and have never been eclipsed on a Galveston stage. All in all the production is clean throughout, the specialties are first-class, the girls are handsome and shapely and the scenic effects far above the average. "The Black Crook" will close its Galveston engagement tonight after giving a matinee this afternoon for the delectation of the ladies and children.

WANG.

"Wang," that merriest, most gorgeous and most successful of all the comic operas of recent years, is coming to Fort Worth next Wednesday and Thursday. [illegible]

proved its merits as a favorite. It is more magnificent than ever this season. The scenery is elegant and entirely new, the music, which is catchy, has been brightened, the local hits are irresistible, the pretty girls in gorgeous costumes fill the stage, and 'Wang' is indescribably funny. Those who were present last night went away with visions of

BLACK CROOK.

[illegible]

come more popular in the homes than "Ta-Ra-Ra" is on the streets. This is Mataya's pretty solo, "A Pretty Girl," the first verse of which describes—

"A pretty girl,
A [illegible] night,
A [illegible] shadow,
A [illegible]
A loving vow—
A kiss and all is well, eh?"

Since it was first heard two years ago the sales of this song have averaged the surprising number of [illegible] copies a month. It will be sung next Wednesday and Thursday nights in the first presentations in Fort Worth of this most famous of all operatic burlesques. There will be fifty people in the cast, and they will receive the aid of their own special orchestra. It is guaranteed that all of the gorgeous scenery used in the productions in all the great cities from New York to New Orleans will be employed here.

WILSON BARRETT.

The famous English actor, Mr. Wilson Barrett, and his celebrated English company will appear at Greenwall's opera house next Friday night in a grand spectacular production of "Claudian, or the Curse of Byzantium." This magnificent play will be presented here with

WANG.

[illegible]

FOUNDED UPON FACTS.

Few of the thousands who have witnessed the American melodrama, "The Power of the Press," have realized that the play is but a reproduction of actual facts which happened in New York city a few years ago, and that its characters and scenes are the results of life studies by the author, Manager Augustus Pitou.

Mr. Pitou in reading a leading New York daily paper a few years ago was struck by [illegible]

Curiosity led him to follow up the story [illegible] "The Power

of the Press" in honor of the service done in the cause of humanity and justice by the daily paper referred to.

All traces of the identity of the various characters have of course been destroyed in Mr. Pitou's dramatic work, but the various men and women who were interested or implicated in the case referred to were sketched with such fidelity that many who saw the play during its long New York run were able to identify them.

The life-like character of the scenes is thus easily explained, and the stage settings are equally true to life, as they have been made and built from photographic reproductions of the localities visited by Mr. Pitou in his researches for the material used in the play.

The services of Mr. George Jessop were made use of by Mr. Pitou only after the play was carefully outlined, and it is a singular fact that, after the two authors had completed their work, the name of "The Power of the Press" was written out by both, as the individual choice of each gentleman, without previous consultation or discussion.

GOSSIP OF THE PLAYERS.

O. E. Richards, the jolly, [illegible] manager, is still to the front with the best and largest colored minstrel show on the road. The Richards & Pringle famous Georgia Minstrels are well known throughout the entire United States. Billy Kersands still heads the company. Billy and the Georgias are inseparable.

Marie Heath, in "A Turkish Bath," has played the towns of Western Illinois and Iowa with great success and is heading for the Southwest. The Western press calls the farce-comedy one of the most satisfactory attractions of the season.

Sam Thall joined the Gorman-Daniels "New South" company in New Orleans last week as business representative, [illegible]

[illegible]

Mail Wed FEB 28 1900

[illegible]

Register Thurs MAR 1 1900

West's Minstrels.

[illegible]

[illegible]

Seats for Paderewski.

Manager Phil Greenwall desires the announcement made that gallery seats in the opera house for the Paderewski piano recital on March [illegible] will be put on sale today at [illegible] each.

Seats on the first floor and in the balcony are not yet all sold, but Fort Worth people must apply soon for them or they will be disappointed in getting seats, as applications are coming in fast from surrounding towns.

Mail Thurs MAR 1 1900

West's Minstrels.

William H. West, the well known minstrel star, will bring his big company to the Greenwall opera house Friday matinee and night, March 2. He was the originator of spectacular minstrelsy, and has developed this branch until he believes he has in his present production just about the most elaborate feature of its kind that has yet been seen anywhere. The opening scene is described as a marvelously beautiful pictorial master piece of the scene painter's art. The first part will include the singing of the intermezzo from the opera "Cavalleria Rusticana" by a sextet, which includes such notable singers as Jose the counter tenor, and Rodgers the eminent basso. Mr. Richard J. Jose has also made a tremendous hit in Mr. Paul Dresser's latest patriotic ballad, "The Blue and the Gray, or A Mother's Gift to Her Country." The comedy element will be supplied by Carroll Johnson, Fred Warren and Pete Thompson. The olio will introduce the Luken brothers, the Three Marvelles, Tommy Hayes and David Meier. The closing act is a realistic reproduction of the charge of the Rough Riders up San Juan Hill. It is described as being a novel and thrilling scene.

Paderewski.

The Norwich exchange says of Paderewski, who will be seen at Greenwall's opera house Tuesday night, March 6:

St. Andrew's hall last evening the incomparable pianist whose name appears above held a large and fashionable audience enchained for [illegible]

[illegible]

DAILY TELEGRAM: FORT

THE STAGE.

The Power of the Press.

This great production will be seen at Greenwall's opera house next Tuesday night, March 27.

The play is a drama entirely local in its scenes and story. It was written by Augustus Pitou and George H. Jessop, and Manager Pitou has made the production with lavish hand. Fourteen stage settings, many of them very heavy and elaborate, are required in the performance. The play is not a "newspaper piece." There is no editor or newspaper reporter among the dramatis personae. No one appears with a note-book as big as a bank ledger, as one plays are [illegible] of [illegible] any of the [illegible] offenses which the stage reporter usually does. The authors have simply made use of the dramatic material suggested by the fact that newspaper investigation and action have, in more than one instance, caused the advancement of officials' mistakes and abuses.

Briefly told, the story is as follows: Steve Carson, a young ship carpenter, happily married to a young and charming girl, falls into evil surroundings and succumbs to the temptations of bad company. He is hastened on the downward path by an adventurer who had sought to win Annie Carson's hand, and who takes this revenge on his successful rival. By the connivance of this villain, Turner Morgan, [illegible]

[illegible]

[illegible]

[illegible]

[illegible] which rests the [illegible] does not appear until [illegible] the end of the third act.

The full cast calls for the services of thirty actors and actresses.

* * *

The Two Johns.

When the redoubtable William Shakespeare, or Lord Bacon, Donnelly, or somebody else wrote the "Comedy of Errors," the author little thought that a later day writer would produce a play which would include Two Dromios, but two such fellows as the [illegible] of [illegible] never dreamed of. It was reserved for John C. Stewart to make the [illegible] and he has successfully done it for his Two Johns have weathered the storms of a dozen winters and bid fair to live through a dozen more.

The Two Johns are unique characters in dramatic fiction. Fat and funny, they go rollicking through the three acts of a farce comedy in a frantic endeavor to extricate themselves from a series of misadventures [illegible] by their marvelous resemblance.

The Two Johns comes to the opera house Thursday afternoon and night, March 29, and no one who loves a good laugh should miss the opportunity to see them.

* * *

Clay Clement.

Mr. Clay Clement, supported by a first-class company, will be seen at Greenwall's opera house next Saturday in his new play, "The New Dominion," of which the Houston Post said:

"There has been no better pleased audience in the Sweeney & Coombs opera house in a long while than that which enjoyed Mr. Clay Clement's new play, "The New Dominion," last night. The enjoyment was unalloyed from first to last and it included many wholesome laughs, arising from a [illegible]

[illegible]

Mail Thurs MAR 1- 1900

[illegible]

THE GAZETTE: FORT

AT GREENWALL'S THIS WEEK

[illegible] MONDAY AT MATINEE AND AT NIGHT.

[illegible] Wednesday and Thursday and [illegible] on Wednesday—[illegible] Good Attractions.

Lincoln J. Carter's great scenic melodrama, "The Tornado," will be produced at Greenwall's opera house tomorrow (Monday) matinee and night.

Lincoln J. Carter, the enterprising young playwright, who is directly responsible for the great number of so-called "scenic plays" which have been touring the country of late, [illegible]

[illegible]

[illegible]

[illegible] calls at the close of each act. The play was handsomely put on the stage and elegantly costumed. The support was good. Mr. Bryant made a handsome, manly [illegible] and Miss Lawrence was charming as the faithful and loving [illegible]."

Mail Thurs MAR 1- 1900

Sonata F Minor, Op. 57	Beethoven
Songs Without Words, Nos. 21 and 34	Mendelssohn
Carnaval, Op. 9	Schumann
Nocturne, G Major, Op. 37, No. 2	Chopin
Two Etudes, Op. 10	Chopin
Mazurka, B Minor	Chopin
Prelude, A flat, No. 17	Chopin
Valse, Op. 42	Chopin
[illegible] A Minor	Rubinstein
Menuet, A Major	Paderewski
Rhapsodie Hongroise, No. [illegible]	Liszt

Register [illegible] MAR 2- 1900

West's Minstrels.

A great treat is in store for all lovers of mirth, music and song at Greenwall's opera house today matinee and night, when William H. West's Big Minstrel Jubilee will play a special engagement in this city.

Minstrelsy was born under the fold of our starry banner, and since its earliest days has held a steady place of affection in the public estimation. Minstrelsy is intensely American, because it is honest and absolutely clean. "Billy" West has always stood at the head of his class. He has been ready to understand the progressive spirit of the times, he has been quick to supply the changes in taste. He is called the progressive minstrel, yet it is only the progressive that succeeds. He has enrolled under the banner bearing his name many famous burnt cork comedians, a lot of noted singers and some exceptional specialty performers.

A specialty feature new to minstrelsy is the brilliant spectacular representation of the storming of San Juan hill with the sensational charge of the famous Rough Riders.

Paderewski.

The London Morning Post says of Paderewski, who will be seen at Greenwall's opera house Tuesday night, March 6: Yesterday afternoon the St. James' hall was crammed in its utmost limits, the occasion being M. Paderewski's only pianoforte recital in London this season. The aspect of the hall must have reminded many of the time when Rubinstein was the lion of the day and played to crowded houses. M. Paderewski is one of the giants of the keyboard. In some ways he is equaled by a few and by others surpassed by none. It is especially as an interpreter of Chopin [illegible]

that he stands paramount. No other pianist seems to realize to a greater extent than he the depth of feeling, the exquisite grace, the passionate longing and the delicate fancy that [illegible] [illegible]

Mail—Friday MAR 2- 1900

West's Minstrels.

The greatest organization of its kind to appear in this city is William H. West's big minstrel jubilee which contains a dazzling array of high class performers and many novelties in stage effects and paraphernalia. For twenty-[illegible] years William H. West has stood at the front in this branch of amusement [illegible]. The modest companies of a score of years ago have given place to large organizations, the time-honored first part has given way to a magnificent scene and half a hundred men in brilliant attire, and the olio of the past has been superseded by a list of famous specialty performers, whose salaries are greater than the cost of the whole company in the days of long ago. The West typifies the spirit of the name and is progressive. In the company which he brings to the Greenwall opera house tonight for the last performance, are Carrol Johnson and Richard J. Jose, one the "Brummel of minstrelsy" and the other "America's greatest lyric tenor." Fred Warren, a very funny burnt cork exponent; The Three Lukens brothers; The Three Marvellos; Tommy Tayor, David Meier and many others. A special feature is the magnificent rendering by a great male sextette of the intermezzo from the opera "Cavalleria Rusticana."

The performance is brought to a close with a realistic reproduction of the storming of San Juan hill, with special scenic effects. Taken as a whole the performance will be a decided treat to all lovers of mirth, music and song.

Paderewski.

The London Daily News says of Paderewski, who will be seen at Greenwall's opera house for one recital Tuesday night, March 6:

M. Paderewski's only recital this season, with a strong Beethoven and Chopin program, drew yesterday to St. James' hall an audience which crowded the room in every part. The great Polish pianist has evidently nothing to fear from the heavy competition in concert work which invariably occurs at the outset of the London fashionable season. On the all too few occasions on which he now gives recitals his following is still faithful, despite the fact that the prices are more than doubled, the stalls yesterday being a guinea each, while places on the orchestra, which at the Monday "Pops" are sold for a shilling, were converted into "orchestral chairs" at half-a-guinea apiece. The majority of the

audience, as usual, were ladies, who were as enthusiastic as ever, crowding round the popular pianist at the close of the recital, until he must have been glad to make his escape to the artist's room. Two Beethoven sonatas and a plentiful Chopin selection made up the program. In the great sonata in C minor, op. 111, M. Paderewski seemed hardly at his ease, although he gave a dignified and very masculine reading of it. It is possible that the commotion caused by a lady fainting in the stalls just before the last movement [illegible]

[illegible]

Register Sunday

FEB 25 1900

THEATRICAL WORLD.

At Greenwall's This Week.

There will be only three attractions at Greenwall's opera house this week: Monday matinee and night, Charles H. Yale's massive mechanical trick extravaganza, "The Evil Eye," or the merry mishaps of Nid and the weird, wonderful wanderings of Nod.

Tuesday and Wednesday, Mr. Frederick Warde, together with Mrs. Clarence M. Brune, presenting Tuesday night, "The Duke's Jester," Wednesday matinee, "The Lion's Mouth," and Wednesday night, "The Merchant of Venice."

Friday, March 2nd, William H. West's Minstrels.

Some good attractions coming later.

"The Evil Eye."

Charles H. Yale's "Evil Eye" will be the attraction at Greenwall's opera house Monday, February 26th, matinee and night. The Worcester Exchange says:

Mr. Yale has surpassed himself in this production, and the performance last night left nothing to be desired unless it was an additional two hours of fun and music. One does not get tired watching the ever-changing incidents of this production, filled as they are with the mirth-provoking antics of Nid and Nod and the quaint, dry humor of Peleg Kalsenholmer, the German American in search of a widow.

The piece, of course, is a mixture of

comic opera, farce, ballet and just a touch of drama, all mingled to make a perfect whole. There is a plot, based on the machinations of the Evil Eye, who, as agent of the Order of Poland, [illegible] Jenne Jans, a mountebank, in order to gain possession of a fortune hidden in the ruins of the Drachenfels. At the same time he abducts Jans' daughter, with whom he is in love. Jans' two mute sons, Nid and Nod, in company with Kalsenholmer, Bertrand and Mrs. Adora Van Voort of New York, set out to capture him, and meet with all sorts of adventures in their search, finally wreaking summary vengeance on the Evil Eye when he is found.

The scenery of the first act shows Bertrand's mill in Holland. The Evil Eye is about to capture Gerda Jans, when Kalsenholmer makes his appearance on his original "life saving bicycle," and confounds the villain with a stream of water from the lantern. He then puts him to flight with a shot from a gun mounted on the front of the wheel, and proceeds to cook a meal, obtaining his materials from the bicycle. In this act Bobby Rosario and Tommy Elliott, as Nid and Nod, do as clever a bit of tumbling as one would wish to see. The act concludes with the "human windmill," and the murder of Jans with the abduction of his daughter.

AL. H. WILSON.
and the wonderful bike.

Al H. Wilson and the Wonderful Bike.

Act two shows the interior of the Cafe Excentrique, where many strange and wonderful things happen. A. H. Wilson (Peleg Kalsenholmer) has the stage all to himself for a long time during this act, and he makes good use of it. It would be hard to find another German comedian who could keep the audience in such good humor for such a length of time. Miss Bloodgood (Adora Van Der Voort), with the assistance of Nid and Nod, introduces a novel singing act here, and the Phasy troupe is seen in an entirely new ballet of a military nature. The whole business winds up with the disappearing rooms, an ingenious bit of stage mechanism.

The third act is at the ruins of Drachenfels, on the Rhine, and the scene itself is sufficient to bring applause from the audience. An electric ballet is here introduced, which is startling in its effects to say the least, and it is impossible to describe it in any way to do it justice. After several amusing adventures by Nid and Nod, the Evil Eye is captured and thrown into the river by means of the drawbridge, and the treasure given to its rightful owners.

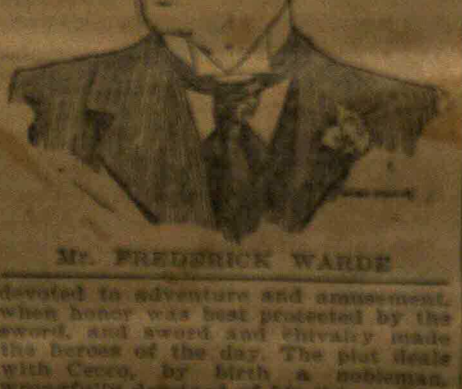
HADES OF SPITZENHOFFER.

Hades of Spitzenhoffer.

The attention of the audience centres around A. H. Wilson, who is a host in himself and a comedian of high ability. Miss Fannie Bloodgood as the widow with a failing for spending money, and Miss Lillie Wren as Gerda Jans is very good, with a pleasant voice to sing the ballad that runs through the play, "By your side." Rosario and Elliott, as Nid and Nod, have the hard work to do, and seem to enjoy it. The play and the players are well worth seeing by any one who wishes to get rid of dyspepsia and enjoy himself in doing it, and no one need be afraid of having his taste offended by anything out of the way. To quote Kalsenholmer's phrase, "Far be it from so."

"The Duke's Jester."

"It takes a wise man to play the fool." This old adage was never better exemplified than by the character of Cecco, in "The Duke's Jester," in which Mr. Warde, together with Mr. and Mrs. Clarence M. Brune, will appear at Greenwall's opera house Tuesday night, February 27th. Cecco, the role assumed by Mr. Warde, in the successful comedy, is similar in many ways to the part of Belphegor in "The Mountebank," one of Warde's greatest characters. It combines the extreme qualities of pathos and humor, and calls forth the vast versatility of Warde's great art. The dominant feature of "The Duke's Jester," is, however, is fun. The play is replete with amusing and unusual situations, such as would occur in the daily life of a court fool. It tells a story, too, of great interest, of love, intrigue, adventure, ambition and villainy. The scene is laid in Milan, Italy, at the close of the Sixteenth century, when lives of men were



Mr. FREDERICK WARDE

devoted to adventure and amusement, when honor was best protected by the sword, and sword and chivalry made the heroes of the day. The plot deals with Cecco, by birth a nobleman, wrongfully deprived of his title and estates [illegible] Malatesta [illegible] to become the wife of a court jester. Cecco, by a clever trick, causes Count Malatesta, with whom Cecco thinks Nina is in love, to impersonate him and marry her in his stead. Nina after the marriage spurns the count and refuses to recognize the marriage bonds. The duke, angry at the deception, forces Cecco to persuade Nina to become reconciled to the count. They are locked in a room together until this has been accomplished. While there, however, Cecco and Nina change clothing, and Nina in the garb of the jester effects her escape, leaving Cecco to face the duke's anger. When the duke, together with his court, enters the room to witness a demonstration of Nina's submission to the count and finds Cecco there alone, attired in female costume, anxious to bestow a wifely kiss upon Malatesta, he is so pleased with the trick that in his humor he restores Cecco to favor. Later Cecco, forced by the precarious situation of Nina's position, discloses to the duke his love for her. The duke, who at heart, bears a great love for the fool, offers to aid him in freeing Nina from her position, and for a [illegible], agrees to change clothing and take her hiding place. They are followed by Malatesta, who is infuriated at being baffled by a fool. A duel fight in which four swords are at play, follows, which results in the death of Malatesta and Cecco saving the life of the duke. In his gratitude the duke restores the fool to his proper position in life, gives him his estates and the hand of Nina in marriage.

Wednesday matinee "The Lion's Mouth" will be given, and Wednesday night "The Merchant of Venice."

West Minstrels.

The appearance of William H. West's big minstrel jubilee at Greenwall's opera house March 2, matinee and night, emphasizes the fact that genuine negro minstrelsy is very much alive and from all reports it serves to draw great crowds to the theatres in the various cities visited by this aggregation of burnt cork performers. It is natural that one of the foremost minstrels this country has ever had should be at the head of what has been the most prosperous minstrel organization extant. "Billy" West is a historical figure in the field of black-face endeavor, and his name will be associated with that of the famous men who have amused the people with their quaint portrayals of the Southern darky. This company includes such stars as Carroll Johnson, Richard J. Jose, Fred Warren, the Luken Brothers, the three Marvelles, Tommy Hayes, David Meier and a host of others.

Dramatic Notes.

The great and only Herrmann comes to Greenwall's opera house soon in his magnificent exhibition of magic. The critical theater-goers of the United States have long since endorsed the work of Herrmann, and it is safe to say that as an entertainer in magic, occult phenomena and sensational illusions his standard is absolutely secure as being the foremost purveyor of this style of entertainment on the American stage.

Our theater-goers will be delighted to learn that arrangements have been completed whereby Mr. Charles Frohman's company will shortly be seen here in the play "The Little Minister," an adaptation of the novel of that name, with which almost everyone is familiar. The success attained by the play has been of the kind that has caused a sensation. Everywhere the same story is told, theaters packed to the doors. Manager Greenwall is to be congratulated on securing this splendid company and play.

In Boston recently Ward & Vokes devoted one night of their engagement at the Grand opera house to the floor walkers of the "Hub's" big department stores. Their new vehicle, which is called "The Floor Walkers," shows Percy and Harold running a charity bazaar with all the eclat of the modern floor walker. The night was a huge success, and the gentlemen who direct on the floors of Boston's great marts, enjoyed the burlesque of themselves to the fullest extent. Ward & Vokes are now Southward bound, and their big company has an early booking here.

Richard Mansfield comes on March 23rd. This is eventful in itself, but if anything could add to the interest awakened by the coming of this great artist it is the announcement that he will present for us, with all the original splendor, his "Cyrano de Bergerac." A repetition of the story of Cyrano at this time would be coals for Newcastle. So quickly has the tale of this charming play spread over the country, and so thoroughly, that Cyrano is today almost as well and generally known as if he had been an established classic for a century. His nose, his love, his sacrifice, his cleverness, his faithfulness, his death, so magnificently acted by Mr. Mansfield, are too well known for reiterated emphasis. There are, however, some items in connection with this important engagement which should enlist the attention of all play-goers. One of them is the hour at which the curtain rises. The hour set is 7:45 in order that the last curtain may be down at 11:00 instead of after midnight, as is the case with many long plays, and so that all persons living remote from the theater may not be put to the inconvenience of missing the last car or train. It is quite important, too, to bear in mind the interest and beauty of the first act, and to be in the seats in time. The stage represents the play at the Hotel de Bourgogne, with a stage upon the stage, boxes and balcony.

[illegible] the entire scope of Mr. Mansfield's [illegible]

GREENWALL'S OPERA HOUSE.

Tuesday Night, March 6.

One of the Most Important Events of The Season.

Paderewski. Steinway & Sons Piano Used

Seats on sale at box office.

GREENWALL'S OPERA HOUSE.

MONDAY, MATINEE and NIGHT. **FEBRUARY 26**

First Time in Fort Worth.

CHAS. H. YALE'S

MASSIVE, MARVELOUS, MECHANICAL, SPECTACULAR ROMANCE,

THE EVIL EYE,

—OR THE—

Many Merry Mishaps Of Nid and the Weird, Wonderful Wanderings Of Nod

Under management of the Author, SIDNEY R. ELLIS. WITH A WEALTH OF NEW AND STARTLING FEATURES, Company, Specialties, Ballets, Songs, Tricks and Costumes.

—INTRODUCING—

Al H. Wilson, Edith Murilla, Theodore Westman, Geo. W. Kerr, Lillie Wrens, Ed Caron, Rosaire & Elliott, Wm. Ruslee, Lillian Herndon, F. C. Armstrong, Lela Kparart, Dolly Delroy, Edward F. Mack, Arthur Overpeck, Eugene Sperry, Phillips Bruce, Madeleine Lewris.

GORGEOUS SCENERY

By H. Logan Reed and S. D. Parker. Picturesque Holland. Cafe Excentrique. Castle Drachenfels. Hundreds of New Elaborate Costumes.

ORIGINAL MUSIC

"By Your Side," "The Legend of the Rhine," "Grin and Bear It," "Then and Now," "America," "Oh! That Waltz," "In Tyrol" and "Monks of Drachenfels."

SPECIAL FEATURES.

The Startling Electric Ballet, The Human Windmill, Disappearing Rooms, Catapultic Drawbridge, The Eccentric Bicycle, The Chase of The Evil Eye and Clang of the Wooden Shoe.

Special engagement from the Alhambra Theatre, London, THE GREAT PHASEY TROUPE.

Beautiful Young Ladies, in a series of new and extraordinary specialties for the first time. Accomplished Vocalists, Dancers and Musicians.

Matinee prices, 75c and 50c, children 25c; night prices, 35c, 50c, 75c and $1.

GREENWALL'S OPERA HOUSE.

Two Nights, TUESDAY AND WEDNESDAY, **FEB. 27-28**

SPECIAL MATINEE WEDNESDAY.

The Event of the Season. Engagement of the Eminent Actor

MR. FREDERICK WARDE

—TOGETHER WITH—

MR. AND MRS. CLARENCE M. BRUNE,

Supported by the Best Company Obtainable in Romantic and Classic Drama.

TUESDAY NIGHT, **The Duke's Jester.** WEDNESDAY NIGHT, **The Lion's Mouth.**

WEDNESDAY MATINEE.... **The Merchant of Venice.**

Grand Scenic Productions. Historically Correct.

"The strongest organization since the famous Booth and Barrett combination."—New Orleans Picayune, Oct. 8th, 1899.

Prices Night—Parquette Circle, $1.50; Parquette, $1.00; Balcony, 75c and 50c; Gallery, 25c.

Prices Matinee—25c, 50c and 75c.

SEATS ON SALE AT BOX OFFICE.

Mail Friday MAR 2 1900

have put him out. A magnificent interpretation was, however, given of the Sonata Appassionata, the variations being perhaps taken a trifle faster than usual, and the finale being splendidly played. The pianist was then recalled, but declined to encore. He was, however, at his best in the Chopin selection, which included the Fantasia in F minor, a delicate and delightful reading of the Nocturne in D flat, the ever popular Funeral March sonata, the Berceuse, op. 57, the Mazurka in B minor, op. 33, two Etudes (one on black keys encored and repeated), and the Valse in A flat, this closing the announced program. But M. Paderewski was not to be let off so easily. The usual recalls and feminine demonstration followed, and the pianist gave two extra pieces, one of Liszt's, and the other a Chopin Waltz.

Register Sat MAR 3 1900

ENGINEER HEARS PADEREWSKI.

The Red-Headed Pianist Gives Him a Good Run for His Money.

Chicago Times-Herald: Aw, say, I went down to one of them big theaytors the other day when my layover was in Chicago, and I heard that foreigner with the asbestos hair that looks like a bag of waste that got busted open when the local crew kicked it off at a way station where they didn't stop. He didn't appear to be bigger'n the front section of his name—blamed if I can spell all on it at once, but it's somethin' like Paddyrooky.

Well, anyway, the guy can play the pianny out o' sight. He had one of them wagon-top extension-fronts with a straight shot stack and there wasn't any speak easy in the nozzle at that. In don't know whether it was a simple or a compound, but I guess it was both, for his nobs with the flowin' hair could make it sound like any old thing that ever run, but all through the trip I never heard it start off lame. He took hold of her kinder easy at first, and then he widened on her and she began to spin around like as if the rail was sleety, but he put her on sand and as soon as she got down to business again he dropped her down in the fireman's notch and went after her again. But he didn't work her there long, for I guess he was getting short on water and he eased up to baby her a little, and he hooked her up in about six inches and she cut out a lot of miles in pretty fast time, you bet.

Then he made a little slow-up and [illegible]

Register Sat MAR 3 1900

after her again. She was down in the company's notch for the next five minutes, and then I guess he got a message from the dispatcher to take ten more cars, for she pretty nearly stalled, and didn't seem to be cuttin' her fire, but she got over that pretty quick, because I think the dispatcher busted the message, and she began to hum again. I don't know how fast he got her goin' that time, but I know I was clean scared and just hung on to my seat and wished that there wasn't any bad curves ahead. I wouldn't have given a cent for my life then if a broken rail or a caboose tail light showed up ahead, for I didn't know how many cars of air he had cut in, but he brought her down to as pretty a stop as ever you see, and I naturally unloaded right there and cut out for eight hours' rest for my nerves was clear gone, you bet.

Paderewski.

A London exchange, in speaking of Paderewski, who will be seen at Greenwall's opera house Tuesday night, March 6, says:

One hour and a half before the appointed time the doors of St. James' hall were opened yesterday afternoon. There were [illegible] that ladies were sitting on the steps at midday. Be this how it may, the hall has never been so literally packed. The art critic one may safely reckon as 100 of the fair to 1 of the sterner sex.

Of the playing of Mr. Paderewski it is difficult to find anything new to say. He is the legitimate successor of Rubinstein, and a true son of Chopin.

The first half of the program consisted of two Beethoven sonatas—the C minor (Op. 111) and the F minor (Op. 57). Mr. Paderewski's playing of the third movement of the last named was superb—the final "Presto" in 2-4 time was electric.

Season 1894-5

XAS, THURSDAY, AUGUST

OPERA ATTRACTIONS.

ALMOST A COMPLETE LIST OF THOSE MANAGER GREENWALL

THE GAZETTE: FORT WORTH, TEXAS, SE

A SEASON'S THEATRICALS.

GREENWALL'S OPERA HOUSE OPENS TUESDAY, SEPTEMBER 18.

Regis. Sat-

MAR 3 1900

Mail-Monday MAR 5 1900

DAILY-MAIL SEASON 1894-5.

A MODEL PLAY HOUSE

GREENWALL'S NOW SHINES LIKE A NEW DOLLAR.

Paderewski.

Mabel Paige.

Registered Tuesday MAR 6- 1900

NELLIE AND THAT LAUGH.

BOTH COMING TO CONVULSE THE FORSTER LOVERS.

Bessie Bonnehill to Follow With Her Jolly Band of Fun Makers—Some Words About the Different People Coming Here.

The season at Greenwall's opera house will open next Tuesday night, when "Jolly Nellie McHenry" will be seen as her star—nobody, "A Night at the Circus." Miss McHenry has for many years been one of the most prominent figures among American soubrettes and undoubtedly one of the most popular. She was one of the first to appear in the light order of entertainments that have since been classified as farce comedies. The play in which she is appearing this year has according to all accounts met with much greater success than any other stage production in which Miss McHenry has given her vivacious genius. There is more or less of a plot to the piece. It introduces her as Millie Electra, a circus rider, who having trouble with her manager, resigns.

The manager starts to forge her to keep her contract, and attempts to have her arrested. She goes to the lawyers for advice, and these gentlemen of the law are dominated by the charm of the excited circus and become her devoted followers. But the lawyers have obstacles in the way of their assisting with the fun owing to the presence of their better halves who are out for revenge on the two crafty lawyers. In the last act she succeeds in obtaining it by getting them to assume two characters in the circus, much to their humiliation and the ridicule of their associates. The cast is as follows:

Millie Electra ..... Nellie McHenry
Mlle Madaline Milan .. Nellie McHenry
Archibald Badger ..... John Webster
Nicholas Pricks ..... Joe Daily
Signor Rimanez ..... J. H. Bradbury
Pickerton Kopp ..... Alf Pearce
Bisbee ..... Billy Barry, Jr
Dicky Wood ..... Harry Zanger
Bill Sticker ..... H. B. Barnum
Colleen Frago ..... Miss Dollie Drysdale
Catriona Badger ..... Miss Alice Passmore
Kent Allen ..... Miss Minnie Jarbo
Girl Manhattan ..... Miss Rose Gaston
Pickle Lipstick ..... Miss May Taylor
Lily Pringle ..... Miss Maud Taylor

Bessie Bonnehill comes next Friday with her company in "Flirtation." Miss Bonnehill is a favorite with Fort Worth theater-goers and will be greeted by a large audience. Her company is a good one and includes Jack Wellington, mother Bessie Bonnehill's entire company.

Act 2—Minnetta, Peggy, Violet, Lily and Rose; burlesque Italian opera, Elsie and Pepperwhisky; buttercups and daisies, Jack Wellington; drawing room conversation, Bluffwell and Dunswell; "Marguerite," Fanny, Violet, Lily and Rose; "Puff Puff," Jack Wellington, and piano solo, Pepperwhisky; "Sweet Pertie," Alice; "When Love is Young," Elsie; finale, Bessie Bonnehill's company.

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THE OPERA HOUSE.

IT IS BRIGHT AND NEW FOR NELLIE McHENRY.

Bessie Bonnehill Comes Next Friday Champion Corbett in December. Sullivan Later.

Manager Greenwall is more than satisfied with the appearance of things at the new opera house since the finishing touches have been made, one of the last pieces of work was the drapery of the boxes in harmony with the new colors of the interior finishing and the redecorating of the dressing rooms. Everything is now in readiness for the reception of home little Nellie McHenry, who will open the season here next Tuesday in her inimitable performance of "A Night at the Circus." This will be for one night only and Fort Worth should give Mr. Greenwall a grand house warming. It is worth something to see the pleasing changes which have been wrought there under the hands of skilled workmen who were artists in their line, to say nothing of the performance of the talented little actress who will be inspired by the occasion to a special effort to please.

The next attraction will be Bessie Bonnehill in "Flirtation," next Friday night to be followed by other features of the season. Miss will be announced in the near future. Theatrical enthusiasts and matinee young gentlemen will be glad to learn that Champion Corbett will be here in December, to be followed some time afterwards by ex-Champion Sullivan.

Those distinguished athletes will undoubtedly receive a large welcome here from audiences made up of the ladies and the enthusiastic

JOLLY NELLIE McHENRY

AT GREENWALL'S OPERA HOUSE NEXT TUESDAY NIGHT.

Bessie Bonnehill in "Flirtation" Appears Friday Night—Theatrical News and Stage Gossip.

The season at Greenwall's opera house will open next Tuesday night, when "Jolly Nellie McHenry" will be seen as her star—nobody, "A Night at the Circus." Miss McHenry has for many years been one of the most prominent figures among American soubrettes, and undoubtedly one of the most popular. She was one of the first to appear in the light order of entertainments that have since been classified as farce comedies. The play in which she is appearing this year has according to all accounts met with much greater success than any other stage production in which Miss McHenry has given her vivacious genius. There is more or less of a plot to the piece. It introduces her as Millie Electra, a circus rider, who having trouble with her manager, resigns.

The manager starts to forge her to keep her contract, and attempts to have her arrested. She goes to the lawyers for advice, and these gentlemen of the law are dominated by the charm of the excited circus and become her devoted followers. But the lawyers have obstacles in the way of their assisting with the fun owing to the presence of their better halves who are out for revenge on the two crafty lawyers. In the last act she succeeds in obtaining it by getting them to assume two characters in the circus, much to their humiliation and the ridicule of their associates. The cast is as follows:

Millie Electra ..... Nellie McHenry
Mlle Madaline Milan .. Nellie McHenry
Archibald Badger ..... John Webster
Nicholas Pricks ..... Joe Daily
Signor Rimanez ..... J. H. Bradbury
Pickerton Kopp ..... Alf Pearce
Bisbee ..... Billy Barry, Jr
Dicky Wood ..... Harry Zanger
Bill Sticker ..... H. B. Barnum
Colleen Frago ..... Miss Dollie Drysdale
Catriona Badger ..... Miss Alice Passmore
Kent Allen ..... Miss Minnie Jarbo
Girl Manhattan ..... Miss Rose Gaston
Pickle Lipstick ..... Miss May Taylor
Lily Pringle ..... Miss Maud Taylor

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AT THE THEATER.

PADEREWSKI IS FORT WORTH.

The Great Pianist at the Opera House Tonight.

Fort Worth theater-goers will be given a treat tonight on which occasion Ignace Paderewski will give one recital at Greenwall's opera house. The Houston Post says: It is worth seeing Paderewski, even if you do not hear him, for he has proven what the human hands are capable of—and fast as well, for his pedaling is a wonder-

ful part of his playing. His first attempts the note that his hand touches.

The opening number of last night's recital, "Etudes Symphoniques," by Schumann, revealed more to the intellect than the soul, and lasted that might be said of the greater part of the number he gave. The forceful method with which he brought out the spirit of this op. 13 of Schumann's and the brilliancy of the execution were both of the highest degree of excellence.

Barlame and Anita Zeiss, Rose Beaumont, Ella Farmer, Alice Fitzwalter, Olive Frances, Lulu Leslie, the handsomest ladies ever seen in farce comedy. The costumes are entirely new, designed and made under Miss Russell's direction by Worth, Jodie Rue Marchi, Paris. New dances arranged by E. L. Lave, New York. The following musical numbers are in "Flirtation":

Act 1—Flower serenade, with dance. Fanny, Violet, Lily and Rose, "Night Owls," Jack Wellington, duet, "Somebody Loves Me," Jack and Alice, "Three Old Sports," Bulwer, Bluffwell and Dunswell; Italian dancing duello, Fanny, Violet, Lily and Rose, "Dear Heart," Alice; "Tears May Come," Jack Wellington and company.

Act 2—"Sailor Lads and Lassies," song with dance, Schwab, Lily, Peggy-

whisky and Violet; song, "Sailing," Brazilian parodies with acrobatic dance, Bluffwell and Dunswell; "Boys Will Be Boys," Jack Wellington, musical specialty, Minnett and Pepperwhisky; song with burlesque, Jack Wellington; mother, Bessie Bonnehill's entire company.

Act 3—Minnetta, Fanny, Violet, Lily and Rose; burlesque Italian opera, Elsie and Pepperwhisky; Buttercups and Daisies, Jack Wellington; drawing room conversation, Bluffwell and Dunswell, "Marguerite," Fanny, Violet, Lily and Rose; "Puff Puff," Jack Wellington, and piano solo, Pepperwhisky; "Sweet Pertie," Alice; "When Love is Young," Elsie; finale, Bessie Bonnehill's company.

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"The Jolly Old Chaps," a hodge-podge of music, singing, dancing and local fun, kept the large audience at Martin's theater last evening in a good humor for nearly three hours. The work of singling laughter was done principally by Thomas E. Healy, Polly Rose, Lillie Hillman, Lottie Walters, Fannie Willard, Augusta Schiller and the Loring sisters. With such capable people it goes with dispatch of laughter and encore.—St. Louis Globe-Democrat.

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Greenwall's Opera House

50 NIGHTS AT THE Bijou Theater New York City.

WEDNESDAY, September 26.

First Grand Matinee Of the Season.

Robert - Gaylor

In His Great Success,

Sport McAllister,

One of the 400. All the latest London, Paris and New York Songs, Dances, Etc., With the

ORIGINAL LIVING PICTURES.

50 NIGHTS AT THE Bijou Theater New York City.

Matinee Wednesday, 2:30 P. M.

Mail Wed. MAR 7- 1900

[illegible] an assured fact, for everybody likes a good hearty laugh, and no better opportunity is afforded for the same than to see "The Girl From Chili." "The Girl from Chili" company is one of the strongest comedy organizations that has visited this city in months. The company is bringing with it some of the greatest farce-comedy artists in the country, and several high-class specialty people. The press along the line of their route are loud in praise of this commendable organization.

SAW PADEREWSKI

Two Local Musicians Granted an Audience With the Great Polish Pianist.

During the short stay of Paderewski in this city Professors Allgeyer and Belling had the honor and pleasure of a short interview with the distinguished pianist at the studio of his private car, late in the afternoon. After a few words of introduction in the Polish language by Mr. Belling, Professor Allgeyer spoke about the style and manner of rendering Chopin's music and upon request played a few passages of Chopin's Scherzo, which seemed to please Paderewski, who complimented Professor Allgeyer's touch. The conversation was of short duration, however, very pleasant and Paderewski in conclusion spoke in a very kind and pleasant manner.

It is not often that the distinguished pianist grants an audience to any one and the fact that Professors Allgeyer and Belling were admitted to his private car was appreciated by these two local musicians.

Register Thurs MAR 8- 1900

Herrmann.

Herrmann is a name that is inseparably linked with the mystifying, the magical and the supernatural. Magicians may come, and magicians may go, but the Herrmann name [illegible] to fame and the key notch like the links of a chain. No more mystifying personage has ever appeared before the public than this same Herrmann—the Great Herrmann—who has astonished the whole civilized world with his marvelous feats of legerdemain. He will appear at Greenwall's opera house Monday, March 12, matinee and night, and present a number of new and [illegible] experiments in sleight of hand and [illegible] phenomena. [illegible]

WEST'S MINSTRELS HERE YESTERDAY

Jolly Crowd of Good Fellows Enjoy Themselves.

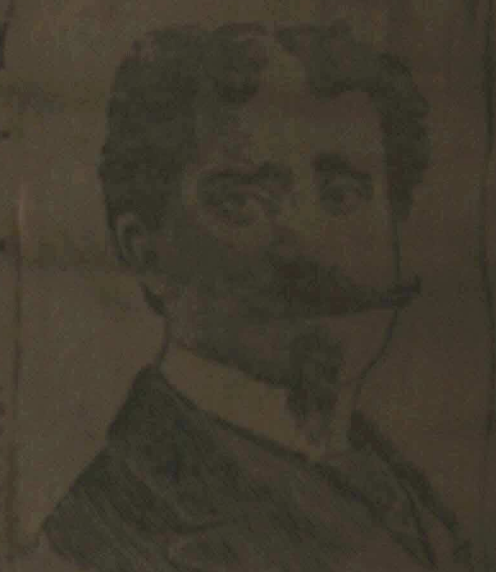
Compliments to the Mystic Knights of [illegible] for [illegible] of [illegible] of Parade Features.

The Worth hotel yesterday entertained as jolly a lot of good fellows as ever congregated under one roof. The West Minstrels came in early yesterday morning and spent an off day here. They took in the sights of the city and especially admired the new Texas and Pacific passenger station. They strolled over the city in pairs, [illegible]

Mail Thurs - MAR 8- 1900

Herrmann.

There is a certain fascination about the mystical and seemingly supernatural that is always very attractive. Magic is an art that appeals to the young men and old [illegible] of all the great names [illegible] the name of Herrmann stands preeminent. The great Herrmann, king of the magic world, whose name carries with it a guarantee that his marvelous [illegible] will be [illegible] at the Greenwall's opera house, Monday, matinee and night, March 12th. Herrmann makes a specialty of [illegible] sleight of hand, in which his dexterity is so marvelous as to deceive the sharpest eyes [illegible]



Register Tues MAR 6- 1900

[illegible]

THE NEXT ATTRACTIONS.

Bobby Gaylor.

MR. ROBERT GAYLOR

The strength of Robert Gaylor's hold upon the theater going public [illegible]

Register Wed

[illegible]

Mail Wed - MAR 7- 1900

Mabel Paige.

[illegible]

GREENWALL'S OPERA HOUSE.

Matinee and Night, Monday, October 1.

SPECIAL ENGAGEMENT.

The Talk of all London. | First time in Fort Worth of the Metropolitan Comedy Success, | [illegible] and N. Y.

OUR UNCLE DUDLEY.

A [illegible] in Chicago. | Pronounced by press and public to be the funniest play ever written. | [illegible]

Mail Tuesday MAR [illegible] 1900

Paderewski is Here.

Paderewski, the famous pianist, arrived this morning from Dallas, in his own special car, accompanied by his manager, two pianos, an expert and a corps of porters and waiters [illegible]

Mabel Paige.

[illegible]

Uncle Dudley.

[illegible]

Herrmann the Great.

[illegible]

Reg. Tues MAR 6- 1900

[illegible]

The Girl From Chili.

[illegible]

Register Thurs MAR 8- 1900

[illegible]

TALK WITH PADEREWSKI.

Fort Worth Musicians Call on Him and Discuss Music.

[illegible]

Mail Thurs - MAR 8- 1900

[illegible]

The Girl From Chili.

[illegible]

Register Friday

Herrmann.

[illegible]

Register Wed

Mabel Paige.

[illegible]

SEPTEMBER 30, 1894.

ATTRACTIONS THIS WEEK.

MANAGER GREENWALL PROVIDES THREE STARS

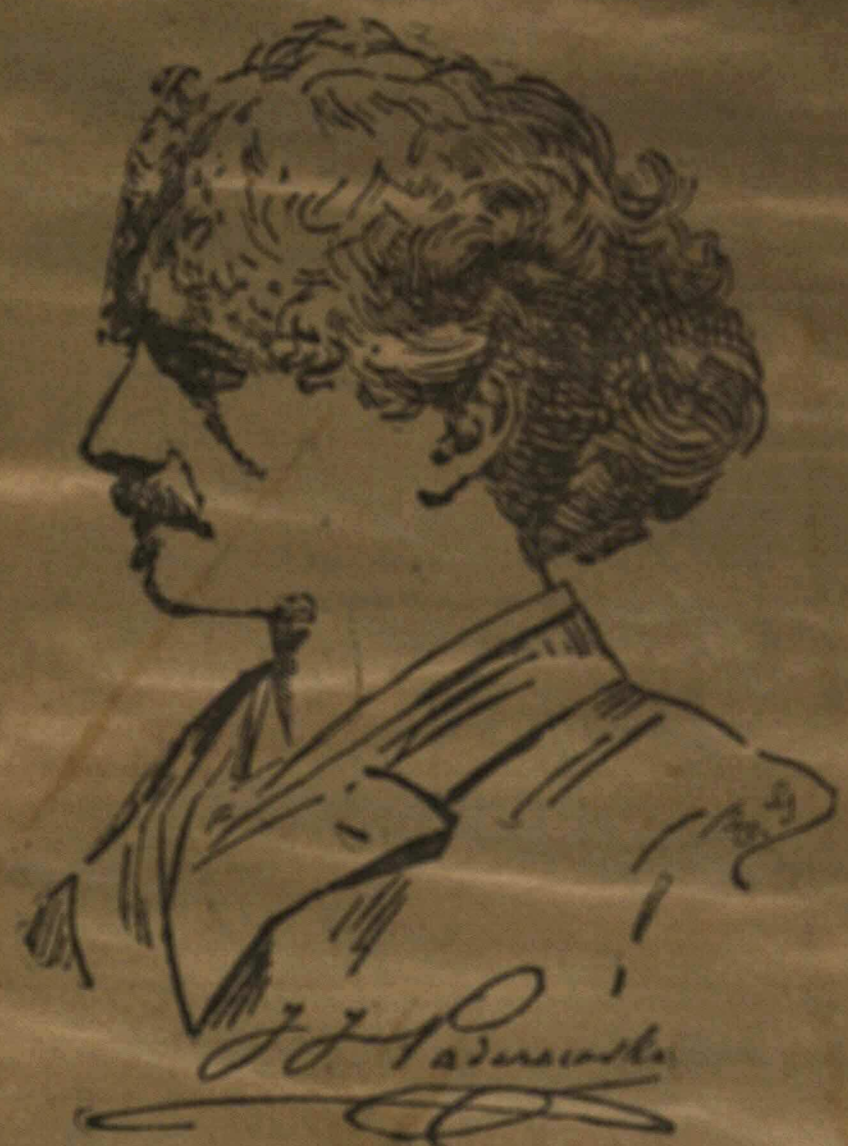
[illegible]

Mail Telegram - Saturday MAR 9 - 1900

Amusements

West's Great Minstrels.

West's minstrels are rightfully accorded the palm wherever they appear. They were at Greenwall's for two performances, matinee and night, and entertained good audiences. The first part is gorgeous, beautiful and in excellent taste. Nothing as pretty was ever witnessed before on the local stage. Mr. West has gathered for his company the very best talent obtainable. Caroll Johnson is an old favorite and was heartily received, but the star of the evening was Richard Jose when he sang "A Bird in a Gilded Cage" and then captured the audience ... and all, with "Blue and The Gray,



Or a Mother's Gift to Her Country." It is a most touching ballad and Jose sang it to perfection. The orchestration of this song is something wonderful. Charles G. Weber, an excellent baritone, sang "Over the Sea" and won much applause. There was a splendid sextette. Lewis Pareley captured the crowd with a xylophone solo. All the songs and dances were good and all of a far higher order than is usual with a minstrel company. But Mr. West has refined minstrelsy, brought it to a height where the very best people are always pleased with his entertainments. There were three of the best acrobats and three of the best contortionists ever seen here. The champion bag puncher of the world in a rattling exhibition gave the amateur pugilists something to think about. The entertainment closed with some San Juan Hill business that might well be omitted. The people are tired of such stuff. While in one part of it last night there

MABEL PAIGE.

was a very pretty drill by sixteen men representing dismounted cavalry, the shooting and the fool nigger business partook too much of a barnstorming "rep-e-tore" to find a place in such a good company as Mr. West now has.

At Greenwall's Next Week.

Greenwall's opera house will have only two attractions next week, but this will include every night in the week, except Monday.

Tuesday night March ... the greatest musical event of the season, Ignace Paderewski.

... and four night, commencing Wednesday, matinee March 7, engagement of the winsome Mabel Paige, supported by Marshall's Musical Comedy company, at popular prices, in a change of bill at each performance.

Paderewski.

Paderewski will be the attraction at Greenwall's opera house Tuesday night, March 6. We clip the following from the New Orleans Picayune of February 25:

"The chief of pianists came, has been seen and heard, and, as usual, has conquered. Paderewski gave his second and last recital at the Crescent Theatre yesterday afternoon, and, from the standpoint of individual taste, it was a greater triumph than that of Monday, including, as it did, the three numbers from Schubert, such selections, too, the "Impromptu No. 2," the simplicity and tenderness of which is so distinctively Schubert; the "Serenade" of Schubert-Liszt, this romance of the heart, borne, as it is, to our comprehension through the medium of Liszt's genius for adaptability; then the "Erl King," Schubert-Liszt. How many of us realized as we sat and listened to the faultless, effortless rendition of this superb masterpiece, what is really meant—that the intellect and soul of a Goethe and Schubert lay at its foundation, polished and rounded into form by a Liszt—the triumph of mental labor and skill, which has evolved an instrument capable of giving this genius of the century, Paderewski, the power of expression so crystallized through touch the soul and intellect of these three immortals.

In the program each number rendered was a pearl in a chain, whose purity of form and color was expressed in exquisite tenderness and brilliancy of execution. When, in addition, was graciously added the repeated encore of "Etude No. 3," and at the close Chopin's "Waltz," opus 34, there arose from the hearts of all present a hearty "Auf Wiedersehen." Gratitude mingled with delight that nature had given to this closing century Paderewski, capable of reproducing the sound pictures of the immortals. And so the master parted from those who adore him, and today will start on his long journey to the Pacific coast, stopping at several points by the way to make melody for those who are glad to welcome him.

The following programme will be given in this city:

Etudes Symphoniques, Op. 13 ... Schumann
Sonata, D minor, Op. 31, No. 2 ... Beethoven
Allegro, Adagio, Allegretto.
Impromptu, Op. 142, No. 2 ... Schubert
Serenade, "Hark! hark! the Lark." ... Schubert-Liszt
"The Erling" ... Schubert-Liszt
Fantasia, F minor, Op. 49 ... Chopin
Prelude, D flat major, Op. 28, No. 15 ... Chopin
Mazurka, Op. 59, No. 3 ... Chopin
Two Etudes, Op. 25, Nos. 5 and 8 ... Chopin
Valse, A flat major, Op. 42 ... Chopin
Barcarolle, A minor ... Rubinstein

Mail Friday MAR 9 - 1900

Mabel Paige.

[illegible]

Theatrical Notes.

[illegible]

VISIT OF THE GREAT PIANIST

Ignace J. Paderewski's Trip to Dallas Recalled.

HIS SYMPATHY WAS ENLISTED.

He Visited the Jail at 1 a. m. to See a Young Prisoner From Holland.

Dallas, Texas, March 8.—(Special.)—The late visit of Paderewski to this city was marked by an interesting incident that showed more conclusively than could anything else the feeling of the great pianist for suffering mankind. There recently came to this city a young German by the name of Ernest Long who was a lover of music and said to be a violin player of some skill. He was raised in Holland and left the old country about sixteen months ago to make his home and fortune, if possible, in the "land of the free and home of the brave." After being in this city a short time Long is said to have rented a violin upon which to practice and draw from its musical strings those tuneful notes which so entrance ...

THE COMING ATTRACTIONS.

Variety Reigns With the Opera Houses Open.

Mr. Barnes of New York Master Right—Modern Dolson and Powers' Minstrels Tuesday—Herrmann the Irresponsible Next Monday Night.

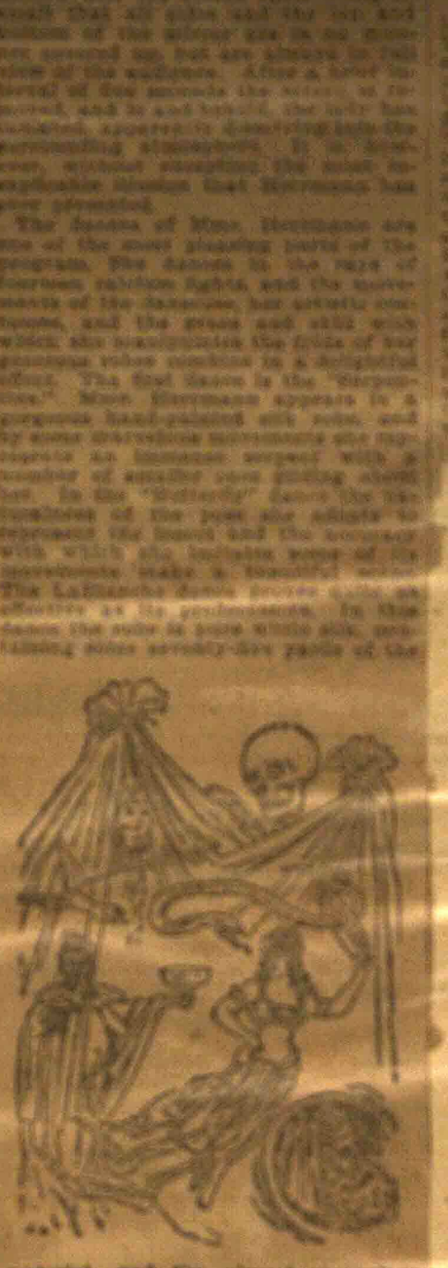
Monday night Lyndhall E. Barnes' great play, "Mr. Barnes of New York," will be presented at Greenwall's opera house with Katie Rial as Marina and a great supporting company. The Klipsan City Journal says:

"Two of the best readers around the county recently and both readings were enjoyed at the Grand Mr. Barnes of New York, with Miss

Emily Rial as Marina Paoli, always a popular lot in this city, met with renewed favor from a very large audience, and at the Ninth Street a new minstrel company, under the time-honored name of Colonel Hanaty, drew a large audience last night and aroused enthusiasm by its exceptional musical strength.

"For several years it has been whispered in these circles that Miss Rial, by reason of her ability and popular manner of her acting, as well as the personal magnetism of the woman, was fashioned to become starring material. The starring days, which in stage parlance signify those days when artists think enough of themselves to rent a hall and hire the best talent procurable, especially in the way of scenery, to make a production that will draw the people, are upon the stage. Miss Rial has a splendid company and the right sort of plays to present, and that they are the right sort was evidenced by the fact that they played to a full house. Miss Rial has a standing order back for the hotel and that speaks eloquently for itself. Remember the night and make a personal friend of each performer the first time they appear in your city, for they are people who are appreciative of the favors bestowed upon them, and they will return the favor in kind. Remember the night and make a personal friend of each performer the first time they appear in your city, for they are people who are appreciative of the favors bestowed upon them, and they will return the favor in kind. Mr. Barnes has taken up a position in a new play and relief from just which the hero of the piece will relief from just which the hero of the piece will result. Mr. Barnes has taken up a position in a new play and relief from just which the hero of the piece will result. That all roles and the art and talents of the player are in no manner exposed up, but are shadows to the rule of the audience. After a brief interval of the morning the scene of the second act is introduced, and in and behold, the rule has undergone a material change, the surrounding atmosphere is of Southern climes, and the most remarkable change that Herrmann has ever presented.

The feature of Miss Herrmann are one of the most pleasing parts of the program. She dances in the rays of fourteen calcium lights, and the movements of the dancer, her artistic costumes, and the grace and skill with which she manipulates the folds of her gossamer robes combine in a delightful effect. The first dance is the "Serpentine." Miss Herrmann appears in a gorgeous hand-painted silk robe, and by some marvelous movements she represents an immense serpent with a number of sensitive eyes gazing about her. In the "Butterfly" dance the brightness of the room she adjusts to represent the insect and the transparent wings which she imitates some of its movements make a beautiful effect. The LaBlanche dance proves a graceful offering to the performance. In this dance the robe is pure white silk, measuring nine seventy-five yards of the material, and the almost marvelous manner with which she covers the folds of her gown hardly can believe it is the same woman. Miss Herrmann has a standing order back for the hotel and that speaks eloquently for itself. Remember the night and make a personal friend of each performer the first time they appear in your city, for they are people who are appreciative of the favors bestowed upon them, and they will return the favor in kind. Remember the night and make a personal friend of each performer the first time they appear in your city, for they are people who are appreciative of the favors bestowed upon them, and they will return the favor in kind.



The Gazette.

Tuesday night Barlow, Dolson & Powers' colored minstrels will be the attraction at Greenwall's, of which the Galveston News says:

Barlow, Dolson & Powers' minstrels had the boards at the Tremont last evening and were greeted with a large and enthusiastic audience. It was a little top-heavy, but this is always the case when a local club appears in the attraction. The chief charm of the performance is the music and the many features introduced, and from first to last everybody the performance held eight but a minute. There is much of the high class vaudeville in the performance, and the specialties are all of the high order of merit. The first part is made up of the usual minstrel features, with the addition of a number of specialties. The second part is devoted to a burlesque opera, "Ten Days on the Mississippi," which is a take-off on the Mississippi steamboat life, and gives full scope to the talents of the company. The music was catchy and the costumes and scenery were handsome. The performance was a clean one throughout, and the company is a good one. Barlow, Dolson & Powers' minstrels will be the attraction at Greenwall's, of which the Galveston News says:

Barlow, Dolson & Powers' minstrels had the boards at the Tremont last evening and were greeted with a large and enthusiastic audience. It was a little top-heavy, but this is always the case when a local club appears in the attraction. The chief charm of the performance is the music and the many features introduced, and from first to last everybody the performance held eight but a minute. There is much of the high class vaudeville in the performance, and the specialties are all of the high order of merit. The first part is made up of the usual minstrel features, with the addition of a number of specialties. The second part is devoted to a burlesque opera, "Ten Days on the Mississippi," which is a take-off on the Mississippi steamboat life, and gives full scope to the talents of the company. The music was catchy and the costumes and scenery were handsome. The performance was a clean one throughout, and the company is a good one.

The Great Herrmann.

The attraction at the opera house on Saturday, October 13, will be the "Prestidigitateur Celestial, Herrmann the Great," in his marvelous entertainment, aided by Madame Herrmann, in a series of dances of the butterfly and serpentine order, which have been so popular of late. The costumes worn by Madame Herrmann in these dances are exquisite, being imported hand-painted silks, and the effect of the dances upon the

Kitty Rhodes as Lucia XI.

Among the characters which Miss Thomas Kitty has made noteworthy is the repertoire, and she is always in many dramatic novel that this. It is one of the most picturesque of the stage of color and is a dramatic piece. It is cast in the Hungarian and Bohemian and is full of the most picturesque and dramatic situations. The costumes are rich and elaborate, and the scenery is beautiful. Miss Rhodes is supported by a strong company, and the production is a most satisfactory and enjoyable one.

Herrmann, the Great.

Herrmann, the World's Prestidigitateur, will be the attraction at the opera house on Saturday, October 13. Herrmann will be found with a bevy of pretty girls at his back art. He is a master of mystic science on the boards of the American stage. There is no similar entertainment in this country nor in any land to the English language which can properly describe it. It is not operatic. His business is a pleasing relief from the ordinary spectacular or dramatic entertainment, and it is entirely different from the conventional line of the magician, combining it as far as the electric light does the coal oil. His programme is entirely new and by far the largest ever attempted, a feature of which will be Miss Herrmann's beautiful spectacular dance creations, the "Serpentine," the "Butterfly" and "La Blanche," from idea of the magnificence of the art can be acquired from the fact that fourteen powerful calcium lights are required for its production.

Herrmann, the Great.

Herrmann, aided by his pretty wife, Mme. Herrmann, will be seen at the opera house on Saturday, October 13, in two performances, matinee and night.

Herrmann holds a unique position on the boards of the American stage. There is no entertainment similar to

his in the country nor is there one word in the English language which can properly describe it. It is entirely and purely. Herrmann has developed out of his own inner consciousness what was deemed almost an impossibility. He has created a new department in amusements. His business is a pleasant relief from the ordinary dramatic or operatic attraction. It is entirely different from the conventional work of the magician as the electric light surpasses in detail all predecessors. His entertainments are unique, amazing and full of colorfully unexpected surprises. The production is a marvel. He has traveled every part of the continent, as well as the civilized globe. He has given up to his business from a boy. He speaks with ease all the modern languages and half a dozen leading of Asiatic and African dialects.

Miss Herrmann will appear in her beautiful spectacular dance creations the "Serpentine," the "Butterfly" and "LaBlanche," with which the celebrated "Loie Fuller" created such a furore in Berlin, Paris and New York. In the opinion of the New York critics Miss Herrmann is the peer of "Fuller" and no greater praise can be given her. Some idea of the practicability of the art can be gathered from the fact that fourteen calcium lights are utilized in the production.

GREENWALL'S OPERA HOUSE.

TUESDAY NIGHT, OCT. 9.

The First Minstrel Show of the Season.

Barlow, Dolson & Powers'
Consolidated Minstrels.

THE BIG CITY SHOW.

Magnificent Spectacular Operatic First Part.

American, European and Australian Novelties.

Watch for the Grand Street Parade at Noon on Day of Performance.

GREENWALL'S OPERA HOUSE.

SATURDAY, OCT. 13.

Two Performances Only.

SPECIAL MATINEE

For Ladies and Children at 2:30 p. m.
And Night at 8:15.

HERRMANN,
THE GREAT,

—Aided by—

MME. HERRMANN

—In Her—

Bewildering Spectacular Dance Creations.

—WITH—

14 CALCIUM LIGHT EFFECTS. 14

Change of Bijou at Ear[illegible] Romance.

emperor and when de Neuville follows her to Paris and is arrested by Fouche she uses a full knowledge of these intrigues to be transmitted to the emperor, with the result of confounding Desmarets and all her enemies and the further result of having Fouche sent into exile. She marries Henri de Neuville, of course, and lives forever afterward a happy wife and mother.

A Conflict of Wits.

Miss Emily Rigl has been the subject of a good many stories, but the one that follows is comparatively new:

Several years ago Miss Rigl was playing through the country in a company in which handsome Bob Hilliard was an important personage. It was not long before Miss Rigl had fallen out with the actor. She lost no opportunity to say a cutting thing to him, but on two occasions, at least, Hilliard cut back. These two occasions were close together. It happened that in a small Southern city it was necessary that a sheet should be strung up in the middle of one of the dressing rooms in order to enlarge accommodations. The fates and the stage

Lock Box 14 Boyd, Tex.

MERCHANTS—Who have tried our Premium and book plan say that it is one of the greatest advertising and cash centralizing schemes ever known, and the cost is small. Write for particulars. Agents wanted to manage territory (no cash capital required, but good references are). Standard Book Co., Cox & Venney, Publishers, Temple, Texas.

DO YOU want to make money? Write for our daily circular on stocks, grains, provisions and cotton. Also our illustrated pamphlet on investment and speculation. Mailed free on application. Correspondence solicited. Trowbridge & Co., 50 New and 52 Broad streets, New York.

FORTY-FIVE PER CENT net profits weekly with $1.50 or more capital; prospectus, itemized statistics free. Benson & Dwyer, 834 Broadway, New York.

J H. MURPHY, 1111 Houston street, between Tenth and Eleventh streets, buys and sells second- hand furniture.

ATTRACTIONS THIS WEEK

AT GREENWALL'S OPERA HOUSE WILL BE GOOD.

Tuesday Matinee and Night the Famous Mrs. Gen. Tom Thumb. Thursday Night The Colonel—Saturday Jolly Chaos.

Tuesday, October 16, matinee at 2:30 and night, Mrs. Gen. Tom Thumb and her company of Lilliputians will appear at Greenwall's opera house. The price of admission for matinee will be [illegible] and [illegible] cents and at night [illegible] and [illegible] cents. The [illegible] Tribune says:

"Mrs. General Tom Thumb and company of midgets gave a pleasing entertainment at the Tremont last night. The performance consisted of musical and comedy specialties, juggling and [illegible].

"The dwarfs are in a class of their own [illegible] is pronounced, and the [illegible] of their appearance in their [illegible], but [illegible] very clever work. Mrs. Tom Thumb, Count Magri and [illegible] [illegible]

[illegible]

AT GREENWALL'S THIS WEEK

THE GREAT AL G. FIELD'S MINSTRELS TUESDAY.

Danger Signal Wednesday—Archie Boyd in the Country Squire Friday Matinee and Night—What the Papers Say About Them.

Our fun-loving readers will hail with delight the announcement of the Al G. Field minstrels, who are to appear at Greenwall's opera house next Tuesday, matinee and night.

The San Antonio Express says: "A large house greeted this excellent organization at the Grand Opera House last night and witnessed one of the best minstrel shows ever seen in San Antonio. A spirit of enterprise is displayed by the management in having almost everything new in the program and some of the features were novel and entertaining.

"Something entirely new is the fact that they carry their own scenery and the opening first part was a very pretty set and a relief from the usual one in place.

The selections are all good and well sung, especially so was this the case with the closing piece, 'Crowned With

[illegible]

[illegible]

"The Danger Signal."

[illegible]

"The Country Squire."

[illegible]

Theatrical Notes.

[illegible]

[illegible]

Friday MAR 9- 1900

[illegible] worthy, that he would give substantial aid from a monetary standpoint and help him as soon as his thirty days expired. To make sure that no aid should be given to an unworthy person, and consequently one that would abuse the trust placed in him and recklessly squander the money given for his advancement, Mr. Will A. Watkin of this city was informed of the case and requested to make an investigation, and if he found the young German deserving to draw on Ignace J. Paderewski for a sum of money, the amount of which is not stated, to be given to Lang upon his release from the custody of the state.

In speaking of the claims of the young man, Mr. Watkin said:

"I have not as yet investigated the case and can not state whether or not the prisoner really attended a conservatory in Europe. Lang's attorneys brought the matter to the attention of Mr. Paderewski, who was willing to aid the young German if he was as represented and really deserving. Being constantly occupied with filling his engagements, he had no time to make an investigation, consequently requested me to look into the matter and if I was favorably impressed to draw on him for an amount sufficient to aid the young man to start in life. Mr. Pad-

KEENE'S LOUIS XI.

What a New Orleans Paper Says of It

We clip the following from the New Orleans Times-Democrat: "Louis XI proved an attractive card at the Grand Opera House last night, and Mr. Keene has good reason to feel proud of the [illegible]

[illegible]

Friday MAR 9- 1900

[illegible] is tender-hearted and his sympathy was enlisted in behalf of the young violin player of this city."

Mail, Friday MAR [illegible]

Herrmann.

The Great Herrmann is coming, is the welcome announcement of the management of the Greenwall opera house. Herrmann, with his marvelous sleight of hand, his sensational awe-inspiring illusions and his fun loving proclivities that have delighted and mystified the inhabitants of all the civilized communities on the globe. The world still has a child's heart in the love of mystery. It never wearies of what piques its curiosity or sense of wonder, and the magnificent entertainment which the Great Herrmann presents

not only fills his audience with amazement, but leaves them in a state bordering on mental collapse. Leon Herrmann is the greatest illusionist and master of magic of the present decade. For more than sixty years the name of Herrmann has stood for what is the best in the domain of magic, and the entertainment to be seen in this city is in every way superior to the best ever given by the Herrmann [illegible]

[illegible]

Friday MAR 9- 1900

[illegible] would not permit him to visit the great musician, but allowed him to send a note by his attorneys. As soon as Paderewski arrived in town the matter was brought to his attention and the young prisoner awaited his pleasure.

After playing to the most fashionable audience that ever gathered in the Dallas opera house, Paderewski called a carriage, and at [illegible] o'clock Tuesday morning visited the jail and desired to see the young musician. He was denied admission on account of quarantine regulations which had gone into effect that morning.

Tuesday afternoon Jay M. Oversteet, attorney for the young Hollander, made a flying trip to Fort Worth in his client's behalf. After some delays he succeeded in gaining an audience with the person whom he sought and laid the circumstances more clearly before him.

After considering the matter for some time, the great musician showed [illegible]

Mail, Friday MAR [illegible]

[illegible]

GREENWALL'S OPERA HOUSE.

SPECIAL MATINEE For Ladies and Children AT 2:30 P. M.

Tuesday, Oct. 30,

The Merry Monarch of the Minstrel World.

Matinee AND Night.

—THE—

Alf G. Field Minstrels.

THE EUROPEAN ADJUNCT;

4 THE ALVEMAS FAMILY, Known Europe over as the Musical Barbers of Seville. 4

3 THE MARTINETTIE BROTHERS The Famous Acrobats, Dancers and Pantomimists. 3

ARTHUR YULE, The English Mimic and Triple-Voiced Vocalist.

8 THE MAUVELLE FAMILY OF Pantomimists and Dancers. 8

5 The Only and Original MAGNANI FAMILY, Musical Favors. 5

Tuesday, October 30.

Nothing but original features. The Minstrel first part, "Way Down on the Suwanee River." The Pull-Man Strike, the Bull Fight, the Pantomime of Aladdin, the Chinese Banquet, the Sultan's Castle, the Treasure Cave, Aladdin's Palace. Seats Now on Sale.

Matinee AND Night.

GREENWALL OPERA HOUSE.

Engagement Extraordinary,

FRIDAY AND SATURDAY, Nov. 8 and 9th of AMERICA'S GREATEST TRAGEDIAN,

Mr. Thomas Keene.

FRIDAY NIGHT, - - - Louis XI.
SATURDAY MATINEE, Romeo and Juliet.
SATURDAY NIGHT, - - Richard III.

Seats on Sale Wednesday Morning.

Orders by Mail or Telegraph Will Have Proper Attention.

GREENWALL'S OPERA HOUSE.

Special Matinee At 2:30 p. m. Night at 8:15.

Friday, Nov. 2,

Matinee and Night.

Special Matinee At 2:30 p. m. Night at 8:15.

The Favorite Character Actor ARCHIE BOYD,

Will present his entirely reconstructed version of

The Country Squire

A Strong Company. | A Great Male Quartette.

New and Elaborate Scenery.

A COMPANION PLAY TO

The Old Homestead,

In which Mr. Boyd scored such a remarkable success for four consecutive seasons.

SEATS NOW ON SALE FOR MATINEE AND NIGHT.

GREENWALL OPERA HOUSE.

SPIDER AND FLY,

THURSDAY, NOVEMBER 8,

Matinee 2:30.
Night, 8.15.

All New and up to Date!

M. B. Leavitt's Gorgeous Spectacular Production.

42 PEOPLE! 30 EUROPEAN ARTISTS!

Supplemented by the new art sensation now the rage of London, Paris and New York.

LIVING PICTURES!

20--Superb Groupings--20

Do not forget special Thursday Matinee for Ladies and Children.

SEATS NOW ON SALE.

Mail Friday MAR 9 1900

"The Girl From Chili."

Regist. Sat MAR 10 1900

Regist. Sat MAR 10 1900

HE HEARD PADEREWSKI.

GREENWALL'S OPERA HOUSE.

Special Matinee for Ladies and Children at 3:15 p. m.

MONDAY, NOV. 12.

Matinee at 3:15 and Night.

Carl A. Haswin and His Superb Company,

In Two Grand Productions

Special Matinee at 3:15 p. m
For Ladies and Children,
LITTLE LORD FAUNTLEROY.

MONDAY-NIGHT,

Magnificent Revival,

"THE SILVER KING."

Strong Company. Carload Special Scenery, including the Grand Double Stage and Revolving Scenes.

Regist. Sat MAR 10 1900

Herrmann.

"The Girl From Chili."

6

TRAGEDIAN KEENE IS COMING.

HE WILL BE AT GREENWALL'S TWO NIGHTS.

In Some of His Greatest Interpretations—Louis XI and Richard III—His Reception at Dallas and What the Critics Have to Say of Him.

The eminent tragedian, Mr. Thomas Keene, is billed to appear with his company at Greenwall's opera house on Friday and Saturday evenings, November 9 and 10, with a matinee on Saturday afternoon. The plays selected are the great historic drama, Louis XI, in which Mr. Keene will represent that remarkable, grotesque old tyrant, a character in which he has been enthusiastically received everywhere in the South in his present tour. On Saturday night he will play Richard, a part in which admittedly he has no living rival. At the matinee the company led by Mr. Edwin Arden will appear in Romeo and Juliet. The full strength of the troupe will be included in the presentation of this grandest love idyl in the English or any other language. Miss Lawrence, [illegible]

[illegible]

Register, Sat. MAR 10 1900

[illegible]

"A Night in Chinatown."

[illegible]

Mail, Monday MAR 12 1900

Herrmann Tonight.

[illegible]

... music at the Baker theater last night to an S. R. O. house. Leon Herrmann fully deserves to wear the mantle of his brother and evinces this fact by his mystifying, clever sleight of hand tricks. That the hand is quicker than the eye and optical illusions are not things of the past was abundantly exemplified by the digital manipulations of Herrmann. The four Enolers are the greatest comedy musicians on the stage. Altogether the Baker presents an excellent show and one that deserves patronage like that it received last night.

"The Girl From Chili."

The laughiest farce comedy yet, "The Girl From Chili," will be presented at Greenwall's opera house Tuesday and Wednesday nights, March 13 and 14. The San Jose, Cal., Mercury speaks as follows of the comedy:

[illegible]

FORT WORTH, TEXAS, SUNDAY, NOVEMBER 4, 1894.

ATTRACTIONS AT GREENWALL'S.

GARRY OWEN AND ALL THE ELECTION RETURNS

Will Be the Attraction Tuesday Night—The Spider and the Fly Thursday Matinee and Night, and Then the Great Keene.

Tony Farrell, the talented singing Irish comedian and dancer, will present for the first time in this city, at Greenwall's opera house next Tuesday night, a scenic production of "Garry Owen," his new Irish comedy drama, written for him by Murphy O'Hea, of Milwaukee. It is hardly necessary to remind our theater-goers, that in Mr. Farrell, we have one of the sweetest singers, and neatest impersonators of true Irish character upon the American stage. Since the days of Boucicault, no one is so near an approach to that charming artist's methods in delineating all that is good and noble in the native Irish character, as Mr. Farrell. To his credit it can be truthfully said, that while recognizing the popular demand for a certain amount of sensationalism in a play, in his own work he consistently adheres to artistic methods. While his new play, "Garry

Owen," is replete with strong situations and startling incidents, [illegible]

"Spider and Fly."

[illegible]

[illegible]

J. Walsh, in the eighth, is a brother of Blanche Walsh, [illegible]

[illegible]

... and Fly, Keene, The Dazzler, Alice Haywood, Tony Farrell and Otis Skinner, are the attractions at Greenwall's opera house for November.

The "Spider and Fly," with its gorgeous scenery, splendid costumes, [illegible] is now on its way here.

Mail, Monday MAR 15 1900

Greenwall's Opera House.

THURSDAY, MARCH 15, 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.

Greenwall's Opera House.

Friday, Mar. 16, Matinee and Night.

WILLIAM MORRIS

Supported by Frances Drake, in

The Adventure of Lady Ursula

Anthony Hope's Splendid Comedy. The Duke-of-York Theatre of London and Lyceum Theatre of New York Success. Produced by Special Arrangement With Daniel Frohman.

Anthony Hope's best play. An emphatic success.—N. Y. Herald.

It merits universal high praise.—N. Y. Press.

The novelist's most meritorious work.—N. Y. Sun.

Bright, crisp and full of romance.—N. Y. Tribune.

Matinee prices, 25c, 50c and 75c.
Night prices, 25c, 50c, 75c and $1.
Seats on sale at box office.

A mind reader gave a short lecture on "Woman's Rights" to a large audience at Greenwall's last night, after which he gave several experiments in mind reading and spiritualistic manifestations. He appeared to be well up in his business and greatly interested his audience.

Mail-Telegram Tuesday MAR 6 1900

Paderewski.

Patrons to the Greenwall opera house tonight will witness one of the greatest musical treats of the season. This will be the first time Paderewski was ever heard here and no doubt the house will be packed to see this marvel of the age. Below is given a small sketch of his life:

Ignace Jan Paderewski was born in Russian Poland in 1860. He began playing the piano when he was only 3 years old. He studied at the Warsaw conservatory, becoming professor there in 1878. In 1882 he was professor at the Strasburg conservatory. He

studied with a gentleman of an unpronounceable name at Vienna, making his debut there in 1887.

He appeared in Paris in 1891.

He will appear in Fort Worth tonight at Greenwall's opera house, before the largest audience that ever greeted a pianist in that building.

Despite the fact that scores of wild-eyed people who don't know a jews-harp from an accordion will shriek themselves hoarse over his playing—

There will be others.

And enough of them to really appreciate and quietly enjoy the performance.

There are already many visitors in Fort Worth who have come from adjoining towns to attend the Paderewski recital. The Fort Worth and Denver, Rio Grande and Katy brought in several excursion parties.

When the [illegible]

reached the city this morning there were many people at the depot anxious to catch a glimpse of the key manipulator, whose divine touch gets him about $25 a minute.

Mabel Paige.

As everyone is no doubt aware, most young men are anxious to be introduced to actresses, and the following story is told by a friend of Miss Mabel Paige, who is to appear here Wednesday matinee, March 7, for four matinees and four nights.

In a certain city a young gentleman was presented to Miss Paige, and thinking to make an impression he waxed facetious and said lightly:

"Why, Miss Paige, I was under the impression that you were awfully pretty. Who was it told me you were beautiful?"

Now Miss Paige is undeniably pretty off the stage as well as on, and the young man knew it—making the remark he did merely in a spirit of raillery, to which the little miss very aptly replied:

"Who told you I was beautiful? Why it must have been the same person that told you that you were brilliant."

Mabel Paige and Marshall's Musical Comedy company will present Wednesday matinee the sparkling comedy "The Little Egyptian," and Wednesday night "The Little Cadet." On Wednesday night ladies will be admitted free if accompanied by a person with a paid 50c ticket. There will be a change of bill at each performance.

ATTRACTIONS AT GREENWALL'S.

THE PLAYS LISTED FOR THE PRESENT WEEK.

Monday Matinee, Little Lord Fauntleroy—Monday Night, Silver King. Wednesday Afternoon and Night, The Dazzler.

This week's attractions at Greenwall's opera house are of such a character as invite patronage. Carl A. Haswin and his magnificent supporting company will appear Monday afternoon in Little Lord Fauntleroy and Monday night in The Silver King, the most successful melodrama on the boards.

The Dazzler, which is billed for Wednesday matinee and night, is well remembered as one of the brightest farce comedies of last season, and is said to have been improved in new features since.

Friday Miss Effie Ellsler, a Fort Worth favorite, will be seen in her latest success, Robert Drouet's emotional play, Doris.

The Silver King Monday.

The opening attraction this week, The Silver King, Monday night, has been doing a large business in New Orleans with Carl A. Haswin and his pretty wife in the respective roles of Wilfred and Nellie Denver. The Times-Democrat says of it:

[illegible]

Stage News and Gossip.

[illegible]

The Dazzler Wednesday.

[illegible]

Effie Ellsler Friday.

[illegible]

[illegible]

Alabama.

[illegible]

Seabrooke Coming.

[illegible]

Mail Monday MAR 12 1900

[illegible]

[illegible]

"A Night in Chinatown."

[illegible]

ATTRACTIONS AT GREENWALL'S.

MILTON NOBLES WILL APPEAR TUESDAY NIGHT.

Thursday Night Otis Skinner in His Latest Attraction—Alabama Friday and Saturday and Only Matinee Saturday Afternoon.

Greenwall's opera house has an interesting and inviting list of attractions for the coming week, beginning Tuesday night with Milton and Dollie Nobles in "Love and Law." Mr. Nobles, an established favorite in this city, is always sure of a good house.

On Thursday evening Mr. Otis Skinner will make his first appearance here in his new play, "His Grace De Grammont." Mr. Skinner's ability needs no praise here. He made an impression here last season which is lasting and which stamped him as one of the greatest actors on the American stage. He carries all the scenery for his play, and the production is said to be a marvel of artistic taste, beauty and richness. Mr. Skinner has just closed a big engagement in New Orleans, where his productions were declared the most beautiful and most complete ever seen in the south.

[illegible]

Otis Skinner in His Grace De Grammont.

[illegible]

[illegible]

Mail Monday [illegible] 1900

[illegible]

[illegible]

Milton Nobles Tuesday.

[illegible]

[illegible]

Beautiful Alabama.

[illegible]

COUNT DE GRAMMONT.

[illegible]

GREENWALL'S OPERA HOUSE.

ENGAGEMENT OF

OTIS SKINNER

THURSDAY, NOVEMBER 22.

"Absolutely Fascinating! Brilliant Success."
S. & Times-Democrat.

"Play is beautifully staged; and performance is simply grand."
N. O. Picayune.

Presenting Clyde Fitch's brilliant and successful new comedy drama,

HIS GRACE De GRAMMONT!

With all the beautiful stage-settings, rich costumes and elegant appointments of the initial production at the Grand Opera House, Chicago, under direction of J. J. BUCKLEY.

SEATS NOW ON SALE!

Orders for seats from the Country will receive Prompt Attention.

GREENWALL'S OPERA HOUSE.

"The sort of play a young man likes to take his young sister to see."—Henry Watterson in Louisville Courier-Journal.

FRIDAY AND SATURDAY, NOV. 23-24.

Special Matinee Saturday.

Return of the famous New York Company in Augustus Thomas' masterpiece,

ALABAMA!

A STORY OF THE SOUTH

Produced with the same beautiful effects designed for the original production at the Madison Square Theater, New York.

The management wish to draw particularly attention to the fact that the "Alabama" Matinee on Saturday will be the only matinee this week.

Greenwall Opera House

Tuesday and Wednesday,
NOV. 27 AND 28.

TWO PERFORMANCES

SEABROOKE!

AND HIS OWN OPERA COMPANY AND ORCHESTRA.

TUESDAY NIGHT,

Isle of Champagne.

WEDNESDAY NIGHT,

TABASCO.

PRICES—Lower Floor, $1.50 and $1; Balcony, 75c and 50c; Gallery, 25c.

GREENWALL'S OPERA HOUSE.

FRIDAY, November 30.

ONE NIGHT ONLY!

BARLOW BROTHERS' MAGNIFICENT MINSTRELS.

ALL BLACK FACES!

The world's greatest minstrel show. The strongest Olio ever presented with any minstrel organization.

COMEDIANS,	QUARTETTE,
BILLY BARLOW,	ED. C. SAMPSON,
JIM BARLOW,	BOB PRICE,
GEORGE WEEKS,	FRANK HAMMOND,
HARRY WARD.	CHARLES LOWIER.

Grand Street Parade at 12 M.

Mil. Morn. MAR 12 1900

... of the Belle of Chinatown's mongrel court form the subject of this play in which the artist's brush and the mechanic's skill have added fac similes of the houses named and the adjacent slums and streets. The Belle of Chinatown will be in the hands of that clever actress, Miss Louise Langdon.

The Adventures of Lady Ursula.

Mr. William Morris, who played the leading role in "Under the Red Robe" last season, will be seen at Greenwall's opera house Friday, March 16, matinee and night, in a new play, "The Adventures of Lady Ursula," by Anthony Hope, the author of "The Prisoner of Zenda," "Rupert of Hentzau," etc. An advance notice says:

The story is an admirable one for theatric illumination. It is swiftly told, and the situations are all effective and unique. Mr. William Morris, an actor of international fame, who perhaps has a greater following than any other leading man in America, and who so admirably filled the power on with the Frohman attractions, is most effective in the stellar role, Sir George Sylvester. With Miss Drake, Mr. Morris and his colleagues give the play an artistic interpretation and the whole project has been stamped with success.

"The Little Minister."

On Saturday March 17, matinee and night, will be presented at the Greenwall opera house the much talked of play, "The Little Minister." There has been in the past few years a great many successes in the play line, but none that in any way ever equaled that made by this one. It is very doubtful if this success will ever be duplicated. Charles Frohman has produced many plays and had many successes, but this one has surpassed anything that has has ever done before. It is hardly necessary to go into details regarding the plot; everyone is almost familiar with the story from which it was taken and all will be anxious to witness the performance. There has been an unusually large demand for seats and the same story will be told here no doubt as elsewhere, theatre crowded to the doors.

GREENWALL'S OPERA HOUSE.

Thanksgiving Matinee *And Night,*
NOVEMBER 29,

PERKINS D. FISHER,

Supported by a Clever Company of Comedians in

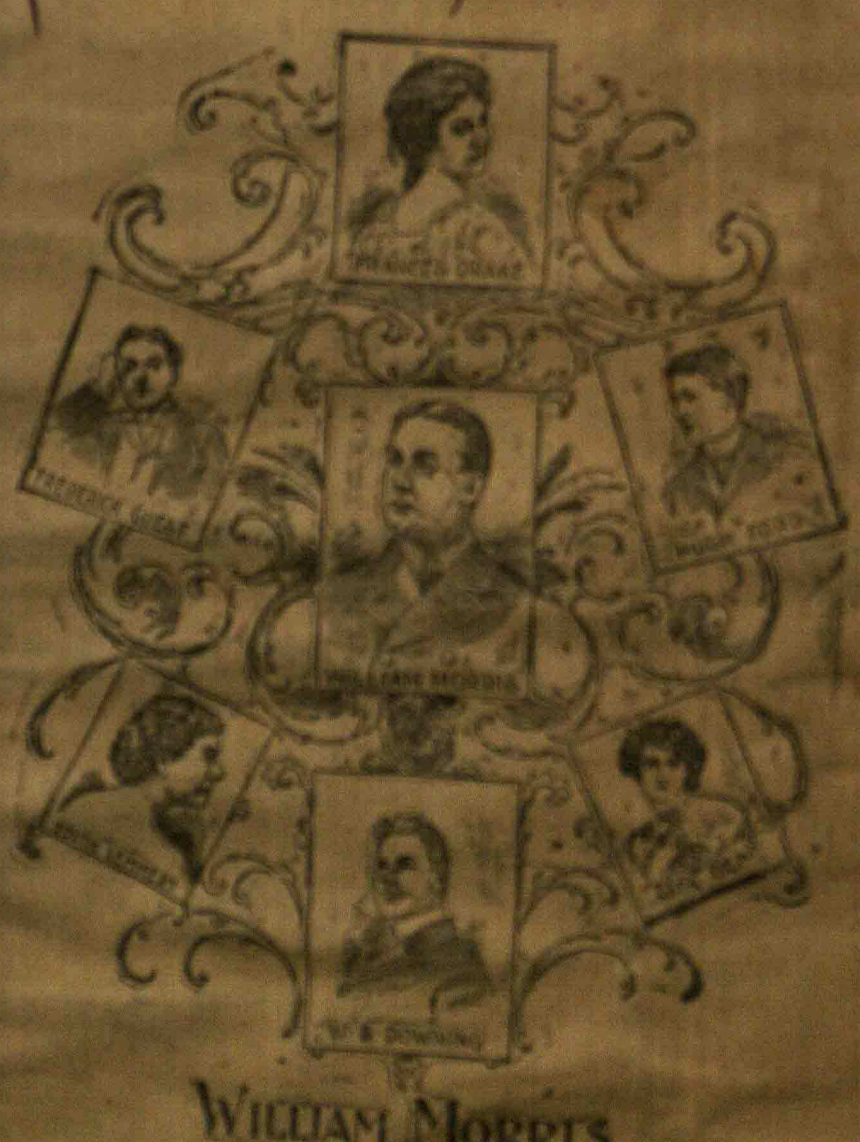
A COLD DAY

Entirely re-written and Up-to-Date, introducing

All the Latest Specialties,
Songs, Dances, Parodies, Etc.

Matinee at 2:30, Night at 8:15.

Register Sunday MAR 11 1900



WILLIAM MORRIS
AND PROMINENT
MEMBERS OF HIS NOTABLE COMPANY PRESENTING
"THE ADVENTURE OF LADY URSULA"

"THE ADVENTURE OF LADY URSULA."

Mr. William Morris, ... leading man with "Under the Red Robe," will be seen here Friday, matinee and night, March 16, in "The Adventures of Lady Ursula," with an excellent cast.

Register Tuesday ... 1900

ATTRACTIONS AT GREENWALL'S.

THE GREAT SEABROOKE OPERA COMPANY

Will Be Here Tuesday and Wednesday Nights—Thanksgiving Matinee and Night A Cold Day—Friday Night Barlow Bros.' Minstrels.

Comic Opera, Farce Comedy, and Minstrels are billed for Greenwall's opera house this week. The great comic opera comedian, Thomas Q. Seabrooke and his company of eighty people and orchestra, will appear on Tuesday night in a magnificent production of "The Isle of Champagne" and on Wednesday night in Seabrooke's latest success, "Tabasco."

Tuesday, which is thanksgiving day, Fisher and Scott, comedians, will be seen for matinee and night in the very funny farce comedy, "A Cold Day." This will be the only matinee of the week. Friday night, Barlow brother's minstrels, which is this season larger and better than ever, will hold the boards.

Barlow Bros.' Minstrels.

Seabrooke Opera Company.

Lillian Lewis in Cleopatra.

Register Tuesday MAR 13 1900

"The Girl from Chili."

"A Night in Chinatown."

"The Little Minister."

Greenwall's Opera House.

THURSDAY, MARCH 15, 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.

GREENWALL'S OPERA HOUSE

Friday, March 16th, Matinee and Night.

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

DANIEL V. ARTHUR PRESENTS

MR. WILLIAM

MORRIS

MISS FRANCES DRAKE,

By Special Arrangement with Daniel Frohman.

Mail Tuesday MAR 13 1900

"The Girl From Chili."

Register Tuesday MAR 13 1900

"A Night in Chinatown."

"The Adventures of Lady Ursula."

"The Little Minister."

Register Sunday

THEATRICAL WORLD.

A treat is in store for everybody who patronizes Greenwall's opera house this week. The doors will be opened every night except Monday.

Tuesday night, the greatest musical event of the season, Ignace Paderewski.

Four matinees and four nights, commencing Wednesday matinee, engagement of the winsome Mabel Paige, supported by Marshall's Musical Comedy company, at popular prices, in a change of bill at each performance.

Paderewski.

Ignace Paderewski, the marvelous piano player, will give us one recital Tuesday night, March 6.

"Three things," said Liszt in a variant of a familiar apothegm, "are necessary to make a great pianist: first, technic; second, technic; third, [illegible]

... of the extraordinary fascination that Paderewski exercises over an audience. To suggest, as some do, that this fascination is factitious, the cult of curiosity, is quite absurd. As a matter of fact, Paderewski is singularly free from pose or other affectation. He does not throw "nods and becks and wreathed smiles" at his audience like the "Great Chopinzee," nor cast himself into a fine frenzy on the platform like Sauer or Rosenthal. Even his much-ridiculed "aureole," like Mr. Gladstone's collars, is mainly the creation of the caricaturist. That sometimes the hero worship of his admirers has taken an hysterical and very ludicrous form when, as Punch has it, "all the ladies in dabbling dresses weep and gasp and shriek and 'tavvine,'" is, I am quite sure, as distasteful to him as to his critics.

[illegible] "The saying revealed his ... but it was very far from a truth of art. For the pianist who has a supreme command of the keyboard may yet lack the ... and is nothing more than a brilliant machine, a sort of sublimated street-organ. ... Nor can it be argued that it is simply the perfection of his technic that draws the crowd. ... [illegible]

MABEL PAIGE.

[illegible]

Mabel Paige.

A feature of Mabel Paige and Marshall's Musical Comedy company ... [illegible]

Mabel Paige.

The Savannah Press says: Mabel Paige and Marshall's Musical Comedy company ... [illegible]

THIS WEEK'S THEATRICALS.

LILLIAN LEWIS TO APPEAR IN "CLEOPATRA."

Yale's Newest Devil's Auction Tuesday Night—Edgar Brown in Lecture on "Cuba"—Potter & Bellew to Be Here This Month.

The coming attractions at Greenwall's opera house this week are Charles H. Yale's newest "Devil's Auction" on Tuesday night, which will be presented by a company of sixty people with a car load of special scenery. The features are the grand transformations, on the Rialto, Revels of the Fairies, The Lorelei Tale, The Shaft of Light, and many others too numerous to mention. Thursday matinee and night, Miss Lillian Lewis will appear in a grand scenic production of Cleopatra, with grand ballets, costumes and such other appurtenances as combine to make up a big dramatic event.

Charles H. Yale's "Newest Devil's Auction."

Charles H. Yale's Newest Devil's Auction plays an engagement of one night only at Greenwall's opera house on Tuesday evening next. ... [illegible]

[illegible]

Lillian Lewis—"Cleopatra."

[illegible]

Charley's Aunt.

[illegible]

Potter & Bellew.

[illegible]

... Mrs. Potter has appeared in almost every city in the world where the English language is spoken. Her success in Australia, India and South Africa is little less than remarkable, and she is pronounced in all of those countries as the greatest English speaking actress who has ever visited them."

Register Sunday MAR 4 1900

WHAT PADEREWSKI WILL PLAY.

Numbers From Chopin, Others From Beethoven and Liszt on Program.

There has been much speculation among musical folk as to what Paderewski, the famous pianist from Poland, will play here Tuesday night, March 6. The following program will be rendered:

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!" "The Erl King" .... Schubert-Liszt

Fantasia—F minor, Op. 49; 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 .... Chopin

Barcarolle—A minor .... Rubinstein

Menuet—A major .... Paderewski

Rhapsodie Hongroise No. 12 .... Liszt

A glance over the music named above suffices to indicate that Paderewski has an eye to the popular, yet there are few who would cavil with the selection as a whole. ... [illegible]

... [illegible] sings and dances as ... as ever and showed by her work that she has ... [illegible]

"The Little [illegible]" with Miss Paige in the title role, was the bill and it was ... [illegible]

Ladies will be admitted free Wednesday night if accompanied by a person with a paid ticket.

Dramatic Notes.

Leon Herrmann, "the Great Herrmann," appears here soon. The name Herrmann has been famous in the annals of magic for years, and Leon Herrmann, the latest applicant for honors in that field, has been as successful as his predecessors in upholding the name and sustaining the reputation of giving the best magical entertainment to be seen upon the stage. His great specialty is palming and pure sleight-of-hand, at which he has no equal. The critics throughout the country have acclaimed him the greatest "Herrmann" of them all. The late Robert Ingersoll at one time exclaimed upon witnessing Leon Herrmann's entertainment, "A gift like that can sway the world. It is mysterious and uncanny and will strengthen many persons in their faith in the supernatural."

Soon we are to have "The Little Minister." It will be presented by Mr. Frohman's company. The cast that will appear in it here contains a number of well known players, which in every way will be an excellent one. Great interest is being manifested in the engagement, and when the sale of seats opens there is sure to be an unusually large demand for them.

Ward & Vokes and their forty associate fun-makers are now en route via the Southern and Southwestern states to San Francisco, where they are booked for three weeks in April at the Columbia theater. "The Floor Walkers" ... [illegible]

Register Sunday MAR [illegible] 1900

[illegible]

Mail Tuesday MAR 13 1900

... a wave of velvety ... which was received with expressions of delight. ... [illegible]

The curtain will not rise Wednesday night until after the parade.

"A Night in Chinatown."

[illegible]

Mail Tuesday MAR 13 1900

ATTRACTIONS AT GREENWALL'S.

TWO FIRST-CLASS ENTERTAINMENTS FOR THE WEEK.

The Great Felix Morris—The Immense New York Success, Charley's Aunt, Matinee and Night—Who Mrs. Potter Is—A Southern Lady.

Two first class attractions will appear at Greenwall's opera house this week. Tuesday and Wednesday nights and matinee on Wednesday "Charley's Aunt," the great New York and Boston success, will be presented for the first time in this city by Charles Frohman's great company. Friday and Saturday nights and matinee Saturday that eminent character comedian, Mr. Felix Morris, will appear in double bills, Friday night and Saturday matinee "A Game of Cards," in one act from the French, and "Behind the Scenes," a farcical comedy in three acts; and Saturday night "The Old Musician" in one act, and "The Best Man," a farce comedy in three acts, the success of the season in England, by the author of "Aunt Jack."

Charley's Aunt.

Charles Frohman's great company will present "Charley's Aunt" at Greenwall's opera house Tuesday and Wednesday nights and matinee on Wednesday. There is little doubt about "Charley's Aunt" making a big hit here. In Boston, Chicago and New York it played to such crowded houses that the managers were forced to play [illegible]

[illegible]

Felix Morris.

The announcement of the coming of so rare an artist as Felix Morris is [illegible]

Mail Tuesday MAR 13 1900

[illegible] which are carried by the company have been employed to form the background for a phenomenally brilliant and accomplished cast. [illegible]

The Adventures of Lady Ursula.

Mr. William Morris supported by Miss Frances Drake and a capable company of players will appear at Greenwall's opera house Friday, March 16, matinee and night, presenting "The Adventure of Lady Ursula," a four act comedy drama by the noted author and playwright, Anthony Hope. [illegible]

Mail Tuesday MAR 13 1900

[illegible] comedy drama in four acts with the Anthony Hope spirit pervading each line. It is quite strong and delightful in its humor and gives that excellent actor, William Morris, an opportunity that is really refreshing, and at no time does he lose the identity of Sir George Sylvester. The same style and finish that is characteristic in all his impersonations are manifested in this.

"The Little Minister."

"The Little Minister" will be presented by Charles Frohman's company at the Greenwall's opera house Saturday, March 17, matinee and night. This is the beautiful comedy by Mr. J. M. Barrie, founded on his own novel of the same name. The play ran for exactly 300 nights in New York to an unbroken succession of capacity audiences every time the curtain went up, [illegible]

the theatre being packed to its last [illegible]

Greenwall's Opera House.

THURSDAY, MARCH 15,
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.

Greenwall's Opera House.

Friday, Mar. 16, Matinee and Night.

WILLIAM MORRIS

Supported by Frances Drake, in

The Adventure of Lady Ursula.

Anthony Hope's Splendid Comedy. The Duke-of-York Theatre of London and Lyceum Theatre of New York Success. Produced by Special Arrangement With Daniel Frohman.

Anthony Hope's best play. An emphatic success.—N. Y. Herald.

It merits universal high praise.—N. Y. Press.

The novelist's most meritorious work.—N. Y. Sun.

Bright, crisp and full of romance.—N. Y. Tribune.

Matinee prices, 25c, 50c and 75c.
Night prices, 25c, 50c, 75c and $1.
Seats on sale at box office.

GREENWALL'S OPERA HOUSE.

TWO NIGHTS AND SATURDAY MATINEE. Beginning Friday *December 14.*

Second Annual Tour of the Great Character Comedian,

FELIX MORRIS

And His Comedy Company.

Under the Management of Frank Williams.

Presenting Friday Night and Saturday Matinee,

A GAME OF CARDS, Adapted from the French, in one act.

BEHIND THE SCENES The 3-act farcical comedy success, arranged and adapted by Felix Morris.

SATURDAY NIGHT.

THE OLD MUSICIAN, adapted from the French, in one act, by Felix Morris.

AND

THE BEST MAN, A Farce Comedy, the success of the season in England, in 3 acts, by Ralph Lumley, Esq.

IN THE CAST: Mrs. Harriet Otis Dellenbaugh, Miss Gertrude Rivers, Miss Florence Ward, Miss Agnes Paxton, Miss Fanchon Campbell, W. J. Constantine, Herbert A. Carr, Charles Charters, Alfred Becks, Frederick Thomson, J. W. Beach, etc., etc.

PRICES—Evening—$1.50, $1, 75c, 50c and 25c.
Matinee—$1, 75c, 50c and 25c.

Mail-Telegram-

Fort Worth, but scenes heralded by [illegible]

[illegible]

Mail Tuesday MAR 13 1900

[illegible]

Mail Wed MAR 14 1900

"A Night in Chinatown."

Many of the recent successes have been along melodramatic lines and one of the biggest successes that has [illegible]

for the Saturday matinee and Saturday night [illegible]

[illegible]

Mrs. James Brown Potter.

[illegible]

Mail Wed MAR 14 1900

tion so far this season is "A Night in Chinatown," which comes to Greenwall's opera house Thursday, March 15, matinee and night. The Mongolian section of New York furnishes the playwright with a superabundance of [illegible] and striking characters with which to [illegible] and intensify dramatic romance, and nowhere are these [illegible] more strongly in evidence than in the mysterious locality known as "Chinatown," where the [illegible], the yellow skinned [illegible], the victims of the deadly poppy [illegible]

Register Wednesday MAR 14 1900

Greenwall's Opera House.

THURSDAY, MARCH 15,
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.

GREENWALL'S OPERA HOUSE

Friday, March 16th,
Matinee and Night,

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

Mail Wed MAR 14 1900

cheap shelter, hide, plot, prey, swarm and intermingle. The gambling den, the opium joint, the dance hall, are here and their riot, rascality, physical and mental ruin, with the vice, the ruffianism, the rage of the belle of Chinatown's mongrel court form the subject of this play, to which the artist's brush and the mechanic's skill have added fac-similes of the haunts named and the adjacent slums and streets. The belle of Chinatown will be in the hands of that clever actress, Miss Belle Langdon.

"The Adventures of Lady Ursula."

The popular success achieved by Anthony Hope's romantic comedy, "The Adventures of Lady Ursula," now being produced by Mr. William Morris, supported by Miss Frances Drake and a competent cast, is an encouraging incident and will prove a dramatic treat of undoubted significance when Fort Worth will be given an opportunity to judge of the intrinsic worth of the great Lyceum theater success.

Public acceptance is looked for a play of exceptional literary merit, appealing to the intellectual faculties, rather than to the emotional, and substituting the force of nimble wit for the clash and flash of sword play. The roles of Sir George Sylvester and Lady Ursula are evenly balanced. Mr. Morris gives a character well differentiated from anything he has yet appeared in, not excepting his starring tour in "Under the Red Robe," and "The Lost Paradise," and Miss Drake as Lady Ursula has made one of the greatest successes of her career. The supporting company is exceptionally strong and the scenery and costumes are as elaborate as the tone of the play warrants. The engagement is limited to Friday night and matinee, March 16, at Greenwall's opera house.

"The Little Minister."

The announcement that the famous play "The Little Minister," a dramatization of the novel of that name made by the author, Mr. J. M. Barrie, is to be seen here should be received with a great deal of enthusiasm. It will be presented at Greenwall's opera house Saturday, March 17th, matinee and night, [illegible]

ATTRACTIONS AT GREENWALL'S.

CHAMPION JIM CORBETT TO BE HERE TOMORROW.

He is to Appear in "Gentleman Jack," Supported By a Good Company—Robert Downing Wednesday and Friends Friday Night.

Three good attractions are billed for Greenwall's opera house this week.

Monday night the champion of the world, James J. Corbett, supported by a good company, will appear in Gentleman Jack. Wednesday night the eminent tragedian, Mr. Robert Downing, supported by Miss Eugenie Blair and a powerful company will be seen in a grand production of the Gladiator. Friday night and Saturday matinee, the society comedy drama, Friends, will be presented by the original New York company, headed by the author, Mr. Edwin Milton Royle.

Friends.

Friday night and Saturday matinee, December 21 and 22, we shall at last have the opportunity of seeing the comedy drama Friends, of which so much has been written in praise. The play has been the metropolitan success of the past two seasons as ... [illegible]

[illegible]

James J. Corbett.

[illegible]

Robert Downing.

[illegible]

GREENWALL'S OPERA HOUSE

Friday Night and Saturday Matinee

DECEMBER 21 AND 22.

623d and 624th Performances of the Great Society Comedy Drama

"FRIENDS."

By EDWIN MILTON ROYLE. Management of ARTHUR C. AISTON. Interpreted by the original company.

NO ADVANCE IN PRICES

Greenwall's Opera House

NEW YEAR'S GREETING.

Monday and Tuesday, Dec. 31, and Jan. 1,

Grand New Year's Matinee Tuesday.

Society Event of the Season. Oscar Wilde's Successful Play

LADY Windermeres' FAN.

Under Direction of Gustave Frohman. 100 nights at Palmer's Teater, New York City.

Mail Wednesday MAR 14 1900

...TONIGHT...

GREENWALL'S OPERA HOUSE.

THE GIRL FROM CHILI

Curtain Will be Held Until After the Parade.

the event of the season. Certainly no play comes to us more highly spoken of, or one that has met with greater success than "The Little Minister." The phenomenal engagement played in New York where it was seen for 300 performances by audiences that packed the theater at every one, is something that we are all familiar with. It is a peculiar play and one with types of character that are extremely hard to portray, for that reason Mr. Charles Frohman has had to use great care in selecting a most excellent company and a production complete in every way. That the play will meet with the success here accorded it elsewhere since it left New York is an assured fact. Already the demand for seats has been very large and there is no question but that the house will be sold out before the company appears.

Register Tues. MAR 13 1900

"A Night in Chinatown."

"A Night in Chinatown," which comes to this city today, matinee and night, at Greenwall's opera house, ... [illegible]

Mail Tl ... MAR 14 1900

Greenwall's Opera House.

THURSDAY, MARCH 15, 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.

Greenwall's Opera House.

Friday, Mar. 16, Matinee and Night.

WILLIAM MORRIS

Supported by Frances Drake, in

The Adventure of Lady Ursula.

Anthony Hope's Splendid Comedy. The Duke-of-York Theatre of London and Lyceum Theatre of New York Success, Produced by Special Arrangement With Daniel Frohman.

Anthony Hope's best play. An emphatic success.—N. Y. Herald.

It merits universal high praise.—N. Y. Press.

The novelist's most meritorious work.—N. Y. Sun.

Bright, crisp and full of romance.—N. Y. Tribune.

Matinee prices, 25c, 50c and 75c.
Night prices, 25c, 50c, 75c and $1.
Seats on sale at box office.

Register Thurs. MAR 15 1900

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, ... [illegible]

"The Adventure of Lady Ursula."

Friday matinee and night, March 16, Mr. William Morris will produce here at Greenwall's opera house for the first time ... [illegible]

sented by Manager Frohman. ... [illegible]

"The Little Minister."

[illegible]

Register Thurs. MAR 15 1900

[illegible]

Woodward-Warren.

[illegible]

Register Friday MAR 16 1900

"The Adventure of Lady Ursula."

[illegible]

"The Little Minister."

[illegible]

Woodward-Warren.

[illegible]

Mail Friday MAR 16 1900

"The Adventure of Lady Ursula."

Appealing as is "The Adventure of Lady Ursula," the play which will be given at Greenwall's opera house tonight ... [illegible]

THE GAZETTE: FORT W

AT GREENWALL'S THIS WEEK.

SOME OF THE BEST ATTRACTIONS OF THE SEASON.

Mr. Frohman's Company in Lady Windermere's Fan Tomorrow Night and New Year's Matinee and Night—Gladys Wallis.

Manager Greenwall will have two first-class attractions for his patrons this week. Tomorrow night and New Year's matinee and night, Gustave Frohman's great company will appear in Oscar Wilde's society comedy "Lady Windermere's Fan," which had a very successful run of 100 nights at Palmer's theater, New York city. Thursday night the beautiful and talented comedienne, Miss Gladys Wallis, aided by the popular fun-maker, Joe Cawthorne, will be seen in Blanche Marsden's comedy "A Girl's Way."

"Lady Windermere's Fan."

With emphatic indorsement from New York, Boston, Philadelphia and Chicago, Oscar Wilde's brilliant play, "Lady Windermere's Fan," will be presented by Gustave Frohman's company at the opera house tomorrow night and New Year's matinee and night. It is entirely reasonable to suppose that the play will be seen here by audiences of distinguished brilliancy, and this for the reason that "Lady Windermere's Fan" is an extraordinary production. It will be found to appeal strongly to society circles, for the accomplished and observing Mr. Wilde gives herein a presentation of social life in London, in this fag-end of the nineteenth century.

It is a decidedly risky thing, but so well has Mr. Wilde draped his ideas of the story, and so choice is his selection [illegible]

[illegible]

Gladys Wallis Thursday.

[illegible]

The Fencing Master Coming.

[illegible]

AT GREENWALL'S THIS WEEK.

SEVERAL SPLENDID ATTRACTIONS IN THE LIST.

The Fencing Master Monday Night. The Great Scenic Spectacle, She, Wednesday Night—Pauline Hall Saturday Matinee and Night.

Manager Greenwall will have three great attractions at the opera house this week. Tomorrow night, DeKoven & Smith's most successful comic opera "The Fencing Master," will be presented by the famous Whitney opera company of fifty artists, and Miss Dorothy Morton in the leading role of "Francesca." Wednesday night A. Y. Pearson's gorgeous scenic spectacle, "She," will be the attraction. "She" is an entirely new dramatization of H. Rider Haggard's novel of that name. Saturday matinee and night, Pauline Hall and her superb company will present for the first time in this city the new operatic comedy "Dorcas," the author of which is Henry Paulton, made famous by his brilliant work as the composer of "Erminie."

The Fencing Master.

Speaking of the Fencing Master, which will be seen at Greenwall's opera house tomorrow night, the New Orleans Daily Item says:

Miss Dorothy Morton and an excellent company opened a week's engagement at the Grand opera house last night in DeKoven & Smith's beautiful light opera, "The Fencing Master."

The cosy theater was filled to the doors with a thoroughly appreciative audience that demanded several encores during the action of the truly brilliant production.

This is the second appearance of "The Fencing Master" in New Orleans, and it is a valued addition to the light operas of the present generation. It is a question if there has been for years a production of a like character that has given more satisfaction.

When it is said that Mr. Whitney's company took advantage of every opportunity offered, the work of the production can be estimated. Miss Morton, in the role of Francesca, made a decided and lasting impression from the moment she appeared on the stage. She is beautiful, shapely and possessed of abilities rarely seen on the light opera stage. With her wonderful soprano voice she held her audience spellbound in her several difficult and tuneful solos. She had to answer repeated encores and the applause that followed her every effort was like an [illegible] wave of admiration, sweeping from the footlights to every corner of the house.

Pauline Hall.

Saturday matinee and night, Pauline Hall and her great company will appear at Greenwall's opera house, presenting for the first time in this city the new operatic comedy, Dorcas, which was written specially for Miss Hall by Edward Paulton, to whom we are indebted for such brilliant comedy works as Erminie and Nadjy. The [illegible]

[illegible]

equally well. The rest of the cast including Chester De Vonde, as Kallikrates, Mr. Fredericks as Holly and Harrison Armstrong, as the good father, are all up to the standard, and are strong in their respective roles, which greatly helps to make "She" a strong play.

Mail Thurs

Mr. Paul Milstach, business representative of Richard Mansfield and his company, was in the city yesterday completing arrangements for the appearance of the great actor and his 100 accompanying players in Cyrano de Bergerac at the opera house on Friday evening, March 23.

Mail Telegram - Thurs MAR 15 1900

Amusements

"A Night in Chinatown."

"A Night in Chinatown," the scenic melodrama, will be presented in this city at Greenwall's opera house tonight for the last performance. The play tells a graphic and exciting story of life in the Chinese district of San Francisco, the audience gets a glimpse of the interior and exterior of King's opium San Francisco realm. The hidden haunts of the yellow high-binders, an oriental opium joint, the dance hall of the dives, Ching Fuy's gilded gambling den and gay Dupont street after dark. The characters are essentially representative types to be met with in this thickly populated district, original situations and striking scenes are introduced, and the play is liberally sprinkled with brought, up-to-date vaudeville specialties, the scenic and mechanical effects were designed and painted under the direction of John Hoig of the Manhattan theatre, New York City.

"The Adventures of Lady Ursula."

Mr. William Morris seems to have found a gold mine of romance in "The

Adventure of Lady Ursula," by Anthony Hope, the author of "The Prisoner of Zenda," which we are to see Saturday, March 16, matinee and night, at Greenwall's opera house. Possibly Mr. Hope took courage from the example of Mr. Barrie, who would not permit an adapter to touch "The Little Minister." A casual survey of the plot of "The Adventure of Lady Ursula" is satisfying as to its [illegible] for amusement. First of all it has the prime factors of [illegible] good speedy action at that. Then it is cast in an age of romance, when the sword was every gentleman's [illegible] companion, and when the [illegible] doublet, knee breeches, [illegible] white stockings, [illegible] and [illegible] but made him picturesque to the eye, and finally it has a rather daring intrigue, innocent in morals and yet not lacking in excitement, which is fundamental to the success of any romantic drama.

"The Little Minister."

"The Little Minister" will be presented by Charles Frohman's company

WANTED—For Richard Mansfield's engagement, [illegible] Call on Tom Cornwall [illegible] at Greenwall's opera house, Monday 19th, at 1 o'clock. Ladies and gentlemen [illegible]

Mail Friday MAR 16 1900

in the stellar role, as George Sylvester. With Miss Dicks, Mr. Morris and his colleagues give the play an artistic interpretation and the whole project has been stamped with success.

"The Adventure of Lady Ursula" is produced by the William Morris Company by special arrangement with Daniel Frohman. Mr. Hope, who wrote "The Adventure of Lady Ursula," is the author of "The Prisoner of Zenda." The former play enjoyed a season of prosperity at the Lyceum theater, in New York, and a year at the Duke of York's theater, London.

"The Little Minister."

Mr. Charles Frohman, who has produced more plays and has had more successes than any manager in this country or Europe, has been around a [illegible]

at the Greenwall opera house Saturday, March 17, matinee and night. This is the beautiful comedy by Mr. J. M. Barrie, founded on his own novel of the same name. The play ran for exactly 300 nights in New York, to an unbroken succession of capacity audiences every time the curtain went up, the theatre being packed to its last inch of standing room. It has had a phenomenal run in all the cities and altogether has made a record the like of which has not been known since the first theatrical performances were given in this country. No prettier play has ever found its way to the footlights. The comedy exhales the same inviting atmosphere found in Mr. Barrie's book, and one readily imagines himself in the now famous village of Thrums, with its picturesque surroundings and its remarkably interesting people. The love story which Mr. Barrie has told in "The Little Minister" is of course the secret of its wonderful success. Roguish "Lady Babbie" and the simple, smiling snares in which she caught the heart of Rev. Gavin Dishart are as fascinating on the stage as in the book, and presented as Charles Frohman's company of players will present it, the piece should win the same splendid attention and popularity here that it has everywhere it has been seen.

Woodward-Warren.

The Woodward-Warren company, one of the best popular priced companies traveling, will be the attraction all of next week, excepting Friday, at Greenwall's opera house, with matinees daily from Tuesday. The opening performance will be Monday night, March 19, and the opening bill will be "An Irish Hero," one of the best plays in the company's repertoire. As is the usual custom, ladies who are accompanied by one paid 30 cent ticket will be admitted free, provided the tickets are purchased before 6 o'clock p. m. Monday night.

Mail Friday MAR 16 1900

[illegible] triumph. When he secured J. M. Barrie, the author of the famous novel, "The Little Minister," to make an adaptation of that famous story for the stage he thought that the play would be a success, but it has gone far beyond his expectations. This can be realized when it is stated as a positive fact that "The Little Minister" has been the success of the century. Everyone seems to be familiar with the novel and its types of characters. They are so peculiar that those who have read the story are naturally anxious to see what kind of a play the author has made of it. That he has succeeded admirably is shown by the fact that every one with one accord praises it. Manager Greenwall is highly delighted at having been able to procure it. It will be seen here Saturday, March 17, matinee and night at Greenwall's opera house. That it will be greeted by an extremely large and [illegible] audience [illegible] [illegible]

THIS WEEK'S THEATRICALS.

MANAGER GREENWALL PROVIDES THREE GREAT ATTRACTIONS.

Robert Mantell Monday and Tuesday — Comedian Nat Goodwin in the Nominee Wednesday — In Old Kentucky Friday and Saturday.

[illegible]

Nat C. Goodwin.

The inimitable Nat Goodwin will appear at the opera house Wednesday evening, January 16. He will be seen in "The Nominee," which is a high farce comedy adapted from the French and Americanized. It is said to be the [illegible]

[illegible]

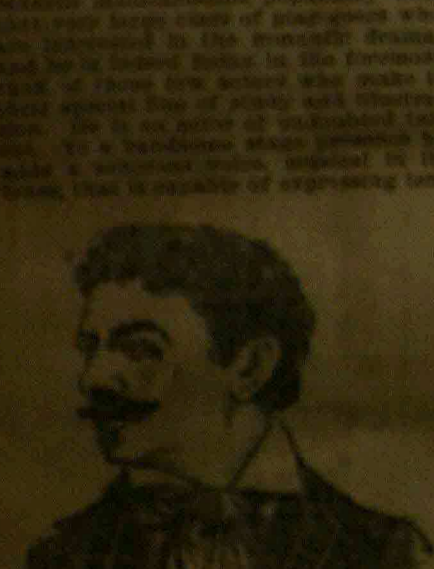
In Old Kentucky.

[illegible]

[illegible]

Robert Mantell.

That heroic actor, Robert Mantell, will be at Greenwall's on Monday and Tuesday nights, January 14 and 15. [illegible]



MANTELL IN THE CORSICAN BROTHERS

[illegible]

GREENWALL'S Opera House.

2 NIGHTS ONLY.

Monday and Tuesday, Jan. 14 and 15,

The Favorite Romantic Actor,

ROBERT

MANTELL

Supported by a Powerful Dramatic Organization under the Management of

AUGUSTUS PITOU,

In the following brilliant repertoire:

MONDAY NIGHT,

MONBARS.

TUESDAY NIGHT,

The Corsican Brothers.

Every care and attention will be paid to the proper rendering of these plays. New scenery, handsome costumes and properties have been provided and elaborateness of detail work will mark each production.

NO ADVANCE IN PRICES.

GREENWALL'S

TONIGHT

TOMORROW MATINEE. | TOMORROW NIGHT.

THE TUMULTUOUS TRANS-CONTINENTAL Triumph.

IN OLD KENTUCKY

200 NIGHTS IN NEW YORK.	100 NIGHTS IN BOSTON.

A STABLE OF KENTUCKY THOROUGHBREDS IN THE GREAT RACE!

THE FAR-FAMED PICKANINNY BRASS BAND!

40--People on the Stage--40

2--Carloads of Scenery--2

Mail Sat

prices. The opening bill will be the great five-act comedy drama, "An Irish Hero." The following is clipped from the Rome (Ga.) Tribune:

Mr. Woodward should feel very proud of his organization this season. It is unquestionably the most meritorious popular price combination that has ever been in Rome, and is head and shoulders above a great majority of the high priced companies.

The people of Rome are unanimous and unqualified in their praise of the company. Each play presented so far is clean, wholesome and almost entirely free of the fin de siecle vulgarisms and often brutal suggestiveness which has served to degenerate the stage so that refined people have almost tabooed it as patrons.

There is also a sparkle, a snap and "go" about the productions that lifts the audiences to quick appreciation. The stage effects, settings and costumes have been excellent and in perfect harmony with the piece presented.

Miss Clayton is quite pretty, and vivacious and her acting carries with it a spontaneous genuineness and wholesomeness rarely seen, even in the higher class shows. Woodward, of course, is the same rollicking Guy of old, save maybap that he grows cleverer and merrier with the years. The singing, by the way, is particularly good in this company.

The Tribune wishes to give this company its unqualified endorsement as a well balanced and most estimable combination. Further it desires to commend Manager Nevin in securing the attraction and giving theater goers a first-class amusement at nominal cost. Finally we wish to congratulate Mr. Woodward upon assembling such a company of artists.

Ladies will be admitted free on Monday night if accompanied by a person with a paid 20 cent ticket, if secured before 6 p. m. Monday.

Richard Mansfield.

The coming of Richard Mansfield is looked forward to with increasing interest as the approach of his appearance comes nearer and nearer. On Friday night, March 23d, at Greenwall's opera house, scarcely more than a week hence, he will present his latest success, "Cyrano de Bergerac," for which the advance sale of seats and boxes begins Monday morning. The play, it may be well to recall at this time, is an heroic comedy in five acts which calls for five enormous settings,

a spe[illegible] cast of about seventy, [illegible] over one hundred supernumeraries. It made a distinct sensation in the original French, both as a piece of literature and as a drama. The translation into English has been accomplished with such skill and poetic appreciation that, together with Mr. Mansfield's superb acting and the magnificent ensemble which he has so generously and artistically furnished, "Cyrano" is, under his patronage, as much of an artistic and popular sensation in English as in French. The personality and the munificent liberality of Mansfield are what the play [illegible] mostly to demand. [illegible] Mr. Mansfield is always [illegible] to plays in his repertoire, which have been uniformly of the literary and popular character. The great star and his company travel by special train. [illegible]

Mail Friday MAR 16 1900

The audience manifested their pleasure at the clean and interesting entertainment by frequent applause that stimulated the players and signified the magnetic current circulating between the stage and the house.

Miss Warren, the star, carried her part with the grace and ease of a true and well trained artist, while Mr. Woodward is a whole show in himself, versatile and accomplished.

Miss Una Clayton with her dramatic energy and talent won the hearts of all as the soubrette.

The specialties by Woodward, Keiffer, Diamond, and the musical melange by Eckert and Heck are right up-to-date, and as good as ever seen in Bristol. This company certainly has caught the Bristol public, and will do a big business at every performance, weather or no weather.

Ladies will be admitted free on Monday night if accompanied by a person with a paid ticket if secured before 6 p. m. Monday.

Manager Greenwall said today that the sale of seats for Richard Mansfield's presentation of "Cyrano de Bergerac" would open next Monday.

Register Sat MAR 17 1900

"The Little Minister."

In connection with the engagement of "The Little Minister" [illegible]

Mail Friday MAR 16 1900

Woodward-Warren.

On Monday night, March 19, the Woodward-Warren company open a week's engagement (excepting Friday) at Greenwall's opera house, with [illegible] The opening bill will be "An Irish Hero," a comedy drama. The Bristol (Va.) News says of this company:

That was a good natured and highly appreciative audience [illegible]

Woodward-Warren.

The Woodward-Warren company [illegible]

Register Sat MAR 17 1900

[illegible] The Woodward-Warren company last night presented "Why Jones Left Home" [illegible]

Ladies will be admitted free Monday night if accompanied by a person with a paid ticket, if secured before 6 p. m. Monday.

Richard Mansfield.

Everyone is waiting to see Richard Mansfield and his celebrated production of "Cyrano de Bergerac," now that it is finally assured [illegible] at Greenwall's opera house on Friday night, March 23. [illegible] Mansfield is all the more of an artist because he appreciates that however perfect the central figure may be, the whole picture can be spoiled by the lack of art in some subordinate. The company, of over 125, travels by special train, of which four baggage coaches are taken up with the scenery, furniture, baggage and horses for the elaborate presentation of "Cyrano." Seats will go on sale Monday morning.

Mail Sat MAR 17 1900

At Greenwall's Next Week.

Next week the Greenwall opera house is to have only two attractions, but the doors will be opened every night with pretty near as many matinees. All week (except Friday) commencing Monday night, March 19th, the Woodward-Warren company in a change of bill at each performance, at popular prices. Friday night, March 23, one appearance only, Mr. Richard Mansfield in "Cyrano de Bergerac."

Woodward-Warren Co.

On Monday night, March 19th, the Woodward-Warren company open a week's engagement (except Friday) at Greenwall's opera house, in a repertoire of up-to-date [illegible] at popular [illegible]

THIS WEEK'S THEATRICALS.

MANAGER GREENWALL PROVIDES THREE GREAT ATTRACTIONS.

Robert Mantell Monday and Tuesday—Comedian Nat Goodwin in the Nominee Wednesday—In Old Kentucky Friday and Saturday.

Greenwall's opera house has three great attractions this week. Monday and Tuesday nights the great romantic actor, Robert Mantell, will be seen in one of his most popular plays. On Monday night he will produce "Monbars," and on Tuesday night the ever-popular "The Corsican Brothers," Dumas's celebrated play, in which Mr. Mantell will appear in the dual character of Louis and Fabian dei Franchi.

Wednesday night Mr. Nat C. Goodwin, who is justly and unanimously accorded the title of the greatest American comedian of the present day, will present his great success, "The Nominee," which is an uproarious comedy throughout, and from the rise of the curtain to its fall on the last act, it is a series of absurd situations, hearty laughs and genuine fun. Preceding "The Nominee," Mr. Goodwin will be seen as Doris Gringoire (the part in the handy unsexed play of "Gringoire," which forms one of the most popular and interesting selections of Mr. Goodwin's repertory.

Friday and Saturday nights and matinee Saturday, "In Old Kentucky" will be presented for the first time in this city. The play is described as a vivid and graphic story of Kentucky life, full of stirring scenes and dramatic incidents, presented lavishly, yet with a true regard for the real merit of the author's work. Its long run at the Academy of Music, New York, last season, and the success it has achieved wherever it has been given, combine to make the engagement one of more than ordinary importance.

In Old Kentucky.

"In Old Kentucky" is the attractive title of the new play which will be seen for the first time at Greenwall's on Friday and Saturday, January 19 and 20, and matinee Saturday. The scene is laid in the picturesque regions of Kentucky, and the story is spirited, thrilling and nothing or tame. It is said to provide real power, with spectacular effects by a skilful hand and characters naturally worked up to exciting climaxes. It is a happy scene produce-maker, each scene representing some particular feature of life in Kentucky, among and of Kentucky is probably the most striking scene in the realistic representation of the Lexington racing track, with all the adjuncts

and accessories, complete in every detail. As famous Kentucky stable, a hospitable old Kentucky home, and picturesque mountain scenes are also shown, and it is quite evident that no little matter of expense deterred the owners from giving their play a fitting setting. It achieved a distinct and enjoyable success in New York, and is unquestionably one of the most successful productions of the year.

Robert Mantell.

That heroic actor, Robert Mantell, will be at Greenwall's on Monday and Tuesday nights, January 14 and 15. Mantell maintains his popularity with that very large class of play-goers who are interested in the romantic drama, and he is indeed a star in the firmament each of those few actors who make it their special line of acting and illustrate. He is an actor of undoubted talent. To a handsome stage presence he adds a superior voice, musical in its tones, that is capable of expressing ten-

MANTELL AS THE CORSICAN BROTHERS

A large audience greeted the great actor and sat entranced through the five acts of the romantic drama presented. As an exponent of the romantic, Mr. Mantell is without a superior, and his work is of such high merit as to effectually parry criticism. His support is without flaw, as could be expected with such names as William Stewart, Albert Bruning, Miss Behrens and others of note in the cast.

The role of "Monbars" fits the capabilities of Mantell perfectly. His marriage, followed by connubial doubt and distrust, engendered by malicious machinations, ending in a duel in which the designing enemy of the hero is slain, form the basis of dramatic situations which hold the audience spell-bound.

The current season can yield no better theatrical treat than the Mantell engagement, and the play-going public is not slow to attest its appreciation of Manager Nichols' enterprise in booking such a superior attraction.

Nat C. Goodwin.

The inimitable Nat Goodwin will appear at the opera house Wednesday evening, January 16. He will be seen in "The Nominee," which is a high farce comedy, adapted from the French and Americanized. It is said to be the

greatest laughing medium he has ever had. From the rise of the curtain on the first act to the fall upon the last, laughter and applause are continuous. "The Nominee," in which Mr. Goodwin has certainly made the greatest hit of his career, is one of the most delightful comedies ever presented on the stage. The principal character, Jack Medford, is a man of the world, fond of gaiety and what is called high life, and with plenty of money to gratify his tastes, does not permit any opportunity to pass by wherein he "thoughts are on pleasure bent." His wife Hazel is a dear, affectionate woman, but her mother, Mrs. Van Banister, is strongly imbued with the principles of Jacksonian Democracy, and Jack, who doesn't care a fig for politics of any kind, has a pretty hard time, especially with his mother-in-law, who strongly suspects that her son-in-law's frequent absences from home are not entirely due to business. She does not fail to let him so. On the first get complications arise which form the basis of the amusing bonps which follow. Jack, who wants to have a good time in New York City, and is anxious to get away to keep an appointment, telegraphs to a friend, Colonel Murray, to send him a dispatch calling him to the metropolis. The colonel, however, reaches Jack's house on a visit, without receiving the telegram, and Jack is in despair. In the meantime, Percy Vane, an amateur politician, with the ostensible purpose of making love to Miss Van Banister and inducing Jack to run for congress. He has not made much headway when Colonel Murray announces to Jack that he has had the offer of the nomination, and as the district is in an out of the way place, Jack solves the idea that the colonel shall tell his wife and her mother that the offer was made to Jack, and urge them to persuade him to accept.

Jack thinks by this means to get away without being discovered, and the scheme works well, and Jack indulges Leopold Runyan, his private secretary and a red hot protection Republican, to go to the district and impersonate him.

The play succeeds, and both start off amidst expressions of joy from the patriotic mother-in-law and the wife. The complications which follow until the final denouement is reached can be better imagined than described.

The entire performance is one of the very highest order of artistic merit; and while the personal of the characters is such that Mr. Goodwin as Jack Medford is naturally the central figure, all the members of the company are afforded ample opportunities for the display of their varied talents.

As a curtain raiser, Mr. Goodwin will present that charming one-act classic comedy, "Gringoire," appearing himself in the character of the starving poet, who at one moment brings the tear to the eye, to be immediately breathed aside by uproarious laughter. Certainly this grand double bill presented by America's favorite actor should prove a rare treat to our theatre-going public.

GREENWALL'S Opera House. 2 NIGHTS ONLY.

Monday and Tuesday, Jan. 14 and 15,

The Favorite Romantic Actor,

ROBERT

MANTELL

Supported by a Powerful Dramatic Organization under the Management of

AUGUSTUS FITOU,

In the following brilliant repertoire:

MONDAY NIGHT,

MONBARS.

TUESDAY NIGHT,

The Corsican Brothers.

Every care and attention will be paid to the proper rendering of these plays. New scenery, handsome costumes and properties have been provided and elaborateness of detail work will mark each production.

NO ADVANCE IN PRICES.

Mail Friday MAR 16 1900

The auditors manifested their pleasure at the clean and interesting entertainment by frequent applause that stimulated the players and signified the magnetic current circulating between the stage and the house.

Miss Warren, the star, carried her part with the grace and ease of a true and well trained artist. While Mr. Woodward is a whole show in himself, versatile and accomplished.

Miss Una Clayton with fine dramatic energy and talent won the hearts of all as the soubrette.

The specialties by Woodward, Keffer, Diamond, and the musical melange by Eckert and Heck are right up-to-date, and as good as ever seen in Bristol. This company certainly has caught the Bristol public, and will do a big business at every performance, weather or no weather.

Ladies will be admitted free on Monday night if accompanied by a person with a paid ticket if secured before 6 p. m. Monday.

Manager Greenwall said today that the sale of seats for Richard Mansfield's presentation of "Cyrano de Bergerac" would open next Monday.

Register Sat MAR 17 1900

"The Little Minister"

In connection with the engagement of "The Little Minister", to be seen here today, matinee and night, at Greenwall's opera house, it is hardly necessary to more than announce the appearance. The play has been such a phenomenal success that it has become a household word. If a play needs with great success it is not long before the fact is generally known. There was so much talk here regarding "The Little Minister" that Manager Greenwall, after its long run of 150 nights in New York, immediately took steps to secure it for his theater, and after a great deal of difficulty he has finally been able to do so. The great pride he takes in announcing "The Little Minister" is certainly pardonable. Mr. Charles Frohman, whose company presents the play here, has not in his extensive case in getting together a cast that could properly portray the peculiar characters that appear in "The Little Minister." Those who have read the novel will doubtless understand this fact.

Woodward-Warren.

The Woodward-Warren company open a week's engagement (excepting Friday) at Greenwall's opera house Monday night, March 19, presenting for the opening bill "An Irish Hero." Manager will be given daily, popular prices will prevail during the engagement. The following from one

Mail Friday MAR 16 1900

trait will undoubtedly be cast.

Woodward-Warren.

On Monday night, March 19, the Woodward-Warren company open a week's engagement (excepting Friday) at Greenwall's opera house, with matinee daily except Monday. Popular prices will prevail. The opening bill will be "An Irish Hero," a four-act comedy drama. The Bristol (Va.) News says of this company:

"That was a good natured and highly appreciative audience which packed the Haviland Harrington opera house last night to witness 'Myrtle Tyrrell' in initial performance of a week's engagement by the popular priced Woodward-Warren repertoire company.

GREENWALL'S

TONIGHT

TOMORROW MATINEE. TOMORROW NIGHT.

THE TUMULTUOUS TRANSCONTINENTAL Triumph. IN OLD

KENTUCKY

200 NIGHTS IN NEW YORK. 100 NIGHTS IN BOSTON.

A STABLE OF KENTUCKY THOROUGHBREDS IN THE GREAT RACE! THE FAR-FAMED PICKANINNY BRASS BAND!

40—People on the Stage—40

2—Carloads of Scenery—2

Register Sat MAR 17 1900

Hannah Yeaw. The Woodward-Warren company last night presented "Why Jones Left Home" at the Savannah theater. The house was crowded to the doors and many ladies stood during the entire performance. It is a good comedy and was well presented. Mr. Woodward was, of course, the principal funmaker of the evening. His comedy work is as good as ever. A new man in the company this season is John Keffer, who was a popular artist at Tybee one summer and who has been seen here often. He caught the house with his singing last night.

Ladies will be admitted free on Monday night if accompanied by a person with a paid ticket, if secured before 6 p. m. Monday.

Richard Mansfield.

Everyone is waiting to see Richard Mansfield and his celebrated production of "Cyrano de Bergerac," now that it is finally assured and authoritatively announced that the great actor will positively appear at Greenwall's opera house on Friday night, March 23. We are to have Mansfield's Cyrano with all the features which endeared to his famous triumph from the beginning. Mr. Mansfield's production of the French classic is complete. It is almost colossal. He deserved praise for giving Americans such fine surroundings for his great art as Sir Henry Irving does the English for the. The five acts are mantels of scenic beauty, full of realism, colors and picturesque effect. An array of people appears in all but the last, and what is a greater feature they are all actors, and no scenes are marred by dancing supers. Mr. Mansfield is all the more of an artist because he appreciates that however perfect the central figure may be the whole picture can be spoiled by the lack of art in some subordinate. The company, of over 125 leaves by special train, of which four baggage coaches are taken up with the scenery, furniture, hangings and horses for the elaborate presentation of Cyrano. Seats will go on sale Monday morning.

Mail Sat MAR 17 1900

At Greenwall's Next Week.

Next week, the Greenwall opera house is to have only two attractions, but the dates will be opened every night with pretty sure as many matinees. All week (except Friday) commencing Monday night, March 19th, the Woodward-Warren company in a change of bill at each performance, at popular prices. Friday night, March 23, sole appearance only, Mr. Richard Mansfield in "Cyrano de Bergerac."

Woodward-Warren Co.

On Monday night, March 19th, the Wodward-Warren company open a week's engagement (except Friday) at Greenwall's opera house, in a repertoire of up-to-date dramas at popular

mail Sat

prices. The opening bill will be the great five-act comedy drama, "An Irish Hero." The following is clipped from the Rome (Ga.) Tribune:

Mr. Woodward should feel very proud of his organization this season. It is unquestionably the most meritorious popular price combination that has ever been in Rome, and is head and shoulders above a great majority of the high priced companies.

The people of Rome are unanimous and unqualified in their praise of the company. Each play presented so far is clean, wholesome and almost entirely free of the fin de siecle vulgarisms and often brutal suggestiveness which has served to degenerate the stage so that refined people have almost tabooed it as patrons.

There is also a sparkle, a snap and "go" about the productions that lifts the audiences to quick appreciation. The stage effects, settings and costumes have been excellent and in perfect harmony with the piece presented.

Miss Clayton is quite pretty, and vivacious and her acting carries with it a spontaneous genuineness and wholesomeness rarely seen, even in the higher class shows. Woodward, of course, is the same rollicking Guy of old, save mayhap that he grows cleverer and merrier with the years. The singing, by the way, is particularly good in this company.

The Tribune wishes to give this company its unqualified endorsement as a well balanced and most estimable combination. Further it desires to commend Manager Nevin in securing the attraction and giving theater goers a first-class amusement at normal cost. Finally we wish to congratulate Mr. Woodward upon assembling such a company of artists.

Ladies will be admitted free on Monday night if accompanied by a person with a paid 25 cent ticket, if secured before 6 p. m. Monday.

Richard Mansfield.

The coming of Richard Mansfield is looked forward to with increasing interest as the approach of his appearance comes nearer and nearer. On Friday night, March 23d, at Greenwall's opera house, scarcely more than a week hence, he will present his latest success, "Cyrano de Bergerac," for which the advance sale of seats and boxes begins Monday morning. This play, it may be well to recall at this time, is an heroic comedy in five acts which calls for five enormous settings,

RICHARD MANSFIELD

a cast of about seventy, a company of over one hundred supernumeraries. It made a distinct sensation in the original French, both as a piece of literature and as a drama. The translation into English has been accomplished with much skill and poetic appreciation that, together with Mr. Mansfield's superb acting and the magnificent mounting which he has so generously and artistically furnished "Cyrano" is, under his patronage, as much of an artistic and popular sensation in England as in France. The personality and the munificent liberality of a Mansfield are what the play needs mostly to demand. Those are what have given it the great vogue. But Mr. Mansfield is always scholarly and sufficient in plays to his repertoire, which have been eminently of the literary and poetic character. The great star and his company travel by special train. Some idea of the magnitude of this famous actor's production may be gathered from the fact that his company numbers over 125, and there are five carloads of scenery, properties, furniture, costumes and baggage. It requires forty-seven stage hands to set and strike the various scenes.

AT THE THEATE

MANAGER GREEN
PERS LIST OF

The Fast Mail o
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Richard Mansfield
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The list of attra
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through the five acts, t
the clever trick with the
Clock in the first act;
Fiery steamer, its engine
a practical furnace, and
with "complete change
a curtain of flying
which in turn the wreck
falls on the second act
freight train, with its
and sixteen box cars, w
for lettering, followed
the third act, by "The
flage dive of the fourth
thrilling incidents and
engine which take place
the "full front view of
as seen from the

Information address

Five Departments

Sunday school and

Street car line

Business College

Texas

Parlors

Register Sunday MAR 18 1900 Register Sunday MAR 18 1900

THE GAZETTE: FORT WORTH, TEXAS, SUNDAY

AT THE THEATER THIS WEEK.

MANAGER GREENWALL HAS A SUPERB LIST OF ATTRACTIONS.

The Fast Mail on Monday—Rhea Wednesday Matinee and Night. Richard Mansfield Friday Night. Blind Tom, Too.

The list of attractions at Greenwall's opera house this week includes some of the best things which Fort Worth theater-goers will see this season. "The Fast Mail" is here tomorrow night. To witness this play Manager Greenwall has invited all the letter carriers employed in the Fort Worth postoffice and they will no doubt accept the invitation. Rhea will appear at a matinee Wednesday and again at night, and the peerless Richard Mansfield in "Dr. Jekyl and Mr. Hyde," will visit the city Friday night. The Blind Tom Concert company has an engagement for Saturday night.

The Fast Mail.

"The Fast Mail," which appears at Greenwall's tomorrow night, is said to be the most successful railroad and scenic melodrama on the road this season. Mr. L. J. Carter, the author and manager, has contrived to weave into a consistent story nearly all the good points of the sensational drama which tradition has handed down, adding thereto the most ingenious mechanical effects of the day. Observing the drawing qualities of a tank of "real" water, [illegible]

Rhea.

[illegible]

Blind Tom.

[illegible]

Richard Mansfield.

[illegible]

The Mansfield Engagement.

[illegible]

AT GREENWALL'S THIS WEEK.

[illegible]

GREENWALL'S OPERA HOUSE.

MATINEE AND NIGHT. **Wednesday, Jan. 23** MATINEE AND NIGHT.

THE CHARMING ARTISTE

··RHEA··

Supported by W. S. HART,

AND AN EXCELLENT COMPANY PRESENTING

WEDNESDAY MATINEE, BY REQUEST, "THE LADY OF LYONS."	WEDNESDAY NIGHT, SARDOU'S BRILLIANT COMEDY, "THE PARISIANS." First Time in Fort Worth.

No Advance in Prices.

Mail Telegram Saturday MAR 17 1900

"The Little Minister."

The season will offer nothing better than Charles Frohman's company, presenting Mr. J. M. Barrie's "The Little Minister," the author's own stage version of his great Scotch novel of the same name, which will be seen at Greenwall's opera house tonight for the last performance. Mr. Charles Frohman, in all of his long and successful career, has never offered a more popular attraction than "The Little Minister" has proven to be. The quaint people of "Thrums" seem to have been taken right into the public's good graces at once and there are not today a more popular body of people in America than the Scotch people who help "Gavin Dishart," "The Little Minister" tell the story of how Lady Babbie won the parish preacher. They seem to carry with them that "one touch of nature that makes the whole world kin."

Mr. Frohman used the great facilities at his command to give the play a cast of characters of its requirements. That he has succeeded admirably no one will gainsay who sees the great performances.

Theatrical Notes.

"His Better Half," a farce comedy with Boyle & Graham and a thoroughly efficient company of artists culled from the ranks of the highest standing comedians in the theatrical profession will be the offering at Greenwall's opera house soon. [illegible]

[illegible]

Register Sunday MAR 18 1900

[illegible]

Woodward-Warren.

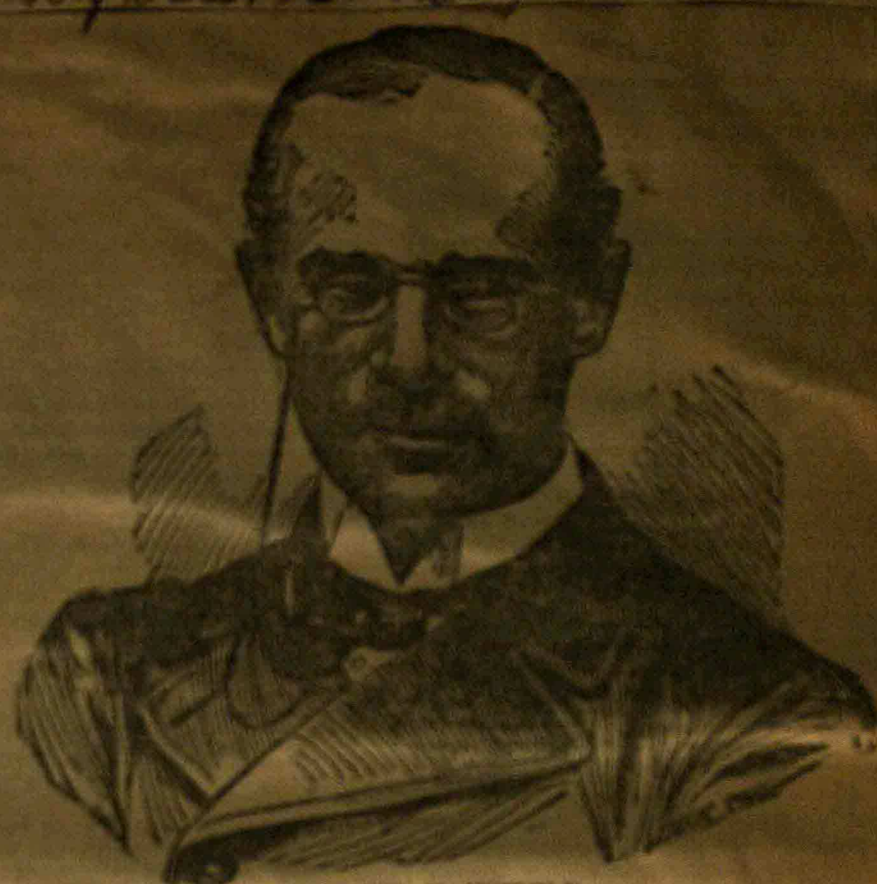
[illegible]

Guy Woodward and Bessie Warren.

[illegible]

Richard Mansfield.

[illegible]



RICHARD MANSFIELD.

[illegible]

Mail Monday MAR 19 1900

Woodward-Warren Company.

The Woodward-Warren company open a week's engagement (except Friday) at Greenwall's opera house tonight, presenting "An Irish Hero." Popular prices will prevail during their engagement. Matinees will be given daily. The following is from the Petersburg Daily Index-Appeal:

It sometimes happens, as experience of many theatre goers will attest, that a dollar show fails to measure up to the genuine standard set by much cheaper attractions, but it is rarely the case that a popular price show can be truthfully said to be worth a dollar. Such, however, was the case at the Academy of Music last evening when the Woodward-Warren company, the best ever seen in Petersburg, opened its engagement for the current week. They certainly proved an exception to the rule, and undoubtedly gave a high class entertainment. To this fact the large audience present will bear willing testimony. If the balance of their company's engagement is to be judged by their first production, there is no ground for fear that each and every performance to follow will not be entirely satisfactory.

Ladies will be admitted free tonight [illegible]

Mail Monday MAR 19 1900

Richard Mansfield.

The season comes in like a lamb; it will go out like a lion. The greatest event of the year, or of several years, will be the appearance at the Greenwall opera house Friday night, March 23, of Richard Mansfield in Cyrano de Bergerac, bringing his entire company, and all the scenery, furniture, furnishings, costumes and horses and the original presentation. This event has been looked forward to for months. It will be the occasion of the gathering of the most splendid audience which has ever been seen in this city. This great artist has given "Cyrano de Bergerac" the same vogue in America as it has received from Coquelin in France and England. Wherever the drama has been acted by Mr. Mansfield, the house has been filled to its utmost capacity. He is conceded to be doing for the American stage, what Coquelin and Bernhardt do for France and Irving for England, with no less taste and generosity of production, no less importance of subject, and no less distinction of performance. It is well to remember that the curtain rises at 7:45. Carriages may be ordered for a few minutes after 11 o'clock. The great actor and his company travel by a special train of which four coaches are filled with the scenery, furnishings, furniture, costumes and horses for Mr. Mansfield's Cyrano. Seats on sale at box office.

Register Tuesday

Richard Mansfield.

Richard Mansfield comes on Friday night, March 23, to Greenwall's opera house. [illegible]

WANTED—A few more ladies and gentlemen (supers) for Richard Mansfield engagement. Apply at once [illegible]

Mail Tuesday

Richard Mansfield.

Richard Mansfield is coming. On Friday night, March 23, he will appear at the Greenwall opera house and present his celebrated creation of "Cyrano de Bergerac." [illegible]

AMUSEMENTS

[illegible] TO APPEAR HERE

MANSFIELD ENGAGEMENT

The Impossible Will Be Done for a Week—One of the Operas Which Will Be Presented—Popular Prices.

Garden theater, and it has prevailed through the season wherever the great actor has been seen. The work is long and is begun at an early hour in order that those who live remote from the theatre may catch their trains and hurry to suburbs and adjoining cities. The seats remain reasonable will confront all to those here so that there need be no unnecessary heats or inconveniences. How necessary it is to be in the house in time may be understood when it is known that the initial act represents the elaborate and gorgeous interior of the Hotel de Bourgogne, and at the very first the seventy characters are introduced and begin the story of the play. Mr. Mansfield enters within eight minutes of the primary curtain and recites the famous speech on his nose and lights the duel of the ballade.

Seats on sale at box office.

for attracting his automobile through in the city at the beginning of the season, although in his achievement upon the much-prized French production there have been many imitators. It is a significant fact however, that though the superior form and beauty of the drama and its charming story always unlimned throug all of them, no one has had the vitality for permanence. Curiosity could not sustain inferiority. From the first the original and genuine excited the interest in Mansfield as the only actor with the commensurate genius to make whatever the poetic and romantic phrases of of the character, and the taste and generosity to realize all the pictorial splendors of the piece. Mansfield's equipment is simply luxurious. There are in his company nearly 100 people. This is the largest dramatic company which has ever traveled. The company travels everywhere by special train. The advance sale of seats is very large and those wishing desirable seats should secure them at once.

Mail and Express MAR 21 1900

Richard Mansfield.

Richard Mansfield will positively be in Fort Worth. The distinguished actor appears at Greenwall's opera house on Friday night, March 23d. The sale of seats and boxes for Mansfield's appearance is very large. Mr. Mansfield will of course present "Cyrano de Bergerac." About no other creation of recent years has so much general and scholarly interest crystallized as around this latest addition to the long repertoire of this celebrated artist. Since

Mail and Express MAR 20 1900

company of over 125 artists and four carloads of scenery, properties, costumes and horses, giving the play exactly as in New York City during the run. It is well to remember that the curtain rises on Mr. Mansfield's performance of "Cyrano de Bergerac" at 7:45, and the last curtain falls shortly after 11 o'clock. This is the convenient hour which prevailed throughout his long run in New York city at the

Mail and Express MAR 22 1900

Richard Mansfield.

The dramatic event of the season for which anticipation has so long been keyed is at hand. Richard Mansfield will on Friday night, March 23, appear at the Greenwall's opera house and present his great success "Cyrano de Bergerac." Richard Mansfield's new international-famous house recently. This year Mr. Mansfield comes triumphantly back with a new creation, which rivals his greatest previous and a production whose preparations is said to be without precedent in stage art and detail. Indeed, it is said of his "Cyrano de Bergerac" that it has astonished those familiar with the foreign stage more than the ordinary theatre critic. Mr. Mansfield has thus far enjoyed a season of unprecedented success. Only the attractive prices which bring with the prestige of coming from NEW York has been able to accommodate the crowds. Mr. Mansfield's company number over 125 people, and is the largest dramatic company which has ever traveled. He brings the scenery for all the forty-long years, the walking ladies and gentlemen, the horses, several musicians and all the stage hands necessary to handle the immense scenic. The curtain will rise at 7:45, and the last curtain will fall at 11:00. This is for the convenience of those living remote from the theatre, who might of a long time become weary about getting late cars and trains. The citizens of this city by special train.

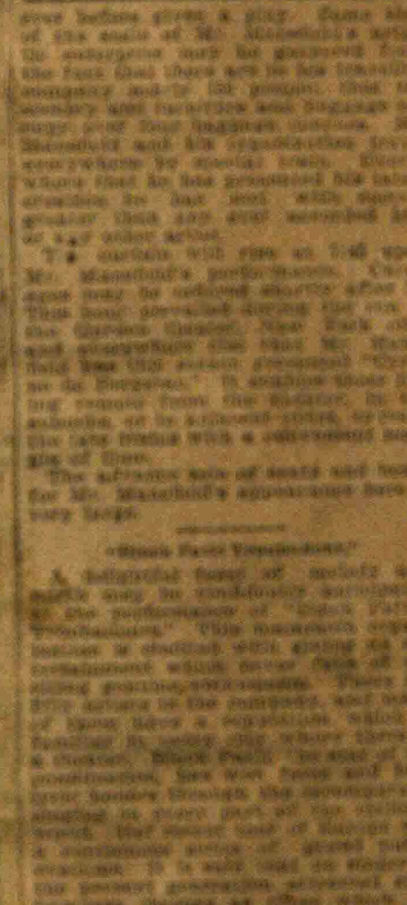
Fort Worth Register MAR 22 1900

Seats Will Be Ready.

Manager Greenwall of the opera house announces that of those who have seats and seats for the Mansfield production of Cyrano de Bergerac tonight do not call for them by 12 o'clock today they will be resold.

Richard Mansfield.

No other engagement of the dramatic season is anticipated with greater delight than Richard Mansfield's. This great actor will visit this city Friday night, March 23, at Greenwall's opera house. Mr. Mansfield will present "Cyrano de Bergerac," in which character he has created a sensation greater than any other actor of his generation. He has framed this presentation with a production that is without a doubt more elaborate and successful than any



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Mail and Express MAR 22 1900

Black Patti Troubadours.

The plans of the Greenwall's opera house Tuesday night March 27 will present, if what is universally acknowledged to be the greatest and most entertaining band of stage players at present before the public. The Black Patti Troubadours, America's premier colored company and the greatest and largest show of its kind on earth, is the attraction which will doubtless a feast of mirth, mainly and music to the patrons of this house. The musical performance is rather novel and interesting and hardly second to any of them. Black Patti, the greatest colored singer of her race, and the accompanied vocal quartet of the company fully merited the applause of their hearers by the splendid rendition of the immortal negro hymn to the opposite selections.

On the other hand, Al Wilson, the comedy genius of the company with the quiet and unique hold-backs and tight, dry stories, and odd ways of getting before everybody into an ecstasy of joy by the many songs and dances.

Ward and Vokes.

The Ward and Vokes production of "The Two Roses" which comes into the Greenwall's opera house Wednesday night March 28 will be a rare treat to the lovers of high class comedy. There is considerable here out of which to make a production worthy none of the best companies on the road. The scenic equipment is said to be the finest

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AT GREENWALL'S THIS WEEK.

GRAU'S OPERA COMPANY WILL ENTERTAIN OUR PEOPLE.

Some Famous Singers, Great Comedians and Beautiful Chorus Girls. An Unexcelled List of Comic Opera at Popular Prices—Stage Gossip.

Monday night—"Paccaccio Up to Date."

Tuesday night, first time here—"Amelita."

Wednesday night—"Fra Diavolo."

Thursday night, first time here—"Tar and Tartar."

Friday night—"Martha."

Saturday night—"Paul Jones."

Saturday matinee—"Bohemian Girl."

Wednesday matinee—"Bohemian Girl."

Saturday matinee—Announced later.

There is no doubt but that the operatic event of the season will be the advent of the Grau Opera company at Greenwall's opera house during next week. There is no organization of a like character in this country to-day that ranks higher in the public estimation than does the Grau company, for their representations have always been carried out to the letter. They have always avoided any claims that they could not justify, and theater goers have come to know that an announcement bearing the name of Julius Grau has upon it the genuine stamp of merit. Theirs is a company of to-day in the largest, strongest and most successful organization in America. The papers everywhere have been profuse in their praises, not only for the individual and ensemble of the company, but of the repertoire and of the magnificent manner in which the various productions are conducted. Other companies of more reputation have not given at $1.50, but Grau keeps to the popular rate, 25, 35, 50 and 75 cts., and the press everywhere has ranked this Grau company higher than the others, and said it should have been the Grau company in charge of grand opera. This is a great indorsement, and getting at popular prices the company with all a tremendous business here as they always do.

The Grau company open their season at the opera house Monday, and they will give the best productions of the season ever seen here. The company is the largest and strongest they have ever had and includes:

John and Matt Grau, managers.

Miss Edith Mason, prima donna soprano.

Miss Fanny Myers, prima donna contralto.

Miss Bessie Fairclaire, comedienne.

Miss Julie Marmet, soubrette.

Mr. Thomas H. Person, tenor.

Mr. Pryor Langton, baritone.

Messrs. Stanley Felch, Arthur Wooley, Herman Wetzel.

Mr. E. A. Arnold, second tenor.

Sopranos—Misses Alice Fuller, Addie Arnold, Rose Woodman, Clara West, Emma Welch, Louise Leslie, Virgie Allyn, Clara Chenoye.

Altos—Misses Cora Belyea, Alice Harvey, Helen Holmes, Tessa Woodward, Jessie Pettis.

Basses—Messrs. John Moore, Fred Dupre, Frank Goodman, Paul Sage.

Tenors—Messrs. Herman Brand, Pete Fraser, D. J. McAlpine, Chas. Carver.

Orchestra—Mr. Wm. Mayerhofer, musical director. Misses Cora Wormell, Enid Corbett, Geo. Berry, Frank Thornton.

Dancers—Misses Carrie Ward and Emma Wells.

Stage Manager—Arthur Woods.

Carpenter—Jos. Woody.

Master properties—H. Baker.

Promise of a week of good comic opera next week in celebration of the Shakespeare theater last night, when the Juliet Grau company inaugurated their engagement with "Boccaccio," a pleasing opera, full of new stuff and original stage business, before a crowded house. This opera has been seen here before, but never to such good style as last night.

Last season Mr. Stanley Felch established himself in the graces of the local theater-goers, and his return in "Boccaccio" as Lambertuccio was greeted with enthusiasm. His voice was splendid for handling Mr. Felch's music, which is a selection of highest quality. He is a comedian of natural ability, and never presents to any role inartistic surroundings. He is natural and clever, and always has a batch of funny songs which he sings in a manly way.

Mr. Arthur Wooley in his able conception, did a good deal last night and part was lightened the roar and to the effect of where he does the heavy and tragic songs. His voice is strong, powerful and flexible and he responded last night to hearty applause.

Miss Bessie Fairclaire, as Isabella, was very pleasing. Her voice is of a light quality, but is sweet and well handled. She is a comedienne of ability and her work was pleasing.

Miss Julie Marmet, as Fiametta, the heroine, had a part that would hardly reveal her ability.

In concluding the personal review of the company it may be said that the chorus is an exceptionally fine one, and that the aggregation throughout is well balanced.

I went over to Brooklyn last week to see Roland Reed in "The Politician." The strikers refused to let the cars run on my account and I was obliged to walk up from the bridge, but I had been told that Isadore Rush, Mr. Reed's handsome leading lady, was the original "Twentieth Century Girl" or "advanced woman," and as "the world are full of them," I wanted to see the original. Miss Rush is one of the few actresses who knows how to make-up properly. She blends her colors so well that she looked very pretty and natural, and yet one cannot see the powder and rouge which she is obliged to use to counteract the effect of the footlights. She gave a bright, breezy performance of a woman with lines of her own without appearing obtrusive or coarse. Her costumes combined the most attractive points of both male and female attire. In the second act she wore a black frock coat with a black and white checked plaid skirt with side pockets, a tan-colored vest, white shirt, collar and cuffs, black tie and derby hat. In the third act she looked lovely in a black long Prince Albert coat lined with black satin over a small plaid black skirt, a cream-white vest and skirt with turned over collar and a black satin four-in-hand tie. A black soft felt hat worn on her curly bronze of golden hair was most becoming, and a large boutonniere of violets, fawn gloves and a cane's tip completed with a lady's watch attached to her belt completed this attractive and characteristic outfit. In the last act she was seen to the most becoming suit of all—a black full evening dress. The veil of white satin embroidered with black, the snowy shirt front, the neat, plain waist, the dainty gateway coat which fitted exquisitely, all the belongings of snow white and widow made me wish that the "twentieth-century girl" were a reality, not a theatrical for stage fun.—Nancy Hyer in New Orleans Times-Democrat.

"Where Ahver," which is said to be a stronger play than "The Old Homestead," will be seen at Greenwall's the latter part of this month.

"The one-hundredth performance of "Where Ahver" at the Bijou Monday, is the best possible evidence of its success, and a most convincing comment upon the soundness of the popular taste. Notwithstanding the success of hoss and equine plays, the best in art is sure of recognition after all. A human simple everyday succession of events, a series of homely pictures of a life that today narrow to outsiders—that is all there is to a sentimental exposition of Mr. Hoyt's play. Yet there is so much that is vital and pathetic, so much that takes hold of the realities of all life in the story, that if is no more than just at this time to attempt commendation more than a superficial estimate of "Where Ahver."—Boston Transcript.

Manager Greenwall has booked Orrin Middle and his great concert company to appear here for one concert on Wednesday, February 28. The San Francisco Chronicle says of this artist:

"Mark Steele herself and accompanist with any pianist who has played in this city. Her Steele element of the few who let all those keys represent all other performers on the wonderful little instrument. Its technique, of course, is of the very highest professional, but besides that is that indescribable something which we call genius. He draws from the strings the notes in all their fullness and roundness and then plays with that delightful quality of sympathy which carries every sound direct to the soul of the listener."

The Houston Post, speaking of Middle & Vaughn's concert's appearance in that city says:

"There was a very large audience at the opera house last night to greet Richards & Pringle's Georgia Minstrels, though unfortunately the larger portion of those present were in the upper parts of the house. It is probable the galleries were crowded exclusively packed below. And that the gallery enjoyed the performance was very much in evidence, as much so as could be from upon a more sedate audience."

The first part included, besides the usual introductory walk around, some very pretty ballads, sung by Middle, Vaughn and Wilkins, the latter a tenor of fine quality, whose voice was well handled. Middle, who was billed as the "Kentucky Nightingale," was greeted with applause that was deafening, and when he sang "Down Where the Cotton Blossoms Grow" he was encored again and again. Vaughn, who was billed as the "Alabama Mocking Bird," was also encored, and his imitations of the mocking bird and other birds were very good. Wilkins, who was billed as the "Georgia Warbler," was also encored, and his singing of "Sweet Marie" was very pleasing. The performance was a good one throughout, and there is no doubt that it will have good houses in every respect."

Dallas, Tex., Times-Herald: Middle & Vaughn's Georgia Minstrels appeared before a large audience at the opera house last night. The first part was the best, and was very good. The olio was also very good, and the performance throughout was pleasing. Mr. Langlois, the baritone, had a part that would hardly reveal his ability.

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"Where Ahver," which is said to be a stronger play than "The Old Homestead," will be seen at Greenwall's the latter part of this month.

"The one-hundredth performance of "Where Ahver" at the Bijou Monday, is the best possible evidence of its success, and a most convincing comment upon the soundness of the popular taste. Notwithstanding the success of hoss and equine plays, the best in art is sure of recognition after all. A human simple everyday succession of events, a series of homely pictures of a life that today narrow to outsiders—that is all there is to a sentimental exposition of Mr. Hoyt's play. Yet there is so much that is vital and pathetic, so much that takes hold of the realities of all life in the story, that if is no more than just at this time to attempt commendation more than a superficial estimate of "Where Ahver."—Boston Transcript.

Manager Greenwall has booked Orrin Middle and his great concert company to appear here for one concert on Wednesday, February 28. The San Francisco Chronicle says of this artist:

"Mark Steele herself and accompanist with any pianist who has played in this city. Her Steele element of the few who let all those keys represent all other performers on the wonderful little instrument. Its technique, of course, is of the very highest professional, but besides that is that indescribable something which we call genius. He draws from the strings the notes in all their fullness and roundness and then plays with that delightful quality of sympathy which carries every sound direct to the soul of the listener."

The Houston Post, speaking of Middle & Vaughn's concert's appearance in that city says:

"There was a very large audience at the opera house last night to greet Richards & Pringle's Georgia Minstrels, though unfortunately the larger portion of those present were in the upper parts of the house. It is probable the galleries were crowded exclusively packed below. And that the gallery enjoyed the performance was very much in evidence, as much so as could be from upon a more sedate audience."

The first part included, besides the usual introductory walk around, some very pretty ballads, sung by Middle, Vaughn and Wilkins, the latter a tenor of fine quality, whose voice was well handled. Middle, who was billed as the "Kentucky Nightingale," was greeted with applause that was deafening, and when he sang "Down Where the Cotton Blossoms Grow" he was encored again and again. Vaughn, who was billed as the "Alabama Mocking Bird," was also encored, and his imitations of the mocking bird and other birds were very good. Wilkins, who was billed as the "Georgia Warbler," was also encored, and his singing of "Sweet Marie" was very pleasing. The performance was a good one throughout, and there is no doubt that it will have good houses in every respect."

Mail Telegram Thursday

Mail Friday

Richard Mansfield.

Richard Mansfield will be here for one night only at Greenwall's opera house tonight at 7:45 p'clock. Mr. Mansfield will of course present Cyrano de Bergerac. With all his recent fame as Cheviral, Brummel, recent fame as Cheviral, Brummel, King Richard, Dick Dudgeon, Prince and Jekyll and Hyde in mind, it is nevertheless held that Mansfield's Cyrano is the greatest creation he has given or that our stage has known. The reading of the famous play de-

lights everyone and exposes the immense possibilities for a genius like this distinguished actor. The many attempts upon the part of inferior players to act this exacting role have only served to confirm the belief that great as is the play and the role it requires Mansfield to give it the full-est and most vivacious expression.

This, then, is someone, Mansfield has done. Flaming over the national ordination of the pictorial representation, the force and beauty of the word creation, and his manner versus which have created so much talk, it may be interesting to have a few facts on this acclaimed production. Mr. Mansfield's company numbers among the players. The scenery, furniture, weapons, armor and horses number four carloads each. There are 218 pieces of furniture and properties and over eighty trunks of costumes. The entire Mansfield organization leaves by special train which includes the great actors private car. In addition to the 225 supernumeraries, musicians and rangers engaged by Mr. Mansfield the theater furnishes forty stage hands. It requires forty men to handle Mansfield's production of Cyrano.

Black Patti Troubadours.

The great big minstrel which appears at last season carried by theaters from the Atlantic to the Pacific, from the St. Lawrence to the Rio Grande was the Black Patti Troubadours, the greatest and largest colored show on earth. It was a splendid show last season, but it now seems to have bigger, brighter and stronger than ever. The Troubadours combine the rarest comic opera for the first time, Black Patti's voice and color work, and their repertoire this season includes the latest concerts in this direction, as well as an entirely new operatic burlesque. The cake walk has been further substituted for the addition of several scenes and new characteristics in this style of characteristic. Black Patti, the greatest singer of this race, and perhaps of the civilized world, commands admiration by their brilliant and admirable singing, and Al. Watts the king of merry Tom-comics, with many other merry members complete the ideal combination of real fun, mirth and merriment.

The Black Patti Troubadours will be seen at Greenwall's opera house Tuesday night, March 17.

Ward and Vokes.

Fifty minutes two of the big rousing entertainment produced by Ward and Vokes during the summer in Chicago was called "The Four Walkers" this year has since been rewritten, added to and reconstructed many a big new song, new and merry scenes devised by Ward and Vokes for their fifth year as fun makers, and "The Four Walkers" will be seen at the Greenwall's opera house Wednesday night, March 18.

Of course their favorite comedians are surrounded by a big company of capable people, and the announcement is the best Ward and Vokes have had. The cast has also been rearranged, added to and reconstructed many a big new song, new and merry scenes devised by Ward and Vokes for their fifth year as fun makers, and "The Four Walkers" will be seen at the Greenwall's opera house Wednesday night, March 18.

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Mail Friday

Mail Friday MAR 25 1900

Register Friday MAR 23 1900

Mail Friday MAR 23 1900

Black Patti Troubadours.

The Black Patti Troubadours come to Greenwall's opera house Tuesday night, March 17.

The company is well known in this city, where it has filled more than one successful engagement, but this year the company has been increased and new features have been added, so that the management is the rendering will have two reasons for the continuance of their efforts to please. The performance opens with a skit called "A Hay Time Party at Hay-Berry Park," in which the entire company takes part except Black Patti the prima donna, who appears at the end. Following this the company will pass on into vaudeville, which includes turns by the Troubadours' male quartette, Al. and Mamie Watts, some comedy work, the vocal specialties of Black Patti, and cake walk of the most approved type.

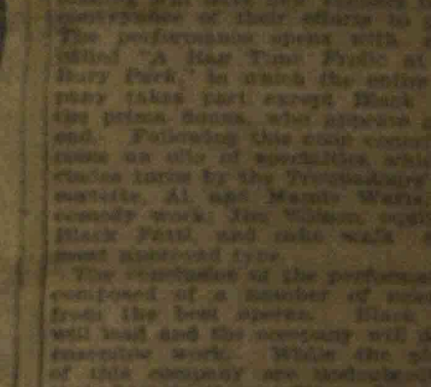
The remainder of the performance is composed of a number of specialties from the best stages. Black Patti will lead and the company will do the supporting work. While the players of this company are undoubtedly at their best in the rendition of the cake walking specialties, their efforts at serious work has gained for them much favorable consideration from theater-goers.

Mail Monday MAR 26 1900

AMUSEMENTS

Black Patti Troubadours.

The premier colored company of the world is coming to town. Black Patti Troubadour, the greatest and largest colored show on earth will be the next attraction at the Greenwall opera house Tuesday night, March 27. Patronage of this home enterprise the coming of this incomparable organization for its occupation of the entire week promises an evening of exquisite pleasure and enjoyment to all who may attend



the performance. Cool cream, ice cream, cake water and specialty cake incidentally loaded and liberally interspersed by those merry dancers dancers and comedians of the coon world forms an attraction absolutely irresistible. This year's company is of the same standard of last season, except the that its personnel has been further embellished by the addition of many new and accomplished performers, and the repertoire by the latest and brightest creations in coon songs, back dances and cake walks. The operatic burlesque is also new and humorous. Regular prices will prevail.

Ward and Vokes.

It is promised that the Ward and Vokes company now touring as "The Four Walkers" and to be seen at the Greenwall opera house Wednesday night, March 2, is the strongest all-star ensemble ever heard in farce comedy. The chorus contains many pretty girls who have been selected with a keen eye to their ability as well as the second members organization this year's musical event. The theme is of course entirely independent of the ten principals in whose care the comedy element is entrusted; and when

guys to think that these principals are such able ladies and gentlemen as Ward and Vokes, Lew Hawkins, Mildred Daly-Vokes, Hattie Bernard, Will West, the Chicago Ladies Quartette, George Sidney, Herbert Dyer and W. H. Rook, it will require very little inquiry faculty to see that "The Four Walkers" really [illegible] in the face outside [illegible] this assembly for [illegible] but positive [illegible]. It [illegible] the gentlemen who direct the [illegible] of the organization but possess of a lavish scenic investiture and [illegible] which are described as "simply [illegible]."

Nashville Students.

The Wright's Original Nashville

Y, FEBRUARY 10, 1895.

A WEEK OF POPULAR OPERAS.

[illegible]

Reg Sci Tuesday [illegible] 1900

She has been the recipient of distinguished [illegible] crowned heads of Europe, and nearly every representative musical organization in the United States has acknowledged her vocal gifts by the presentation of costly medals, diplomas and decorations.

Ward and Vokes.

Ward and Vokes has [illegible]

Aristocracy.

On Tuesday, February 26, [illegible]

GREENWALL'S OPERA HOUSE.

Comedy Cyclone!

DRAMATIC EARTHQUAKE!

ONE SOLID WEEK

Commencing Monday Night, Feb. 11, 1895.

The Charming and Versatile Artiste,

MISS PEARL MELVILLE

And the Baldwin-Melville Company, Under the Personal Management of

WALTER S. BALDWIN.

[illegible]

"THE PLUNGER."

CHANGE OF PLAY EACH NIGHT.

MATINEES TUESDAY, THURSDAY AND SATURDAY. NOTE THESE PRICES:

Entire First Floor	30 Cents
Balcony	20 Cents
Balcony Reserved	30 Cents
Gallery	10 Cents

Mail Monday [illegible] 1900 Register Tuesday [illegible] 1900

[illegible] the attraction at Greenwall's opera house Thursday night, March 29. This big show has been before the public for twenty-five years and is considered the most progressive in the minstrel field. It covers the widest range of this always favorite line of amusement and gives one big continuous performance of the latest, cleanest and best acts. [illegible]

His Better Half.

"His Better Half," one of the most [illegible]

"Nashville Students."

The biggest minstrel show of this season [illegible]

Mail-Telegram Saturday [illegible] 1900

Amusements

The Play Last Night.

Richard Mansfield and a capable company presented "Cyrano de Bergerac" at Greenwall's last night to an audience limited only to the capacity of the house. The company did not reach the city until after 5 o'clock, and although the people had been repeatedly warned that the curtain would go up promptly at 7:45, it was 10 o'clock when the curtain went up on the first act and after 2 o'clock this morning when the play ended. Mr. Mansfield has surrounded himself with a company of good players, but what makes the play "go" is its admirable setting and the richness of the costumes and everything used in its presentation. Mansfield is fashionable by reason of his display of heavy expenditures, cars and cars of baggage, special trains and all that and therefore the public goes to see him. He is able to draw people at prices two and three times those secured by Warde, James and other more meritorious actors. He has a great repertoire of plays, but his "Cyrano" is said to be his favorite, and the one in which he best pleases the people. There are many "sleepy heads" about town today from having been kept up nearly all night to get to see the play.

Woodward-Warren Company.

The Woodward-Warren Company close their engagement at Greenwall's opera house tonight in the funny comedy, "Our Strategists," written for laughing purposes only. This will be the last repertoire company of the season and tonight being the last performance, should bring out a large crowd. This company has already won many friends here, the specialties being particularly fine.

At Greenwall's Next Week.

Next week Greenwall's opera house will have four attractions. This is almost the end of the season, there being only some two or three attractions coming in the month of April. Tuesday night, March 27, the jolly, the matchless, the incomparable, Black Patti Troubadours, introducing Black Patti (Sissieretta Jones) and thirty other promoters of mirth and melody; Wednesday night, March 28, [illegible] presents the reliable comedians Ward and Vokes in their musical farce review, "The Floor Walkers;" Thursday night, March 29, [illegible] take pleasure in presenting the original Nashville Students in a mighty union with [illegible] big minstrel carnival; Friday night, that funny farce comedy, "His Better Half," a story well told with merry comedians, Doyle and Granger and a strong cast. [illegible] Alf Taylor next on the boards.

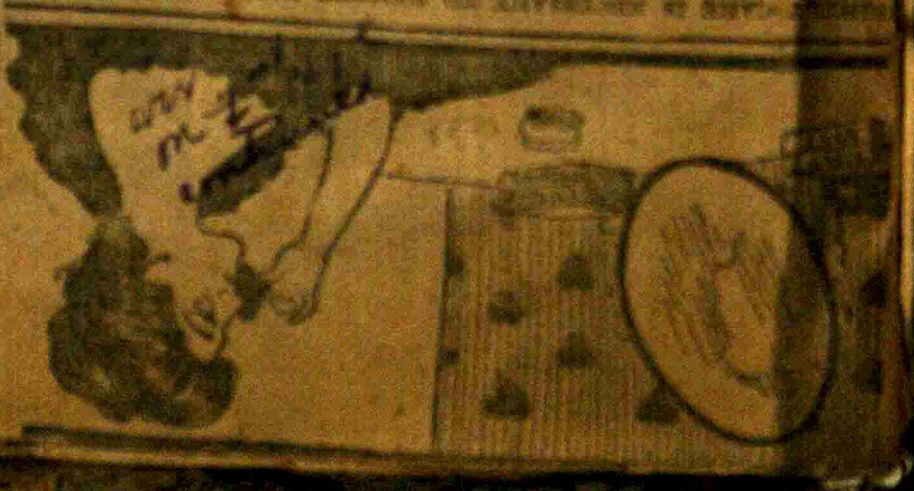
BLACK PATTI (Sissieretta Jones)

Black Patti Troubadours.

"Black Patti" is coming with her fifty "Troubadours" to Greenwall's opera house Tuesday night, March 27. While here, there will be a carnival of mirth and melody. The show has been a phenomenal hit. Crowded houses and enthusiastic audiences are the rule everywhere and there is every reason to believe that the star and company will be most cordially received here. Our theatre goers are quick to appreciate stage novelties and as "Black Patti's Troubadours" is credited with being the "newest" and "hottest" attraction of the season hence the prediction that there will be great and joyful gatherings at their performances here.

The following comes from the [illegible] Journal:

The Black Patti Troubadours drew a big crowd to the Lyceum theatre last night, notwithstanding the rain. When here last the company made a good impression. This impression was renewed last night. The entertainment was excellent from first to last and all the way through. It is divided into parts, like a minstrel entertainment, but it is really a variety show chock full of good specialties. The first part is a sort of a [illegible] farce which serves as a vehicle for the different members of the company to display their talents as singers, dancers and fun makers.



THEATRICALS FOR THIS WEEK.

SEVERAL FIRST-CLASS ATTRACTIONS WILL APPEAR.

Ex-Gov. Bob Taylor to Lecture Monday Night—Roland Reed, Ovide Musin, Shore Acres Fill Up the List of Attractions.

Patrons of the theater in Fort Worth have several first-class attractions for this week. Ex-Gov. Taylor will deliver a lecture Monday night, Roland Reed Tuesday night, Ovide Musin Wednesday night, Shore Acres Friday and Saturday nights, with matinee Saturday.

Roland Reed as "The Politician."

Roland Reed will appear at Greenwall's opera house Tuesday night, February 19, and will present for the first time here a new satirical comedy, "the Politician, or the Woman's Plank." [illegible]

[illegible]

Ovide Musin.

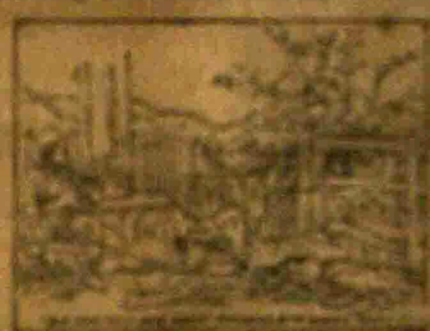
The Ovide Musin Concert company will appear at Greenwall's opera house Wednesday night, February 20th. [illegible]

[illegible]

Shore Acres.

[illegible]

[illegible]



[illegible]

[illegible]

The Georgia Minstrels.

[illegible]

Mail Tuesday

comes to town with Black Patti, the greatest singer of her race. At Watts, leading comedy genius of his race and forty other comedians in ebony with the latest and most fascinating features in coon songs, buck dances, cake walks and operatic masterpieces.

Ward and Vokes.

E. D. Stair, who directs the Ward and Vokes company, has made a [illegible] engagement for the support of his popular stars this season in securing the Chicago Ladies Quartette for "The Floor Walkers." Their singing will be a special feature in the

musical program of "The Floor Walkers," which comes to the Greenwall opera house Wednesday night, March 28. The individual members of the quartette are [illegible], soprano; Martha Allison, mezzo soprano; Josephine Comstock, contralto, and Alice Merrill Raymond, alto.

Nashville Students.

An advance notice gives the following information concerning "The

GREENWALL'S OPERA HOUSE.

WEDNESDAY, FEB. 20.	ONE GRAND CONCERT.	WEDNESDAY, FEB. 20.

OVIDE MUSIN,

THE GREAT VIOLINIST.

ANNIE LOUISE MUSIN, the American Nightingale.

BESSIE BONSALL, the Phenomenal Contralto.

FREDERIC W. ELLIOTT, America's Brilliant Tenor.

EDUARD SCHARF, a Superior Solo Pianist.

[illegible]

SEATS NOW ON SALE.

Register Tuesday 27 1900

[illegible]

Mail Tuesday 27 1900

Nashville Students" who will be at Greenwall's opera house for one night only, Thursday, March 29.

Some years ago a number of bright young colored students, musically inclined, attending a Southern college, formed a concert company under the title of "The Nashville Students' Concert Company." Their exceptionally clever talent soon attracted managers of amusement bureaus and a tempting offer enticed the students from their college precincts to a trip through the larger cities of the South and North, and from this nucleus a battalion of students evolved the present mammoth organization known as the "Wright's Original Nashville Students and Gideon's Big Minstrel Carnival."

His Better Half.

"His Better Half," an ingenious farce comedy originally produced at the [illegible] Theatre, London, and which has since achieved a notable success in this country, will be the attraction at Greenwall's opera house Friday night, March 30. And it is quite needless to remind the lovers of wholesome emotions [illegible] that the entertainment will afford a rare opportunity to enjoy laughter [illegible]. "His Better Half" rightfully boasts of belonging to no particular type of farcical plays, [illegible].

Mail-Tuesday 27 1900

Black Patti Troubadours.

The attraction to appear at Greenwall's opera house tonight is one whose success has electrified the people of this continent and has been re-echoed to all parts of the civilized world.

[illegible]

Register Wed

[illegible]

Weddi

Paris, Tex., Feb. 16. ... F. Martin was arrested at P... esterday evening on a charge of ... ction preferred by Miss Nora White, who lives near Depert. The girl came to the city this ev...ing and conferred with Martin inside the jail, who agreed to fulfill his promise and marry the girl. A license was procured and Justice Dickson made them man and wife, after which the charge against Martin was formally dismissed. The high contracting parties went away apparently happy.

Hillsboro's New Pastor.

Hillsboro, Tex., Feb. 16.—Rev. J. W. Kincaid, the new preacher of the Baptist church here, will fill the pulpit in the Baptist church tomorrow morning for the first time. He comes from his

... the performance of hi... employe of the Texa... Pacific railroad was knocked down and severely injured by one of the defendant railway company's trolley wires at the Taylor street crossing of the railroad, the wire not being twenty feet above the ground as prescribed by law.

In the Justices' Courts.

These suits were filed in the two justices' courts yesterday:

Collins-Armstrong company vs. C. W. Bowman, suit on note for $60.

Collins-Armstrong company vs. A. L. Hatcher et al., suit on two notes for $30 and $35.

Stratton-White company vs. H. W. Hightower & Co., suit on two notes for $10 and $8.

O. K. Haney vs. T. A Coughlin, suit on note for $39.

C. H. Howell & Co. vs. Texas and Pacific Railway company, damages, $67.40.

... committees were instructed ... at a meeting to be held Monday morning at 9 o'clock.

Judge Hunter rose to offer a suggestion. He said that the library of the bar association had never been paid for. Some $5000 or $6000 had been paid, but there is a balance still of $10,000. Unless this is paid, he said, the association is likely to lose the library altogether. Rather than have this occur, he suggested that the legislature be asked to make an appropriation to pay off this balance, and that the library be turned over to the state.

The meeting adjourned without taking any action in the matter, to meet again Monday morning at 9 o'clock.

Salary Raised.

Paris, Tex., Feb. 16.—For some time past the county has been giving $75 per month toward the maintenance of the city hospital. As this amount was inadequate, the commissioners's court today passed an order that the amount be supplemented by an additional $25 and the total donation from the county ... after will be $100 per month. The

ports preceded him that he ... viously been imprisoned for a ... twenty years, and during this incarceration he was so poor that he could not even provide himself with a proper instrument of strings for the same. He therefore made a violin out of a wooden shoe, on which he played almost constantly. At last he had but the "G" string left on his instrument. It was then that he composed the beautiful and very difficult variations on Rossini's Prayer of "Moses in Egypt." These reports resulted unfavorably to him socially, but his artistic engagements were very successful. Mr. Musin will play this famous composition whenever requested to do so on a violin having but one string, the "G." Mr. Musin is the only violin virtuoso who plays the original Paganini variations, having secured them from a relative of the famous Paganini, and possessing now the only copy in existence. The variations are so very intricate and deceptive as to frequently call forth doubt from violinists in the

... Master Jean ...
... Mr. R. ...
Lem Connant ....Mr. Leon Fern...
Abe Higgins.. ....Mr. C. L. Schneider
Steve Bailey.... ....Mr. B. A. Sanford
Dave Burgess.....Mr. Fred Johnson
Gabe Kilpatrick.....Mr. J. H. Peck
Bill Hodgekins....Mr. D. K. Donnelly
Bob Berry.Master Harold Whittemore
Mail driver.....Mr. Burt Jackson
Ann Berry, Martin's wife.....
.....Miss Polly Poland K...s
Helen Berry, Martin's daughter....
.....Miss Caroline Franklin
Liddy Ann Nye..Miss Louise Berkley
Mrs. Andrews.....Miss Lizzie Hall
Mrs. Leonard.....Miss Virginia Ross
Pearly, Mrs. Berry's hired girl....
.....Miss Frankie Craig
Millie Berry.....Little Doris Hardy
Manday Gates.....Little Nellie Claire

Ex-Gov. Bob Taylor.

Ex-Gov. Bob Taylor of Tennessee will be heard in his new lecture at Green-

... a bath chair. ... is amaz... ...nged, all the sylph-like indicati... ...her once pretty figure and som... ...ethereal form have gone, and in place of this we have a matronly woman with plump cheeks. ... is constantly attended by Mr. ...rro, who looks haggard."

Viola Armstrong writes to say there is no truth in the report that she has left the John L. Sullivan company. Mr. Sullivan also indignantly denies that his organization has disbanded, and declares that, with a single exception, he still has the same people with whom he started out last August.

The Rev. J. Vilas Blake of the Second Unitarian church of Chicago spoke of the beauties of "Shore Acres" from his pulpit Sunday of last week and urged his congregation to see the play, which he commended for its high moral value. It is said that Dr. Lyman Abbott also

AT GREENWALL'S THIS WEEK.

[illegible]

Register Wed MAR 28 1900

[illegible]

"Nashville Students."

[illegible]

"His Better Half."

[illegible]

[illegible]

"Jane."

[illegible]

Dramatic Notes.

[illegible]

Mail Wednesday MAR 23 1900

Ward and Vokes.

"The Floor Walkers" is the handle by which Ward and Vokes' new fun show is known this year. "A rose by any other name would smell as sweet" to quote fair Juliet, and so it is with the coming of "Percy and Harold." It is not what they call their new supply of bright, tuneful entertainment which gives it merit, but the goods and the people who serve them. The company, too, is larger than ever before, num-

-bering forty people and including as principals besides the stars such artists as Lucy Daly, Margaret Daly Vokes, The Chicago Ladies Quartette, [illegible] Bernard, Will West, George [illegible] and John W. Early. There will be a fine chorus of pretty girls under the musical direction of Mr. Herbert [illegible]. Ward and Vokes come to the Greenwall opera house tonight for one performance only.

Nashville Students.

The announcement of a minstrel show will always [illegible]

"Wright's Original Nashville Students and Gideon's Big Minstrel Carnival," which appears at the Greenwall opera house Thursday night, March 29.

His Better Half.

"His Better Half," which will be the attraction at the Greenwall opera house Friday night, March 30, is one of the most pronounced farce comedy successes ever recorded and which is now touring for the first time with reunits which must gladden the hearts of the management, is described by a well known New York critic as being the quintessence of all that ever constituted a well regulated farce comedy, and indeed reports from all parts of the country fully verify such an opinion.

The fact which is firmly established [illegible]

Mail Wednesday MAR 28 1900

[illegible]

Register Thursday MAR 29 1900

"Nashville Students."

A big, bright, crisp, wholesome minstrel show will be the attraction at the opera house tonight only, "The Wright's Original Nashville Students," combined with Gideon's big minstrel carnival, [illegible]

Mail Telegram Saturday MAR 24 1900

MARGARET DALY VOKES.

Nashville Students.

A darkey is the funniest thing in creation. He is as humorously alive to the amusing side of human nature as he is to the enchantment of "pork chops," "chicken" and "water melon." By racial instinct he is singularly adapted to comedy and music, and nothing delights him more than to leap into the glare of the footlights and sing his inimitable plantation melodies and twang true rag-time on his banjo, do "de Mobile buck" and give his "dandy coon" walk. "The Wright's Original Nashville Students" combined with "Gideon's Big Minstrel Carnival," appearing at opera house, one night only, Thursday, March 29, is the best combination of natural types of the colored entertainers. It numbers forty-five people and runs the gamut of negro delineations. This attraction evolved from a Southern College Glee club and while intellectually superior to the other combinations of colored performers, yet clings to the broad ideas of fun so inclusive of their race and it happy-go-lucky temperament. They are delightful entertainers and their music is of the soulful, lingering kind so charmingly characteristic of Southern melodies. Fifteen of them noted for their comedy talent keep an audience in a constant roar of laughter, while the balance offer all kinds of attractive acts so popular in minstrelsy and vaudeville, for the latter style of entertainment marks the modern innovation in old time minstrelsy. "Old style" minstrelsy and the new are happily blended, and the performance is said to be one that affords the most wholesome pleasure to all classes and appeals particularly to women and children, as well as the male portion who enjoy its fun and attend a minstrel show to brush away the dull cares of every-day prosaic life.

BOYLE & GRAHAM (HIS BETTER HALF.)

His Better Half.

"His Better Half" is the title of the farce comedy which has served to bring Boyle & Graham so conspicuously into legitimate fold and which has been accepted everywhere as the embodiment of all that is desirable in an entertainment of merry mirth. It is regarded by blase critics as being a decidedly refreshing relief from the conventional offerings of a similar character. Boyle & Graham, likewise, have been the recipients of no unusual congratulations by virtue of their success in supply an almost endless variety of snap and merit. Their work is regarded as something akin to phenomenal, and the audience have marveled at the continuous flow of sparkling satire and wit with which these two clever artists permeate the entire atmosphere of the play. "His Better Half" will appeal to the constituency of the Greenwall opera house patrons, Friday night, March 30, and the chances are [illegible] their several hundred will spring their [illegible].

THE MIND READER.

Another Exhibition of His Wonderful Powers.

Fred Tatum, the mind reader, will give another exhibition of his wonderful phenomena Sunday night, March 25. Mr. Tatum has the distinction of being the only man in America today who can be blindfolded by a committee and without touching any one tell exactly what the audience does. He can tell you just exactly what you are thinking about, can tell you your name and will answer sealed and mental questions. See how he performs Bishop's wonderful mind reading test. The great murder scene, this test was [illegible] of New York. Mr. Tatum will be ably assisted by Miss [illegible] and Mr. Pete Raymond, the dramatic entertainers. Seating is [illegible]. At Greenwall's opera house 8:15 p. m.

TO SEE THE SHOW.

Delegations From Surrounding Cities See Mansfield.

Probably the largest delegation from neighboring towns to see Mansfield last night was the one from Waxahachie, made up of a party of about eighty-five ladies and gentlemen. Accompanying them were some twenty-five or thirty people from Ennis.

The party came over the Houston and Texas Central in a special train of five coaches. Messrs. C. W. Kent and Mark W. Wood, editors of the Waxahachie Daily Light, accompanied the delegation, which did not leave the Central station on their return trip until about 1:30 this morning.

The next largest visiting party came from Cleburne and was made up of about sixty people. They also came in on a special train.

AT THE THEATER THIS WEEK.

THERE WILL BE ONLY THREE EVENTS AT GREENWALL'S.

Stuart Robson in The Henrietta Will Appear Monday Night—Lost in New York Tuesday and Wednesday Nights—Theatrical News Notes.

For his coming engagement here tomorrow night at Greenwall's opera house, Stuart Robson will present his creation of Bertie, "The Lamb," in Bronson Howard's comedy success of the century, "The Henrietta," which, as regards thoroughness of construction, originality in conception of characters and brilliancy of dialogue, is probably unsurpassed by any American play of the present time.

The character of Bertie, "The Lamb," was written especially for Mr. Robson.

His peculiar abilities, posed before Mr. Howard's mind's eye when he wrote it, as a model poses before an artist. Did you ever see him play it? The part fits him, as the stage manager would say, as accurately as paper on the wall when the [illegible]

Register Thursday MAR 29 1900

of the opera house.

"The Texas Steer."

The manner in which "His Better Half" is being received all along the line its first season demonstrates conclusively that it has lost none of those forcible entertaining qualities which have given it such a decided prestige among farce comedies.

When "His Better Half" was first introduced to the amusement public last September it immediately jumped into popular favor and ever since it has occupied an exalted position in the front ranks of up-to-date offerings of a similar nature, and the indications are that it will more than hold its own the present season, and many seasons to come, for that matter.

The real secret of success, as far as "His Better Half" is [illegible] [illegible]

"His Better Half" will be seen at Greenwall's opera house Friday night, March 30.

"His Better Half."

Hoyt's "A Texas Steer" comes to Greenwall's opera house Wednesday matinee and night, April 4. [illegible]

As Bertie, "The Lamb," he completely obliterates his individuality—he does not exactly play the part, he created it and is practically the part itself.

Mrs. Robson also has a character peculiarly suitable to her abilities. She plays the widow and throws into it that refreshing vim and originality that has been such an important factor in bringing her to the foremost ranks of the profession. We remember when she made her debut in Chicago in opera. She was successful, but she was advised to abandon it and confine

herself to dramatic roles. Augustin Daly gave her the same advice and she followed it. [illegible]

[illegible]

shadows [illegible] If Bronson Howard had never written another play, "The Henrietta" alone would have stamped him as the foremost of American dramatists. Its presence [illegible]

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the [illegible] role of Bossy, one of the most delightful girl parts ever written, the strong supporting company includes James R. McCann, the "Maverick Brander," and the original Texas Steer Quartette.

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Nashville Students.

The Wright's Original Nashville Students consolidated with Gideon's big minstrel carnival will be the attraction at the opera house tonight only. This big show has been before the public for twenty-five years and is considered the most progressive in the minstrel field. It covers the widest range of this always favorite line of amusement and gives one big continuous performance of the latest [illegible] and [illegible] acts. Every act is different and there is no surfeit of any one feature. The show is said to be a clean, wholesome minstrel arrangement catering to the best of patronage.

His Better Half.

"His Better Half," a hilariously funny farce comedy with Boyle & Graham and a galaxy of artists, each one belonging to a different school of entertainment, will occupy attention at Greenwall opera house Friday night, March 30, and judging from newspaper reports, it is safe to predict that laughter will run riot on a very large scale. Boyle & Graham have established re-

Robson's faculty of creating clear cut characters and intensity of dramatic situations, without his tendency to offend in moral tone.

"The Henrietta" will be presented here with that care to detail and lavish embellishment that characterizes all of Robson's productions.

"Lost in New York."

The original "tank" drama will be presented at the opera house next Tuesday and Wednesday evenings. The following from the Baltimore American gives an idea of the character of the play:

"Lost in New York" was the attraction at the Holliday street theater last night. Hundreds flocked to see the production of the [illegible] drama, and the demonstrative manner in which the entire company was applauded for its work is an evidence that the performance will prove the star attraction of the season at Manager Kiffe's theater. In "Lost in New York" the audience is treated to a startling series of innovations that have heretofore been foreign to the productions of dramas of a similar character. [illegible]

[illegible]

Matters Dramatic.

[illegible]

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[illegible] in "His Better Half" [illegible]

"A Texas Steer."

Unlike most present day farces, Hoyt's "A Texas Steer" has a plot, and an interesting one it is. [illegible]

[illegible]

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"His Better Half."

[illegible]

[illegible]

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[illegible]

[illegible]

Register Friday MAR 30 1900

[illegible]

"The Texas Steer."

Charles Hoyt's merriest, most satirical comedy, "A Texas Steer," is the bill at Greenwall's opera house Wednesday matinee and night, April 4. [illegible]

[illegible] and witty dialogue. Katie Putnam has been especially engaged for the charming role of Bossy, the Texas Maverick girl who takes the capital by her ingenuousness and girlish naturalness. Also in the company, James R. McCann, "Maverick Brander," and the original Texas Steer Quartette are strong features.

Mail Friday MAR 30 1900

His Better Half.

With a fixed determination to [illegible] in the realm of farce comedy, Boyle & Graham, two of the most deserving artists who have ever occupied [illegible] attention on the vaudeville stage, are making things more than lively wherever they appear in the emphatically successful play entitled "His Better Half," which will be seen here for the first time at Greenwall's opera house tonight, one performance only. "His Better Half" is proclaimed to be a farce comedy pure and simple, yet notwithstanding the

critics are inclined to accord it a distinct place, on account of the many innovations introduced and for the [illegible] in which the furiously funny scenes and incidents are handled by Boyle & Graham [illegible]

All along the line of travel [illegible]

"A Texas Steer."

"A Texas Steer" will be driven into the corral at the Greenwall opera house Wednesday matinee and night, April 4. [illegible]

[illegible]

Mail - Telegram Saturday MAR 10 1900

Amusements

At Greenwall's Next Week.

Next weeks' attractions at Greenwall's opera house are of such character as invite patronage.

Monday, March 12, matinee and night, the world's famous prestidigitator, Herrmann the great, in new and startling sensations and illusions, also the monarchs of the musical world, The Four Luciers, introducing Mr. J. R. Lucier, the noted blind cornetist.

Tuesday and Wednesday nights, March 13 and 14, Mr. Joseph Muller presents for the first time here the bright, merry musical farce comedy, "The Girl From Chili."

Thursday, March 15, matinee and night, the sensational drama, "A Night in Chinatown," the play that set the universe a talking.

Friday, March 16, matinee and night, the society event of the season. Mr. Daniel Arthur presents the young romantic actor, Mr. William Morris, supported by Miss Francis Drake and a superb company in the successful comedy, "The Adventure of Lady Ursula."

Saturday, March 17, matinee and night, Mr. Charles Frohman presents the success of the century, "The Little Minister."

Richard Mansfield is next on the bill.

Herrmann.

Leon Herrmann, the great and bewitching, will be seen at Greenwall's opera house Monday, March 12, matinee and night. The following is clipped from a Syracuse, N. Y., exchange:

Leon Herrman exhibited his nimble hands and ideas before more people at the Bastable last night, than he ever did in Syracuse before. He made a lot of new friends and showed improvement in digital dexterity to a lot of old ones. Besides he changed his program quite materially. This latter assertion is something unusual, for master magicians have a way of clinging to the old things just like soubrettes. There were several new features in the opening experiments, including the mysterious tub of Neptune, and old trick, where a tub is filled with water, eggs thrown in and full grown domestic geese produced while you wait. The Paris clock, some old friend watch and card tricks are also numbered in this list, and they have astonishing powers yet for the audiences. The Golden Butterfly is the only new elaborate trick, dignified as a special act. From limp strings is suspended a frame and blank paper. Upon the paper is drawn a picture of a silk worm; the paper is broken to find a large yellow cocoon, and this in turn opens and Mlle Marie steps out in butterfly colorings. It is a pretty invention. The four Luciers are musicians who were very popular and received many encores. Another half hour of parlor magic, closing with the mystifying maid of the moon, was enjoyed. Herrmann still uses that cleverest of all tricks of either himself or his uncle, the metal rings.

LEON HERRMANN.

"The Girl From Chili."

"The Girl From Chili" comes to Greenwall's opera house Tuesday and Wednesday nights, March 13 and 14. Speaking of the farce comedy the St. Joseph (Mo.) Daily Gazette says:

A large audience greeted the presentation of his trying part. Frank Bacon as "Hinson Doomsby" was simply convulsing in his comedy. Russell Bassett in the character of the bean merchant father did an excellent character sketch of an old man, while Master Gus Tate as "Frederickburg, the butler," was very pleasing. Miss Edna Ellsmere as "Juanita Bellwinkle, the girl from Chili," admirably showed a woman in the extremes of feeling; Miss Kate Bruce did the character of an old and Puritanical maiden lady to the delight of the women-haters, and Miss Fay Courtney was wholly acceptable as Doomsby's betrothed. Miss Ellsmere sang a couple of ballads very sweetly. Miss Courtney and Gus Tate appeared in "My Aunt Eliza" in which they have sung together for several seasons and made a hit.

EDNA ELLSMERE.

All in all the production of "The Girl from Chili" last night at the Lyceum left nothing to be desired by farce comedy lovers.

[illegible]

"A Night in Chinatown."

The struggle for existence on that slippery battlefield of life, the congested centre of a large city, is said to be ably portrayed in Bert Stanley's new play, "A Night in Chinatown," which will make its first appearance in this city at Greenwall's opera house Thursday, matinee and night, March 15. It is declared to be an interesting story of human passions, ambitions and aspirations. These are the natural materials of the dramatist and the mysterious pulsations of love and hate. Those twin phases of that complex spirit which underlines the world's destiny, are said to be cleverly woven together in this latest play. The bright and dark sides of life in the big metropolis of San Francisco furnish the canvas against which the dramatist has silhouetted his group of characters [illegible]

The Adventure of Lady Ursula.

[illegible]

A NIGHT IN CHINATOWN.

[illegible] Hope's new comedy in four acts, "The Adventure of Lady Ursula," by special arrangement with Mr. Daniel Frohman. Mr. Hope is the author of "The Prisoner of Zenda."

"The Adventure of Lady Ursula" was originally done in New York at the Lyceum theatre, and was pronounced by press and public the best play seen in years in Gotham's picturesque playhouse, that swelldom swarmed to it until the close of the season. It afterwards enjoyed a prolonged season at the Duke of York's theatre, London.

MISS FRANCIS DRAKE.

The scenes are laid in England, and the period is about 1720. Mr. Morris' part is that of Sir George Sylvester, who has killed his best friend in a duel over a woman, and vows never to see the face of another woman or fight a duel again.

Lady Ursula will be played by Miss Francis Drake, who appears as a boy in two of the scenes.

Mr. Morris was for several seasons New York's favorite leading man with the Frohman attractions and will be remembered as the star in "Under the Red Robe," and "The Lost Paradise."

The tour is directed by Daniel V. Arthur, manager for Stuart Robson in the successful play, "Oliver Goldsmith."

"The Little Minister."

The announcement that the famous play, "The Little Minister," a dramatization of the novel of that name made by the author, Mr. J. M. Barrie, is to be seen here should be received with a great deal of enthusiasm. It will be presented at the Greenwall opera house Saturday, March 17, matinee and night, and will undoubtedly prove the event of the season. Certainly no play comes here [illegible] of, or one that has met with greater success than has "The Little Minister." The phenomenal engagement played in New York where it was seen for 300 performances by audiences that packed the theatre at every one, is something that we are all familiar with. It is a peculiar play and one with types of character that are extremely hard to portray, for that reason Mr. Charles Frohman has had to use great care in selecting a cast that would properly portray them. We are promised a most excellent company and a production complete in every way. That the play will meet with the success here [illegible] elsewhere since it left New York is an assured fact. Already the demand for seats has been very large and there is no question but that the house will be sold out before the company appears.

MR. WILLIAM MORRIS.

Mail Telegram Friday MAR 30 1900

MR. OPIE READ.

Coming of the Noted Humorist Recalls Some Good Stories.

Mr. Opie Read, the inimitable and versatile humorist, reader, lecturer and all around good fellow is quietly taking his way over the south, calling on old friends, exchanging cracks with the newspaper men and occasionally giving an evening entertainment [illegible]

[illegible]

Mail-Telegram Friday MAR 30 1900

da, or any such realm. I have been criticised for sending a negro to congress in 'The Young Master.' The thing did not happen, but it might have happened. The negro had been given advantages almost the equal of his young master, and, in fact, in the story he is his master's half brother. The book sends him to congress from Ohio, and the only criticism I ever had of it based on the fact that no negro ever went to congress from Ohio was from the Ohio papers. The southern people never criticised it on the ground that I had achieved the impossible with the negro. The thing might easily have happened and therefore was legitimate material for romance. The fact is the negro character is not generally understood, even by southern people. The negro has been charged with being revengeful, but he is incapable of either revenge or gratitude. If he were revengeful, don't you think he would have shown it during the civil war, when his master went away to the war and left his wife and children in his charge? But the negro can't understand equality. He must either be above or below those with whom he associates. If you make a negro your equal he will try to become your superior. I remember a little discussion in an Arkansas barber shop that illustrates this characteristic. Two negroes were discussing a third, who, according to their standards, had done well in the north. One of the barbers asked: 'Yo' say Jim hab done got to be a great man up nort?' 'He sho' have, brudder.' 'Scuse me, but I don' belieb it, 'ca'se I knows him.' This doubter did not think anyone whom he knew could have embraced within himself the elements of greatness."

Mr. Read told a little story that, he says, it never occurred to him to print, but it is certainly true. A bibulous friend of his went on an excursion down the Arkansas river from Little Rock. He ran out of whisky long before the boat started back and became intolerably thirsty. Out on the bow of the boat, with the little steamer chugging and churning and kicking up mud behind, the toper kept his eye fixed on a small island in the middle of the stream, but, to his distressed imagination, the steamer got no nearer to it. Finally he turned to Mr. Read and said:

"Opie, by thunder, I believe the dod-banged island'll beat us in yet."

Register Sat MAR 31 1900

"A Texas Steer."

A capital attraction comes to Greenwall's opera house Wednesday, matinee and night, April 4. It is one of Charles H. Hoyt's satires, in fact, his best farce-comedy, "A Texas Steer," and it comes with positive assurance of tremendous success. "A Texas Steer" is neither a dainty comedy nor absurd farce. It is a mixture of political satire and a study of social evolution, and these two themes are blended together by making the central figure a member of congress. The first act shows him and his family in their primitive condition in their Texas home. The second act their first experience [illegible] therefrom, on the day of their arrival in Washington; the third and fourth acts their state under the influence of a considerable sojourn at the capital. "Maverick Brander," the cattle king who goes to congress, is neither an idealized nor a debased picture of the average statesman from the country, though, perhaps, he is endowed with fully as much horse sense and grim humor as the average congressman. "Bossy," his daughter, is a splendid type of the American girl in the crude, bright, lovable and independent, plucky and able by her force of character to make her way in society in spite of obstacles. Surrounding these two prominent characters are any quantity of original and well drawn personages, perhaps the most notable being a colored office seeker and a trio of Texas politicians, whose adventures in Washington, while trying to steer their countryman in the right path, gives the title of the play, and furnishes an excellent satire on [illegible]. Katie Putnam is at the head of the New

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York company and plays the part of "Bossy," and the famous Texas Steer Quartette are a strong feature.

OPIE READ.

Ninety Minutes of Fun, Wit, Pathos and Sentiment.

Fort Worth will have the opportunity of hearing Opie Read, the well known and popular novelist, in a lecture next Saturday night, April 7, at Greenwall's opera house. People who patronize railroad literature have a kindly feeling for the author of "The Jucklins" and "The Kentucky Colonel," and will be glad to make his closer acquaintance. Theater-goers who have heard one of the theatrical hits of the season, "The Carpetbagger," will give additional warmth of welcome to the author of one of the sweetest, cleanest and most wholesome plays on the stage today.

Mr. Read's lecture here will be entitled "Ninety Minutes of Fun, Wit, Pathos and Sentiment."

GREENWALL'S OPERA HOUSE

TO-MORROW NIGHT ONLY. | The Grand Romantic Play of the Czar's Realm | MONDAY, SEPTEMBER 30

THE EXILE DREAMING OF LIBERTY

Darkest Russia....

Under the management of SIDNEY R. ELLIS.

A series of grand, startling, vivid, intensely interesting pictures of the Czar's empire.

Elaborately staged and and costumed—a powerful company.

GREENWALL'S OPERA HOUSE.

TO-MORROW MATINEE. | MONDAY, OCT. 14. | TO-MORROW NIGHT.

THE RECORD BREAKER

HOYT'S

"A Trip to Chinatown"

With the original New York cast, including

HARRY CONNOR

Produced in exactly the same manner as at Hoyt's Theater, New York, where it had a phenomenal run of 656 consecutive nights.

MATINEE PRICE—Lower Floor, 75c; children, 50c. Balcony, 50c; children, 25c.

NIGHT PRICES, $1.00, 75c, 50c and 25c.

Coming, Friday and Saturday October 18 and 19,

The New Devil's Auction.

Season 1895-6

GREENWALL'S OPERA HOUSE.

TO-MORROW MATINEE. | MONDAY, OCT. 7. | TO-MORROW NIGHT.

Don't Miss the First Grand Matinee of the Season To-Morrow at 2:30 P. M.

—CHARMING—

KATIE PUTNAM

—AIDED BY—

HERBERT CAWTHORN

And an unexcelled company in a $10,000 Scenic Production of the Picturesque Comedy Drama,

The Old Lime Kiln,

Written by C. T. Dazey, author of "IN OLD KENTUCKY."

Season 1895-6

GREENWALL'S OPERA HOUSE.

TO-MORROW MATINEE. AND TO-MORROW NIGHT.

A brand new production throughout. The play entirely reconstructed and elaborated. Gorgeous New Costumes.

Magnificent Scenery! Dazzling Transformations! [illegible] introducing the latest sensational novelty, the "Trilby Dance." NO ADVANCE IN PRICES.

Coming Tuesday, November 4—IN OLD TENNESSEE, With Pickaninny Band.

Mail-Telegram Saturday MAR 31 1900

THE MIND READER.

Another Exhibition of His Wonderful Powers.

Fred Tatum, the mind reader, exhibition of his wonderful phenomena at Greenwall's opera house tomorrow evening, commencing at 8:15.

Tatum as a mind reader is the wonder of the age, judging from the calls he has had since coming to this city. His reception room at the Metropolitan is continually crowded with people who desire sittings while he has engagements booked a week ahead.

Tatum is the only man in America today who can be blindfolded by a committee and without touching anyone tell what his audience does.

Seeing is believing, so please be present at the meeting at Greenwall's opera house tomorrow evening.

At Greenwall's Next Week.

There will be only a few more attractions at Greenwall's opera house this season, this being the closing week. Wednesday matinee and night, April 4, Hoyt's "A Texas Steer," Katie Putnam as "Bossy." Saturday night, April 7, America's famous author, Opie Read, in ninety minutes of fun, wit, pathos and sentiment. Monday night, April 9, Hon. Alf Taylor will deliver his masterpiece, "Poetry and Pathos."

"A Texas Steer."

It may not be generally known that Charles Hoyt, the playwright, was a member of the New Hampshire legislature. A few years ago Mr. Hoyt, having gained a considerable fortune from his plays, turned his attention for a while to the politics of his native state and just for the sake of [illegible] try started a Hoyt boom and put himself up for the council chamber of New Hampshire. The man he ran against had been in the legislature for years, was a politician of the oldfashioned type, and at the same time popular with his

"THIS BEING A [illegible]"

constituents. Shortly before the election Hoyt's play, "A Texas Steer" was playing in Boston, and the author conceived the clever idea of taking the company, bag and baggage up to the capital of New Hampshire, and giving a special complimentary performance to the then sitting senate. The majority of the senators were countrymen, who had never seen a Hoyt show, and when the final curtain fell exclamations of "Gee Whiz" and "By Gosh" commingled with cries of "Hoyt" filled the air. The author made a speech in which his own candidacy was not neglected, but touched upon in his own inimitable vein. The senators and the senators went to their various districts and talked of nothing else [illegible]

Mail-Telegram Sat MAR 31 1900

that at the next election the author beat his opponent by a substantial majority. Hoyt's "A Texas Steer" will be seen again this season with Katie Putnam as "Bossy," and the same excellent company from Hoyt's Madison Square theatre. At Greenwall's opera house Wednesday matinee and night, April 4.

Opie Read.

Next Saturday night Opie Read will appear at Greenwall's in one of his unequalled recitations and lectures. He is taking a quiet jaunt over Texas and is visiting, telling stories and delighting the people wherever he goes. Every Texas city would like to keep him and prior to his lecture at San Antonio the Express said:

Opie Reid, the genial philosopher and humorist, the graceful and entertaining author and novelist, the charming story teller and widely known and popular journalist, formerly of Arkansas, but now of Chicago, will talk to the literary and [illegible] loving people of San Antonio this evening at the opera house, and perhaps he will tell something of his impressions of the historic Alamo City. It is his first visit to Texas, but he feels very much at home here and he intimates that he would like to feel more so. He is a writer of stories and a maker of books and he might find in this quaint old city a good deal of material to weave into romance and reminiscence. He would find here a genial and favoring climate in which to work during at least a considerable part of the year and a people who would be cordial and companionable. Opie Reid ought to cast his anchor right here. We'd be proud of him.

Mail-Telegram Sat MAR 31 1900

THE MIND READER

At Greenwall's Opera House.

Fred Tatum, the California mind reader and test medium, will give another of his wonderful performances. He will demonstrate his mysterious powers, will give you names of your friends whom you call dead, will call you by name, will relate past experiences and incidents known to no one but your self and the communicating intelligence will answer sealed and mental questions. All are cordially invited Sunday night April 1, at Greenwall's opera house, at 8:15.

Fred Tatum, the California lecturer and test medium, will lecture and give tests, giving you full names, [illegible] etc. Answer sealed and mental questions. Subject of lecture, "As ye Sow, So Shall ye Reap." All are cordially invited to attend at Greenwall's opera house, Sunday night, April 1, at 8:15.

Register Sunday

The Greenwall's Gets New York Theatre.

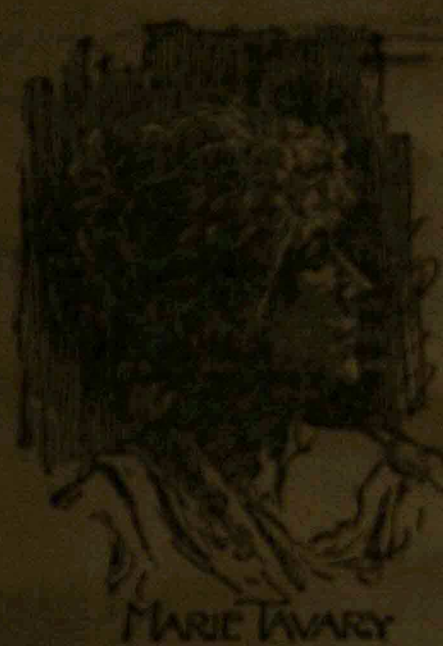
The following theatrical [illegible] taken from the New Orleans Times-Democrat will be read with interest in this city, as Henry Greenwall is the head of the Greenwall [illegible] which controls the Fort Worth theater.

[illegible]

Register Sunday — MAR 11 1900

Greenwall's Opera House

ONE NIGHT ONLY
MONDAY, NOV. 25.
SPECIAL ATTRACTION
Engagement Extraordinary!
TAVARY
Grand Opera Co.
Under direction of MR. CHAS. H. PRATT.



MARIE TAVARY

Including the following celebrated artists: [illegible]

Grand Chorus and Orchestra.
HERR CARL MARTENS, Director.
In a grand production of Bizet's Romantic Opera

CARMEN.

PRICES—[illegible]

[illegible] APR 1 [illegible]

[illegible] The theatre was newly furnished and decorated [illegible] and will be ready for immediate occupancy. The only alterations that will be made will be the possible addition of a few seats. [illegible] London, England, and the lease was passed by his New York representative.

A Lilliputian Wedding.

A feature of amusement for next week will be a Lilliputian wedding, to be given at Greenwall's next Saturday afternoon under the supervision of Miss Scott. About thirty young folks will take part and the ceremony will be given due importance by the addition of music by a chorus of [illegible] pretty children.

THE MIND READER

Tonight at the Opera House.

Fred Tatum, the mind reader and test medium, will demonstrate his wonderful powers, will read your mind, will answer your sealed and mental questions, will call you by your name and will give you full names of those you call dead; incidents and past experiences known to no one but yourself and the communicating intelligence. The immortality of the soul demonstrated. Seeing is believing. All are cordially invited tonight, at Greenwall's opera house at 8:15.

Mail [illegible] APR 2- 1900

"A Texas Steer."

Hoyt's merriest and most popular farce-comedy, "A Texas Steer," will appear at the Greenwall opera house Wednesday matinee and night, April 4. This play which is known as Hoyt's masterpiece, is a collection of [illegible]

Greenwall's Opera House.

TUESDAY, NOVEMBER 26, ONE NIGHT ONLY.
The Great Spectacular Drama,
THE BLACK CROOK.
SEATS NOW ON SALE.

FRIDAY AND SATURDAY, NOVEMBER 29 AND 30. MATINEE SATURDAY.
Big Scenic Sensation,
THE LAND OF THE MIDNIGHT SUN
Produced with Unprecedented Scenic Splendor and [illegible] The Greatest Spectacular Romance Ever Staged.

GREENWALL'S OPERA HOUSE.

THE EVENT OF THE DRAMATIC SEASON.

Appearance for three performances of the Favorite Actor,

MR. FREDERICK
WARDE.

And his Distinguished Company numbering Thirty-one members, [illegible]

WEDNESDAY NIGHT, NOVEMBER 27.	Shakespeare's Historical Tragedy, JULIUS CÆSAR. Mr. Warde as Brutus. [illegible]
THANKSGIVING MATINEE THURSDAY	[illegible] MOUTH. Mr. Warde as [illegible]
THURSDAY NIGHT, NOVEMBER 28.	[illegible] Mr. Warde as [illegible]

The entire scenery for each play [illegible] Mr. Warde, and the [illegible] are superb in every detail.

AT GREENWALL'S THIS WEEK.

What Is to Be Seen During the Coming Week—Good Attractions Booked.

Theater-goers should bear in mind that the season is nearing an end and that there are not many more attractions coming, although some of the largest attractions of the season will yet be seen. This week will witness a different attraction every night with a matinee every day, except Tuesday and Wednesday.

Monday matinee and night, the world's famous prestidigitateur, Herrmann, the great, in new and startling sensations and illusions.

Tuesday and Wednesday nights, Mr. Joseph Muller presents for the first time here the bright, merry musical farce comedy, "The Girl from Chili."

Thursday matinee and night, the sensational drama, "Night in Chinatown," the play that set the universe a-talking.

Friday matinee and night, the society event of the season, Mr. Daniel Arthur presents the young romantic actor, Mr. William Morris, supported by Miss Francis Drake and a superb company in the comedy, "The Adventure of Lady Ursula."

Saturday matinee and night, Mr. Charles Frohman presents the success of the century, "The Little Minister."

Richard Mansfield coming next.

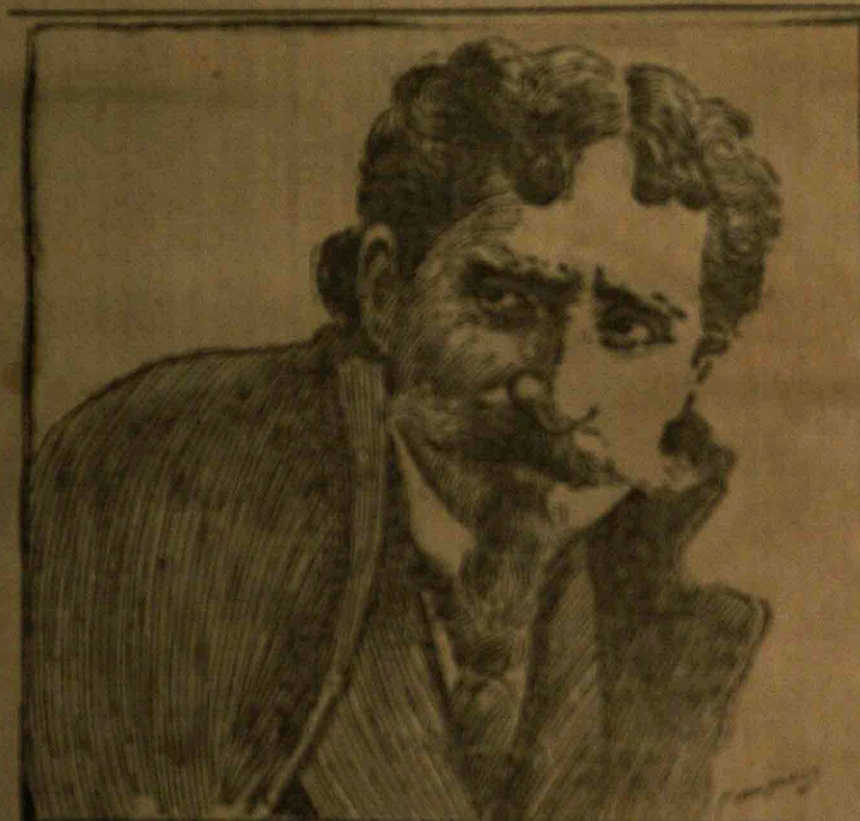
Herrmann.

Herrmann will be seen at Greenwall's opera house Monday, March 12, matinee and night. A Syracuse exchange says:

As a sleight-of-hand performer the younger Herrmann is rapidly making a reputation for remarkable expert- [illegible]

FRANK BACON.

[illegible]



HERRMANN.

[illegible]

[illegible]

"The Adventure of Lady Ursula."

[illegible]

"The Little Minister."

Charles Frohman's company in "The Little Minister" will be seen at Greenwall's opera house March 17, matinee and night. [illegible]

Dramatic Notes.

[illegible]

Register Sunday [illegible] 1900

Mail [illegible] APR 2- 1900

[illegible]

"A Night in Chinatown."

[illegible]

"The Girl from Chili."

[illegible]

Register Sunday — APR 1 - 1900

THEATRICAL WORLD.

AT GREENWALL'S THIS WEEK.

Greenwall's opera house will soon have its doors closed for the summer months, this being the last week, excepting a few straggling attractions.

On Wednesday, matinee and night, we have the old favorite, Hoyt's "A Texas Steer," with Katie Putnam as "Bossy," the Rose of Oklahoma.

Saturday night, April 7, America's great author, Opie Read, will tell us a few stories.

Monday night, April 9, the Hon. Alf Taylor will deliver his masterpiece lecture, "Poetry and Pearls."

Hoyt's "A Texas Steer."

In view of the coming presentation at the Greenwall opera house Wednesday, matinee and night, April 4, of the renowned playwright's success, "A Texas Steer," a short biographical

HON. CHAS. H. HOYT.

sketch of the author will undoubtedly be of interest to our patrons. [illegible]

by the production of "A Bunch of Keys," under the management of Willie Edouin. This farce was so successful that it induced Mr. Hoyt to give up journalism and devote his time exclusively to play-writing and management. He formed a partnership with Mr. Charles W. Thomas of Portland, Me., which was continued up to the time of the death of Mr. Thomas in 1893, when he associated with him as partner, Mr. Frank McKee, who has been for years general business manager. Under his management have been produced the following farces or comedies: "A Rag Baby," "A Tin Soldier," "A Hole in the Ground," "A Brass Monkey," "A Midnight Bell," "A Texas Steer," "A Trip to Chinatown," "A Temperance Town," "A Milk White Flag," "A Black Sheep," "A Contented Woman," "A Stranger in New York," and "A Day and a Night in New York." He also wrote "A Parlor Match" for Evans and Hoey. Mr. Hoyt was married in 1887 to Miss Flora Walsh. She died in 1893, and he married in 1894 Miss Caroline Miskel Scales of Covington, Ky. She died October 1898. Mr. Hoyt makes his home in Charleston, N. H., and he has twice represented that town in the state legislature, [illegible]

[illegible]

HOW WASHINGTON LOOKED TO THE INVESTIGATION COMMITTEE.

fession for journalism. Was first engaged on the St. Albans Advertiser, went from that paper to the Boston Post, first as a paragraph writer, to which was afterwards added the work of dramatic and musical and sporting editor. While connected with that paper, began writing for the stage, having two successful local productions, entitled, "Gifford's Luck" and "Cezalia." These were followed in [illegible]

and refer to an idea which has at last impressed me. An informal discussion usually results, and this suggests either a new idea or a different phase of some one I already have in mind. Finally, by constant thinking and talking I become thoroughly impregnated with a series of connected ideas. I keep turning them over until I have the entire play in my mind's eye. The actual work of composition is with me merely a detail. At the last moment when the actors are crying for their parts, I lock myself in a room with a stenographer and the work of fixing up the parts begins. For instance, the actual composition (by this I mean the time employed in dictation) of "A Texas Steer" occupied just five days, and not one of those days was I engaged in dictating as many as eight hours. I had not completed the dialogue preceding the final curtain as the company came into the theater to begin rehearsals. Katie Putnam will assume the role of "Bossy" here.

Opie Read.

Opie Read, author and lecturer, will entertain the patrons of Greenwall's opera house Saturday night, April 7, telling his own stories, some of which have been published. Mr. Read is the author of numerous books, amongst which are "The Jucklins," "The Kentucky Colonel," "Old Ebenezer," etc. Those who attend this entertainment will enjoy ninety minutes of fun, wit, pathos and sentiment. The Chicago Journal says: "The public can now enjoy Mr. Read's stories told in his own inimitable manner." Secure seats at once.

Mail Monday APR 2 - 1900

A NEW VENTURE.

The Greenwall Theatrical Circuit is Expanding Eastward.

The New Orleans Times-Democrat says:

One of the most interesting and important theatrical deals of the season was closed yesterday afternoon in the signing of a contract by which Mr. Henry Greenwall, lessee of the New Orleans Grand Opera house and head of the Greenwall Theatrical Circuit company, secured the American theatre in New York city for a term of five years.

The American theatre is a large and handsome edifice at the corner of Forty-second street and Eighth avenue, and is comparatively new, having been opened only six years ago. It has a normal seating capacity of 2,000, and with some slight alterations which are in contemplation can be easily made to hold 2,500.

Under the lease Mr. Greenwall, as president of the Greenwall Theatrical Circuit company, will take possession of the house on [illegible], 1900, for a period of five years. The gross rental is $41,500 per annum, but there are a number of stores and apartments in the building, which return an annual revenue of $11,000, thus making the net rent about $30,000. The theater was newly furnished and decorated at the time the Castle Square Company [illegible] and will be ready for [illegible]

[illegible]

A GREAT LIST

OF ATTRACTIONS AT GREENWALLS' THIS WEEK—EVERY NIGHT AND MATINEES.

Thursday (Thanksgiving Day) and Saturday—Grand Opera, Spectacular, Tragedy, Romance and Drama.

Monday night—Marie Tavary Grand English Opera company in Carmen.

Tuesday night—The Black Crook.

Wednesday and Thursday nights and matinee Thursday (Thanksgiving day)—Frederick Warde.

Friday and Saturday nights and Saturday matinee—Land of the Midnight Sun.

Theatrically speaking, this will be a big week at Greenwall's. Four big attractions and all are first-class. Monday night, the Marie Tavary Grand English Opera company will be seen in a grand production of Bizet's romantic opera, "Carmen." Of the artists in this organization there are Tavary,

MARIE TAVARY.

Thea Dorre and Guille, who are recognized as being three of the foremost singers on the lyric stage. [illegible]

Tavary Grand Opera.

[illegible]

direction of Carl Martens, a musician

who is said to be a genius. The chorus is also large and is said to be exceptionally strong.

Black Crook.

"The Black Crook" will be produced at Greenwall's next Tuesday night with all the grandeur and completeness which marked its remarkable run in New York. Three gorgeous ballets have been specially arranged, in which a large number of lithesome coryphees will take part, including a number of children. Also a grand series of Living Pictures (new) from the Empire theater, London.

Magnificent costumes have occupied the attention of eminent costumers for

some time, and the result will be found to eclipse all previous attempts. [illegible]

Frederick Warde.

On Wednesday and Thursday of this week, [illegible]

[illegible] tragedy to be presented by Mr. Warde during his engagement here, played by his own staff, as well as by the superb scenic production it receives at the hands of Mr. Warde and his large company, be received by an appreciative audience. Mr. Warde's company numbers [illegible] besides a chorus of [illegible]

play is presented with specially prepared scenery, and costuming, mountings and accessories are elaborate in every particular.

Land of the Midnight Sun.

Edwin Barbour's thrilling melodrama, "Land of the Midnight Sun," will be the attraction at the opera house next Friday and Saturday nights and matinee Saturday. The play, like most of Manager Pearson's productions, the effects attained are highly realistic and spectacular. The strongest of these is the eruption of Mount Hecla, and the explosion of the sulphur mines, two scenes that admit of a grand pyrotechnic display. The story is one of strong emotion, dealing with the lives of two brothers who are unknown to each other, one seeking vengeance upon the other for a wrong wrought by their own father. Mr. Barbour, the author acknowledges that he is indebted for some of the principal incidents of his play to the famous story "The Bondman," by Hall Caine, [illegible]

William H. Crane.

[illegible]

Stuart Robson.

[illegible]

coming is always one of the events to which the people look with the greatest pleasure and interest. Mr. and Mrs. Robson are indeed a pair whose presence on the stage in the same play is one of those things to which the people look with fondest anticipation. Mr. Palmer was an excellent Buster and the remainder of the cast must be spoken of with praise.

Mail Monday APR 2 - 1900

is evident that the man was in love with Lillian Russell, the actress. On the fly leaf of his memorandum book is written, "For Madam Lillian Russell, artist and vocalist." On the next page is this: "I act with all my reason and there is absolutely nothing of a lunatic or demented in my brain."

On the third page he addresses her as "Woman, dove and adored, thou hast preferred my death to my life and for all vengeance I wish that you be happy all the rest of thy days." After the signature follows the words: "The biggest heart which the sun has shone upon." To his child he says: "You can walk with your head up." He says he has been insulted. In another letter he says G. Westinghouse & Co. wronged him.

In the next letter he addresses Lillian Russell as "Grand Dove Adored," and says: "A letter at your address will be found in my gray valise. All yours from the heart, and never to another." In signing this he writes "The Greatest Hero Without Defect." This letter is taken to mean that he gives all he has to Lillian Russell. His final letter is also "Grand Dove Adored." It reads: "You pushed me to suicide and your heart is not to the height and valor of my love and love has always surpassed the excitations which I felt sometimes."

In front of the falls where the body passed over there is a great mass of ice, and undoubtedly the body is behind it. No valise has been found.

Schneider waded out from Goat Island, shot himself in the head and his body went over the falls.

Mail Monday APR 9 - 1900

Opie Read.

Saturday night, April 7, Mr. Opie Read will amuse the patrons of Greenwall's opera house by telling his own stories in his inimitable manner. Mr. Read as we remember is the author of several novels which have had a very large sale, among which are "The Jucklins," "Old Ebenezer," "A Kentucky Colonel." "The Jucklins" was dramatized and played last season by [illegible]

The Cincinnati Enquirer has the following to say:

"A large audience composed of our best citizens assembled last evening to listen to Opie Read, the novelist and funny talker. The entertainment was delightful [illegible]

Loved Lillian Russell.

Niagara Falls, N. Y., April 2.—A full translation of the letters left by Hippolyte Schneider, the Frenchman who suicided here today, has been made. It

Mail Monday 2 Aug

AT GREENWALL'S.

"A GAY OLD BOY" ON NEXT SATURDAY.

A List of Meritorious Attractions for the Coming Season—Some of the Plays to be Presented Here.

Manager Greenwall has secured a list of attractions for this season that will please all, and be in thorough keeping with the wishes of the general theater-going public.

The list below is not a complete one, but among them are several attractions that have never been South before, which have received general approval from the cities in the East.

The complete list will be published as soon as the bookings are completed. The season opens on Saturday, August 29, matinee and night, with jolly Joseph Hart in the great success "A Gay Old Boy." This attraction was selected among the hundreds in the East to open the season on the circuit and at the Grand Opera House, New Orleans. Hart and his excellent company is far above the farce comedies of today. Special arrangements for the comfort of the patrons for this engagement will be looked after by Manager Greenwall. The attractions that are to follow rank second to none, and should be well treated by theater-goers.

Stewart's Comedians in "Betsy Jane's Night's Frolic."
Richard & Pringle's Minstrels.
Fred Bryton in "Forgiven."
"Jim the Penman."
Rob Roy Opera company.
Gottbold's "Gigantic Extravaganza."
Bancroft—"The Great Magician."
"Sowing The Wind."
Louis James.
The Original Bostonian company.
[illegible] in her new plays.
"Newest Devil's Auction."
Lewis Morrison.
"Ensign."
Gus Williams.
Roland Reed.
McIntyre & Heath in "Down in Dixie."
Corinne Opera company.
Rose Coghlan.
Bert Coote — "The Other Man's Wife."
Field's Minstrels.
Grau's Opera company.
Hoyt's "Milk White Flag."
"Private Secretary."
Bells—Famous Brothers Byrne.
Barlow Minstrels.
"Lanigan's Ball."
Minnie Maddern Fiske.
"Carmen."
Sol Smith Russell.
"Fair Virginia."
"Tornado."
Black Patti Troubadours.
"Side Tracked."
Henderson's Spectacular shows.
Stuart Robson in his new play.
"Fast Mail."
"Old Homestead."
"Lilliputians."
Hoyt's "Texas Steer."
"Darkest Russia."
Clay Clements.
"Midnight Bells."
Primrose & West's Minstrels.
Otis Skinner in his new plays.
"Georgia Cayvan."
Mabel Paige.
Merry World company.
Hoyt's "Trip to Chinatown."
Vernon in "The Buckeye."
E. E. Graham in "American Girl."

[illegible] list of attractions for this season.

The attractions which Manager Greenwall has secured for this season have among them a number which have never been South before. The list below is only a partial list of the many attractions that will appear upon the boards at Greenwall's this season. The complete list will be published when all the bookings are complete. The season will open Saturday, August 29, matinee and night, with Jolly Joe Hart, the ex-partner of Fred Hallen and his merry company, and there is every prospect that he will be welcomed by a crowded house. Mr. Hart has been for years a favorite with lovers of farce comedy. He comes equipped with a breezy comedy with the stamp of success accorded by the critics of the East and a company of comedians prominent among whom are clever Carrie De Mar, the great "Fleurette," Al Leech, Frank Gardner, Robert Evans and others high among the best in the profession. The attractions that are to follow:

Stewart's Comedians; Nights Frolic; Richard and Pringle's Minstrels; Paul Brayton; Jim the Penman; Rob Roy Opera company; Bancroft the Great Magician; Sowing the Wind; Louis James; the Original Baltimore company; Newest Devil's Auction; Lewis Morrison; Ensign; Gus Williams; Roland Reed; McIntyre and Heath in Down in Dixie; Corinne's Opera company; Rose Coghlan; Bert Coote; Field's Minstrels; Grau's Opera company; Hoyt's Milk White Flag; Private Secretary; Eight Bells; Barlow Minstrels; Lanigan's Ball; Minnie Maddern Fiske; Carmen; Sol Smith Russell; Fair Virginia; Tornado; Black Patti's Troubadours; Side Tracked; Henderson's Spectacular Shows; Stuart Robson in new play; Fast Mail; Old Homestead; Lilliputians; Hoyt's Texas Steer; Darkest Russia; Clay Clements; Midnight Bell; Primrose & West Minstrels; Otis Skinner in new plays; Georgia Cayvan; Mabel Paige; Merry World; Hoyt's A Trip to Chinatown; Vernon; E. E. Graham in An American Girl; Rhea in new plays.

Thursday Aug 27

AT GREENWALL'S.

One of the most attractive and roguish faces that has been billed here in a long time is that of Carrie De Mar, which smiles at the passerby from innumerable shop windows. She is with Joseph Hart in "A Gay Old Boy," which will be the attraction at the opera house next Saturday matinee and night.

Joseph Hart has been here before, but "A Gay Old Boy" has not. It will doubtless do big business. Reports from other cities say that this new comedy is a good one. Mr. Hart was long identified with Frederick Hallen, and the two were rated high in their profession. With a special play, a powerful management and a most excellent support, a success ought to be achieved. Among the people enlisted in the performance are the following: Carrie De Mar, the great "Fleurette," Leona Amroso, Nellie Hartley, Al Leech, Frank Gardner, Robt. Evans and other well known artists. Seats on sale at box office.

Saturday, Aug 29

AT GREENWALLS.

Joe Hart and his excellent supporting company at Greenwall's opera house tonight. What the Dallas News says:

After the summer rest to the theatre-goers the doors of the opera house were thrown open last night to a large and highly pleased audience to greet the initial performance of the season of 1896-97 and Joseph Hart in "A Gay Old Boy." As an actor and manager Mr. Hart during a professional career covering nearly a quarter of a century has made a record that is a credit to his name and an honor to his guild. Few actors are held in higher esteem by their fellow-players and the public at large. Mr. Hart is strictly a high-class light comedian, unlike any one else. The charm of his acting lies in the naturalness of his method. There is no straining for effect. His acting during the progress of the various acts is noticeable for quiet and comedy pure and simple. His audience was highly pleased by his eccentric comic acting which is painstaking and amusing and challenged hearty approval. "A Gay Old Boy" is a musical farce, written expressly for the purpose of giving "room and verge enough" for the display of histrionic talent of a peculiar type. The play is of the popular order. Its plot is adapted entirely to the exigencies of farce and affords many opportunities for character acting.

Mr. Hart has surrounded himself with one of the best, if not the best, supporting companies that has been seen on the local stage in many a season, notably among them being Miss Carrie de Mar (Mrs. Hart). She is attractive and delightfully vivacious as Vangie, investing the character with a girlish glee and innocence that was irresistibly charming besides being a most talented soubrette and specialty artist. Mr. Frank Gardiner, Al Leech and Fleurette gave most acceptable dancing specialties. Fleurette is perchance the most artistic toe dancer that has visited Dallas.

Mr. Hart's every effort was encored, his song of songs receiving the most earnest. In fact, the applause that followed every effort of each member of the cast rang with genuine enthusiasm and was a tribute to the talent of the players. The News takes pleasure in commending Mr. Hart and his present company of stars to the hearty reception of the theatrical public.

The cast:

Forrest Tree	Joseph Hart
Willow Tree	Nellie Hartley
Dr. Oliver Tremble	Al Leech
Rainsley Frost	Robert Evans
Sidney Topp	Frank Gardiner
Ben A. Bird	Donald Harrold
Wood N. Hunter	Donald Harrold
Beauty	By Himself
Imogene Mahlone	Leona Amroso
Cherry Tree	"Fleurette"
Maple Tree	Miriam Mastell
Peach Tree	Lillie Reuolle
Vangie Varney	Carrie de Mar

Mail Notices SATURDAY, AUGUST 29.

DRAMATIC NOTES.

MAGICIAN BANCROFT AND HIS GREAT WORK.

Lewis Morrison's Happy Innovation in Rehearsing—Roland Reed Opens at Boston—Other Dramatic Matters.

Magician Bancroft's tour of the country this season will take on an additional degree of interest as he appears fresh from his visit to India where, for four months, he has been making an exhaustive study of Hindoo magic among the Yoghi of the East. He comes back laden with the lore of the Mahatmas whose wondrous deeds have been the surprise of civilization for ages past and whose baffling feats of legerdemain still rank supreme.

Bancroft's study in the realms of mystery has covered a period of twenty years of severe application. He has delved deep into the mysteries of the Egyptians, Chinese, Hindoo and Parisian necromancers, has brought the science of his art through the occult illusions of the dark ages, to the times of Houdin, Anderson and Heller up to the present moment. Being naturally of an inventive and scientific mind, Bancroft has made the most of any novel suggestion afforded by this vast range of knowledge and combined with his own ingenuity has brought forward many a novel feat of wonder, of scenic illusion and sleight of hand which will be seen in his coming entertainment in this city for the first time.

In addition to this excellent schooling to which this marvellous man has subjected himself, he can be called a magician strictly in accord with the times. Fully realizing that the public is daily desiring in a magical entertainment something more than the mere appearance of the performer himself surrounded by his paraphernalia, he has adopted the policy of adding a distinct dramatic interest to each of his mystical phenomena.

It is in the great multitude of his tricks and illusions that Magician Bancroft's entertainment ranks supreme. Each moment is filled with some new cause for wonder and surprise, and a repertoire of his mystical feats would occupy too great an amount of space to enumerate. Behind each lurks the ineffable charm of the mysterious while the vast scenic surroundings of the production serve to cause the auditor a feeling of being in fairyland for the time being.

As a means of thorough entertainment it is promised that Bancroft's performance ranks supreme, and Mr. Edward L. Bloom, who for so many years directed the tours of Herrmann the Great, having relinquished the management of that attraction to cast his fortunes with those of Bancroft, whom he considers the premier magician of the age, should be a sufficient guarantee that the Bancroft engagement will be one of the gilt-edged [illegible] of the season.

Primrose and West's Minstrels will be a formidable organization this year in size and quality. It will consist of seventy persons, white and black, who will indulge in their attractive parades to the tooting of three brass bands. Prominent in the organization, besides the popular proprietors, are George Wilson, Jimmy Wall, the famous Millard Brothers' Dorama, the Trio, Howe, Wall and Walters, in a musical specialty, and the Pickaninny fife and drum corps, sixteen in number. The vocal corps will be composed of William H. Windom, the famous alto; John H. Davis, Charles Kent, Ed Dickens, Lewis Pinager and George Robinson. A new feature, called "Phantom Guards," under the direction of William H. West, will be introduced, with beautiful costumes and light effects. George H. Primrose will revive his character specialty, "The English Swell."

Lewis Morrison has hit upon a happy innovation in the conduct of his rehearsals for the coming season. He has a magnificent country place near Peekskill, N. Y., and has taken his company up to that pretty little town for the fortnight prior to the opening of his regular theatrical season. This makes it convenient not only for himself, but also for his company, who get the advantage of fresh country air and much cheaper board than they could obtain in the city. The rehearsal of his new play, "The Indian," began on Monday. One incident of Mr. Morrison's part in the play that is likely to attract much attention is a quick change which he makes in one of the acts from that of the comparatively nude Indian to the West Point graduate. The change must be made in twenty seconds in order to be effective. He makes his exit as the Indian on one side and with almost instantaneous quickness comes in at the opposite side as the military officer.

Hoyt's "A Trip to Chinatown" has finished its engagement at the Princess Theatre, Sydney, Australia, where it played for four weeks to the remarkable business of over $27,000. The company is now at Melbourne.

"An Innocent Sinner," the new comedy by Lawrence Marsten and Lillian Lewis, is to be given its first production Sept. 5, in New Haven, Ct., and will be under the management of Benjamin Tuthill & Co. The leading parts are to be acted by Lillian Lewis and J. M. Colville.

Manager Greenwall yesterday signed with Signor A. Borelli and Signorita Annetta Zelna Borelli, humorous musical entertainers, for Frogoli's travelling company, opening in Boston at the Park on August 31.

Charlotte Behrens (Mrs. R. B. Mantell) recently won honors in rowing contests at Stamford, Ct., where she has been summering. She has reluctantly laid aside her oars for rehearsals of her husband's company, of which she is leading lady.

Boston, Aug. 24.—The Boston Museum was opened tonight by Roland Reed and his company in a new comedy, "The Wrong Mr. Wright." It was written by George H. Broadhurst and had its first production on any stage tonight. The comedy contains many amusing and interesting situations. The story is novel and the dialogue bright and interesting. The characters are strongly developed and are of novel types.

Rose Coghlan has received from London the manuscript of her new play, Heartsease, by Paul Blouet (Max O'Rell), for which she owns the American and Canadian rights. She intends to present the piece in this country before sailing for Australia.

Nellie McHenry last week visited Bentley's circus, corner of Ninety-ninth street and First avenue, and bought tickets for all the youngsters gathered about the front entrance. Dan Rice was another visitor of the show during the week, and was accompanied by Billy Devere, otherwise known as "The Californian."

Thirty thousand people were attracted to the Auditorium, Los Angeles, Cal., to hear Black Patti sing during the last week of her engagement in that city. Her six weeks' tour in California has been very successful.

The next attraction that will appear at Greenwall's will be J. C. Stewart's company of comedians in "Aunt Betsy."

Wednesday Aug 26

At Greenwall's—One of the cleanest and most competent fun-creators in the dramatic profession is Joseph Hart, who will present for the first time in this city his sparkling comedy "A Gay Old Boy," at the opera house Saturday afternoon and night. As a delineator of natural humor, Mr. Hart has accumulated a following during his career as a partner with Frederick Hallen, that will assuredly wish him well now that he has his own strong company surrounding him in what is said to be a very clever piece. He is cast in a hilarious role, and the amplest opportunity is afforded for the display of his talents. The plot of "A Gay Old Boy" is very simple and yet full of promise of all sorts of complications. Mr. Hart enacts a susceptible old fellow who weds a Parisian "chanteuse" and is compelled to introduce her into his circle of friends under the most ridiculous circumstances. The fun is fast and furious, and the well chosen company has more to do, and is said to do it better than is usually the case with farce-comedy people. The members have been chosen by the management from the ranks of the best comedy players, and their names alone should be a guarantee of exceptional performances. Mr. Hart's strongest [illegible] support is Miss Carrie De Mar, a comedienne who has a very high reputation as a soubrette. The great "Fleurette," Leona Amroso, Al Leech, Frank Gardner, Robert Evans and others of equal note. Seats now on sale at box office.

Friday Aug 28

AT GREENWALL'S.

Joseph Hart, late of the well-known firm of Hallen & Hart, has undertaken an ambitious production in the field in which he has been so long a shining light.

Mr. Hart and his clever company will be the opening attraction at the Greenwall opera house tomorrow matinee and night with the prospects of doing a satisfactory business.

The star of the company has served such a long time as a genial comedian and fun maker as to be in himself a promise of success. In this new play "A Gay Old Boy," Mr. Hart gets into trouble by marrying a pretty little Parisian, whose introduction into his prosaic surroundings causes an infinite amount of diplomacy. The piece is promised a good and adequate setting, and the company is rather beyond the usual average. To support Mr. Hart in the best manner, the management has supplied the following well-known professionals: Carrie De Mar, the great "Fleurette," Leona Amroso, Millie Hartley, Al Leech, Frank Gardiner, Robt. Evans, Donald Harold and other well known entertainers.

Monday Sept 7-

X RAYS

ON EXHIBITION AT GREENWALL'S SEPTEMBER 9.

Wednesday Evening—A Unique and Interesting Entertainment—How it Will be Given.

The X Ray exhibition to be given at Greenwall's opera house on Wednesday evening, September, 9th, will be the most complete and exhaustive ever shown in the state. The demonstration will make his explanation so simple and direct that the strange ray can be seen and comprehended by all. He will make a radiograph on the stage and by means of a stereopticon will enlarge it to 20 feet so that the whole audience may see it.

The lecture entitled "1996" which will follow the X Ray will be beautifully illustrated with views. These pictures are taken by permission from that great religious weekly known to the elect as "Judge." The lecturer proposes to show what we may expect to have one hundred years hence. Science has made such rapid strides in the last decade that we are led to believe that nothing is impossible and we who are alive in 1996 will wonder how we could have enjoyed life in the old fogy days of 1896.

Wednesday Sept 9-

X-RAYS AT GREENWALL'S.

Photography of the invisible will be plainly shown and plainly explained at Greenwall's opera house tonight. This is without doubt one of the most interesting entertainments that will be given this season. Those who witness it will be amply repaid by the fund of knowledge and information they will obtain, knowledge that will enable you to comprehend the vast and rapid strides that science is making at the present time. The curtain will rise promptly at 8:30 p. m. There will be no delay.

Thursday Sept 10-

X-RAY POSTPONED.

On account of the political convention the X-Ray entertainment has been postponed until Friday, September 11. This will positively be the last opportunity to see this wonderful invention. The gentlemen have an exceedingly fine and extensive apparatus and are prepared to entertain, instruct and amuse the most fastidious.

Friday Sept 11

X Ray at Greenwall's tonight. This will positively be the last opportunity to see this wonderful invention. The gentlemen have an exceedingly fine and extensive apparatus, and are prepared to entertain, instruct and amuse the most fastidious.

Friday Sept 11

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Tribune Notices

Thursday Aug 27

AT GREENWALL'S.

A Gay Old Boy.

Joseph Hart is known all over the amusement world as a comical entity in the process of entertainment, and his advent at the opera house Saturday matinee and night will have the element of attractiveness to the very many patrons of this popular play house who have heard for years the funny plays given by Hallen & Hart of comedy memory. Mr. Hart's new play sails under the attractive title of "A Gay Old Boy," and it is not difficult to imagine that the chief comedian is quickly plunged into a mess of trouble in which some pretty young "May" gives his "September's" plenty of annoyances. In "A Gay Old Boy" the comedian impersonates a gay old widower with a family of grown daughters, who goes to Paris, and at his first view of a music hall "Chanteuse" loses his probably much-battered heart, and so completely as to offer marriage. She being comely and at the same time, like John Gilpin, endued with a frugal mind, sizes up her ancient admirer and loses no time in linking her fortunes with his. Then comes the rub; he has not taken into calculation the probable effect she and her manners and ways would exert upon the quiet circle of his old fashioned friends, and three very excitable acts are required to restore things to a domestic equilibrium. Among those who assist in the development of the fun are Carrie De Mar, the great Flurette, Al Leech and Frank Gardner. Seats on sale at box office.

Friday Aug 28

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Saturday Aug 29-

AT GREENWALL'S.

Joe Hart Tonight.

Joseph Hart and an excellent supporting company will open the regular amusement season at the opera house tonight.

For years Joseph Hart has been one of the most unctuous and consistent farce comedy comedians in the country, and his long association with Fred Hallen makes him a likely figure in his newly assumed stellar role in the brilliant farce "A Gay Old Boy." It is the boast of D. W. Truss & Co., who conduct the tour of Mr. Hart, as well as "Wang" Andrew Mack & Co., that Mr. Hart's company is the strongest ever sent on tour in support of a farce comedy star.

Wednesday Sept 9-

X-Rays at Greenwall's.

Photography of the invisible will be plainly shown and plainly explained at Greenwall's opera house tonight. This is without doubt one of the most interesting entertainments that will be given this season. Those who witness it will be amply repaid by the fund of knowledge and information they will obtain. Knowledge that will enable you to comprehend the vast and rapid strides that science is making at the present time. The curtain will rise promptly at 8:30 p. m. There will be no delay.

Sunday Sept 6.

THEATRICAL TIDINGS.

Bancroft, the magician, made a remarkable and valuable discovery at Cherbourg, France, which is likely to create a sensation when he presents it in this country. It consists of the original paraphernalia of a daring trick performed a century ago. The mechanism was an original device of the Count Edmund de Grisy, tutor of the renowned Houdin. It is of remarkable workmanship, ingenuity and design, and was invented to perform the feat of apparently cutting a man in two. The trick is said to have been performed for the first time before the Sultan of Turkey, and that individual was so profoundly impressed and excited by it that he presented the Count with a necklace of pearls, which he wore about his neck. It was afterward performed by Houdin on one or two special occasions.

Bancroft bought the outfit for $3,-600. A few days ago Manager Edward L. Bloom received the mechanism at his New York office. The autographs of both Houdin and De Grisy are carved on the outer box.

"Spartacus, the Gladiator," will occupy a prominent place in Mr. Louis James' repertory the coming season. The interesting story of the rise of the gladiators which shook Rome to its foundation and almost overthrew the Eternal city, will be set in a scenic frame worthy of the subject. The arena scene, the Praetors' camp and the camp of Spartacus, amid the rugged mountain slopes, with old Vesuvius frowning in the distance, afford the scenic artist full scope for magnificent effects.

A Star Cast in Dixie Land.

Perhaps no more appropriate title could have been selected for a Southern play than that of "Dixie Land," conveying, as it does, location and personality of its story. Then again, the old adage, "There is a tide in the affairs of man, if taken at the flood leads on to fame and fortune," might be applied to McIntyre & Heath, who for twenty-five years have been associated without a break, waiting for that tide. They will be seen this season for the first time in their careers as legitimate characters in legitimate roles—comedy roles, of course, but characters especially written for them by James M. Martin.

Besides McIntyre and Heath, who are the greatest living exponents of the negro, Lawrence & Hamilton have engaged Lizzie Evans, whose name is a household word everywhere. Special scenery, new effects and startling situations are also promised.

The High Hat Law.

Neither the heat nor the fear of the Dudenhefer high hat law were sufficient to keep an immense audience from packing the St. Charles Theatre, New Orleans, from parquette to fresco last night on the occasion of the opening of the theatrical season with Augustus Thomas' new play, "A Night's Frolic."

For a while before the curtain rose the high hat question threw the prospect of the play into the shade. The audience came prepared to see a great deal of fun. It was apprehended that the ladies would oppose the law; that they would insist in wearing their stage screens in defiance of law and ushers, and that there would be wild scenes of policemen rushing in and tearing millinery from the coiffures of lovely women.

No such thing happened. The ladies were the same sweet, law-abiding ladies that they always are. Many of them stood at the end of the aisles and took their hats off before they went to their seats. Others sat down and took them off there. Some few forgot all about it, or failed to notice the signs and were politely reminded of the law by the ushers, after which they demurely and sweetly removed their hats and sat there blushing and smoothing their front hair.

By actual count there were seven unremoved feminine headgears in the house, and these were situated at such points as did not interfere with the view of the stage. They were all of the description known as "sailor hats," which, excepting for an occasional obtrusive and flamboyant ribbon, are not addicted to obstruction.

The Bostonians will play a long engagement at the Knickerbocker theater this season, when several new works will be brought forward. The company will be stronger than ever, and will include that distinguished trio, composed of H. C. Barnabee, W. H. MacDonald and Jessie Bartlett-Davis.

Friday Sept 11

X-Ray Postponed.

On account of the political convention the X-Ray entertainment has been postponed until tonight. This will positively be the last opportunity to see this wonderful invention. The gentlemen have an exceedingly fine and extensive apparatus and are prepared to entertain, instruct and amuse the most fastidious.

Tuesday Sept 8-

X RAYS

On Exhibition at Greenwall's September 9, Wednesday Evening—A Unique and Interesting Entertainment—How It Will Be Given.

The X Ray exhibition to be given at Greenwall's opera house on Wednesday evening, September 9th, will be the most complete and exhaustive ever shown in the state. The demonstrator will make his explanation so simple and direct that the strange ray can be seen and comprehended by all. He will make a radiograph on the stage and by means of a stereopticon will enlarge it to 20 feet so that the whole audience may see it.

The lecture entitled "1896" which will follow the X Ray will be beautifully illustrated with views. These pictures are taken by permission from that great religious weekly known to the elect as "Judge." The lecturer proposes to show what we may expect to have one hundred years hence. Science has made such rapid strides in the last decade that we are led to believe that nothing is impossible and we who are alive in 1996 will wonder how we could have enjoyed life in the old fogy days of 1896.

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[illegible]

Thursday Oct 1- '96

Only matinee today this week. Mr. Fred Bryton in Forgiven.

Theatrical Tidings.

J. C. Stewart's Comedy "Betsy Jane" to hold the boards at Greenwall's next Saturday, September 12. Other notes of interest.

What the New Orleans Daily Picayune of September 7th has to say of "Betsy Jane."

J. C. Stewart's latest effort as a playwright, "Betsy Jane," that kept a very large audience in the very best of humor for several hours. Mr. Stewart's play has "the latest woman" for a motive and around it is woven any number of mirth provoking scenes. The play is also replete with excellent variety of specialties.

Mr. J. C. Stewart, who fills the principal part, is well known in this city, having played here some years ago in "The Two Johns" and "A Fat Man's Club." He is a favorite comedian wherever he goes and is popular with playgoers here. Misses Lillian Marshall and Madge Milton, two clever dancers, made a decided hit in a novelty dance. Miss Maud Beverley, a serio-comic singer, won great applause in her specialties. Misses May and Julia Taylor, clever little singers and dancers, introduced several bits of comedy.

The company as a whole is all that can be wished for in a play of that kind and the latest catchy songs, the newest dances and the most sparkling music are given by it. "Betsy Jane" has come to New Orleans for the first time, has made a decided impression, and the audience present last night will testify to its merits.

The Other Man's Wife.

The theatrical season opened most auspiciously in Montreal last night, and the pretty Queen's theater was crowded from the orchestra to the top gallery standing spot when the curtain went up at 8:15. Montrealers will be delighted if the average attraction throughout the season is on a par with that of Bert Coote and Nick Long, who appeared in "The Other Man's Wife." This was preceded by an ideal one-act play by James A. Herne, the author of the celebrated "Shore Acres," entitled "A Soldier of France."

The latter, which is at once humorous, touching and soul-inspiring, is a story of one of Napoleon's battles. Mr. Long presents a perfect character sketch in Francis Le Page. He forces at once upon his hearers the fact that he is an actor of great merit, and many times he maneuvred the lines into a companion play to Irving's "Story of Waterloo."

"The Other Man's Wife" is just as absurd, as ridiculous, but nevertheless a thing in farce comedy we have had in years. Coote was humorous to a high degree in "A New Boy," but in his latest success he may be stamped as indeed inimitable. In "The Other Man's Wife" there is a chance for other artists besides the star, and this fact alone raises the play in importance above many recent productions.

Sol Smith Russell's New Play.

The title of Martha Morton's new comedy is "A Bachelor's Romance," and it had its first production at the Davidson theater in Milwaukee on Monday, September 1.

The play was written for Sol Smith Russell, and both he and his manager are so well pleased with Miss Morton's work and feel so confident of its success, that they have decided to abandon their plan of playing a repertoire of Mr. Russell's old successes and confine all of the coming tour to the new play.

The leading role of David Holmes is a strongly drawn character part and said to fit Mr. Russell's personality to perfection. Homer F. Emens has painted the scenery and Manager Berger has secured a very fine supporting company, including Arthur Forrest, Charles Mackay, Alfred Hudson, George W. Denham, E. D. Tyler, Stewart Allen, James Burns, George Clark, Charles Lamman, Bertha Creighton, Beatrice Morehead, Nita Allen and Fanny Addison Pitt.

The Bostonians' New Tenor.

During his recent sojourn in England Henry Clay Barnabee, of the Bostonians, secured as a new first tenor for that organization W. E. Philp. Mr. Barnabee heard him sing in The Geisha at Daly's theater and wrote home to Manager Frank L. Perley: "Philp has a sympathetic voice, uses it well and is altogether the best operatic tenor I've heard in a long while." Later Mr. Barnabee met his man at Low's Exchange, and in less than five minutes contracts had been drawn up and signed. Mr. Philp visited America last year with the company which produced His Excellency here.

Fregoli in Boston.

Fregoli's opening at the Park in Boston last week was a great success. The house was crowded and the audience was very demonstrative. Before the performance was over Greenwall and Hayden were offered one of the largest bonuses in Boston if they would keep Fregoli there for an indefinite run. This could not be done, however, and Fregoli will keep his engagements in other cities, after which he will return to Boston for a long stay. [illegible] Eldridge and Signor and [illegible] are in Fregoli's company, and shared in his Boston triumph.

Sunday

Minnie Maddern Fiske Secures "Tess."

Minnie Maddern Fiske has secured from Thomas Hardy and Harper Brothers the American right to Hardy's dramatization of his famous novel, "Tess of the d'Urbervilles."

For several months rumors have floated about in the American and English press associating the names of other prominent actresses and of several well known managers with this play. Mrs. Fiske's many admirers will be pleased to learn that she has carried off this dramatic prize.

Tess of the d'Urbervilles will be elaborately produced by Mrs. Fiske the coming season. Mrs. Fiske's first new production, however, will be of The Right to Happiness, a strong and novel play adapted from the German by Marguerite Merington.

Thursday

GREENWALL'S OPERA HOUSE.

Sale of Seats for "Betsy Jane" Opens Today.

The box office of the Greenwall opera house is open for the sale of seats for Saturday. The attraction will be J. C. Stewart's latest farce-comedy success, "Betsy Jane."

That merit will always be appreciated and win in the end has time and again been shown by the achievements of Mr. J. C. Stewart of the "Two Johns" and "Fat Men's Club" fame. Mr. Stewart has written a new and popular comedy farce entitled "Betsy Jane," which is said to surpass all of his previous efforts. Many good things are said in advance of this work, not the least of which is that it is pure, bright, original in conception, piquant in its satire, excellent in its score, delightful in its songs and gifted in its specialty. The story hinges on the latest fads of a strong-minded woman, and allows its exponent a wide scope for showing her up in a ludicrous and laughter-provoking manner. Mr. Stewart will don skirts for the first time and essay the title role. His supporting company is said to be large, well-balanced, and contains the names of several favorites.

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Tuesday

A Night's Frolic.

The last and by long odds the best and greatest effort of Mr. Augustus Thomas, author of "Alabama," "The Burglar," etc., which will appear at Greenwall's opera house, Thursday, September 24, is a comedy bearing the significant title, "A Night's Frolic," and will have the advantage of special scenery, novel effects and an exceptional capable cast.

"A Night's Frolic" is a comedy in all that the term implies, and to quote a Chicago critic, "is as full of laughs as a shad is of bones." The laughs, however, are not the empty, meaningless guffaws juggled out by mere clownishness and the inanities of horse-play but the spontaneous, intelligent expression of merriment, borne of the genuine wit, bright repartee, absurd complications and ludicrous situations, with which the play abounds. There is not a dull moment during the performance. The production is novel, artistic and unique, and there is no attraction on the road today, it is said, that excels it in elaboration of detail and completeness of production.

Mail notices

Saturday Sept 6.

DRAMATIC NOTES.

A LUDICROUS AND LAUGHTER COMPELLING COMEDY.

The Season's Program of O'Neill, James, Keene and Others—Newsy Notes of the Drama.

The old style of farce comedy is [illegible]. Another year will probably see it laid away forever, to be mentioned by some future theatrical historian as a strange craze which possessed the public of one decade. A new school is born and J. C. Stewart, the jolly entertainer, is keeping up with the parade. In fact he leads it, for "Betsy Jane" is the title of the ludicrous and laugh compelling comedy in which he appears this season, and in which is cast the strongest company Mr. Stewart has ever gathered together.

About the story of "Betsy Jane"—for it has a well defined story—are mingled the most attractive specialties and novel [illegible]. The wonder world has been liberally drawn upon to add to the amusing features with which the story abounds. The Roentgen X rays, the bicycle fad, Buddhism, theosophy, hypnotism, are all thrown in humorous and mirthprovoking lights, and, like the mighty sun, the luminous Stewart, big in all senses, will shine on all, the center of a galaxy of stars all bathed in and reflecting the [illegible] grace of the colossus of comedy, that Burtonian Bohemian, J. C. Stewart, whose success has [illegible] and weight more this season than ever.

[illegible] O'Neill begins his sixteenth [illegible] as a star on September 7. His repertory will include "Virginius," "Monte Cristo," "Hamlet," "The Courier of Lyons," and a new romantic play by a well-known author. Among the members of the company will be Mollie Thompson, William H. Pascoe, W. J. Dixon, Joseph [illegible], Kate Fletcher and Marie Floyd.

Edward Harrigan returned to the stage Thursday evening at the Lyceum theater, Elizabeth, N. J., after an absence of over a year. The new play in which he appeared is called "Marty Malone," and, as usual with Mr. Harrigan, exploits low life in New York city. Incidental contemporary interest is furnished by the introduction of references to the Cuban struggle for independence.

At the Boston Museum recently Roland Reed presented for the first time on any stage an original comedy by George H. Broadhurst, called "The Wrong Mr. Wright." The scene of the play is laid at Old Point Comfort, Va., the first and second acts showing the reception room of the hotel, and the third act the parade ground at Fortress Monroe, with the white squadron lying at anchor in the distance.

Louis James' company will include [illegible] Lindsley, [illegible], John [illegible], Cassius Quimby, Thomas [illegible], Miss Kruger, Florence Everett, etc. The repertory will include Dr. Bird's famous tragedy of "Spartacus, the Gladiator," "King Lear," "Julius Caesar," "Romeo and Juliet," "Hamlet," "Othello" and a new play, which will be given its first production early in January, 1897, in California. Mr. James will be seen here early in the fall.

Managers D. W. Truss & Co., will present the perennially popular opera "Wang" this season with entirely new scenery, costumes and appointments. With the exception of Al Hart and [illegible], who play "Wang," new actors have been engaged for the other principal roles. The company numbers over fifty people.

Thomas W. Keene will begin his season at Cumberland, Md., on September 28, and will only play twenty weeks. His repertory will include "Julius Caesar," Richard III, "Louis XI," "Merchant of Venice," "Hamlet," "Othello" and "Richelieu." Mr. Keene will be accompanied by Charles B. Hanford, who will combine the duties of leading man and manager.

Lewis Morrison presented his new play, "The Indian," at the Academy of Music, Halifax, Wednesday night, August 19. The local papers speak of it in the most eulogistic terms. Morrison, in the dual role of the twin brothers, is said to have the greatest part which he has appeared in for years. His lightning-like changes from the untutored Indian brother to the United States military officer is said to be a masterly effort, not only in garb but in character—in form, action, manner and voice. The play has an interesting story.

Miss Georgia Cayvan and her company will next week begin rehearsals of the new comedy by W. R. Walkes, "Mary Pennington, Spinster," with which they will open the regular season at Palmer's October 5. The scenery is being painted by Homer Emens.

Actors are strangely superstitious. One of the things which many of them believe is sure to bring luck is to rub up against a hunchback. An instance occurred in Manager Brady's office a few days ago. An actor was waiting to see the manager in reference to a position about which they had been negotiating. While he was seated in the ante room a little hunchback passed through. The actor quickly touched him on the back.

Manager John Magnus has engaged Alexander Kearney to play the leading heavy part with Mr. and Mrs. Russ Whytal in "For Fair Virginia" this season.

"In Missouri," under direction of Frank G. Hamilton and the management of W. F. Dickson, formerly Thomas W. Keene's manager, will open in Cleveland Monday.

[illegible]

DATE CHANGED.

Frederic Bryton, in Forgiven, will appear at the Greenwall opera house Thursday, Oct. 1 instead of Oct. 3.

Wed

GREENWALL'S OPERA HOUSE.

Sale of Seats For "Betsy Jane" Opens Tomorrow.

Tomorrow morning at 9 o'clock the box office of the Greenwall opera house will open for the sale of seats for Saturday. This attraction will be J. C. Stewart's latest farce-comedy success, "Betsy Jane."

That merit will always be appreciated and win in the end has time and again been shown by the achievement of Mr. J. C. Stewart of the "Two Johns" and "Fat Men's Club" fame. Mr. Stewart has written a new and popular comedy farce entitled "Betsy Jane," which is said to surpass all of his previous efforts. Many good things are said in advance of this work, not the least of which is that it is pure, bright, original in conception, pleasant in its satire, exceedingly ludicrous and delightful in its [illegible] songs and gifted in its specialties. The story hinges on the latest fads of a strong-minded woman, and allows its exponent a wide scope for showing her up in a ludicrous and laughter-provoking manner. Mr. Stewart will don skirts for the first time and essay the title role. His supporting company is said to be large, well-balanced and contains the names of several favorites.

Monday

RICHARDS & PRINGLE'S MINSTRELS.

They Furnish an Evening Full of Genuine Fun.

Richards & Pringle's minstrels played to a large audience at the Park opera house last night, about equally divided between white and colored. The show made a hit and deserves a hearty welcome everywhere. The impersonations, the dancing, the songs and the specialties were all of a high order of artistic merit and called for enthusiastic encores. It has often been said that a negro can imitate anything on earth except himself. If this is the rule the colored artists of the Georgia minstrels proved it by the exception.—Florida Times-Union, Jacksonville, Fla.

Monday

A NIGHT'S FROLIC.

The next attraction at Greenwall's opera house, Thursday, September 24, one night only, will be an up-to-date farcical comedy from the pen of the author of "Alabama," [illegible], entitled "A Night's Frolic." Although complete in equipment and presented with special scenery, painted expressly for the production, "A Night's Frolic" is not dependent upon [illegible] "novel mechanical effects" for success. On the contrary, it is a well constructed and ingeniously developed comedy, built on the lines of "Jane," "The Private Secretary," "Charley's Aunt," "The Gay Parisians," etc. It calls for clever and [illegible] character acting, and keeps the audience in a "state of continual merriment," by its genuine wit, ludicrous situations, absurd complications and its true comedy, rather than by notable devices, buffoonery or spectacular effects.

Sat

DRAMATIC NEWS.

STEWART'S LAUGHABLE COMEDY "BETSY JANE."

The Magician Bancroft and His Tricks—Louis James Begins the Season.

J. C. Stewart's comedy, "Betsy Jane," will be presented here Saturday, September 19. The New Orleans Times-Democrat of September 7 says of the play:

"Betsy Jane," with the comedian J. C. Stewart in the title roll, was the play of the evening and sufficed to adequately exercise the risibles during the four acts. The story of the play is difficult to tell, chiefly because there is no story to it. Betsy Jane, the central figure, is a grotesque hit at the new woman. She is the aunt of a half dozen pretty girls, and of everybody else who happens along. She gives advice, dances, sings, beats a drum and bosses everybody. When they refuse to be bossed she hypnotizes them and bosses them anyhow.

It is the embodiment rather than the character which makes the part Betsy Jane the unique success that it is. J. C. Stewart is about as large and corpulent a human apple as grows upon the forbidden tree in this age. His beard is very heavy, and though shaven clean contrasts strangely with his red Mother Hubbard and his blonde wig, while his bass voice is deep and fuzzy, and his nether limbs strongly suggest Kansas City hams when he raises his petticoats and sweeps madly into the mazes of the dance.

The play treats the theme of the new woman in broad satire. The down-trodden husband is exhibited in skirts and sunbonnet, while his wife struts in bloomers and sways the destinies of the family. At the last the husband only regains the ascendancy by saturating himself with tavern "bouzine" and intimidating his wife with a musket. In his triumph the husband commands his wife to perform in succession the feats of sitting up like a dog, crowing like a rooster, rolling over and standing on her head.

Meanwhile, round this central theme of the new woman is revolving a bewildering wheel of heroes, song and dance artists, comic singers, Dutch comedians and ladies who execute the split. The songs are all cheery and gay, with one or two that are decidedly catchy, and Miss Maud Beverley can strike a note in the "[illegible]" song clearly audible in Chalmette.

BANCROFT.

It is in the great multitude of his tricks and illusions that Magician Bancroft's entertainment ranks high. Each moment is filled with some new cause of wonder and surprise, and a repertoire of his mystical feats would occupy too great an amount of space to enumerate. Behind each lurk the charm of the mysterious, while the scenic surroundings of the production serve to cause the auditor a feeling of being in Fairyland for the time being.

As great as the deftness of his magical powers is Bancroft's conceded talent as an entertainer. Blessed with a natural supply of wit, Bancroft sandwiches in his magical feats with a running fire of patter that keeps the audience in a constant state of merriment.

Lewis Morrison will wear a handsome Indian blanket made by Indians in his new American play, "The Indian." The blanket used to belong to W. H. McDonald of the "Bostonians," who wore it in the opera, "The Ogallalas." It is made of rawhide, and fantastically ornamented with Indian beads.

Louis James will open his season in Chicago early in September with an elaborate scenic production of the famous Edwin Forrest and John McCullough version of "Spartacus, the Gladiator."

Frederick Warde gave a lecture recently on Shakespeare at the New Auditorium, San Francisco. He will make a special production of King Lear this season, and has an option on a new play, The Rise of Iskander.

Sat

Richards & Pringle's minstrels tonight. Last performance.

The Lexington (Ky.) Transcript says: The opera house was packed from pit to dome last night with both white and colored citizens, the latter occupying the two galleries. The attraction was Richards & Pringle's Famous Georgia Minstrels. The troupe is composed entirely of colored talent, and as a whole the work was the best ever seen for many a day. The first part was productive of much mirth, the end men and the jokes were "[illegible]" being new and entertaining.

Sat

DRAMATIC NOTES.

TWO AMUSEMENTS ANNOUNCED FOR NEXT WEEK.

A Night's Frolic is Refreshing and Entertaining—Minstrel Show Coming—Brief Dramatic Notes.

The opera house will be open two nights next week with A Night's Frolic on Thursday night and Richard & Pringle's minstrels Saturday matinee and night.

"A NIGHT'S FROLIC."

A refreshing change from the inane farce comedies, lurid melodramas and spectacular nothings, with which the stage has been identified so long is the merry comedy, A Night's Frolic, to be presented at Greenwall's by a company of farceurs under the management of Messrs. Wilson & Thayer, each one of whom is an artist of acknowledged ability.

By "artists of acknowledged ability" is meant players who comprehend their responsibility, who do conscientious work and whose performances indicate studious investigation of character and trained powers of expressing dramatic thought, and as the success of A Night's Frolic depends entirely upon the manner in which it is presented, or to be more explicit, upon the acting, each member of the cast was selected with special reference to their fitness for the several parts assigned them. The result is a performance as finished as it is funny, and as complete as it is merry.

Gus Williams has gathered about him an exceptionally strong company for his present tour in "One of the Finest." Each artist was carefully selected for his or her special ability, a number of very strong specialties have also been added, among them an excellent quartette, who sing some splendid songs. The scenery is superb, the famous East River scene deserves more than passing mention. It is true to nature. The admirers of Mr. Williams will have an opportunity of seeing him at his best in his forthcoming production.

NOTES.

Thomas W. Keene says that it was the manager of Drury Lane theater who thirty years ago gave utterance to that phrase which is now historic: "Shakespeare spells ruin and Byron bankruptcy." The manager had been experimenting with Shakespeare's plays and with Byron's "Manfred." Mr. Keene has done much to popularize the bard's works in this country, and he has made a fortune in the attempt.

Lilian Lewis is being much annoyed because of misunderstandings arising from the fact that there is another lady in the profession using the same name. In the city court, September 1, she filed an answer to a suit brought by Houston & Steinle for $181.25 for liquors and cigars. In her answer she avers she was not the one who ordered the goods, and, never having received them, she was consequently unwilling to pay for them.

Frederick Warde is arranging to produce a new play called "The Rise of Iskander," by W. D. Eaton. Mr. Warde may also appear in a revival of "Henry VIII."

Victorien Sardou has just completed a new play for Sarah Bernhardt, which is to be produced at her theater in Paris in November. It is a modern play, and not what is theatrically known as "a production." This will give Sardou two new presentations this year, the one by Bernhardt and that of "Robespierre," by Henry Irving. Bernhardt has decided not to come to this country again until the season after next.

Steve Brodie's "On the Bowery" scenery is reported to have been destroyed by fire, in the car, September 3, somewhere in Wyoming. Brodie's combination left August 28, for San Francisco, Cal., where he intends to open on September 7.

Sat

NO PERFORMANCE.

There will be no performance at the Greenwall opera house tonight on account of the Betsy Jane company not arriving here on time. The next attraction will be "A Night's Frolic" on Thursday, September 24.

Tuesday

RICHARD & PRINGLE'S

Saturday, September 26, Matinee and Night.

The Butte (Montana) Daily Miner says:

The Georgia Minstrels arrived in the city yesterday. "Billy Kersands" arrived later, bringing his mouth on a flat car. The show was good; to use "Billy's" expression, it was "hot stuff." Those deserving special mention were "Jalvan," the Hindoo juggler; "Gauze," in his clever female impersonations; the "Crescent City Quartette," and last, but not least, "William, of the Open Face."

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A NIGHT'S FROLIC AT GREENWALL'S.

A Night's Frolic, announced for Greenwall's opera house September 24, is not a knock-about, noisy play, dependent upon acrobatic comedy, abbreviated skirts and high kicking for its entertaining powers, but a high-class, legitimate farce, well written, ingeniously constructed and well acted. It appeals at once to the risible faculties by its rich sense of the ridiculous, and from the time the gay young widow rushes into her neighbor's drawing room after pretending to have been frightened almost to death by the running away of her favorite pair of blacks, to the moment that the half-blind old commodore endeavors to hypnotize his son-in-law without the laying on of hands, the fun is fast and furious, but never vulgar or suggestive.

Wednesday

A NIGHT'S FROLIC.

There are six reasons why A Night's Frolic at Greenwall's tomorrow night should be a great success. It was written by a playwright who depends upon creations of his own clever brain rather than the amplification of others ideas or the adaptation of foreign humour; it sounds the funeral knell of the clown on the stage, its characters are natural, its situations probable, although absurd, and its complications possible and consistent, while ludicrous and novel. It is presented with every attention to detail by a company of qualified farceurs. It presents what is simplest, best and truest in life under conditions which they are [illegible], are at the same time dramatic and intensely humorous, and its mimic history of the doings of a night is set forth without exaggeration, extravagance or inflation. What happened to the gay young widow, the jealous wife, the [illegible] husband, the ambitious father, the amorous widower, the love-lorn maiden, the [illegible] and the pert young waiting maid, might happen to any one under like circumstances.

Thursday

RICHARDS & PRINGLE'S

Minstrels, Saturday, September 26. Matinee and Night.

The famous Georgia Minstrels scored a decided success at English's opera house last night. There was a big house on hand for the fun, and the program abounded in good things. Billy Kersands alone is worth the price of admission, and James White and the Crescent City Quartette come in for a big share of applause. The first part is filled in the brim with good music, dancing and comicalities, [illegible] Kersands and White are conspicuous, and kept the house in a roar. [illegible] Jalvan, the premier juggler; the four old sports, Moore, Holmes, Vernon and White; Gauze, the female impersonator; the Crescent City Quartette, and Billy Kersands is simply too funny to describe. It is a good show.—Indianapolis (Ind.) Sentinel.

A NIGHT'S FROLIC AT GREENWALL'S TONIGHT.

A Night's Frolic consists of Lady Kate, a dashing, gay young widow, relict of the late Hon. Sir Archibald Vane; Mrs. Sophie Sedley, who has ideas of her own for managing a husband; Nellie Stanton, a victim of parental solicitude; Susan, a pert young maid who has eyes to see and ears to hear; [illegible] the pensioned officer, Captain Albert Chandos, a gallant French [illegible]; Commodore Stanton, who has a will more than anyone except Lady Kate; Oakley Sedley, a kind-hearted and [illegible] husband, fond of good company and a cold bottle; Claude Delmont, a young man-about-town, who regarded love as an episode and found it fate, and John White, an aged darkey, right-hand man to the commodore.

Monday

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Frederic Bryton, in Forgiven, will appear at the Greenwall opera house Thursday, Oct. 1 instead of Oct. 3.

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Tribune Notices.

Sat

AT THE THEATER.

"Betsy Jane" at Greenwall's—Matinee Today and Tonight.

The New Orleans Daily Item says: Mr. Stewart is know in New Orleans. He is a good comedian, one who can be exceedingly funny without any apparent effort. He personated "the latest woman." The character was a travesty upon the advance woman. Fat as Falstaff and as merry as Mr. Stewart in feminine dress of the progressive kind, (which means one-half man's raiment) was a promoter of the greatest merriment at all times. The plot of the play it is useless to treat of, for the plot as generally understood, it is void, but "Betsy Jane" is full of the most comic situations, which are made the most of by Mr. Stewart and his company.

The support is very good. Messrs. Lawles, Fisks, Kerman, Clements, Matthews and other gentlemen of the cast were lavishly applauded for their contributions to the pleasures of the evening.

The ladies evinced decided talent in their respective roles. They treated the audience to several novelties, throwing balls to the audience and catching them when sent whirling back to them, being among the number. Miss Maud Beverlay showed that she possesses a remarkably strong voice and one that is faultlessly true. She brought down the house with her songs. Several of the ladies are very good looking and finely formed, notably she who appeared as the statue and afterwards sang and danced in chorus in a fashion that only the word chic (and let the superlative "most" precede it) can fittingly describe.

Tuesday

Fun at the Grand, Furnished by the Georgia Minstrels.

Richards & Pringle's minstrels have come and gone, and it is safe to say they have left a pleasing impression on the large audience that assembled at the Grand last evening. But few vacant seats were noticed when the curtain rose at the beginning of the performance. The show took immensely, and was relished from start to finish. The singing generally was very good, especially that of "the Crescent City quartette. Billy Kersands, the only, is enough to drive the dyspepsia entirely from anyone's system. His mouth is certainly his fortune. The "Black Patti," Gauze, was very good indeed in his female impersonations. Jalvin, the juggler, was also a pleasant feature of the entertainment. In fact, the entire performance was up to the same standard as the particulars mentioned.—Peoria (Ill.) Journal.

Wednesday

A Night's Frolic—Thursday, September 24

Augustus Thomas, the author of a "A Night's Frolic," claims to have written it during a period of inspiration, and the cleverness of the lines and the ingenuity of the scenes and incidents lends color to his claim and does much to substantiate it. Certainly the talented author of "Alabama," "The Capitol," and "The Burglar" never did better work if indeed as good, and "A Night's Frolic" will stand for ever side by side with "The School for Scandal," "The Rivals," "She Stoops to Conquer" and "The Shaughraun" as a model of its class. It is a comedy that does not insult the intelligence of play-goers and ask them to accept burlesque and horse-play for the true work, and has an atmosphere singularly its own in which pungent epigram, strong and breezy text and faithful characterizations bud and blossom, strongly suggesting Richard Brinsley Sheridan and Dion Boucicault at their best.

Georgia Minstrels at Greenwall's Saturday, September 26, matinee and night. That permanently distinct and perennial style of amusement known as "minstrels" is still undoubtedly popular with the masses is shown by the big business being done throughout the country by Richards & Pringle's Georgia Minstrels, headed by the great colored comedian Billy Kersands, who is beyond question the greatest exponent of genuine negro minstrelsy in the world. This year they come with a brand new show, which, according to newspaper comment, surpasses anything ever attempted by this organization.

Thursday

"A Night's Frolic" Here.

Laughter reigns supreme throughout all three acts of A Night's Frolic which is to be presented at Greenwall's opera house tonight. The fun is fast and furious in each act, and complications of a surprising and most ludicrous character follow each other in rapid succession, ending with situations which provoke roars of the heartiest laughter. Taken as a whole A Night's Frolic is a sure and unfailing cure for "that tired feeling," and for dyspepsia no remedy more potent could be suggested.

Sat

Greenwall's Opera House.

2:30—MATINEE TO-DAY AT 2:30

8:15—AND TO NIGHT—8:15.

J. C. Stewart's Farce Comedy,

"BETSY JANE."

With that Funny, Fat Comedian J. C. STEWART as BETSY JANE.

23 HIGH CLASS ARTISTS—23

NEW SONGS. NEW MUSIC. NEW DANCES.
NEW SPECIALTIES. NOTHING BUT FUN.

Coming Sept. 24—"A Night's Frolic."

Thursday

Richard & Pringle's Minstrels.

Richard & Pringle's minstrels drew a good sized audience at the Grand opera house last night, and in many ways gave the best minstrel performance that has been seen in Pueblo for some time. It is not a "mammoth" troupe, but there are no sticks in the organization. Every man is good, and many above the average. The first part was bright and entertaining, and the specialties were first-rate. Jalvan, the juggler, and the quartette were capital. Billy Kersand's mouth is a show by itself, not to mention his ability to use it and his feet.—Pueblo (Col.) Daily citizen.

Friday

Richard & Pringle's Linstrels Tomorrow Matinee and Night.

The Georgia Minstrels drew to the Tabor last night a large audience in the parquet and dress circle, but the upper part of the theatre was packed. The time honored minstrel olio was presented with many new songs, stories and jokes, and the whole went with great snap and spirit. Billy Kersands is the same old Billy as of old. His songs and funny sayings seem to please everybody, but when he opened his large mouth the upper heavens simply howled with delight, for then they knew that he was the only and original Billy Kersands. The Crescent City quartette rendered several selections in a creditable manner. Gauze was at his best as the female impersonator. Mr. Walker has an excellent basso voice. The company contains several very clever artists, and the minstrel show was well worth going to see.—Denver Daily News.

Saturday.

Richards & Pringles.

The first minstrel of the season will appear at the Opera House, Matinee today and night. Richards & Pringle's minstrels were the attraction at the Opera House last night, says an exchange.

On no former occasion has Richards & Pringle's minstrels appeared to better advantage. Take from the aggregation the ordinary minstrel stereotyped semi-circle and negro minstrel singings, the troupe is made up of specialty artists of considerable ability, notably among them being James W. Dorsey, wire balancer and club juggler. The imitator, Gauze, female impersonator; Hillman and Perris, in an up-to-date musical specialty, and the greatest of them all, Craig, the most remarkable contortionist that has ever appeared on the local stage. A very large audience greeted the show last night, and hearty encore attested the satisfaction of the entire audience at the efforts of the many members of the aggregation.

Sunday

THEATRICAL TIDINGS.

The New Orleans Daily Picayune says: "Frederick Bryton, who has scores of admirers in this city, was welcomed at the Grand Opera House last night upon his return here with an unusually strong play, "Forgiven," by Clay M. Greene. It is a play that entertains, enterests and enthuses an audience and possesses all the elements of popularity. The story is that of a gambler who reforms to win the hand and heart of the woman he loves, and of a false friend who seeks to poison the mind of the much adored wife. The details are worked out and the situation arrived at with a natural simplicity which gives a most pleasing air of originality. Mr. Bryton is a romantic actor of much force and plays the heroic role of Jack Diamond admirably. He is as handsome as ever and comes on the stage in his own natural way. There is a simplicity about his acting that is charming and the spectator is led hand in hand with the hero through all his troubles.

Sunday

Mr. Bryton is supported by a very good company. Miss Pauline Baxter, who plays the leading feminine part, is a clever emotional actress, and divides honors with Mr. Bryton. Mr. T. J. Loring, as a picturesque Kentuckian, always mixing poker terms with his phraseology, furnished the comedy lines and did so most effectively. Baby Beatrice a littletot 6 years of age, is a bright child and does her part prettily. The play was well received and the performer were called before the curtain several times during the evening.

"Jim the Penman."

The Atlanta Constitution says: "Jim the Penman," Sir Arthur Young's great sensational drama, was the attraction at the Lyceum last night and played to the largest house of this season. It is but the truth to say that this well-known drama was never presented better. The company is an excellent one and it handled the intricate plot in a most acceptable manner. A delayed train made it necessary for the company to come direct from the depot to the theatre, but it did not affect the smoothness of the production. Mr. Frank C. Bangs as Jim the Penman, shows that he has lost none of his old-time fire, while his support, even in the most minor parts, is fully worthy of him. The work of Edward Emery, as Captain Redwood, and Miss Marie Edith Rice, as Jim the Penman's wife, was especially clever."

Gus Williams.

Mr. Williams is certain to give his audience a merry time. He is bubbling over with humor and this season he will appear in his original part of John Mishler in the laughable comedy-drama, "One of the Finest." The play is founded on incidents connected with life in the police department of New York City, and all the great happenings of the past and present are cleverly satirized by Mr. Williams and his company. A strong dramatic element runs through the play and there are many exciting scenes, in fact it appeals to all classes from the banker to the newsboy. Some elegant special scenery is carried by the company.

Dixie Land.

Managers Howrence & Hamilton, with the desire to present only the best, have engaged an exceptionally strong cast for "Dixie Land." In addition to McIntyre & Heath and Lizzie Evans, a trio who have been long and favorably known throughout the country as stars of the highest magnitude, they present Jefferson Lloyd, late of Augusta Pitou's companies, Thos. M. Reynolds of Frohman's "Jane" company, Richard Williams of "Lost Paradise" company, Mary Churchill of "Sowing the Wind" and Maud McIntyre, one of the best character women in the theatrical business.

Notes.

The Rosenfeld's Liliputain company sailed from Hamburg on the Columbia last Friday. The company comprises seventy-five people. They will open at the Star Theater, New York, September 28, for five weeks, producing a new spectacle, "The Merry Tramp." Manager Ludwig Rosenfeld arrived here last Wednesday on the Trave. Theodore Rosenfeld is en route on the Spree.

Lillian Russell pens her personal correspondence on square gray sheets of paper having her monogram, surmounted by a coronet, stamped obliquely in a corner.

Albert Chevalier, the greatest representative of costerdom, possesses a fund of sly humor. At the Lotus club the other day he said to a young Thespian who was discussing neckwear that he believed the actor's favorite scarf was undoubtedly the pearl.

continued next column

Sun

THEATRICAL TIDINGS.

"A Night's Frolic."

"A Night's Frolic was originally produced at the Park theater, Boston, where it broke the record for continuous presentations, running 100 nights to enormous houses. The metropolitan centers of the country between Boston and Chicago were then visited, and a fortnight's engagement was played at Hooley's theater in the city last named to receipts amounting almost to $20,000. Helen Barry, who owned "A Night's Frolic," sustained a severe fall during the engagement, and becoming crippled, brought the season suddenly to a close. Pending her recovery, the foremost American managers endeavored to secure the rights of presentation. Fabulous prices and terms that would tempt the most successful playwright were offered for the play, but satisfied that her injuries were not serious and that her retirement from the stage would but temporarily, Miss Barry refused all overtures.

One, two, three years passed, and finally Miss Barry was forced to admit that her injuries would never permit her appearing again behind the footlights. She had jealousy guarded the play, and successfully fought all attempts at infringement, because she had hoped to resume her professional labors and win additional fame and wealth with Mr. Thomas' clever work, but recognizing at last that her career as an actress had ended she was induced to part with it. Messrs. Wilson & Thayer succeeded to the rights of production. They have spared no endeavor no expense in its preparartion to make its production worthy the genius of the clever author and the efforts of the talented ladies and gentlemen comprising the company to which its presentation has been entrusted. "A Night's Frolic" is all laughter, and appeals to orchestra, balcony and gallery alike.

Richard & Pringle's.

The Richard & Pringle's Minstrel this season has a stronger cast than ever, and will present to lovers of minstrelsy an entirely new and novel performance. Among its cast are Billy Kersands, The only Jalvin, Hillman & Vernon, W. O. Terry, Moore & Kemp, Marsh Craig, Pickaninny quartette, James S. Lacy and the favorite Crescent City quartette that won so much applause last season.

The engagement of McIntyre and Heath and Lizzie Evans in James M. Martin's new play, "Dixie Land," at Greenwall's this season will be a popular one in more respects than one. Here are offered to the patrons of the drama three well known and already acknowledged successful Southern stars, who appear at one time in the same play.

The names of this trio are as familiar to Southerners as any who appear on the boards of a local theater, and many a pleasant evening has been spent in the enjoyment of their entertainment. That favorite and amusing washtub act of McIntyre and Heath, which is so familiar to us all, has been retained, and they have also added many new specialties and dances. Artistic little Lizzie Evans will be seen in much new work, and will doubtless please her many admirers, as she has so often done before. An excellent company will interpret the many characters in the piece, and special scenery and accoutrements are carried. With the idea in mind to give only that which is best, Managers Lawrence and Hamilton promise a production worthy of these three stars, and no expense has been spared in making it one of the successes of the present season.

Mr. Gus Williams was probably one of the youngest volunteer drummer boys in the rank of the Northern army during the late war. One time when taken prisoner by the Confederate soldiers he made himself such a favorite among the men in camp and especially in the hospitals telling funny stories, singing original songs, etc., that the officer in command secured his release and was much surprised when the boy flatly refused to go until he was exchanged. The story was finally told to General Beauregard, who afterwards became one of Mr. William's warmest friends and admirers until the time of his death.

Sunday

Nellie McHenry designs her own costumes. In her new piece, "A Night in New York," she wears some startlingly original ones that are likely to be extensively copied.

Moritz Rosenthal, the famous pianist, has been "commanded" to play before Queen Victoria and the prince of Wales at the visit of the czar and czarina of Russia at Balmoral castle. Rosenthal is composing a hymn for the occasion, in which he will interweave English and Russian airs.

Tuesday

Frederic Bryton in "Forgiven."

No theatrical announcement to be made this season is calculated to create as much interest among the theatre-goers of this city as the coming of Frederic Bryton, who will appear at Greenwall's opera house on next Thursday, October 1, matinee and night, in his great success, "Forgiven." There are so many different kinds of realism on the stage now-a-days that one has no little difficulty in discriminating between the good and the bad, but there is no trouble in deciding when such plays as "Forgiven" are presented. By an arrangement made after weeks of negotiation Mr. Bryton is to appear in this city, and it is safe to predict that he will be welcomed by a crowded house.

Date Changed.

Frederic Bryton in "Forgiven" will appear at Greenwall's opera House, Thursday, October 1, instead of October 2.

Wednesday

Frederick Bryton in "Forgiven."

That one touch of nature that makes the whole world akin is the key note to "Forgiven." The praise of the play and its players is heard on all sides. It appeals to all classes of theatre-goers. Mr. Bryton is supported by an excellent company. An immense audience will undoubtedly greet the eminent actor upon his appearance at Greenwall's opera house, Thursday, October 1, matinee and night.

The Galveston Daily News of September 27, among other things says: Frederic Bryton, in "Forgiven," presented an evening's entertainment at the Grand opera house last night that is seldom [illegible] in that line. Bryton is one of the most palatable [illegible] who has visited Galveston. He has an excellent opportunity in "Forgiven" to rant and prance about the stage. He does not do it. He is more like a possible human being, and the nearer an actor approaches that point the nearer he is to perfection of art.

"Forgiven" is a romantic play. It is a story of love and pride and [illegible] by the villain. In this play the hero and the heroine are man and wife from the first act. There is a baby in the play and a young girl. The scenes of the different acts lie respectively in San Augustine, Fla., New Orleans and New Mexico.

The play is well constructed. The dialogue is excellent, and while not lacking in startling climax, there is no gun-play until the end of the third act, and in the fourth act, where the villain and his accomplice go to justice. There is a pretty and pathetic yet natural scene, very cleverly constructed, in the third act, where Jack finds his daughter.

Mr. Bryton has associated with him on the stage some clever people. Miss Baxter seems to have studied after Bryton, for she has the same characteristics in her work that he has. She strives to do as would a woman in like circumstances, and she succeeds to an artistic degree. Mr. Loring has a part of which he has to make something. Loring brings the character out and makes a gamester gambler that could by a little stretching the other way be made a tough.

Miss Barton was good as a over proud maiden aunt. Miss Alderhold had a difficult part, that of acting and saying practically nothing. She found something to do. The audience was very well pleased with the presentation and at the end of the third act called the whole company before the curtain.

Thursday

Fredrick Bryton in "Forgiven."

Fredric Bryton's beautiful play, "Forgiven," will be given at Greenwall's opera house today, matinee and night. To one who has not seen this charming drama a mere description could scarcely be anything but misleading. It is known as a play of human interest, its characters are living, breathing people. The story is intensely interesting and abounds with humor and pathos. Mr. Bryton's character of "John Diamond" is admirably drawn, and represents a new departure in dramatic literature. "Forgiven" appeals to all classes of theatre-goers and cannot be too warmly commended.

Ladies and children's matinee today at Greenwall's opera house. Mr. Fred Bryton in Forgiven.

Mr. Fred Bryton in Forgiven, today, matinee and night.

Only matinee today this week. Mr. Fred Bryton in Forgiven.

Mr. Fred Bryton in Forgiven today matinee and night.

Ladies and children's matinee today at Greenwall's opera house. Mr. Fred Bryton in Forgiven.

Mail Notices

Friday

RICHARDS & PRINGLE'S MINSTRELS TOMORROW—MATINEE AND NIGHT.

The San Antonio Express says:

"The Georgia minstrels, who appear at the opera house tonight, gave an extra performance last night. The "Georgias" make an annual visit to San Antonio, where they are great favorites. This season they bring the best show they ever had and put up an old time minstrel show that is very interesting and what is more surprising, a funny show.

Billy Kersands has a lot of new stuff that shows his versatility. Craig, the boneless wonder, [illegible], the male soprano, Denny, the clever club swinger and wire balancer, Hillman and Perrin, in a novel musical act, make up the olio, while that droll comedian, Neil Moore, Jr., assisted by Bob Kemp, sends the audience home laughing at the antics of "The Rival Brothers."

Saturday

NO MATINEE MONDAY.

There will be no matinee Monday. Only one performance, Monday night of Jim the Penman.

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Tuesday

"FORGIVEN."

MANAGER GREENWALL'S OPINION.

"I have seen your performance in 'Forgiven,' Mr. Bryton, no less than seven consecutive times, and if I were in the vicinity I would see it seven times more." Thus spoke Mr. Henry Greenwall, of New Orleans, one of the most prominent theatrical managers of this country. He has echoed the sentiments of nearly everybody who has been fortunate enough to witness this marvelously perfect and ideally beautiful drama. For years it has been acknowledged to be one of the most absolutely perfect and charming of American plays. Every scene is a revelation of sustained interest. The audience is spell-bound from the first act to the final curtain, and such expressions as "How Lovely," "Great," "Perfect," "Splendid," and similar ones are invariably heard, as the people pass out of the theater upon the conclusion of the performance. The press of the country has teemed with the most laudatory notices, columns upon columns having been written. Every grade of humanity has found something to its liking in "Forgiven." The "gallery gods" become as ecstatic as the occupant of the orchestra seat. It seems scarcely to be hoped for that a dramatist will ever be able again to produce a drama that can combine so many qualities of success in a single manuscript. It has been declared that "Forgiven" has [illegible] ... and the declaration has always been made by impartial critics. In almost every city in these extensive United States, that lovely piece has excited unbounded enthusiasm. [illegible] ... Mr. Bryton never takes out an inferior or cheap company of players. [illegible] ... small degree it is for this reason that he enjoys the confidence of the theater-going public. Local theater-goers will welcome the announcement that Mr. Bryton and his company will appear at the Greenwall opera house Thursday, October 1, matinee and night.

Tuesday

Greenwall's Opera House.

Thursday, Oct. 1,

Matinee and Night.

The Powerful Romantic Actor,

MR. FREDERIC BRYTON,

In the Greatest of All American Dramas, **FORGIVEN,** By Clay M. Greene.

A Great Human Story. Seats Now on Sale.

Saturday

DRAMATIC NOTES.

FREDERICK BRYTON WILL BE HERE OCTOBER 2.

"Jim the Penman," a Play of Absorbing Interest—Gus Williams' Company of Comedians.

Frederick Bryton in "Forgiven" will be here October 2, matinee and night.

The Galveston (Tex.) Tribune says: Mr. Frederic Bryton's management did not exaggerate when they advertised him as "a great romantic actor." [illegible] ... Miss Pauline Baxter, who has the part of Mrs. Diamond, very largely follows Mr. Bryton's methods. She is a very capable actress and is quite effective in the difficult role for which she is cast.

In addition to those well known comedians that will appear in "Dixie Land," there will also be seen that favorite of the Southern people, Lizzie Evans, who will appear in a role especially written for her. Supporting these three "stars" will be a company of recognized legitimate players, to whom have been entrusted the various characters essential to the play. "Dixie Land" is strictly a comedy drama telling an interesting story of Southern life during and before the war, and is abundantly supplied with pathos and comedy and many new and novel sensations.

The only element pertaining to the colored people or minstrelsy is that furnished by McIntyre & Heath, who are known to be the peers of their profession in that style of work. Much that is new and fetching in the shape of songs and specialties is also promised.

The famous two thousand dollar mandolin, which won the first prize at the World's fair and is now owned by Corinne, evidences in its construction and workmanship an era of marvelous human patience and ingenuity. [illegible] ... rare jewels. A deft fingered workman devoted two hundred and twenty-five days to this part of the work. This mandolin is one of the things worth seeing in the entertainment which will be given by the Corinne Extravaganza company.

JIM THE PENMAN.

The New Orleans Daily States says: From the rising of the curtain on the first act to the end of the last act "Jim the Penman" is replete with situations of absorbing interest. These were made the most of by the really splendid company and everyone who had the good fortune to be present at the Grand that night went home feeling that they had witnessed one of the finest plays ever presented at that popular resort.

The plot of the drama is original and the various situations which arise give scope to some remarkably fine acting. James Ralston is a somewhat mysterious business man in London who has amassed great wealth and has a luxurious home and is blessed with a charming wife, a son and daughter; but nobody knows the means by which he has attained this good fortune. A series of finely executed forgeries in various quarters of the world by which banks and wealthy individuals have been swindled out of large sums have puzzled the police authorities to the verge of despair. It turns out that James Ralston is the phenomenally clever penman who makes the forgeries and through the operations of his confederates the money is obtained on them.

A company of comedians and specialists, headed by the famous Gus Williams, America's German comedian, will be the attraction at Greenwall's soon. They will appear in that famously funny comedy-drama, "One of the Finest," which has made all America laugh. Mr. Williams will appear in his original role of John Mishler, the jolly Dutch policeman, [illegible]

Monday

FREDERIC BRYTON.

When Frederic Bryton, the well known actor, some years ago, was playing in Washington, D. C., President Chester A. Arthur one evening attended the performance. The president was so pleased with Mr. Bryton's characterization of "Jack Diamond" that immediately after the performance he expressed a desire to meet the actor personally, the matter was duly arranged. The president assured Mr. Bryton of his genuine pleasure and appreciation of the play, and of his performance in particular. The introduction that evening was the commencement of a friendship between the two that only ended by the death of Mr. Arthur. A short time before his death the ex-president presented Mr. Bryton with a very handsome diamond pin as a token of his appreciation and esteem of Mr. Bryton, both as an actor and a gentleman. The pin cost nearly $500. Mr. Bryton, though a rich man, prizes the pin amongst the greatest of his worldly store.

"Forgiven" will be presented at the Greenwall opera house next Thursday matinee and night, October 1st.

DATE CHANGED.

Frederic Bryton, in Forgiven, will appear at the Greenwall opera house Thursday, Oct. 1 instead of Oct. 2.

Thursday

FREDERIC BRYTON

In "Forgiven."

Frederic Bryton and his capable company of players will present that gem of of dramatic literature, "Forgiven," at Greenwall's opera house tonight, the last performance.

The lasting popularity of this great play is shown by the large and appreciative audiences that witness each performance, whether it be East, West, North or South. [illegible]

Wednesday 1896

FREDERIC BRYTON IN "FORGIVEN."

It is several seasons since this city has had a chance to witness one of the great successes of the American stage, interpreted by an actor of national reputation, such an actor as Frederic Bryton. During his long career he has been seen in a great variety of plays. In the play "Forgiven" he has met with marked success that has been nothing short of phenomenal. He has not been seen in this city in some time. After weeks of negotiations, he is to appear at the opera house tomorrow evening.

The "Houston Daily Post" of Sept. 21, 1896, says:

"The first really enjoyable performances of the season were witnessed at the opera house yesterday afternoon and last evening, when Mr. Frederic Bryton and a capable supporting company presented "Forgiven." The play is a strong one, abounding in excellent opportunities for good acting, is full of emotional scenes, some pleasantry and a sufficient number of climaxes for considerable dramatic effect. It is a story admirably developed. There is the ill-advised marriage, misunderstanding leading to coolness, suspicion and separation, the latter secured, of course, through the machinations of the false friend, the villian, followed by flight of the wife and daughter, the long search by the husband and father, discovery, mutual explanation, reconciliation and the death of the villain.

Mr. Bryton, as Jack Diamond, the injured husband and reformed gambler, presented a very polished, easy and yet strong interpretation of a rather difficult role, one, indeed, in which a less talented actor might have been either too rough or too commonplace. There is a naturalness about his work at times that constitutes the essence of artistic ability. He is an easy and finished product of the better school of romantic acting, and his [illegible] ... thoroughly enjoyable.

The support is good. Miss Pauline Baxter as Annie, Jack's wife, has the advantage of an attractive personality to add to the effectiveness of her acting [illegible] ... The patronage was excellent at both performances.

Wednesday

Greenwall's Opera House.

To-morrow,

Matinee and Night.

The Powerful Romantic Actor,

MR. FREDERIC BRYTON,

In the Greatest of All American Dramas, **FORGIVEN,** By Clay M. Greene.

A Great Human Story. Seats on Sale at Box Office.

Coming, Monday, Oct. 5, Matinee and Night—"Jim the Penman."

Friday

"THE CLEVER PENMAN."

The attraction at Greenwall's opera house, Monday October 5, matinee and night, will be "Jim the Penman," Sir Charles Young's famous emotional society drama. It was this famous play that achieved such a distinguished success both in New York and London through its phenomenal runs, also on the road for a season and a half. A play that can run an entire season in New York city or three years in London, as this play did, must needs contain some real merit. Jim the Penman is too well known to need any lengthy introductions now. It is a production, however, that will admit of no inferior representation of its different characters, there can be no half way or mediocre principles followed in its production. Every member of the cast must be an artist of undoubted ability and merit. The following personnel is sufficient to insure the correct representation of this great play. Frank C. Bangs, W. T. Ashley, Carrington Reynolds, Edward Emery, Edwin Mayer, C. St. Martin, F. A. Vernon, Norman Campbell, Frank Hatton, Fred Mosk, Hattie Edith Rice, Lillian Schowalin, Frances S. Sears, Lillian Snow, every one of whom has a metropolitan reputation.

Saturday

JIM THE PENMAN.

The enduring popularity of Sir Charles Young's masterpiece, "Jim the Penman," is explained by the simple directness of its story, its admirable portrayal of character and its true and absorbing development of human goodness and frailty. Its moral is irreproachable and so evidently in accordance with the actions of the dramatic persons that the lesson it conveys goes direct to the heart and mind of every one who witnesses it. In the whole range of the modern drama no character therein drawn, equals that of James Ralston, the suffering criminal, who exhorts the deepest sympathy by reason of the dramatist's skill in showing him struggling vainly against that fate which he clearly sees he is called upon to meet. The work of Mr. Frank C. Bangs in this most extraordinary role is one of the most masterly and effective examples of characterization ever seen, and the careful and self-acting study he has made of the character is only revealed through the most life-like embodiment an actor can hope to present.

"Jim the Penman" will be seen at Greenwall's Monday, October 5—one night only.

NO MATINEE MONDAY.

There will be no matinee Monday. Only one performance, Monday night of Jim the Penman.

Wednesday OCT 14 1896

CORINNE'S MANDOLIN.

The mandolin on exhibition at the World's fair, and valued at $2,000, is now in the possession of Corinne, who appears at Greenwall's to-night. To-day it has been placed on exhibition in the show window of the Mitchell jewelry company.

Monday

The play "Jim the Penman," which will be seen at Greenwall's tonight about which so much has been said and written, is the reigning dramatic sensation of the present century. The success lies in the strength of the story. The story of James Ralston, the man with the double life, who outwardly the guise of a respectable country gentleman, surrounded by luxury and comfort, carries out the daring and dangerous forgeries which make his alter ego, "Jim the Penman," such an object to the police. To say that the story is powerfully told is doing but scant justice to the distinguished author. He displays the highest dramatic skill in the drawing of his characters and in every situation in the play.

Tuesday OCT 6 1896

ROLAND REED COMING.

I am told that Roland Reed is often as much of a comedian off the stage as he is on. On Wednesday, just before the matinee, he sauntered into the dining room at Parker's, where his young daughter and a few friends were at lunch. Just before he reached their table a woman looked up and smiled. The comedian recognized her at once, as he supposed, as the mother of one of the young girls at the table with his daughter. His mind simply leaped at conclusions. He greeted her effusively. He complimented her. He remarked that her younger daughter grew more like her every day. He was enthusiastically glad to see her. Having done his polite duty to his utmost satisfaction, well pleased with himself, he passed on. His daughter had seen the meeting and remarked: "Ah, papa has found a friend, an intimate one, I should say." She refrained, however, from remarking on it. As they passed out Reed leaned over the woman again and said some more pretty things, the woman, as she had done before, smiling and seemed pleased.

"How much May looks like her mother," remarked the comedian emphatically, as they passed out.

"How do you know?" replied his daughter.

"Why, wasn't I just speaking to her?"

"When?"

"Just now."

"Where?"

"Why, in the dining room."

"Well, papa, that wasn't she at all."

"Great Scott, who was it?"

"I don't know."

"And I have been insisting how much her daughter resembled her—more every day."

"Well, papa, that's just like you."

And Reed could only reply severely: "Well, not quite so much of this 'papa' business in public."

Wednesday

ANOTHER NOVEL CHARACTER.

Miss Isadore Rush, the beautiful leading lady of Roland Reed's company, who will appear at Greenwall's Monday, Oct. 12, and who was the original twentieth century girl in this country in the "Politician," has created another new and novel character—that of a female detective in Roland Reed's latest comedy, "The Wrong Mr. Wright."

The gowns worn by Miss Rush are the acme of creations of her own good taste, and bid fair to revolutionize the fashion plates of the current and coming year.

Tribune Notices & Daily Register

Thursday-

Greenwall's Opera House.

To-Day

MATINEE AND NIGHT.

The Powerful Romantic Actor,

MR. FREDERIC BRYTON,

In the Greatest of All American Dramas, **FORGIVEN,** By Clay M. Greene.

A Great Human Story. Seats on Sale at Box Office.

Coming, Monday, Oct. 5, Matinee and Night—"Jim the Penman."

Friday

On Monday October 5, matinee and night, the attraction at Greenwall's opera house will be the famous play from the pen of Sir Charles Young, "Jim the Penman." This is a play of the most intense human interest and will be presented by a company specially selected for its correct presentation. Active preparation is being made by the local management to give this great work of society life a stage setting worthy of its merits and requirements and new and handsome scenery will be one of the features. The cast includes Frank C. Banks, W. T. Ashley, Harrington Reynolds, Edward Emery, Edwin Meyer, Marie Edith Rice, Lillian Schoevelin, Frances S. Scers, Lillian Secor and others

Saturday

"Jim the Penman."

Mr. D. A. Bonta, well known in theatrical life through his association with Mr. A. Palmer, has secured the rights to, and perfected arrangements whereby he will present during the present season, Sir Charles Young's famous sensational drama, "Jim the Penman." It is hardly necessary to go into details regarding this great play more than to announce its engagement in this city at Greenwall's opera house, Monday, October 5, matinee and night. Every one with a taste for the drama recalls its phenominal run in New York city, its unprecented engagement at the Haymarket Square, London, lasting three years, and the immense profits during its brief road career. The play is fraught with dramatic incidents of the most intense and absorbing character, it gains the interest and attention from the start, and retains them until the finale. There is not a dull line in the piece, the movement is quick and continuous throughout and one surprise follows another in startling succession.

Sunday-

THEATRICAL TIDINGS.

There will be two attractions this week. Monday night "Jim the Penman," with Frank C. Bangs as James Ralston. Saturday matinee and night "Dixie Land," with McIntyre and Heath and Lizzie Evans in the cast.

Other Notes of Interest.

Manager Greenwall is to be congratulated upon having secured the famous society drama "Jim the Penman" among his attractions during the present season. It is needless to say that it will repeat the success it is enjoying everywhere it has been presented. This is one of the most thrilling plays now on the boards. Its phenomenal runs, both in this country and in London, stamp it as a masterpiece of play building.

It was only a very short time after its initial production in this country, that it was taken to Washington for the benefit of a local charity and appeared before President Cleveland, Mrs. Cleveland and the entire cabinet. Mr. Cleveland expressed himself openly and through a personal letter to Mr. Palmer concerning the merits of what he was pleased to term "the quintessence of modern play writing, the work of a phenomenal intellect—a genius." The company presenting "Jim the Penman," has been carefully selected by Mr. Bonta, and many of the present cast were in the original production. In one case auto-dating even that, the gentleman playing Capt. Redwood, being a member of the original company presenting the play in London at the Haymarket Square theater.

Comedy, pathos and sentiment, happily interwoven in a play is necessary to its success, as the combination thus effected is calculated to please all classes of theater goers.

In "Dixie Land," a comedy drama by James M. Martin, Messrs. Lawrence & Hamilton claim to have found a play possessing those essentials, and have as well, mounted it in a most elaborate manner and engaged a cast par excellence headed by those autocrats, McIntyre and Heath, who will be seen as two colored servants "befo' de wah," and Lizzie Evans, so well known as "the little sunbeam." "Dixie Land" is a Southern drama, with scenes laid prior to and during the war, yet it is not a "war play." It tells a pretty story, introduces a new character to the stage, and is replete with new, novel and startling situations.

Sunday

NEW YORK, Sept. 24, 1896.

Mr. Phil Greenwall, Fort Worth, Tex.

DEAR MR. GREENWALL:—Knowing that my opera "Rob Roy" is to play shortly with you, I write a line to ask you, in view of our costly friendly relations, that you will do as I am sure you intend to, everything in your power to make the tour a successful one. I hope very much that the people of the South, who have always treated me and my music with much kindness and appreciation, will continue to show it to this opera, which I consider to be my best work hitherto; and I feel assured that they will have the opportunity to see the opera under favorable circumstances, as the company presenting it has been formed and rehearsed under my supervision, and is, I think, in every way a capable one, and one that pleases me in the performance they give of the opera. It is indeed in many respects superior to the one that played it last year, and especially so in point of dash and enthusiasm for the work in hand, containing several young people in whose future I have great confidence.

Trusting that I may hear from you the most favorable accounts of the reception of "Rob Roy" in the South, and feeling sure it will deserve the support of your clients and my friends, believe me. Faithfully yours.

[Signed.] REGINALD DE KOVEN.

Lillian Russell made her maiden speech before the curtain on the occasion of the first production of "An American Beauty" at Scranton, Pa.

Theatrical Notes.

James O'Neill has received a very advantageous offer to produce "Monte Cristo" at the Adelphi theater in London next season.

J. E. Dodson calls attention to the fact when Shakespeare wrote his plays there were not in all the world as many English speaking people as there are now in New York and New Jersey.

D. W. Truss' magnificent production of "Wang" was recently presented at the Academy of Music, Jersey City, for the third time. Manager Henderson declared it the biggest success the theater has ever had. Every seat was sold long before the curtain went up.

The salary paid to Henry Miller by A. M. Palmer this season is the largest received by any leading man. This statement is made with a clear remembrance of the large one which the late Charles Thorne received from Mr. Palmer.

Sunday

No matinee Monday. There will be only one performance, Monday night, Jim the Penman.

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Sunday

Jim the Penman.

The play of "Jim the Penman" which is to be given at Greenwall's operahouse, Monday, October 5, one night only, tells the story of a rich and respected gentleman named James Ralston, who during former years in company with a band of unscrupulous and clever forgers has enriched himself by a series of gigantic frauds, who wins his wife and robs his friends through the clever trickery of his facil penmanship, and after twenty years of that suspense endured by the guilty, who each hour expects detection, finally dies as he is about to be exposed and denounced. The plot also presents the deceived pet loving wife and mother, the daughter who has just been married, and whose wedding breakfast and attending festivities are interrupted by the sudden demise of her father in the next room, and many other sensational and dramatic situations are interwoven in the piece which tend to increase the intense interest and enhance the value of the play as a work of art and masterpiece of play-building. Without doubt Jim the Penman is one of the most pronounced successes ever presented to the public, certainly its triumphs equal anything ever seen upon the stage of a New York theater.

No matinee Monday. There will be only one performance, Monday night, Jim the Penman.

Monday 5

"Jim the Penman" will be presented at Greenwall's tonight and those who desire good seats should apply for them at once, as this engagement promises to be one of the most successful of any during the current season. The play does not need any additional words of praise now, it is not and never will be forgotten. Apropos of the company it is only necessary to say that it is headed by such sterling artists as Frank C. Bangs and Marie Edith Rice, not to mention a dozen others of unquestioned ability to insure the remarkable impersonation of each character and this is only small praise when the general excellence which characterizes the ensemble work of this organization is considered.

Friday 6

R. C. Hudson, who for many years managed Frederick Warde, the tragedian, arrived in Fort Worth yesterday to prepare for the appearance of Miss Jane Coombs and Miss Jeffreys-Lewis, who are jointly starring this season, and with whose management Mr. Hudson is associated. The Coombs-Lewis Co. will present "Bleak House" here, on the 21st inst.

Thursday

Dixie Land.

The Austin Daily States says: While the circus was going on at the show grounds last night a highly appreciative audience was laughing themselves sick at McIntyre and Heath in their drollery and smiling at clever little Lizzie Evans at the opera house. The play was that well-known Southern drama, "Dixie Land," and those burnt-cork artists, McIntyre and Heath, were in their element in the two negro characters of Sarah Jane Roper and Josephus Poindexter. The female character of Sarah Jane as presented by McIntyre is as clever in its way as Heath gives the male character. These two artists have been doing turns so long as negroes that they can beat the coon at his own game, to use the slang expression.

They certainly have two characters that they can handle as experts in the two they gave last night. Seldom will one see such perfect interpretation of negroes is given by those artists. Their work last night in the comedy line was simply superb and the audience was kept in a continual laugh over their drollery and witticism. They scored a success, and it was deserving. As to Miss Lizzie Evans we all know bonny little Lizzie. She has met and greeted us before, and last night she was as charming as ever. No more need be said. When Miss Evans is at her best, as she was last night, she never fails to please. The supporting cast was very cordially received.

Monday 5

Greenwall's Opera House,

One Night Only, MONDAY. Oct. 5

D. A. Bonta's Company —IN— Sir Charles Young's FAMOUS —Society : Drama,— By Arrangement With A. M. PALMER.

JIM, THE PENMAN

Social Event of the Dramatic Season

Seats Now on Sale at Box Office.

Coming, Saturday, Oct. 10, Matinee and Night, DIXIE LAND.

CAST:

F. C. Bangs,
Marie Edith Rice,
Harrington Reynolds,
W. T. Ashley,
Edward Emery,
Norman Campbell,
J. C. Vernon,
Eleanor Perry,
Lillian Schoevelin,
Alaine Henry.

Wednesday

McIntyre and Heath and Lizzie Evans.

Personally there are no three names better known and more favorably remembered by Southern theatergoers than McIntire and Heath and Lizzie Evans.

Each has been an individual star of success, and have often entertained a Southern audience by their pleasing style of entertainment. Appearing this season in the leading characters of a new and already successfully produced comedy drama "Dixie Land" they will be the attraction at Greenwall's Saturday, October 10, matinee and night.

This play is strictly a comedy drama, devoid of anything pertaining to minstrelsy, clean and wholesome in its story of Southern life replete with many novel and exciting climaxes and situations.

In it is shown a character entirely new to the stage, that of Henry Smalls, ("paper white trash,") played by the author, Mr. James M. Martin. The company which will appear in the production is composed of many clever actors and actresses who have each been specially engaged for the roles assigned them. New and special scenery is carried and a wealth of rich and elaborate costumes will be shown.

Thursday- OCT 8- 1896

Roland Reed will open his annual engagement in this city at Greenwall's Monday, October 12, appearing for the first time here his latest success and pronounced his greatest hit, "The Wrong Mr. Wright." The play is entirely different from anything in which the popular comedian has recently appeared and it gives him splendid opportunities in a role that is naturally adapted to his well-known style and method. The comedy, which is the work of George H. Broadhurst, tells an intensely interesting and amusing story and its dialogue fairly sparkles with wit. The characters are well drawn and are of real and interesting types. The most interesting character and one that is new to the stage is that of a woman detective delightfully acted by that charming actress Miss Isadore Rush. The character gives Miss Rush the opportunity of wearing some magnificent gowns, which she does to advantage.

Friday OCT 9- 1896

Mr. Mat L. Berry, manager of the Griffith Extravaganza company, is in the city arranging for the appearance of the "Fearless Corsaire" and her big company, which appears here next Wednesday and Thursday.

Friday OCT 9- 1896

Dixie Land.

The scenes in McIntyre & Heath and Lizzie Evans's "Dixie Land," Messrs. Lawrence & Hamilton are to be congratulated, for three more popular artists do not come South. "Dixie Land" is a comedy drama with the scenes all laid in the South prior to and during the war, and while it is not what is termed a war play, it at the same time brings us to the thick of battle and as well tells a pretty story of patriotism, love and devotion. One new element is introduced in the character of "Henry Smalls," a bad specimen of "poor white trash," which will be played by James M. Martin, author of the play. McIntyre & Heath will be seen as body servants, and will be the only colored element in "Dixie Land," while sister Lizzie Evans will shine as Florida Sweeney, the colonel's daughter. The balance of the company have been culled from the front ranks of the profession and selected especially for the fitness of the character he or she portrays. The scenic investiture is new and novel with surprises in each act. Lots of comedy runs through the play and "Dixie Land" will be the attraction at Greenwall's opera house, Saturday, October 10th, matinee and night.

Saturday — Mail-Notices

Greenwall's Opera House, One Night Only, MONDAY, Oct. 5

D. A. Bonta's Company —IN— Sir Charles Young's FAMOUS —Society Drama,— By Arrangement With A. M. PALMER.

JIM, THE PENMAN

Social Event of the Dramatic Season

Seats Now on Sale at Box Office.

Coming, Saturday, Oct. 10, Matinee and Night, DIXIE LAND.

CAST:
F. C. Bangs,
Marie Edith Rice,
Harrington Reynolds,
W. T. Ashley,
Edward Emery,
Norman Campbell,
J. C. Vernon,
Eleanor Perry,
Lillian Schoevelin,
Alaine Henry.

DRAMATIC NOTES.

TWO ATTRACTIONS FOR THE COMING WEEK.

What the Press Says of the Popular Plays—A Letter From Reginald De Koven.

The attractions for next week are: Monday, October 5, "Jim the Penman" with Mr. Frank C. Bangs as James Ralston; Saturday, matinee and night, "Dixie Land," with McIntyre and Heath and Lizzie Evans in the cast.

JIM THE PENMAN.

The Savannah (Ga.) Press says of the play:

"One of the very best companies that has visited Savannah in years was that which presented the splendid drama, "Jim the Penman," Thursday night.

[illegible] may come and go, tragedies may draw big houses for a time, and extravaganzas make the Johnnies crowd a play house, but it takes the society drama to please the average audience. The presentation of Young's famous drama, "Jim the Penman," at the Savannah theater clearly demonstrates this fact. It was the first performance of its kind of the season and it received a more enthusiastic reception than any of the plays that have been here this year.

Savannahians knew what to expect in a production with F. C. Bangs as the star. They have seen him in roles where strong acting was necessary and they knew he would be equal to the occasion. They were not disappointed in the actor or the piece last night. Mr. Bangs as James Ralston, gentleman forger, came fully up to expectation. "Jim the Penman" is an old play now, but with Mr. Bangs in the cast it can be assured a large audience in Savannah at any time.

Marie Edith Rice has in her hands probably the most important character in the drama, except that of the forger. She was greeted with applause when she made her first appearance and her splendid portrayal of the difficult part she assumed showed that she deserved this sign of recognition. Miss Rice presented the character of The Penman's wife and did it well.

The other characters were well presented. The company is a strong one and will meet with deserved success on the present Southern tour.

"DIXIE LAND."

The New Orleans Daily Picayune says:

"The usual immense Sunday night audience was present last night at the St. Charles theatre to witness the initial performance of the engagement of "Dixie Land." Although it was quite warm within the playhouse, the audience enjoyed the different features of the show hugely and the applause was frequent and vociferous. McIntyre and Heath, who have long ago established their reputation as comedians, together with Lizzie Evans, who needs no introduction to the New Orleans public, are seen in the leading roles.

The comedy work of McIntyre and Heath, is up to date in every respect and the plaudits of those present indicated that the audience thought so too. The story of the play is laid before and after the war. As may be imagined love has a great deal to do with the story and there is the usual villain. But everything ends well for the heroine and hero, and virtue triumphs. Lizzie Evans is the sunshine of the play and she acted her role in her usual excellent manner, showing that she has not lost any of her old-time vivacity. The other members of the cast acted well and on the whole the performance is well worth the price of admission."

DE KOVEN COMING.

Mr. Reginald De Koven, the composer of the very successful comic opera called "Rob Roy," which had a run in New York for over a year at the Herald Square theater, has expressed a desire to visit Fort Worth, and will probably be here October 28 and 29, when his opera will be played at the Greenwall opera house by the Whitney Opera company. Manager Greenwall has received the following letter from Mr. De Koven:

New York, Sept. 23, 1896.—My Dear Mr. Greenwall: Could you possibly advise me of the time when "Rob Roy" is booked to appear in Fort Worth. I have never visited this city, and if it is possible to arrange matters so that I could visit it at this time and possibly conduct the opera on the opening night, it would give me the occasion of coming there under exceptionally pleasant circumstances, as I feel sure, if I may be allowed to say so without being thought to blow my own trumpet too loudly, that the musical people of Fort Worth who know and appreciate good music will be pleased with what I consider my best work hitherto.

Believe me, faithfully yours,
REGINALD DE KOVEN.

To Phil Greenwall, Esq.

COMIC OPERATIC EXTRAVAGANZA.

Joe Cawthorn appears in the operatic extravaganza, "Hendrick Hudson, Jr.," as the original real estate agent, and will therefore be an object of especial interest in this city where the real estate agent is an important member of commercial and social circles. The first scene of Hendrick Hudson, Jr.," opens at New Amsterdam, now New York, in 1609. European lands have for the most part been held by certain families since the year 1, so the real estate agent never had the ghost of a show until America was opened for settlement. That, however, does not justify Mr. Cawthorn, at New Amsterdam, in 1609 in selling the guileless Right and title to a great salt mine, which it afterward appears, lies 250 miles off Sandy Hook, in the Atlantic ocean.

Wednesday OCT [illegible]

DIXIE LAND.

As a forerunner of good times which we all expect and are willing to hope and believe are now at hand, those smiling, interesting and artistic comedians, McIntyre and Heath, appear at Greenwall's opera house, Saturday, October 10, matinee and night, in the principal characters of a new and entertaining comedy drama entitled "Dixie Land."

The story of the play is laid before and during the civil war and tells a tale of the love and sacrifices of two regimental captains—one a Northern, one a Southern man. One, the Northern soldier, being in love with a Southern girl, the sister of Captain Oliver Hazel, C. S. A., while he (Hazel) is deeply—madly in love with a beautiful girl, a flower of the North. When the war breaks out they are both compelled in honor to join their respective regiments—to fight to the death, not alone against each other, but as fate decrees it against their sweethearts' people and those whom they both love and respect.

The struggle of the young men during the first years of the war are [illegible] depicted, and while the pathetic portions of the play are such as would bring tears to the most hardened and excite the sympathies of all, still it abounds in much interesting comedy, portrayed by McIntyre and Heath in their roles of colored servants, and the rollicking little favorite, Lizzie Evans, who is seen in a part written expressly for her. The others of the company comprise Jefferson Lloyd, late of Augustin Daly's companies; Richard Williams, late of "Lost Paradise" company; Thos. M. Reynolds, late of Frohman's "Jane" company, and Miss Mary Churchill, late of "Blowing the Wind" company, as well as Miss Maud McIntyre, who is seen in the role of the proud and aristocratic old "grande."

Special scenery and mechanical effects are carried with the organization, and nothing has been left undone to make this one of the successes of the present season.

Thursday OCT 8 1896

A STAR CAST IN DIXIE LAND.

Perhaps no more appropriate title could have been selected for a Southern play than that of "Dixie Land," conveying as it does, the location and personality of its story. Then again, the old adage, "There is a tide in the affairs of man, if taken at the flood leads on to fame and fortune," might be applied to McIntyre & Heath, who for twenty-three years have been associated without a break, waiting for that tide, which now seems to rise in their favor. They will be seen this season, for the first time in their careers, as legitimate comedians in legitimate roles—comedy roles, of course, but characters specially written for them by James M. Martin. The play itself is a comedy drama in the full sense of the word, telling a pretty story of life in the South, during the late war, but it is not by any means a war play. Besides McIntyre & Heath, who are beyond doubt the greatest living exponents of the negro, Lawrence & Hamilton have engaged Lizzie Evans, whose name is a household word everywhere. Special scenery, new effects and startling situations are also promised and a large audience is assured at Greenwall's Saturday, October 10, matinee and night.

ROLAND REED.

The annual appearance of that prime favorite, Mr. Roland Reed, is always a pleasant event in the theatrical year. Mr. Reed has grown steadily in popular favor, and today stands pre-eminent as a portrayer of legitimate eccentric comedy roles.

He will begin his annual engagement presenting for the first time here a comedy from the pen of Mr. George H. Broadhurst with the title of "The Wrong Mr. Wright."

The play tells an interesting and highly amusing story, and gives Mr. Reed splendid opportunities in a novel role. It is said to be the best character this popular actor has ever had.

The scenes of the play are laid at Old Point Comfort. Mr. Reed has surrounded himself with an exceedingly clever company, which includes that charming actress, Miss Isadore Rush, who has a delightful role that is entirely new to the stage. She will doubtless surprise her many admirers with her charming toilettes.

Friday OCT [illegible] 1896

DIXIE LAND.

Quite a number of so-called Southern plays have been presented in the past, but it remained for Jas. M. Martin to write one which embodied everything pertaining to that vast section of the country and at the same time cater to all classes.

"Dixie Land" contains the essential characters to complete the drama to be appropriately called a Southern play—those of the Southern family, the body servant and poor white trash. The title of the play, "Dixie Land," is most fitting, denoting as it does location, which naturally calls for those characters and Lawrence & Hamilton have completed matters by appropriately dressing the play with accurate scenery and giving it a great cast, including McIntyre & Heath, those well and favorably known exponents of the real darkey. Then again, Lizzie Evans, widely known for the clever work she always does, will be seen together with ladies and gentlemen, each one engaged for their fitness in portraying the different characters in the play.

Comedy and sentiment happily intermixed with thrilling situations will materially lend additional interest to the production, which comes to Greenwall's tomorrow matinee and night.

Wednesday OCT 21 1896

ELECTION RETURNS.

On Tuesday evening, November 3, election returns will be received and read from the stage of Greenwall's opera house. [illegible]

Friday OCT [illegible] 1896

CORINNE.

The Corinne Extravaganza company, numbering sixty people, headed by the peerless Corinne, will present the up-to-date and second edition of Frazier & Gill's big operatic extravaganza, "Hendrick Hudson, Jr." at Greenwall's Wednesday and Thursday with matinee Thursday.

The costumes have been most lavishly supplied, the materials are of the finest and richest qualities, and the colors such as blend so harmoniously and picturesquely that in the successive groupings the most critical eye cannot detect a jarring shade. The scenery is rendered striking by a series of ingenious transformations. A grand scenic effect is followed by some artistic specialty, then a song is succeeded by a grand character ballet in which beautiful and symmetrical young ladies, dressed in gorgeous costumes, perform intricate marches and evolutions.

Corinne is recognized in musical circles as the premier lady mandolin soloist of America. She was a pupil of Signor Pietrapertosa, the greatest mandolinist in the world, during each sojourn in Paris.

Saturday OCT 10 1896

DIXIE LAND AT GREENWALL'S TONIGHT.

Is there anyone in the South who does not know McIntyre & Heath? If there is it will be strange, for they are known far and near as the only true exponents of the darky as he is.

Years ago these young men came before the public as minstrels and for twenty-three years have uninterruptedly traveled together successfully presenting their "sketches." Twenty-three years of partnership is a long term, yet McIntyre & Heath are still young men and classed as comedians of the highest order. This season they have left the vaudeville stage and will be seen for the first time in legitimate parts, in a legitimate play, called "Dixie Land," written by James M. Martin.

Lawrence & Hamilton, their managers, have engaged a powerful supporting company headed by Lizzie Evans and have surrounded the play with every requisite to complete the author's intentions. New and elaborate scenery is carried and a number of novelties will be seen. "Dixie Land" is a strong Southern play with plenty of comedy carefully blended with the more serious dramatic scenes, calculated to please parquette and gallery alike.

McIntyre & Heath appear as two body servants, while Lizzie Evans, "Little Sunbeam," will play the leading parts. The only darky element in Dixie Land is that of McIntyre & Heath.

Tuesday OCT 13 1896

"CORINNE."

In the last act of the new Hendrick Hudson, Jr., Corinne, arrayed in heavy black satin, which makes a background calculated to throw her jewels into bold relief, wears all of her vast collection of diamonds, among which is a single stone valued at $25,000 and weighing forty-two and one-half carats. The effect in the half light of the scene is startling and causes many feminine hearts to swell with admiration.

Corinne will be seen at the opera house tomorrow night and Thursday matinee and night.

PRIVATE SECRETARY.

Gillette's best dramatic work—The Private Secretary—comes to the opera house Friday night, October 16, with the popular comedian, Edwin Travers, and a powerful company. The Private Secretary is too well known in Fort Worth to enter into the merits of the play. The company presenting the piece this season is said to be a most powerful one, and includes, besides Mr. Travers, such talented comedians as Frank Cotton, Harry Dull and Evelyn Evans. Mr. Travers will on this occasion, as heretofore, play the fun-loving nephew and bogus secretary, and Mr. Dull makes much merriment as the droll and sanctimonious secretary with his goloshes, his mackintosh and his goods and chattels, while Mr. Frank Cotton will give us a most satisfactory interpretation of the choleric Mr. Cattermole, with a troublesome liver. A number of novel and musical numbers not found in the play have been introduced this season, making this by far the best production ever given of this celebrated comedy.

Wednesday OCT 14 1896

CORINNE TONIGHT.

The famous $2000 mandolin, which won the first prize at the World's fair and is now owned by Corinne, evidences in its construction and workmanship an example of marvelous human patience and ingenuity. In the ornamentation of this beautiful instrument there is a mosaic work in which 2000 pieces of pearl of many different hues were used; the bridge is ornamented with rare jewels. A deft-fingered workman devoted 225 days to this part of the work. This mandolin is one of the things worth seeing in the entertainment which will be given by the Corinne Extravaganza company at Greenwall's opera house tonight, tomorrow matinee and night.

Thursday OCT 15 1896

PRIVATE SECRETARY.

"DO YOU KNOW"

The opera house will present to its patrons next Friday night, October 16, Gillette's great masterpiece, "The Private Secretary," with Edwin Travers and the strongest cast of comedians ever seen in the play, including Harry Dull and Frank Cotton, in the roles of the Secretary and the elder Mr. Cattermole. The Louisville Courier-Journal of September 28, says: "The Private Secretary wears wonderfully well. In many ways it is by far the best of the many comedies adopted from foreign sources in recent years. It is admirably constructed and its complications are so skillfully devised, and its action so continuous that the audience is kept in a constant state of merriment and the laughter never subsides for a moment. Mr. Travers plays the part of the scapegrace nephew who masquerades as a curate in a most satisfactory fashion, and the acting of Mr. Frank Cotton as the fiery East Indian was unquestionably the best portrayal of the character that has ever been seen in Louisville, while the work of Harry Dull in the title role, reminded one very forcibly of Mr. Gillette. Taken as a whole, the performance, including the musical numbers, was excellent, and an audience of good size was well pleased."

Thursday OCT 15 1896

"THE OTHER MAN'S WIFE."

Bert Coote, the talented young comedian, who the past two years has made such a favorable impression in "The New Boy," will present on Monday, October 19, one night only, at Greenwall's opera house, a legitimate farce comedy, adapted from the French, entitled "The Other Man's Wife." Associated with Mr. Coote is Mr. [illegible] Long, one of the Pacific coast's favorite comedians, and in the cast are Julie Kingsley, [illegible], Lillian Dix, Clevia Medford, Harry C. Stanley, Kitty Walton, Wallace Henderson, Jos. W. Cassidy and Henry F. Georgie. James A. Herne's [illegible] one act play, "A Soldier of Fortune," precedes the comedy.

Tribune Notices + Daily Register

Friday OCT 9 1896

Roland Reed.

Roland Reed will appear at Greenwall's opera house Monday, October 12. The popular comedian has been meeting with great success in his new comedy, "The Wrong Mr. Wright," which he will present here. The play made a great hit on its presentation in Boston a few weeks ago. It is from the pen of George H. Broadhurst, and tells a highly interesting and amusing story. Mr. Reed manages, as Seymour Sites, to plunge himself into some of the wildest complications ever laughed at. The scene of the play is laid at Old Point Comfort, Va. The second act shows the parade grounds at Fortress Monroe, with ships of the White squadron lying at anchor in the distance. The company supporting Mr. Reed is unusually strong, and includes the charming actress Miss Isadore Rush, who appears in the role of a woman detective, a character that is new to the stage. Miss Rush, as usual, will have some stunning gowns to please her many admirers.

Saturday OCT 17

The Other Man's Wife.

Every one who has seen the clever comedy work of Bert Coote in the "Newsboy" will be pleased to have an opportunity of seeing him in a new play at Greenwall's opera house Monday, October 19, one night only, entitled "The Other Man's Wife." Associated with him in the production is the well-known California comedian Nick Long. The plot is very amusing. A young man named Oscar Timid (Bert Coote) is afflicted with a stern mother-in-law, who makes life very pleasant and exciting for him. To complicate matters Oscar makes the acquaintance of a young women who becomes infatuated with him. She gets him into such a tangle that it takes the combined company two hours to get him out of his troubles. This furnishes many funny situations and keeps the audience in constant laughter from beginning to end. Nick Long plays the opposite character to Mr. Coote and each is an excellent foil for the other. In the company are Julie Kingsley, Idalene Cotton, Lillian Dix, Carrie Medford, Harry C. Stanley, Kraft, Wallace Henderson, J. W. Gardner and others.

Sunday OCT 18

GREENWALL'S OPERA HOUSE.

Two Nights--FRIDAY and SATURDAY, October 23-24. MATINEE: SATURDAY

The Only Sensation in Town! *Special Engagement!*

First Appearance in Fort Worth of

THE WORLD-FAMED BROTHERS BYRNE

In Their Great Big Hit, the Enormously Successful Nautical, Spectacular, Pantomimic Production,

The NEW EIGHT BELLS!

The Theatrical Sensation of the North for the past five seasons.

Tons of intricate and beautiful scenery transported in our own special car.

An avalanche of surprises, a revelation of stage mechanism, a bewildering dream of scenic effects.

The concentration of comedy, pantomime, burlesque and spectacular.

FUNNIER THAN A DOZEN FARCE COMEDIES.

SEE

The John Byrne Troupe of Acrobats.
The Storm at Sea. The grand specialties.
The mischievous students and the alchemy.
The wonderful revolving ship.
The amusing carriage ride. The great duel scene.
The wonderful octopus.

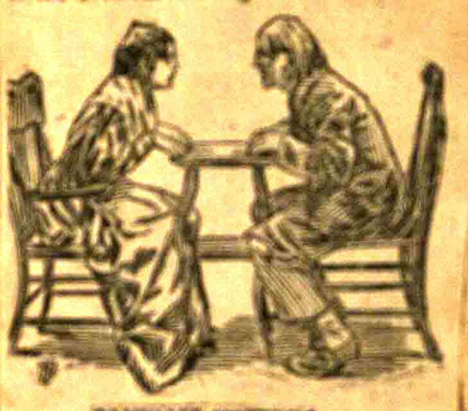
The Famous Brothers Byrne

Are the greatest living performers in their line today and wonderful favorites with the public—simply because they do everything they advertise, and the public know they can rely on seeing a great performance without vulgarity. The new Eight Bells is simply immense and the funniest show of the kind ever produced. A sure cure for dyspepsia in its most virulent form. A PRODUCTION TOO GRAND TO MISS.

Friday OCT 16 1896

AT THE THEATER.

Manager Greenwall guarantees his patrons a magnificent performance of William Gillette's great comedy "The Private Secretary" tomorrow night. In speaking of this play, which really needs no introduction to the theater goers of Fort Worth, the Galveston News says: Those who went to the Tremont last night to witness Gil-



DO YOU SEE ANYTHING

lette's new "Private Secretary," went there with the expectation of enjoying the play, which many have seen before and all had heard of, but it is a safe assertion that few were prepared for the side splitting laughter which was in store for them. This play is one of the funniest of the funny extravaganzas that have ever appeared upon the boards, and yet it is strictly free from all that is vulgar or low in action or language. Another feature about it is the cast, which is so made up that it does not contain one lonely and solitary star surrounded by a number of dark moons which would not be visible at all were it not for the bright light of the former. In this play every important part is taken by a star in his or her particular sphere, and it is difficult to say which is the leading role.

COOTE AND LONG.

Bert Coote, well-known to all theatergoers as the "New Boy," has associated himself with the California comedian and stage producer, Nick Long, and together they will present at Greenwall's opera house on Monday, October 19 one night only, their new comedy, adapted from the French entitled "The Other Man's Wife." The leading character is especially suited to Mr. Coote's peculiar style of acting, and is a worthy successor to his "New Boy." He is small of stature and possesses a countenance that might with equal propriety be worn by a youth of 14 or a man of 30. It is a particularly mobile countenance and can portray child like innocence or man-like shrewdness in the twinkling of an eye. Mr. Long will play a part directly opposite to that of Mr. Coote's, which will give them an opportunity to bring out all the laughter the audience can furnish. The company, it is promised, will be one of excellence and includes Julia Kingsley, Idalene Cotton, Lillian Dix, Carrie Medford, Harry C. Stanley, Wallace Henderson, Henry F. Georgie, J. W. Gardner and others. James A. Herne's one act play, "A Soldier of France, will precede the comedy.

Saturday OCT 17 1896

AT THE THEATER.

BLEAK HOUSE.

Miss Jane Coombs, who in conjunction with another equally potent star, Miss Jeffreys Lewis, appears at the Fort Worth Opera House in "Bleak House" Wednesday night, the 21st inst., has achieved fame not only in America but throughout Europe and Australia. The London Telegraph says of her:

Miss Coombs is both young and handsome, but youth and beauty amount to but little unless supplemented with something rarer and better, but the supplemental is not lacking here. Here is an educated face, full of that life and light which comes only from cultured intellect and exquisitely refined taste. One does not grow weary of studying its shifting expression because while that expression is always unaffected, always appropriate, the face has a language and power of its own which we value not alone for what it seems, but for what we know it is capable of being whenever the demand is made. The outline of the picture was drawn with a bold hand, and the finer shadings were so worked and blended together as to leave not the slightest dash on the dramatic canvas.

Sunday OCT 18 1896

THEATRICAL TIDINGS.

Four shows this week.

Monday night—Bert Coote and Nick Long in the screeching comedy "The Other Man's Wife."

Wednesday night—Miss Jane Coombs and Miss Jeffreys Lewis, in a dramatization of Charles Dickens' famous "Bleak House."

Thursday matinee and night—Al G. Field's minstrels.

Friday and Saturday, matinee Saturday—Eight Bells with the famous world renowned Bros. Byrne.

"THE OTHER MAN'S WIFE."

Coote and Long will appear at Greenwall's opera house tomorrow night in a screaming comedy, adapted from the French, entitled "The Other Man's Wife." Nick Long is a well-known comedian from the Pacific Coast, while Bert Coote will be remembered by all as "The New Boy." The character of Oscar Timid in "The Other Man's Wife" was especially written for him, to afford him an opportunity to display his inimitable drollery, keen, quick sense of humor and eccentricity of manner.

The supporting company includes Julie Kingsley, Idalene Cotton, Lillian Dix, Carrie Medford, Harry C. Stanley, Wallace Henderson, Kraft Walter, J. W. Gardner, Henry F. Georgie and others.

The comedy will be preceded by James A. Herne's delightful one act play, "A Soldier of France," Nick Long playing the old soldier.

BLEAK HOUSE.

Of the great novelist, Charles Dickens, whose most famous story, "Bleak House" is to be presented in dramatic form at the Greenwall opera house Wednesday night, the 21st inst., by Jane Coombs and Jeffreys Lewis, the New York World recently said:

Dickens the master novelist. No man can read Charles Dickens's works without expanding his humanity. No man ever read his novels without feeling benefitted thereby. Dickens's characters stood for something. They either exalted virtue or disgusted you with vice. His writings are like luminous coal which cracks with wit, blazes with humor, glows with sympathy and burns with indignation at all existing wrongs.

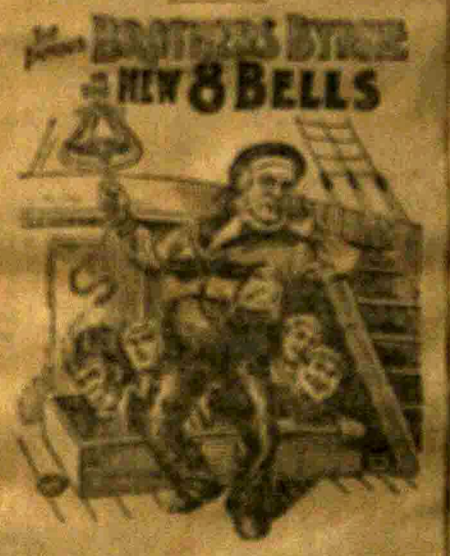
Sunday OCT 18 1896

AL. G. FIELD'S MINSTRELS.

LEW SULLY

The tremendous success which has greeted Al. G. Field in the past is a fitting tribute to the faithful manner in which he has always kept his promises with the amusement public. His thousands of friends will be pleased to learn that he has surrounded himself with the strongest galaxy of stars ever assembled beneath the banner of any manager. Notably among them, being in addition to Mr. Field, that great comedian, Lew Sulley, Neil O'Brien, Tommie Carey, Comedy & Hyland. The vocal contingent is the strongest heard in years, including Will Walling, Harry Sheldon, Paul Lalonde, John Morton and others. The olio embraces half a dozen of the leading European novelties, the performance concluding with Mr. Field's revised edition of Utopia.

Field's minstrels will be the attraction Thursday matinee and night.



The Brothers Byrne's "Eight Bells" chime forth their familiar tidings from the stage of Greenwall's Friday and Saturday and Saturday matinee.

The entire production has been remodeled so that it will scarcely be recognized in the new form. The third act is almost entirely new. The curtain rises upon a rustic scene in a Parisian park. In the background are the acrobats posing as statues. Their antics are very amusing. The originality of the performance and the diversity of its specialties are sure to fill the house. An acrobatic quadrille at the close of the last act is a novelty.

ROB ROY.

There are three principal ways in which a dramatic production can be

Sunday OCT 18 1896

successful; firstly, with the critical; secondly, with the public at large and thirdly, with the box office management. In each and every one of these particulars De Koven and Smith's new and charming opera "Rob Roy" has been tried and found worthy to a degree. These desirable results are due to Mr. De Koven's tuneful music, Mr. Smith's happy libretto and Mr. Whitney's luxurious surroundings.

Hoyt's "A Milk White Flag" is the most successful as well as the largest organization he has yet sent on the road. The company numbers about sixty people, and they carry two carloads of scenery, costumes, properties and mechanical effects. The play is booked in this city for an early production.

"Few more elaborate or costly scenic productions of a play have ever been seen than that afforded to 'Spartacus, the Gladiator,' by Louis James and his managers." Such is the unqualified endorsement of Chicago critics in their review of Mr. James' opening of his season in that city recently.

Otis Skinner is credited with quite a hit in the romantic drama written by himself entitled "A Soldier of Fortune."

Charles Frohman will probably send to Australia a company of comedians, including W. J. Ferguson, Sadie Martinot and James O. Barrows, to present "The Gay Parisians" and "Too Much Johnson."

Monday OCT 19 1896

AT THE THEATER.

"The Other Man's Wife."

A screaming farce from the French, will be presented at Greenwall's opera house tonight by Bert Coote and Nick Long, two well known comedians, and an excellent company.

BERT COOTE.

The leading character, Oscar Timid, is well suited to Mr. Coote's peculiar eccentricity of manner, and will be a worthy successor to "The New Boy," in which character he has been starring the past two years.

Nick Long is a well known California comedian and stage producer, and proves a good running mate for Mr. Coote.

In the company are Harry C. Stanley, Wallace Henderson, J. W. Gardner, Kraft Walton, Henry F. Georgie, Julie Kingsley, Idalene Cotton, Lillian Dix, Carrie Medford and others.

James A. Herne's charming one act play "A Soldier of France," will precede the comedy.

Monday OCT 19 1896

A Dickens Night at the Opera House.

Next Wednesday night two of America's most brilliant actresses, supported by a magnificent company, will present at the Fort Worth opera house a dramatization of Charles Dickens' most famous novel, "Bleak House." Miss Jane Coombs will appear as Lady Dedlock and Miss Jeffreys Lewis as Hortense. The union of these two distinguished stars forms one of the strongest combinations of the season.

Al. G. Fields' Minstrels.

Eddie Fox with Al. G. Fields will be seen at Greenwall's Thursday, October 22, matinee and night.

He has long been termed "the modern Paganini." For a few years Mr. Fox deserted his first love, minstrelsy, and was the leader of the orchestra for the great Herrmann. His solos and imitations on the violin formed one of the pleasing features of Herrmann's performance. Eddie has returned to minstrelsy and is now the musical director of the Al. G. Fields' minstrels and Eutopia. That the musical part of the entertainment will be first-class goes without saying, as Eddie Fox's name guarantees this part of the programme.

Tuesday OCT 20 1896

"Bleak House."

The performance of "Bleak House" at the opera house Wednesday night the 21st inst., will be a notable one with the leading roles in the hands of such distinguished artists as Jane Coombs and Jeffreys Lewis.

The excellence of their conceptions of "Lady Dedlock" and "Hortense," two characters directly opposed to each other is only equaled by the remarkable naturalness of the portrayal. Naturally beautiful and stately in appearance, regal in bearing, and combining those other qualities of character and disposition which tend to make a gentle and amiable woman, Miss Coombs gives us an ideal "Lady Dedlock." In the careful guarding of her secret she displays her wonderful artistic powers, particularly in the scene where the shrewd "Tulkinghorn" subjects her to a cross-examination to extort a confession. Her forced composure while in the lawyer's presence (all the while making her audience feel her true condition) and her assumed cool indifference to his most direct allusions, while her real agony of soul battles with her nerved will, are specimens of true emotional excellence. As "Hortense," the French maid servant, Miss Lewis is afforded the opportunity to vent her terrible passion, and when in the very heat of exasperation she seems to attain her greatest strength. Every word she utters throughout the entire performance is marked by a careful modulation, and her denunciation where she defies "Tulkinghorn," is simply grand, and the power of her voice is phenomenal.

Field's Minstrels.

The above company will appear at Greenwall's Thursday, October 22, matinee and night. In numbers there is strength. This seems to be the maxim of the modern minstrel manager and if the rule holds good, the Al G. Field Minstrels and Eutopia

Continued on 3rd page

Mail Notices.

Saturday OCT [illegible] 1896

DRAMATIC NOTES.

THREE GREAT ATTRACTIONS COMING NEXT WEEK.

Roland Reed, The Corinne Extravaganza Company and "The Private Secretary"—Notes of the Stage.

The following are the attractions for the coming week: Monday night, Roland Reed, supported by Miss Isadore Rush, in "The Wrong Mr. Wright." Wednesday and Thursday and Thursday matinee, the "Corinne" extravaganza company, in "Hendrick Hudson, Jr." Friday night, "The Private Secretary," with Edwin Travers and a powerful company.

ROLAND REED.

The Pittsburg Exchange says:

In "The Wrong Mr. Wright" Roland Reed has a new play giving to him a character that is entirely dissimilar to those of Richard Smythe, in "Cheek," or his later productions, "The Politician" and "Lend Me Your Wife." The piece is by George H. Broadhurst, a young newspaper man of Chicago, and it is an up-to-date comedy, which was evidently written with a view of bringing out the strong points of Mr. Reed and Miss Isadore Rush, who are the central figures in the cast. In this the author has accomplished his purpose, as these leaders of American comedy have a piece that is most adequate and finished in every detail.

There is not a dull or a stereotyped situation from the first to the last scene of the three acts, and throughout the whole there runs a vein of dramatic interest that keeps the audience eagerly guessing as to what is going to happen next.

As a piece of character acting, Mr. Reed's rendition of the leading character in his new play must take rank with the best work that he has done. In his efforts he is ably assisted by Sheridan Tupper, who impersonates Wayland Clingstone, Charles Coote [illegible], and Miss Rush as [illegible]. [illegible] won his way into immediate favor.

The audience last night taxed the seating capacity of the theatre, and was fully in touch with the humorous lines and situations and responded with liberal applause. There was a hearty curtain call after each act. The costumes and accessories were all that could be desired.

Not the least delightful feature of the performance was the singing of plantation melodies by Miss Isadore Rush.

"CORINNE."

The production of "Hendrick Hudson, Jr.," as presented by [illegible]

[illegible]

be the most conspicuous and attractive of the nineteenth century novelties. It is conceded by musical critics that Corinne is the most expert mandolin soloist in America. She is an accomplished musician, but has given the mandolin special attention and it has taken years of practice under teachers, both home and foreign, to attain her present proficiency. Her professional career has been remarkable and particularly interesting. She is one of the few artists who can charm an audience without apparent effort. Corinne's companion players embrace the names of many well known artists, namely: Joe Cawthorn, John Page, Neil McNeil, John Park, H. A. Cassidy, John H. Connolly, Maurice Robinson, John F. Barry, Hermann Greinert, Octavia Barbe, Nellie Strickland, Anne Hutchison, Helen Holden Welch, Arnola Belleville, Lulu Cosgrove, Stewart Sisters, a chorus numbering thirty-six voices, and sixteen European premiere ballet and grotesque dancers.

The scenery is said to be of the most elaborate description. The everglades of Florida, the Egyptian Palace, the Midway Plaisance, the Santa Maria, and the Falls of Niagara being especially grand, and will be displayed at the Greenwall opera house Wednesday and Thursday and Thursday Matinee.

"PRIVATE SECRETARY."

[illegible]

In speaking of "The Private Secretary," which comes to the opera house next Friday night, October 16, the Cincinnati Enquirer says: Gillette's best dramatic work, The Private Secretary, opened a week's engagement at the Walnut street theater yesterday to two of the largest audiences in the history of the house. The play is really and tremendously funny, and last evening was greeted with almost constant laughter, partly owing to the comedy elements and partly because of the wholly admirable manner in which it was played by Mr. Edwin Travers and his excellent company of comedians. This company is one of the strongest that ever put its many humorous scenes before an audience. Mr. Edwin Travers as Douglas Cattermole, the wild and fun-loving nephew, who masquerades as the secretary, was at all times immensely and persistently funny, and Mr. Frank Cotton as Mr. Cattermole, "the man with the liver trouble from India," was simply an inspiration. His make-up was perfect and his acting humorous. Mr. Harry Hall is a young man possessing much natural ability, and as the "whining private secretary" was really masterly, never departing from legitimate methods, he gave us a genuine character comedy study of high artistic standard, and at the same time kept the audience laughing continually. In fact the play was presented in a highly pleasing manner and there was not during the entire evening a single dull moment.

NOTES.

Harry Gilfoil, whom everybody will remember for his artistic whistling specialty and clever imitations in Hoyt's "A Trip to Chinatown," will be seen in Hoyt's "A Milk White Flag" in the character of the "Private," a part peculiarly adapted to this bright comedian.

Joseph Hart is rehearsing his new farcical comedy, "Faithful John," [illegible]

A new novel, entitled "Her Foreign Conquest," from the pen of Colonel Richard Henry Savage, has just been issued. [illegible]

[illegible]

Monday OCT 12 1896

GREENWALL'S OPERA HOUSE!

To-Night! ROLAND REED,

SUPPORTED BY ISADORE RUSH,
IN THE WRONG MR. WRIGHT.

GREENWALL'S OPERA HOUSE!

WEDNESDAY AND THURSDAY, OCT. 14-15

MATINEE THURSDAY AT 2:30.

THE COMPANY INCLUDES
CORINNE,
JOE CAWTHORN,
JOHN PAGE,
NEIL McNEIL,
H. A. CASSIDY,
HERMAN GRUNERT,
JOHN BARRY,
MAURICE ROBINSON,
JOHN CONNALLY,
OCTAVIA BARBE,
NELLY STRICKLAND,
ETHEL STRICKLAND,
HELEN HOLDEN WELCH,
GEORGIA STEWART,
ARNOLA BELLEVILLE,
18 GREAT DANCERS,
CHORUS OF 36
SELECT VOICES.

AMERICA'S REPRESENTATIVE MUSICAL ORGANIZATION.

THE CORINNE EXTRAVAGANZA COMP'Y.

DIRECTION, HOME & BERRY,
IN THE ENTIRELY NEW
HENDRICK HUDSON, JR.

OUR OWN SCENERY, COSTUMES, ELECTRIC AND CALCIUM EFFECTS, AUGMENTED ORCHESTRA.

NO INCREASE IN PRICES.

SEATS ON SALE AT BOX OFFICE.

COMING, FRIDAY, OCT. 16, PRIVATE SECRETARY

Monday OCT 13 1896

"HENDRICK HUDSON, JR."

The Corinne Extravaganza company, composed of sixty clever people, engaged in singing, dancing and merry-making in the big spectacular burlesque, "Hendrick Hudson, Jr.," will be the attraction at Greenwall's Wednesday and Thursday and Thursday matinee. The newness of the entire production, the large and brilliant ensembles, and up-to-dateness of everything, are the characteristics that will impress everybody who goes to see this really notable production.

The company embraces the names of some of America's foremost comedians, burlesque and operatic artists. Among those specially engaged for this season are: Joe Cawthorn, John Page, Neil McNeil, John Park, H. A. Cassidy, John H. Connolly, Maurice Robinson, John F. Barry, Hermann Greinert, Octavia Barbe, Nelly Strickland, Anne Hutchinson, Helen Holden Welch, Arnola Belleville, Lulu Cosgrove. The chorus numbers thirty-eight voices. The many features and novelties can be but lightly touched upon. A grand scenic effect is immediately followed by some artistic specialty, which is succeeded by a grand character ballet. The whole interspersed with comedy and aided by as gorgeous surroundings which at times become fairly dazzling. It is conceded by noted musical critics that Corinne is the finest lady mandolin soloist in America. She is an excellent musician and she has made this instrument a feature of her studies.

Friday OCT 16 1896

"PRIVATE SECRETARY."

The theatrical season of '96-'97 has been rather "rocky" for many of the organizations on [illegible], but that old friend of all good playgoers and universal favorite with everybody, "The Private Secretary," which will be seen at the opera house tonight, has steadily played to good houses which of itself speaks volumes for the play. Here is what the San Antonio Express says of Mr. Travers and "The Private Secretary."

"The Private Secretary" was given to an overflowing house last night. It is Gillette's most successful play and is as attractive today as the Professor was, which brought him success as a writer of plays. "The Private Secretary" is [illegible]

Monday OCT 13 1896

ROLAND REED

An exchange says:

Despite the hard times and the fact that old Boreas reigned supreme without the opera house last night, the "standing room only" sign came near being floated at almost the outset of the season. Roland Reed, supported by a talented company, played an engagement at the opera house, presenting "The Wrong Mr. Wright" for the first time in this city, a play that with such stars as Mr. Reed and Miss Rush will never lose its place in the field of comedy, pure and simple, as long as people love to laugh and too well interpreted by these leading artists not to deserve to stand in the front ranks of all theatrical farces designed for laughing purposes. Little more than a passing mention need be made of Mr. Reed and Miss Rush. They have been seen on the local stage many a time before and the worth of their achievements is well known and has often been defined by ablest critics and it would be difficult now to say new things in their praise; suffice it to say they are rare artists and distinctly at the head of the profession in their line.

With but one exception Mr. Reed has surrounded himself with an unusually strong supporting company.

continued [illegible] It is not a burlesque masquerading under that name, but a legitimate play depending on the merit of its humor for its success and not for the ability of those who are cast for the different characters, to play the mandolin, sing topical songs or do skirt dancing. Its various parts are equally balanced and the situations are all good, the play is well cast too, and the parts well sustained. Taken as a whole, "The Private Secretary," as given by Mr. Travers' company is one of the best pieces of theatrical work that has been shown in San Antonio for a considerable time.

Friday OCT 16 1896

COOTE AND LONG.

Among the prominent comedians who possess the power of really forcing an audience to laughter are Bert Coote and Nick Long.

Bert Coote has been on the stage since childhood. His success as "The New Boy" the past two years is well known to all theater-goers.

Nick Long made his first appearance in San Francisco, under the management of Lawrence Barrett and John McCullough. Later at the Baldwin theater, same city, he produced the "Private Secretary," and has since become one of the best stage producers in this country.

Their first joint production is "The Other Man's Wife," which will be presented at Greenwall's opera house Monday, October 19, one night only. It is a screaming comedy from the "French," and gives both of them an opportunity to display their ability. In the company are Julie Kingsley, Malcom Collins, Lillian Dix, Carrie Medford, Harry C. Stanley, Kraft Walton, Wallace Henderson, J. W. Gardner, Henry Georgie and others.

The comedy will be preceded by Julian A. Herne's delightful one act play "A Soldier of France."

Friday OCT 16 1896

JOINT STARS COMING.

R. C. Hudson, who for many years managed Frederick Warde, the tragedian, arrived in the city yesterday to prepare for the appearance of Miss Jane Coombs and Miss Jeffreys Lewis, who are jointly starring this season, and with whose management Mr. Hudson is associated. The Coombs-Lewis company will present Bleak House here the 21st instant. The company comes direct to Dallas from the place in Virginia where they gave their last performance, making a jump of 1400 miles.

Saturday OCT 17 1896

DRAMATIC NOTES.

FOUR ATTRACTIONS ARE COMING NEXT WEEK.

"The Other Man's Wife" Heads the List—Words of Praise From the Press—"Rob Roy."

There are four shows for the coming week:

Monday night—Bert Coote and Nick Long in the screaming comedy adapted from the French, "The Other Man's Wife."

Wednesday night — Miss Jane Coombs and Miss Jeffreys Lewis in a dramatization of Chas. Dicken's famous "Bleak House."

Thursday, matinee and night—Al G. Field's Mammoth Minstrels.

Friday and Saturday, matinee Saturday—"Eight Bells," with the world famous Brothers Byrne.

"THE OTHER MAN'S WIFE."

COOTE.

The Richmond Dispatch says: Bertie Coote and Nick Long, whose appearance has been so extensively heralded and so much looked forwarded to, made their entrance at the academy last night in a clever farce, translated from the French, entitled "The Other Man's Wife." So whimsical is it that it eludes criticism, or, rather, may well dispense with it.

The story of the play needs no telling. It is stamped upon the title, "The Other Man's Wife." Why, it is redolent of the mother-in-law, the jealous husband, and the flirting wife. Unlike the generality of French comedies, "The Other Man's Wife" is perfectly wholesome in tone. There are no risque situations, and the dialogue is bright and witty without vulgarity.

The complications are most humorous, and the performance is brisk and even.

Bertie Coote, as Oscar Timid, a crushed man, is really inimitable, the same Bertie Coote that we saw in "The New Boy" last season, and there is never any doubt of the fact. But his humor is so droll that it is always refreshing.

Nick Long, as the "Man of the World," is a clever comedian, and his performance was virile and excellent throughout. He appeared to greater advantage, however, in the charming one-act piece, "A Soldier of France," which preceded the comedy.

The company supporting Coote and Long is thoroughly capable, and [illegible]

"BLEAK HOUSE."

Wednesday night, the 21st inst., the Jane Coombs-Jeffreys Lewis company will present a dramatic version of Charles Dickens' "Bleak House" at the Fort Worth opera house. [illegible]

Miss Jane Coombs [illegible]

Continued from 1st Pg.

Tuesday OCT 20 1896

present a performance the like of which has not been seen before. The company embraces the names of many of the members of the vaudeville profession who gained fame in Europe and America. Frank Lalonde, the high wire comedian, Mohring Brothers, the Korolos, and Baker and Robbins are the special European importations. Lou Sully, Eddie Fox, Bogart & O'Brien, Ollie Young, several noted Arabian acrobats, and vaulters, Will Walling, Tommy Clarey, Doc Quigley, Henry Carmody and Matt Diamond are the names familiar to to the lovers of minstrelsy. The oochy koochy dancing horses, leaping ponies and the mechanical elephant all appear in Eutopia.

A Milk White Flag.

Fred. E. Wright, advance representative for Hoyt's spectacular production, "A Milk White Flag," which comes to the Greenwall opera house next Monday evening, in speaking of the marvelous success scored by this piece, said: "A Milk White Flag' is one of those peculiar entertainments that appeals to the patrons of the boxes, the parquet, balcony and the gallery alike. There is a something about the piece that pleases everybody. Mr. Hoyt never does anything by halves. He is a business playwright; he writes plays in order to get the public's money, and to successfully do that a playwright must give the public what they want, and give them value received for their money. The production of 'A Milk White Flag' in your city will be absolutely and positively exactly the same as given at Hoyt's New York theater, Chicago, Philadelphia and other large cities. We carry everything, even the furniture. All we ask of Mr. Greenwall is the bare walls of his theater." In other words, Fort Worth gets what it rarely gets—a genuine New York production complete.

"Mr. Greenwall and I have had some controversy regarding the prices for this engagement. At no city has this piece been presented at less than $1.50, for it is a very expensive organization and with an expense of something like $3000 per week you can readily understand why we insist upon the $1.50 price. But as the genial Greenwall has presented such convincing argument that I can get more money at the regular prices I have consented to it. So what appears to me as our loss will be the gain of your theater-goers."

stage setting ever employed in minstrelsy. It is a merry musical melange, deftly woven to introduce all the funny comedians, the galaxy of sweet singers, and the great collection of novelties specially engaged for this great production. Two car loads of special scenery and effects are carried for the proper presentation of its performance.

The Bros. Byrne open at Greenwald's Friday and Saturday and Saturday matinee. The Byrnes are expert acrobats and although a capable company fills in the minor parts, the balance of the fun-making falls upon the quartette, who are a host in themselves. There are a number of comical situations throughout the piece, notably the trick coach and the steamship interior, which rolls most naturally during the entire act. In the last act, the John Byrne troupe of acrobats appear as statuary and perform some excellent acts in tumbling, as well as posing in picturesque groups. The piece winds up with a clever acrobatic quadrille.

Election Returns.

Everybody will want to know who has been elected president of the United States before he sleeps on the night of election. And Mr. Phil Greenwall, with his accustomed public spirit, has provided a means by which Fort Worth people may hear the result. He will have a wire from the Western Union run into the opera house, where a telegraph operator will be stationed, and as fast as the returns come by wire they will be announced to the audience and bulletined for inspection.

If the weather is cool the house will be heated to insure comfort, and everything will be done to make comfortable those who attend.

The price of admission will be 25 cents. Ushers will be in attendance, the house will be properly policed to preserve order, and everybody, ladies as well as voters, may attend if they will, to hear the result of the people's choice for chief magistrate.

Wednesday OCT 21 1896

AT THE THEATER.

Are Actresses Born or Schooled?

There are many examples of both, and it is a question which will never probably be settled. Among the striking examples of the former are Jane Coombs and Mary Anderson. Both began their careers before the footlights as stars. Both were crude in their early efforts, but possessed that genius or magnetism which carries an audience with them and has enabled them to hold their positions in the very front rank of the artists of the world. Miss Coombs' success in London at the Haymarket theater was phenomenal, also at Wallack's theater, New York, and her recent tour through Australia added to her already great reputation. Among the striking examples of the latter are Clara Morris and Fanny Davenport, who have both reached the topmost round of the theatrical ladder.

Miss Coombs, in conjunction with another actress equally distinguished for histrionic ability, will present at the Greenwall opera-house tonight a grand scenic production of "Bleak House," from the pen of the master novelist, Charles Dickens.

Thursday OCT 22 1896

Al. G. Field's Minstrels To-Night.

The people demand a change. They wish something new all the time. In all walks of life this is demanded, and especially so in the amusement world. Minstrelsy has been plodding along in its time-worn grooves for years, always the same. Black faces, singing and farces. It remained for Al. G. Field to leave the old-time ruts and adapt himself to the times—the progressive times—in which we live. The people wanted a change, and after a year of laborious labor the Al. G. Field Big White Minstrels next [illegible] is presented for their approval. It is the largest legitimate minstrel company in the world. It is a new show in everything. Over a half a hundred minstrel stars are engaged with this company. The first part, "The Court of Momus," is the richest

Saturday OCT 24 1896

"Eight Bells."

That sparkling bit of mirth, music, dancing and gymnastics known as "Eight Bells" will be presented at Greenwall's to-day, matinee and night.

In "Eight Bells" as everybody knows, or should know by this time, the Brothers Byrne have an excellent medium for the display of their peculiar talents. Improved in many ways, and with the introduction of much new business, this odd mixture of pantomime, gymnastics, comedy and specialty pretends to no higher mission than that of making a merry performance, and this is accomplished in perfect style. Dating from the opening scene to the drop of the curtain there is not a moment in which some of the numerous cast are not occupied in rendering matters pleasant for the audience.

Milk White Flag.

In the way of theatrical amusement for Monday night, October 26, at Greenwall's, we will have Charles Hoyt's greatest success, "A Milk White Flag," and relying upon the past success of this popular writer, amusement lovers are anticipating something original and clever.

"A Milk White Flag," while it will be easily recognized as a Hoytian production, is said to be vastly different from any of this popular playwright's former efforts. It cannot be strictly called a farce comedy, for it is on a grander scale. It is more on the order of a spectacular production, or opera, inasmuch as it introduces many spectacular effects and such vast quantity of music in the way of solos, trios and grand choruses, a full military band, etc. The cast numbers about sixty people, and comprises many of the best people in the profession. All the scenery, furniture, bric-a-brac—in fact, everything used in the production—is from Hoyt's New York theater.

The sale of seats now in progress indicates a hearty welcome for Mr. Hoyt's latest success.

"The Milk White Flag."

Manager Greenwall received the following dispatch last night from Manager Angy of the Dallas opera house: "Milk White Flag is the best show that ever came to Texas. Standing room only. Turned away over 500 people tonight." The "Milk White Flag" will occupy the boards at Greenwall's at regular prices of admission and the experience of the Dallas manager should be repeated.

Daily Register

Friday

AT THE THEATER.

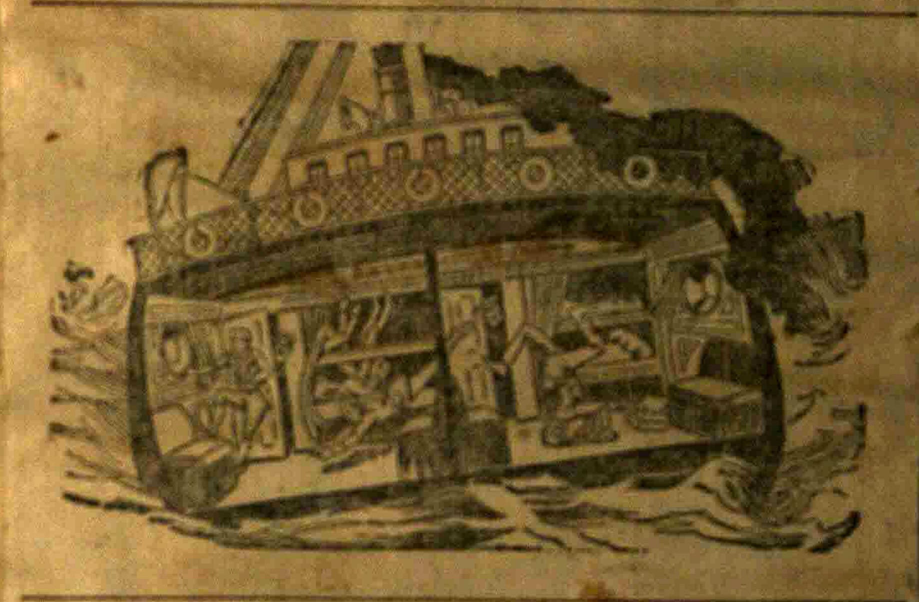
"8 Bells."

The new attraction at Greenwall's opera house tomorrow, matinee and night, will be the Byrne Brothers' grotesque, acrobatic and pantomimic comedy called "Eight Bells." An exchange says: "Almost from the time the curtain rises on the first act until it falls after the last one the audience is looking and laughing at Byrne Brothers. Only one of them has anything in particular to say. The other brothers carry their part in pantomime. The scenery of "Eight Bells" is constructed especially for these brothers, and they go sailing through the windows, jumping headlong through the sides of the houses and tumbling through a trick coach in the most reckless and startling manner.

The best scene is in the second act,

Friday

Byrnes, with their numerous specialties, acrobatic and otherwise, do the rest. The comedy part of the piece—which is in reality a spectacle—evokes continuous laughter. The mishaps of the schoolmaster and the varied unpleasant experiences of Dan'l McGozzle creates an amount of merriment seldom seen. In the first act the Brothers Byrne are given an opportunity to display their agility and amuse the audience by their funny and clever pantomime work. In this act a carriage which seems to be composed entirely of doors and wires is introduced and the athletes give an exhibition of acrobatic work in and about the vehicle that is difficult to excel. The revolving ship in the second act is undoubtedly the most wonderful piece of mechanism ever staged. The vessel, filled with passengers, turns completely over and over in the



when the interior of adjoining staterooms on an ocean steamer is shown to the audience. The staterooms are occupied by the four athletes, and while the ship is rolling in the waves they introduce some of their best acrobatic turns. This act ends with a terrible storm at sea, which rocks the ship so much that she finally turns completely over, and the inhabitants of the two staterooms are whirled about in a way that is most astonishing. There is a large cast of characters in the production of the new "Eight Bells," and many medleys, songs, dances and imitations. Some pretty and vivacious young women figure in the entertainment, and the plot running through it is funny in its situations. "Eight Bells" is different from any other stage performance. It contains comedy and pantomime, with any amount of mechanical effects, the latter being remarkable for the genius displayed in their arrangement.

The piece was written by John F. Byrne, the eldest of the acrobats and pantomimists. The plot is sufficient to retain interest in the play and the

water, and is finally wrecked in the storm.

A "Milk White Flag."

Local play-goers have always extended a cordial welcome to the comedies of Charley Hoyt, but the presentation of his most artistic success, "A Milk White Flag," at Greenwall's opera house, Monday night, October 26th, will command more than ordinary attention. "A Milk White Flag" is a production more pretentious than anything this successful playwright has heretofore offered the theatre-going public in this section. The cast is composed of the best talent in the profession and will number about fifty performers, including a military band under the direction of Mr. Wm. Dastin. All the scenery used in the piece is carried by the company, being brought from Hoyt's New York theatre, and is said to be the most elaborate ever used by a road company. Mr. Hoyt's comedies are always sure of big audiences here, and the appearance of his most popular success will prove no exception to the rule, if one is to judge by the unusually brisk demand for seats.

Sunday OCT 25 1896

THEATRICAL TIDINGS.

Two Great Attractions on for This Week.

Musical comedy and opera Monday night, Hoyt's "A Milk White Flag" produced here just the same as at Hoyt's theater, New York, for 200 nights.

Wednesday and Thursday—matinee Thursday, Reginald De Koven's greatest of all operas, "Rob Roy."

"A Milk White Flag."

To-morrow night at Greenwall's Hoyt's marvelous success and great spectacular comedy-operatta, "A Milk White Flag" will be presented for the first time in this city.

The above announcement will be greeted with delight by theater goers and the public in general. Charles Hoyt, unquestionably the only American playwright who can boast of a long string of phenomenal successes and never has known a failure, is very popular in this city. His comedians are always sure of a royal welcome at the hands of a fun-loving populace, and anything new from his fertile brain always commands wide attention.

"A Milk White Flag" will be presented here under his personal direction with the strongest cast possible to organize, numbering about fifty people. The new piece is full to overflowing with bright and witty dialogue, ridiculously funny situations, no end of spirited and catchy music, a host of up-to-date specialties of a sensational order, and with it pretty girls in dazzling costumes as vivandieres, drummers and messengers. The glittering uniforms of the military band with its stirring martial music will be a revelation in the [illegible] the way of an entertainment. The [illegible] New

Sunday OCT 25 1896

York, Chicago, Boston, San Francisco and Philadelphia, and will produced with the same strong cast and wealth of gorgeous scenery as given in the cities above mentioned. Mr. Hoyt's attractions have a strong hold upon our theatre going people, and this being the initial presentation in this city of his greatest effort, and most pretentious production, it is not strange that the demand for seats is unusually large.

"Rob Roy."

The story of the opera tells of the unsuccessful visit of Bonnie Prince Charlie, who left France after the death of his father, Charles 1st and returns to England to claim the crown as King of England, Scotland and Wales. He has a faithful ally in Flora McDonald a highland lassie to enlist the sympathy and aid of others. The mayor of Perth has been a suitor for her hand for a long time, has in fact according to her own testimony proposed marriage 202 times and been refused each time. Finally she tells him he may hope for a realization of his dreams of happiness as her husband provided he joins the Scotch.

FRANCES ROUSSEAU AS CAPT. SHERIDAN

He accepts the terms and from that moment he is either Scotch or English according to his own idea of personal safety. If the Scots seem to

Sunday

have the advantage he is Scotch from the top of his head to the edge of his kilts, but if the tide turns he immediately becomes English and denounces the Scotch in round terms. Finally affairs are in such a state that he cannot decide which faction has advantage. So he compromises by declaring himself to be Irish. The mayor has a pretty daughter Janet who has been secretly married to Rob Roy, the daring leader of a band of outlaws. These freebooters are loyal defenders of Prince Charles. To help her father out of trouble, Janet consents to marry Sandy McSherry and a few minutes later when a more serious difficulty confronts the weak-kneed mayor, she agrees to marry Captain Sheridan of the English grenadiers. As a mere declaration in the pre-

ROB ROY.

sence of witnesses in those days constituted a legal marriage, Janet found herself in a worse predicament than either one of those that had threatened her father. She escapes the consequences however by turning away with Rob Roy and joining his band in their mountain retreat, an old mill. Here also Prince Charlie finds protection after the defeat of the Stuart forces in the battle of Culloden. He is disguised as the miller's son, a mute, but the mayor of Perth accidentally discovers his real identity and undertakes to betray him to the English. In order to secure the big reward offered for his capture, when Captain Sheridan and his force of grenadiers arrive to seize the prisoner, Flora

McDonald, who has assumed male attire, declares that she is the prince and is borne off to prison. She is locked up in a cell in Stirling Castle from which she is reached by Prince Carlisle, but both are recaptured and brought back. "Rob Roy" and his men attempt a rescue but Captain Sheridan shows how futile it would be to continue the struggle against such odds and offers the Prince his liberty provided he agrees to return to France and remain in exile. He accepts the proposition and Flora accompanies him.

"Rob Roy" will be at Greenwall's Wednesday and Thursday, matinee Thursday.

Louis James's production of "Spartacus," which will be seen here shortly, is extolled to the skies by the press wherever it has been seen. His characterization of the title role is said to be the crowning achievement of his long and brilliant career and his entire production is spoken of as being absolutely unequaled.

Modjeska, like Eleonora Duse, was born in a covered wagon, which is generally used as a traveling house by the [illegible] [illegible]

Saturday

Mail-Notices.

Continued from page 2.

Saturday

Sunday OCT 29 1896

Thursday

OCT 24 1896

by of her. These delightful evenings have almost passed—then-

selves shall fade, but not their memory"—and we will be left to recollect how we sat spell-bound and silent before the brilliant woman and could not indeed tell what was nature and what was art, so did ever tone, gesture and look seem almost the result of inspiration.

"Whitney made points we kings not for delight."

For sublion from the ground
She rises in her lovely eyes, and filled
with light
The interval of sound."

AL G. FIELD'S MINSTRELS.

Minstrelsy is purely an American form of entertainment and to witness a minstrel show when properly presented is a most delightful pastime. Al G. Field, who is America's representative minstrel manager, is this season presenting the strongest entertainment known in the history of minstrelsy, in addition to his mammoth street parade, pronounced by many by the prince of interviewers, Mr. Dan Quinlan. The company contains a strong olio, with such artists as Eddie Foy, Sheriff and Robbins, Lew Sulley, Frank Lamondine, Rogers and O'Brien, the new version of Dixon, written and arranged by Al G. Field, and abounding in specialties of a high order. Startling situations, horses, elephants, European acrobats and all the paraphernalia of a first-class circus. Al G. Fields will be the attraction at Greenwall's Thursday, October 22, matinee and night.

Monday OCT 19 1896

"THE OTHER MAN'S WIFE."

Which will be presented at Greenwall's opera house tonight, promises to be a sterling success of the first-class. The very name implies that and the pictorial posters seen on the walls and in the shop windows are a splendid index to the play, which is undoubtedly one of the funniest comedies on the stage. There is something ludicrous about the absurd situations that the clever comedian is preparing for amusing grimace or gesture. All those who saw him in "The New Boy" will remember his delightful characterization of that character, and those who have not had an opportunity of seeing him in this role will have a treat in store. A well-known California comedian and stage director, who is said to be a valuable help to Mr. Long in the production of the comedy Mr. Long will appear in the charming one are play.

Wednesday OCT 21 1896

BREAK HOUSE TONIGHT.

An exchange says: It is seldom that Dalys theater-goers have the opportunity of witnessing a performance by a company of such excellence as that which will appear at the Grand opera house tonight under Napoleon I. winning the favor of the legion of honor. There are many reasons why the play is the most popular, notably Julie Kingsley, Helene Odden, Lillian Dix, Carrie Stafford, Harry C. Stanley, Knox Wallon and Wallace Eddinger.

SECRET OF HOYT'S SUCCESS.

The critics of Hoyt are continually worrying themselves and the public by trying to find out the secret of the success of the author who has made every one already known. Without the genius of "Rob Roy" during its two years' run at the Herald Square theater, New York, would justify Mr. Whitney in sending a number of comparable out (in the same opera), yet he prefers to tour the country with the original, and not mislead the public by imposing upon them with an inferior company or a lot of imitators, as so often indulged in by the average manager.

The full militia band in Hoyt's "A Milk White Flag" is under the leadership of Wm. Diehls, who is a member of the Diehls family, justly celebrated as musical instrument makers. Mr. Diehls is a cornetist that has few superiors. His cornet solos are one of the many pleasing features in "A Milk White Flag."

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Wednesday OCT 21 1896

"SLEAK HOUSE."

Miss Jane Cowles, who, with Miss Julieys Lewis and a large cast of well-known players, will present "Sleak House" at the Grand opera house tomorrow night, is the daughter of the Cleveland Herald.

Miss Cowles is said by all in every respects, a character as entrancing and a genius as splendid, the prize winners seem to be that of the festive Miss Lewis. It would serve as an injustice were we could we duly express our appreciation of the matchless woman who, during the present week, has delighted us so by her charming personality. To those other than your Miss Cowles is her varied and most wonderful delineations of character, all other actors must be content to be classed as merely amateur any idea of her imaginary beings whose peculiarities she portrays.

Probably never before, at least in our city, has an actress appeared upon the dramatic stage in whose charge of person and brilliancy of talent, combine with loveliness of character as in the charming Miss Cowles and of all who have her. It will only be difficult for those not privileged to see her to realize her, and for many of us who have had the pleasure of seeing her in her various characters, we can only say that she is the most charming actress that has ever appeared before the footlights.

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Thursday

8 BELLS.

The New Orleans Picayune says: The grotesque, acrobatic and pantomimic comedy called "Eight Bells" was presented for the first time in this city last night at the Grand opera house and made a decided hit with the immense audience assembled. It is something entirely new, yet on the order of the Hanlons, and from the time the curtain rises until it falls the audience is laughing heartily.

The Byrne Brothers, who have made the play popular in the North, are supported here by some of their specialties, acrobatic and otherwise, are wonderful.

The best people in the interior of adjoining statesrooms of an ocean steamer. Four stewards, very funny, and who the ship rolls and pitches introduce some of their best acrobatic turns. Harry E. Baker and Gladys St. John are excellent dancers and divert the audience by the hour. James F. Murray does a bit of song and dance and introduces a number of local hits. Richard Griffin and William McEvoy are the comedians of the company, and they are good ones. Misses Pauline Cook and Kate Clinton disclosed beautiful voices with the ripples in the extent of singing "Home Sweet Home" on a musical tongue. Matthew Byrne is a decidedly wonderful juggler and his dexterity with the hoops and Mexican sombrero made the hours of all hippodrome happy with an exhibition of trick riding. There are also six ad-mirable girls in the ground and lofty tumbling and who work during the entire evening to assure the audience.

While there is the above-noted story running in the specialties and all who see it will pronounce it a decided success. "Eight Bells" will be here all week, and at Greenwall's matinee tonight, Saturday matinee and night.

Friday OCT 23 1896

As everybody knows, the brothers Byrne are great acrobats and as much as acts. There is a good variety of songs and dances in the new version, which is filled with specialties, and the whole is pleasingly constructed and presented in the form of a love story running through the maze of bewildering sequences, also, which is very amusing. The supporting company is generally agile and talented.

A MILK WHITE FLAG.

A real treat is in store for commercial lovers and theater-goers in general when Hoyt's latest and greatest work "A Milk White Flag," will be presented by the Whitney Opera company at Greenwall's opera house next Monday night. A Milk White Flag is a most appropriate title for this clever production. Some idea of its magnitude can be gleaned when it is announced that a company of forty-eight people, which Mr. Hoyt will bring into the assistance of twenty-five supernumeraries will be required. The piece is in three acts, the first of which is laid in the Galveston News office, the second from Hoyt's Theatre, Jersey City, New York, and the third in the Hotel Metropole, New York. The music, of which there are many numbers, was composed by Mr. Richard Stahl, and is said to be very catchy and pleasing. Mr. Hoyt's productions are always more of a theatrical character at the hands of the best people, and that his new play will be no exception to the rule is evidenced by the presence of Henry Stanton side of Hoyt. The piece will be produced here under the personal direction of the author, Mr. Chas. Hoyt.

Friday OCT 23 1896

"ROB ROY" COMING.

W. R. Ogden, representing the Whitney opera company in "Rob Roy" is in the city, looking after the interest of his company. Mr. Ogden reports enormous audiences at every point, "Why," said he, "we are one of the few that cannot complain of hard times. Our nightly receipts, especially in Texas, have been simply enormous. Of course we are protected in the way of a guarantee, by Mr. Greenwall, and to make use of a common phrase, 'The other fellow walks the floor' to our cost. I'm happy to say nothing but peaceful nights have been our lot since we opened. "Our business is great, I would like to say a few words in regards to 'Rob Roy.' The scenery is entirely new, and is very fine. Mr. Lamondine's balancing and gymnastic feats from a high wire are something marvelous. Although he rides the said high perch with his handsome boots, his reputation, in a personal way, is of such a substantial character that Mr. Lamondine feels justified in taking an

Friday OCT 23 1896

Dance and variety acts, and the company "practicing DeKoven & Smith's latest success, are an excellent lot of artists in the fullest sense of the word. The chorus is admirably drilled, and their voices pour forth in new harmonious acts. The costumes worn throughout the opera, together with the romantic nature of the scenery, presents one of the prettiest pictures that has been seen on the operatic stage in a long time."

Register—Tuesday Oct 27 1896

Reserved seats will be sold for election night, when the returns from all over the United States will be received at an instrument placed on the stage, and read to the audience. It is supposed that many ladies will take advantage of the opportunity to hear the returns while enjoying a comfortably warmed house and good seats.

"Rob Roy."

De Koven and Smith's new opera "Rob Roy" scored the greatest hit ever known in the comic opera line on the occasion of its first presentation in New York. The story is as follows: The plot deals with escapades of Prince Charles Edward Stuart, the Pretender, and his faithful follower, Rob Roy. In the first act a party of Highlanders make a raid upon the mayor of Perth, and appropriate a sum of money entrusted to that worthy for English troops. The mayor has a fair daughter, Janet, who is secretly married to Rob Roy. He compels Janet to declare herself first the wife of an old Scotchman and then of a young English officer. As a mere declaration constitutes a Scotch marriage Janet finds herself the wife of three husbands. At the end of the act Janet deserts the two husbands provided by her father and escapes to the Highlands with Rob Roy. The scene of the second act is laid in the Highlands, where the Scotch are hiding after the battle of Culloden. Janet as a Highland lassie herd is waiting for the return of Rob Roy, who is in battle. The greater part of the act is devoted to the machinations of the Highlanders to prevent the capture of their bonnie Prince Charlie. The third act, which shows the exterior of Stirling Castle by moonlight, with the English troops in besiege, pass everything happy arranged.

"Rob Roy" Wednesday and Thursday and Thursday matinee.

GREENWALL'S - OPERA - HOUSE.

Wednesday and Thursday, OCTOBER 28 and 29. Special Matinee Thursday.

Whitney Opera Company, In ROB ROY

Cast--GREAT--Chorus. Music Book by Reginald DeKoven, Harry B. Smith. Complete Production.

Orders by Wire or Letter Promptly Attended to. Box Sheet Open Monday.

Coming Monday, October 26--Hoyt's "A Milk White Flag."

Monday OCT 26 1896

THEATRICAL TIDINGS.

That the Greenwall opera house tonight will have its seating capacity taxed to the utmost, there can be no doubt, if one is to judge by the already heavy demand for seats. Charles Hoyt is not only the recognized American playwright of the day, but he is also the most successful. In his ten years career as an author he has written and produced twelve comedies, and has never had a failure. It is doubtful if any theatrical attraction has as strong a hold upon theatre-going people as the comedies offered by Charles Hoyt. It may be because Mr. Hoyt, being an American himself, knows just what the American public want in the way of amusement. Be that as it may, it is safe to predict that his latest and greatest success, "A Milk White Flag," will be the first presentation of this popular playwright's masterpiece in this city. It will be given identically the same in every detail as presented at Hoyt's theatre, New York, for more than 200 nights. The cast is a big one, numbering about fifty people, and some forty supernumeraries are required for the proper presentation of the piece. The scenery is heralded as being the most elaborate ever seen in this section.

Rob Roy Comic Opera.

A veritable musical feast in the shape of DeKoven & Smith's beautiful and romantic comic opera "Rob Roy" is in store for the patrons of the opera house on Wednesday and Thursday night (including a special matinee Thursday) by the celebrated Whitney opera company. The stage dressings are excellent and the costumes beautiful and appropriate and the scenery magnificent and realistic.

The story of the opera is too well known to be repeated. It deviates a trifle from the original, but the additions and deductions add a charm to the play and fill it full of sunshine.

The cast is an exceptionally strong and even one. There is not one weak in it. The bount of the work falls on Florence Wolcott, Mittie Atherton, Arthur Donaldson, Albert Arling, Edwin H. Carroll, Harry Parker, Frank Glenn, Geo. Knowles, France Rousseau and Nellie Wootley. The beautiful musical numbers are numerous. Florence Wolcott's rendering in sweet soprano of "Margery," and "Dearest Heart of My Heart," in the second act, delights the lovers of music. Albert Arling, who has a lovely tenor voice, sings "My Sweetheart and My Lady" with much expression and feeling. "The Turnkey" is finely rendered by Frank Glenn, who is blessed with a good bass voice which he knows how to use skillfully. Mittie Atherton is entrusted with much difficult music, which she handles most artistically. This clever artist has a high mezzo soprano voice of great range and purity.

"Rob Roy" is splendidly impersonated by Arthur Donaldson. The latter is a capital actor and a first-class baritone singer. He works hard and conscientiously and his efforts are appreciated by his audiences. Edwin H. Carroll as Dugald MacWheeble, Harry Parker as Sandy MacBeetle and Geo. F. Knowles as Tammas Mashlatter kept the audience in a roar whenever they were on the stage. Their make-up is perfectly killing. Carroll has an awful time with his dialect, and he dances a hornpipe in a manner which brings tears to the eyes of the audience. He is extravagant in the use of his puns, some of which are worse than the jokes in Joe Miller's joke book. Sandy McSherry's legs are wonderfully and heartily appreciated.

Most of the comedy business is in the hands of Mr. Carroll, who gives a very humorous rendition of the chameleon Mayor of Perth.

Manager Greenwall will have on sale next Friday tickets for admission to the opera house to hear the election returns. Seats for Rob Roy will be on sale today.

William R. Ogden, representing Whitney Opera company in "Rob Roy," was in the city yesterday. His company will be seen here next Thursday.

Wednesday OCT 28

AT THE THEATER.

"Rob Roy."

The Galveston News said recently of the characters in the Rob Roy opera:

Florence Wolcott, who took the part of Janet, is a winsome little woman. She has a great big blue eyes and least they looked like from the dress circle—a kissable mouth and well rounded and dimpled cheeks. Her figure was petite and she was exceedingly graceful in all her movements. And her voice. It was strong, but not of the robust variety. It fitted her sweet personality. It had a golden peculiarly effective in solo work and in her duet with Rob Roy. She would make a good Marguerite.

The baritone of Mr. Arthur Donaldson, the Rob Roy last night, was of a very good quality. He flings with expression, his voice is firm and he has quite a range. He has a magnificent figure and fits the parts nicely.

Mr. Frank Glenn, as Lochie, has one of the best voices in the company. It is a rich bass and he handles it effectively in the two or three opportunities he is given to use it. Glenn is a capital actor and a first-class bass singer.

Thursday OCT 29 1896

Spartacus.

Mr. Louis James and the Wagenhals and Kemper company gave last night at the Grand opera house the finest production of "Spartacus, the Gladiator," that New Orleans has ever seen, especially as to scenery, costumes and properties. Every one of the twelve scenes in the five acts was a picture. The most important scenes are the tapestried chamber of Crassus, the hall of colisseum of the proconsule, the camp of the gladiators at Gaeta, showing the bay of Naples with fuming Vesuvius, in the background the Roman Champagna, the historical Via Sacra and the great scene in the Circo Massimo or Colisseum, where Spartacus meets and conquers the greatest gladiator of Rome.

This scene provoked great enthusiasm, and went to make the production as fine as some of Henry Irving's grand stage settings. All that any actors now living can do with the title role—making an impersonation worthy to be compared with that of Forrest, the great original in the parlance of Louis James is acting Spartacus. This actor is of heroic physique. His first appearance is touching. He enters as a chained slave, with hair long and unkept. He has been whipped and robbed of wife and child and liberty, and is more beast than man, a sorry sight. When he has been induced to fight for his liberty and is shown in the arena he is shaven and shorn, and is magnificent. His answer to the praetor as to what he thought of Rome, was a grand display of dramatic eloquence.

From first to last, in fierceness, tenderness, desperation, from slave to conqueror, and to his betrayal and terrible death, Mr. James makes every point possible, and gives a grand performance throughout. His was vociferously applauded and given curtain calls at the end of each act. Miss Kroger was lovely in the Roman costume of the period, which was near to nature and free from art. Miss Everett was all in Sosson that the part called for.—New Orleans Picayune.

Thursday OCT 29 1896

An erroneous report has been circulated to the effect that Manager Greenwall had abandoned the project of bulletining the election returns next Tuesday night at the opera house. There is no truth in the report. The wires have already been put in and all arrangements made for the reception of the election bulletins. Reserved seats are now on sale.

Full election returns at Greenwall's opera house by special wire on stage Tuesday night. Seats now on sale.

Secure your seats early for election returns at Greenwall's opera house, Tuesday, November 3. Special wire on stage.

Secure your seats early for election returns at Greenwall's opera house, Tuesday, November 3. Special wire on stage.

Friday OCT 30 1896

Louis James.

The eminent actor, Mr. Louis James, will give two performances at Greenwall's opera house, next Wednesday, November 4. The matinee bill will be Romeo and Juliet, and at night Mr. James will present his new magnificent spectacle of "Spartacus."

The story of "Spartacus, the Gladiator," the play which Louis James is presenting with such marked success this season, bears remarkable analogies to the present political situation in the United States. It is the story of the revolt of the slaves which shook the throne of the Cæsars to its foundations; it is the story of an upheaval of the masses against the classes. The Spartacus who led them out of bondage is typified admirably by William Jennings Bryan. One common cause—freedom—united the slaves of all nations held under the iron heel of Roman oppression. Barbaric Thracians in their picturesque attire of skins and rough spun wools, fierce Gauls with their tawny heads of hair and long red beards, lithe, sinuous dark visaged Visigoths from Spain, fair haired, pink skinned Saxon giants from Anglia, graceful symmetrical Greeks, fierce black skinned Ethiopians and sallow Egyptians, all banded together in the supreme struggle against gilded Rome's imperious masters, even as the followers of all parties, Democrats, Populists and Republicans, are arraying themselves behind the standard of the young giant of the Platte, whose voice sounds the call for political freedom in every quarter of this great country. Many of the heroic speeches of Spartacus might serve as political oratory of today. Their one cry is for freedom. It was in the Colisseum of Rome that Spartacus sent up his first cry in the revolt of ancient Rome; it was in the Colisseum at Chicago that Bryan's voice sounded the clarion call which rallied around him the armies of silver. Will Bryan lead them to victory on November the 3d, as did Spartacus of old? Time alone can tell. Will treachery undo the great victory, should it alight on Bryan's banner, as it did in the case of Spartacus, or will history repeat itself? Again time will tell. There is nothing new under the sun, and history tells its stories over and over again, peopling them with new faces and new settings. But it is the old story over again and again.

Percy Sage, the agent of the eminent actor, Mr. Louis James, is in the city preparing for the company's engagement on Wednesday night. Mr. James will play "Romeo and Juliet" and "Spartacus," opening with a matinee, "Spartacus," the Wednesday night bill, is being produced on a scale of scenic magnificence which exceeds anything yet displayed by any tragedian in the country. Ten complete sets are carried, and fifty people will be seen on the stage.

Full election returns at Greenwall's opera house by special wire on stage Tuesday night. Seats now on sale.

Full election returns at Greenwall's opera house by special wire on stage Tuesday night. Seats now on sale.

Secure your seats early for election returns at Greenwall's opera house, Tuesday, November 3. Special wire on stage.

Sunday

Greenwall's Opera House

SATURDAY, Oct. 7th, Matinee and Night.

A CARNIVAL FLOW OF FEAST | MAGIC MIRTH MYSTERY

Mr. Edward L. Bloom has the honor to present the supreme monarch of wizards,

BANCROFT, The MAGICIAN.

AND HIS OWN

Marvelous Magical Feats, Spectacular of Phenomena, Production of Illusions,

No such bewildering scenic effects have ever before been presented. It comprises

2 Sixty-Foot Carloads of SCENIC AND MECHANICAL EFFECTS 26 People to Present It 26

No advance in regular prices. Reserved seats on sale. Correspondence may be addressed to

Mail Notices
Saturday OCT 24 1896

GREENWALL'S - OPERA - HOUSE.

Wednesday and Thursday, | OCTOBER 28 and 29. | Special Matinee Thursday

Whitney Opera Company, In **ROB ROY**

Cast--GREAT--Chorus. Music, Book by Reginald DeKoven, Harry B. Smith. *Complete Production.*

Orders by Wire or Letter Promptly Attended to. Box Sheet Open Monday.

Coming Monday, October 26--Hoyt's "A Milk White Flag."

Thursday OCT 22 1896

GREENWALL'S OPERA HOUSE.

Last Performance To-night, **AL. G. FIELD'S MINSTRELS** And Utopia, or the Twentieth Century Circus.

Two Nights--TO-MORROW and SATURDAY, October 23-24. MATINEE SATURDAY

The Only Sensation in Town! *Special Engagement!*

First Appearance in Fort Worth of

THE WORLD-FAMED BROTHERS BYRNE

In Their Great Big Hit, the Enormously Successful Nautical, Spectacular, Pantomimic Production,

The NEW EIGHT BELLS!

The Theatrical Sensation of the North for the past five seasons.

Tons of intricate and beautiful scenery transported in our own special car. An avalanche of surprises, a revelation of stage mechanism, a bewildering dream of scenic effects. The concentration of comedy, pantomime, burlesque and spectacular. FUNNIER THAN A DOZEN FARCE COMEDIES.

SEE: The John Byrne Troupe of Acrobats. The Storm at Sea. The grand spectacles. The mischievous students and the statuary. The wonderful revolving ship. The amusing carriage ride. The great duel scene. The wonderful octopus.

The Famous Brothers Byrne Are the greatest living performers in their line today and wonderful favorites with the public—simply because they do everything they advertise, and the public know they can rely on seeing a great performance without vulgarity. The new Eight Bells is simply immense and the funniest show of the kind ever produced. A sure cure for dyspepsia in its most virulent form. A PRODUCTION TOO GRAND TO MISS.

Coming Monday, Oct. 26—HOYT'S A MILK WHITE FLAG

Wednesday OCT 28 1896

ROB ROY.

To-Night and Tomorrow Matinee and Night.

"Roy Roy" is the first characteristic Scotch opera, as "Lucia" and "La Dame Blanche" and one or two less known works, although Scotch in subject. It has not been treated musically from a really Scotch standpoint. In other words, the strongly marked characteristics of the Scottish music have not been made use of by the composers. The older Scotch music has a particular character of its own.

JANET IN ROB ROY.

In that it was writen in the so-called pentatonic scale, the intervals of the fourth and seventh being omitted. The effect of this scale may be obtained by playing the black keys on the piano, and the more modern music retains to a great extent this character. The general use of the so-called Scotch "Katch" or syncopated accent and the plagiar subdominant cadence, gives it a very readily recognizable flavor. Reginald De Koven who is responsible for the music, studied Scotch forms in the luminous collection of Scotch ballads and dances. Just as he did Eastern music in the "Algerian" and tried without reproducing any actual melodies. So as to give his work a genuine Scotch atmosphere.

Secure your seats for election returns at Greenwall opera house Tuesday night, November 3. Special wire on stage.

Box sheet now open for election returns. Special wire on stage at Greenwall opera house.

Election returns by special wire at Greenwall opera house Tuesday night. Seats now on sale.

Secure your seats for election returns at Greenwall opera house Tuesday night, November 3. Special wire on stage.

Box sheet now open for election returns. Special wire on stage at Greenwall opera house.

Election returns by special wire at Greenwall opera house Tuesday night. Seats now on sale.

Saturday OCT 24 1896

DRAMATIC NOTES.

MUSICAL COMEDY AND OPERA FOR NEXT WEEK.

Hoyt's Ambitious Work, "A Milk White Flag," Followed by the Comic Opera "Rob Roy."

Two great attractions appear next week, musical comedy and opera. Monday night, Hoyt's "A Milk White Flag," produced here the same as in New York at Hoyt's theater for 200 nights.

Wednesday and Thursday, matinee Thursday, Reginald de Koven's greatest opera, "Rob Roy."

"A MILK WHITE FLAG."

"A Milk White Flag," which will be presented for the first time in this city at Greenwall's opera house Monday night, with all the elaborate scenery, ... New York, is unquestionably the best and most ambitious piece of work Mr. Hoyt has yet done. It is purely Hoytian, yet his satire appears to have reached ...

Saturday OCT 24 1896

... theater parties, and an unusually brisk demand for seats, are any criterion, Hoyt's "A Milk White Flag" will be greeted by a large and fashionable audience.

"ROB ROY."

The Houston Post says: Lovers of music and theater goers generally who have been anticipating a treat in the coming of DeKoven and Smith's "Rob Roy," in the hands of the Whitney opera company, were not disappointed last evening when a very large audience gathered at the opera house to enjoy the attraction. The opera is after the order of "Robin Hood," with which the public is familiar, and is classed among the light and comic style of operatic entertainments, though more properly of the romantic kind, with much that is amusing and catchy. The settings are elaborate and many of the stage effects are very fine. The score abounds with a number of sweet Scotch melodies and stirring airs. The choruses are strong and excellent and the entertainment upon the whole of a superior order.

The story is an interesting one. It has been briefly summarized as follows:

The Scots and English are at war ... Perth, anxious to keep on good terms with the forces in power, first marries his daughter Janet to the town-crier, an old and decrepit Scot, and a short time afterward hands the same Janet over to an English captain, who is about to ...

Saturday OCT 24 1896

Highland chief. ... Rob Roy and ... Prince Charlie, the pretender. Janet ...

Saturday OCT 24 1896

JANET IN "ROB ROY."

audience with one of the best things of the evening, his solo, "I Am King of the Donjon Keep." The funny men are Messrs. Carroll and Parker, both thoroughly good comedians, and their efforts and makeup were highly amusing.

BANCROFT, THE MAGICIAN.

Bancroft's production is said to be very elaborate. The first scene represents "The Magician's Palace," the second depicts the occult illusions of Turkey, Persia and Egypt, and the third, entitled, "May Time in the Flowery Kingdom," shows the art of Japanese magic and jugglery, presided over by Satsuma, the ... Japanese juggler. The fourth ..., entitled, "Midnight Among the ... of India," shows the black art and famous tricks of the Hindoos. The last division transports the auditor to Bancroft's own home of magic.

Tuesday OCT 27 1896

ROB ROY.

The Whitney Opera company in Messrs. DeKoven & Smith's successful comic opera "Rob Roy" will begin a two nights' engagement (including a special matinee on Thursday) at the opera house on Wednesday night, ...

Saturday OCT 24 1896

Tuesday OCT 27 1896

... bones and brawny air. Rob Roy is your true Scotchman, a warrior of ...

ROB ROY.

prowess, big built with ... and ... Cheviots. The composer has been fortunate not only in the ... of his theme, but in his original treatment of his characters. There is an air of ... about the scene and ... Highlanders. When Rob Roy and Lochiel go down in the ... of defeat ... the disaster that ruined their cause.

Warned of this sympathy the composer has averted melancholy by ... and engaging measures. The soprano is given to mirth, and in spite of the misfortunes that threaten him, the ... are supplied with merry measures for song and dance, and the choruses, while pretending to be warlike, are in reality good-humored. ...

Saturday OCT 24 1896

WILL RUN ALL NIGHT.

Tuesday OCT 27 1896

GREENWALL'S - OPERA - HOUSE.

Wednesday and Thursday, | OCTOBER 28 and 29. | Special Matinee THURSDAY October 29.

Whitney Opera Company, In **ROB ROY**

By Reginald DeKoven, Harry B. Smith. *Complete Production*

NIGHT PRICES, - - - - - - - - - - 25c, 50c, 75c, $1.00, $1.50.

MATINEE PRICES, 25c, 50c, 75c, $1.00.

FREE LIST POSITIVELY SUSPENDED. SEATS NOW ON SALE.

Thursday OCT 29 1896

GREENWALL'S - OPERA - HOUSE.

LAST PERFORMANCE TO-NIGHT,

Whitney Opera Company. In **ROB ROY**

WEDNESDAY, OCT. 4, Matinee and Night,

LOUIS JAMES,

In a Grand Production of

SPARTACUS and ROMEO AND JULIET.

Mail notices

Monday OCT 26 1896

GREENWALL'S - OPERA - HOUSE.

Wednesday and Thursday, **OCTOBER 28 and 29.** Special Matinee Thursday.

Whitney Opera Company, In **ROB ROY**

Cast--GREAT--Chorus. Music Book by Reginald DeKoven, Harry B. Smith. Complete Production.

Orders by Wire or Letter Promptly Attended to. Box Sheet Open Monday.

To-day, October 26--Hoyt's "A Milk White Flag."

Monday OCT 26 1896

HOW CHARLES HOYT WROTE

"A Milk White Flag," Which is to Appear at Greenwall's Tonight.

About three years ago Charles Hoyt visited Boston and gave a dinner to a party of friends, among them being Eugene Tompkins, proprietor of the Boston theater and the academy of music, New York; John McNally of the Boston Herald; Julian Mitchell, *general stage manager for Hoyt; Harry McClellan*, manager for Eugene Tompkins, and others. During the course of the dinner Hoyt incidentally told, in his quaint and humorous way, a story which was *so thoroughly* funny and the complicated situations of the characters so absurd, that he set his hearers in convulsions of mirth. After the laughter had in a measure subsided, some one asked Hoyt if he had a name for the story. He replied that he thought he should christen it "The Story of A Milk White Flag."

"Why don't you make a play of that?" asked Tomkins.

"It would make a capital play," replied Hoyt, "but it would require so many people, so much scenery, and no end of mechanical effects, so that it would be impracticable."

"Nonsense," said Mitchell, "I'll bet I can, with the assistance of Larry McCarthy, Tompkins' stage manager, stage that into practicable form, and if you will write the piece, I'll also bet a year's salary it will prove one of your greatest successes."

"All right," said Hoyt. "I'll write a play around the story, call it 'A Milk White Fag,' and wager a set of diamond shirt studs that it will be utterly impracticable."

"Agreed," said Mitchell; and the play was written, and produced, and has proven the greatest financial and artistic success of this popular playwright's many efforts.

"ROB ROY."

"Rob Roy," the most recent and melodious of the several comic operas composed by Reginald De Koven, with lyrics by Harry B. Smith, will be heard in this city Wednesday and Thursday and matinee Thursday, October 28-29. The house will doubtless be crowded with the most important personages and *leading* social lights. In New York, where the opera ran for many months, it was said by music lovers to be, without any possible exception or doubt, the most meritorious and pleasing comic opera presented in this country for several seasons. It will be produced here with all the sumptuous stage settings which made the performance a notable one in the metropolis. Many musical critics go so far as to say that it is absolutely the best work that has come from native composers. The opera is not only forcibly striking for its beautiful melodies, ensembles and quartet work, but has—which is exceptionally rare in works of its class—a real plot. The plot is founded on the romantic history of Sir Walter Scott, and it has for its principal characters Edward Stuart, the young pretender; Rob Roy MacGregor, a mayor, and his beautiful daughter Janet, who is secretly married to Rob Roy. The other fetching, entertaining and brilliant characters are numerous.

Thursday OCT 29 1896

LOUIS JAMES.

Louis James, who will be seen here shortly, represents the school of Kemble, McCullough and the elder Booth on the American stage to-day. He is the ideal of the heroic tragedian with his massive, yet graceful frame, his superb voice, the eloquence of his sweeping gestures and the robust virility of his impersonations of "Othello," "Virginius," "Macbeth" and "Spartacus," which he represents as no other actor before the American public. To say in which of these roles would be merely an expression of a personal preference, in each one he shows such particular aptitude to its requirements, such a keen insight into its possibilities, such sympathy with its characteristics that *he seems* moulded to the role. This gift of fitting his characters is peculiar to Mrs. James. He has a susceptibility of temperament exceedingly rare in a tragedian, by which he assimilates not only the most pronouced characteristics of the personage he is to represent, but his finer sensibilities, his nature *itself. An incessant student* of human nature he loves to surround himself with the most analytical studies, most minute dissections of the great characters of the stage, and so *builds up piece by piece*, atom by atom the living, breathing hero of the dramatist's fiction. His broad intelligence and keen knowledge of humanity round out the characters he has formed, lending them some of his own vigorous personality, and much of his great individuality. Mr. James will be seen here on Wednesday night in a grand production of Spartacus, the great play of gladiatorial days in ancient Rome, which was written for Edwin Forrest by Dr. Bird of Philadelphia. The matinee bill will be Romeo and Juliet with Mr. James as Romeo.

Percy Sage, the advance agent of the fine tragedian, Mr. Louis James, arrived in the city yesterday in the interest of his star. Mr. James will give two performances, on Wednesday next, appearing as "Romeo" at the matinee and "Sparticus" at night. Sparticus is Mr. James' latest success and is said by the New Orleans papers, where it is now playing, to be the finest spectacular production of tragedy ever seen in this country. All the scenery is carried by the company, which is very strong.

Friday OCT 31 1896

A LIVING SPARTACUS.

Mr. Louis James will pay his annual visit to Fort Worth on Wednesday, November 4, and will produce his latest and his most signal success, "Spartacus," on Wednesday evening.

LOUIS JAMES AS SPARTACUS.

"Spartacus" was written by the late Elijah Bird of Philadelphia, and was the successful play in a competition offered by Edwin Forrest. That great actor, who was always foremost in his recognition of native talent, offered a prize for the best five-act play submitted to him, and Spartacus was chosen by the unanimous vote of the judges to whom the selection was entrusted. Many plays by authors of recognized merit were submitted in this contest, which makes the value of Spartacus more assured. After the death of Forrest it was played by the late John McCullough, and now it has became the property of Mr. James. The scenic effects are superb; ten sets of scenery, painted for the occasion, are carried by the company, and fifty people will be seen in the production. At the Wednesday matinee Romeo and Juliet will be given. with Mr. James as Romeo. Seats now on sale at box office.

Monday NOV 2

It is a pleasure to announce the coming of America's foremost tragedian at the Greenwall opera house on Wednesday matinee and night next, in "My Lord and Some Ladies," and Spartacus. Few actors have the fine equipment with which nature and experience have endowed Mr. Louis James. Heroic in mould and splendid in presence he nevertheless possesses a symmetrical and well knit figure which lends itself readily to the representation of poetic as well as robust characters. His voice is powerful and musical, and is under such control, that it adapts itself readily to every requirement of his art. Above all he has an impressionable temperament which always rings true to whatever emotions or humors he may wish to assimulate. Mr. James' company is said to be one ot the strongest now before the public.

BANCROFT THE MAGICIAN.

With new illusions, novel and remarkable sleight of hand feats and a wealth of the most elaborate scenery and embellishments ever seen in connection with a magical entertainment, Magician Bancroft comes to the opera house Saturday matinee and night. His unique entertainment of mystery with its bewildering, dazzling effects have become the cause of well known crowded attention in the large cities where he has been exclusively appearing. His skill as a prestidigitateur, illusionist and fascinating entertainer have secured for him the honor of being the most popular magician now before the public and he is rapidly becoming the most successful. His entertainments are noted for their extreme elegance and decided novelty. He was the first to introduce elaborate scenic display into a magical performance. His production which will be seen here intact cost over $100,000. His scenery and accessories require the use of two baggage cars while his company numbers twentytwo people. This is presenting magic upon a colossal scale, but the crowded houses which always witness his entertainment when it is known on what a spectacular order it is presented are the best evidence that Bancroft has pleased the public fancy. Bancroft has just returned fron India, where he has made an exhaustive study in Hindoo magic, and will exhibit some feats which he learned during his sojourn there for the first time in America.

Tuesday NOV -3 1896

LOUIS JAMES.

Mr. Louis James will be seen here tomorrow matinee and night in two superb scenic productions of Spartacus and My Lord and Some Ladies. Mr. James' return to the policy of individual starring has met with much favor throughout the country. He stands a unique figure before the American public, and is undoubtedly the greatest exponent of the heroic roles of the classics of this generation. He combines in their highest expression the qualities of a magnificent figure, a massive, leonine head, a rare grace, scholarly, intellectual attainments and an art matured in the most exacting school we have ever known. His art is less subject to limitations than that of any great actor of the past score of years, and while he excels in the portrayal of those roles that require heroic treatment his temperament is so susceptible to his surroundings and the atmosphere in which he places himself that his nature responds as readily to the demands of roles either poetical or romantic or even to the lighter veins of comedy.

LOUIS JAMES.

Saturday OCT 31 1896

Election Returns

TO BE READ AT THE

GREENWALL OPERA HOUSE,

BY SPECIAL WIRE.

Tuesday Night and Wednesday Matinee and Night.

SEATS NOW ON SALE.

Tuesday NOV -3 1896

THE OPERA HOUSE WILL HAVE THE

ONLY SPECIAL WIRE IN THE CITY

GIVING THE FULL RETURNS,

All Night and To-morrow Matinee and Night.

SEATS

ARE BEING RAPIDLY RESERVED AT GREENWALL'S

For This Evening, When the Election Returns Will be Received and Read from the Stage.

Every one will want to know the result of the election before going home tonight, and it will be a long, tiresome wait. Luckily Manager Greenwall hit on the happy idea of having a private wire run to the stage of the theater and has made arrangements to receive the full returns as sent by the Western Union.

By securing a seat there can be rest while getting all the news, instead of tramping around the streets from one headquarters to another.

LADIES WILL BE THERE.

A number of reserved seats and boxes at the opera house have been taken by ladies who intend to hear the election returns read at that place tonight. Manager Greenwall is much gratified at this and is anxious to have a large number of ladies present.

Mr. J. M. Handley, representing the Louis James company, was in the city this morning.

Register Notices.

Sunday NOV -1 1896

Election Returns

GREENWALL OPERA HOUSE,

BY SPECIAL WIRE.

Tuesday Night and Wednesday Matinee and Night.

SEATS NOW ON SALE.

Sunday NOV 1 1896

"My Lord and Some Ladies," will be presented at Greenwall's Wednesday matinee instead of "Romeo and Juliet."

Mr. Louis James' new comedy, "My Lord and Some Ladies," will be seen at the Wednesday matinee for the first time in the city.

Election returns will be read from the stage between the acts, Wednesday matinee and night.

By arrangements perfected by Manager Greenwall, street cars will run all night on Tuesday night.

Fort Worth theater-goers will be pleased to learn that My Lord and Some Ladies will be the bill for the matinee performance Wednesday afternoon.

Secure your seats early for election returns at Greenwall's opera house, Tuesday, November 3. Special wire on stage.

Secure your seats early for election returns at Greenwall's opera house, Tuesday, November 3. Special wire on stage.

Full election returns at Greenwall's opera house by special wire on stage Tuesday night. Seats now on sale.

Monday NOV -2 1896

AT THE THEATER.

Louis James Matinee.

"My Lord and Some Ladies" is an adaptation from the French of Scribe, by Theodore Kramer of San Francisco, a brilliant young journalist, who promises to become one of our prominent playwriters. The comedy, for it is a comedy, has for its subject the adventures of Lord Bolingbroke in the court of Queen Anne of England. He is, according to the play, a jolly good-natured, witty and resourceful statesman, the leader of the opposition in parliament, and has for his opponent the crafty and powerful duchess of Marlborough, founder of the princely house of that name, which has been so much noticed in our newspapers through the marriage of its young duke and Miss Vanderbilt. She enmeshes him in a web of court intrigue, and his wonderful cleverness in getting out of the traps and pitfalls set for him by his wily adversary are the background for two pretty love stories.

Election returns will be read from the stage. Wednesday, matinee and night.

Louis James' Grand Productions.

Mr. Louis James and his managers, Messrs. Wagenhals & Kemper, in making a revival this season of Dr. Bird's grand old tragedy "Spartacus" have started out with the determination to leave nothing undone to make the entire production memorable as one of the finest stage pageants ever offered to the public.

The play itself is a lasting favorite. It was the great success of Edwin Forrest and John McCullough in years gone by, and its revival by Mr. James is the occasion for far more interest than would be the first production of many a new play.

The entire scenic display is carried by the company, even to the smallest detail. The various scenes have occupied Buehler & Lanphear of Chicago for months in their preparation and are said to excel anything ever seen of the kind.

The Arena is a distinct stage novelty, and is in the form of a cyclorama, taking in the whole stage. Upon it are seen the figures of the vast audience assembled to see the gladiatorial fights, and it is so skillfully designed that it is impossible to tell where the real figures on the stage blend with those painted on the canvas. Besides this, all the other scenes are faithfully and historically pictured.

The company is one of the best now before the public, many of the favorites of last year being retained, including Guy Lindsley, Collin Kemper, Miss Alma Kruger, Florence Everett and Aphie Hendricks.

Mr. James will play here on Wednesday matinee his new comedy which made such a hit in New Orleans for its first presentation on any stage, "My Lord and Some Ladies," and Wednesday night Dr. Bird's "Spartacus." Grand production. No advance in prices. Election returns read from stage matinee and night.

Election returns will be read from the stage between the acts, Wednesday matinee and night.

Tuesday NOV -3 1896

AT THE THEATER.

Louis James.

"Few more elaborate or costly scenic productions of a play have ever been seen than that afforded to 'Spartacus the Gladiator,' by Louis James and his managers." Such is the unqualified endorsement of Chicago critics in their review of Mr. James' opening of his season in that city recently. Of the actor's success in the title role the opinions concur with equal unanimity. "He has found even more—a play which will perpetuate his name in the annals of our stage, side by side with the other glorious names which shine on its indelible pages" was the verdict of one of the most noted writers on things theatrical of Chicago. "It is a triumph of true merit and deserves popularity" voices another writer, "and it is a success which will live after him, as do the Virginius of McCullough, the Hamlet of Booth, the Lady Macbeth of Mrs. Siddons." "Spartacus is not a new play, but it is comparatively new to this generation, and Louis James is reviving its greatest glories," is the echo of another review. It is undoubtedly one of the greatest successes of the season and its production here in the near future will be looked forward to eagerly by all who love what is best and greatest in the realm of stageland. Mr. James will present Spartacus here on Wednesday, Nov. 4. An extra Wednesday matinee of his new comedy, "My Lord and Some Ladies."

Bancroft, the Magician.

No other magician of late years has achieved such sudden prominence or created the amount of interest as Bancroft who, with his new and unique entertainment, appears at the opera house Saturday, matinee and night. His performance consists of legitimate magic exhibited among scenes of elaborate splendor and magnificence. He has been appearing in only the largest metropolises of this country, and carries to this city his production intact, which is one of the most elaborate scenic productions ever put upon the stage, requiring two baggage cars to transport and the services of twenty-two people to present. His recent visit to India and his experiences there among the Hindoo magicians have been quoted throughout the entire world. Bancroft's feats of magic illusion and deception are all new and his performance entirely different at every point from any other magical exhibition ever seen here. His wit and skill as an entertainer and his marvelous sleight-of-hand performances have made him the most favorite magician now appearing before the public. His first appearance here will undoubtedly be made a society event of.

Election Theatre Parties.

Several election theatre parties are on the topic for tonight. This is an [illegible] in politics, which is considered "just the thing" in the large cities. Two box parties, at least, have already been organized, and several groups of ladies have purchased blocks of seats in the dress circle.

Full election returns at Greenwall's opera house by special wire on stage Tuesday night. Seats now on sale.

Monday NOV -2

ELECTION RETURNS

BY SPECIAL WIRE AT

Greenwall Opera House,

Tuesday Night and Wednesday Matinee and Night.

SEATS NOW ON SALE.

"My Lord and Some Ladies," will be presented at Greenwall's Wednesday matinee instead of "Romeo and Juliet."

Full election returns at Greenwall's opera house by special wire on stage Tuesday night. Seats now on sale.

Secure your seats early for election returns at Greenwall's opera house, Tuesday, November 3. Special wire on stage.

Secure your seats early for election returns at Greenwall's opera house, Tuesday, November 3. Special wire on stage.

Tuesday NOV -3

ELECTION RETURNS

BY SPECIAL WIRE AT

Greenwall Opera House,

Tuesday Night and Wednesday Matinee and Night.

SEATS NOW ON SALE.

Election Returns.

The returns from the election will be read from the stage tonight as fast as received by bulletins over the special wire leading into the opera house. Many ladies will be present, quite a number having purchased tickets. The best of order will be maintained.

By arrangements perfected by Manager Greenwall, street cars will run all night on Tuesday night.

Mr. Louis James' new comedy, "My Lord and Some Ladies," will be seen at the Wednesday matinee for the first time in the city.

"My Lord and Some Ladies," will be presented at Greenwall's Wednesday matinee instead of "Romeo and Juliet."

Secure your seats early for election returns at Greenwall's opera house, Tuesday, November 3. Special wire on stage.

Election returns will be read from the stage between the acts, Wednesday matinee and night.

Wednesday

Mr. Louis James' new comedy, "My Lord and Some Ladies," will be seen at the Wednesday matinee for the first time in the city.

"My Lord and Some Ladies," will be presented at Greenwall's Wednesday matinee instead of "Romeo and Juliet."

Wednesday OCT 28 1896 Wednesday OCT 28 1896 Wednesday OCT 28 1896

GREENWALL'S - OPERA - HOUSE.

Wednesday and Thursday, **OCTOBER 28 and 29.** Special Matinee THURSDAY, October 29

Whitney Opera Company, In **ROB ROY**

By Reginald DeKoven, Harry B. Smith. Complete Production.

NIGHT PRICES, - - - - - - - - - 25c, 50c, 75c, $1.00, $1.50.

MATINEE PRICES, 25c, 50c, 75c, $1.00.

FREE LIST POSITIVELY SUSPENDED. SEATS NOW ON SALE.

Mail Notices

Saturday

PLAYS AND PLAYERS

LOUIS JAMES AND HIS SUPERB PRODUCTIONS.

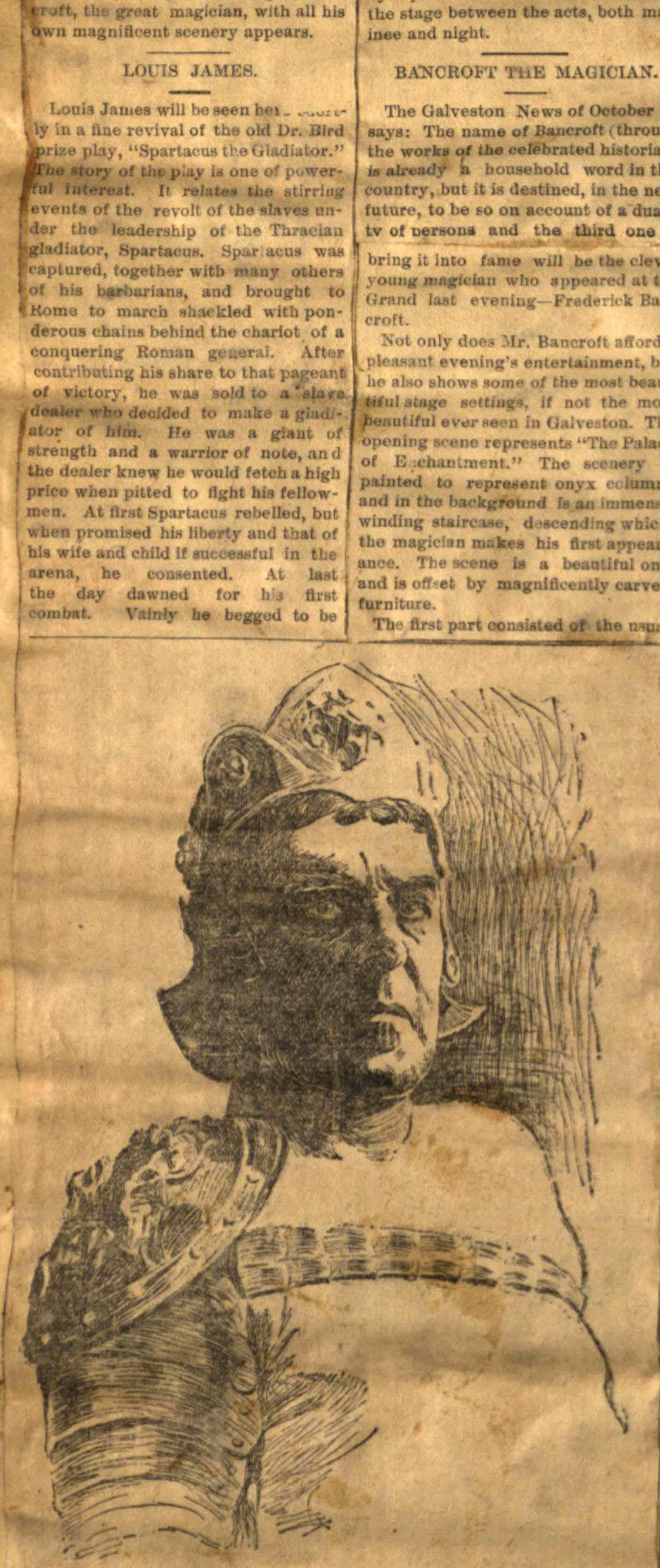
He Will Appear Here Next Week. Bancroft, the Magician, Also Coming—The Bostonians.

Two large attractions appear next week: Wednesday matinee, Mr. Louis James will present "My Lord and Some Ladies," and at night a grand production of "Sparticus."

Saturday matinee and night, Bancroft, the great magician, with all his own magnificent scenery appears.

LOUIS JAMES.

Louis James will be seen here shortly in a fine revival of the old Dr. Bird prize play, "Spartacus the Gladiator." The story of the play is one of powerful interest. It relates the stirring events of the revolt of the slaves under the leadership of the Thracian gladiator, Spartacus. Spartacus was captured, together with many others of his barbarians, and brought to Rome to march shackled with ponderous chains behind the chariot of a conquering Roman general. After contributing his share to that pageant of victory, he was sold to a slave dealer who decided to make a gladiator of him. He was a giant of strength and a warrior of note, and the dealer knew he would fetch a high price when pitted to fight his fellowmen. At first Spartacus rebelled, but when promised his liberty and that of his wife and child if successful in the arena, he consented. At last the day dawned for his first combat. Vainly he begged to be released, but compelled to obey he at last consented to enter the arena and furnish cruel sport for the blood-thirsty Roman populace. One by one he conquered the greatest gladiators of the day, until only one remained worthy of his steel—a Thracian." When the two met face to face they recognized each other, they were brothers. Confronted with the necessity of meeting each other in deadly combat, they resolved to die sooner fighting back to back. Then the brother Phasarius remembers that the slaves are all armed for revolt and want only the signal to fall on their oppressors. From the center of the arena where they were to have died, they sounded the cry of freedom! freedom! and fifty thousand slaves rose up and threw off the yoke of Rome. The story of the success of the slaves as long as they obeyed the orders of Spartacus is historical. Three Roman armies went down before their victorious onslaught, and only when treachery and dissension among the ill-disciplined masses weakened their forces, was Pompey and his three armies able to crush the revolt, the gallant Spartacus falling at last, overwhelmed by superior numbers. It is a powerful story well told and offers Mr. James great opportunities. Scenically his production is said to be truly magnificent. His company is a well-balanced organization of experienced players and will be seen at Greenwall's opera house November 4, matinee and night. No advance in prices. The election returns by special wire will be read from the stage between the acts, both matinee and night.



LOUIS JAMES.

BANCROFT THE MAGICIAN.

Saturday

"My Lord and Some Ladies" is a new comedy of Mr. Louis James, which will be presented for the matinee instead of Romeo and Juliet. This will be the first time it has ever been seen here.

Saturday

BANCROFT THE MAGICIAN.

The Galveston News of October 28, says: The name of Bancroft (through the works of the celebrated historian) is already a household word in this country, but it is destined, in the near future, to be so on account of a duality of persons and the third one to bring it into fame will be the clever young magician who appeared at the Grand last evening—Frederick Bancroft.

Not only does Mr. Bancroft afford a pleasant evening's entertainment, but he also shows some of the most beautiful stage settings, if not the most beautiful ever seen in Galveston. The opening scene represents "The Palace of Enchantment." The scenery is painted to represent onyx columns and in the background is an immense winding staircase, descending which the magician makes his first appearance. The scene is a beautiful one and is offset by magnificently carved furniture.

The first part consisted of the usual trick with cards, besides which a remarkably clever act was introduced. On a large glass plate supported by two tables a human skull was placed. Mr. Bancroft passed a card around among the audience and three men were asked to write a number with four figures in it on the card and another gentleman was asked to add them up. The gentleman was still holding the card in his hand when the magician appealed to the skull to give the sum of the addition, which the latter rapped out. Mr. Bancroft had not seen the card and the result of the experiment was astounding to say the least.

Saturday

During the intermission a hornpipe was danced by a remarkably clever little girl who is down on the program as "Little Wee Wee" Cubitt. The little miss is very graceful and goes through many catchy steps.

The second part was devoted to Satsuma, the juggler, the leading exponent of his art and royal juggler by appointment to his imperial majesty the mikado of Japan. Satsuma easily shared the honors with the star.

The curtain rose on the third part of the performance with the stage dark as night. The magician appeared attired in white and summoned from space a wand, and followed this by bringing to light tables and cups and at last a lady. In the pantomime he asked his fair visitor to join him in a cup of coffee, which he summoned to the table, and just as the lady picked up the cup it took flight and fled into space. The magician then covered his visitor with a sheet, drew it off quickly, and, "hocus-pocus," she had disappeared.

The fourth part consisted of numerous acts of magic by Bancroft, which were as new as they were marvelous.

Bancroft has another thing to recommend him—"the gift of gab." He talks constantly while performing and intersperses his remarks with high class witticisms.

BOSTONIANS.

In these latter days of operatic productions, it is pleasant to state that the famous Bostonians, who will appear here shortly, have maintained their proud position of being first in the lyric world in this direction.

While the artist is always first in the mind of music lovers, the accessories which surround the singer are important adjuncts, and the reputation of the Bostonians has been long established for lavish costuming and splendid scenic investiture. The organization numbers over seventy people, with a special orchestra, car loads of scenery, calcium effects, etc.

Tuesday

BANCROFT THE MAGICIAN.

Bancroft's name as a conjurer and entertainer has lately become the most renowned of any magician now appearing before the public, and his coming engagement here at the opera house Saturday, matinee and night, will undoubtedly attract all lovers of true amusement. Bancroft's performance is new and novel in every respect, besides being one of the most elaborate scenic productions ever put upon the stage. He deviates at every point from the ordinary magician's performance. His accessories to the stage are made with a view to artistic results. Every feat and illusion he presents is of his own devising and different from any ever seen before. His entertainment is divided into four sections and for each the magician carries special scenery which is of the most spectacular order. His production cost $100,000, and requires two baggage cars to transport. His company numbers twenty-two people.

With startling new feats of magic and illusion and the gorgeous nature of the accompanying scenery, Magician Bancroft's engagement is sure to meet with a crowded attendance.

WILL BEGIN EARLY.

The receiving of the election returns at the opera house will begin this evening at 5 o'clock. By 7 o'clock it is expected that some lively news will be received.

Wednesday NOV -4 1896

LOUIS JAMES.

Mr. Louis James will appear at Greenwall's opera house tonight in a great scenic production of Dr. Birds Tragedy, "Spartacus the Gladiator." Being the foremost American representative of the schools of robust tragedians, Mr. James has no superior in point of repute or prospects, among the actors of the native stage. His exalted position has been attained through splendid gifts of person, temperament, and genius and through one of the most exacting courses of training that ever developed talents.

Spartacus is a play which has commanded the greatest efforts of some of America's greatest tragedians.

It was the favorite role of Edwin Forrest and of John McCullough, and was purchased by Messrs. Wagenhals and Kemper especially for Mr. James, at a large expense. It will be produced with a great display of new and historically correct scenery all of which is carried by the company.

In addition to this completeness of stage production Mr. James' managers have surrounded him with one of the strongest companies ever organized in support of a tragic star. Among the well known people in his support are Guy Lindsley, Collin Kemper, Miss Alma Kruger, Appie Hendricks and Florence Everett.

Wednesday

BANCROFT THE MAGICIAN.

The great novelty of Magician Bancroft's brilliant, bewildering end of the century production of magic, over any other ever seen by the public, lies not only in its elaborate and costly scenic display but in the arranging of the production itself. In this wondrous array of magical lore which will be seen here Saturday matinee and night at the opera house, feats of mystery of all the different countries of the globe will be seen. Among these are examples of Hindoo, Persian, Turkish and Egyptian marvels and it has been said that the occult science has been followed to the four corners of the earth to furnish material for Bancroft's marvelous entertainment. Bancroft's performance is divided into four sections including a number of spectacular illusions and stage pictures. Each one of these sections represents a complete scene which the magician carries entire. His production cost him this season the remarkable outlay of $100,000 and requires two baggage cars to transport. His company numbers twenty-two people.

The scenes represent "The Magician's Palace of Fable," "The Opulent Orient," "The Japanese Palace," "Midnight Mysteries Among the Yogi" and "The Home of Magic."

In this kaleidoscope of beautiful, picturesque scenes are introduced unique feats of surprise and mystery, startling illusions and occult marvels which have been originated by Bancroft himself and which are totally different from any ever seen in a magical entertainment. Bancroft's entertainment is promised to be a continued array of novelties from end to end.

Thursday

Greenwall's Opera House.

Saturday, Nov. 7,
Matinee and Night,

A CARNIVAL OF FLOW AND FEAST — MAGIC, MIRTH, MYSTERY.

MR. EDWARD L. BLOOM has the honor to present the supreme monarch of wizards

BANCROFT, THE MAGICIAN.

—IN HIS—

Marvelous, Magical Feats, Spectacular of Phenomena Production, Illusions.

No such bewildering scenic effects have ever been before presented.

IT COMPRISES

2—Sixty-Foot Carloads—2

IT COMPRISES

26 People to Present It—26

No advance in regular prices.
Be wise and secure seats early.
Carriages may be ordered for 12:30.

SEATS ON SALE at BOX OFFICE

Wednesday

BANCROFT, THE MAGICIAN.

A Remarkable Array of New Magical Feats and Illusions.

Seats are selling rapidly at the opera house for the engagement of Bancroft, the magician, who comes here Saturday, matinee and night.

Although this will be Magician Bancroft's first appearance here, his fame has long preceded him, and his remarkable tour through India, during which he studied the science of the Hindoo magicians, is familiar to theater-goers. The fascinating memoirs of his researches in the mysterious east have created for him a great following and an extraordinary amount of interest is attached to his coming, expectation running high to see the many new baffling illusions that advance report says the magician is presenting. Bancroft's entertainment is the result of twenty years' research in magic. For almost a generation this extraordinary performer practiced new feats of mystic bewilderment and inventing novel paraphernalia for new illusions before even appearing before the public. The result is that he has accumulated a magical performance new and unique at every point, and is exploiting some wonderfully incomprehensible feats of mystery.

Bancroft has also clothed his performance with some remarkably rich habiliments, scenic and spectacular. He carries the five acts of his performance complete, as not a yard of the scenery of the theater will be used. His production is said to have cost the enormous outlay of $100,000 and his scenery to take up the space of two baggage cars, while his organization of assistants and special performers number twenty-two people. Some of the scenes are tilted: "The Palace of the Magician of Fable," "The Abode of the Juggler of the Orient," "The Midnight Mysteries of the Yogi" and "The Realm of Magic."

With the accompaniment of beautiful scenic effect, a performance of necromancy, in the hands of Bancroft, should take on a new meaning and it can be expected that the entertainment will be a kaleidoscope of surprises, beauty and bewilderment.

Bancroft's handsome appearance and fascinating manner as an entertainer is one of the decided charms in his performance. He possesses the nack of keeping his audience constantly interested and in a state of laughter, sandwiching his feats of magic with merry persiflage.

At the matinee Bancroft will introduce many novelties of particular interest to ladies and children.

Friday NOV -6 1896

Greenwall's Opera House

Tomorrow
Matinee and Night,

A CARNIVAL OF FLOW AND FEAST — MAGIC, MIRTH, MYSTERY.

MR. EDWARD L. BLOOM has the honor to present the supreme monarch of wizards

BANCROFT, THE MAGICIAN.

—IN HIS—

Marvelous, Magical Feats, Spectacular of Phenomena Production, Illusions.

No such bewildering scenic effects have ever been before presented.

IT COMPRISES

2—Sixty-Foot Carloads—2

IT COMPRISES

26 People to Present It—26

No advance in regular prices.
Be wise and secure seats early.
Carriages may be ordered for 10:30.

SEATS ON SALE at BOX OFFICE

Tuesday NOV 10 1896

"SOWING THE WIND."

Sydney Grundy's "Sowing the Wind" will be the attraction at Greenwall's opera house Saturday, November 14, matinee and night. This play, which is in the third year of its career, has been talked about and written about more than any other dramatic composition of recent years. Its story is one of marvelous interest and is told in a most fascinating way and the plot is developed so skillfully that the audience is kept eager and alert from the opening scene to the fall of the curtain.

Ned Annesley, a dashing and attractive young man of social position, falls in love with a London concert singer, at the height of her professional triumphs. Brabazon, his adopted father, takes exception to the young woman, whose parentage is involved in doubt, and forbids the marriage, but Ned manfully remains steadfast to the girl Rosamond. A crisis arrives, and Ned defies Brabazon and is cast off. At this juncture Rosamond appeals to the old man, who hints at the cloud of her birth as an insurmountable objection. She pleads the injustice of holding her to account for the sins of her parents. She puts the designing cruelty and selfishness of man in the balance against the weakness of women. "Sex against sex" is her theme and it is the theme of the play. The audience has already discovered that Brabazon himself is Rosamond's father, he having betrayed and deserted her mother before the girl was born.

Brabazon, however, does not know that Rosamond is the child of Helen Gray, his sweetheart of long ago, and of course Rosamond is not aware of her relationship to Brabazon.

The old man recalling his own guilty youth, tries to excuse his sex from the charges brought against it by Rosamond, but the proud and talented girl meets him at every turn with her irresistible logic and drives him from every position. It is a splendid contest on both sides. The battle ends with a splendid charge and counter-charge, and then follows the denouement, in which father and daughter are made aware of the whole terrible truth. No more thrilling scene of this kind can be imagined. The audience is carried away with enthusiasm.

Register Notices.

Sunday NOV 1- 1896

Dramatic.

Two great shows this week: Wednesday matinee Mr. Louis James will present "My Lord and Some Ladies," and Wednesday night a grand production of "Spartacus," carrying all his own scenery for both performances.

Saturday matinee and night, Bancroft, the great magician, in his marvelous spectacular production of magic, mirth and mystery.

Louis James.

America's foremost tragedian, Mr. Louis James, will appear at the opera house next Wednesday afternoon and

night, and will present "My Lord and Some Ladies" in the afternoon and "Spartacus" in the evening.

As Spartacus, Mr. James is said to have made the greatest success of his career.

The play deals with a Roman subject, and the author has chosen for his theme the revolt of the gladiators, which occurred about 70 B. C., and which so nearly overthrew the Roman empire.

As Spartacus, Mr. James presents first a thrilling picture of the captive Thracian who, with shaggy hair and beard, is brought into Rome to grace the triumph of a conqueror. In contrast to this he shows a magnificent figure when, in the trappings and armor of a victorious general, he dictates terms to those who had formerly been his masters.

The plays will be presented on a magnificent scenic scale, ten sets of scenery and fifty people being used in Spartacus. Seats now on sale at box office.

No advance in prices.

The latest election returns will be read from the stage between the acts, received by special wire on the stage.

Bancroft, the Magician, Coming.

The New Orleans Daily State says: Bancroft, the magician, made his first appearance in New Orleans last night, at the Grand, under favorable auspices. There was a large house and it was an enthusiastic one. Bancroft is a young man, but is a master of his art. He believes in pleasing as well as deceiving the eye, and carries with him some magnificent scenery. He also had for his assistants, besides the customary black man, two very handsome girls, attired in elaborate toilets. His tricks, for the most part, are new and well done. His skull trick is an excellent one, and completely mystified the audience. It was done with the aid of cards and numbers on a blackboard, and was one of the neatest pieces of work ever done by a magician.

All of Bancroft's card tricks are new. In this line he excells any one ever seen here. In the third act, the magician, in what is termed "Midnight Mysteries of the Yogi," performs some wonderful feats. Tables, huge cups and other things are made to come from the air, and as a fitting conclusion, a very charming young lady is made to disappear before the eyes of the audience. Satsuma, a Japanese juggler, performs some marvelous feats with his hands and feet, and was loudly encored. Bancroft's entertainment is a delightful one.

The cost of the production is over $100,000, and his company numbers twenty-two people. It requires two baggage cars to transport his scenery.

All of his feats are novel and unique and of his own devising. His entertainment is promised to be different from any other presentation of mystery ever seen here. It is divided into four divisions depicting "The Wizard's Palace of Fable," "The Magnificent Orient," "The Flowery Kingdom," "Midnight Mysteries Among the Yogi" and the home of magic. Each moment is filled with some new cause for surprise and the gorgeousness of his scenery is an incessant delight to the eye.

"The Bostonians."

That most perfect light opera company, the Original Bostonians, will appear for the first time here in the near future. Beyond doubt their appearance here will be the principal musical event of the year. The opera will either be "Robin Hood," "Prince Ananias" or "In Mexico."

Saturday matinee and night at the opera house.

A New Play.

The following telegram was received from Henry Greenwall and explains itself:

NEW ORLEANS, Oct. 30.

Phil Greenwall, Opera House, Fort Worth, Texas.

Announce "My Lord and Some Ladies," for James' matinee instead of "Romeo and Juliet." The company greatest seen here in years.

H. GREENWALL.

Wednesday NOV -4 1896

AT THE THEATER.

LOUIS JAMES.

Messrs Wagenhals and Kemper, Mr. Louis James' managers, realize the importance of presenting their star with such surroundings of scenery, costumes, and accessory details as to make his productions artistically symmetrical and pictorially attractive. They have invested over twelve thousand dollars in scenery, costumes, properties armors, furnitures, tapestries, and the thousand and one minor details which almost escape observation yet which are all essential to the perfection of the stage pictures in which will be enacted the different dramas of Mr. James' repertory. It is in the great beauty of his stage settings and costumings and in the artistic perfection of his productions more than in his genius as an actor that Henry Irving has achieved distinction, and to a great extent it is to the lack of these surroundings that Mr. James does not stand more conspicuously before the public, as by right of his eminent genius he should. This season he will be presented to the public in a manner befitting his high attributes as an actor. Mr. James will be seen at the Greenwall Opera House, to day matinee in a new comedy "My Lord and Many Ladies" and to night in a grand scenic production of "Spartacus."

BANCROFT, THE MAGICIAN.

No performer of recent time has attracted such wide spread attention as Bancroft, the magician, who, with his lavish production of magic, wit and scenic grandeur, appears at the opera house on Saturday, matinee and night. Bancroft's fascinating manner as an entertainer and his skill as a magician have completely revolutionized the art of magic. He presents the most elaborate settings ever accorded a magical entertainment. He carries all the scenery for his production complete, and will present his entertainment here intact, the same as he has been producing in the largest cities of this country. A unique feature of his entertainment will be a display of Hindoo magic, which Bancroft just studied in India, from whence he has just returned, entitled "Midnight Mysteries of the Yogi," in which he will display new magical Hindoo feats never seen in this country before.

Thursday NOV -5 1896

Bancroft, The Magician.

Bancroft's spectacular magical production of fascinating fun and fantasy is the attraction at the opera house Saturday matinee and night. This remarkable magical performer, whose skill as an entertainer is as great as his ingenuity in befooling the senses, has introduced a great innovation in magic. He has added to an entertainment of mystery a magnificence of stage effects, elaborate scenery, and a splendor of all details that have never before been even approached. His magical feats are all new, novel and unique. His entertainment is as different from any other magical performance ever seen before as art, ingenuity and free expense can make it. Over $150,000 has been expended upon it, more than all other magicians combined have invested in their art. His scenery requires two baggage cars and his company numbers twenty-six people. Bancroft has just returned from India, where he has studied magic at its source, and will introduce many of the wonders of the East here for the first time in this country. Bancroft has been appearing only in the largest cities of this country and his entertainments have always been noted for their elegance. He will present here his full production intact, similar in every detail, as he has presented it in all the metropolises. His first appearance here will undoubtedly take on the nature of a society event.

Bancroft's entertainment is divided into a number of sections. The first represents a "Magician's palace of fable" following which is the "Magnificent Orient," "Midnight Mysteries Among the Yogi" and "The Home of Magic. It is a constant cause for bewilderment and laughter and as a means of thorough entertainment ranks above the divertisment afforded by any other branch of theatrical entertainment either drama, opera or comedy as it in a measure combines elements of these. The sale of seats commences this morning.

Thursday NOV -5 1896

MYSTERY AND MAGIC

Some Interesting Experiences of Bancroft.

BEATING A MONTE MAN

At His Own Game—The Experiences of a Wonderful Magician Who Has Traveled All Over the Country and Studied All Kinds of Tricks—Some Stories Told.

There is perhaps no other profession under the sun that affords such a variety of aspects as that of the magicians. There is always a trick for him to perform and an opportunity to elicit suprise from the unsuspecting individual.

For that reason some of the incidents as told by Bancroft, the great magician, will be of interest to our readers.

With some of the events of his recent trip abroad Bancroft related the following unique experience. In a small theater in London he went to see a new magician, who was quite extensively advertised. It did not take Bancroft long to see that the conjuror was a novice, and the incident which followed did not surprise him.

The performer borrowed a high silk hat to make an omelette in. Those who have seen the trick are aware that it is chiefly intended to produce a laugh and that the object borrowed runs no risk; but in this case the performer, holding the hat too near the flame of the candle, it caught fire, completely ruining it. The magician, as Bancroft could see, was thunderstruck, the man who owned the hat was ferocious, and the audience did not know whether it was part of the trick or accident—whether to applaud or hiss. It was easily seen by the practiced magician that the stage performer was in a terrible fix. To confess his bungling to his audience would be to lose his professional reputation. On the other hand, there seemed no way out of it, as the lender of the hat would certainly demand it back. While the man on the stage was lost in fright, with his knees trembling and the perspiration pouring down his face, Bancroft pencilled on a card a few words and placed it in the bottom of his own hat, which happened to be a high silk one, similar to the one borrowed, and motioned to the performer, who took it and quickly read what the magician had written within. His face on the instant became bright with intense relief.

Giving a look of thanks to Bancroft, he took the hat and with a low obeisance to the man whose chapeau he had ruined, handed it to him and bade him goto voce read the note at the bottom. The note read:

Dear Sir: Unfortunately through an error your hat was ruined. Accept this one as a substitute till the performer can secure another and assist him by being his accomplice for the time being, as I am doing. Bancroft, the magician.

The man granted the request and kept the secret, and the audience did not know whether it was part of the trick

Thursday

cheered the performer more than for any trick he performed. It is needless to say that Bancroft received the most valuable hat in town for so signally saving the performer's professional repute.

One of the most startling experiences that ever happened to a magician occurred to Bancroft in Chicago not long ago, when he beat a three-card monte man at his own game.

The card shark bore the title of "Canada Bill," and Bancroft was induced to undertake the exploit by a friend of his whom "Canada Bill" had "seen" for the sum of $10.

The method of this king of monte sharks was quite unique. He would gain the confidence of his victim by first earnestly warning him against risking his money at the game. In the midst of his advice Bill would pause to blow his nose, and the interval would be employed by a capper, who would sigly move one of the cards, exposing the picture of an eagle on the obverse side. This card he would mark with his thumb nail. Bill would see nothing of this, being busy with his handkerchief, and his next remark would invariably succeed in landing the victim completely.

"You think you can pick out the eagle card? I'll bet you ten, twenty or fifty you don't do it," Bill would say.

The innocent man would put up his money, and, of course, choose the marked card, only to find that it was not the eagle card.

It was here that Bancroft addressed Canada Bill with "if you let me throw the cards I'll bet fifty you can't pick out the eagle." "I'll go you," said Bill, retaining the cards just long enough to substitute the one first marked by the capper. The cards were handed to Bancroft and he threw them in a very clumsy manner. The marked card was the one chosen by Bill, but it did not bear the eagle. In place it had in large, black letters "Fredrick Bancroft, Magician."

Bill looked at the other two cards and discovered that they were not the same as he had placed in the magician's hands.

It took some time for Bill to recover from his astonishment. At last he looked up with an intense gaze of admiration at the magician and pushed the $30 over. "Take it pard," he said, "it's worth the money, and there's no kick coming; but I'll double it if you'll teach me how to do it."

Greenwall's Opera House.

Saturday, Nov. 7,
Matinee and Night,

A CARNIVAL OF MAGIC, FLOW OF MIRTH, FEAST OF MYSTERY.

MR. EDWARD L. BLOOM has the honor to present the supreme monarch of wizards

BANCROFT, THE MAGICIAN.

—IN HIS—

Marvelous, Magical Feasts, spectacular Phenomena Production, Illusions.

No such bewildering scenic effects have ever been before presented.

IT COMPRISES

2—Sixty-Foot Carloads—2

IT COMPRISES

26 People to Present It—26

No advance in regular prices.

Be wise and secure seats early.

Carriages may be ordered for 10:30.

Mail-Notices.

Friday

BANCROFT THE MAGICAN.

He Will Bring his Marvelous Production here Intact.

Tomorrow matinee and night theatre goers will be afforded an opportunity of seeing Bancroft the Magican, whose name has reached the highest celebrity perhaps attainable in his art. His unequalled triumphs in which he has won the unanimous praise of the press and public should assure him a crowded house. A fact that in advance also stamps his performance with a high grade seal is that he appears under the management of such a successful manager of magical performances as Mr. Edward L. Bloom who for years has managed Hermann whom he relinquished to take charge of Bancroft, considering him the premier magician of the age.

Bancroft's beautiful bewildering and dazzling surroundings are given with the idea of adding to the mystification produced by his unrivalled work as a magician. This idea is thoroughly new in magical entertainments in this country and has made Bancroft's performances the most popular of any magical entertainment of this country. By delighting the senses with rich, beautiful and artistic scenic effects he imparts to his entertain-

BANCROFT THE MAGICIAN.

ment dramatic realism and invests his own peerless sleight of hand performances with something of the mysterious personality of the Eastern magician. Every act that Bancroft performs is elaborated with lavish paraphernalia and effects. Every scene of his performance is carried by the magician himself and is the height of picturesqueness and beauty. There are scenes of princely magicians of the olden times, of gorgeous realms of mystery, of juggler's abodes of the Orient, of Hindoo temples with their weird accompaniments, in each of which the most seemingly impossible, incomprehensible of feats takes place. There are elaborate paraphernalia of carved elephant's heads of ivory and gold, of writhing snakes and dolphins and mephistoes and fleeting visions of startlingly beautiful illusions; all, in fact a visit to a wizzard in wonderland, a new departure in magic and a commencement of a new idea of necromantic possibilities. It is a greater bid for public approval in a magical entertainment than has ever been made before.

Bancroft's performance is divided into four sections named "The Palace of the Magician of Fable," "The Juggler of the Orient," "The Midnight Mysteries of the Yogi" and "The Home of Magic."

In his performance Brancroft will exploit many new, unique and weird magical feats and effects which he learned this summer during his visit to India where he made an inexhaustible study of the art and skill of the Hindoo magicians. The opportunity alone of witnessing these should insure a crowded attendance.

Saturday

BANCROFT THE MAGICIAN.

The Magnificent Scenery Theatergoers Will See Tonight.

A large audience will be seen at the opera house tonight to witness Bancroft the magician exploit his unrivaled feats of magic in his extraordinary production of magic, mirth and spectacular splendor.

Bancroft is a matchless personification of surprise and mystery. His natural equipment as a magician and entertainer is unequalled. His sleight of hand skill is completely baffling and in advance of all the magicians of the old school. Bancroft himself, as a peerless performer and exploiter of gorgeous effect is titled "the end of the century magician." He is a remarkably handsome man with charm of manner and wit as entertainer that makes his performance as merry as it is mysterious.

Never before has a magical entertainment been seen upon such an elaborate scale as is Bancroft's spectacular magical production. Costly scenery and superb surroundings add mystery and bewilderment to the unrivaled performance.

The setting of the first section is a veritable scenic artist's master piece. It is entitled "The Palace of the Magician of Fable." A colossal staircase ascends from the center of the stage in such a manner as to permit the eye to wander delightfully among mazes of marble colonnades beyond. The furnishings are of superb ingenuity and unique idea, carved into fantastic shapes, simulating elephants, Mephistoes, dolphins, snakes, etc. It is all a fitting court in which the unprecedented mysteries of Bancroft are performed.

Saturday

The second division is entitled "The Abode of the Oriental Juggler," and depicts a brilliantly elaborate scene in the Orient with its luxury of divans, hanging incense urns and long vistas of beautiful boudoirs.

Section three depicts "The Midnight Mysteries of the Yogi" and [illegible] the auditor to a dark temple of mystery whose sombre depths breathe the very atmosphere of wizardry and awe. This scene is ended by a brilliant and beautiful illusion that completely offsets the weirdness of the scene that came before.

The last section is entitled "The Home of Magic," and represents a monstrous cavern haunted by colossal snakes and toads, and presided over by Mephisto with a blazing concoction assisting the magician perform his wondrous spells.

In such a fairyland of inexplainable beauty and amazement of gorgeousness does Bancroft exhibit his unequaled skill as a magician.

PLAYS AND PLAYERS.

"SOWING THE WIND" BILLED FOR NEXT WEEK.

Praise Accorded it by the Press—The "Bostonians" in Light Opera—Stuart Robson.

Only one attraction will hold the boards at Greenwall's next week. Saturday, November 14—matinee and night—Sydney Grundy's New York success, "Sowing the Wind."

"SOWING THE WIND."

The N. O. Picayune says of the play: Sidney Grundy's successful play, "Sowing the Wind," was given at the Academy of Music last night by a very excellent company, having Miss Maud Edna Hall, formerly of New Orleans, as the center figure. The play, which has been seen here before, and is therefore known to theater-goers, has had a wonderful run in London and New York, and its popularity has been repeated wherever it has been presented. Its theme is the relation of the sexes towards each other, and

their mutual responsibility for the preservation of purity and virtue. Rosamond, a beautiful and dashing concert singer, is loved by Ned Annesley, a young man of good family, and the adopted son of one Brabazon, an aristocratic old gentleman of rigid ideas and social caste.

Brabazon, in his younger days, has been involved with a certain Helen Gray, whom he was not permitted to marry because of her lower position in the social scale. Their final separation occurred before the child was born, and Brabazon never learned of her birth. Her mother drifted into an abandoned life, while she, not being aware of her parentage, grew up to become a stage favorite in the British metropolis. Brabazon, on learning of Ned's engagement to the singer, and learning also that the girl's birth was shrouded in mystery, peremptorily forbade the marriage. Ned manfully stood by the girl and was promptly disowned by his adopted father. She appeals to his sense of justice and shows the cruelty of holding her accountable for the sins of her parents. He repels her with impatience and her indignation begins to tingle through her veins. She denounces the inhumanity of man to women, and puts her accusation in such shape as to bring the face of Helen Gray before the mental vision of Brabazon. He becomes infuriated, and taking up the gauntlet which she has thrown down, enters upon a wild defense of his sex. The fight is on and the battle of "sex against sex" is waged to its bitter end. The climax, of course, is followed by the true re-

Saturday

lationship between Rosamond and Brabazon being made known to them and the curtain drops.

The play is most intensely interesting, and there is sufficient comedy in it to properly balance the deep pathos of the plot. Miss Maud Edna Hall, who fills the role of Rosamond admirably, is a New Orleans girl. She was frequently seen here in amateur theatricals, then with professionals, and always displayed considerable talent as an actress. Experience has developed this native talent, and she is now an excellent leading lady. Her work last evening was most praiseworthy, and her New Orleans audience had every reason to be proud of her success. Miss Hall was given a warm and enthusiastic reception, and was presented with several handsome floral offerings. Mr. Herbert E. Sears, as Brabazon, the unhappy father, gave evidences of being a good actor. Mr. Ted has Whiffen, in the character part of a meddlesome but faithful old friend, could not be excelled. Mr. Marshall Stedman was a dashing young lover, and Mr. Frederick Strong a most distinguished villain. Miss Marian Chylders, who in her part had but little to do beyond looking well, in which she succeeded admirably, is also a Louisiana girl of Rapides parish. The audience was thoroughly pleased with the excellence of the performance.

"THE BOSTONIANS."

Light opera worthily presented is the key note to the success of the famous Bostonians, who will appear here shortly. Other light opera companies have tried to occupy the field, but none have ever been able to compete with this splendid organization. Out of the list of principals comprising the Bostonians is sufficient material to form a half dozen organizations of merit. In fine, Barnabee, MacDonald, Cowles, Jessie Bartlett Davis, Hilda Clarke, Alice Nielson, Wm. H. Philp and others have received many offers to star alone, but their interests being devoted to artistic effort only has forestalled any offers in this direction and given the Bostonians that splendid corp d'esprit which has made its presentations of opera comique pre-eminent. The repertoire on this tour will include "Robin Hood," "Prince Ananias," "In Mexico" and "Bohemian Girl."

STUART ROBSON.

As Matthew Ponderbury, the much ne-ruled husband, in the comedy "Mrs. Ponderbury's Past," Stuart Robson, the star of comedians, has added another characterization to the long list of quaint and droll personages with which theatergoers are wont to associate his name. Hardly a lover of legitimate comedy but knows him in the charactor of "Bertie, the Lamb" and it is said his Matthew Ponderbury is as humorous, although so entirely different, as was that other luckless but ever lucky personage. Mr. Robson has for support Madame Jauneschek in the role of Mrs. Ponderbury. This great tragedienne is so well known to the theatergoing public that her name is sufficient introduction.

Monday NOV -9 1896

"SOWING THE WIND."

"He that soweth the wind shall reap the whirlwind" has been the theme of many a sermon from the sacred desk, but the terrible truth of the text has never been more vividly set forth than in Sidney Grundy's great play, "Sowing the Wind," which will be seen at Greenwall's opera house Saturday, November 14, matinee and night. Mr. Grundy would have more fitly named his play had he called it "Reaping the Whirlwind," for it is the harvest time of sin that he depicts. An old man stands face to face with a lovely woman, the child of his own youth, whose mother he had betrayed and forsaken. Their relationship is unknown to both. The girl's lover is the adopted son of her own father, who declares that because of the mystery in which the young woman's history is involved the marriage is not to be thought of. "Hell hath no fury like a woman scorned;" the soul of the despised girl burns with indignation and she breaks into a frenzy of passion over the cruelties of her sex. The man begins to find excuses for his fellow-sinners, and the battle of "sex against sex" grows fiercer and more fierce until it culminates in an emotional duel that has rarely if ever been surpassed in stage annals. The play is produced by an excellent company under the direction of Julius Cahn, and is fitted out with superb scenery and costumes.

Monday NOV 2[illegible]

Thursday

tion, and marriage being out of the question, he at length separated from her before the child Rosamond was born. Brabazon learns of Ned's engagement to Rosamond, and also learns there is something wrong with the girl's history, he forbids the marriage and then the famous battle of "Sex Against Sex" begins. The proud concert singer proves an antagonist worthy of Brabazon's mettle and the contrast between the two is as brilliant as it is bitter and relentless. The final interview between them in the fourth act is one of the most impressive scenes of its kind ever conceived by a dramatist. The fact that Brabazon is Rosamond's father is made known first to the girl and then to the old man as the denouement of the plot. It would be difficult to imagine a more effective climax. The costumes worn by Rosamond, the concert singer, are said to be marvels of their kind.

Wednesday NOV 11 1896

"SOWING THE WIND."

One of the strong situations in "Sowing the Wind" is the recognition by Brabazon of Rosamond as his own daughter. After a long scene between them, during which she champions her mother and womankind generally and he champions her unknown father and mankind, Rosamond exclaims with an outburst, "Do not defame my mother, she was at least a woman, so am I. Let the women stand by the women, and the men by the men. Let it be fought out to the bitter end. "Sex against Sex" Brabazon answers, "Sex against Sex," so be it—it always was—it always will be. "Sex against Sex" when I defend my own. How do you know your father left her basely? How do you know that he abandoned you? Is it so certain he was not betrayed, "Sex against Sex," but let the fight be fair. Let each bear its own cross." This wordy war, the climax of third act in "Sowing the Wind" is said to be one of the strongest dramatic scenes ever given to the stage.

The play will be seen at Greenwall's Saturday Nov. 14. Matinee and Night.

MR. FREDERICK WARD.

On Monday night Mr. Ward will present King Lear, Mr. Ward as Lear, Tuesday matinee, King Henry VIII, Mr. Ward as Wolsey, Tuesday night King Henry IV, Mr. Ward as Falstaff. "Shall I not take mine ease at mine inn?" What traveler has not appreciated the spirit of the above quotation and yet how few persons could tell its source. Shakespeare in his play of Henry IV has given us his imitable creation of "Sir John Falstaff" better known as "Fat Jack," whose fondness for sack and all the good things of life, whose ready wit and irrepressible humor makes us forget his sin, and whose valiant tongue commits such daring deeds, that we forgive his cowardice. He sits in his chair in the tap room of the old Boar's Head in Eastcheap and with a smile on his rubicund visage and a merry twinkle in his eye, propounds the unanswerable query, "Shall I not take mine ease at mine inn?"

Thursday NOV 12 1896

MR. WARDE IN KING LEAR.

The great scene of Frederick Ward's production of "King Lear," which will be seen at the opera house on Monday night, is the storm scene of the third act. A prominent critic describes this scene as follows: "Imagine a wild English heath with a terrible storm in progress, the rain falling in torrents, the lightning fiercely flashing, the wind howling and the thunder rolling in continuous and awe-inspiring peals and you will have a vivid picture of the third act of Frederick Warde's production of King Lear. In the midst of all this disturbance of the heavens stands the outcast, King Lear, bare-headed and poorly clad against the tempest's ravages, gradually losing his mind over his grief at his daughter's unfilial and ungrateful conduct. There he stands with his hands upraised to heaven, supplicating health and vengeance, while his frightened fool clings to his knees and his faithful servitor Kent implores him to seek shelter. Altogether it forms a striking picture that brings tears of sympathy from the audience and rouses their enthusiasm to the highest pitch. And so it is all the way through, according to the critics, a production replete with handsome scenic pictures, characteristic costumes and dramatic situations. It is the greatest effort of Mr. Warde's life thus far. Tuesday matinee Mr. Warde will present King Henry VIII, and Tuesday night, King Henry IV.

"SOWING THE WIND."

Lovers of the drama will be pleased to learn of the coming of such a meritorious production as "Sowing the Wind" at Greenwall's opera house Saturday matinee and night.

"Sowing the Wind" was the theatrical sensation of London two years ago, and of New York, Chicago and other leading cities since then. The management of the attraction promises a production similar in all respects to that which made such a hit in the metropolitan theatres. The costumes in particular are said to rival anything seen here in years. The plot of "Sowing the Wind" relates of the experience of Rosamond, a girl waif, without lawful parents, who grew up and became a concert singer of London, during the early part of the present century; she was met and loved by Ned Annesley, a handsome, dashing, honorable young man, the adopted son of one Brabazon. This Brabazon in early life has fallen in love with a girl below his social sta-

Friday NOV 13 [illegible]

"SOWING THE WIND."

In the characters of Rosamond in "Sowing the Wind" we get a hint of what the woman of the twentieth century will be—strong in self reliance, proud because the harness of

her soul has been lifted, armored not with innocence, but in the knowledge of evil. A woman of singular character and beauty; a woman of passion, rebellious when the affection of her heart is threatened and writhing under the injustice that would take from

her a lover whom she feels is more than worthy; a living, glowing woman of the highest intellectuality, yet virtue incarnate and the embodiment of every womanly dignity.

"Sowing the Wind" with a cast unsurpassed will be the attraction at Greenwall's tomorrow matinee and night.

FREDERICK WARDE.

Monday night, King Lear, Mr. Warde as Lear; Tuesday matinee, King Henry VIII, Mr. Warde as Wolsy; Tuesday night, King Henry IV, Mr. Warde as Falstaff. The Galveston News says of Frederick Warde as Falstaff: "Mr. Warde's Falstaff is the most popular thing he has done in Galveston this visit. Mr. Warde made up splendidly and, having that talent, looks the Falstaff. He gets the merry twinkle of the eye and motion of the body in action and the correct pose in quiet that Falstaff undoubtedly had. He is cute when he should be cute, and looks wise when wise looks best fit. The young men came out last night in the drama of Henry IV. Mr. Sutton as the jolly, rollicking young Prince of Wales was all the part required. It is a laughing part mostly, and Mr. Sutton has a pleasing face and a boyish manner, and when playing tricks on old Jack Falstaff seems to be in his element. Mr. Vinton came to the front last night in a strong presentation. He showed himself an actor of the new school who can say 'thee' and 'thou' without taking the whole stage in the speaking of it. He drew from the audience round after round of applause for his excellent work. The whole company played to better advantage last night. They seemed to each have a place to fill, and filled it with credit to themselves. It therefore became apparent that Mr. Warde has a strong company with him. None of them is a 'stick,' as is often the case with great actors' companies. There is sometimes a single radiant star surrounded by a lot of tallow dips. But this is not true with Mr. Warde's company. They are rising young actors or people who have reached a creditable plane. His presentations in Galveston have been well put on. The scenery is magnificent and his orically correct in most instances, and the stage furniture he carries suits the times of Shakespeare's plays given here. The costumes are magnificent and correct."

Register Notices.

Friday NOV -6 1896

AT THE THEATER.

Bancroft, the Magician.

There is a large sale of seats for the engagement of Bancroft, the magician, tomorrow matinee and night, and a crowded house may be anticipated.

Bancroft's spectacular of magic establishes a new era in amusements. Nothing equalling t in elaboration of detail and in completeness of ensemble has ever been presented upon the stage.

Bancroft has well earned his title o "supreme monarch of wizards." His

unrivalled skill as an exponent of the art of magic, the baffling ingenuity of his mystical feats, his fascinating manner as an entertainer, and his taste in the matter of magnificent stage accessories unite in making up a performance of unparalleled attractiveness.

Fairyland is taxed to furnish accessories for Bancroft's spectacular entertainment. The scenic effects are all carried by the magician and are titled: "The Home of the Magician of Fable," "The Oriental Abode of the Juggler," "The Midnight Mysteries of the Vogi," and "The Home of Magic."

"The Palace of the Magician represents the court of the great wizard—in color, design and gorgeous effect a perfect masterpiece. Tables are supported by sinuous serpents with glittering eyes and angry tongues; golden dragons form a throne of state; a dolphin's curving tail supports a shell, while ivory elephants' heads, silver griffins, etc., appear in picturesque profusion. Equally impressive and artistic are the other stage effects ranging from the barbaric luxury of the Orient to the wierdness of the temple of the Hindoos and the glowing tints of the sombre caverns of the Home of Magic, whose mysterious recesses reflect a million gems.

Saturday NOV -7 1896

AT THE THEATER.

BANCROFT, THE MAGICIAN.

With His Superb Production of Magic Arrives To Day.

The arrival of Bancroft, the Magician, in this city this morning, accompanied by his two car loads of scenery, and his company of twenty six people was the occasion of considerable activity at the Opera House where the Magician appears at matinee to-day and to-night.

The immense amount of scenic and spectacular effects which the Magician carries, as well as his own mystic paraphernalia utilized the services of all the theatre attaches, besides his own large staff of assistants, to place upon the stage. This scenery and paraphernalia caused the enormous outlay of $100,000, and makes the most memorable production of necromancy ever seen upon the stage. It consists of four scenes complete of the performance, as not a yard of the scenery of the Opera House will be used. These canvasses are magnificent specimens of the scene-painter's skill and make exquisite kaleidoscopic pictorial effects adding beauty and splendor to Bancroft's own chain of bewildering surprises. The different sections are entitled "The palace of a Magician of Fable." "The Abode of the Juggler of the Orient," "Midnight Mysteries of the Yogi" and "The Realm of Mystery." These embellishments make Bancroft's entertainment a magical spectacle.

These scenic environments, however, which, while causing a constant delight to the eye, are simply used as settings for Bancroft's feats of legerdemain. It is in the magician's own pre-eminent performance of remarkable phenomena, and his wit as entertainer, that the great claims are made for the performance. Bancroft occupies an unparalleled position in the foremost ranks of the few famous magicians of this country. His present production is the result of twenty years' study in the mysteries of magic. His matchless performance is novel in every respect and entirely different from any other entertainment of magic ever seen by the public. Possessing superior baffling skill as a performer to Hermann or Kellar, he has the advantage of a recent visit to India, where he studied the methods of the famed Hindoo magicians, a number of whose celebrated feats of wonder are presented in his present entertainment and there have created a great sensation.

Bancroft is personally managed by Mr. Edward L. Bloom, who managed Hermann for the past eight years, and Mr. Bloom's name in connection with this attraction should be a guarantee of its high class order. Mr. Bloom relinquished Hermann for Bancroft considering Bancroft the greatest magician of the age.

As there is no advance in prices, there has been a large sale of seats and a crowded house tonight may be anticipated.

Bancroft, the magician, today, matinee and night, at Greenwall's opera house.

Matinee today and tonight, Bancroft the magician, at Greenwall's opera house.

Sunday NOV -7 1896

AT THE THEATER.

"Sowing the Wind."

The New Orleans Evening Telegram of November 2 says of the play: "Sowing the Wind" "Sex Against Sex" opened a week's engagement at the Academy of Music last night before a large audience, and its merits and the merits of the performers received well deserved applause. "Sowing the Wind" is a beautiful society drama and appeals to the sentiment of the people. The drama tells the story of a man and woman's love, bound not by the ties of society and the church, but by affinity.

Miss Maud Hall's impersonation of the part of Rosamond, aroused considerable enthusiasm. In the third act Miss Hall appeared to great advantage where she stands by her sex and denounces the cruel world which condemns the woman while condoning the offenses of the man.

Mr. Whiffen, in the character of the old bachelor friend, loving, tender-hearted, but meddling and jealous, was the personification of the part.

In the role of Mr. Brabazon, Mr. Sears left nothing to be desired.

Mr. Stedman, as Ned Annesley, was graceful and filled the role in a delightful manner. His voice is very good and his acting spirited.

Miss Chylders, who by the way, is a native of this state, made a very delightful Maud Fretwell, and created a good impression.

Mr. Strong as Lord Petworth, added to the impression he created here last year, as did Miss Emily Dodd in the part of Mrs. Fretwell and Miss Jessie Dodd as Bridget. Mr. Green as Sir Cursitor was also very fair. All in all, the cast was an excellent one. The balance of the cast were perfect in every way and the rendition of "Sowing the Wind" was grander than ever before seen in this city.

"Stuart Robson."

The play "Mrs. Ponderbury's past" which Stuart Robson and his able co-adjutant Madame Janauschek, the great American tragedienne, will produce at Greenwall's soon, is said to be a novelty admirably fitted to Mr. Robson's unique personalities. It will be given a production here superior in every respect to the London and Paris ones, where its success is phenomenal. Madame Janauschek's fine abilities will find ample scope in the character of the strong-willed austere wife. A one-act farce "Mr. Gilman's Wedding," an exremely funny little sketch, will preface the evening's program.

"The Bostonians."

"Prince Ananias," one of the operas prominent in the Bostonians repertory, cost $15,000 to produce and is one of the most gorgeously mounted compositions on the stage. The story of "Prince Ananias" is laid in the sixteenth century at the court of Navarre and deals with the adventures at court of a vagabond poet and an outlaw who beguile a strolling player to try and amuse a gruesome king who has never been known to smile. Their mishaps, and the complications which follow, furnish many laughable incidents. "Prince Ananias" will be given with the same investiture that marked its production in New York.

Sunday

"Digby Bell,"

The Milwaukee Sentinel says: Extraordinary scenes were witnessed in and around the Bijou yesterday during the matinee and evening performances of Hoyt's "A Midnight Bell," in which Milwaukee's representative actor, the famous comedian, Digby Bell, and his wife, the celebrated contralto, Laura Joice Bell, made their first appearance as stars in this city. The lobby was jammed to suffocation and the streets rendered impassable with struggling thousands seeking admission.

Mr. Greenwall is before the public eye on account of the good plays he has recently given us. The "Milk White Flag" is the most delightful play that was ever put on the boards at Greenwall's. Why Clarisse Agnew is a whole show in herself. Both "Rob Roy" and the Louis James plays were good. Next week we are to have "Sowing the Wind." This play had a tremendous run at the Empire, New York. John Dre , Maud Adams, Elsie de Wolf at , all appeared in it. The comp y who play it here is one of the Frohman stock companies and that is an absolute guarantee of its merit.

Tuesday NOV -10 1896

"Sowing the Wind."

The attraction at Greenwall's opera-house, Saturday, November 14, matinee and night, will be Sydney Grundy's new famous play, "Sowing the Wind," produced under the direction of Julius Cahn. The immense success of this piece in London a couple of seasons ago and its instant triumph when subsequently produced in the leading cities of this country are matters of familiar history. The play deals with the social relations of the sexes, and its treatment of the theme is so frank and fearless that the public was at first startled by its seeming audacity, but it stood the tests of every criticism that prudery could invent and has received the strongest endorsements from intelligent and thoughtful reformers elsewhere. The purity of its moral tone is now acknowledged on all hands. The plot is one of deep human interest, the movement of the action is rapid, and the situations are intensely dramatic. The climacteric interview between the unhappy girl Rosamund and the old man Brabazon, whose shadow darkened her life at its very threshold, and now lies between her and the one she loves, is as thrilling a scene as one cares to witness. The company selected for this season's production of "Sowing the Wind" is a high-class organization throughout. The setting of the play and the equipment of the company as to costumes and auxiliaries are fully up to the requirements of the piece.

Wednesday NOV 11 1896

AT THE THEATER.

"Sowing the Wind."

When the curtain goes up at Greenwall's opera-house Saturday, November 14, matinee and night, the players in Sydney Grundy's "Sowing the Wind" will undoubtedly be greeted by a large and brilliant audience. It is a play that appeals with peculiar force to the human heart and stirs to its lowest depths that element of human nature known as "love of fair play." Rosamond is a character to challenge the sympathy and interest of the most indifferent play-goers. Spurned because she had been denied the privilege of lawful parentage, she turns upon Brabazon, the adopted father of her lover, and assails the cruelty of his sex toward her own, in a way that makes the old man writhe with remorse, for the ghost of Helen Gray, the beautiful victim of his own sins long ago, rises before him.

He attempts to excuse his fellow sinners but the woman overwhelms with her remorseless logic. It is a fine battle, this conflict of "sex against sex," and is fought with great brilliancy on both sides.

The pith of the whole matter is that Brabazon is really Rosamond's own father, and the unfortunate Helen Gray her mother, although neither of the two former are aware of that fact until near the close of the play. This is what gives such a fine zest to the fury of the girl, and the passionate controversy between them. The climax of the play is one of the most thrilling emotional scenes ever introduced into any drama.

Narrow Escape.

Monday forenoon at Greenwall's theatre, as the "Female Woman" company were rehearsing for the performance that evening "Casseye" McAllister, the famous base ball pitcher, came near being seriously hurt, if not killed. He is an employe of Manager Greenwall, and was at work up among the slides on the left side of the stage. While hammering upon some boards upon which he stood, they gave way and fell with a crash upon the stage, thirty feet below. McAllister clung with one hand to a 2x4 beam and coolly ordered the stagehands below to "hand" him a ladder, which was promptly done.

For coolness and presence of mind "Case" certainly takes the bakery, r had his hand slipped he would y have been hurled to almost death.

Thursday

AT THE THEATER.

Sowing The Wind the Next Attraction.

The Galveston News says of the play: "The play of 'Sowing the Wind' is splendidly written, upon a plot somewhat new, and takes up the question of the social problem. But taken as a social problem, as upright men and women should take it—as a moral lesson—it is a play that acts upon the deepest sentiments and brings forth silent appeals for the women who really suffer for the sake of the men."

The people who presented "Sowing the Wind" before a large audience in the Grand opera house last night were excellently chosen for the characters they portrayed.

Mr. Whiffen's acting was an excellent impersonation of the old bachelor, whose severest thoughts were against matrimony.

Miss Hall's impersonation was that of a young woman so intensely in love that she could give up her lover for his sake. She, too, was natural in the part. She had much emotional work to do, and, though suffering from hoarseness, did her work so remarkably well that her reappearance on the stage in the last act became the signal for applause. She has the ability to derive a distinct character from the part and make of it a woman to be respected and honored.

Mr. Stedman as the lover was almost the equal of Miss Hall. In the love making scenes he was strong where he might have been foolish; he was as a man should be when he is really in love.

Miss Chylders, as the giggling, susceptible young Miss Fretwell, was a success. She is petite, and in the garb of sixty years ago was charming.

The other members of the cast were equally good.

Mr. Frederick Warde.

One of the most unique and fascinating characters in the whole range of Shakespearean comedy is that of Sir John Falstaff in King Henry IV. His wit and jests have become proverbs, and one can forgive his cowardice, gluttony and love of wine in his good fellowship and jovial nature. On Tuesday night Mr. Warde will appear as "Fat Jack" at the opera house and it is reasonable to expect that he will give a great performance. His production of Henry IV is praised as one of his best, and the Southern Texas papers compliment him highly on his company and scenic equipment.

The cast of characters will be:

Sir John Falstaff....Frederick Warde
King Henry IV.....Beverly Turner
Henry, Prince of Wales, (his son) .....Charles Sutton
Neville, Earl of Westmoreland... .....Grant Foreman
Thomas Percy, Earl of Worcester, ...Lionel Clarke
Henry Percy, Earl of Northumberland .....Charles Clarke
Henry Percy, (his son, called Hotspur).....Darrel Vinton
Sir Walter Blunt.....Ernest Warde
Archibald, Earl of Douglas..... .....Harry Barton
Sir Richard Vernon...T. Adson Smith
Bardolph.....Moreton Baker
Poins.....Harry Barton
Gadshill.....Robert Forrest
Peto.....Grant Foreman
Chamberlain.....T. Adson Smith
Francis, a drawer....Charles Clarke
Raby, servant to Hotspur..... .....Edward Sands
Sheriff.....Milledge Sherwood
First Carrier.....Ernest Charles
Second Carrier.....Walter Corvallis
Lady Percy, wife to Hotspur..... .....Florence Wilbur-ham
Countess of the "Boar's Head"... .....Rota Villiers

Thursday Friday NOV 13

AT THE THEATER.

Sowing the Wind.

The New Orleans Daily Item says of the play:

"Sowing the Wind" was presented to the patrons of the Academy of Music last evening. The attendance was good, but not so large as the merits of the play, or the excellence of its delineation, fully warranted. The sympathies of the heart of humanity go forth to the lone girl, struggling amid evils and evil men; taught to believe "wrong right and right wrong," yet sustained by some unknown power to keep heart and conscience undefiled and in the end triumphing over all. Miss Hall sustained the role of Rosamond, the child of love of a fallen women, with pathos, deep feeling and artistic talent, and the critical and intelligent audience rewarded her efforts with generous applause. Her support was excellent and contributed to make "Sowing the Wind" one of the strongest plays of the order given the theater-goers of New Orleans. The Item predicts a season of success for it, as it most certainly merits.

Frederick Warde.

Frederick Warde, the tragedian, comes to the opera house next Monday night with his big company and great production of Shakespeare's "King Lear," in which he made a hit on the coast last season. Of all the players who make a tour of the country, none has a greater or more loyal following than this tireless student and accomplished actor. His engagement next week is notable for many reasons, chiefly among which is the production of Shakespeare's majestic tragedy, "King Lear." Few actors have dared to attempt the part, because they felt their absolute inequality to its demands. That Mr. Warde has done so and achieved success is an additional proof of his ability. The scenic production of the play is said to equal the acting in its merits. Mr. Warde's company is the best he has ever had, and includes a number of the favorites.

Mr. Warde will present Tuesday matinee "King Henry VIII," and Tuesday night "King Henry IV," Mr. Warde as Falstaff.

Tuesday NOV 17 1896

BOSTONIANS.

That superb lyric organization, the famous Bostonians, which makes a Southern tour for the first time this season, is so well known to music lovers that little remains to be said. Among its principals are four of the most beautiful women on the operatic stage. This quartette includes the famed contralto Jessie Bartlett Davis, whose rendition of "O Promise Me," in "Robin Hood," has made her name familiar to every music lover; the beautiful soprano Hilda Clark and Alice Nielsen, and the piquant coloratrice Gracia Quive.

Mail Notices

Saturday

PLAYS AND PLAYERS

ONE ATTRACTION AT GREENWALL'S NEXT WEEK.

Mr. Frederick Warde in Three Magnificent Productions, Monday and Tuesday Nights, Tuesday Matinee.

MR. WARDE AS WOLSEY.

There is not in the entire history of the English nation a more unique and prominent figure than Thomas Wolsey, the friend, confident and minister of Henry the VIII, famailiarly known as "Bluff King Hal." Wolsey was born of "humble stock," his father was a dealer in cattle of Ipswich, in the county of Suffolk. There he was born, and from this obscure condttion he rose by his almost unaided efforts to the dignity of a cardinal of the church, and Primate of England. His ambition (the ultimate cause of his downfall) was unsatisfied and he sought to become Pope of Rome, for which purpose he taxed the people heavily and sent the proceeds to purchase the votes of the college of cardinals. He founded the universities of Oxford and Ipswich, the latter falling with its founder, but the former still remains a monument to the greatness of the man who conceived it, one of the most notable and prominent seats of learning in the world.

This man is made the central figure in Shakespeare's historical play of Henry VIII and round him are gathered many notable personages, notably Bluff King Hal himself, Katharine of Arragon, his first Queen, Anne Bolyn, her beautiful but unfortunate successor, Henry the Melancholy, Duke of Buckingham, Thomas Cromwell, the faithful secretary of the cardinal, Cranmer, afterwards burned at the stake at Smithfield, and many others till it may be truly said,

"Familiar forms step out from history's pages and live again upon the mimic stage."

The incidents in the play comprise the impeachment of Buckingham, the imperious pride of the cardinal, the trial of Queen Katherine and the fall of Wolsey.

The scene of Wolsey's fall is perhaps the most familiar to readers and students of Shakespeare, containing as it does his apostrophe to pride and ambition, beginning with the line, "Farewell, a long farewell to all my greatness," and no sermon ever preached from the pulpit could teach a stronger lesson in Christian faith and charity than the concluding passage: "Oh, Cromwell, Cromwell, had I but served my God with but one half the zeal I did my king, He would not in mine age have left me naked to mine enemies."

RHEA AS MARY, QUEEN OF SCOTS

Mlle. Rhea, who appears at Greenwall's Opera House, November. 26. is a most charming woman as well as excellent actress. Born in the city of Brussels of French parentage, she was earley deprived of both father and mother, and upon their demise was educated and brought up at the famous old Ursuline Convent in Paris. At the early age of 16 she took up her life's work, studying for the stage under the great Beauvallet, and made her first public recitation at the famous Salle Playel.e, in Paris, reciting De Musset's "La Nuit d'October."

"I remember," she will tell you, "the fear and trembling that almost overpowered me, but once on the stage I knew no fear. I was applauded to the echo. My career was assured." Subsequently Mlle. Rhea played some three years in various French companies, then she went to St. Pettersburg, where for five years she acted at the Imperial Theatre. The tragic death of Czar Alexander II closed the theatre, and Rhea came to America, stopping on her way at London, where John Rider engaged her as his chief support for the wonderfully successful season of the legitimate at the Gaiety Theatre. Immediately at the termination of this engagement she signed under the management of Mr. Henry Sargeant, and in 1882 made her debut before Americans at Booth's Theatre. Her success in this country is known to all, and she loves to dwell upon the subject of her many friends and admirers in the United States. Rhea spends her summers at her beautiful villa at Montmorency, a suburb of Paris, where she entertains her friends, many of whom are Americans, and she takes great delight in the only home life she has ever known.

HE SAW "SOWING THE WIND."

W. R. Logan, a well known Texas traveling man, writes from Austin yesterday to Mr. Louis Newburg of this city and devotes his entire letter to "Sowing the Wind," which he witnessed it that city Tuesday night. He says:

"I had the delightful pleasure of witnessing a first class play presented by a company of actors tonight-"Sowing the Wind." This is undoubtedly the strongest play and is presented by the cleverest people that I have ever seen in Texas and I think I have seen every one of merit for the past eight years. The people of Waco have a treat in store for them that I am sure they don't realize. Tell Sid Weis he should pack his house on that night. I don't know personally a single member of this company but this show has genuine merit and should be patronized. Tell all the boys they need not be afraid to go to see it.—Waco-Telephone.

"Prince Ananias," the sparkling opera by Victor Herbert, and which occupies a prominent place in the Bostonians repertory, will exploit the versatility of this company to music lovers who have heard the principals in heavier roles. The opera is a frothy, sensuous stage picture, with a score replete with delicious music and a book witty in lines and romantic in story. "Prince Ananias" is the most gorgeously mounted of all the operas in the repertory and shows to advantage the physical charms of the company to perfection. Silken doublets and colored hose, gorgeous banners, and shining steel are features in this opera most prominent and especially pleasing to the eye. Nearly $15,000 was paid to produce the opera. and there is reason to believe its merriment will please music lovers generally.

The daring and reckless Nihilist in his secret rendezvous, the exile in chains on his way to the frozen frontier, and the police flogging and torturing innocence, are some of the themes illustrated in the romantic drama of the Czar's realm, "Darkest Russia." Four years of wonderful prosperity is the enviable record for this thrilling play which began its fourth year early in September with new scenic effects and an enlarged company. The play is replete with stirring situations and evolves a dramatic story of strong heart interest.

Monday

FREDERICK WARDE TONIGHT.

Mr. Frederick Warde and his superb company will be seen at Greenwall's tonight in "King Lear," with Mr. Warde as Lear. Tomorrow afternoon at the matinee "Henry VIII" will be presented with Mr. Warde as Wolsey. Tomorrow night he will be seen as Falstaff in "Henry IV." These standard plays by this talented actor and an able company afford theater-goers a treat which they cannot afford to miss.

The Richmond Dispatch referring to Frederick Warde's production of King Lear says:

"Frederick Warde needs no introduction to a Richmond audience nor does he need a word of praise, for he is well known to the theater-goers of this city, and the consummate skill with which he portrays every character that he attempts to interpret is, also, known to all amusement lovers. His 'King Lear' is famous, and nothing can be added to what has been said scores of times regarding his interpretation of that old, decrepit, strong-willed imbecile. Warde puts himself into the character, and so intense is his acting that one sees the king before him rather than the actor. The part of the old hard-hearted King, who gives to his two ungrateful daughters his kingdom and turns away his third child without a dowry, and who, in turn is driven out by the two daughters to prowl the woods in a killing storm, accompanied by his faithful servants, and who becomes demented and heart-broken through the mighty troubles that are heaped upon him, and at last finds shelter with his daughter Cordelia, whom he had cast away, is in good hands when Frederick Warde takes it up. And not only is the old king in good hands, but the people who treat him lily and who treat him kindly are represented by able people. This may be said especially about Charles W. Sutton, as Edgar; Darrel Vinton, as Edmund; Beverly Turner, as Earl of Kent; Miss Florence Wilburham, as Cordelia; Miss Reta Villiers, as Goneril, and Ernest Warde, as the Fool."

Monday NOV 16 1896

DRAMA IN TEXAS.

Frederick Warde Talks Entertainingly of Old Times

When He Played in Texas with John McCullough—Some Changes Noted.

Dallas, Tex., Nov. 14.

Frederick Warde, the actor, was seen by a Times Herald reporter in his room at the Oriental yesterday and talked interestingly of the drama as presented in Texas nearly twenty years ago and the changes that have occurred since that palmy era of Thespian effort.

Mr. Warde is an Englishman "with American improvements," as he ingenuously remarked when taxed with the fact of his birth.

"I admit, he gaily added, that I have lost the insular prejudices which are supposed to cling for life to a native of the tight little island, by travel and study, for one who travels as much as we do without doing so would have to be pretty poor stock."

"I have been coming to Texas since '73, at which time I supported the veteran John McCullough in a repertoire of heavy roles. I number some of my warmest friends in Texas and never in the years that I have been playing here do I recall a single word of discourtesy, and certainly no act of unkindness.

"When I first came to Dallas it was a dingy little city—it was even before Craddock's opera house, the precursor of the present theatre was built. All the companies that had Dallas on their route list then played at Brown's—Brown's adjoining I believe the present Windsor hotel—then the Grand Windsor and an altogether smaller and less pretentious house.

"In those days a dramatic company carried very little wardrobe and no scenery. Half a dozen dresses served for as many different plays, doing duty by turn as mediaeval, modern and ancient costumes. I remember we had to dress in our rooms, cross from the hotel by a wooden bridge through a line of admiring chambermaids and finally clamber through a window on the roof into the rear of the opera house.. Tickets were sold from the sidewalks. I remember the ticket seller of those days; if my memory serves me correctly, he was known as old man Monigan. He was quite a character, and a rough diamond in his way; was full of hearty good humor and his voice could be heard from here to the river. His style of conversation was often decidedly picturesque and he would indulgence himself without stint.

"The dramatic profession made more money in those days than now, for the people had more money, made more and spent it freely. They had confidence in the present and hope for the future. General admission was, as I remember, from $1 to $2, while $5 and $10 was often paid for good seats.

"The sharp rivalry at that time between Dallas and Fort Worth helped the business wonderfully. Local pride would not be out-done and we reaped the benefits.

"Things have greatly changed since then, and the pictureque phases of that period have departed forever. Texas is now a land of beautiful homes and the once small towns with primitive accommodations have become young cities with all that goes with the name. Things have changed since the time when if a guest asked for a pitcher of water he would have to set it out the window till next morning in order to have it cool enough to drink.

"After talking entertainingly of the changes in Dallas, Mr. Warde spoke of the improvements that the drama has undergone in the same time.

"He said: "The personnel of the various companies was never at such a standard of education, refinement, cultivation and artistic excellence as it is to-day. There are more men of brains, more thinkers in the profession than ever before. Plays were never as liberally staged both in regard to accuracy of detail and elaborate scenic illusion as at present and the public never got so much value received for its money.

"Every first class company now carries its own scenery, much of it constructed with especial care, and with particular regard to accuracy of detail, whether it is in a banner, a weapon or a head-dress, and also has along the electrical devices necessary to produce the marvellous mechanical effects that modern science has made possible.

"Speaking of the public taste in regard to amusements at present, Mr. Warde said that the general trend was toward amusements of a lighter vein, demanded as a natural relaxation from the high pressure 20th century gait that now obtains.

"While the study of Shakespeare," said the actor, "is greater than it ever was before, and its reading more general in our educational institutions and literary and artistic clubs, the interest in its stage representation has proportionately decreased. I regret to say this but it is the honest expression of my opinion.

"I would not invite young actors to essay tragedy, said Mr. Warde, in conclusion, "the encouragement given to actors in that line is little. Tragedy requires a life time of devotion and self sacrifice to succeed, and if one does succeed the reward is utterly inadequate to his sacrifice; the best years of his life are sacrificed to obtain his popularity and when he has achieved success the fickle public may leave their idol standing starving on his pedestal."

Before taking his leave, Mr. Warde told the reporter that he had a new play in preparation which he will put in rehearsal about the beginning of next year. It is called "Iskander," adapted from D'Israeli's "The Rise of Iskander," by a Chicago journalist and deals with the liberation of Greece from Turkish rule in the early part of the 15th century. Mr. Warde remarked that the costuming and setting of the play would be remarkably rich and superb.

Thursday 9

RHEA'S WONDERFUL COSTUMES.

Rhea's costumes worn by her in the great historical play, "Josephine, Empress of the French," are dreams of beauty, so say the advance notices. The beautiful actress is first seen in a court costume of pale blue satin brocaded with silver. The short Josephine waist is a pale blue velvet with a silver belt. The short full sleeves are trimmed with silver lace. Diamond ornaments adorn the corsage, and from the shoulders hang the imperial mantle of pale blue velvet lined with ermine. Her second costume consists of white satin dress embroidered with gold beads and the red velvet mantle. This is the exact reproduction of the dress Josephine wore at the coronation. The third is a long white crepe dress; the corsage is made of soft folds joining in the center, a simple bunch of violets completing the costume. Rhea's fourth costume is a long train of pink satin brocaded in silver, the front in pink crepe hangs loosely from the shoulders and is caught here and there with a diamond ornament. The front is studded with small diamonds; the puffed sleeves are also in pink crepe. On the shoulders a bow of ancient lace gives the finishing touch to this costume, which is perhaps one of the most elegant Rhea has ever worn. A long lavender crepe train is the fifth costume Rhea is seen in. The front falls loosely from the shoulders. The puffed sleeves are of a darker shade of lavender velvet. A rich gold fringe adorns the waist and is caught in front by an immense velvet bow of which two ends hang to the bottom of the dress. A white crepe robe with a long train and trimmed with lace makes the sixth costume worn by the distinguished artiste.

"Josephine" will be given by Rhea and the full strength of her company at the Greenwall opera house while here. Rhea opens with Thanksgiving matinee and night and Friday night.

Monday

BOSTONIANS SATURDAY.

Jessie Bartlett Davis, the famous contralto of the Bostonians, has added another triumph to her long list of successes in the role of Teresa, the Mexican girl, in the romantic opera "In Mexico," lately and brilliantly launched by this popular opera company. Mrs. Davis' career is a most familiar one to music lovers. Since her debut as Buttercup in "Pinafore," with the once famous Chicago Church Choir company, she has firmly enshrined herself in the hearts of the theater-going public, and no other artist on the English speaking stage is so well known. For energy and legitimate ambition, this brilliant singer has no peer. Not only has she excelled in the realm of light opera, but her repertoire includes the heavier compositions as well, and during her tours with Patti and the American Opera company, she has sung in "Faust," "The Merry Wives of Windsor," "Lakme" and "Les Hugenots."

During her long connection with the Bostonians she has also appeared in their production of "Il Trovatore," "Carmen" and the "Bohemian Girl." It was when Mrs. Davis finally consented to don the hussar uniform of Vladimer in "Fatinitza" that she fully revealed her sprightly and vivacious temperment and aptitude for male roles, and her dashing performances in "Robin Hood, have stamped her among the feminine contingent as the most engaging actress that ever assumed the role of the sterner sex. It was in the role of "Masconoma," the Indian girl, in "The Maid of Plymouth" that Mrs. Davis was acknowledged as a comedienne, and this characterization displayed the versatility of this popular artist. As Teresa, the loving, yet revengeful Mexican girl, Mrs. Davis' performance will prove a revelation to those who have never seen her in tragic roles. Her conception shows all the intensity and passionate love of the untutored peasant girl. In this powerful interpretation the whole gamut of the emotions are run.

Of her home life it is enough to say that Mrs. Davis delights to spend her vacations at Willowdale farms, near Chicago, where she and her husband Will J. Davis, the manager of the Columbia theater, mingle pleasure and profit in diversified farming. Mrs. Davis is the proud mother of a charming youngster, whom she says is the sweetest boy on earth, and whose future she is deeply interested in. Jessie Bartlett Davis is indeed a great singer with a famous past, and let us hope a long and yet more famous future, but if she would have had no wonderful gift, you would have loved her just the same for her tender, loyal, generous, sunshiny nature. She is a sweet loving wife and mother, and although a great singer comes only in a life time, the world is all the happier, all the better, all the more faithful to itself because when the gift of song was so royally bestowed, it was given to a pure, good, true-hearted, womanly woman.

RHEA.

As Josephine, Empress of the French.

The delightful Rhea has this year surpassed even her splendid production of previous seasons, which is saying a great deal. There has been an absolute demand for her appearance in the character of "Josephine, Empress of the French," the stirring Napoleonic play, and therefore Rhea has had no option but to bow to the will of her admirers. Rhea excels even herself in the grand character of Josephine. The court dresses and uniforms are masterpieces of the costumers' art. Rhea and the whole of her metropolitan company will appear at the Greenwall opera house at the Thanksgiving matinee and also on Friday night in Mr. Haven's exquisite play, which deals with the most fascinating and exciting period of Napoleon's reign.

On Thursday (Thanksgiving) night she will present the beautiful and pathetic play of "Mary, Queen of Scots." Her advent in this character this season will be pleasing, not only to her friends and admirers, but to all lovers of the legitimate and historical drama. The character is one with which she is thoroughly in love, having made a deep study of all the traits and characteristics of this famous queen, who, while at one time considered the most beautiful and fascinating woman at the court of France, was a few years later plunged into an English prison and met her death through the jealousy and fear of the mighty Elizabeth. The company has been specially engaged for their fitness for the parts in which they are cast in this play, as Rhea and her managers, Rich & Maeder, have decided to make this production the principal one in her repertoire.

FREDERICK WARDE.

Register Notice

Saturday

AT THE THEATER.

"Sowing the Wind."

The play-going element of this cit has been looking forward with some eagerness to the approaching engagement of "Sowing the Wind" at Greenwall's opera house, today matinee and night. Although Sydney Grundy was already a well-known playwright before his "Sowing the Wind" appeared, everything that he had previously written seems to have been forgotten in the presence of this masterpiece.

The play deals with a phase of social life that is continually pressing itself upon thoughtful minds, and yet which is of such a delicate nature that few dramatic authors are able to handle it in a suitable way for stage purposes. The relations of the sexes and their relative moral responsibility for the maintainance of domestic purity is Mr. Grundy's theme and he treats it with the earnestness of a philosopher and the skill of a master. He brings together as principal and opposing characters in the play a young woman and her father, neither being aware of their relationship to each other, the girl's mother having been betrayed and cast aside by the father. This man is now the adopted father of his daughter's lover and is refusing to permit the marriage until the girl's mysterious parentage is cleared up.

Frederick Warde.

Mr. Warde will present Monday night "King Lear," Tuesday matinee, "King Henry VIII," Mr. Warde as Wolsey. Tuesday night "King Henry IV," Mr. Warde as Falstaff.

The New Orleans Evening Item says of "King Lear": "There was a goodly-sized audience at the St. Charles theater last night to witness the first presentation of the play by Mr. Warde in this city, and to say that they were enraptured with that talented artist's conception of the character mildly expresses it. Frequently he was recalled and after many acknowledgements he was compelled to address the audience, which he did in a manner that testified to his great appreciation of the expressions of his auditors.

"Every motion and utterance of Mr. Warde gave evidence of a thorough study of the character of his part. Of Mr. Warde himself further allusion is unnecessary. He is surrounded by a carefully selected company who ought to be commended for their very able presentation of the different characters. Miss Florence Wilburham as Cordelia, Miss Marcia Treadwell as Regan and Miss Reta Villiers as Goneril gave good support. They are actresses of much merit, and in the difficult roles assumed by them acquitted themselves most favorably indeed. Mr. Ernest Warde as the Fool was excellent, and won admiration from the audience. Mr. Charles W. Sutton as Edgar, Mr. Beverly Turner as Earl of Kent and Mr. Darrell Vinton were very good in their respective characters. In fact, no fault can be found with the company."

Sunday

AT THE THEATER.

Only One Attraction for This Week.

Frederick Warde in three grand production: Monday night Mr. Warde will present King Lear; Mr. Warde as Lear. Tuesday matinee, King Henry VIII.; Mr. Warde as Wolsey; Tuesday night, King Henry IV.; Mr Warde as Falstaff, Rhea as Josephine.

The Bostonians coming.

Frederick Warde as King Lear.

The Los Angeles Times says of the production:

"Of the many excellent things that playgoers have seen Frederick Warde do, we think those who were so fortunate as to be in attendance at the Los Angeles theater last night will agree that his King Lear is one of his very greatest—if not his greatest—characterization. Indeed, his work in this role was in the nature of a revelation. As the fond foolish father who parceled out his kingdom between two unfilial and unnatural daughters and their ungrateful husbands, he was a despairing picture of that unfortunate being who knows too well 'how sharper than a serpent's tooth it is to have a thankless child.'

In the first act, with his knights, courtiers and men-at-arms about him, when he calls his hypocritical daughters, Regan and Goneril, to the foot of his throne and dowers them with his splendid possessions, and casts off the more honest and sincere Cordelia with her father's curse as her only possession, he was, as he says later in a moment when his wits have fled, 'every inch a king.' The scene in which he reviles the haughty and unnatural Goneril, and calls down upon her and her future progeny the maledictions of an outraged soul, was a splendid bit of acting. The scene in which the simulating madman, 'poor Tom,' who is a-cold, leads Lear's wandering wits astray, was a most clever bit, and the closing scene, in which the old king carried the murdered Cordelia upon the stage and dies with lamentations an above her insensate clay was as artistically famous achievement as has been seen on this stage in many seasons.

"Rhea."

The New Orleans States says of Josephine: Readers of modern history are familiar with the pathetic story of the unnecessary and heartless divorce of his wife, Josephine, by Napoleon. She was offered as a sacrifice upon the altar of his consuming ambition, that he might have a son and heir of royal blood to succeed him to the throne of France.

Madame Rhea's portrayal of the character of the unhappy Empress and her unselfish devotion to Napoleon, is as fine and artistic in its way, as anything ever seen on the boards at the Grand.

Edmund L. O'Connor, as Napoleon, "The Little Corporal," acted the part very well, indeed. It must be remembered Napoleon was impatient, impetuous of speech and irritable to the last degree, and Mr. O'Connor's delineation of the character exhibits these traits in a marked manner.

Mr. Howard Hall as Talleyrand, the greatest diplomat France ever had, played the part in excellent style.

Mr. Robert W. Smiley as Fouche, the minister of police, whom Talleyrand called "the policeman," played his part in good style. The meeting between him and Talleyrand in the first act was a unique feature of the act.

Mr. Norman H. Hackett as Eugene Beauharnais, Josephine's son, played the part with most excellent effect.

Miss Helen Singer, as Pauline Bonaparte, is one of the strongest parts of the combination. She certainly played the part in a way to challenge criticism.

Mr. Edgar Lane as Junot, the only man who was said not to be afraid of Napoleon, portrayed the character in a way to leave nothing to be desired.

The Bostonians.

The approaching engagement of the famous Bostonians foreshadows an intense interest among local music lovers. This welcome operatic organization has never made a tour of the South, and their appearance will no doubt attract the largest house of the season. Including among its principals the greatest factors on the lyric stage, and with a superb equipment for perfect presentation of opera comique, it was only after guarantees were given by the local management that negotiations were concluded. The Bostonians number seventy people, with a special orchestra, and carloads of scenery and effects. The repertoire arranged for the tour embraces "Robin Hood," "Prince Ananias," "In Mexico," "Bohemian Girl," and a new opera by Harry B. Smith and Victor Herbert.

Devil's Auction.

The "corps de ballet" of the "Forever Devil's Auction" has always been a special feature with the attraction, and each season has seen the gathering together of the comely lot of clever coryphees, secundoes and tertiaries, whose bright appearance, pretty and graceful gyrations have proven one of the pleasant features of this popular entertainment.

This season Manager Charles H. Yale promises quite a number of new faces in the terpsichorean contingent, as well as new and novel ballet features replete with brilliant costuming, which for originality in design and coloring surpass anything yet presented in this line. Emilia Bartoletti, Adele Amore and Maria Tregato have been engaged by Manager Yale as principal dancers for this season.

An emphatic protest was made by Russian officials regarding the production of "Darkest Russia" in New York recently. The representation of the workings of the secret police, the Siberian convict system and other interesting features of Russian life, were not to the liking of the Russian officials, but an investigation proved that only truthful scenes were represented and the play was allowed to continue its successful run.

Frederick Warde informs us that he has in active preparation a new and ambitious production in the shape of a play by W. D. Eaton, formerly a prominent journalist of Chicago, entitled "Iskander." It is in part adapted from a story of D'Israeli's called "The Rise of Iskander" and deals with the liberation of Greece from the Turkish rule in the early part of the fifteenth century. The author has skilfully woven a story of love and romance around the historical facts, and evolved a play of intense dramatic interest that will tax the resources of the scenic artist, the costumer and the armorer, as well as the actor, to present.

Tuesday

AT THE THEATER.

Rhea at Greenwall's Two Nights Next Week.

Rhea has had "Josephine" so constructed for her tour this season that it requires the best and most capable support, and hor managers, Messrs. Rich and Maeder, have spared no pains to insure a perfect representation of the historical characters.

There are many realistic episodes of the most exciting description added to the play. The incidents of the ball room scene in the Tuilleries have been admirably arranged, and the heroic and honorable characters, as well as the selfish and base, are all present and become familiar figures.

Rhea is an ideal Josephine, and looks every inch an empress. Her production of the play this season surpasses everything ever attempted by her in former years. In her costume she follows the painting of Josephine by David, which hangs in the Louvre at Paris.

Rhea will be the attraction at Greenwall's Thursday and Friday, November 26 and 27, with grand Thanksgiving matinee Thursday.

A St. Louis View.

The many Southern cities in which The Republic is a regular and numerous visitor are soon to have a light operatic treat. "The Bostonians" will begin their first Southern tour this week, singing all of their well-known successes. "Robin Hood" and "Prince Ananias" are to be commended in particular, for both are sumptuous productions and both are rich in good music and wholesome fun. We would advise our Southern friends against "In Mexico," for it is not comparable to any other thing the Bostonians present. In the event of an offering of "The Bohemian Girl" by the present organization the Southern cities to be visited ought to show their appreciation by flocking to the box office on such an occasion. There has been no company of singers on tour in recent seasons that approaches the standard of excellence set by the Bostonians in "The Bohemian Girl." Mrs. Jessie Bartlett Davis, Miss Hilda Clark, Mr. McDonald, Mr. Barnabee and Mr. Cowles are wonderfully gifted people. And there are many others. The south will not find these raptures over much in praise when it has heard the Bostonians.

Change of Time.

By special request the matinee performance this afternoon will not commence until 3 o'clock, in order to give the teachers and children in the public schools an opportunity to attend. The play will be Henry VIII., with Mr. Warde as Wolsey.

Mail Tuesday

RHEA.

Rhea and her metropolitan opera company will present the beautiful play, "Mary, Queen of Scots." Her advent in this character this season will be pleasing, not only to her friends and admirers but to all lovers of the legitimate and historical drama. The character is one with which she is thoroughly in love, having made a deep study of all the traits and characteristics of this famous queen, who, while at one time considered the most beautiful and fascinating woman at the court of France, was only a few years later plunged into an English prison and met death through the jealousy and fear of the mighty Elizabeth. The company has been specially engaged for their fitness for the parts in which they are cast in this play, as Rhea and her managers, Messrs. Rich & Maeder, have decided to make this production the chief one in her repertoire. Her repertoire for Fort Worth will be announced later. Her two nights' engagement will open here with Thanksgiving matinee, Thursday November 26.

Thursday

AT THE THEATER.

Rhea.

Of the many actors and actresses who have in the past visited this country from foreign shores, there are none who have gained such popularity and regard as has Mlle. Rhea, who has toured the country almost continuously for the past twelve years. A great deal of her popularity is due to the fact that she has become so thoroughly Americanized and so much in sympathy with our institutions and our manner of living. Probably no actress has ever received more social attention in all parts of the United States. In almost every city she has been entertained by the most prominent citizens and in many cases has delivered lectures to prominent literary societies and women's clubs. Her appearance in this city next Thursday, matinee and night, and Friday night will be very pleasing to her admirers. She will be seen in "Josephine, Empress of the French," and "Mary Queen of Scot."

Tuesday

Greenwall's Opera House

Sale of Seats Now On For

MME. RHEA.

Thursday Matinee and Friday Night
Josephine, Empress of the French.
Thursday Night
Mary, Queen of Scots

Prices: Matinee ... 25c 50c and 75c
Night Prices ... 25c, 50c, 75c and $1 00

Greenwall's Opera House.

Sale of Seats Opens for the Famous Original

BOSTONIANS

IN ROBIN HOOD.

One Night, Saturday, Nov. 28.

Prices—Floor $1.50 Balcony $1 00

Saturday

AT THE THEATER

The Bostonians at Greenwall's Opera House Tonight.

By universal desire the Bostonians will make a special revival of the greatest of their successes—Robin Hood—tonight at Greenwall's opera house. That this dainty and refreshing opera will attract a large house goes without saying. Robin Hood, with its wealth of humor, romance and melody, seems to grow in popularity with each repetition, and the mere announcement that the cast will include such an exceptional group of singers as Henry Clay Barnabee, William H. Macdonald, Jessie Bartlett Davis, Hilda Clarke, Eugene Cowles, Alice Nielsen, George Frothingham, Josephine Bartlett, William E. Philip, T. Kelley Cole, Gracia Quive, W. H. Fitzgerald, Harry Brown, S. L. Studley, L. B. Merrill, May von Dresser and R. H. Burnside makes it easy the first musical event of the season.

The American Girl.

A. H. Christian, representing "The American Girl" company, is a guest at the Hotel Worth. He is in the city perfecting arrangements for the appearance of his company at the Greenwall opera house Saturday afternoon and night, December 5. The play and company are scoring a tremendous success in the large cities of the state. R. E. (Bob) Graham, a capital comedian and strong favorite in Texas, heads the roster as chief entertainer. Mr. Graham's splendid work in the "Little Tycoon," "Robin Hood," "Larry, the Lord," and other successes, is too well remembered to call for mention now. In the new role of "Ross Bolter," a great American hustler, he is more entertaining and funnier than ever, while his specialties and songs are at all times most refined and acceptable. Of the play it should be added that it is a bright comedy-drama, charmingly told, and is brim full of intense heart interest and the cheeriest comedy element. Two little child actresses, mere tots, form an interesting and conspicuous feature of this brilliant production.

Tuesday Dec 1

AT THE THEATER

Devil's Auction, Thursday Night.

The bicycle craze is aptly burlesqued and pantomimely illustrated in this year's production of Chas. H. Yale's "Forever Devil's Auction," and Manager Yale is to be congratulated upon the immediate hit of his successor to his trolley car pantomime which has created no end of laughs the past two or three seasons. The main point in the success of the "bicycle craze" is that it is timely, while the subject itself is treated in such an absurd manner as to prove more than funny to the most blase theater-goer. It deals with the rather startling and realistic experiences of that genius homo known from Maine to California

as the "hobo," in an attempt to secure by fair means or foul a number of the "silent steeds" and in their inability to do so, they manufacture a few home-made machines from different articles which are obtained under most trying circumstances. A number of very funny characters and incidents are aptly introduced, and the entire episode goes from start to finish with a rush that proves conclusively that the average audience recognize and appreciate anything that is moral and timely, and in so doing stamp it with the seal of their approval, which means to managerial parlance "capacity at every performance."

The American Girl.

The comedian, R. E. (Bob) Graham, who distinguished himself a few seasons ago by the capable manner in which he handled the principal comedy role in "The Little Tycoon," plays the principal role of Ross Bolter, a "hustling" theatrical manager, in A. Q. Scammon's excellent showpiece, "The American Girl," a comedy-drama which is H. Gratian Donnelly's greatest effort in play building. Miss Anita Hendrie, a prominent artiste who has been with leading attractions in past seasons, has been engaged for the principal female role.

This attraction will be the offering at Greenwall's next Saturday afternoon and night, December 5.

Friday

Greenwall's Opera House

TO-NIGHT
LAST PERFORMANCE

Mme. Rhea

Will Present

Merchant of Venice

By Special Request.

No Advance in Prices

Mail Notices

Saturday NOV 21 1896

PLAYS AND PLAYERS.

Two attractions next week.

Rhea in repetoire and the Bostonians.

Thursday (Thanksgiving) matinee and Friday night Rhea will present "Josephine, Empress of the French," and Thursday (Thanksgiving) night Rhea will present "Mary, Queen of Scots."

Saturday night, the Bostonians in "Robin Hood."

RHEA.

At the present stage of the Napoleon cult it is perhaps especially appropriate that such a play as "Josephine, Empress of the French," should be brought to the attention of the community. It vivifies the thing. It gives entities, distinct characters to the story. What the picture in illustration attempts to accomplish is far better shown on the stage, where the figures move and speak and are a living reality. And, in a play so carefully built up, so conscientiously true, even to details, what a help we find t to the Napoleon literature.

Here is Talleyrand, subtle and unprincipled, exhibited in all his personality, his little traits carefully studied and reproduced, his manner neatly imitated; here is the magnificence of Murat and his knightly dash and loyalty; here is the sweetness and exceeding womanhood of Josephine; the brute force and foxy cunning of Frouche; the gayety and loveliness of Hortense, and the intensity, the passion, the compelling might of Napolean himself. Thus the ladies particularly will welcome Rhea in this great play at the Thanksgiving matinee. It will also be presented Friday night, while on Thanksgiving night Rhea will be seen for the first time in this city in "Mary, Queen of Scotts," which will be superbly cast and most elaborately costumed.

"BOSTONIANS" SATURDAY NIGHT

For a term of years the Bostonians have held undisputed sway in the lyric world and easily remain the foremost light opera company in America. From the very inception of the organization, the repertoire has been most extensive, and has included not only the standard operas, but their incursions into the flimsy, flowered fields of light opera have been attended with decided success.

Among the galaxy of now famous singers who have at some time sung in the Bostonians might be mentioned Marie Stone, Geraldine Ulmer, Zelie DeLusson, Camille D'Arville, Juliet Corden, Agnes Huntington, Edwin Hoff and others.

While changes in the personnel occur from season to season, they are so adroitly supplied and the ensemble is so delightfully sustained that the ear of the auditor is never jarred, and the music lover is assured not only one artist of the first rank but a group of stars.

Reinforced by a carefully selected and unexcelled chorus, composed of young ladies and gentlemen of splendid voice and handsome stage presence, aided by their own well trained orchestra and with each production given a complete scenic and costume investiture, it needs but casual reference to the advent of the Bostonians to make their appearance easily the most important event of the musical season. By universal desire the Bostonians will make a special revival of the greatest of their success—"Robin Hood," during their engagement here. Robin Hood, with its wealth of humor, romance and melody seems to grow in popularity with each repetition.

The cast includes Henry Clay Barnabee, Wm. H. MacDonald, Jessie Bartlett Davis, Hilda Clarke, Eugene Cowles, Alice Nielsen, George Frothingham, Josephine Bartlett, Wm. E. Philip, T. Kelley Cole, Gracia Quive, W. H. Fitzgerald, Harry Brown, S. L. Studley, L. B. Merrill, May Von Dresser and R. H. Burnside.

MIDNIGHT BELL.

Digby Bell, America's favorite comedian, and his charming wife, the famous contralto, Laura Joyce Bell, will be seen in the stellar roles respectively, "Deacon Tidd" and the "Spinster" in Hoyt's comedy, "A Midnight Bell," some time next month. They will be supported by an exceptionally fine cast of well known and established artists. Entire new music has been arranged for the presentation by the famous Victor Herbert, conductor of Gilmore's Twenty-second regiment band, and composer of "Prince Ananias," "The Wizard of the Nile," and other operas. Complete new scenery and properties have

Saturday

been executed by the celebrated artist, Mr. Arthur Voegtlin and his assistants. Among the new music are a number of songs for Laura Joyce Bell and a quantity of glees, madrigals and concerted pieces for "A Midnight Bell" quartette. The production will be under the personal management of Mr. Duncan B. Harrison.

Saturday

woman.

One of the most interesting members of the Mlle. Rhea company is her maid, Marie, who has been with her ever since she left the convent. Marie is an authority not to be overlooked or ignored, and her long devotion and love for her mistress would win her the respect of any one with whom she came in contact. The last time Rhea was in Fort Worth she had a very annoying experience at the Hotel Worth. The rules of this hotel forbid the entertaining of quadrupeds. Mlle. Rhea is deeply attached to her little pet dog, and when the dog was refused the hospitalities of Hotel Worth Mlle. Rhea refused to be parted from her little friend, and so shook off the dust accumulated at Hotel Worth and departed with deepest indignation. When told in New Orleans the other day that she was going to play in Fort Worth she exclaimed: "Must I go to that awful place? They would not even let my poor little dog stay with me." While in New Orleans Mlle. Rhea was entertained by the Daughters of the Confederacy, and attended numerous social functions given in her honor by the ladies of New Orleans.

MME. RHEA.

THE BOSTONIANS.

The famous original Bostonians will appear here the Saturday after Thanksgiving. For years every effort has been made by Southern managers to induce the famous Bostonians to include in their itinerary the principal Southern cities. This season the fact has been accomplished, and they will appear here. Every lover of good opera and fine voices should hear them. The company numbers over seventy people, including their own orchestra.

For a term they have held the first place in the realm of light opera, and their performances have become the standard by which all lyric representations are measured in this country. For nearly a decade the personnel of the company has not been changed, and their performances of English opera have attained a completeness unparalleled in the annals of opera comique. Twenty thousand dollars is the sum guaranteed by Messrs. Klaw & Erlanger for this tour.

RHEA.

Mlle. Rhea will present for the first time to a Fort Worth audience, her conception of The Empress Josephine and Mary Queen of Scotts, next Thursday and Friday.

Mlle. Rhea is of French parentage, born in Brussels, educated by the Ursuline sisters of Paris. At the age of sixteen she entered the Paris Conservatory and was the pupil of the noted Blawvolet.

Mlle. Rhea was left an orphan at a very tender age. She has a repertoire of over thirty pieces, has been almost twenty years on the stage, has has offers of marriage from many and accepted none. She made her first appearance in this country in Camille, at Booth's theatre in 1882, at New York, was an immediate success and no actress has ever taken American audiences by storm and been appreciated more thoroughly than Mlle. Rhea. During her vacation in the summer she spends it together with her aunt and neice at her lovely Chateau at Montomorency, near Paris. When not giving a matinee Mlle. Rhea has given entertaining talks or lectures on the character of Josephine and Mary Queen of Scotts in many of our large cities, to the Daughters of The Confederacy and Daughters of The American Revolution clubs. Her sweet personality is the pride of her many friends all over this broad land. From her business manager down to the servants, all have words of love and praise for this gracious and lovely

Tuesday NOV 24 1896

"RHEA."

As the New York Herald has said "Rhea is every inch an empress."

"Josephine" will be given at the Thanksgiving matinee and also on Friday night. On Thanksgiving night the theater will be filled with our best theater-goers and society people, when Rea will present for the first time in this city her characterization of that remarkable woman, known to history as "Mary, Queen of Scots." Rhea has long been recognized as one of the most distinguished exponents of the legitimate drama on the American stage and her every appearance in this country has served to intensify the popular appreciation of her work. Her last engagement in this city, some years ago, was marked by her magnificent work in her regal play of "Josephine, Empress of the French." She is eminently qualified for queenly roles, and her latest triumph has been the praise bestowed upon her for her artistic and natural portrayal of that most difficult of stage creations, Schiller's "Mary Stuart."

All readers of history will agree that this woman was possessed of most remarkable characteristics, and had perhaps more to contend with from the bigotry and tyranny of her enemies and persecutors than any woman born to her high station in life. Rhea is said to be admirable in this part and gives it that finesse which is so necessary to the portrayal of such a role. Her company is an excellent one, and her tour has been most successful, being under the direction of the well-known theatrical firm of Rich & Maeder of New York city, who have done everything that capital and brains can accomplish.

Tuesday NOV 24 1896

THE BOSTONIANS.

By universal desire, the Bostonians will make a special revival of the greatest of their successes—"Robin Hood"—Saturday night. That this dainty and refreshing opera will attract a large house goes without saying. "Robin Hood," with its wealth of humor, romance and melody, seems to grow in popularity with each repetition, and the mere announcement that the cast will include such an exceptional group of singers as Henry Clay Barnabee, William MacDonald, Jessie Bartlett Davis, Hilda Clarke, Eugene Cowles, Alice Nielsen, George Frothingham, Josephine Bartlett, T. Kelley Cole, William E. Philip, Gracia Quive, W. H. Fitzgerald, Harry Brown, S. L. Studley, L. B. Merrill, May Van Dresser and R. H. Burnside, makes it easy the first musical event of the season.

Wednesday NOV 25 1896

Rhea.

Columbia, S. C., Register.

Some one asked me, this morning, if I knew anything of Rhea's history as a girl at home in France. I know only this: She was bred in a convent. When yet a bread and butter miss—as the observant would have called her—she expressed a desire to be educated for the stage, and so persistent was she that at length her parents decided to accede to her wishes.

Rhea, then, was only a slip of a girl, fresh as the roses and modest as the violets, when one day she presented herself at the Paris conservatory to begin a course of dramatic study under the great Beauvallet. (I believe it was he.) After some months of instruction, she gave her first public recitation—in the great Salle Pleyelle, in Paris. Her selection was Alfred de Mussett's "La Nuit d'Octobre."

Her recitation was applauded to the echo; her career was assured.

After another long period of study, Rhea made her first public appearance in any play at Brussels. The piece was "Adrienne Lecouvreur," and her success was instantaneous.

From Belgium Rhea went to Russia, where for five years she was the leading light at the Imperial theatre in St. Petersburg. Alexander II befriended her in many ways, and she lost a very powerful influence from her professional career when that monarch was assassinated.

From St. Petersburg she went to Paris, where her success was immediate; but not liking the attitude of the critics—a force in France—towards actresses, she determined to come to America.

Rhea has risen till today no actress is better known from the Atlantic to the Pacific and from the lakes to the gulf than she.

Rhea—At Greenwall Opera House.

A wonderous insight into the life of Napoleon is given by the gracious and beautiful Rhea in the thrilling and historical play, "Josephine," which will be presented at the special Thanksgiving matinee and also on Friday night, at Greenwall's Opera House. The love Napoleon bears Josephine is shown throughout the play, notwithstanding their separation by divorce obtained for state reasons, the suffering of the remarkable man, is at all times apparent.

Their parting after the divorce has been granted is one of the most affecting scenes in the earlier part of the play. Josephine's wonderful loyalty, even after the separation, reveals her in all the strength and nobility of a true and faithful woman.

There will be a great audience at the theatre Thanksgiving night, when she will present Schiller's masterpiece, "Marie Stuart." This most literary of plays has been given a most complete cast and careful staging by Rhea and her managers. It is this season the feature of her repertoire and will serve to raise her still higher in the regard of those who uphold the legimate and the beautiful in the drama.

Wednesday NOV 25 1896

RHEA.

It is now some years since the gifted artist Rhea has been seen in this city, and the announcement of her coming to the Greenwall opera house next Thursday and Friday, including a special Thanksgiving matinee, will be most pleasing to her

Wed Thursday 5 '96

many admirers and friends in this city, as well as to all lovers of the legitimate and the artistic in the drama. Her success in this country has been due to her painstaking efforts to uphold the best and highest in the drama. She has this season added the great play of absorbing interest to all historical students, "Mary, Queen of Scots." And it is said that she more than exceeds the expectation of the critic in this most difficult role. She is thoroughly in love with the character and has made a deep study of this remarkable woman and her many traits of character, which are shown in the complete accounts of her life. No woman has been more discussed in historical works and Rhea has secured every book treating of her life that could be found. Her company is a most excellent one, and appear to great advantage in this play. The costumes as is usual with the Rhea productions, are historically correct and very beautiful, as well as rich in material and make up.

Rhea will open her engagement at the special Thanksgiving matinee with her great Napoleonic drama, "Josephine, Empress of the French," which will be repeated Friday night, and on Thanksgiving night only will be seen in "Mary, Queen of Scots."

"ROBIN HOOD."

Light opera worthily presented is the keynote to the success of the famous Bostonians, who will appear here Saturday night. Other light opera companies have tried to occupy the field, but none have ever been able to compete with this splendid organization. Out of the list of principals comprising the Bostonians is sufficient material to form a half dozen organizations of merit. In fine, Barnabee, MacDonald, Cowles, Jessie Bartlett Davis, Hilda Clarke, Alice Nielson, Wm. E. Philip and others have received many offers to star alone, but their interests being devoted to artistic effort only, has forestalled any offers in this direction, and given the Bostonians that splendid corp d'esprit which has made its presentations of opera comique preeminent.

Wednesday DEC 2 1896

DEVIL'S AUCTION.

Among the new specialties offered for this year's production are: Towser and Frobel, the aerial grotesques, the Tsukat troupe of comic bicyclists, headed by Alexander Dedus, the famous trick rider, and the Lorells duo, in fantastic magical scenes. A number of special features have been arranged by Manager Yale to take the place of former successes, among which is "The Bicycle Craze," a pantomimic episode both timely and funny, in which some remarkable riding is done and a number of bikes are manufactured from articles apparently gathered in a haphazard manner, yet when put together become a practical machine, which creates no end of laughter and applause.

There is also a new and spectacular combination of song and pantomime which Mr. Yale has designated "Weary Willie," or "The Hobo's Sorrow," which has met with instantaneous success, while his bashful maidens and timid old maids as presented by ten male and female singers, dancers and knock-about comedians simply defy description. It is a matter of impossibility to describe or particularize every new feature offered by Mr. Yale in this the fifteenth edition of Forever "Devil's Auction," which appears at Greenwall's Thursday night.

"THE AMERICAN GIRL."

In "The American Girl," which appears at Greenwall's Saturday matinee and night, H. Grattan Donnelly has taken a big step forward in the direction of good legitimate play writing. His farce "Natural Gas" has made many thousands laugh, but there was only a slender plot and the object was merely to amuse. "The American Girl," however, has a deep story and is of absorbing interest. It is true to nature, the dialogue is terse, the situations startling and effective and there are constant surprises from the rise of the curtain on the first act until the final curtain in the last.

The cast engaged is one of much merit and includes the names of the following well known favorites: Misses Becky Kaufman, Emma Salisbury, Jeanette Lewis, Clara [illegible], Violet Moore, Anita Hendrie; Messrs. Frank K. Hope, John Fenton, [illegible] Archer, Fred Swain and R. E. [illegible] Graham, who has better opportunity to display his talent and cleverness than anything which he has done previous to this engagement.

Register Notices

Sunday NOV 22 1895

AT THE THEATER

Manager Greenwall has provided two great attractions for this week.

Thanksgiving (Thursday) matinee and Friday night Rhea will present "Josephine, Empress of the French," and Thursday (Thankrgiving) night "Mary Queen of Scots."

Saturday night, the famous and original Bostonians in the ever pleasing comic opera, "Robin Rood."

Hoyt's Midnight Bell with Digby & Bell and Laura Joyce Bell coming soon.

"Rhea."

Manager Greenwall offers a most taking Thanksgiving attraction in Rhea and her excellent company. She will open her engagement at the Thanksgiving matinee, presenting "Josephine, Empress of the French," which will also be repeated Friday night. On Thursday (Thanksgiving) night, Rhea will be seen in her latest impersonation, that of "Mary, Queen of Scots."

Josephine, empress of the French, has been for almost a century one of the most beautiful and pathetic characters of history. For nearly one hundred years Napoleon has held rank so high that no superior, hardly an equal, has disputed his sway. Albert Roland Haven's five-act historical drama, "Josephine, Empress of the French," is unique. The play consists of a series of pictures showing the causes leading up to the divorce of Napoleon and Josephine, the event itself and the results. Mademoiselle Rhea's interpretation of Josephine well merits for her the honorable title of artist. As the happy, light-hearted wife of Napoleon, dancing among the members of her court; as the unselfish, submissive wife in the divorce scene, as the broken-hearted woman bidding farewell to him who was once her husband; as a broken, suffering, dying woman, "Mademoiselle Rhea" makes her audience forget that a great actress is on the stage. It is Josephine, the beautiful, wronged, suffering woman, who lives and moves and speaks.

Mlle. Rhea holds the deep attention of the auditor. She has a great amount of personal magnetism with a beautiful face and perfect form. A great charm in her stage work is that she never stoops to vulgar sensationalism or questionable methods in order to gain applause, but is at all times legitimate and natural. Her new impersonation of "Mary Queen of Scots," gives her opportunities to display her talents to the very best advantage. As the wronged queen, she often brings tears to the eyes of her auditors. Rhea is by nature fitted for such a role, not alone by her great art, but also by her nationality. As all know, Rhea is a French woman, and it is a fact not generallly noted, but nevertheless true, that Mary had all the instincts and gracious manners of the French, inherited from her father, and made more pronounced by her long residence at the Court of France. An old history speaks of

Sunday NOV 22 1895

her charming French accent when conversing in the English tongue, and in this respect Rhea will be more true to the character than many actresses who have portrayed this role, as all know she has that delightful French accent which has so often been commented upon during her annual tours of this country.

The Bostonians in "Robin Hood."

The announcement that the ever popular and tuneful light opera "Robin Hood" will be sung here has given intense satisfaction to all classes of amusement goers.

The libretto of Robin Hood was written by Harry B. Smith and the score by Reginald De Koven who submitted it to the Bostonians for production in 1890. It was originally produced at the Chicago opera house, June 9, 1890. The opera at once found instant favor and was produced in New York and the principal cities of the United States for long runs. The role of Robin Hood has alone been sung by eighteen artists.

This year the soprano role will be alternated by those beautiful women, Hilda Clarke and Alice Neilson.

The original members of The Bostonians who still sing the original roles are Barnabee, MacDonald, Davis, Cowles, Frothingham and Bartlett. The cast here will include the entire singing strength of the organization. It is not inapropos to state that "Robin Hood" has earned in gross receipts nearly $2,000,000.

The magnificent stature and stage presence of The Bostonians are a delight to the eye of the theater-goer. All the men are 6 feet in height and the ladies are of equally noble proportions. Barnabee, MacDonald, Cowles, Frothingham and Philp are a group of handsome men rarely seen on the stage, and the feminine contingent present a bevy of the handsomest women known to the lyric world.

The brilliant comedian, Digby Bell, and his charming wife, Laura Joyce Bell, the famous contralto, together with the supporting company of well known and established artists, have met with unstinted praise and success in the production of Hoyt's greatest comedy, "A Midnight Bell," which is nightly packing the various theaters throughout the country to the doors. The presentation in its entirety has been made in the most elaborate manner, no expense or trouble having been spared by the management.

To Sir John Falstaff.

Since Comus and the laughter-loving
Gods
Sang their last song in nectarous
delight,
What pranks have equaled thine, thou
fat-paunched knight?
What mad cap revels, what wild
episodes,
In life's tame round, what solemn,
drunk-wise nods?
What braggart boasting, softened by
the bright
Quick glow of wit, can be compared
aright
To thine, dear knave, in thy convivial
moods?
We love thee, Jack, thou gross, thou
sensual rogue!
We'd rather see thy round and ruddy
face
Than many a sainted countenance in
vogue.
Long-drawn and prim, with a self-
conscious grace;
So lead the way, thou sly and jolly dog
To the Boar's Head—we'll follow thee
apace.—Detroit Free Press.

Sunday

These lines will echo the sentiment of all theater-goers who saw Fred Warde's Falstaff Tuesday, as they are Mr. Warde's sentiments. On Tuesday the editor, in company with the editor of the Social Scimitar, had a long cozy chat with the great tragedian, who has lately essayed comedy as well. Mr. Warde is fine on the stage and still more charming off. He is a fine Shakesperian scholar. You should have heard him demolish poor Helen when she said that she could not agree with the lately expressed opinion of the Shakespearan critics that "Lear" was one of the greatest of Shakespeare's plays. He did not fly at her either, but with calm, critical, forcible reasoning showed her that the very point she attacked as weak was the strong one of the play. Such a delightful argument as it was! Then Mr. Warde is so cordial, withal so broad and charitable, in his view of men and things.

He talked lovingly of the great tragedians passed away, of Edwin Booth and the Players' club, and of Forrest, the stormy, tempestuous great heart. Mr. Warde's daughter, May, is evidently one of his boon companions. He read us a letter from her which he had received just after she read his study of Shylock in the New Orleans Times-Democrat. She frankly told him that she did not see much in it, and saucily advised him to do another and do it better.

"She is a good real-life representation of Cordelia," said Mr. Warde, "and I am confident that if, like Lear, I called on her in public to express her love for me, she would say: 'You really must excuse me, papa.'" Mr. Warde has found his wife his most helpful critic.

He says: "After a performance I have said to her, 'I received an ovation tonight.' She often replies, 'Yes, my dear, but you did not deserve it. You deserted art and stooped to theatrical tricks to obtain it.' And again I have said, 'It seemed to me that the audience was listless and unappreciative.' 'But your work was fine—as good as I have ever seen you do.'"

Mr. Ward very good naturedly ascribes the light box-office receipts to hard times and not to lack of appreciation; he realizes that theatre tickets are luxuries. He likes the South. "The South is the place where legitimate drama is appreciated," said Mr. Warde, "and a few years ago when the South was truly the South, before all these heterogeneous elements came in, it was even more appreciated than now." Mr. Warde is a great Lear, and a lovable Falstaff, and an affable, courteous gentleman.

Thursday NOV 28 1895

AT THE THEATER

Rhea.

One of the distinct dramatic events of the season at Greenwall's opera house will be the engagement of the gifted artiste and great society favorite, Mme. Rhea, tonight and Friday. She opens her engagement with a special Thanksgiving matinee in her magnificent production of "Josephine, Empress of the French." Rhea always invests the character with charming dignity and with her delightful broken English, declaimed in a most effective way, and with her sweet, simplicity carries away the hearts of those who see her. Her supporting company this year is more than satisfactory, numbering twenty-two ladies and gentlemen, who are thoroughly suited to the characters which they portray. The play is a historic picture of six tableaux. The divorce of Josephine is about the only place where great dramatic effect can be shown. Rhea looks every inch a queen, her costumes, six in number, being very beautiful and picturesque, while stage pictures are notably attractive.

"Josephine" will be repeated on Friday night, while on Thanksgiving night Rhea will be seen in her latest success, "Mary, Queen of Scots." Nothing appeals to thinking people so much as historical drama, and there is no instance in history that plays upon the sympathies of an audience as does the pathetic story of the life, imprisonment and death of that remarkable woman, known as "Mary, Queen of Scots." Brought up in graces which so well adorned her, she was plunged at an early age into an English prison, and notwithstanding the trials and privations to which she was subjected, she ever retained the womanly qualities which have made her beloved by the succeeding generations. It is a role with which actresses of later days have been in love, and there is no more enthusiastic impersonator of this remarkable historic character, nor one more qualified to give it artistic interpretation, than Mlle. Rhea, who has this season added it to her brilliant repertoire.

Thursday NOV 28 1895

Bostonians Saturday.

The announcement that the ever-popular and tuneful light opera "Robin Hood" will be sung here Saturday has given intense satisfaction to all classes of amusement-goers. No more successful light opera has ever been written, and as its principal melodies have been sung and whistled the length and breadth of the land, the history of its production and list of singers who have appeared in the various roles is of interest.

The libretto of "Robin Hood" was written by Harry B. Smith and the score by Reginald de Koven. It was originally produced at the Chicago opera house June 9, 1890, with the following cast: The sheriff of Nottingham, Henry Clay Barnabee; Will Scarlet, Eugene Cowles; Little John, William H. MacDonald; Friar Tuck, George Frothingham; Alan-a-dale, Jessie Bartlett Davis; Maid Marian, Marie Stone; Robin Hood, Edwin Hoff; Sir Guy, Peter Lang.

The original members of the Bostonians who still sing the original roles are Barnabee, MacDonald, Davis, Cowles, Frothingham and Bartlett. The cast here will include the entire singing strength of the organization. It is not inapropos to state that Robin Hood has earned in gross receipts nearly $2,000,000.

Friday NOV 27 1895

Mme. Rhea as Portia at Greenwall's Tonight.

By special request Mme. Rhea has consented to put the Merchant of Venice upon the boards at Greenwall's tonight in place of Josephine. As to the merits of the company in the play, read the following from the New Orleans Times-Democrat:

That charming actress, Rhea, was seen at the theater last night in Shakespeare's Merchant of Venice. Considering the inclement and disagreeable weather, it was a very good audience that witnessed the performance.

The Portia of Mme. Rhea was finished and artistic. Her portrayal of that character was invested with an earnestness and fervor not usually seen.

It might be thought that with Rhea as Portia, the really more important character of Shylock might be neglected. But such was not the case. Mr. Edmund L. O'Connor acted that difficult part in a thoroughly finished manner. He seemed to interpret the character in all its details, and he made a capital money-lender. Mr. O'Connor is quite a young man, just twenty-four, and his acting may be more appreciated when this is considered.

Mr. Robert W. Smiley made a very good Launcelot. Mr. Joseph O'Meara as Bassanio, Mr. Norman H. Hackett as Antonio and the Lorenzo of Miss Theresa Eckert were all well played. Miss Helen P. Singe made a charming Nerissa, as did Miss Nancy Gibson's Jessica.

The Bostonians.

For a term of years the Bostonians have held undisputed sway in the lyric world, and easily remain the foremost light opera company in America. From the very inception of the organization, the repertoire has been most extensive, and has included not only the standard operas, with individual and collective triumphs in "Martha," "Carmen," "Bohemian Girl," "Il Trovatore," "Barber of Seville," etc., etc., but their incursions into the flimsey, flowered field of light opera has been attended with decided success.

Friday

By universal desire the Bostonians will make a special revival of the greatest of their successes, Robin Hood, Saturday night. That this dainty and refreshing opera will attract a large house goes without saying. Robin Hood with its wealth of humor, romance and melody seems to grow in popularity with each repetition and the mere announcement that the cast will include such an exceptional group of singers as Henry Clay Barnabee, Wm. H. MacDonald, Jessie Bartlett Davis, Hilda Clarke, Eugene Cowles, Alice Nielson, George Frothingham, Josephine Bartlett, Wm. E. Philp, T. Kelley Cole, Gracie Quive, W. H. Fitzgerald, Harry Brown, S. L. Studley, L. B. Merrill, May Von Dresser and R. H. Burnside, make it easy the first musical event of the season.

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RHÉA

Wednesday DEC 2 1895

AT THE THEATER

Devil's Auction.

Among the many new features offered by Chas. H. Yale's "Forever Devil's Auction" which appears at Greenwall's Thursday night is an absurdity entitled "The Bashful Maidens," a screaming episode of song and pantomime produced under the sobriquet of "Weary Willie," which according to reports received here has met with, since its initial production greater success than Mr. Yale's famous theatrical travesty which he very aptly dubbed "On the Rialto." Another of this season's hits is the timely burlesque on the bicycle craze, regarding which a writer has stated and truthfully that, "there are bikes and there are bikes, but its dollars to doughnuts no one ever saw a more varied assortment that glided around the stage in the bike parade in the "Forever Devil's Auction.""

"The American Girl."

A merry, pretentious comedy-drama will be the offering at Greenwall's next Saturday afternoon and night, December 5. It is a leap from the conventional and far away from everything ever seen at the above house. It is said that this attraction takes front rank among the traveling companies on the road. A lively champagne-like performance may be confidently expected.

Tuesday

A pair of opera glasses were rented to a lady at the opera house on the night of the Park concert. She will confer a favor by returning them to the box office.

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Thursday NOV 25 1896 Mail Notices Friday Saturday Saturday

MLLE. RHEA.

Tonight, in "Mary, Queen of Scotts." Tomorrow night Josephine, Empress of the French.

A true artiste who enobles and elevates her profession. After Mlle. Rhea lectured at the Normal State school at Pittsburg, the principle expressed his thanks in the following terms:

"You have given not only to me, but to all who have met you, a different idea of your profession. I wish that the general public could have the privilege of meeting you personally to understand what noble, great minds there are in a profession so often looked upon with prejudice."

Mlle. Rhea answered: "If our profession has one advantage, it is its power to elevate our minds; for are we not the interpreters of the noblest sentiments? For any prejudice that may exist, the public is to blame. It too often patronizes what is commonplace, a neglects the plays which teach a lesson of morality and virtue. I love to play historical characters. It is so fascinating to know that the woman you portray has really lived, to study her life and encourage and try to portray all her characteristics as faithfully as possible. When I play 'Mary Stuart' or 'Josephine,' I present two great historical characters whose characteristics from history, I have closely studied. And what a remarkable effect the production of a historical play has on the public. As an instance, when playing 'Josephine' in Boston, I went to the Boston library for certain memoirs of Napoleon. The librarian answered that there was not one left; that the whole city seemed to have a Napoleon craze.

BOSTONIANS SATURDAY.

Among the many entertainers on the stage today none has a firmer hold upon the affections of the theater goers than Henry Clay Barnabee. He is a dean of the comic opera comedians and has no peer in this particular field. The thousands who have witnessed the many characterizations of this artist and have been amused by his droll unction will be pleased to learn that "In Mexico," lately produced by the Bostonians, he has added another triumph to his long list of successes.

In a conversation, Mr. Barnabee dilating upon his career, said: "I would not have been in all probability on the stage today but for an accident. I was a care free young gentleman of business instincts in Boston with acquaintance embracing several members of the Mercantile Library association. An entertainment by this society was afoot, the piece being 'The Scholar of Ben Khorat,' and Henry Parsons was cast in one of the important roles. A few days before the date of the performance Mr. Parsons fell ill and I, being fair game from the standpoint of the management was taken in tow to play the part. I played it, and thenceforward mercantile paths were no more for me. I had had had grease paint on my face; I had blinked at the footlights and, yes, I had listened to the intoxicating music of applause. This was in 1865, and afterwards I played in 'All That Glitters is Not Gold,' 'The Serious Family,' and 'In Married Life.'

"Then I had the honor of doing 'Box and Cox' with William Warren, and I turned my back on the heroes and heavies forever. I had been in numerous church choirs and was therefore something of a singer, but I had no thought of a comic opera career until 1879. It was a happening again. It was during this that somebody suggested that an ideal company be organized to present 'Pinafore.' They named Tom Carl, Myron W. Whitney, W. H. Fessenden, Mary Beebe, myself and some other well-known singers. The suggestion was acted on, and presently we were all on the decks of her majesty's ship and the public was crowding to the gunwhales to hear this tuneful opera. Soon after a permanent organization was effected by Miss Ober. Thus the Boston Ideals came into being. For six years this organization was in existence. After a time Mr. Karl, Mr. MacDonald and myself organized the Bostonians, and its career as an organization is well known to the public."

The opera produced here will be the ever-pleasing "Robin Hood."

Greenwall's Opera House

TO-NIGHT
LAST PERFORMANCE

Mme. Rhea

Will Present

Merchant of Venice

By Special Request.
No Advance in Prices.

CHANGE OF PROGRAM.

By special request Mlle. Rhea will present "The Merchant of Venice" instead of "Josephine" at Greenwall's tonight.

CHANGE OF PROGRAM.

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Saturday NOV 28 1896

Plays and Players.

A Successful Week Ends To-night With the "Bostonians."
Coming Attractions.

The past week has been a marked one, made so by the successful engagement of Rhea in "Josephine" and "Mary, Queen of Scotts," Thanksgiving matinee and night, closing last night with the "Merchant of Venice" presented in a more pleasing manner than ever seen here before. The climax will be reached tonight with the Bostonians in "Robin Hood" and the advance sale justifies the prediction that they will have a packed house. Next week will witness the appearance of "The Devils Auction," Thursday evening and "An American Girl" Saturday evening.

Manager Greenwall is giving Fort Worth a series of strictly high class entertainments this season.

"DEVILS AUCTION."

Very few theater-goers realize the immense amount of work attending the production of a spectacular performance. This statement does not apply to the so-called spectacular entertainment that migrates throughout

the country with a few worn out drops, and a company of artists whose ability ends with the pictorial announcements of their performance, but a real spectacle with its carloads of scenery, intricate mechanical effects, elaborate properties, brilliant costumes, armors, calciums, electric light plants and effects. In fact all the colossal paraphernalia necessary to a great production.

Take for instance, the performance of Chas. H. Yale's "Forever Devil's Auction." On arrival in a city the company's own scenery cars are first "placed" by the railroad company. The loaded scene trucks are then taken out of the car and horses attached to the same, and while en route to the theater, the properties, costume trunks and other necessary adjuncts are unpacked and sent to their place of destination as fast as possible. On arrival at the theatre all the mechanical effects, tricks, are put together. Fifty-nine massive "drops," borders, etc., are raised to the "gridiron," and "hung" for the coming performance, and the "wings"; "set-pieces," platforms are set in their proper places. The electric connections are made and tried. The costumers and armorers are busily engaged in laying out and hanging in dressing rooms the costumes and armor for the ballet and extras. The "property" and calcium men rush here and there arranging the various articles for which they are responsible at night. All is hustle and bustle, and seems such an indescribable mixture as to be impossible to get into proper shape to give the evening's performance. However, the company's stage mechanics combined with the local stage hands, soon bring order out of chaos and in a few hours time all the gigantic scenes and effects are in readiness. Rehearsals for orchestra then commence, and while the company's musical director runs over the musical gems of the productions, the stage manager and ballet master, busy themselves in having the acrobats and knock-about pantomimists try the "leaps," slor and vampin traps while the ballet go through their graceful gyrations, so there will be no hitch at night on their features. The premieres attired in "practice dress" engage in their arduous evolutions until compelled to stop from sheer exhaustion. At last all is in readiness and the curtain rolls up on a perfect performance, played from beginning to end without a hitch in any detail, but very few of the delighted audience realize in witnessing this performance the labor and anxiety of, in a day, putting together a gigantic "show-piece" that a few years ago would have been considered a matter of impossibility to have opened under at least a week's solid preparation.

THE NEW "DEVIL'S AUCTION"

"THE AMERICAN GIRL."

The Houston Post says of the play:

Ross Bolter	R. E. Graham
Sampson Craft	J. Irving Southard
Philip Devon	Frank X. Hope
Sir John Balfour	John Fenton
James	John Willard
Snapper	W. H. Cook
Jasmine	Anita Hendrie
Twister	Jeannette Lewis
Lady Georgiana Derwent	Emma Salisbury Southard
Hon. Laura Derwent	Abbe Johnson
Catharine Carew	Helen Roberts
Roy Devon	Little Violet Moore
Virginia Devon	Little Becky Kaufman

Those who, from the inclemency of the weather or otherwise, remained away from the opera house last evening, missed one of the dramatic treats of the season—Bob Graham and supporting company in "The American Girl," for Bob Graham is the bright particular star of the cast. This pleasant and accomplished actor has been seen here in many roles, and is a general favorite, but he was never seen to better advantage nor was his work ever more popularly received than last evening, when, as Colonel Ross Bolter, an American hustler, he kept his appreciative audience in the best of humer from the beginning to the end of the play.

"The American Girl" is a thoroughly good play, with considerable plot, and just that happy mixture of sentiment and comedy that is calculated to charm an audience from parquette to gallery. It is the story of a deceived wife persecuted by the inevitable villain, separated from her husband but struggling bravely with her two little children against adversity and false report, meeting with timely friends in Sir John Balfour, the English gentleman, and Colonel Bolter, the American hustler, and eventually triumphing and finding home and husband again. The action is extremely smooth, but natural and easy, and in the hands of the company presenting it last night the play was a genuine treat throughout.

Robert E. Graham does everything well. Easy, alert, full of enthusiasm naturally, with a fine voice and a thoroughly intelligent conception of what is good comedy acting, he has few superiors as a comedian. In the role of Colonel Bolter he could not be excelled, and the popular sympathy which follows the character, combined with his own superior work, aroused his audience last evening to an unusual pitch of enthusiastic approval.

The company as a whole is a very fine one. The ladies in the cast are without exception excellent, something not often seen. Miss Hendrie as the American girl was easy and natural, and very artistic in the portrayal of the character of the suffering and persecuted wife. Miss Lewis is vivacious and attractive, while Mrs. Southard and Miss Johnson were all that their cold, haughty roles demanded.

Two remarkable child actresses are with the company, as sweet and bright as they can be, and splendidly trained—little Violet Moore and Becky Kaufman.

Mr. Southard as the villain, Mr. Fenton as Sir John Balfour and Mr. Hope as the husband of the American girl were all good. In fact, there was not a poor actor nor a weak role in the cast.

"MIDNIGHT BELL."

That the favorite comedian Digby Bell, and his charming wife, Laura Joyce Bell, would achieve additional triumps in the roles of "Deacon Tidd" and the "Spinster" was a foregone conclusion, inasmuch as they are preeminently fitted for the parts, and Hoyt's comedy, "A Midnight Bell" is unquestionably his masterpiece, and is generally conceded to be the most effective and truest depiction of beautiful New England rural life, with the strongest drawn characters of any of its so-called rivals. The cast supporting Mr. and Mrs. Bell is a notable one in every respect. It contains the names of many well known and favorite artists, especially selected for the respective parts in the play. The company all told, numbers twenty-five people, carries a carload of splendid scenery, executed by the famous artist, Arthur Voegtlin. Victor Herbert, the eminent conductor, has arranged complete new music for the production which will be personally managed by Duncan B. Harrison.

A GREAT "CARMEN."

Rosabel Morrison, who produces the dramatic version of "Carmen," is a daughter of Lewis Morrison. Miss Morrison is fully as capable an actress as her father is an actor, and although she is comparatively a stranger in the South, she is exceedingly popular in the Northern cities. It is somewhat of a coincidence that Miss Morrison appears in this city so soon after her father's engagement, but the short intervening time will scarcely intensify the desire to honor the daughter for her father's sake, as well as for her own.

Several critics have pronounced her characterization of "Carmen" as superior to Olga Nethersole's, which created such a furor in both New York and London. Miss Morrison's tour is under the same direction as her father's. Her production of "Carmen" is just as elaborate as his presentation of "Faust," and has proved itself just as satisfactory to the public. During the last act the bull fight, which is logically a portion of the play, is produced life size and with every detail. This novel effect lasts continously for fifteen minutes and is alone well worth seeing.

R. E. (BOB) GRAHAM.

A. H. Christian, representing "The American Girl" company, is a guest at the Hotel Worth. He is in the city perfecting arrangements for the appearance of his company at the Greenwall opera house Saturday afternoon and night, December 3. The play and company are scoring a tremendous success in the large cities of the state. R. E. (Bob) Graham, a capital comedian and strong favorite in Texas, heads the roster as chief entertainer. Mr. Graham's splendid work in the "Little Tycoon," "Robin Hood," "Larry, the Lord," and other successes, is too well remembered to call for mention now. In the new role of "Ross Bolter," a great American hustler, he is more entertaining and funnier than ever, while his specialties and songs are at all times most refined and acceptable. Of the play it should be added that it is a bright comedy-drama, charmingly told, and is brim full of intense heart interest and the choicest comedy element. Two little child actresses, mere tots, form an interesting and conspicuous feature of this brilliant production.

Monday

DEVIL'S AUCTION.

The word "spectacle" or spectacular is now being so much abused theatrically, says Chas. H. Yale, proprietor and manager of the "Forever Devil's Auction," which appears here Thursday night, as was a few years ago. The now much worn title "burlesque" or "extravaganza" which was prefixed to every cross road "link" troupe that could get enough ready cash together to assail the towns closest to their starting point. A few years ago the country was surfeited with a small (generally) variety troupes whose programme consisted of the usual female first part, cheap olio and broad after piece; by common consent it seems the title of "burlesque" was affixed to these entertainments, though why it was called burlesque no one seems to know. After a few seasons the word "burlesque" was quietly dropped and the same performances became an "extravaganza," though the use of the word "extravaganza" is in this case equally as mystifying as the use of the title of burlesque in the other. It seems, however, that another change was needed, so now the same identical performance has become for lack of a better title a "spectacular."

That the appropriators of this title are absolutely ignorant of its meaning can be easily proven by a glance at their performance, which is absolutely devoid of one detail that would give it the right to use such a title, and simply misleads a liberal public. For without a spectacular effect of any kind, with a few dingy costumes and the inevitable "march of the amazons" they boldly advertise the latest "spectacle." Therefore, between "spectacular" "link" troupes; "spectacular" comic operas, and having pictures, and "spectacular" melodramas, the real producer of spectacle, who invests a small fortune to one production has got to assert himself and to the point.

"THE AMERICAN GIRL."

Amusement seekers will have little cause to complain of the quality of the entertainment to be offered for their delectation at Greenwall's opera house next Saturday, December 5, with a special matinee.

The attraction will be A. Q. Scammon's sparkling comedy success entitled "The American Girl," a play of heart interest, pure comedy and brisk Americanism, written by H. Grattan Donnelly, author of several successful plays, among which are "Darkest Russia," "Ship Ahoy," "The Night at the Circus," "Natural Gas," "Later On," and "A Night in New York."

Register Notices

Sunday

AT THE THEATER

Two attractions this week at Greenwall's—Thursday, December 3, Yale's forever "Devil's Auction;" Saturday matinee and night, December 5, R. E. (Bob) Graham in "The American Girl."

"Devil's Auction."

It has always been customary to introduce throughout the performance of Chas. H. Yale's "Forever Devil's Auction" a number of special vaudeville features, whose specialty, although not strictly identified with the plot of this popular spectacle, is by clever stage management and costuming made a most interesting part of same. In the Teskat Troupe of comic cyclers an absolute novelty has been secured, appearing in the new pantomimic "up to the times" episode, the bicycle craze, assisted by the very clever trick rider, Mr. Alexander Lecca. Another unusual feature is that of Tonner and Trobel, the aerial grotesques.

These artists offer quite a sensational finish to their clever specialty. Mr. Frobel, the comedian of the team, dropping from the top of the proscenium arch to the stage below. Richard T. Brown, a comedian of very clever methods, also appears in original specialties, while Miss Mayme Mayo, a singing and dancing soubrette, has captured all comers with her versatility and "chic." Miss Mayo possesses a very musical messo-soprano voice and uses it to advantage, for being possessed of the principal adjuncts for success, viz., beauty, voice and personal magnetism, this lady stands singly and alone as the cleverest of entertainers.

With the number of exclusive features offered in the ever-blooming spectacle, the gorgeous scenery, brilliant costuming, intricate tricks, bright ballets, pretty women, funny men, clever dancers, male and female acrobats, gymnasts and pantomimists forms in its entirety a colossal entertainment presented only by Charles H. Yale's "Forever Devil's Auction."

"The American Girl."

The Galveston News says of the play: For a smoothly flowing drama there are few that equal it. There is an easy movement to the play that causes multitudinous sensations of delight. True, it is the ordinary plot of the wife and husband separated by the villain and brought back to each other by a kind fate, but the play is built on a high and noble plane. It does not appeal to the sensational, it is more of an appeal to the quieter emotions that find vent in laughter or tears.

Mr. Graham is put forth as the bright particular star. In appearance he looks as though he might have been reared a Yankee. In action he is one of those hustlers, all nervous and business.

It is the best thing of its class that has been here this year, because it is true to nature, pure in sentiment, eminently patriotic, smooth in action and has the genuine American humor and is ably performed.

He makes one feel that he has a great, big, wholesouled heart in him—and that was what was the matter with Bolter. One felt so comfortable and pleasant when he was on that his return was looked forward to.

This principle prevailed in the impersonation of all the characters. The cold-blooded Ladies Derwent caused a frosty feeling at the heart. Craft created a clammy sensation about the heart. Jasmine created unbounded admiration by her unbounded American spirit and loving tenderness. The cast throughout is a happy chain of people who essay their particular roles as they should be.

Those children are wonders. They not only play the children's parts with hardly a suggestion of mechanism—a fault common with child actors—but they speak plainly, and do songs and dances to the edification of the audience.

"The American Girl" will be the attraction next Saturday, matinee and night.

An Evening with Rhea.

It was the happy thought of Mrs. Deane of bringing together her friends to meet Mme. Rhea.

As soon as the matinee performance was over Thursday afternoon the star was hurriedly driven to the residence of Mrs. Deane on the South Side, where was assembled an eager, expectant company of men and women awaiting the arrival of her Mimic Majesty. At 5:30 o'clock she was ushered into the parlor and presented to each guest individually, to whom she gave that cordial, gracious greeting so peculiar to her nation.

As she shook the hand of each one there was a thrill of delight at meeting the distinguished woman; for she has the happy faculty of making all feel that she is especially delighted at being presented. Socially she is as charming as on the stage—if we admire the actress then we must admire the woman. Her time being limited on account of the night performance—the social club was not as long as we wished, and as we reluctantly bade her goodbye we could but think, "Backward, turn backward, O, Time, in thy flight," give us another hour with Rhea tonight.

The guests present were: Mr. and Mrs. Booth, Edgell, Shropshire and Spoonts; Mesdames Clayton, Johnston, Ford, Dabbs and Melton; Misses Abbie Johnston, Sue Harris, Blanch Merrill, Jennie and Kittie Woodward, Annie Samuels and Mattie Melton; Messrs. D. O. Lively, Luther Boaz, Jerry Ellis.

Thursday DEC 3 1896

AT THE THEATER

The Devil's Auction the Attraction at Greenwall's Tonight.

Charles H. Yale's Forever "Devil's Auction," which appears at Greenwall's tonight, has enrolled among its members some very beautiful women, notable among whom are: Mildred Holden, Madge Terrance, Annie Hilton and Mayme Mayo, who represent the American contingent; Emilia Bertolette, Adele Amon and Maria Fragato, who hail from Sunny Italy, and Lucia Cuerbo, a Spanish beauty; while there are others from England, Poland, Hungary, Russia and almost all the known points of the civilized globe. That the "Forever Devil's Auction" is cosmopolitan in its general make-up is certainly indisputable.

"The American Girl."

A bright, sparkling comedy-drama will afford the dramatic menu that will tempt the palates of the patrons of Greenwall's opera house with a special matinee on Saturday, Dec. 5.

The author, H. Grattan Donnelly, in this play has drawn a picture of the noblest type of the Creator's handiwork, the American girl. He places her in natural and familiar scenes at home, and afterwards takes her abroad, where, in due course of time, she shines resplendent, surrounded by every luxury. The story abounds with exceptionally strong comedy scenes, the central figures being two American girls and an American "hustler."

The other characters are all strongly drawn and include two children, American twins, who figure conspicuously in the play and are made a feature.

R. E. (Bob) Graham of "Tycoon" fame appears in the principal role of the American "hustler." Mr. Graham is an old and welcome favorite, and will be remembered favorably for his splendid work in the "Little Tycoon" and other successful attractions in past seasons.

The company presenting "The American Girl" is one of extraordinary strength. No pains or expense has been spared to make this attraction one of the genuine novelties of the present season.

Several bright and unique specialties are introduced by the different members of the company.

Friday DEC 4 1896

AT THE THEATER

"The American Girl" last season's biggest success will be the bill offered to Fort Worth theater-goers next Saturday, December 5. This attraction comes in the height of a brilliant success, promising one of the most entertainments seen here this season.

The play tells the story of a plot against the happiness of a young married couple and their twin babies, resulting for a time in in separation and unhappiness, but ends the proper way.

R. E. (Bob) Graham as an American "hustler," Frank X. Hope as an English artist, and Miss Anita Kendall as the American Girl, are the more effective members of the prominent cast which has been engaged for the above comedy.

Much of the interest of the play centers in the work of two children, Violet Moore and La Petite Fawn, who play the parts of Prince Roy and Little Lady. The talent displayed by these little tots is most extraordinary.

Morrison's Humor.

Lewis Morrison, who appears at Greenwall's, Monday night, Dec. 7, as Mephisto, has a strong inborn sense of humor. He also has the latest mania for the bicycle in the most severe form. He carries his wheel about the country with him, and often rides miles in and about the cities he visits. Recently, he took quite a jaunt up in New York state, and becoming tired and thirsty, he stopped at a farm house to rest and refresh himself with a drink from a well over which there hung an old-fashioned well sweep, in fact, the entire place had an air of antiquity. The old farmer who owned the place was quite chatty, and soon Mr. Morrison was enjoying himself on the front porch, making himself agreeable talking about the crops, the weather and incidentally about politics, the farmer not having the slightest suspicion of his identity.

After a pleasant half hour Mr. Morrison mounted his wheel, and after thanking his host was about to ride off, when the farmer stopped him, saying, "Hey there, stranger, who mout you be, anyhow?" Mr. Morrison wheeled about and came back, dismounted, and taking a card from his pocket, on which was printed simply "Lewis Morrison," he handed it to the farmer, then turned to go, when his casual acquaintance said: "Morrison, Morrison?—Be you any kin to that theatre feller?" Mr. Morrison replied that he did not know to what particular "feller" he referred, but that he, himself, was an actor. "Then you must be the one that acts out that ere piece with the Old Nick in it?" said the farmer. Mr. Morrison politely admitted that in all probability he was the one alluded to, and then mounted his wheel and started slowly down the road, only to hear the farmer call out in a loud voice to his wife, who was in the house: "Hey, Mandy, Mandy, come here! B'Gosh! I've heard of the devil on horseback, but ding my buttons if that hain't the first one I ever heard of on wheels!"

Saturday DEC 5 1896

AT THE THEATER

"The American Girl."

The flattering reports that have preceded A. Q. Scammon's company in their presentation of "The American Girl," which will be the offering at Greenwall's today, matinee and night, causes a feeling of interest to the lovers of good acting.

The critic of the Washington Post, speaking of the play, says: "After a man sees this attraction, he believes that there never was a better specimen of the plucky American girl seen on the stage, nor two sweeter children than the twins—two children helping the mother who has taught them sincere in their childish efforts to fight the villian—the scene in the third act becomes a study for an artist and worthy of the man who conceived it."

Electricity

Has come to play an important part in modern theatricals and some of the effects produced by it are little short of the marvelous. In no play is this fact more apparent than in the production of "Faust" given by Lewis Morrison, which will be seen at Greenwall's Monday December 7th, one night only. Not only are some of these effects pretty but they are startling in their resultant effect upon the audience. For instance in the cathedral scene when the cross over the door blazes forth in a glare of light—and again in the garden when the flowers burst forth in an electric bloom of light that is dazzling in its intensity—all electricity and yet how truly realistic and telling in its effect "Faust" appeals to the heart in humanity. Its story is an ideal one with the elaborate staging given it by Mr. Morrison will ever be a source rich in enjoyment to those who seek their pleasure within the walls of the theater.

Sunday DEC 6 1896

AT THE THEATER

Greenwall's opera house has an interesting and inviting list of attractions for the week beginning Monday night, with Mr. Lewis Morrison, supported by Miss Florence Roberts, in the ever popular "Faust." Mr. Morrison is an established favorite in this city and is always sure of a good house.

On Friday night, Hoyt's "A Black Sheep," a comedy in three acts. Saturday matinee and night Barlow Bros.' Minstrels, a first class minstrel performance in every particular.

Of Lewis Morrison in Faust the Houston Post says:

"The production of 'Faust' by Lewis Morrison holds its popularity season after season as but few attractions of the time do, and was witnessed again at the opera house last evening by a goodly sized audience

with seemingly as much enjoyment as if it were being seen here for the first time.

Mr. Morrison, as seen last evening, was the same finished and powerful interpreter of the role of Mephisto seen so often before. He is so perennially fresh and artistic and as painstaking and faithful to the minutest detail as ever. Those who know him say he is still studying his role and still alive to suggestions for rendering his work, if possible, more effective.

Miss Florence Roberts, too, portrays as sweetly and as skillfully as ever the simple, pure-minded, trusted and suffering Marguerite. Her intelligent conception of the character and the ease, and at times strength, with which she brings out its development through the story, add wonderfully to the effectiveness of the production as a whole.

The supporting company with Mr. Morrison this season is a very good one, indeed.—Miss Knox as Martha and Messrs. Taylor and Johnstone as Faust and Valentine, respectively, meriting special mention.

Barlow Bros.' Minstrels.

The Eastern Argus, Portland, Me., says: "This great minstrel organization, headed by the famous Harry Ward, were seen at the Grand Opera House last evening by a big audience. That the company gave general satisfaction, was evidenced by the frequent encores and generous applause. Messrs. Marion and Pearl in the first edition of sadmen were certainly funny and kept the people in a roar. Messrs. Harry Ward and Billy O'Day in the second edition are comedians of a very high order. The singing of the soloists in the first part, Messrs. Elmay, Gilderoy, Crockett and Samson, was simply grand. Mr. Harry Ward, the monologue artist the next president of minstrelsy' pleased his hearers immensely with his original parodies and funny talk. Higgins Bros., jig and clog dancers, were very neat and good dancers, while Zelia, the human frog, was the greatest thing of the kind ever seen here. The show is neat and clean throughout, and is the most entertaining minstrel performance we have ever had here."

Barlow's Minstrels will give a matinee and night performance at Greenwall's Saturday, December 12.

Hoyt's "A Black Sheep"

Somehow there is an unmeasurable strength in Hoyt's trademark which appeals with a sort of magnetic influence to the minds of the most fashionable as well as the masses.

This is said to be the brightest creation of this writer. The same company that presented the play in Boston for an engagement of twelve weeks, and for 150 nights in New York City will be seen here. Otis Harlan is at its head. The character which he assumes of the "Black Sheep," one who chose to depart from the appearance and formalities of respectability, was written especially for him. Mr. Harlan has done many a clever thing in his life, but this is the best of them all. Even Mr. Hoyt is said to have out-done himself in the formation of the plot.

The conception of the lines and the display of humor, and the numerous details that go to make up one of Hoyt's best farces. Mr. Hoyt who has also included a number of handsome girls in the cast, has not departed from his custom in this play. Mr. Hoyt has engaged Miss Jeannette St. Henry, a strikingly handsome woman both in face and figure, to play the part of the Queen of Burlesque.

Barlow Bro's Minstrels.

A large and thoroughly appreciative audience, that completely packed the upper galleries and left very little room in the other parts of the house, assembled last evening to pay tribute to the entertainment offered by Barlow Brothers Minstrels. They introduced several features that are refreshingly new and worthy of favorable comment. The specialties are all of a high order, while the vocal portion of the progmm is in keeping with the usual order of things connected with this splendid organization. And, by the way, "The next President of Minstrelsy" Harry Ward is one of the cleverest comedians we have seen for many a day.—Galveston News.

Sunday DEC 6 1896

CHARLES HOYT.

ton for an engagement of twelve weeks and for 150 nights in New York City will be seen at Greenwall's for one night only, Friday, December 11. Otis Harlan is at its head. The character which he assumes of the "black sheep,"—one who chose to depart from the appearance and formalities of respectability—was written especially for him.

Theatrical.

Hoyt won Fort Worth's heart with "The Milk White Flag." Everybody who did not see it will be sure to look in on "The Black Sheep," when holds the boards Friday.

Two people could not be in more perfect accord, than the editor of this page and Morrison are on the subject of Mephisto. Morrison's devil is a gay, rollicksome sarcastic fellow, who never whines about his wickedness. The only bad moral effect is it makes his Satanic majesty too attractive. Wickedness is disgusting enough, but most wicked people whine about it, and that makes it too bad.

Tuesday DEC 8 1896

Hoyt's "A Black Sheep."

Somehow there is an unmeasurable strength in Hoyt's trademark which appeals with a sort of magnetic influence to the minds of the most fashionable as well as the masses. This power is forcibly demonstrated by the heavy demand for seats for the engagement of "A Black Sheep" at Greenwall's opera house next Friday night December 12 when this phenomenally successful comedy will be presented in this city. This is the brightest creation of this most prolific writer, equaling in interest and being as substantial in satire as "A Texas Steer."

The same company that presented the play in Boston for an engagement of twelve weeks, and for 150 nights in New York City will be seen here. Otis Harlan is at its head. The character which he assumes of the "Black Sheep," one who chose to depart from the appearance and formalities of respectability, was written especially for him. Mr. Harlan has done many a clever thing in his life, but this is the best of them all. Even Mr. Hoyt is said to have out-done himself in the formation of the plot.

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Wednesday DEC 9

The Lees, Hypnotists, will be the attraction at Greenwall's for one week commencing Friday December 18 with Wednesday matinee. Change of programme nightly. Prices 15, 25, 35 and 50c. Box seats, 75c.

Mail Notices.

Tuesday DEC 1 1896 Thursday DEC 3 1896 Saturday DEC 5 1896 Monday DEC 7 1896

Plays and Players.

The Plays Listed at Greenwall's Opera House for the Coming Week.

Next week's attractions at Greenwall's opera house are of such character as to invite patronage. Monday night, Mr. Lewis Morrison supported by Miss Florence Roberts, in his entirely new and reconstructed sublime scenic and dramatic production of the old favorite "Faust." On Friday night, Hoyt's "A Black Sheep," in three scenes which form a panorama of fun as all of Hoyt's attractions do. Saturday, matinee and night, Barlow Brothers' minstrels, which is this season larger and better than ever, will hold the boards.

"THE AMERICAN GIRL."

There is no organization traveling which has received such thorough and extensive indorsement as A. Q. Scammon's company in the exceedingly high-class comedy-drama, "The American Girl," which will be at Greenwall's Saturday, afternoon and night, December 5. It is a new play from the pen of a dramatist well known to the theater-going public, Mr. H. Grattan Donnelly, the author of "A Night at the Circus," "Natural Gas," "Ship Ahoy," "Later On," and "A Night in New York."

"The American Girl" is materially different from anything that Mr. Donnelly has hitherto written, and yet it reminds one of his whimsical style so prominent in "Natural Gas," but is of a deeper and more pathetic nature than any of his previous plays. It tells in an earnest manner a story that is interesting from its vivid presentation of the supposed constituents of the American character as a nation, independence and cheek.

The first characteristic is given in the "American Girl" in the person of the heroine, the second grand characteristic, cheek, is introduced in the person of a theatrical manager who is a "hustler."

The plot briefly stated, turns upon the folly of a young English artist of a good family, who comes to America; poverty led him to assume a false name, under which he clandestinely married a young Virginia girl. Before the marriage is made known the husband is forced away to England on account of legal complications over a possible fortune. He leaves no address, expecting to return soon. A rejected suitor for Jasmine's hand, holds a mortgage on Beechdale, their home. He forecloses the same and turns Jasmine and her mother adrift. The former goes out into the world to seek her husband, friendless and without money. By strange fatality, they meet in London, after a separation of nine years and are happily reunited.

"DEVIL'S AUCTION."

The "Devil's Auction," which appears at Greenwall's for one performance only, Thursday, December 3, has proved to its proprietor, Chas. H. Yale, a most valuable piece of property. This season will inaugurate the fifteenth year under its present management. For a number of years it was known as "The Devil's Auction," then Manager Yale called it The "New" Devil's Auction, that lasted a couple of seasons then it became the "Newer" Devil's Auction, a year or so more and it was the "Newest" Devil's Auction. This year Mr. Yale has given it as a final title, "The 'Forever' Devil's Auction," for like Tennyson's Brook, it seems destined to run on forever.

Thursday DEC 3 1896

THE AMERICAN GIRL.

A. Q. Scammon's company in "The American Girl" will be seen at Greenwall's opera house, matinee and night, December 5th, with R. E. (Bob) Graham playing the principal role of Ross Bolter, an American "hustler." Mr. Graham has, in this comedy, a better opportunity for the display of his ability than anything which he has previously done. "The American Girl" is the work of H. Grattan Donnelly, an author of no little prominence, he being perfectly familiar with Mr. Graham's mannerisms, has given birth to a play which exactly fits the artist for whom it was intended.

The company engaged is excellent. A prominent paper, speaking of the cast says, Miss Anita Hendrie's rendition of the American girl, is a character of unusual strength, power and depth, and provides scope and opportunity for expressing the most varied emotions—joy, love, grief, hate and forgiveness, which are presented in rapid succession, and for their proper exposition, talents of the highest degree are imperiously demanded. Miss Hendrie, however, meets its every demand and fulfills every requirement for the character.

DEVIL'S AUCTION TO-NIGHT.

The "corps de ballet" of the "Forever Devil's Auction" has always been a special feature with the attraction, and each season has seen the gathering together of a comely lot of clever coryphees, secundees and ballerinas, whose bright appearance, pretty faces and graceful gyrations have proven one of the pleasant features of this popular entertainment. This season Manager Chas. H. Yale, promises quite a number of new faces in the terpsichorean contingent, as well as new and novel ballet features, replete with brilliant costuming, which for originality in design and coloring surpass anything yet presented in this line. Amilia Bartoletti, Adele Amor and Marie Tragato have been engaged by Manager Yale as principal dancers for this season.

Friday DEC 4 1896

"THE AMERICAN GIRL."

The Houston Post says of the play: Possibly the most successful engagement of the season so far was closed at the opera house last night with the third presentation here of "The American Girl," to a large audience. At the matinee yesterday the house was almost to the "standing room only" point in the parquet, while in the evening the attendance was but little short of the preceding night. The general excellence of the cast, as well as the play and the popularity of Bob Graham, accomplished their merited success.

It was a source of regret to the company and to those of the audiences who were aware of the fact, that Mr. J. Irving Southard, the gentleman who plays the part of the villian, was suffering so intensely from an acute attack of rheumatism that it was with great pain only that he could appear upon the stage. Mr. Southard's merit was testified to, however, by the gallery, and other portions of the house, for that matter, becoming really indignant at his exhibition of "villainy."

The two little children in the cast are a very popular feature and evince most careful training. Little Becky Kaufman dances exquisitely for a mere tot and both are, of course, great favorites wherever they are seen. The attraction can be commended to the theater-going public of other cities to be visited in Texas.

The "American Girl" will be the attraction at Greenwall's tomorrow matinee and night. Every one should bring their children to see Prince Roy and Little Lady.

A MAN AND A DEVIL.

As a man Lewis Morrison is quiet and almost retiring, modest in his dress and thoroughly domestic in his habits. His first thought is his home and how to make it perfect and complete, his aim being to have it an ideal one in every respect. How different is Lewis Morrison as a devil. Here he is insinuating, cunning, crafty and enticing. Instead of trying to make a home we see him using his every endeavor to wreck one and instead of seeking to build up he would destroy. This then is the art of the actor for it is not an inherent devil we see portrayed by Mr. Morrison—it is an assumed one and how well portrayed in action, word and gesture. An insinuating devil he, and yet his polished personage of smooth and flattering tongue. The story of "Faust" is always one of interest, but to make it doubly acceptable in its dramatic version it must be well told and herein lies the strength of Mr. Morrison's production, for he gives it beautiful and elaborate stage settings and surrounds himself with carefully chosen players, and when it is seen at Greenwall's, Monday, December 7, one night only, new scenery in both design and material will be displayed together with entirely new costumes throughout.

Monday DEC 7 1896

"FAUST."

The most carping critic could not possibly find fault with the staging that has been given "Faust" by Lewis Morrison at any time since that very excellent actor has been playing its leading role with so much success. It has always been a great spectacular scenic production, and will be given for our entertainment at Greenwall's tonight, with an entire new dress, both in texture and design. There are seven scenes in the play, and every one of them is new, many of the changes being of a most material nature. Careful stage management and setting of its scenes have always attended Mr. Morrison's presentations of Goethe's work, and it will be shown this year with the same attention to detail as formerly. Mr. Morrison's "Mephisto" is still the ideal one, while Florence will again be seen in her exquisite conception of Marguerite, and White Whittemore as Faust.

LEWIS MORRISON IN FAUST.

The Galveston News says:

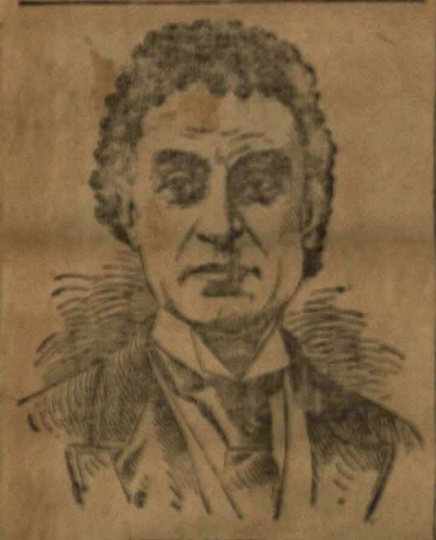
SPIRITS.

Mephisto - - Lewis Morrison
Syco ax, a witch, Miss Emma Mardoe
Zen loe, a witch, Miss Marie Thall

MORTALS.

Fau t, - - - - Chas. G. Taylor
Val ntine, Marguerite's brother - - - - Lorimer Johnston
Si el, a student, J. Searle Darnley
Wa ner, a student, Geo. S. Trimble
Fr sch, - - J. Searle Darnley
M rtha, - - Mrs. Nelson Kneass
Lit, - - Miss Aileen Bertelle
Elsie, - - Miss Lillian Armsby
Catherine, - - Miss Florrie Brooks
Marguerite, Miss Florence Roberts
Peasants, Soldiers, Demons, Witches, Etc., Etc.

Like well aged wine one never tires of Morrison's Faust. The blues in 1895 are the same as the blues one suffers in 1896 and as a cure for them both "Faust," as presented at the



LEWIS MORRISON.

Grand last night, has no equal. For a term of seasons Mr. Morrison has been giving this play on this circuit, and judging by the crowd which turned out on such a night as last evening the people have not yet tired of the pathos, alternating with dry wit which permeates every line of the well written, well played and carefully mounted production.

Of Mr. Morrison's Mephisto little can be said in addition to what has appeared in the News during previous seasons. His acting is finished throughout and he seems to have given careful study to the proper intonation of each word and syllable. He has to bring forth much dry wit

Tuesday DEC 8 1896

BARLOW BROS. MINSTRELS

At Greenwall's Saturday Matinee and Night.

Were the curtains of time rolled back and the performer of twenty-five years ago to appear on the scene, what a revelation would last night's performance have been to him. How he would have wondered at the simplicity of arrangements of his day, and the magnificence of the drapery of the present, when a little burnt cork and a banjo constituted a performer, while now it requires all the present grandeur of a colossal attraction, like Barlow Brothers' minstrels to satisfy the public. Every aggregation has its stars, but none cast their rays brighter than do the Barlow Brothers' magnificent aggregation of star performers.—New Orleans Daily Picayune.

MEPHISTO.

not harsh and it is not melodious. It is cold, it is irritating, it is daring. It is a combination of all these and well fitted to the devil.

Miss Florence Roberts is the same sweet Marguerite and speaks her lines with the same purity as has always marked her work in the portrayal of this simple, trusting soul. Miss Roberts (who in every day life is Mrs. Morrison) seems to improve in looks with each coming season.

The support was good throughout, but especial mention is due to the work of Mrs. Nelson Kneass, who, as Dame Martha, manages to make herself what her part demands of her—thoroughly obnoxious and overbearing.

BARLOW'S MINSTRELS.

A gentleman who saw the first performance of the reorganized Barlow's Minstrels in Petersburg on Monday night, said yesterday: "Messrs. Leath & Moseley have clearly demonstrated the wisdom of opening the season early, for they have thus been able to enlist the services of some really exceptional talent. There is no dead wood in the combination, and every feature is distinctive. In the headlines are Harry Ward, the comedian, and Mack and O'Day, the negro delineators, who do a very bright and clever act. These are supported by Billy Eberhardt, the juggler; Valentine and Weeks, a musical sketch team, whose playing is far above the average; Zella, a really interesting contortionist, and Marion and Pearl, acrobatic comedians of genuine ability.

Vocally, the organization is strong and the selections admirable, while the minstrel first part is effectively mounted.—Richmond Dispatch.

"THE AMERICAN GIRL."

The author, H. Grattan Donnely in "The American Girl," has drawn a picture of the noblest type of the Creator's handiwork, the American girl. He places her in natural and familiar scenes at home, and afterwards takes her abroad, where in the course of time she shines resplendent, surrounded by every luxury. The central figures are two American girls and an American "hustler."

They each go to Europe alone, but in the course of dramatic events and comedy situations which follow each other in rapid succession, all three are brought together. The other characters are all strongly drawn and include two children, American twins, who figure conspicuously in the play. The story is one of intense heart interest, told in beautiful language. Miss Anita Hendrie and R. E. (Bob) Graham play the principal parts. This attraction will be seen at Greenwall's opera house tonight for the last performance.

HOYT'S "A BLACK SHEEP."

Mr. Charles Hoyt is easily the foremost author and producer of farce comedies of the present day. His successful plays now before the public are so numerous that there is scarcely a theater-goer that has not laughed himself hoarse many times over at his most humorous productions. Hoyt's name stands as a guarantee of all that is foremost and first-class in farce comedy. "A Black Sheep" has completed a remarkably successful run of one hundred and fifty nights in New York City at Hoyt's theater, and the cast and the entire production seen here will be exactly similar to that seen in New York, while the original cast including that clever comedian Otis Harlan, "Big Bill" Devere, and "Bill" Mack. Mr. Hoyt has especially engaged Miss Jeanette St. Henry, the strikingly handsome woman, both in face and figure, to portray the character of the Queen of Burlesque. This attraction will appear at Greenwall's for one night, Friday, December 11.

Tuesday DEC 8 1896

HOYT'S "A BLACK SHEEP."

"A Black Sheep," which appears at Greenwall's Friday night, December 11, is the latest production of Hoyt's clever pen and excellent ideas of stage

OTIS HARLAN

management, was designed for no purpose but to entertain and bring dollars to the box office, and in these objects it has met with complete success. It introduces, in what may be called an almost stellar capacity, a rollicking, jolly, comedian in the person of Otis Harlan—a fellow with a quickness, deftness and a rubber-braced facility for saying and doing, in an admirable unstudied and laughable way, things that disturb any man's dignity, and are calculated to drive care far away. Harlan is a good singer, and his rich, mellow voice certainly aids him in making a character he portrays a success. His sketch of a man far gone in Anglomania is one of the funniest things ever introduced in comedy. Next to him in favor comes William Devere, whose portrayal of a jolly Arizona editor ready for anything and at home with guns and "red ink" is a novel and quaint character that nobody but Hoyt could possibly conceive. Jeanette St. Henry, who plays the queen of burlesque, will be seen here for the first time in a Hoyt comedy. It is claimed that she is entitled to rank with the stage beauties. It is one of Mr. Hoyt's happy faculties to secure pretty girls in all his companies, and "A Black Sheep" is no exception. Since last season Mr. Hoyt has improved "A Black Sheep" by adding three new characters. The music is all new, and the specialty features that he has introduced are said to be of a strictly novel character. "A Black Sheep" has completed an enormously successful run in New York city of one hundred and fifty nights at Hoyt's theater.

Wednesday DEC 9 1896

All ladies calling at the box office of the opera house will receive a copy of Prosper Merimee's novel "Carmen" free. It was from this book that the play and opera was taken.

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Register Notices.

Wednesday DEC 9 1896

Hoyt's "A Black Sheep."

"A Black Sheep" by the author of a Milk White Flag, will be the attraction at Greenwall's next Friday night only. The piece is a sparkling comedy, written in Mr. Hoyt's best vein, and wherever it has been presented it has created a furore. It has just completed a remarkably successful run of one hundred and fifty nights at Hoyt's theater, New York City, and the production here will be exactly similar to that given in New York.

CHARLES HOYT.

"A Black Sheep" is one of the most dextrous blendings of comedy, character and specialties ever presented to the public. Its situations are side-splitting, and the dialogue—or rather the most of it—is extremely keen, approaching now and then real Gilbertian drollery. A rippling stream of melody runs through the piece, broken only by the sharp turn of witty lines, and from the beginning to the end it forms a most captivating symphony of merriment and music. The principal character is "Hot Stuff" the black sheep—a most amusing type.

In all of Mr. Hoyt's plays there is a creation of this sort, a travesty of some peculiar individuality, but in the present instance it is a character more familiar to the multitude, and satirised with keener shafts of wit, without sliding too deep into the regions of the grotesque. Upon none of his former productions has Mr. Hoyt exercised such care and judgment in selecting a cast. He picked out from everywhere, anywhere, the men and women most capable of playing the characters he has chosen to portray. In "A Black Sheep" Mr. Hoyt wrote the principal character for Otis Harlan, and no one could be better calculated to bring out all the laughable points.

Barlow Bros. Minstrels

Mr. Harry Ward, the "Next President of Minstrelsy," has made a study of the weird dances of the negroes of the far south, and this year has produced with the great Barlow Minstrels, which appears at Greenwall next Saturday, matinee and night, a correct representation of the comical dance, the "Pasmala" (pronounced by the colored people pos-sum-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 "pasmala" is a derivation from the French words "la pas malaise," which signify "the peculiar step."

Thursday DEC 10 1896

Hoyt's "A Black Sheep."

OTIS HARLAN.

A rare treat is in store for theatergoers of this city. Hoyt's "A Black Sheep," the most laughable and entertaining comedy this clever playwright has ever turned out, will be presented at Greenwall's opera Friday night. "A Black Sheep" has the shadow of a plot, but it is not allowed to interfere with the rapid flow of comic incident.

The burden of the performance is on the shoulders of Mr. Otis Harlan, who is a wonder in his way. He is funny all the time without effort. The story of the piece is so constructed as to admit of specialties, and this season it is claimed that the new specialties Mr. Hoyt has added are absolutely new and of a startling character. Jeanette St. Henry plays the part of the "Queen of Burlesque." Miss St. Henry is a singularly handsome woman, both in face and figure, and possesses, besides a sweet voice, great dramatic powers. Mr. Hoyt selected her as the best fitted to portray the character as he intended it to be given. The sale of seats now going on indicates a royal welcome for "Hot Stuff" Harlan and "A Black Sheep." It comes direct from its highly successful run of 150 nights at Hoyt's theater, New York.

Barlow Bros. Minstrels.

If you want to realize how we have gone ahead of late in the matter of minstrelsy you should go and see Barlow Brothers' troupe, which comes to Greenwall's Saturday matinee and night. It belongs to the first-class minstrel organizations now upon the road. Its ranks are filled with artists who have earned an established reputation, and the performance is fin de siecle in every particular.

The troupe numbers thirty-five, and is headed by Harry Ward, whose claims on the presidency of minstrelsy have been ratified by enthusiastic houses wherever the show has been seen. Billy Eberhardt, the noted juggler; Will Mack and Billy O'Day, a great team; Dick Valentine and George Weeks, the monarchs of musical comedy; Zella, the marvelous contortionist, and Marion and Pearl, the acrobatic comedians, furnish about as strong an olio of specialties as could well be gotten together in one organization.

Among the vocalists are Ed Samson, Tom Crockett, M. W. Hale, Arthur Samson, S. C. Bolteott and many others, whose names are more or less familiar.

All ladies calling at the box office of Greenwall's opera house will receive a copy of Prosper Merimee's novel "Carmen," free. It was from this book that the play and opera was taken.

Friday DEC 11 1896

BARLOW BROS. MINSTRELS.

Saturday Matinee and Night—At Greenwall's Opera House.

There was a gathering of minstrel lovers that packed the opera house to the doors last night, that assembled to pay court to Barlow Bros. minstrels, as they as they appeared on their annual engagement. The performance consisted entirely of modern minstrel attractions. The people went to witness the fin de siecle minstrels of the season, and found them leaders by several lengths, for everything went fast enough to keep the most lively on the qui vive.

Their efficient agent told the truth when he said that the company was better this year than ever before. The performance abounds in new features which kept the audience in a continual state of hilarity, the hit of the evening being made by "the next president of minstrelsy," Harry Ward. The vocal numbers are gems of the first water. The company is far superior to the usual standard attraction.—Cincinnati Enquirer.

Hoyt's "A Black Sheep" Tonight.

Tonight will be one of merriment at Greenwall's opera house when Charles Hoyt's funny play, "A Black Sheep," will be presented. It is the funniest of all this popular author's many attempts. While Mr. Hoyt has adhered closely to farcial lines, he has in this work introduced an abundance of spirited and catchy music. "A Black Sheep," aside from being what is claimed as a delightful entertainment, with its Dresden-china effects, its gorgeous colorings, its rapid movements, its engaging music and amusing satire, is replete with character drawing that commands wide attention, and one perceives in it a keen insight in human foibles.

JEANETTE ST. HENRY

The cast is headed by Otis Harlan, for whom the principal part "Hot Stuff" was especially written, and is said to fit him to a "T." The sale of seats is now in progress, and indications are that tonight the "standing room only" sign will be conspicuously displayed.

Saturday DEC 12 1896

AT THE THEATER

Barlow Bros.' Minstrels at the Opera House Tonight.

No class of amusement, probably, has undergone such sweeping changes within comparatively few years as minstrelsy, and though there is a disposition to land the past at the expense of the present, it is more than doubtful if a reversion to the old-time entertainment would meet with popular favor today.

Nowadays minstrelsy contains an elaborated scheme of the original plan, together with a vaudeville performance and a burlesque of some popular play or an extravaganza.

Among the most prominent minstrel organizations in this country, and therefore in the world, since America has been the cradle and the nursery of this form of amusement, is Barlow Brothers' Minstrels, which have lately been reorganized by two prominent southern managers, Messrs. Leath and Mosely. Barlow Brothers' Minstrels will be seen at Greenwall's today, matinee and night.

Rosabel Morrison in "Carmen."

The cynic and the pessimist continually cry out the decadence of the stage. The stage is in no danger of decay, so long as the public spends its money in its support. Wholesome entertainment is just as necessary as wholesome food. It is the trash that decays. An example of the survival of the fittest is the great success that has been achieved by dainty, pretty, clever Rosabel Morrison in her production of "Carmen." It seems to hit the popular fancy.

Miss Morrison has produced her play with lavish care, she has surrounded herself with capable actors and actresses, and she has a splendid play. This combination has evidently hit the public taste all around. Incidental to the performance Miss Morrison introduces the wonderful kaleidoscope with which is reproduced the bull fight in the last act. "Carmen" will be seen in this city on Tuesday, matinee and night, December 15, at Greenwall's opera house, and we shall doubtless find ourselves worshipping at the shrine of the gipsy beauty as the others have done.

Sunday DEC 13 1896

A HYPNOTIST

TELLS WHAT THE FORCE USED REALLY IS.

How Mesmer Did His Work Years Ago—Peculiar Methods of the Operator.

Animal magnetism, or electro-biology, mesmerism, odylic or odic force, and hypnotism are all one and the same thing. They designate peculiar nervous conditions in which the body and mind of an individual were supposed to be influenced by a mysterious force emanating from another person. With the exception of mesmerism, a name given to the phenomena in honor of one of their earliest investigators, Franz Anton Mesmer, each of these terms implies a theory. It is natural that the apparent power of influencing the bodies and minds of others should attract much attention and be eagerly sought after for purposes of gain, or from love of the marvelous, or for cure of diseases.

Hence we find that, whilst not a few have investigated these phenomena in a scientific spirit, more have done so as, quacks and charlatans, who have thrown discredit on a department of the physiology of man of the deepest interest. Recently physiologists and physicians have set about investigating the subject in such a manner as to bring it into the domain of exact science, and to dispel the idea that the phenomena are due either to any occult force or to supernatural agency. Phenomena of a marvelous kind, more especially such as imply a mysterious or supernatural power exercised by one person over another, not only attract attention, but take so firm a hold on the imagination that belief in them breaks out now and again with all the intensity of an epidemic.

Franz Anton Mesmer was born at Weil, near the point at which the Rhine leaves the Lake of Constance, on May 23, 1733. He studied medicine under the eminent masters of that day, took a degree and commenced practice. Interested in astrology, he imagined that the stars exerted an influence on beings living on the earth. He identified the supposed forces first with electricity and then with magnetism; and it was but a short step to suppose that stroking diseased bodies with magnets might effect a cure.

He published his first work in 1766. Ten years later, on meeting with Gassner, in Switzerland, he observed that the priest effected cures without the use of magnets, by manipulation alone. This led Mesmer to discard the magnets and to suppose that some kind of occult force resided in himself by which he could influence others. He held that this force permeated the universe, and more especially affected the nervous systems of men. He removed to Paris in 1778, and in a short time the French capital was thrown into a state of excitement by the marvelous effects of mesmerism. Mesmer soon had many converts, which excited the indignation of the medical faculty of Paris, who branded him a charlatan. Still the people crowded to him. He refused an offer of 20,000 francs from the government for the disclosure of his secret. Appreciating the effects of mysterious surroundings on the imagination of his patients, he had his consulting apartments dimly lighted and hung with mirrors, strains of music occasionally broke the profound silence, odors were wafted through the room, and the patients sat around a kind of vat in which various chemical ingredients were concocted or simmered over a fire.

Holding each other's hands, or joined by cords, the patients sat in expectancy, and then Mesmer, clothed in the dress of a magician, glided amongst them, affecting this one by a touch, another by a look, and making "passes" with his hands towards a third. The effects were various, but all were held to be salutary. The government appointed a commission of physicians to investigate these phenomena. The commission drew up an elaborate report, admitting many of the facts, but contested Mesmer's theory, and attributed the effects to physical causes.

Mesmer was honest in his belief, and called for further investigations. For a time, however, animal magnetism fell into disrepute and became a system of downright juggiery. Mesmer withdrew from Paris and died at Meersburg, in Switzerland, on March 5, 1815, leaving many disciples. In 1841 James Braid, in his own words, "a complete skeptic," discovered that he could artificially produce "a peculiar condition of the nervous system induced by a fixed and abstracted attention of the mental and visual eye on one object not of an exciting nature." To this condition he gave the name of "Neuro-hypnotism," from the Greek words meaning nerve sleep. For the sake of brevity neuro was dropped and the term hypnotism came into general use.

While in the hypnotic state the pupils dilate, the eyelids open widely, and the eyeballs protrude.

Sunday

Hypnotism today occupies a recognized place in the world of medicine, and it is practiced by nearly all the leading physicians and surgeons. Properly used it is a boon to suffering humanity. SYLVIAN A. LEE, Hypnotist.

Greenwall's.

Dear Four Hundred, we were so sorry you stayed away and did not see "The American Girl." It is a charming play, and you missed a treat. Then, the audience likes the play a little but is positively dotes on you. The audience for the last three performances have had the pleasure of listering to exceptionally good plays, and to their great joy they have again heard the welcome voice of their old friend, the gallery god. Darling little gallery god, where have you been so long?

A play without you is like champagne without sparkles, like an egg without salt. What does an actor care about what the people who sit in the expensive seats think. Madame Le Indispensable, the Four Hundred, and the stupid audience do not count in the make-up of an actor's fame, but you and Alan Dale do.

"Did you ever see the Devil
With his horns and iron shovel,
Scratching up the dust with his long
finger nails?"

If not, you should have seen Morrison's Mephisto. He was a distinguished Fort Worth lawyer who told us that he had been "squelchin' the tempters voice" ever since he saw him.

The Black Sheep.

The Milk White Flag did some good advertising for Hoyt, so Friday eve we were all at the play—the Four Hundred, the gallery god, and the rest of us, who only fill seats and count at the box office. Harlan was on the boards; so was Jeanette McHenry, and "they had their rabbit foot with them."

The gentleman who lost a pair of opera glasses in front of the opera house can get the same by applying to Manager Greenwall at box office.

Tuesday DEC 15 1896

AT THE THEATER

Rosabel Morrison Today.

The Boston Daily Advertiser, one of the most conservative journals in the country, has this to say of Rosabel Morrison's production of "Carmen," which was given its first performance in the "Hub." "The general scheme of the play naturally follows somewhat the opera, and lavish use was made of Bizet's music. There is in the character of 'Carmen' as it has been sung, a magnetic fascination for the public of which it will probably not tire for many years, and the leading impersonation has been that of Madame Emma Calve.

For an actress who had never seen Mme. Calve to invest her performance with so much of the essence of the accepted character is certainly an achievement, and the audience accepted it as such. The groupings and melodramatic scenes were handled with much adroitness, and the production and scenery were excellent." Miss Morrison's production of "Carmen" will be seen at Greenwall's opera house to-day, matinee and night.

The Lees', Hypnotists, will be the attraction at Greenwall's for one week commencing Friday December 18 with Wednesday matinee. Change of programme nightly. Prices 10, 25, 35 and 50c. Box seats, 75c.

Mail Notices

Wednesday DEC 9 1896

JEANETTE ST HENRY

HOYT'S "A BLACK SHEEP."

"A Black Sheep," which appears at Greenwall's Friday night, the latest production of Hoyt's clever pen and excellent ideas of stage management, was designed for no purpose but to entertain and bring dollars to the box office, and in those objects it has met with complete success. It introduces, *in what may be called* an almost stellar capacity, a rollicking, jolly, comedian in the person of Otis Harlan—a fellow with a quickness, deftness and a rattle-brained facility for saying and doing, in an admirably unstudied and laughable way, things that disturb any man's dignity, and are calculated to drive care far away. Harlan is a good singer, and his rich mellow voice certainly aids him in making the character he portrays a success. His sketch of a man far gone in Anglomania is one of the funniest things ever introduced in comedy. Next to him in favor comes William Devere, whose portrayal of a jolly Arizona editor ready for anything and at home with guns and "red ink" is a novel and *quaint character that nobody but Hoyt could possibly* conceive. *Jeannette St.* Henry, who plays the Queen of Burlesque, will be seen here for the first time in a Hoyt comedy. It is claimed that she *is entitled* to rank with the stage beauties. It is one of Mr. Hoyt's happy faculties to secure pretty girls in all his companies, and "A Black Sheep" is no exception. Since last season Mr. Hoyt has improved "A Black Sheep" by adding three new characters. The music is all new, and the specialty features that he has introduced are said to be of a strictly novel character. Everybody will remember that *quaint little* comedian, Otis Harlan, in the character of "Hot Stuff." This time he will be funnier than ever, but Mr. Hoyt has enlarged the character, and Mr. Harlan has a love scene that is said to compel laughter. "A Black Sheep" has completed an enormously successful run in New York City of one hundred and fifty nights at Hoyt's theatre.

THOROUGHLY AMERICAN.

Barlow Brothers' minstrels, which will be seen at Greenwall's opera house, Saturday matinee and night, enjoys the distinction of being a national institution. It has become the fad of minstrel troups to advertise artists of European reputation as stars of their organization regardless of the facts of the case.

Messrs. Leath and Moseley, who are the managers of Barlow Brothers' minstrels, however, have not exploited such cheap methods of catchpenny advertising. They organized their troup early in the summer, thus being able to secure the pick of the thousands of vaudeville artists who were at that time resting in New York and the vicinity. From the back drop of the first part, which is a magnificent silk "Old Glory," to the fall of the curtain the performance is purely American, by Americans, for Americans and therefore the very best that can be given. The press notices received by the show up to this date have been remarkably laudatory in tone and a rare treat may be looked forward to in this engagement.

All ladies calling at the box office of the opera house will receive a copy of Prosper Merimee's novel "Carmen" free. It was from this book that the play and opera was taken.

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Lewis Morrison is a "devil" of a fine show according to the people of Fort Worth, who are still talking about it.

Thursday DEC 10 1896

show that all such investments are always repaid by the increased patronage accorded. Their tour this season has been one continuous ovation.

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Thursday DEC 10 1896

HOYT'S "A BLACK SHEEP."

OTIS HARLAN

At Greenwall's opera house tomorrow night Hoyt's merry skit "A Black Sheep" will be presented. Any of Hoyt's comedies are sure of a hearty welcome here, but the coming engagement of "A Black Sheep" will be a notable event. In this piece the prolific and popular playwright has retained his fondness for odd titles, and *his latest work is funnier than any of* its predecessors. The piece is a farce comedy pure and simple. Mr. Hoyt does not claim the innovating prestige of a plot for his skit, but asserts that it fills his entire purpose by providing a source of enjoyment to theatergoers. The piece is in three scenes, and they form a panorama of rollicking fun. The story is not very elaborate or strong, the main idea of the author being to introduce a number of characters, sketches and up-to-date episodes which all theater-goers who are aware of Hoyt's ability can imagine done with a pen that is caustic and direct. "A Black Sheep" has many amusing situations which are the natural outcome of a series of incidents cunningly contrived by the author to excite the risibilities of the audience. Music has been generously employed in the construction of the piece, and many startling features are promised. Otis Harlan is the bright particular star, the principal character, "Hot Stuff," having been written especially for him. He is surrounded by the same cast which presented this *piece for one hundred and fifty nights* at Hoyt's theater last season. Since its presentation last season Mr. Hoyt has made so many changes, and improved his work so much that "A Black Sheep" will come to us with a new garb.

BARLOW BROS. MINSTRELS.

This popular organization of black face artists will be the attraction at Greenwall's opera house Saturday matinee and night headed by the next president of minstrelsy, Harry Ward. That they have a good show we do not need to say; their reputation insures it. The Barlow Brothers managers, always looking how to best please the public, long ago decided that but one way was possible, and that was, not only to keep their entertainment abreast, but in advance of other minstrel shows. This rule has been rigidly adhered to, and the result has been its own justification. Enjoying the confidence of the public, they have no fear in engaging the highest priced talent, because they

Friday DEC 11 1896

HOYT'S "A BLACK SHEEP."

That Greenwall's opera house tonight will have its seating capacity taxed to its utmost there can be no doubt, if one is to judge by the already heavy demand for seats. Charles Hoyt is not only the recognized playwright of the day, but the most successful. In his ten years career as an author he has written and produced twelve comedies, and has never had a failure. It is doubtful if any theatrical attraction has as strong a hold upon theater-going people as the comedies offered by Charles Hoyt. It may be because Mr. Hoyt, being an American himself, knows just what the American public wants in the way of amusement. His "A Black Sheep," which scored such a pronounced hit last season, will be seen here the last time for at least two years. It comes here direct from its phenomenally successful run of 150 nights at Hoyt's theater, New York city. The piece has enjoyed marked success, having broken the record for Hoyt's comedies at the Grand opera house, Chicago, by playing at that theater for twelve weeks. The sale of seats for the engagement here has been unusually large. The original New York cast, headed by Mr. Otis Harlan, will be seen here.

BARLOW BROS. MINSTRELS.

Tomorrow matinee and night Barlow Bros. great minstrel organization will be seen at Greenwall's opera house and it will undoubtedly be given to an audience that will fill every available space in the theater, presenting up-to-date, modern minstrelsy. The great quartette and various artists will sing their sweetest songs, and old-time minstrelsy will be presented in the happy manner that makes plantation songs and dances, pickaninny and old-time melodies, such as the reader has heard so much about, and seen so little of. There is but one Possum-a-la and that will be seen tomorrow matinee and night.

Saturday DEC 12 1896

A HYPNOTIST

TELLS WHAT THE FORCE USED REALLY IS.

How Mesmer Did His Work Years Ago—Peculiar Methods of the Operator.

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Hence we find that, whilst not a few have investigated these phenomena in a scientific spirit, more have done so as quacks and charlatans, who have thrown discredit on a department of the physiology of man of the deepest interest. Recently physiologists and physicians have set about investigating the subject in such a manner as to bring it into the domain of exact science, and to dispel the idea that the phenomena are due either to any occult force or to supernatural agency. Phenomena of a marvelous kind, more especially such as imply a mysterious or supernatural power exercised by one person over another, not only attract attention, but take so firm a hold on the imagination that belief in them breaks out now and again with all the intensity of an epidemic.

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He published his first work in 1766. Ten years later, on meeting with Gassner, in Switzerland, he observed that the priest effected cures without the use of magnets, by manipulation alone. This led Mesmer to discard the magnets and to suppose that some kind of occult force resided in himself by which he could influence others. He held that this force permeated the universe, and more especially affected the nervous systems of men. He removed to Paris in 1778, and in a short time the French capital was thrown into a state of excitement by the marvelous effects of mesmerism. Mesmer soon had many converts, which excited the indignation of the medical faculty of Paris, who branded him a charlatan. Still the people crowded to him. He refused an offer of 20,000 francs from the government for the disclosure of his secret. Appreciating the effects of mysterious surroundings on the imagination of his patients, he had his consulting apartments dimly lighted and hung with mirrors, strains of music occasionally broke the profound silence, odors were wafted through the room, and the patients sat around a kind of vat in which various chemical ingredients were concocted or simmered over a fire.

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While in the hypnotic state the pupils dilate, the eyelids open widely, and the eyeballs protrude.

Hypnotism today occupies a recognized place in the world of medicine, and it is practiced by nearly all the leading physicians and surgeons. Properly used it is a boon to suffering humanity.

SYLVIAN A. LEE,
Hypnotist.

Saturday

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.

BARLOW BROS. MINSTRELS TO-NIGHT.

As a matter of related fact the performance has many bright and lively features, and, judging from the press notices, it is bound to afford a vast amount of thoroughly wholesome amusement.

Judged simply as a minstrel show, not many superior to it have been seen of late years, while several not so good have attained, and are enjoying for that matter, a profitable popularity. The scenery and effects are gorgeously effective and the costumes are really admirable and effective.

Wednesday

THE HYPNOTISTS COMING.

A real live Svengali will be in this city for a week, commencing Friday, viz: The Lees, who are universally acknowledged the world's greatest hypnotists.

Their actual performance before the astonished faces and eyes of the doctors of the city are more amazing than anything in DuMaurier's Trilby. Medical and scientific men in general have attended their performances in great numbers. They are interesting personages and are wonders in their art.

They play with their subjects as a child with a toy. These feats with persons under the mesmeric influence are not of the ordinary hypnotic kind. Their catalepsy is perfect and their subjects become as rigid as stone or iron.

They pile up heaps of men and stand on them in what they call "A Human Wood Pile," and make them roar with laughter or tremble with fear, as they please.

During their engagement they will throw a man into a hypnotic sleep, from which he will not awaken for two days and two nights. The sleeping man will be carried to some prominent store and placed in a window where everyone can see him. The subject will have neither food nor water during his long sleep, and will be watched by a committee of citizens who will be sworn that the subject has had neither food nor water, nor that he has left the cot during the two days and two nights. The subject will lose about five or six pounds, but will regain it in about twenty-four hours after being awakened.

They will undoubtedly draw a crowded house. Their stay being limited to one week only. Reduced prices will prevail during the engagement.

Tuesday DEC 21 1896

Come and see the man who is in Washer Bros. window awaken tonight at Greenwall's opera house.

Come and see the man who is in Washer Bros. window awaken tonight at Greenwall's opera house.

They will awake the man who is in Washer Bros. window tonight at the opera house.

Register notices.

Sunday DEC 12 1896

DRAMATIC.

Two Attractions This Week.

Tuesday, matinee and night, Rosabel Morrison, daughter of Lewis Morrison, in the dramatic production of "Carmen." Incidental to the performance will be seen the bull fight by the marvelous Eidoloscope.

Friday, December 18, for one week, excepting Sunday, The Hypnotists.

Rosabel Morrison in "Carmen."

In his famous story of "Carmen," Prosper Merimee has given to the world a veritable classic. There is nothing else just like it. Dealing as it does with Spanish gypsy and peasant life, it admits of local color and romance to an intense degree. The ever present soldiery, the bull fighter and the bandit lend no little aid in

giving the story atmosphere. "Carmen" is famous in literature and song and the intensity of its human interest has given it wide-spread popularity. It is probably better known to the American public through Bizet's opera founded on Merimee's story, than through the original work itself.

In the opera (and indeed in all dramatic versions except that used by Rosabel Morrison), several of the most important characters of Merimee's work are unseen. The most important of these is "Garcia", the convict husband of "Carmen," who plays a prominent part in Miss Morrison's dramatization. Miss Morri-

son will present it in this city at Greenwall's Opera House, Tuesday matinee and night. The production will be brilliant from a scenic point of view, and the cast is composed of the highest salaried and most efficient people in the dramatic profession. During the action of the play a genuine bull-fight is reproduced by the wonderful eidoloscope. This effect lasts continuously for fifteen minutes. Nothing like this performance has ever been seen here and it will doubtless attract the same degree of interest here as it has done elsewhere. Miss Morrison's support is headed by Edward Eisner, one of the best of the younger leading men of this country, and an actor of talent and force.

Sunday DEC 13 1896

The Lees.

Sylvan A. Lee and Alberta Lee are to appear at Greenwall's opera house on Friday night when the people of this city will be given an opportunity of witnessing what has been declared by press and public to be a most marvelous exhibition of hypnotic powers. These extraordinary people do not arrogate to themselves any supernatural influence, but that they are simply students of a great cult, which, when fully developed, may make decay and violence the only agencies of death.

They have now reached that point where they are now recognized everywhere as the foremost practitoners of the hypnotic science.

The public entertainments given by these people, however, are not melancholy spectacles, but performances which abound with the most exhilirating humor and instruction of the greatest possible value. Mr. Lee never humiliates his subjects, he does not hold them up to the ridicule of the public. What funny things they do are promoted by a master mind which is able to discriminate between the profane, the vulgar and the refined.

On Monday evening they will throw a man into a hypnotic sleep, from which he will not awake for two days and two nights. The sleeping man will then be carried to and placed in the show window, where every one can see him. The subject will have neither food nor water during his long sleep, and will be watched by a committee of citizens, who will be sworn on Wednesday evening that the subject has had neither food nor water, nor has he left the cot during his long sleep. The subject will lose about five or six pounds, but regain it in about 24 hours.

Reduced prices will prevail during this engagement.

Sunday DEC 13 1896

Greenwall's Opera House

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The Most Wonderful Psychological Production Ever Presented

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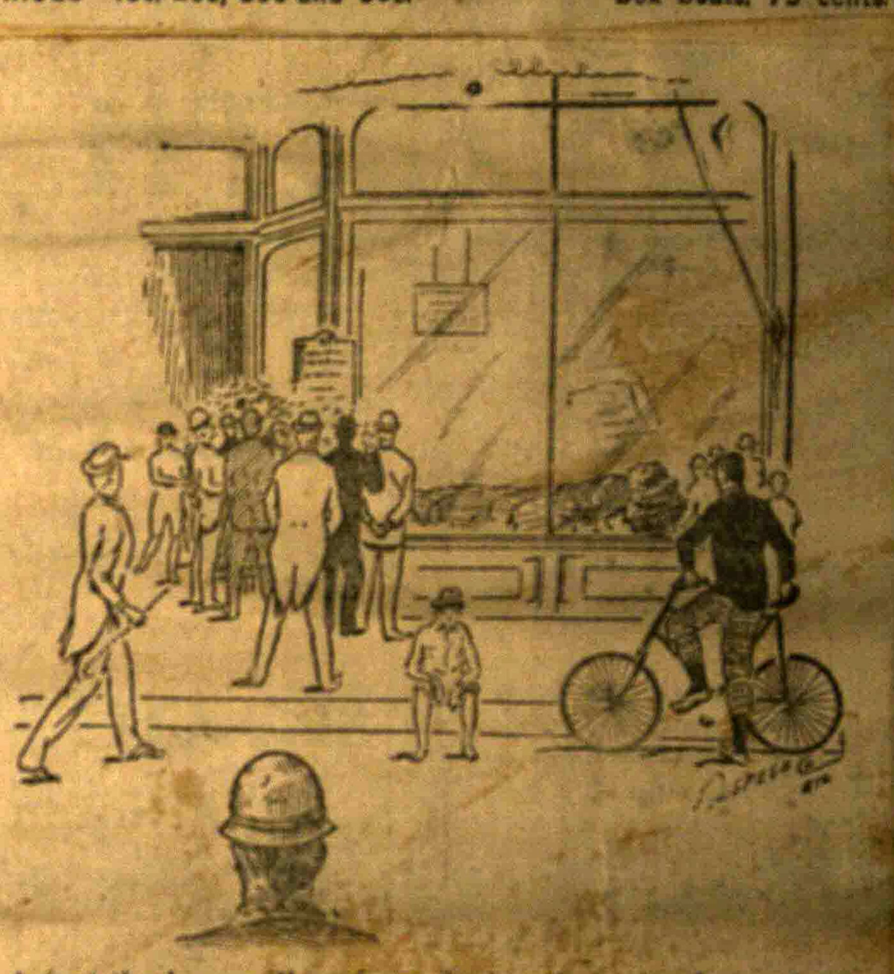


A feat the Lees will perform during their stay here. A man to sleep two days and two nights without food or water in a show window.

Friday

easily with the professor. The new demonstrations, the enumeration of which is not deemed necessary, were as mystifying as they were interesting. Three of the committee were placed in a cataleptic state last night. Two of the subjects had never been handled by Professor Lee before, making the success of the experiment the more remarkable. The performance closed last night with the most laughable test the celebrated hypnotist has so far given. It was a balloon ride. About six of the committee, after having been got under control, were told to get into the car of the balloon, which of course they did, each taking every precaution not to fall out. The imaginary ascent began, and as the important parts of the globe through which the flight was made were reached attention was called to them by Professor Lee. Niagara Falls were reached. Their attention was called to a man walking a wire across the falls and as each subject leaned over to see the sight the other fearing he might fall out held him securely by the coat. The balloon rose higher and they all got sick, some made earnest attempts to relieve themselves by vomiting. They asked to be lowered. Lake Erie appeared just below them. Prof. Lee called their attention to a large eagle that would out the balloon and that in that event they would fall in the lake. They begun fighting the eagle to the extent that one of the young men took off one of his shoes and threw it at the so-much feared imaginary bird. The shoe fell in the audience. The climax came when the balloon finally fell in the lake and the swimming for shore commenced. The mirth of the test it is impossible to describe.

To see the performance is to enjoy it. Only a vague idea can be given of it in a report. The Lees do what they promise. They give a most remarkable performance of a most incomprehensible subject in a manner that is extremely interesting.

The Lees will be the attraction at Greenwall's tonight and tomorrow night and four nights next week, with Thursday matinee at reduced prices. Seats on sale at box office.

Wednesday DEC 16 1896

THE LEES.

These Wonderful People to appear at the Greenwall Friday Night.

The marvelous Lees, Aylvain A. Lee and Alberta Lee, the world's leading hypnotists, are to appear at the Greenwall opera house Friday night.

The Lees' entertainment is an absolute novelty, and nothing resembling it has been seen here before. That it has been an extraordinarry success is evident, for the Lees have attained wealth, and; he newspaper clippings, programmes and souvenirs from almost everywhere attest the great favor and patronage that have been accorded them in their travels. Their entertainment is refined, interesting and very laughable, and is a combination of mystery and fun that is a little ahead of date.

The Lees have devoted years of patient study and practice to hypnotism; they have imbibed all that scientific literature has of hypnotism. But they have now passed that point where it is possible for them to acquire knowledge from others, for they are recognized everywhere as the foremost practitioners of the hypnotic science.

Hypnotism is an unknown science to most of us, yet it is taught today in all the leading universities of the world and the education of no physician or dentist is considered complete without it. With its assistance physicians are now enabled to perform the most difficult and trying surgical operations without the least of pain to the patient.

The Lee's engagement is for five nights beginning Friday night, with

Wednesday DEC 16 1896

one matinee and that on Thursday afternoon of next week. They change their program nightly and will no doubt create a big sensation here. Seats now on sale at box office.

Thursday DEC 17 1896

THE MARVELOUS LEES.

First Appearance in This City Tomorrow Night.

On Friday night at the Greenwall opera house these wonderful people will make their first appearance. Their engagement is for one week, with a matinee on Thursday afternoon of next week.

The following is clipped from the Daily Picayune of New Orleans, Thursday, December 10:

Mr. Lee, the hypnotist, consummated a difficult feat last night. It will be remembered that forty-eight hours previously he hypnotized a young man associated with his company. This gentleman was directed to sleep for two days. His inanimate form was placed on a cot and exposed in the show window of a clothing store on Canal street. Last night, in the presence of a large audience, the cot and its occupant was transferred from the show window to the stage of the Grand opera house. Mr. Lee invited the physicians and reporters to the stage, and Drs. Maylie and Bayle and others complied. Dr. Maylie took the sleeper's pulse, which registered 78 beats per minute. Mr. Lee directed the bystanders to hold firmly the extremities of the patient. In a firm voice he then addressed the sleeper, command-

Thursday DEC 17 1896

ing him to wake when ten seconds had been counted off. At the eighth second he was to recover the use of his bodily activities, and, after a convulsive start, awaken. This was done. The convulsion was powerful and the sleeper showed some delay in recovering his senses. As soon as he was wide awake, he arose, and, replying to questions, said that he felt perfectly well, not hungry nor thirsty, nor any way enfeebled. Dr. Maylie again took his pulse, which registered 90. He was weighed, and tipped the scale at 127 pounds, a loss of 3 pounds. The physicians accompanied him to his dressing-room and made a careful examination, which convinced them that he had suffered no harm from his long sleep. Dr. Maylie said to a reporter of the Picayune that he was sure that no deception had been practiced. It was an undeniable fact that the young man had remained in the show window undisturbed and without nourishment for 48 hours. It was also a fact that the functions of his body had been completely suspended, with the excention of the heart and the lungs. He was unable to account for the phenomenon on any hypothesis except that offered by Mr. Lee.

Friday DEC 18 1896

Lee, the Hypnotist.

The Dallas News says:

Again last night Professor Lee, assisted by his niece, entertained an appreciative audience. The programme was different from that of the night before. Miss Lee took a more prominent part last night, and she succeeded in controlling subjects with remarkable ease. She divided honors

Sunday DEC 20 1896

AT THE THEATER

Darkest Russia.

The success attained the past three years by "Darkest Russia" a romantic drama depicting life among the people of Russia, has been due to the strong dramatic interest evolved. The characters depicted are truthful prototypes of what is seen in Russia today. The inner life of the nobility—the peasantry—the police and the Siberian convict are all shown truthfully and made realistic by scenery and costumes that are historically correct in every detail.

Hoyt's "A Midnight Bell."

Hoyt's greatest comedy, "A Midnight Bell," will, on its advent in this city, be presented by an ideal cast, headed by the favorite comedian, Digby Bell as the the mirth-provoking "Deacon Tidd," and with his brilliant wife, Laura Joyce Bell, as the [illegible] ster." Entire new scenery has been painted for the presentation by the famous artist, Arthur Voegtlin, and the famous conductor and composer, Victor Herbert, has arranged new music and songs for the production, among them being several numbers for the charming contralto, Laura Joyce Bell, also a number of glees, madrigals and concerted pieces for "A Midnight Bell" quartette.

Stuart Robson.

"Mr. Gilman's Wedding," a one-act farce modernized from one of Buckstone's best stage stories followed by Mrs. Ponderbury's Past, founded on a famous French farce, will be produced at Greenwall's soon by Stuart Robson, the best comedian of the present day, excepting perhaps Jefferson. Mr. Robson has secured Madame Janauschek, the greatest tragedienne of the day, to enact the role of Mrs. Ponderbury, the stern strong-will wife of his Matthew Ponderbury. This play has scored a great success since its introduction in the United States.

A merry Xmas to Mr. [illegible] May the ghost of Rosemary [illegible] haunt him, [illegible] the season [illegible] he has given [illegible] gerald "wink" [illegible] heavy box receipts.

A merry Xmas to the gallery gods [illegible]

Mail Notices.

Saturday DEC 12 1896

PLAYS AND PLAYERS.

There will be two shows this coming week, Tuesday matinee and night, Rosabel Morrison supported by Edward Elsner in the dramatic production of "Carmen." Incidental to the performance, the bull fight will be given by the marvelous eidoloscope. One week, commencing Friday, December 18, "The Lees, the Hypnotists."

"A Midnight Bell," coming.

ROSABEL MORRISON IN "CARMEN."

No play in recent years has attracted so much favorable comment as "Carmen." There is good reason for

ROSABEL MORRISON.

the favor with which it has been received, combining as it does all the elements that go to make a great play. It is dramatic, concise, full of strong heart interest, and giving as it does full scope for picturesque Spanish stage settings, it fills the eye as well as the sensibilities. The original story was written by Prosper Merimee, who was a member of the French national academy, an honor to which all Frenchmen aspire, but few realize.

The membership is limited to 100, and vacancies are only declared in the event of death. Merimee's great story created a profound sensation throughout Europe and America. Bizet used it for the libretto of his opera, with which this generation is

more familiar than with Merimee's original story. The role of "Carmen" has served as a stepping stone to fame for several great singers, who have achieved world-wide recognition

through the great opportunities of the part, which gives scope for every human passion. The best known operatic "Carmens" are Calve, Minnie Hauk and De Lussan. Among dramatic artists only two have achieved fame in the part, Olga Nethersole, the English actress, and Rosabel Morrison, the well-known young American actress. Miss Morrison is particularly well adapted for the part, being pretty, dark, full of fire, and of graceful, lissom figure. Her production of the play is marked by beautiful stage settings and fine effects. Some idea of the magnitude of the invention (made as it is solely by American ingenuity) may be gleaned from the fact that the film containing the photographs of the bull fight *shown in "Carmen," is over 2500 feet in length. Miss Morrison will appear* at Greenwall's opera house, Tuesday matinee and night.

THE GREAT LEES.

First Appearance of These Wonderful People in This City.

The marvelous Lees, the great hypnotists, who at present are playing a week's engagement at the Grand opera house in New Orleans, where they have created the biggest kind of a sensation, will make their first appearance in this city at Greenwall's opera house next Friday night.

The Lees have been the prime sensation of the East for the past two seasons, and this season they have taken the Southern cities by storm. Their Southern tour so far has extended from Savannah, Ga., to Shreveport, La., and from Evansville, Ind., to New Orleans, La., and has been one of triumphant success, being compelled to turn people away at Atlanta, Ga., Memphis and Chattanooga, Tenn., Shreveport, La., Savannah, Ga., and at Natchez, Miss., and playing to the capacity of the theatres in other cities.

The entertainments given by these wonderful people are the most refined, interesting, instructive and laughable ever presented. They are adapted to provoke the curiosity of the philosopher and scientist, and will infallibly exercise the risibilities of even the most morose and sedate. They are strangely captivating and furiously funny, and drive morbid fancies and dull carking cares beyond recall. The Lee's engagement is for one week only, with but one matinee and that on Wednesday.

Reduced prices will prevail during this engagement. Seats on sale Tuesday morning at 9 o'clock.

A MIDNIGHT BELL.

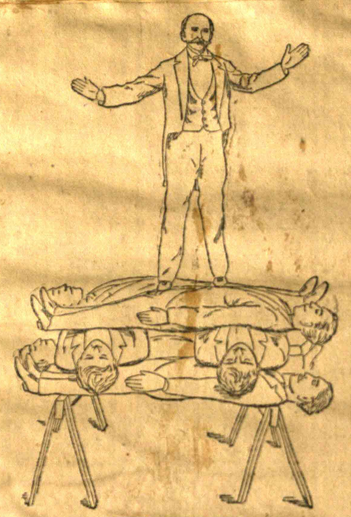
Hoyt's masterpiece, "A Midnight Bell," with the popular comedian, Digby Bell as the amiable "Deacon Tidd," and with his charming wife, the eminent contralto, Laura Joyce Bell in the character of the "Spinster," will receive a superb production on the occasion of its presentation in this city. The cast will consist of twenty-three people among them being some of the best known artists in the theatrical profession. New and elaborate scenery will mark its advent here and is now being painted by the celebrated artist Arthur Voegtlin. Complete new music has been arranged by the famous Victor Herbert, conductor of the Twenty-second regiment, Gilmore's band, and composer of the music for "Prince Ananias," "The Wizard of the Nile" and other successes. The production

Saturday DEC 12 1896

and presentation will be under the management of Duncan B. Harrison.

OPERA GLASS.

The gobtleman who lost a pair of opera glasses in front of opera house last night can get same by calling at box office.



A HUMAN WOOD PILE.

A Feat to Be Performed By The Lees During Their Stay Here.

Thursday DEC 17 1896

EXIT "TRILBY," ENTER "CARMEN."

"Le Rot est mort; vive le Roi." "The king is dead; long live the king." In the present instance it should read the "queen," as it records the detachment of poor "Trilby" in favor of her new and formidable rival; "Carmen" the effervescent, bewitching, beautiful "Carmen," the heroine for whom men would kill each other. In the entire realm of fiction there is no more remarkable character than "Carmen." She possesses the interest, the magnetism, the charm and the attractiveness that is the chief power wielded by all beautiful women who have been spoiled by adulation. Allied to these points she is romantic and interesting. It is no small wonder then that poor well worn "Trilby" had to abdicate in "Carmen's" favor. No play of recent years has attracted so much favorable comment as this story of the Spanish gipsy. Originally made familiar through the medium of Bizet's famous opera of the same name, its dramatic interest has been intensified in the form of a play. In the forthcoming production of the

play in this city Miss Rosabel Morrison, one of the best and most favorably known of the younger stars has selected the title part. She is eminently fitted for the role, being in appearance the exact counterpart of Merimee's heroine. She has received lavish praise for her performance. Her supporting company is headed by Edward Elsner, an actor of wide experience. The production is mounted with great care and a great novelty is the introduction of the celebrated Eidoloscope with which the bull fight is given in exact reproduction of the genuine event. It lasts fully fifteen minutes. Miss Morrison's production of Carmen will be seen at Greenwall's opera house tomorrow matinee and night.

Monday DEC 14 1896

The Lees hold the boards at Greenwall's for one week, commencing Friday, December 18, with Wednesday matinee. Change of bill nightly.

Tuesday DEC 15 1896

HYPNOTISM.

THE WONDERFUL THINGS THAT ARE DONE.

Prof. Lees Astonishes a Dallas Audience—Some Psychological Wonders.

It has been remarked by Herbert Spencer, the eminent philosopher and essayist, that with the advance of civilization will occur the decline of those arts that seek to amuse and fascinate by enigmatizing human intelligence. Whether or not hypnotism is as popular in this busy, stirring and hustling age as it was in the time of the early histories of Assyria and Egypt, from which the science is traced, it can not be denied that it has a few exponents who are capable of exhibiting its most wonderful and almost incredible effect in a way that is well calculated to excite interest and baffle the brightest intellects of the present day.

To this class of rare specialists belongs Prof. Lee, the distinguished hypnotist, who appeared for the first time in the city at the opera house last evening and deeply interested by a remarkable exhibition of hypnotic science a numerous and appreciative audience and some few skeptics. The popular hypnotist had been heralded by glowing complimentary notices from the press, and it was but natural, therefore, that those who assembled last evening should be unusually expectant, yet the exhibition was so satisfactory that it is but justice to say it fulfilled the anticipations of all present, even the skeptics, and demonstrated Prof. Lee an absolute master of his art.

Prof. Lee devoted some time to explaining hypnotism, tracing it from the earliest histories of Assyria and Egypt down to the present day. Even in ancient mythology, he claims, it was used by Chiron to cure the wounds in the heel of Achilles. After the lecture he invited a committee on the stage (among them were prominent business men and lawyers), after which his exhibition commenced.

It would be long, tedious and needless to particularize the divertisement of the exhibition with those subjects who succumbed to his influence. Many things that they were told to do were exceedingly funny, such as clapping their hands; others could not separate their hands while under the influence, some forgot their names, several were unable to jump over a small stick; a prominent country official was told that his left knee was stiff and that he could not bend it in walking; he tried in vain to walk to his chair naturally, but one leg refused to work; it was stiff, and appeared longer than it really ought to be. The things that were absolutely the funniest were when the subjects could not touch the index fingers of their own hands together, could not slap their hands together, and laughed heartily when they were being tickled. But the climax was struck when the subjects were told a flea was crawling down their backs. The imaginary flea evidently caused extreme discomfort, judging by their earnest efforts to rid themselves of it; some scratched their backs on a chair, others almost choked themselves trying to force their hands through their shirt collars, and one person took off his coat, presumably preparatory to undressing himself to extricate the flea. The antics of the young men were so funny that even Manager Anay occupied a prominent seat and laughed until his sides ached.

While the performance was funny in the extreme, there was nothing coarse or vulgar about it. It was absorbingly interesting and, but that seeing is believing, incredible, and exemplified wonderful resources of the science and what may be attained by assiduous study and practice in hypnotism.

The most worthy of commendation among the several incomprehensible features of Prof. Lee's performance was the placing of a frail young man in a cataleptic state, making the body absolutely rigid. He was then placed on the backs of two chairs, placed about four and a half feet apart, his head resting on one and his feet on the other, his body being suspended, and while in this position three men sat and stood on the body, with the man supported only at head and foot. Later another was placed in the same state, on the chairs in the same manner, and a sandstone weighing about 600 pounds was placed on his suspended body, and while in this position the stone was broken to pieces by one of the committee, who used a sledge-hammer, after which he was awakened feeling none the worse for it. These two young men were put to sleep and had pins procured from ladies in the audience were stuck through their cheeks and arms, and with the pins in their flesh in this manner they walked through the audience. When the pins were removed not more than one drop of blood came from the four wounds. The pins were inserted by a Dallas lawyer.

More mysterious and wonderful exhibitions cannot be easily imagined. The entertainment altogether was a triumph of its kind and was as incomprehensible as it was interesting.

The News takes pleasures in commending it as an exhibition fraught with delight and interest.—Dallas News.

The Lees will be seen at Greenwall's for one week, commencing Friday, December 18, with Wednesday matinee.

ROSABEL MORRISON IN CARMEN.

Rosabel Morrison will present tonight, for the first time in this city, at Greenwall's opera house Marie Doran and Mollie Revel's adaptation of Prosper Merimee's famous story, "Carmen." Miss Morrison has achieved an enviable reputation in this part and one that has stamped her as one of the most talented of our native actresses. Miss Morrison will be supported by a company of exceeding excellence, headed by Edward Elsner. Her production of the play is most elaborate and complete, and the calcium and other effects is in keeping with the general excellence of both cast and scenery. The marvelous eidoloscope reproducing the famous bull fight forms an attractive and novel feature of the performance.

Monday DEC 21 1896

Come and see the man who is in Wasner Bros. window awaken tonight at Greenwall's opera house.

They will awake the man who is in Wasner Bros. window tonight at the opera house.

Come and see the man who is in Wasner Bros. window awaken tonight at Greenwall's opera house.

They will awake the man who is in Wasner Bros. window tonight at the opera house.

Come and see the man who is in Wasner Bros. window awaken tonight at Greenwall's opera house.

Come and see the man who left Wasner Bros. window awaken tonight at Greenwall's opera house.

Register Notices.

Wednesday

AT THE THEATER

The Right to Happiness.

Discussing the great favor with which foreign actresses are received in this country, and the strange lack of appreciation with which American artists are regarded abroad, as a rule, one of the most prominent American critics recently wrote:

"There are many reasons why the dramatic scale should be balanced by an exodus of American stars to England. Canvassing the names of those who would be apt to win favor abroad, Minnie Maddern Fiske seems the best calculated to disarm hostile criticism and obtain high encomiums. Observers who are competent to speak say that Mrs. Fiske would unquestionably make fame in England. She cannot well be spared, though, and there is cause for gratulation that here is no immediate prospect for her departure for England."

Apropos of this, and of the presumed professional jealousies that mark so many persons of the theatre, and especially those that may be called international jealousies, it is said that Mrs. Fiske, who is the artistic idol of scores of America's best actors is also enthusiastically admired by every foreign artist of note who has witnessed her work. Mrs. Fiske this year is appearing in a new play, "The Right to Happiness," in which her friends believe she will achieve new triumphs. It is from the German of Olga Welbruck, was very successful in one of the Berlin theatres and has been adapted to American scenes by Marguerite Merlington, one of the brightest of American dramatists, whose "Letterbair" was so successful in the hands of E. H. Southern. Minnie Maddern Fiske will hold the boards at Greenwall's for one night, Monday, December 28.

Grand Christmas matinee at Greenwall's opera house, The Lees, the fun makers, and laugh as you have never laughed before.

Secure your seats early for the Christmas matinee for The Lees, the fun makers.

Thursday DEC 24 1896

AT THE THEATER

The Right to Happiness.

It is evident that Minnie Madden Fiske will this season newly emphasize that notable and unique ability which last season placed her at the head of American actresses in a range of parts that, before her, had no adequate illustration here save at the hands of the greatest foreign actresses. The amusement public of this city fortunately will see Miss Fiske this season in a new part for which every promise of satisfaction is made. It is called "The Right to Happiness," and is said not only to represent a character new to the stage, but also to be strong from a dramatic point of view, and spiked with delightful comedy. Minnie Madden Fiske will be seen at Greenwall's in "The Right to Happiness" for one night only, Monday, December 28.

Darkest Russia.

"Darkest Russia," which, for four seasons, has met with flattering receptions wherever produced, will be at Greenwall's opera house Tuesday night, December 29.

The theme deals largely on the political system of Russia, and pictures scenes characteristic of the czar's government. The play in itself is not only absorbing, but is mounted in a most picturesque manner. The costumes are from designs of celebrated artists and are accurate and correct in every detail. The blending of gold lace, costuming of the court ladies, scenes, military and police, the nihilist, peasant and exiles produce pictures most pleasing to the eye. An exceptionally strong company delineates the play.

Grand Christmas matinee at Greenwall's opera house, The Lees, the fun makers, and laugh as you have never laughed before.

Secure your seats early for the Christmas matinee for The Lees, the fun makers.

Friday DEC 25 1896

AT THE THEATER

Darkest Russia.

Next Tuesday night December 29, the opera house will have for its attraction "Darkest Russia," a play which for four seasons has met with great success. It deals on Russia as it is today, and portrays the political workings of the Czar's Empire. The Russian character is seen in every phase, from the noble to the exile in the Siberian mines. Mr. H. Grattan Donnelly the author, has written an interesting story and has followed new lines in stagecraft and all during the action the audience is held in deep attention. The play is beautifully mounted and the company is a large and strong one. Nothing melodramatic is introduced and the story is told by dialogue bright and cheerful. The comedy element enters largely into the tale and the spectator is kept in a state of merriment by the drollery of Septimus Cobb, the American colonel from Kentucky and the sparkling wit of the young German widow the Baroness Von Rhineberg.

Minnie Maddern Fiske.

Minnie Maddern Fiske's new play, in which she will appear at Greenwall's Monday night, December 28th, is called "The Right to Happiness." This title is suggestive of a happy drama, and it is said that the play is not only remarkably novel in its chief character, but that it is very dramatic, and at the same time well supplied with comedy, while its story develops an intense heart interest which is satisfied at the end. "The Right to Happiness is from the German. The original play ran for a season at one of the Berlin theaters, and was adapted by Marguerite Herington, the brilliant author of "Letterbair," which was so successful in E. H. Sothern's hands. No advance in prices.

Secure your seats early for the Christmas matinee for The Lees, the fun makers.

Saturday DEC 26 1896

AT THE THEATER

"Darkest Russia."

"Darkest Russia," which, for four seasons, has met with wonderful success, will be seen at the opera house, Tuesday night, December 29.

The play pictures every phase of Russian life, and the noble, peasant, and exile are seen in every phase of character. Although, the play alone is one which would command unbounded success, the proprietors have, nevertheless, mounted it, in an exceedingly lavish manner, and the scenic display is elaborate and beautiful. Everything necessary for the production is carried, and the smallest detail has been given careful attention. The company is a large and strong one, and, in every way, the play is produced in a thorough and careful manner. Two of the most pleasing characters are Septimus Cobb, the American colonel, from Kentucky, and the Baroness von Rhineberg, a young German widow. The author, H. Grattan Donnelly, through these roles, has thrown a mantle of bright, sparkling comedy over the play, which ever holds the audience in a good humor.

Minnie Maddern Fiske.

The most powerful scenes in Minnie Maddern Fiske's new play, "The Right to Happiness," which appears at Greenwall's Monday, December 28th, revolves about the purpose of the heroine, Madeline, personated by Mrs. Fiske, to gain matrimonial happiness. Of naturally noble attributes, her life has been embittered and her soul warped by the fact that she is a cripple. She is happily situated in all other worldly matters, and finally determines to buy happiness as her father buys stocks and bonds. She patronizes a needy young artist, in whom she recognizes great genius, and resolves that she will marry him. She sets her starvation for vital affection against his poverty, and makes a compact with him by which he is to enjoy the benefits of her wealth in furthering his artistic education, while on the other hand they are to become man and wife when he shall have become successful. She consents singlehanded with fate for his success and rejoices almost hysterically in his triumphs. In spite of the fact that he does not love her, she does

Sunday 7

AT THE THEATER

The plays listed for the present week at Greenwall's opera house are of such a character as to invite patronage. Monday night Minnie Madden Fiske, supported by a good company, will present "The Right to Happiness," Tuesday night, the romantic drama, "Darkest Russia," Friday and Saturday nights, with grand New Year's matinee, Clay Clements in "The Bells" and "New Dominion." Hoyt's "A Midnight Bell" and Stuart Robson coming.

Minnie Maddern Fiske.

Novelty in a play that deals with persons who may be accepted as semblances of flesh and blood, and with events of normal interest that relate to them, is rare. Many plays called new, however, present some novel combination of old types of individuals, in new arrangements of old circumstances, and as long as ingenious authors can make such fusions, the public will, no doubt, applaud their efforts.

Minnie Maddern Fiske.

When a new type is seen in the theatre, it is notable. In "The Right to Happiness," Minnie Maddern Fiske's new play, in which she will be seen at Greenwall's Monday night, December 28, a figure absolutely new to the stage is illustrated. This character is that of a young woman delicated fortunately in worldly matters, yet grown cynical from an infirmity which is supposed to make happy matrimony impossible to her. It gives to Mrs. Fiske the best opportunity she has yet enjoyed to display her marvelous ability as an actress, and to run the gamut from happy comedy to profound emotion.

There will be few dramatic performances seen here this season which will surpass that romance of realism, "Darkest Russia," which will be seen at Greenwall's Tuesday night, December 29.

BROTHERS IN EXILE.

In every way the play appeals to the better class of theatre-goers. The scenes never seem to be overdrawn around the political system of Russia, and although in no way being sensational or melodramatic, it brings forward and shows in a true light the peculiar laws which govern the land and under which the people are bowed

Sunday 7

AT THE THEATER

"Darkest Russia" Tonight.

Theater-goers will have an opportunity of seeing Sidney R. Ellis' magnificent production of "Darkest Russia" at Greenwall's opera house tonight.

The Russian political system is the theme around which the story of the play revolves. The hero is an unlimited one, and offers unusual scope for stirring scenes, as well as for spectacular and scenic effect. In the construction of the play the author, Mr. H. Grattan Donnelly, has displayed inventive powers, and is a series of interesting scenes, pictures in a graphic manner the laws by which the people are governed. The production is mounted in a beautiful manner and as exceptionally strong company tells the tale. The author has woven through the story a strong comedy element which throws a bright and cheerful humor over it. The American Colonel from Kentucky and the German Baroness keep the audience in a happy state of merriment from the opening to the final scene.

Clay Clement.

Next Friday and Saturday nights and New Year's matinee Clay Clement will appear in "The New Dominion" and "The Bells," turning from the cheerful idiocy of so-called farce comedy and the tawdry unreality of melodramatic "realism," as we have come to know them, to "The New Dominion," as offered by Clay Clement and his company, is like stepping from an overheated room, crowded with painted caricatures of men and women, into the crisp and wholesome air of a perfect autumn morning, and meeting loveable people of real flesh and blood. It tells a story as old as love itself, but in a manner more simple and direct, and therefore more naturally than it is usually told on the stage. To be sure, in less capable hands Baron Hohenstaufen would be but a clown in decent clothes. There is not only opportunity but responsibility to do that which an actor of less natural intelligence than Mr. Clement would find hard to resist, but in his delightful characterization there is never a hint of coarseness nor the slightest deviation from the best methods of the cultivated artist.

"I AM HER BROTHER!"

"Darkest Russia" is a masterpiece of stage construction. The play pictures every phase of Russian life. The secret police, the military and the nihilist, as well as the noble peasant and exile are seen in every type of character. Although the play alone is one which would command unbounded success, the proprietors have, nevertheless, mounted it in an exceedingly lavish manner, and the scenic display is elaborate and beautiful. Everything necessary for the production is carried, and the smallest detail has been given careful attention. The company is a large and strong one, and, in every way, the play is produced in a thorough and careful manner. Two of the most pleasing characters are Septimus Cobb, the American colonel, from Kentucky, and the Baroness von Rhineberg, a young German widow. The author, H. Grattan Donnelly, through these roles, has thrown a mantle of bright, sparkling comedy over the play, which ever holds the audience in a good humor.

Stuart Robson.

"Madame Mongodin," a farce which ran for three successive years in Paris, was adapted to the London stand to the English stage, where it assumed the title of "Mrs. Pondersberry's Past." This version will be produced by Stuart Robson, in connection with the great travesticnne, Madame Janauschek, at Greenwall's opera house, where, owing to its great humorous one-act comedy, "Mr. Gilman's Wedding," theater-goers will have an entertainment so full of humor and mirth as to afford them a whole evening's merriment.

Tuesday DEC 29 1896

AT THE THEATER

Two Critical Opinions.

Bill Hall, in the New York Dramatic Mirror:

"The Chicago Photo Engraving company recently offered a prize of $100 for the best design for a twenty-four-sheet stand for Manager Ira La Motte's star, Clay Clement. Some ninety designs were sent in, but of those only twenty-six were thought worthy to be submitted to the judges. Friday afternoon these judges met at Manager La Motte's office. They were Hepburn Jones, Guy Magee, James Winterburn, Henry J. Powers, John Ringling and myself. We selected twelve designs, one of which will get the prize and the others will be reproduced in prints in various magazines. The design unanimously marked No. 1, a beautiful thing, came from Oscar Buttinghaus, a young St. Louisian whom E. W. Daly of the Chicago Engraving company, 'put to do business.'

Hepburn Johns, in New York Dramatic News:

On Friday afternoon a small but really beautiful—if modesty does not forbid the term—band of judges met on the design for Clay Clement's twenty-four sheet poster stand, which the Chicago Photo-Engraving company has procured by offering a prize of $100 for the best. The judges were John Ringling, Judge Hiram Hall, Mr. Winterburn, Harry Powers (present in the spirit only) and your humble servant. There was no blood shed, and the judges not only awarded the prize to No. 1, but passed unanimously on the merits of the rest of the work. The Chicago Photo-Engraving company to showing unusual enterprise in such efforts as these.

Mr. Clement will appear at Greenwall's opera house Friday (New Year's) matinee and night and Saturday matinee in the "New Dominion." Mr. Clement as Baron Hohenstaufen and Saturday night "The Bells" Mr. Clement as "Mathias."

Thursday DEC 31 1896

Manager Greenwall has arranged to have special ladies' and children's matinee today with Eddy Foy as the Man in the Moon.

Ladies and children will enjoy the special matinee by Eddy Foy and company today at Greenwall's opera house. A car loaded of scenery specially prepared for "Off to the North."

GREENWALL'S OPERA HOUSE. GRAND CHRISTMAS MATINEE! The Lees! The Fun-Makers! Secure Your Seats Early.

mail notices.

Wednesday

MORE ATTRACTIONS.

OME GOOD THINGS BOOKED A THE OPERA HOUSE.

Manager Greenwall's Latest Additi ns o the List of Amusements fo the Pleasure of the Public.

Manager Greenwall, ever on the lookout for new and drawing attractions for the pleasure of the theater-going public is continually booking such plays and companies as in his judgment will prove satisfactory to his patrons. These will be announced from time to time that the public may have the pleasure of anticipating the good things in store for them.

His late booking has added to his list the following attractions:

Canton and Goodbar in McFee Matrimonial Bureau; Henshaw and Tenbrock in New Nabob; Edy Foy in Off The Earth, with car load scenery; The Burlesque of Evangeline, with car load scenery; The Foundling, with Cissy Fitzgerald; Punch Robertson; Alf Dannan Minstrels.

Thursday DEC 17 1896

THE LEES TOMORROW NIGHT.

The Lees, the world's leading hypnotists. The Lees, the great hypnotists, who make their first appearance in this city at Greenwall's opera house tomorrow night, come well recommended. Papers in various sections of the country speak of the performances as something wonderful.

They present enough comedy in one hour to keep one laughing and in good humor for weeks to come. A mere wave of the hand, a glance of the eye, or a syllable spoken tends to their will the restive or combative powers of those whom they have never seen before. They hypnotize any one in the audience who cares to *come on the stage, and make them perform all sorts of* antics and do things which they would not think of doing in their normal condition.

On Friday, during their performance they will throw a man into a hypnotic sleep, from which he will not awaken for two days and three nights. At the close of the performance the sleeping man will be carried on a stretcher to some prominent store and placed on a cot in the show window where everyone can see him. He will remain in that condition in the window without food or water *until 7:30 Monday evening, when* he will be removed to the theater and awakened on the stage in full view of the audience, at 10 o'clock. During his long sleep he will be watched by a committee of citizens, who will, on Monday evening make affidavits before a justice of the peace to the effect that they watched the sleeper continually and that he has had neither food nor water, nor left the cot during his long sleep.

The subject will be weighed both before being put to sleep and after he has been awakened. He will lose from five to seven pounds, but will regain it in about twenty-four hours after awakening.

Any physician, dentist or newspaper man is at liberty to examine the subject, before, during or after his sleep.

The bodily functions of the sleeper will be entirely *suspended*, the heart and lungs being the only organs in action.

Saturday DEC 19 1896

MINNIE MADDERN FISKE.

During Minnie Maddern Fiske's tour last season the enthusiastic encomiums of the leading critics were supplemented in several of the larger cities by editorial expressions in leading newspapers. This, it will be admitted, was an unusual tribute to native stage genius. One of the leading western jousnals, for instance, said editorially:

"A short time ago we called attention to the presence in this city of an eminent actor and actress from a foreign country and spoke of the good they had done in uplifting the stage as an educator and in devoting their great abilities to the portrayal of plays and characters worthy of intelligent study. We found our justification for thus speaking of these visitors in the belief that any effort of pre-eminent excellence to rescue the stage from its downward tendency is worthy of notice and of praise.

"We now have the pleasure of repeating the sentiment in connection with the appearance of Minnie Maddern Fiske, another player, and this time an American. Genius knows no sex, as its achievements know no bounds, and whether it appears in the pulpit, in the workshop, in the lecture room or on the stage, it should alike be recognized, always provided that its aim is the teaching of higher things. That being true, the performances of this actress take on a value worthy of more than ordinary attention, for Mrs. Fiske is a genius."

What was said last season of Mrs. Fiske will probably be repeated this season with emphasis. In her new play, "The Right to Happiness," she is reported to have the best vehicle for the display of her genius yet placed in her hands.

Monday DEC 21

HE SLEEPS ON.

He Is Neither Dead Nor Drugged.

THE GROWING WONDER OF A CURIOUS CROWD.

THE SIGHT AT WASHER'S,

Harold Burr Was Throwo Into a Hypnotic Sleep Saturday Night by The Lees at Greenwall's Opera House.

He slept.

The crowd came and wondered, and wondering went away.

The stranger was a pale-faced youth of interesting countenance.

All day Sunday he lay on his couch in the glass front of Washer's window. It was sleep apparently natural. His pulse and respiration were normal. The only movement was the drowsy shifting of position incidental to natural sleep.

He was put to sleep at 10:20 p. m. Saturday on the stage of Greenwall's opera house. He was taken out in full view of the audience as they dispersed, carried out on a stretcher and placed in the window at Washer's, where he was taken in charge by a committee appointed by Washer Brothers to watch him. They will testify on oath that they watched the man continuously during his long sleep and that he had neither food nor drink while in their care. He was also watched by the changing crowd all night as well as during the day. Numbers were admitted inside the window at intervals and they found the conditions to be the same as was apparent from the outside.

The ladies called him handsome and he did not smile. They said, "Poor Thing!" and he did not look sorry for himself.

He was asleep. And so he remains this afternoon.

He will be removed to the opera house on his cot at 7:30 p. m. today. He will be carried to the stage in full view of the audience during this evening's entertainment. He will be awakened about 10 o'clock, having been asleep a few minutes less than forty-eight hours.

At that time the cot will be carried to the center of the stage and the sleeper will hear from the operator the summons to awake, which he will do with so much muscular convulsion that several men will be required to keep him from falling off the bed as he starts up. This convulsion is due to the fact that the muscles have been relaxed so long before assuming their normal state in a condition of wakefulness.

He will then be led to the scales and weighed, just as he was before being put to sleep. At that time his weight was 108 pounds. He will have lost from six to eight pounds by evaporation through the skin.

His name Harold Burr. He is 19 years old and a native of Bangor, Me.

He has been with the Lees since August 15, and has undergone the experiment quite frequently with no perceptible effect on his general health. On the contrary he has gained in weight and shows every sign of thoroughly good health. The only result of the long sleep is a weakness in the knees which he feels for about fifteen minutes after being awakened, but which passes away in the course of a short walk which he is accustomed to take at that time.

Since the last exhibition the Lees have given private entertainments at several places at which quite a number of the medical fraternity were present and with others were hypnotized. Among the entertainments thus given were two of more than usual interest, one at Dr. Madison's in the afternoon and the other at Judge Hunter's last night. The tests at these entertainments were very satisfactory and produced a great amount of merriment and amazement among those present. About three hundred leading ladies and gentlemen of the city have already given hypnotic exhibitions a trial.

The exhibitions have all been highly satisfactory and the indications are that the opera house will be crowded tonight.

Monday

Come and see the man who is in Washer Bros. window awaken tonight at Greenwall's opera house.

They will awake the man who is in Washer Bros. window tonight at the opera house.

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They will awake the man who is in Washer Bros. window tonight at the opera house.

Manager Phil Greenwall is home from New Orleans, where he has been for a few days on business.

Tuesday DEC 29 1896

MINNIE MADDERN FISKE.

Minnie Maddern Fiske's new play, "The Right to Happiness," is remarkable in several matters of prime dramatic interest. It offers the fullest scope to this unique actress' keen intellectuality, emotional intensity and extraordinary pathos, and perfectly fits her personality; it presents a character *perfectly* new to the stage, and it combines all the elements of popular success, fine differentiation in character drawing, great dramatic strength, entertaining comedy, and a vital and absorbing heart interest that is solved most heartily after the usual vicissitudes of an engrossing story.

In adapting the play from the German of Olga Wohlbruck, Marguerite Merington has somewhat changed the *group of persons*, and the dialogue is of necessity different. The freedom in paraphrasing has been used to fulfill the requirements of the American stage, which demand the round d dramatic treatment of a story as well as the psychic exploitation of an idea, and to give the fullest possible scope for the unique dramatic gifts of Mr. Fiske. "The Right to Happiness" will hold the boards at Greenwall's for one night, Monday, December 28.

Monday

They will awake the man who is in Washer Bros. window tonight at the opera house.

They will awake the man who is in Washer Bros. window tonight at the opera house.

Wednesday DEC 23 1896

MINNIE MADDERN FISKE.

Minnie Maddern Fiske's new play in which she will soon appear in this city, is called "The Right of Happiness." This title is suggestive of a happy drama and it is said that the play is not only remarkably novel in its chief character, but that it is very dramatic, and at the same time well supplied with comedy, while its story develops an intense heart interest which is satisfied at the end. "The Right to Happiness" is from the German—the original play ran for a season at one of the Berlin theaters—and was adapted by Marguerite Merington, the brilliant author of "Lettanblair" which was so successful in E. H. Sothern's hands. Minnie Maddern Fiske will be seen at Greenwall's for one night only, Monday, December 28.

"DARKEST RUSSIA."

"Darkest Russia" Comes to Greenwall's opera house Tuesday night, December 29. The play is a most attractive and interesting one and has met with great success for the last four seasons. It is free from all melodramatic effects and never offends by harrowing scenes. Every characteristic of the land is illustrated and clever skill is shown in the various types of characters. The police, nihilists, peasants and exiles are intermingled with pleasing invention and the whole is brightened by cheerful mirth-provoking comedy, which ever holds the audience in a happy humor. The groupings, pictures and tableaux are realistic and vividly illustrate Russian life.

Washer Brothers having recently drawn the whole town to their window by the exhibition of the hypnotic sleeper have not had time to arrange another attraction, so they have simply filled the window with an array of stunning bargains in men's and boys' suits.

Christmas matinee and night the Lees at Greenwall's opera house. Secure your seats early.

Christmas matinee and night the Lees at Greenwall's opera house. Secure your seats early.

Grand Christmas matinee at Greenwall's opera house, the Lees, the fun makers.

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Grand Christmas matinee at Greenwall's opera house, the Lees, the fun makers.

Tuesday

THE GREAT RUSSIAN DRAMA COMING.

"Darkest Russia" comes to the opera house, Tuesday night December 29.

Few attractions have met with the success which has marked the four seasons' tour of this me[illegible]ttractive play, the production e[illegible]ing in every detail all the element[illegible]lasting success. It is from the pen of H. Grattan Donnelly who has shown ingenuity in portraying scenes characteristic of the Russian. The theme is one of intensity, as the story is told in a vivid manner. In the mounting the play is faultless and every attention has been given to the smallest detail. The production is an elaborate one, and abounds in effects, tableaux, and groupings, and the artistic intermingling of color in the costuming presents a pleasing and striking effect. The cast is a large one, and this season is better and stronger than ever before. Although "Darkest Russia" is most elaborate in its scenic display, its mounting is but a frame which surrounds a picture, a story vivid in realism and intense in plot.

THE RIGHT TO HAPPINESS.

"The Right to Happiness," Minnie Maddern Fiske's new play, which comes to Greenwall's for one night only, Monday, December 28, tells an intensely interesting story of a young woman whose philosophy of life is adjusted felicitously by a most unexpected chain of events. The play, originally in German, was done at a prominent Berlin theatre, where it had a run. It is so true to actual life that in its English form it fits most plausibly into an American environment, the scene being laid in New York. Marguerite Merington, whose brilliant work as a dramatist, had signal illustration in "Lettarblair" in which E. H. Sothern was so successful, has adapted "The Right to Happiness" to Mrs. Fiske's use, and is said to have put into it much original work. No advance in price.

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Friday

MINNIE MADDERN FISKE.

"The Right to Happiness," the play new to America in which Minnie Maddern Fiske will be seen at Greenwall's, Monday, December 28, is by a German author, and was produced in the Berliner theater under the direction of Ludwig Barnay. It was long played in the city to applause, and is today in the repertoire of every German stock company of note, while several stars in that country use it on their tours. "The Right to Happiness" has until now never been done in English, owing to the difficulty of finding an English speaking actress equal to its leading character, which is new to the stage. German experts of the theater who are familiar with the drama assert that Mrs. Fiske is the one actress of this country fitted by nature and dramatic power to adequately represent the character of the young woman who dominates the story of the play. Mrs. Fiske is fortunate in having secured the enthusiastic work of Marguerite Merington as adapter of "The Right to Happiness." Miss Merington who is noted for her original dramas, among which is "Letterblair" is said to have so remodeled the play that its characterization and atmosphere are wholly American. "The Right to Happiness" is declared to be very dramatic, yet to have much diverting comedy and a profound heart interest which is served feliciously.

DARKEST RUSSIA.

That attractive and most pleasing play "Darkest Russia," will be seen at Greenwall's opera house, Tuesday night, December 29.

This most popular attraction is replete with all the elements of success. It tells an interesting story, is mounted and costumed beautifully and is full of bright and mirth provoking comedy. The play treats on Russian every day life and shows scenes ranging from the luxurious palace at St. Petersburg to the Siberian mines.

Covering such an extended field and dealing with such a variety of character the scope affords great opportunity for elaborate mounting. Of this the management has taken advantage and "Darkest Russia" is produced on a scale seldom seen in romantic plays. Every set is carried and tons of scenery and mechanical features are utilized in staging the production. A large and thoroughly artistic company tells the story, and it can truly be said that in every particular "Darkest Russia" is a play well worthy of the success which it has achieved.

ONLY TWO MORE.

THE ENTERTAINMENTS OF THE LEES.

The Last Chance to See Their Wonderful Exhibition Will be Tomorrow Night.

A great crowd is coming out to the matinee of the Lees at Greenwall's opera house this afternoon. They will give another performance tonight and close tomorrow night. Thousands of people have now seen their exhibitions and pronounced them wonderful. They will leave Fort Worth with the satisfaction of knowing that they have created a most distinctively favorable impression.

Saturday DEC 29 1896

DARKEST RUSSIA—TONIGHT.

A finely staged, cleverly acted romantic drama, with the prestige of runs in New York, Philadelphia, Boston and Chicago, with the striking title of "Darkest Russia," will be seen at Greenwall's opera house tonight.

The play is written by Mr. H. Grattan Donnelly, who has shown wonderful ingenuity in portraying scenes characteristic of the Russian. The theme is a most interesting one, and the story is told with such vividness that absorbed attention is held from the opening to the closing scene. The dialogue is bright, crisp and cheerful and a vein of genuine mirth provoking comedy runs throughout the play. In the mounting, the play is faultless and every attention has been given to the smallest detail. The production in every way is most elaborate and abounds in effective tableaux and groupings. The costumes are marvels of beauty, the artistic, intermingling of colors in the dress of the various characters present not only a pleasing but striking effect.

Register Notices.

Thursday DEC 31 1896

AT THE THEATER

"The New Dominion"

Of "The New Dominion," which appears at Greenwall's Friday (New Year's) matinee and night and Saturday matinee, a well-known critic says: "Turning from the cheerful idiocy of so-called farce comedy and the tawdry unreality of melodramatic 'realism,' as we have come to know them, to 'The New Dominion,' as offerred by Mr Clay Clement and his company, is like stepping from an overheated room, crowded with painted caricatures of men and women, into the crisp and wholesome air of a perfect autumn morning and meeting lovable people of real flesh and blood.

It tells a story as old as love itself, but in a manner more simple and direct, and therefore more natural than it is usually told on the stage. To be sure, in less capable hands Baron Hohenstauffen would be but a clown in decent clothes. There is not only opportunity but temptation to do this which an actor of less marked intelligence than Mr. Clement would find it hard to resist, but in his delightful characterization there is never a hint of coarseness nor the slightest deviation from the best methods of the cultivated artist. In the quarrel scene at the conclusion of the second act, where careful discrimination is most demanded, he was particularly effective, but throughout the masterful personation was without a flaw. He has some with beautiful lines and his perfect mastery of the dialect reads them with rare sweetness."

Mr. Clay Clement.

Mr. Clay Clement, who created such a favorable impression here season before last in his own delighrful play, "The New Dominion," is announced as the attraction at Greenwall's opera house Friday (New Years) matinee and night and Saturday matinee and night. Mr. Clement will be seen Saturday night in what is conceded by the best critics of the country to be his greatest character, that of Mathias in "The Bells." "The Bells" is one of the greatest psychological studies known to drama. It was first produced in France, by the celebrated character actor Al. M. Got, who achieved a world renowned reputation in the character of Matthias. The English translation is by Leopold Lewis, whose version was used in the London Lyceum production. Mr. Clement has won much success in his interpretation of the conscience-stricken Burgomaster, and in the celebrated dream scene, he rises to a height which stamps him as a master of tragedy. He is supported this season by one of the strongest companies that the theatrical market affords, and as he carries new and special scenery, complete in every detail, the production of "The Bells" on Saturday night should prove a rare dramatic treat.

Friday JAN 1- 1897

AT THE THEATER.

Clay Clement.

At Greenwall's opera house, to-day, matinee and night, and to-morrow matinee, will appear Clay Clement in "The New Dominion." Turning from the cheerful idiocy of so-called farce comedy and the tawdry unreality of melodramatic "realism," as we have come to know them, to "The New Dominion," as offered by Clay Clement and his company, is like stepping from an over-heated room, crowded with painted caricatures of men and women, into the crisp and wholesome air of a perfect autumn morning, and meeting loveable people of real flesh and blood. It tells a story as old as love itself, but in a manner more simple and direct, and therefore more natural than is usually told on the stage. To be sure, in less capable hands, Baron Hohenstauffen would be but a clown in decent clothes. There is not only opportunity for, but temptation to this, which an actor of less marked intelligence than Mr. Clement would find hard to resist, but in his delightful characterization there is never a hint of coarseness, nor the slightest deviation from the best methods of the cultivated artist.

"The Bells."

"The Bells," as performed by Mr. Clement, which will be seen at Greenwall's opera house Saturday night only is an adaptation by Leopold Lewis from one of the romans populaires of the French authors, Erckmann-Chatrain, the scene being laid in Alsace on Christmas eve, 1833.

Friday JAN 1- 1897

The story centers around the character of Matthias, an inn-keeper, who to save himself from ruin, and his family from starvation, murders a Polish Jew who seeks shelter at his hostelry during a storm. Fifteen years afterward he witnesses a mesmeric performance. This preys upon the mind of Matthias, now the wealthy burgomaster, who is haunted by the sound of the sleigh-bells which the Jew's horses carried. For security he marries his daughter to a young gendarme, through whose sagacity Rose he fears discovery of his crime. Afraid that by talking in his dreams he may betray himself, Matthias, on the night of his daughter's wedding, sleeps in a lonely room.

He dreams. In this dream he is brought before a judge and all the fearfulness of the court of crime. He defies the judge, for nothing can be proven against him. A hypnotist is summoned, and in a sleep, brought on in spite of himself by mesmerism, Matthias is made to re-enact all the terrible details of his crime. This is the grand climax of the play.

Quaint Alsatian characters lend relief and picturesque color to the five scenes which convey the story.

Saturday JAN 2- 1897

Don't fail to see Clay Clement and the "New Dominion" at Greenwall's this afternoon and "The Bells," to-night.

Don't fail to see Clay Clement and the "New Dominion" at Greenwall's this afternoon and "The Bells" to-night.

Matinee today at Greenwall's. Last performance of "New Dominion." Tonight "The Bells."

Saturday JAN 2- 1897

Mr. Clay Clement as Mathias in "The Bells" at Greenwall's opera house tonight.

Mr. Clay Clement as Mathias in "The Bells" at Greenwall's opera house tonight.

Matinee today at Greenwall's. Last performance of "New Dominion." Tonight "The Bells."

Tuesday JAN 5- 1897

AT THE THEATER.

Digby Bell and His Dog.

Digby Bell, the favorite comedian, who has been playing to crowded houses throughout the country, in Hoyt's masterpiece of comedy, "A Midnight Bell," is the happy possessor of a thoroughbred sky-terrier which is used in the second act of "A Midnight Bell" to great advantage. "Spot" is the name of the dog and as the lines of Mr. Hoyt's comedy state, through the medium of the part played by charming Laura Joyce Bell, "Miss Lizzie," in answer to an interrogatory of Mr. Bell's in the character of "Deacon Tidd," "Why do you call him 'Spot,' Miss Lizzie, there hain't no spots on him?"

"I call him 'Spot,' deacon, because I once owned a spotted dog, which I was going to call 'Spot' but he got used to the name 'Shesicks' and wouldn't answer me, so I just called this one 'Spot.' And since his advent into 'A Midnight Bell' company, the little sky-terrier has been adopted by all of the members of the organization under the name of 'Spot.'

"Spot" is remarkable for his intelligence, and required but two rehearsals to break him in and render him "dead-letter perfect" for the part he has to play in the second act of the comedy.

"Spot" will brook no departure from the regular business or any interpolation in the lines as originally rehearsed by him. His act is to bark and spring at Mr. Bell on a given cue in the act, when Mr. Bell takes the crochet scarf from Miss Lizzie, and then turns his back and speaks the line "Tain't of no practical use." This is the dog's signal and he immediately makes for the Deacon, straining upon the leash held by Miss Lizzie and barking incessantly until their general exit from the scene.

One night recently Mr. Bell interpolated the line, "What's the matter with your dog, Miss Lizzie?" which immediately checked "Spot" in his attack, and he sat upon his haunches, looked gravely and reproachfully into his master's face with his intelligent dark eyes which plainly said, "This is not the way we do at rehearsal. It is not the business of the scene," and refused to be moved from the attitude he had assumed until the business was repeated and the proper lines spoken, upon hearing which, by way of punishment, he made an extraordinary stride, fastened his teeth in the deacon's coat-tails and held on tenaciously until the proper exit was made. "A Midnight Bell" will be seen at Greenwall's today, matinee and night.

Wednesday

AT THE THEATER.

"The New Nabobs."

The Galveston News says of the play: If there is any reliance to be placed in the old axiom, "Laugh and grow fat," then people suffering with a surplus of avoirdupois would, in their own interest, better give "The New Nabobs" a wide berth. For sure enough Yankee wit, really comical topical songs (well sung), good dancing and laughable situations, "The New Nabobs" will be hard to beat. "The New Nabobs" differs from most farces in that it has a plot, and a good one at that. The whole thread of the play hangs on the visit of a certain gentleman to a French ball, accompanied by a lady other than his wife and the ludicrous scrapes he finds himself in as a result are enough "to make a mule laugh." But it is not only the funny plot of the play, but the laughable manner in which it is acted that makes a visit to "The New Nabobs" such an agreeable occasion. There is not a stick in the cast; every member is an artist in his or her line. Mr. John E. Henshaw, as the recreant husband, displayed a talent for high-class wit that was refreshing. He never forces a situation nor labels his jokes "Here's where you laugh." His wit is of a smooth nature, and so well brought out that it must needs dawn on the dullest of his hearers. He has a good voice. A great deal of his work is impromptu, and consequently the more laughable. He is ably assisted by Mr. Frank David, who, as the friend who wanted to help a friend out of a scrape, is exceedingly funny. The singing of Miss Clara Lavine and Mr. J. R. Homer was full, rich and melodious. Miss Carlotta's dancing was one of the hits of the evening.

The Nabobs will be seen at Greenwall's opera house Friday and Saturday, with grand matinee Saturday.

Following is the cast of characters:

Howell I. Dodge, president of the Mosquitoville bank and inventor of the "Patent Prune Pitter.....John E. Henshaw
Barnaby Potter, Mr. Dodge's confidential clerk.....Frank David
Alphonse D'Arville, waiter in a French restaurant...Wm. Blaisdell
Frank MacCurdy, a young New York banker.....E. Webb
Sampson Burr, a wealthy New York investor.....J. R. Homer
Zenobia Dodge, Howell I. Dodge's wife, stage manageress of the operetta, "The New Nabobs".....May TenBroeck
Squeenzie, Mrs. Dodge's maid.....Clara Lavine
Harriet Feltham, Mrs. Dodge's unmarried sister.....Miss Carlotta
Cora Wildair.....Sophie Witt
Dora Wildair.....Minnie Williams
Nora Wildair.....Edith Whyte
Mrs. Fitz-Alway, a young widow.....Clara Van Vechten

Thursday

AT THE THEATER

Henshaw and Ten Broeck.

It has but recently been announced that the happy duo L. Henshaw and TenBrook who have so long been the laugh provokers would appear in "The Nabobs." Managers who have "The Nabobs" booked clamored for their favorites and it was decided to give "The New Nabobs" again this season. The company headed by these clever people is said to be exceedingly strong and well balanced this season and to embrace the very latest novelties on the comedy stage. New scenery, new costumes, and new ensembles are given. Mr. Henshaw appears in a new character. If the happy ideas of the author have been given free scope a performance may be expected that will please. The millionaires of fun, as Henshaw and TenBrook are now called, have in the past made a big reputation in "The Nabobs" and it is predicted that "The New Nabobs" will prove even a greater success. The company will appear at Greenwall's Friday and Saturday with grand matinee Saturday.

The Only Nabobs.

The trouble of most theatrical managers with amateur actors and actresses for the histrionic stage is well known. A case in point happened to John E. Henshaw a few years ago, when "The Nabobs" was first produced. It seems that he was playing in Cincinnati when he was approached by a very nice looking lady who stated that she had a very fair soprano voice and thought that she had talent for the stage. Mr. Henshaw was very much impressed by her manner and as he had an opening for an extra girl she was engaged. She came from one of the small towns adjacent to Cincinnati. After she had rehearsed the play a couple of nights she came to Mr. Henshaw and stated that she wanted to leave; that her mother wanted her to come home for Christmas.

"Why do you wish to leave?" said Mr. Henshaw.

"Well," said the young lady, "I find your piece has no plot, and my mother told me that I should not play in any piece that did not haven plot."

"You are quite right," said the urbane Henshaw, "and I might even say that your mother is also right. The idea has never occurred to me, but since you have mentioned it, I am about to send to New York to get a plot for the piece, and doubtless it will arrive in a few days. Now, you can run along home, and after the plot arrives you can join the show again next week in Cleveland."

The girl took all this seriously and left for home. Henshaw thought that was the end of the episode, but the following week he was very much surprised to see the young lady appear at the stage entrance and ask if she could not resume her part.

Henshaw said: "You are just in time, my dear, because the plot of that I have sent for has just arrived and you can now play in a piece with a plot."

The young lady remained in Mr. Henshaw's company for three years afterwards and the question of plot never came up again.

Henshaw and Ten Broeck will be seen at Greenwall's Friday and Saturday, January 8 and 9, with Saturday matinee.

Friday

AT THE THEATER.

Last But Not Least.

Next's new version will be given of "The Nabobs" by Henshaw and Ten Broeck, who this year are playing their farewell musical comedy tour. In order to give old friends and the public generally a cheerful farewell the piece has been rewritten and revised up to date and is replete with new and piquant ideas and music that will amuse and delight. To drive away the blues, is the idea, and mirthful nonsense in a happy guise that takes one away from the thoughts of prosaic life is aimed at. The millionaires of fun, as Henshaw and Ten Broeck have been named, will be assisted by a large and competent company of comedians, singers and dancers in brightening thought and serving up merriment with new condiments.

Henshaw has a new story to tell that ripples with mirth, and Miss May Ten Broeck has been supplied with a role that is said to fit her very varied capabilities to an extremely nice degree. Charming music and novel dances will delight the eye and the ear, and pretty girls galore will glint before light and dazzling costumes; quaint comedians will dispense wisdom with mirth; the saucy soubrette will do a buck and wing dance that would cause a Southern darkey to spend sleepless nights in their many dreams. Rapturous music as every opera sang will lure one from mundane thoughts. A galaxy of pretty misses will idolize the poetry of motion to strains of melody, and funny comedians will present feats in break-neck tumbling that will be the signal apparently to call the coroner and undertaker. In its entirety the "Nabobs" will outshine all former successes in the way of a refined high-class musical comedy entertainment. The company will appear at Greenwall's opera house tonight and tomorrow, matinee and night.

Wednesday

AT THE THEATER.

Eddie Foy.

Direct from a most successful engagement in Chicago, the favorite comedian, Eddie Foy, and his merry company of more than forty well known artists, and pretty girls will on Thursday, matinee and night, be at Greenwall's opera house, in that most successful of all musical and operatic travesty productions "Off the Earth," by John D. Gilbert.

Success has followed every appearance of the company in the various cities visited, and no doubt the same result will be seen here, for with such well-known features as Oscar Hall, Jas. G. Sullivan, Mary Marble, Adele Farrington, the "Sisters" Foys and other well-known metropolitan favorites in the cast, together with forty of the best singers and prettiest girls in beautiful costumes, with a background of appropriate special scenery, nothing but well-deserved success could be expected.

New songs, many of the latest hits of the season, as well as those specially written for Mr. Foy and his co-workers in amusing the public, will be made a feature of the evening.

No one who loves bright, clean and wholesome comedy can afford to miss what every one has endorsed as the best of modern spectacular operatic extravaganzas.

Mail Notices.

Wednesday

GREENWALL'S OPERA HOUSE. GRAND CHRISTMAS MATINEE! The Lees! The Fun-Makers! Secure Your Seats Early.

Tuesday

GREENWALL'S OPERA HOUSE. GRAND CHRISTMAS MATINEE! The Lees! The Fun-Makers! Secure Your Seats Early.

Saturday 26

Plays and Players.

Entertainments This and Next Week at Greenwall's Opera House.

The attractions at Greenwall's opera house this week will be good. Monday night Minnie Maddern Fiske supported by a good company will present "The Right To Happiness;" Tuesday night, "Darkest Russia." Friday and Saturday night and New Years matinee, Clay Clements in two grand productions of "The Bells" and "New Dominion." Hoyt's "A Midnight Bells" and Stuart Robson in a new play coming.

MINNIE MADDERN FISKE.

The tour of Minnie Maddern Fiske this season under the management of A. M. Palmer, promises to richly supplement an artistic achievement which last season placed her at the head of American actresses, who have in late years been estimated on comparisons made necessary by new denotements of dramatic art in the foreign artists who have visited this country.

Mrs. Fiske ran a remarkable gamut of character illustration last season and everywhere won critical praise of a kind that had before been bestowed only upon the most noted of the European actresses who had played here. It was all at once realized that here was an actress as rich in temperament, as individual in impersonation and as deft in portrayal, as many whose fame was universal. And no doubt every new phase of her great ability as an actress to be shown this season will add to her artistic reputation.

MINNIE MADDERN FISKE.

[illegible]

nounced praise. Not an adverse criticism has been written, and the production is one combining in every detail all the elements of lasting success, which has been presented at the Fourteenth Street theater, New York, for six weeks, at McVicker's, Chicago, four weeks, and at the Chestnut Street opera house, Philadelphia, four weeks.

"Darkest Russia is from the pen o H. Gratton Donnelly, who has shown wonderful ingenunity in portraying scenes characteristic of the Russian. It is a masterpiece of stage construction, and runs the entire gamut of human feeling. The theme is one of intensity, and the story is told with such vividness that absorbed attention is held from the opening to the closing scene. In the mounting the play is faultless and every attention has been given to the smallest detail. The production is in every respect most elaborate and abounds in effective tableaux and groupings. The costumes are marvels of beauty, the

"ARE YOU THE MINISTER OF POLICE?"

[illegible]

CLAY CLEMENT.

[illegible]

ers. The comedy is presented in a most complete and sumptuous manner, carrying a special carload of scenery and accessories. The production is under the personal direction and management of Mr. Duncan B. Harrison.

"Mr. Gilman's Wedding," a hilarious one-act farce comedy, which prefaces the three-act play entitled "Mrs Ponderbury's Past," which will be at Greenwall's opera house soon, is a modernization of one of John Buckstone's humorous stage tales, prepared by Mr. Robson to suit the spirit of these modern times. Mr. Robson and his excellent company have with them Madame Jauneschek, the great tragedienne, who enacts the stern and domineering wife, Mrs. Ponderbury, to Mr. Robson's quaint, characterization of the much be-ruled Matthew,

Monday

MINNIE MADDERN FISKE

In the Right to Happiness, Tonight.

"Madeline is a part sui generis," says Minnie Maddern Fiske, speaking of her role in her new play, "The Right to Happiness." "A cripple as the central figure of a play is new to the American stage. The character is a strong neurotic study, full of metaphysical subtleties as well as of dramatic opportunities, for which reason it appeals closely to my own analytical bias. The part is also rather unusual, inasmuch as it portrays a woman of strong mentality and character, who is at the same time of unimpeachable personal purity. The innocent woman of contemporaneous drama is generally a soubrette—the clever woman a transgressor."

TO-NIGHT

MRS. MINNIE MADDERN FISKE AT GREENWALL'S.

[illegible]

Monday DEC 28 1896

out his ideas, so he gave to her the contract for the rights for its dramatization. Mrs. Fiske will give the play an elaborate production, preserving the delightful pastoral atmosphere that Mr. Hardy describes so beautifully."

"Will Mrs. Fiske play a London engagement this season?"

"Negotiations have been pending towards an arrangement for the appearance of Mrs. Fiske in London next spring, but her American engagements interfere. Several English managers who have seen her work are very anxious to have her come over, for they believe her genius would be at once recognized in the British metropolis."

"DARKEST RUSSIA."

"Darkest Russia," a romantic drama under the direction of Sidney R. Ellis, that deals with the brighter side of life in the Russian Empire, as well as showing scenes in Siberia, will be seen at the opera house, Tuesday night, December 29.

THE IMPERIAL COURIER OF THE CZAR.

[illegible]

CLAY CLEMENTS.

[illegible]

Tuesday DEC 29 1896

gent, but Mr. Clement's art is so broad that he is equally "at home" in either role. Both plays are elaborate productions from a scenic standpoint. Mr. Thomas G. Moses, the well known scenic artist, is said to have done his best work on the Clement productions. The costumes in each play will also be new and historically correct. In a word, neither money, brains or experience has been spared to make the Clement attraction one of the highest class on the road this season. His tour is confined principally to the larger cities, and the theater goers of this city have reason to show their appreciation of the enterprise of Manager Greenwall in securing such a rare dramatic treat. Mr. Clement will appear at Greenwall's opera house, Friday (New Year's) matinee and night and Saturday matinee in the "New Dominion," Saturday night, only time, "The Bells."

Wednesday DEC 30 1896

CLAY CLEMENT.

The Clay Clement company, which will appear at Greenwall's opera house Friday (New Year's) matinee and night, and Saturday matinee and night, "The Bells," which will be presented Saturday night only, is one of the strongest dramatic organizations on tour this season. The company consists of Charles G. Craig, for the past two seasons with James A. Herne's "Shore Acres" company, Carleton Macey, last season leading man for "In Fair Virginia," previous to which he was a member of E. H. Sothern's company; George Berry, a well-known character actor; Miss Rolinda Bainbridge, for the past four seasons a leading member of Richard Mansfield's company, and Karra Kenwyn, who will be pleasantly recalled for her delightful portrayal of "The Widow" in "The New Dominion" last [illegible]

Tuesday DEC 1896

CLAY CLEMENT.

[illegible]

Register Notices

Sunday

AT THE THEATER.

Two shows on the boards at Greenwall's this week.

Tuesday, January 5, matinee and night, Hoyt's "A Midnight Bell," with the favorite comedian, Dingby Bell, and the favorite comedienne and contralto, Laura Joyce Bell, two of America's foremost comedians, with a company of artists from Hoyt's theater, New York. Friday and Saturday, with Saturday matinee, January 8 and 9, Henshaw and TenBroeck in the "New Nabobs." Stuart Robson coming soon in a new play.

Hoyt's "A Midnight Bell."

The semi-annual washing of The Lambs took place at Wallack's Island, Stamford, Conn. The merry actor folk turn out in goodly numbers for this saline bath privilege, and all the good gaffers were present. There was a sumptuous repast spread under the trees, with clams, oysters, lobsters, dog, and cuttle-fish, fried, stewed, and baked, together with drinks, hard and soft, long and short, and all the trimmings that go to make the climax of "the washing" pleasant and palatable. The Lambs lingered so long about the unyielding board that the tide came up, and what was with their coming a mere rivulet separating the island from the mainland was a broad lagoon up to a man's armpits. There was no bridge, there was no boat; so Billie Morse, the giant athlete of the Lambs, proceeded to disrobe, and triumphantly crossed the Rubicon, holding his clothing high out of the water's way. Digby Bell, seeing that the water was up to the tall man's armpits, sat disconsolate on the shore in a dazed day-dream over a night on the island. Finally a happy thought [illegible]

for Digby Bell to join his opera company.

The (New) Nabobs.

John E. Henshaw, the popular comedian, after an absence of three seasons, will this season make a tour of the South and West revisiting scenes of his former triumphs and renewing old friendships.

Mr. Henshaw had many flattering offers from Broadway managers to remain in New York this winter, where he is a prime favorite, but desiring to keep in touch with his large following in the Southern and Western states concluded to play a preliminary season in that section before opening in New York with his own spectacular extravaganza.

Therefore the genial and cheery Henshaw and his well selected company of entertainers will present the laughable musical comedy "The (New) Nabobs," which is an entirely new and entirely up-to-date version of the old "Nabobs." His success in that great production was phenomenal [illegible]

MRS. LAURA JOYCE BELL.

[illegible]

[illegible]

Sunday

[illegible]

Saturday

AT THE THEATER.

[illegible]

Sunday

AT THE THEATER.

[illegible]

Sunday

[illegible]

Wednesday JAN 13 1897

[illegible]

Thursday

[illegible]

Tuesday

AT THE THEATER.

[illegible]

Mail Notices

Wednesday DEC 30 1896

CLAY CLEMENT.

The return engagement of that clever artist, Clay Clement, and his equally competent company in "The New Dominion," will undoubtedly be attended with the pronounced success warranted by the favorable impression created on his former appearance here. "The New Dominion" is one of those plays which enables the auditor to leave the theater with the

consciousness of an evening well spent, having witnessed a picture of real life, one charming in its entirety.

The scene is on an old Virginia homestead populated by aristocratic, hospitable and charming, but hot-headed southerners, which is a background for Mr. Clement's finished interpretation of the educated and clever nobleman, Baron Hohenstauffen, made doubly attractive by its contrast, being a most truthful drawing of the refined German character known to the stage and totally devoid of any characteristic of the wooden shoe element which has been the sole representation of the German in drama.

Mr. Clement will be seen *Friday* (New Year's) matinee and night and Saturday matinee in the "New Dominion," and Saturday night (only time) *"The Bells."*

Thursday DEC 31 1896

THE "NEW DOMINION."

"The New Dominion," *which will* be seen at Greenwall's opera house tomorrow, matinee and night and Saturday matinee is a high class comedy, or character study of life among the Virginia hills. While the story

told is one of love, the theme is garbed in originality and of a style that has at once brought it into popularity and will eventually make it one of the greatest stage successes and triumphs. Mr. Clement has told his story tersely and smoothly with every beauty of the English language, and has added a sentiment that borders upon pathos and makes it the sweeter for the telling. Story telling is an accomplishment with this gifted author and with rare tact he has surrounded himself with a company that is equally felicitous in the art, and the story is recounted with every touch that clever acting, perfect effects and stage settings can give. The leading role is a new creation in high comedy. Baron Hohenstauffen is a German scientist and botanist who delights in the beautiful and visits Virginia to study the flora of that state. He is highly educated, refined and accomplished, but unfortunately finds it difficult to express himself in English. This failing causes him to make many mistakes that gives him opportunity to present ludicrous situations. Mr. Clement plays the role and gives it a portrayal that is simply exquisite.

Friday JAN 1 1897

Plays and Players.

Entertainments This and Next Week at Greenwall's Opera House.

Only two attractions at Greenwall's next week. Tuesday, January 5, matinee and night, Hoyt's "A Midnight Bell," with the favorite comedian, Digby Bell, and the favorite comedienne and contralto, Laura Joyce Bell, and a company of artists from Hoyt's theatre, New York. Friday and Saturday matinee Saturday, January 8 and 9, Henshaw and Tenbroeck in the "New Nabobs."

Stuart Robson in a new play coming soon.

HOYT'S "A MIDNIGHT BELL."

Among his most intimate friends Digby Bell, the favorite comedian, is celebrated for the possession of a steady and unerring nerve. Nothing has ever been known to phase him, and it is said that he will carry a bluff against an army if the occasion requires, or will bet a pair of deuces as strongly as he would a straight flush, if once started. An exhibition of his adamantine nerve was manifested recently in the famous "Lamb's Club," New York City, where the various amateur pool players were contesting for a championship cue, presented by one of the club members. As usual at these affairs, the best players were reserved for the finish of the contest, and as one by one they dropped out, beaten in their efforts to score for the champion cue, the interest grew apace and the brightest of the leading lights of the celebrated organization could be seen gathered around the contestants in the sumptuous billiard room of their beautiful club house. And, as usual, high carnival reigned supreme.

All sorts of remarks are permitted, and "phasing" the contestants is the order of the day to the extent of actual non-interference with the players.

On the evening of Digby Bell's effort, he being an excellent pool player, was reserved for one of the last nights [illegible] against an opponent here[illegible] regarded as invincible. Around the players were grouped some sixty or seventy of the members of the club, among whom were such brilliant wits as Augustus P. Thomas, Maurice Barrymore, Clay Greene, De Wolf Hopper, Wilton Lackeye, Burr McIntosh, John Drew, the Holland brothers, Joseph and Edward, Charles Hopper (Chimmie Fadden), and many others. Fun reigned supreme. Wit and humor, brilliant mots and equally effective repartee and badinage, passed to and fro. Remarks about the players and the methods pursued by them, their attitudes and manner of holding their cues, the shots called by them, etc., were indulged in to the limit, bright sallies of wit that caused every one, including the contestants, to incessant laughter. So one can readily imagine how difficult an undertaking it must be to play a scientific game of pool under such circumstances.

The balls clicked, shots were called and made, and the strings indicating the marking off of the tally soon

demonstrated that Mr. Bell and his opponent each lacked but one of the winning number, and it came Digby's turn to play. He nominated a combination shot that was extremely difficult for even a professional pool player to make. A simultaneous and universal ejaculation of "Rats" went up from the assembled crowd. Digby turned upon them and said, "Gentlemen, kindly permit me to lay the bait," and proceeded to chalk his cue, and then, amidst a volley of remarks, struck the cue ball with his cue and, to the astonishment of all, scored and pocketed the ball, thereby winning the game. Another universal exclamation went up from the crowd, and Digby turned calmly upon them and said, "It was good bait."

MR. DIGBY BELL.

OILIN' THE BELL.

THE (NEW) NABOBS.

"Laugh and the world laughs with with you; weep and you weep alone."

Mr John E. Henshaw.

"That saying," said John E. Henshaw, the clever comedian of "The Nabobs," "is a truth that was taught me early in life, and one that I have ever found true. So thoroughly has it been instilled in me that I have always since tried to make people laugh."

The truth of the clever comedian's words is best known to the public from the fact that he has succeeded in making a large part of the Western Hemisphere laugh at his funny antics in the farcial skit "The (New) Nabobs." Mr. Henshaw's partner is Miss May Ten Broeck, and together they are known as "the millionaires of fun," for they are purely and simply laugh provokers. Their humor is infectious and of an order that proves highly satisfactory. Strange as it may seem after past successes

Friday JAN 1 1897

this is the last season that this happy duo will be seen in farce comedy, as the comic opera stage will see them next season in a new opera now being written for them by two well known authors and composers. For their farewell to old friends "The Nabobs" has been entirely re-written by Edgar Smith, the author of "The Merry World," and is brimful of new sayings that are as bright as sunshine and as effervescent as old vintage wine. A large company of pretty girls and

Miss May TenBroeck

funny comedians make up the remainder of the cast. Mr. Henshaw will be seen in the role of Howell I. Dodge, president of the Mosquitoville bank, Mosquitoville, N. J., where he resides. Miss TenBroeck will provoke laughter as Zenel's Dodge, Howell's wife and also the stage manageress of two operetta productions which are given at their residence during the action of the play.

A number of specialties and musical numbers will be given and a half dozen or more sweet girl-rompers will engage in a terpsichorean revel and altogether the play will be given with a startling dash that is bound to excite admiration and laughter. The Nabobs will be in Fort Worth next Friday and Saturday, January 8 and 9, with matinee on Saturday.

STUART ROBSON.

The luckless but ever lucky "Bertie" of Stuart Robson bids fair to have a rival in the helpless but ever resourceful "Matthew" of this versatile comedian. Just as Bertie stirred our humor, our contempt, our pity and lastly, our admiration, so does the Matthew of "Mrs. Ponderbury's Past," the comedy to be produced here by Mr. Robson in conjunction with Madame Janauschek, the great tragedien, at the Greenwall opera house soon, awaken the same contending emotions in every auditor who may be fortunate to witness this play. Its introductory will be a one-act farce, entitled "Mr. Gilman's Wedding" which proves a good prior act to the sterling French-English-American comedy.

A CREDIT TO FORT WORTH.

THE GREENWALL OPERA HOUSE IS SUCH.

A Magnificent Structure, With Every Modern Arrangement—Plays the Best Companies—Belongs to the Greenwall Circuit—Managed by Experienced Managers.

We have devoted ample space in our present edition to setting forth the standing of Fort Worth as a railroad and commercial center, but our edition would be totally incomplete if we did not refer to our magnificent opera house, which contributes so much to the social reputation of the community at home and abroad.

The Greenwall Opera House, which is a substantial, three-story brick structure, is located on Third and Rusk streets. It has a seating capacity of 1200, and is fitted up with every modern convenience found in the first-class theatres of our metropolitan cities.

None but the best of attractions are engaged, and it would be superfluous to endeavor to itemize the galaxy of talent that has from time to time appeared at this establishment. Suffice it to say that by reason of its being included in the "Greenwall Circuit," which embraces theatres at Galveston, Savannah, Dallas and here, they owning the theatres, no popular company ever omits appearing in Fort Worth.

The management is in the hands of

Friday JAN 1 1897

Mr. Phil Greenwall.

This gentleman is a native of the Crescent City, and has had many years' experience in the business. He possesses great executive ability, managing both the front and back of the house in a manner that earns the good will of the profession, and what is more to the point, the warm appreciation of the public.

Mr. Greenwall is also associated with his brother, Mr. Henry Greenwall, in New York, who is a prominent man in the business of theatrical booking, undertaking the booking for over one hundred opera houses.

Fort Worth is justly proud of her opera house and the Mail-Telegram joins in singing the praises of the management which it justly deserves.

"THE NEW DOMINION."

The one great end attained by Mr. Clement in his production of "The New Dominion," which appears at Greenwall's opera house tonight and tomorrow matinee, is the bringing forward of a new creation in the dramatic world. This is accomplished but rarely by the greatest artists, and is the constant aim of every sincere hystrion.

Hohenstauffen is one of those happy composite creations that strikes a chord which harmonizes with the universal heart. The pleasant environment and the exquisitely natural dramatic treatment found in "The New Dominion" make the character of Hohenstauffen stand out like a mosaic in the hands of Mr. Clement.

The performance put forward in the production of "The New Dominion" entertains with refinement and amuses with truth.

Saturday night Mr. Clement will be seen in "The Bells."

Saturday Jan 2 1897

DIGBY BELL.

A Funny Letter Received By His Manager.

Very peculiar and ludicrous letters are often received by stars and managers in the theatrical profession. The following epistle is a remarkable specimen. It was received by Digby Bell's manager, Mr. Duncan B. Harrison, and is as follows:

Faribault, Minn., Sept. 17, 1896.

Mr. Harrison:

Dear Sir—

I wrote yu those fu lines and the saim time ask you a favor. I se in the papers yu are the maindgair of Digbe Bell that is if yu would giv me a chance to be A Actor under yu in some weigh as I have no one to interseed for me. I thot this about the onley weigh to get around it. I am no Actor, but I am willin to luern and raited pretty god for to start. I can give you lots of reacomedaitioons to my wurkin qualitaies to be a Actor and i sing and do gigsteps ael the time.

i work here in a brick yard and wus toaild to wright too yu. So i have dun so and hoap yu will help me to be A Actor as the wurk at brick makin is very slack at present. This is a kind of straing thing for a pearsun to du but a pearsun lik me has got to do a greate lot to get to be A Actor as i have no freainds so i will wait for yu so i can be A Actor painshentaly for a ansair from yu. Hoapin will giv a fallo a start to be A Actor i am most sure I will do weil just tri me as i sing greate maikin bricks. If yu can not do ainything for me please to give me Augus Pitus address or Mister Abbey.

P. S.—Mr. Harrison I don't suppose i would ever thinking of doin this if it wus not for the men around the yard but if yu will graint this favor I think I will do airite as A Actor as I sing and mak bricks in perfect rhyme so please ansur this leatter as I would lik too go with yu or refer me to Mister Pitus or Mister Abbey. Where yu think I would get a chance and oblige

Jas. J. rogers

P. O. Box 27 Faribault.

Midnight Bell will be seen at Greenwall's Tuesday, January 5, matinee and night.

Wednesday [illegible] 30 1897

LA LOIE FULLER.

No living being has created such a furor the world over as has La Loie in her marvelous creations in dance. While she appeared in Paris, the papers were all ringing with her praises and the shop windows were all ablaze with La Loie's hats, La Loie's dresses and all the leading styles. Her name was a household word all over Europe. La Loie will be seen here on Monday January 25, at the Greenwall's opera house.

Register Notices.

Thursday JAN 14 1897

AT THE THEATER.

Eddie Foy Today.

During Eddie Foy's last trip to San Francisco, he volunteered to take a party through Chinatown, having himself made the tour with a detective the night before. All went well for an hour, and the Joss houses and alleys had been inspected, when Foy grew venturesome and endeavored to show them through the labyrinth in the rear of Jackson street theater, with dire results. Lost in a dark corridor, unable to find the proper door, he stumbled upon a meeting of highbinders, whose sullen looks boded ill for the welfare of the party. Nonplussed for the moment, Ed braced up, and remembering the awe in which the Mongolians regarded the impressive ceremonies of the Americans, he rushed toward a door across the room, exclaiming "Foosong" in a hoarse deep voice.

Paralyzed, the Chinese remained motionless, and the party successfully reached the street. "What was the meaning of that word, Ed?" some one asked. "That is the meaning for peanuts," he replied.

Eddie Foy; in his fantastic operatic travesty, "Off the Earth;" will be seen at Greenwall's opera house today at the matinee and the last performance tonight.

Friday JAN 15 1897

AT THE THEATER.

Evangeline Tonight.

The attraction for Greenwall's opera house tonight and tomorrow, matinee and night, will be one of special importance, and will, no doubt, prove attractive to local theater-goers. It is Rice's magnificent revival of Evangeline, which comes direct from New York City, where it has been running the past year as the principal attraction during the summer months at Manhattan Beach and in the fall at Frohman's Garden theater and at Hammerstein's Olympia theater, when it was conceded by the metropolitan amusement seekers to be the most gorgeous production of burlesque that had been seen for a decade.

When Mr. Rice revived Evangeline, he promised to give to the American public a performance that would outshine any previous attempt in extravaganza. There was no expense spared in mounting the burlesque with scenic environment, and costuming the people with the most expensive and beautiful dresses that could be designed, and the company selected to interpret it comprises some of the most noted players in the burlesque world.

The Southern tour is under the direction of Mr. Henry Greenwall, and it will be presented complete in every detail and in the same manner that characterized its New York success.

Cissy Fitzgerald.

The delight that all New York took in Cissy Fitzgerald's dance in "The Foundling" during its run in New York was marvelous. Cissy's wink, kick and dance, exactly as given in the metropolis, will be seen at Greenwall's opera house Tuesday, January 19, one night only, together with a great cast, embracing Thomas Burns, Adolph Jackson, Jaques Martin, Frank Batton, E. Soldene Kent, Walter Smith, J. W. Ferguson, Stella Zanoni, Meta Maynard, Clara Baker Rust, Ella Mayer and Nellie Martineau. Manager Charles Frohman recommends "The Foundling" as a funnier farce comedy than "Jane," by the same author. "Chums," a one-act farce, will precede "The Foundling."

Stuart Robson.

The brilliant editor of the London Punch gave such pointed wit to that delightful French comedy "Madame Mongodin" when he adapted it to the English and rechristened it "Mrs. Ponderbury's Past." Novelty is the chief charm of this delightful play, the more pleasing because novelty is so rare a thing in the comedies of today, which have generated into farce.

It will be a pleasure to the clientelle of Greenwall's opera house to know that on Monday, matinee and night, January 18, this unusually good comedy will be produced there by so clever a comedian as Stuart Robson, but what will be their surprise to learn that the leading female

Friday JAN 15 1897

character will be assumed by the famous tragedienne, Madame Janauschek.

Mr. Robson knows what the public likes, and he also knows that it likes the full amount it pays for, therefore, as "Mrs. Ponderbury's Past" is rather a short timed play for an American audience, it will be lengthened out to the usual length of time by the introduction of a clever one-act comedy and entitled, "Mr. Gilman's Wedding," so humorous in its situations and misconceptions, that laughter begins with the rise of the curtain.

Saturday JAN 16 1897

AT THE THEATER.

"Mrs. Ponderbury's Past."

The opera house was well filled with the admirers of histrionic performances last night, and the broad smile on Manager Bergman's face indicated how well pleased he was with this exceptionally fine house.

Stuart Robson with Madame Janauschek were the drawing cards, but henceforth the name of Kathryn Osterman will fill the Houston opera house as well.

The performance commenced with the farce by John Baldwin Buckstone, "Mr. Gilmer's Wedding," and this alone was well worth the money.

"Mrs. Ponderbury's Past," a three-act play by F. C. Burnand, was then rendered and the leading roles well covered by Miss Kathryn Osterman as Madame Polacca, Stuart Robson as Ponderbury, Mme. Janauschek as his wife, Benjamin Howard as Mervin Thorpe, in order named and supported by a well-selected company.

Mr. Robson has not lost any of his attractiveness.

The company was applauded to a fault, called out, etc., in fact they captured the audience and held it interested, spell-bound, from beginning to end.

The opera house management can congratulate themselves on the excellent manner in which it so satisfactorily entertained this critical Houston audience.—Houston Age, Jan. 11.

Cissy Fitzgerald.

"The Foundling" which had a long run in New York at Hoyt's theatre, will be presented at Greenwall's opera house Tuesday night, one night only, under the direction of Charles Frohman. The story of "The Foundling," which is a comedy, has a rich line of fun in it. Although Manager Frohman has every confidence in the play itself, he has engaged for one of the principal parts, Cissy Fitzgerald, whose sudden leap into popularity has made her a drawing card. Miss Fitzgerald will have an appropriate roll, and during the play she will dance. In addition to this English burlesquer Mr. Frohman has provided some very excellent actors out of the Frohman forces—Thomas Burns, Jacques Martin, Adolph Jackson, Frank Batton, E. Soldene Powell, Walter Smith, J. W. Ferguson, Stella Zanoni, Meta Maynard, Clara Baker Rust, Ella Mayer and Nellie Martineau.

As a curtain raiser the one-act play, "Chums" will be presented. Regular prices.

Sunday JAN 17 1897

AT THE THEATER.

There are to be three good shows at Greenwall's opera house this week.

Monday, January 18, matinee and night, Mr. Stuart Robson with Madame Janauschek and Mr. Robson's company of actors in a grand double bill, commencing with an adaptation of a farce by John Baldwin Buckstone, "Mr. Gilman's Wedding," and to conclude with F. C. Burnand's (an Englishman) "Mrs. Ponderbury's Past."

Tuesday, January 19, one night only, the great and only Cissy Fitzgerald in a farce in three acts entitled "The Foundling," to be preceded by a comedietta in one act entitled "Chums," presented here the same as seen for 200 nights at Hoyt's theater, New York. See Cissy wink. She winks exactly 567 times at each and every performance.

Thursday, January 21, one night only, Lincoln J. Carter's grand scenic production, "The Fast Mail," with its practical working engine and fourteen freight cars, with illuminated caboose, and other startling effects.

La Loie Fuller to be here soon.

Stuart Robson.

A quaint and delightful comedy is "Mrs. Ponderbury's Past," which Stuart Robson, in conjunction with Madame Janauschek, the well known tragedienne, will produce at Greenwall's opera house Monday matinee

Sunday JAN 17 1897

and night, January 18, where his clientele will enjoy his quaint humor in a light different and more quaint than displayed heretofore by him. As an opening act, to precede the three-act comedy, a short one-act play, entitled "Mr. Gilman's Wedding," will be introduced. The two plays are entirely different, as are the two characters Mr. Robson assumes in them.

Madame Janauschek as Mrs. Ponderbury has a part which furnishes food for laughter instead of tears; and Mr. Robson as Ponderbury, wriggles out of his scrapes in a manner truly marvelous and in a way that proves that the foolish are as amply guarded as those favored with common sense.

The Foundling.

Manager Charles Frohman's greatest comedy acquisition "The Foundling," which enjoyed a run of nearly two hundred nights at Hoyt's theater, New York, will be seen here for the first time at Greenwall's Tuesday January 19 matinee and night, with the same cast of players that made such a great success of it in the metropolis. There will be a strong cast in which Cissy Fitzgerald, the whilom cynosure of "The Gaiety Girl" company will shine histrionically and kick up her heels. Miss Fitzgerald has the role of a music-hall artist in the play—besides playing this, she will introduce at an opportune moment, her thrilling skirt dance. Cissy's dance is as ecstatic in its effects as ever, and her acting is light and jolly. She was all the rage in New York last winter.

The comedy, which is on the style of "Jane," has achieved a most remarkable hit in New York.

The one-act play, "Chums," will be the curtain raiser.

"Fast Mail."

The great railroad melodrama, Lincoln J. Carter's "Fast Mail," will be given a grand scenic production at Greenwall's opera house, January 21, one night only. The interest starts at a terrific pace, and is not allowed to flag for an instant. The incidents are made doubly thrilling by the mechanical and scenic effects that are employed. There is the rattle and clatter of a patrol wagon as it comes down the street; the whistles, bells, etc., of a Mississippi steamboat leaving her wharf; moonlight effects on the river; the glowing furnace of the boat, and the explosion and breaking up of the steamer. A gigantic piece of real water scenery is presented in the Niagara Falls scene.

A freight train of fourteen cars is run across the stage. The caboose is lighted and the engine carries the engineer and fireman. It is everywhere acknowledged to be an unsurpassed achievement in railroad scenic effect. The company is highly spoken of, and the play is well constructed, with a strong tinge of comedy to offset the serious elements.

Lilliputians.

Next month the Lilliputians will appear at Greenwall's opera house where they will present their latest and greatest success, "Merry Tramps," a spectacular production in four acts and eleven tableaux, which is far superior to their former plays, delightful as those were. One of the special features of the play is the ballets, the company enjoying the reputation of having the best corps of handsome young dancers in this country. Each of the three ballets tells a distinct story. The first, the harvest festival, shows the fruits and flowers of autumn; the second, the electrical dance, the various modes of illumination of all ages and countries, ending with an immense electrical tableau; while the last, the silver lace ballet, reveals the dancers, costumed in silver ribbons,

Sunday JAN 17 1897

the stage a mass of white lace, presenting a fairylike aspect. The whole performance appeals to natives of every country, and is a rare treat to eye and ear. It is sure to draw crowded houses.

When Cissy Winks.

There seems a twinkle in the air;
The bald front-seater wildly blinks,
The footlights flash with envious glare,
When Cissy winks.

The maiden in the front parquet
Soft asks her escort what he thinks,
And makes him look the other way,
When Cissy winks.

The dressy dandies, neat and trim,
Gaze smiling on the sprightly minx,
And each one thinks it is for him
When Cissy winks.

The sleek and portly millionaire,
Looks on with eyes like hungry lynx,
And feels a 'risin' in his hair
When Cissy winks.

The country hayseed, gawky, green,
Cries in astonishment, "By Jinks,"
And wonders what the gal can mean,
When Cissy winks.

The sober deacon, prim and meek,
Down in his seat in wonder sinks,
And feels a sort o' worldly streak,
When Cissy winks.

The managers care not a —— dash,
At whom the frisky critter winks;
They sit and smile and count the cash,
When Cissy winks.

Eddie Foy was said to have been at Greenwall's in "Off the Earth" Thursday evening. "The gallery god had la grippe, the Four Hundred were otherwise engaged and Helen's intellectual mind had led her to hear the Bishop," said Toppy McTavers to a prominent Fort Worth banker. "I'm blowed if I see how they had the show," replied the banker. We're blessed if we believe they did. True, the papers have told how it went off—but, then, they said they saw the Schnierle

Tuesday JAN 19 1897

AT THE THEATER.

The Foundling.

A new farce-comedy, "The Foundling," presented under the auspices of Charles Frohman, will be seen here for the first time at Greenwall's opera house tonight. It is brimfull of fun and was a rattling success at Hoyt's theater, New York, where it ran for two hundred nights. "The Foundling" is well written and is the work of William Lestocq and E. M. Robson. It is a much better play than "Jane" and by the same author. This is the story of "The Foundling:"

Dick Pennell, who has reached Brighton for the purpose of wedding pretty Sophia Cotton, daughter of Major Cotton, finds an unexpected obstacle. It has been told by his supposed father, Sir Richard Pennell, that he was a foundling. Sophia and her father are willing, as Dick is the destined heir to the baronet, to permit existing arrangements to remain in force. Mrs. Cotton, however, who is commander-in-chief, will not hear of her daughter's marriage to a man of uncertain ancestry.

Dick is obliged to begin search after his parents. His multitudinous, sidesplitting scrapes are the adventures that befall him. He finds himself compelled to pose as friend and protector to one of the most frisky and compromising of music-hall artists. The comedy ends very happily.

The company which will be seen here includes the original players seen during the New York run, and are such well known people as Thomas Burns, Adolph Jackson, Jacques Martin, Frank Batton, E. Soldene Powell, Walter Smith, J. W. Ferguson, Stella Zanoni, Meta Maynard, Clara Baker Rust, Ella Mayer, and Nellie Martineau.

Cissy Fitzgerald, the famous English dancer who created such a sensation in both London and New York by her beauty and grace, will appear as a music hall artist in the comedy. Miss Fitzgerald has a tremendous hold on the New York public, and her famous dance, which she will introduce in "The Foundling," won great success during the run of the comedy there.

A one act comedietta, "Chums," will precede "The Foundling."

The Fast Mail.

The attraction at Greenwall's opera house Thursday, January 21, will be Lincoln J. Carter's great scenic melodrama, "The Fast Mail." It has been one of the greatest successes known to the stage for years. It has a story of thrilling interest, and the scenic and other mechanical effects are said to be marvelous. There is a representation

Tuesday

of an engine room on a Mississippi steamboat, with the furnaces under the boilers in active operation. A very realistic train of cars shoots across the stage, and the Niagara Falls scene is one of the most elaborate and daring things ever undertaken in the drama. It is described as a beautiful, vivid and accurate representation of that stupendous marvel of nature.

The falls are shown by moonlight, with the roaring, plunging waters and the mist that rises from the seething current. One of the most prominent of the play's features is the complete freight train of fourteen cars, with an illuminated caboose, drawn by a practical locomotive. The play itself has thrilling situations in abundance, plenty of humor to lighten its tone and give it an agreeable flavor throughout. Seats are now on sale.

Thursday JAN 21 1897

AT THE THEATER.

La Loie Fuller.

Never in the history of theatricals will there be such a maze of marvelous excitement as will be seen at Fort Worth for one performance only, Monday, January 25, by La Loie Fuller, the talk and rage of London, Paris, Berlin and New York. These dances will be given with exactly all detail as given at the Folie Bergere, Paris, the Empire, London, and Koster & Bial's in New York City.

"Fast Mail."

The "Fast Mail," which appears at Greenwall's opera house tonight, is said to be the most successful railroad and scenic melodrama on the road this season. Mr. L. J. Carter, the author and manager, has contrived to weave into a consistent story nearly all the good points of the sensational drama. The climax of each act is strong enough to sustain a whole play, yet so well graded are the features of the piece that one views with increasing interest through the five acts, the murder and the clever trick with the Grandfather's Clock in the first act; the Mississippi river steamer, its engine room showing a practical furnace, and the explosion with "complete change of scene behind a curtain of rising smoke," behind which is seen the wreck, as the curtain falls on the second act; the "life-size" freight train, with its realistic engine and sixteen box cars, with their familiar lettering, followed at the close of the third act by the "fast mail;" the dago dive in the fourth act, and the thrilling incidents and hair-breadth escapes which take place there, and then the "full front view of Niagara Falls, as seen from the center of suspension bridge," upon which the final curtain descends.

Friday 1897

"A Merry World."

The coming production of that great New York Casino success, "The Merry World" at Greenwall's opera house Wednesday, January 27, matinee and night, is one of the thoroughly good things of the season. The complete New York cast, which includes the names of many of the best known artists on the stage, and a grand ballet and chorus of forty performers will appear in this production. The complete scenic investure, for the transportation of which a special car is required, is new this season, and was painted during the summer by Dodge, the scenic artist of the Herald Square theater, New York. It embraces three complete sets of the most elaborate transformation scenery, the setting for the last act being one of the most gorgeous effects ever produced. Over $5,000 has been expended for new scenery, costumes, electrical effects and properties, from which it can be seen that "The Merry World," as it will be presented this season, is one of the largest and most expensively equipped attractions on the road.

The burlesques on "Trilby," "Mme. Sans Gene," "Little Tycoon," "Wang," etc., which made "The Merry World" so popular last season, have been in part, retained and a great many new things added, so that "The Merry World can be said to be thoroughly "up-to-date."

Clara [illegible]
been prom[illegible] in the [illegible] of
dramatic organizations in this
Alfred Hickman, remem-
the original Little Billee in
" and Charles G. Stevens,
ngley, Belle Stokes and Mary
Maddern.

DARKEST RUSSIA.

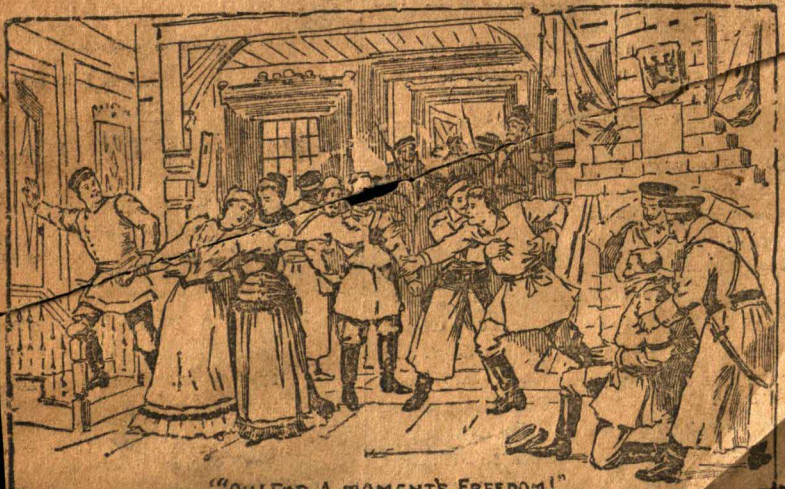
A decided novelty and genuine New York success, Sidney R. Ellis' scenic production of the romantic drama of the czar's realm. "Darkest Russia" will hold the boards at Greenwall's opera house, Tuesday night, December 29.

The play is one of marked intensity, and is everywhere receiving pro-

of heart and [illegible]

HOYT'S "A MIDNIGHT BELL."

There is a plentitude of new, bright and catchy music in Hoyt's famous comedy, "A Midnight Bell," all of which was arranged by the famous Victor Herbert, conductor of Gilmore's band, and composer of "The Prince Ananias," "The Wizard of the Nile" and other operas. Among the numbers that are destined to become the most popular are the solos for Laura Joyce Bell, the eminent contralto, and the solos, duos, trios, mayrigals and concerted pieces for the splendid quartette of the company. The company consists of twenty-three well known dramatic artists and sing



"OH! FOR A MOMENT'S FREEDOM!"

as call

Score at the end of the first half: Fort Worth 12, Dallas 0.

At the line-up on the second half Dallas appeared for a hard tussle. The men had rested for ten minutes and came on the field presumably determined to do something that remained uncredited to them thus far in the game.

During the play the left tackle (Adams) of the visitors was slightly injured and Oliver chased the pig skin in his stead. Again Dallas led off with a long kick. Booty stopped the ball. Ward caught it and made a heavy lunge for the goal. He succeeded in making his way through several hundred pounds of visiting avordupois and got the ball somewhere near the center of the field again.

Once more they toyed with it for several minutes, when Morris secured it and made another pretty touchdown, and kicking the goal added another half dozen points to Fort Worth's dozen.

Then the boys began to toy with the bag in the middle of the field again. There wasn't much real work done, but enough to show that the visitors were outclassed in every detail. Booty played an excellent game. In fact, nothing like his work has been seen on the field here for many days. Ward also did some excellent work in this half and illustrated to advantage that falling on a slender man

adjourned at t
ular meeting to Wedne
December 30.

At that time the officers
suing year will be elected,
bers initiated and other
importance transacted.

CHRISTMAS TREE.

At the Peach street Methodi
church last night there was a Chris
mas tree laden with presents for t
Sunday school children. A larg
crowd was present to see the distr
bution of these, and to listen to
good literary program.

Awarded
Highest Honors—World's Fa
Gold Medal, Midwinter Fai
DR.
PRICE'S
CREAM
BAKING
POWDER
A Pure Grape Cream of Tartar Pow

Mail Notices.

Saturday JAN 2- 1897 Monday JAN 4- 1897 Tuesday Friday Tuesday

JOHN E. HENSHAW.

"It's a good thing, push it along," said Mr. John E. Henshaw when he was at the head of the big "Passing Show" last season, and he says that this applies to the new edition of "The (New) Nabobs" which will be seen here. The Henshaw-TenBroeck comedy company this time is stronger than ever and in the cast are such well known people as John E. Henshaw, Frank David, William Blaisdell, Edward Webb, J. R. Homer, May TenBroeck, Clara Lavine, Carlotta Sophia Witt, Clara Van Vechten and others. The funny complications arising from Howell I. Dodge's (Henshaw) visit to the famous French ball in New York are very much heightened by the addition of much new comedy business by Edgar Smith who wrote the "Merry World." No less than twenty-four brand new musical numbers are introduced during the progress of the comedy, which embrace all the latest New York and London successes. It is safe to say that our theatergoers will miss one of the greatest treats of the season if they do not see "The (New) Nabobs" next Friday and Saturday nights, January 8 and 9, with matinee Saturday.

COMING ATTRACTIONS.

Manager Greenwall Provides Some Good Things for His Patrons.

Among the many good shows booked at Greenwall's for the new year are the following:

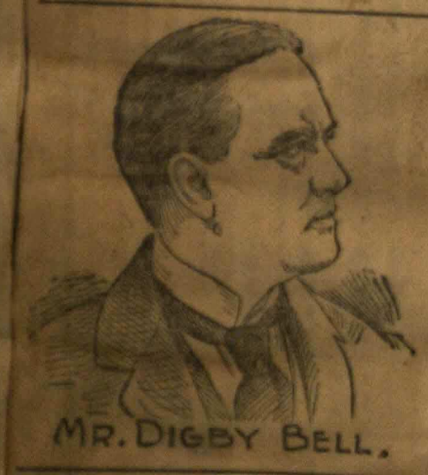
Hoyt's "A Midnight Bell," Henshaw and TenBroeck in "The (New) Nabobs," Stuart Robson in "Mrs. Ponderbury's Past," Rice's "Evangeline," Eddie Foy in "Off the Earth," Cissy Fitzgerald in "The Foundling," "Merry World," "Pay Train," "Old Homestead," Lilliputians, "Trip to Chinatown," Otis Skinner, "[illegible] Virginia," "Texas Steer," Sol Smith Russell, "Side Tracked," Grau's Opera company, Punch Robertson, "Fast Mail," Primrose & West, "Buckeye" and others.

Monday JAN 4- 1897

"A MIDNIGHT BELL."

The popular comedian, Digby Bell, and his charming wife, the brilliant contralto, Laura Joyce-Bell, will be seen and heard to decided advantage in the respective roles of "Deacon Tidd" and the "Spinster" in Hoyt's greatest comedy, "A Midnight Bell," which will be seen at Greenwall's

tomorrow matinee and night. Complete new music has been arranged for the comedy by the famous conductor of Gilmore's 22d regiment band, Victor Herbert, composer of the operas "Prince Ananias" and "The Wizard of the Nile." Among the numbers are concerted pieces for "A Midnight Bell" quartette. Entire new scenery has been designed and executed by the celebrated artist



Arthur Voegtlin, for the presentation. The cast will consist of twenty-three well known and established artists, specially engaged for their particular fitness for the various characters in the comedy. The production will be under the personal management and direction of Mr. Duncan B. Harrison.

THE NABOBS COMING.

John E. Henshaw, than whom there is no greater favorite in the United States, never was intended for the theatrical profession. He was born in Albany, N. Y., some 38 years ago, and when quite a lad had a chance to join Harry Robinson's minstrels. He had been studying law in a lawyer's office previous to this time. He found that he had decided talent for the minstrel business and eventually became an end man with Cal Wagner's minstrels and afterwards with the famous California minstrels. By gradual degrees, however, he abandoned the "burnt cork" and played on the variety stage in various sketches until 1886, when he took out a farce comedy, The Two Old Cronies," which was very successful. His present comedy, "The Nabobs," was launched about six years ago, and has served to make him one of the most popular comedians on the stage today. He is very ambitious and it is likely that inside of a year will see him at the head of the extravaganza business of this country. His methods are easy, his manners graceful and his singing voice excellent. He is extremely popular off the stage and among his own profession there is no actor or actress held in higher esteem than is Mr. Henshaw. He will be in Fort Worth for the first time January 8 and 9.

Tuesday JAN 5- 1897

"THE NEW NABOBS."

The Galveston Tribune says of this play: The audience at the Grand last night was not as large as the merits of the attraction warranted, but what was lacking in numbers was made up in enthusiasm, for the show was a go from the start and was without a dull moment to the finish. It was lively, spirited, laughable and entertaining throughout, and the audience manifested its appreciation by the most liberal plaudits and the heartiest of encores. It was a clean cut farce comedy, with something more than a slender thread on which to hang a series of specialty acts.

The head of the Dodge household, who is president of a village bank, gets into a peck of trouble through his attendance upon a French ball in New York and his attention to one of the feminine masqueraders, not because there was anything very reprehensible in his conduct, but because he had not the courage to make a clean breast of the matter instead of trying to conceal the truth and thereby complicating matters.

Upon this incident hangs all the plot and the action of the comedy and it is all very funny, made so by the sprightliness of the dialogue, the excellence of the action and the really good singing and dancing and specialty business interspersed throughout the performance.

John E. Henshaw, the bright particular star, is a wonderfully clever and versatile comedian, with almost unlimited fun resources, and his wit and humor and specialties are ever new and fresh and always pleasing. His support is good throughout and the costuming and staging are also excellent.

The Nabobs will be seen at Greenwall's opera house Friday and Saturday, with grand matinee Saturday.

A MIDNIGHT BELL TO-NIGHT.

"A Midnight Bell," Hoyt's greatest comedy, will be presented in the most elaborate manner. Every detail in so far as scenery, properties and accessories, have received the fullest attention of the management and no expense has been spared to in every way bring the production up to the standard of all Messrs. Hoyt's and McKee's well established reputation for perfection in detail. The famous artist, Arthur Voegtlin, and his extensive staff, has executed entirely new scenery and accessories. Complete new music has been arranged by the celebrated Victor Herbert, conductor of Gilmore's band and composer of "Prince Ananias," "the Wizard of the Nile," and other operas. The cast is an exceptionally fine one, headed by America's favorite comedian, Digby Bell, and his talented wife, Laura Joyce-Bell, the famous contralto, supported by a specially selected cast. The presentation will be under the personal management of Duncan B. Harrison. A Midnight Bell will be seen at Greenwall's for the last performance tonight.

Wednesday JAN 6- 1897

"THE (NEW) NABOBS."

The present season in theatricals is one that will prove the adage of the "Survival of the fittest." Only the leading companies in each class have ventured out against the financial depression. Henshaw & TenBroeck, who have been for seven seasons before the public as stars, are one of the few musical comedy organizations that have ventured to embellish their company and strengthen it with the cleverest people in their line. During the past summer the "Nabobs" has been re-written and is now christened "The New Nabobs." A little peculiarity in fitting, as everything is new with the exception of the promoters. Henshaw & TenBroeck are old familiar faces, but each season they bloom in new guise. The manager announces with no show of affectation that his stars are "millionaires of fun." There is a world of meaning in a name and if the truth is told a world of fun is in store for all who see "The New Nabobs" at Greenwall's opera house Friday and Saturday, with grand matinee Saturday.

Thursday JAN [illegible] 1897

WHAT'S IN A NAME?

If there is anything in a name then Howell I. Dodge will come in for a good share of attention. Unlike proside Hoke Smith there was a vein of merriment in Mr. Dodge's patronymic that is irresistible. There are many ways that Mr. Dodge may dodge, but few ways that he can dodge the pleasurable sensation that his name implies. Mr. Dodge is the president of a bank and the question at once arises why he should desire to dodge. It must be a pleasant situation for one and few people there are who would not be willing to sit still and dodge nothing for the sensation of being in Mr. Dodge's place. However, Mr. Dodge will never be able to avoid or dodge the laughter he creates as one of "The Nabobs," for he is none other than the funny comedian John E. Henshaw, who in conjunction with jolly May Ten Broeck and their company of singers, dancers and clever specialty people will present the above skit at the Greenwall opera house.

While this is the sixth year of "The Nabobs" it is also the farewell tour in this clever farce. They have appeared in this style of entertainments for the past seven years and next season they will make a new departure. In order to leave the best impression possible and for the purpose of paving the way to future successes in their new effort they have this season paid special attention and care to the fact of giving the best performance that they have ever presented, and to this end have been careful in the selection of a confident company of farceures with which to present their play for their farewell tour. The piece was entirely reconstructed and rewritten by Edgar Smith, author of "The Merry World," and new up to date music and specialties are introduced during the action of the play. The company will appear at Greenwall's opera house tomorrow night and Saturday matinee and night.

Thursday JAN 7- 1897

THE (NEW) NABOBS TO-NIGHT.

Prominent amongst the good attractions booked here is the Henshaw-TenBroeck Comedy company. It comprises a picked lot of well known comedians and comediennes and a comedy in "The Nabobs" that is considered one of the funniest on the boards. The fact that this is its sixth season and the twelfth of the organization, speaks volumes in its favor. John E. Henshaw who heads the company is known all over this country as one of the most gifted and versatile comedians. It was he who was the author of that famous line "It's a good thing, push it along," which has travelled over this country as well as abroad, others in the company are Frank David, William Blaisdell, Edward Webb, Louis Mason, J. R. Homer, Clara Lavine, Carlotta, Sophia Witt, Clara Van Vetchen, Minnie William and May TenBroeck. The musical menu of this organization under the direction of author C. Fell is very elaborate comprising some twenty-five numbers which include all the up to date successes direct from New York and London. This will be the only appearance of this famous organization here this season and it will be a treat for the lovers of fun and good music. Nabobs will be seen at Greenwall's opera House tonight and tomorrow Matinee and night.

Monday JAN [illegible] 1897

"OFF THE EARTH."

Eddie Foy, that eccentric comedian, who has made millions laugh throughout the country, is to be here with the American Travesty company of forty-two people, two car loads of magnificent scenery, in that clever skit of John G. Gilbert's, "Off the Earth." Adele Farrington, so well remembered in "Little Robinson Cruso," Mary Marble, whose success in Chicago, won her many friends, and Louise Archer, Miss Adlyn Estee, Miss Josie Winters, Miss Gertrude Saye, Miss Agnes Saye, Miss Sadie Miner, Miss Rhoda Rivers, Miss Mildred Carroll, Miss Marie La Gleg, Miss Rose Brown, Mr. Jas. E. Sullivan, Mr. Oscar Hall, Mr. H. Stewart Putnam, Mr. Bernard Allen, Mr. Thos. Clifford, Master Mason and many others are in the cast.

The original scenery, by Fred Dangerfield, costumes by Mme. Fisher of London, England, and new and original music make the play much brighter and better than last season. "Off the Earth" is unquestionably the most successful of all the productions in which Mr. Eddie Foy has ever appeared. Mr. Foy will appear in "Off the Earth" at Greenwall's opera house Thursday matinee and night, January 14.

"EVANGELINE."

Of considerable importance in amusements is the announcement that the presentation of Rice's magnificent revival of "Evangeline" will begin an engagement at Greenwall's opera house Friday and Saturday with matinee Saturday, when it will be staged with all the magnificent scenery, beautiful costumes, and dazzling brilliancy, which made it one of the principal successes of this year's New York offerings. It was selected as the principal attraction at Manhattan Beach, and it remained at this popular summer resort during the summer months, and also achieved great success at Frohman's Garden theater, and at Hammerstein's new Olympia theater, where it was running when Manager Greenwall made the arrangements with Mr. Rice for a tour of the larger cities of the South, under his personal direction. There are a great many things characteristic of Rice's production.

Whenever it is announced that Edward E. Rice will bring an attraction to this city they are sure of a performance of the most dazzling brilliancy—pretty girls costumed with richness, scenic environment resplendent with beauty, large choruses, bewildering ballets, and a company of the most talented burlesquers. Evangeline is Mr. Rice's most important production, having written it himself, and when it was revised for Manhattan Beach last summer it was mounted with all the gorgeousness consistent with this famous resort. The cast that will be seen here is the same that interpreted the burlesque in New York last year, and includes Mr. George K. Fortescue, Mr. Jos. W. Harris, Mr. Charles Seagrave, Mr. Dan Mason, Mr. Sherman Wade, Mr. George Melville, Miss Mae Baker, Miss Maud Courtney, Miss Viola Fortescue, Miss Lottie Prince, Miss Madge Edwards and Miss Mamie Forbes.

Tuesday JAN [illegible] 1897

RICE'S EVANGELINE.

Rice's "Evangeline," which comes to Greenwall's Friday and Saturday, matinee Saturday, needs hardly any introduction to the theater-goers, as it was seen here a few years ago. Manager Edward E. Rice's name at the head of any attraction is synonymous and a guarantee that the company and play is of the very best regarding everything connected with it, costumes, scenery, music, songs, artists, and handsome as well as shapely maids. It is always a foregone conclusion where any one sees an advertisement or poster in the store windows or on the walls of a coming show, bearing the name of "Rice," that the company will be full of young and handsome girls, whose faultless anatomy is beyond comparison with any other attraction—and so with this company—Manager Rice personally selected each and every member with regards to the position they occupy, and by so doing he is said to have organized and sent forth an "Evangeline" company that is larger, stronger and better in every particular than any organization that he has ever sent South. Included in the "Evangeline" cast will be found the names of George K. Fortescue as the colossal "Catherine;" Sherman Wade as the "Irish Policeman;" Dan Mason as the phlegmatic "Dutch Captain;" Jos. W. Harris as the silent but active "Lone Fisherman;" Charles Seagrave as the ubiquitous "LeBlanc;" Miss Mae Baker as the fascinating "Gabriel;" Miss Maud Courtnay as the handsome "Evangeline," and other old time favorites. There will no doubt be a great demand for seats as everybody wants to see once more the dear old "Evangeline."

"OFF THE EARTH."

The favorite comedian, Eddie Foy, is to be the attraction at Greenwall's opera house, Thursday, matinee and night, and the managment could not have selected anything better suited to the tastes of our people than this popular artist and his excellent company in the successful musical spectacular extravaganza "Off the Earth." The play has been re-written and improved by the introduction of new acts and the latest and most popular songs, many of which were especially written for Mr. Foy and his coadjutors in fun making.

A company of forty well selected people assist the star, among them being Mary Mable, Adele Farrington, Oscar Hall, Jas. E. Sullivan, Gertrude and Agnes Saye, and a host of the prettiest and best dressed young ladies on the stage.

New and elegant scenery has been painted and the tricks of the trade are all used to cause that merriment that theater-goers are so anxious for at this season.

Eddie Foy is a whole show in himself, but Manager Dunne has surrounded him with the best artists possible to engage, and a full house should be the rule in our city as it has been at every point visited.

Wednesday JAN 13 1897

EVANGELINE.

The San Antonio express says of the play: About the same strong cast that presented Rice's Evangeline at Manhattan Beach during the past summer presented the beautiful extravaganza at the Grand opera house last night to a very good audience. The scenery this season is rich and complete and the stage settings showed many pretty pictures and kaliedoscopic changes. The company presenting the time worn lines is quite strong both in the leads and its support, and there is a pleasing group of girls to do the chorus and the marches and minuets. Their faces and forms were attractive and there were no monstrous or too diminutive members, which often spoils an otherwise fine figure drill. The figures of the Knight Templar drill, the Odd Fellows, Essences and K. of P., were executed in such a splendid manner that a recall was imperatively made and was responded to. The comedy work is in splendid hands, with big George Fortescue still impersonating the female role of Catherine. He is the only Catherine that has been or ever will be and is the whole show himself. The work of Dan Manson as the Dutch captain is good, while the dancing of Sherman Wade, the policeman, would be hard to beat in any country. The pantomime part of the Lone Fisherman is capable of more enlargement than accorded it by Joe Harris, and the same may be said of the notary, Chas. Seagrave.

Rice's "Evangeline" will be seen at Greenwall's opera house Friday and Saturday night, and Grand matinee Saturday. Regular prices, seats on sale at Box office.

EDDIE FOY IN "OFF THE EARTH."

Tomorrow matinee and night at Greenwall's opera house the most popular of all comedians, Eddie Foy, together with an excellant company of comedians, operatic singers, dancers and fun makers generally, will be seen. No better pabulum could be offered to theatre goers of Fort Worth than Eddie Foy, and the managers of the enterprise know it.

Mr. Foy has many new songs and all are of the kind that street Arabs of Fort Worth will be whistling them before the week is over.

In addition to the popularity and genius of Mr. Foy is the added attraction of a host of talented people in the company, including Mary Marble, Adele Parrington, Oscar Hall and others. This is the best musical and operatic company Manager Greenwall has thus far presented at his house and his wisdom in selecting Eddie Foy with his "Off the Earth" company will be attested by well deserved full houses.

Register Notices.

Wednesday JAN 20 1897

AT THE THEATER.

La Loie Fuller.

La Loie Fuller, the talk and rage of New York, London, Paris, Berlin, all Europe and America, will make her first and only appearance at Fort Worth on Monday, January 25, one performance only. She will be seen in all her latest dances, including Le Firmament, Le Feu and Le Lys du Nile. These marvelous creations will be produced in exactly the same style as were given at the Folie Bergers, Paris, the Empire, London, and Koster & Beal's, New York C[illegible]. The wonder of the nineteenth century, Eliason, in original experiments in pure sleight-of-hand. New marvels in pace with the last scientific discoveries will also be seen for the first time.

"Fast Mail."

What promises to be the greatest attempt in the era of realism will be seen at Greenwall's opera house Thursday night only, in the melodrama of Lincoln J. Carter's "Fast Mail." The play is famous throughout the country for the completeness and magnitude of its mechanical effects. The production is under the personal supervision of its author, Lincoln J. Carter. Special scenery is carried for the ten complete sets to be used in the play. In the second act a steamboat is shown with the boiler rooms and their intricate machinery, and the glowing furnaces. The boat is blown up in a tremendous explosion, and the wreck is seen going down in mid river. The great railway scene is another of the unprecedented achievements of their performance in the direction of realism. A freight train of fourteen cars is run across the stage with an illuminated caboose and a practical locomotive. The fireman and engineer are seen at their respective stations, looking like reality itself. A mail train comes speeding by and catches the mail pouch just as every one has seen it do many times.

In the last act Niagara Falls are shown in all their natural beauty. A cataract of real water is put on the stage, and it boils and foams in the most natural way. The soft moonlight adds to the effect, and the scene needs only the addition of the suspension bridge to complete the effect of reality.

The Merry World.

Clair M. Patee, representing "The Merry World," the big New York Casino success, and which will be brought to Fort Worth in its entirety Wednesday, January 27, was seen by a REGISTER reporter yesterday. Mr. Patee spoke in the most glowing terms of theatrical business in the south, and said Fort Worth would undoubtedly fall in line with the rest of Texas cities in seeing one of the largest opera burlesque organizations traveling this season. When asked if any of the leading artists had ever been here before, he said:

"Oh, yes, there is Ben F. Grinnell, who last season was leading comedian with Corinne, playing the part of "Kill-Von-Kull" in "Hendrich Hudson." Charles Posey will also be remembered as leading comedian with Rice's "1492" company. Then there is the wonderful Catherine Bartho, the most remarkable premier, who was the leading dancer with Henderson's "Ali Baba" during the World's fair. Miss Vivian Patee is also an artiste of exceptional ability, who last season played the leading role with Augustus Piton's "Mme. Sans Gene company," and Eva Tanguay, Louise Dempsey, and a chorus and ballet of over forty people, you can depend on one of the most pleasing performances of this season—as everywhere society has endorsed the production, and the press of Memphis, Little Rock and other cities of the West are enthusiastic in their praise and commendation.

Friday

opera house Monday January 25. One performance only. She will be seen in all her latest dances, including Le Firmament, Le Feu and Le Lys du Nile. These marvelous creations, it is promised, will be produced in the same style as they were given at the Folie Bergeres, Paris, the Empire, London, and Koster & Bial's, New York City. Eliason, in original experiments in pure sleight-of-hand. New marvels in pace with the last scientific discoveries, will also be seen for the first time.

Saturday JAN 23 1897

AT THE THEATER.

La Loie Fuller.

A writer for the London Sketch has been telling some of the secrets of the stage, and one of the things elucidated is the arrangement of lights by means of which La Loie Fuller achieved her fame as a dancer. Her beautiful dances were developed from the ordinary calcium light, and the wonderful effects are secured by a multiplication of the rays. La Loie said that the idea first occurred to her by noticing beams of sunlight in her room and admiring the effect they had on her draperies.

The enthusiastic writer in the Sketch gives the following graphic description of one of La Loie's dances:

"The orgie of color was so wonderful as to leave objection mute. Light came from every side. La Loie danced upon glass, from which the vivid splendor of the headlights was reflected, while from wings, stage and orchestra wonderful, luminous streams seemed to flow towards her. With the rhythm of the music the colors changed, and where the white ruled before there was a kaleidoscopic vision. Violet, orange, purple and mauve movements succeeded in rapid succession until a rich, deep red dominated the dancer, and she became for one brief moment a living rose, with palpitating heart and flying leaves. Then the hues of the rainbow came from all sides and ranged themselves upon the ever-moving draperies. Every fold had its tint and scheme of color intensified by the surrounding darkness until the eye could scarcely bear to look. Just as the strain was becoming almost intolerable the colors disappeared, there was a white flash of appalling brilliancy, and La Loie faded under diaphanous drapery."

La Loie Fuller, assisted by the wonder of the nineteenth century, Eliason, in marvelous feats of magic, will be the attraction at Greenwall's opera house Monday, January 25, matinee and night.

A Merry World.

The Kansas City Times says of the play:

"A bit of dramatic impertinence!" That's the way the programs refer to "The Merry World," and the critic himself could not size up the show more precisely. This review of Canary & Laderer's came to town for the second time yesterday and again took up an engagement at the Ninth street. During the former visit it won a well merited name as a lively burlesque, and yesterday the large theater was packed at both performances.

Though the production, as with the big majority of burlesques, is a piece of impertinence; yet enough genuine fun, besides clever variety turns, enter into the game to make it an entertaining affair.

Miss Vivian Patee does the heavy burlesque work as Mme Sans Gene and Teilby. She is a handsome woman and if it were not for the sentiment-smashing lines given her to speak, she might be an actress in lighter rolls. In the glimpse of common-sense that are spared from the burlesque, one sees, or rather may imagine her as the real vivacious washerwoman—Duchess, or sprite of the Latin Quarter.

The last chapter of the burlesque, entitled "Around the Comic Operas," presents satire that is as pointed and as enjoyable as that of Jerome K. Jerome in "Stageland," and much-abused comic opera is torn into tatters, but the execution is both artistic and effective.

Mlle. Bartho, premiere, continues to do marvelous things upon the tips of her toes, and what perhaps is not so marvelous, after all, she appears as fresh and roundly pretty as when years ago she smiled with those rows of pearls in "The Crystal Slipper." Miss Eva Tanguay, always saucy, in dainty petticoats, made another of the hits yesterday with her songs and dances.

A "Merry World" will be seen at Greenwall's opera house, Wednesday, January 27, matinee and night.

Mr. Fred G. Berger, manager for the eminent actor, Sol Smith Russell, reached the city last evening to prepare the way for Mr. Russell's engagement here on Saturday, the 30th inst. Mr. Berger was all enthusiasm when questioned by a REGISTER reporter regarding Mr. Russell's new play. He says it is the great comedy success of the present theatrical season, and drew over $25,000 in three weeks during Mr. Russell's Chicago engagement recently. Mr. Berger assures us that "A Bachelor's Romance" will be given here with the same company and scenery as was used in Chicago and St. Louis.

Sunday

AT THE THEATER.

The attractions which are to appear at Greenwall's opera house this week are the best of this season. Monday, January 25—one night only—the rage and talk of all London, Paris, Berlin, America and Mexico—La Loie Fuller—direct from Central Theater, City of Mexico, assisted by the wonder of the Nineteenth century, "Eliason," in marvelous feats of magic. Wednesday, January 27—matinee and night—the jolly operatic extravaganza, "The Merry World," Madame Sans Gene's "Little Trooper," "Robin Hood," and several comic operas are made objects of burlesque, and the dialogue attendant thereon is cute and catchy. Friday, January 29—matinee and night—Thomas Q. Seabrook's greatest success, "The Speculator." Saturday, January 30—one night only—Sol Smith Russell, in his new play, "A Bachelor's Romance." The Lilliputians will present the grand spectacular production, "The Merry Tramps," next month at an early date. Hoyt's "A Texas Steer" and "Side Tracked" coming soon.

La Loie Fuller.

Monday, January 25. La Loie Fuller, the sensation of the hour, will appear here. Of her dances, La Danse Blanche is her latest. Her entrance before the audience is light and joyous as of a happy child. She glides about to the sound of low, passionate music, and then, as if horrified at some hideous sight bursting suddenly upon her, she shrinks back quickly from the light in the wings, rapidly waving her hands horizontally as she retreats. The draperies gather all about her, and leave in her trail innumerable flashing waves of whiteness. Turning suddenly, another light confronts her, and once more she shrinks back. This is repeated in the full glare of each light, and the waves, viewed at different angles, form some of the most striking color effects imaginable. The dance ends with her sinking on one knee on the stage, and, bending far over backwards, shimmering and tossing the creamy folds above her, almost hiding herself entirely, and the effect is one of foam-flecked billows, surging to and fro.

The Merry World.

An engagement of more than ordinary importance will be that of "The Merry World" at the Greenwall opera house Wednesday January 27 matinee and night.

This is one of the largest operatic burlesque organizations on the road,

Monday

and for more than five months, at the beginning of last season, held the boards at Canary & Leder's New York Casino.

The Little Trooper.

Many of our theater-goers are familiar with the construction of "The Merry World" so that it is only necessary to allude to it as a musical melange of nearly everything in the operatic, spectacular, farce-comedy and vaudeville line. Over $6000 has been expended during the present season for new scenery and costumes, making this the most expensive and elaborately equipped spectacular organization on the road.

Eva Tanguay.

The cast contains the names of many prominent artists, whose contributions in the way of singing and dancing specialties, together with the efforts of the large chorus and ballet and the magnificent scenic environments, electrical effects, dazzling costumes, etc., go to make up a performance which cannot but please even the most blase theatre-goer.

Thomas Q. Seabrooke.

Thomas Q. Seabrooke, the brilliant young comedian, will be seen at Greenwall's opera house Friday, January 29, in his latest success, "The Speculator," a vivid story depicting both sides of stock speculation and demonstrating the various passes and the modus operandi indulged in by the stock gamblers of the universe. It is liberally interspersed with delicious scenes, bright lines and intense as well as humorous situations, and in the character of John Fullerton, the successful speculator, Mr. Seabrooke is accredited with having made the success of his artistic career.

The stage settings will be particularly elaborate and introduce reproductions of localities both notable and famous. The first act will present the counterpart of the conservatory overlooking Lake Michigan, on the Boulevard, Chicago, the second act will be a faithful portrayal of the offices of G. P. Hutchison, (Old Hutch) and C. W. Whitecar, (The Weasel) overlooking the famous wheat pit of the Chicago board of trade, and the last act will be devoted to a representation of the reception room of Collis P. Huntington's mansion.

Sol Smith Russell.

The attraction at the Greenwall opera house Saturday, January 30, one night only, will be the popular and always welcome comedian, Sol

Smith Russell, in his latest comedy, "A Bachelor's Romance." Accustomed as he is to big receipts and an enthusiastic reception everywhere, the way in which the public have applauded the comedy and praises of "A Bachelor's Romance," and the exceptionally favorable comments which the press have bestowed upon the production have exceeded any previous demonstration of approval that Mr. Russell has heretofore experienced. His engagement is limited to one night and will take place on Saturday, the 30th.

The story of "A Bachelor's Romance," briefly summed up, runs as follows:

David Holmes belonging to a wealthy and aristocratic New York family, and on his 21st birthday his father desired to take him into business in order to perpetuate the name in the commercial world. But David is averse to becoming a money machine, and takes up literature. For this he is cut off in his father's will. When the play opens, David is forty years of age, and having put in many hard years of work, finds himself the literary editor of the Review. The paper, in order to discover and encourage new talent, has offered $10,000 for the best serial story and David is elected to decide the winner.

Sol Smith Russell in "A Bachelor's Romance."

During all this time poor David is in love with a very sweet girl, Sylvia, whose father has left her in his care, and when it comes to awarding the prize, he finds that the young man, who in his opinion is entitled to it, is likewise in love with the girl, and hopes, through winning the money, to make her his wife. It is in David's power to withhold the money and thus separate the twain, but after a mental struggle he sacrifices his own feelings and makes his rival's happiness secure by presenting him with the prize money.

Hoyt's "A Texas Steer."

Hoyt's "A Texas Steer," which is booked for an early representation at Greenwall's Opera House, is claimed to be the brightest satire Charles Hoyt has presented. The piece has politics for its foundation, and for this reason it is peculiarly adapted to the times. Free silver, free trade, as well as all the other leading questions of the political day, are satirized in the keenest and most pointed manner, and in such a delicate way as not to offend or taking sides with either Republican, Democrat or Populist, yet creating no end of hearty laughter. Hoyt's plays are popular with theater-goers in this city, and "A Texas Steer" will, no doubt, receive a hearty welcome.

Lilliputians.

"Merry Tramps," the grand spectacular production with which the Lilliputians are producing which will be seen at Greenwall's next month is by far the cleverest entertainment of this kind ever seen in this country. The three merry tramps are Franz Eibert, Selma Goerner and Adolf Zink. The production is rich and in excellent taste. The first act contains the ballet of harvesters, an extremely pretty affair in which poppies, cornflowers, wheat and barley deck comely and expert dancers. The electrical ballet in the second act is equally attractive, the dancers representing the different modes of illumination of all ages and nations. The silver lace ballet of the last act presents a most effective and beautiful sight. One of the best features of the play is the dancing and singing of the Lilliputians. They appear as dudes and as modern chansonettes. As the latter they are dressed a la Barrison Sisters, and in response to the last of numerous recalls, which they always earn with this specialty, they appear riding on their special ponies.

Jule Walters, known as the gentleman tramp, for his clever delineation of the vagabond in "Side Tracked," is testing the capacity of the theaters nightly in the North.

"Mrs. Ponderbury's Past," as presented by Mr. Robson and his excellent company, was one of the very best comedies put on our stage this season. Robson himself is inimitable, he had his same sly, sheepish smile with him. So long as he carries it, we will not grieve if he leaves his secrecy behind. It is one of the few irresistably droll incidents of the American stage. Several seasons ago Mr. Robson and Giles Shines played the two Dromios in Shakespeare's Comedy of Errors here. But for that smile of Robson's his own mother would not have known which was he. Helen called on the great comedian and Madame Jassuchek, and meant to tell you all about them, but it actually is not fair to Stuart Robson to present him to the public without the smile. It's Racine with Hamlet left out. Madame Jassuchek wants you to know that she has a warm spot in her heart for Texas, and that she considers the Belgrave a model hotel.

Sunday

AT THE THEATER.

La Loie.

The famous skirt manipulator, La Loie Fuller will make her first and only appearance at the Greenwall

Mail - Notices.

Rotunda

Plays and Players.

Entertainments This and Next Week at Greenwall's Opera House.

Manager Greenwall has two good attractions in store for his patrons this coming week—comic opera and extravaganza. Thursday, January 14, matinee and night, America's favorite comedian, Eddie Foy, in his latest edition of the fantastic operatic travesty, "Off the Earth." Friday and Saturday, January 15 and 16, with matinee Saturday, Rice's big burlesque company in a suburb production of of the beautiful extravaganza, "Evangeline," as it was presented at Manhattan Beach, Garden theater and Hammerstein's Olympia, New York, over 250 times this season. Stuart Robson in "Mrs. Ponderberry's Past" and Cissy Fitzgerald in "The Foundling" coming soon. See Cissy wink.

"OFF THE EARTH."

Read what Mr. Montgomery Phister, the able critic of the Cincinnati Commercial Tribune, November 16, 1896, says:

"Eddie Foy's success at the Walnut—Star and play improved.—Many people were agreeably disappointed at the Walnut street theater last night. The word many is used advisedly, for the audience was one of the largest gathered at the house upon Sunday night in many months, and the disappointment, agreeable, as has been said, came through the fact that the performance was much better than had been expected; in fact, a better performance than any of the Foy companies have given here in years. 'Off the Earth,' with Mr. Foy himself, as presented last evening, fairly deserved the liberal applause bestowed both upon the piece and the performers.

Foy has been called a clown. Well, granted; but he is the prince of clowns, and his fooling is of just the sort to please the many, and all fair-minded theater-gowers must admit that he is alone in this particular field. He pretends to nothing; he attempts nothing beyond his own capabilities; therefore none are deceived. He made a fortune for both David Henderson and himself as the greatest of all burlesque comedians, and with the improvement shown, the seriousness of endeavor manifested in his present work, the tendency to curb his former wild caprices, the generous disposition manifested towards others upon the stage, the feeling that he is not the "whole show," will speedily place him among the most profitable stars now devoted to this sort of work.

The piece itself, as has been said, has been strikingly improved, and composed of such good material that its work is in many ways better to be enjoyed than even in the days when Henderson travelled his killing gate of extravagance.

Little Miss Marble was a surprise in the part of Dimples. She is a chic little body, brim full of talent, and won such favor with the audience as to fairly stand in Mr. Foy's way.

Adele Farrington was also good as Prince Charley, and Miss Adlyn Estee, as Luna, the Queen of the Moon, was not alone acceptable as an actress, but strikingly handsome, and so pleasing as a singer as to share most liberally of the honors of the evening.

James E. Sullivan, who figured so conspicuously in the cast as Stag Party, is to be complimented for the excellent staging of the piece, the arrangement of the specialties and the many pleasing marches and dances. Mr. Sullivan, one of the old Henderson guard, is an actor of marked ability and a most valuable assistant to Mr. Foy. Several others of the cast deserve more than a passing mention, but the length of the program renders it impossible to do justice to all. Suffice it to say that Mr. Foy is giving a much better performance than the most sincere of his admirers had reason to expect, and the attention and applause given him by the large audience of last evening argues well for the week's business.

"Off the Earth" will be seen at Greenwall's opera house Thursday matinee and night, January 14.

RICE'S "EVANGELINE."

Manager Henry Greenwall has made an arrangement with Mr. Edward R. Rice to tour through the Southern states, the magnificent production of the fascinating burlesque, "Evangeline," which was selected as the attraction for Manhattan Beach during the summer months, and afterwards transferred to the Garden Theater, New York city, where its success was so encouraging that it was moved after its engagement there to Hammerstein's new Olympia Theater, which is the most magnificent play house in this country.

The engagement here will begin at Greenwall's opera house, Friday and Saturday, January 15 and 16, matinee Saturday, when it will be presented with all the new scenery, beautiful costumes, dazzling brilliancy, pretty girls, bewildering ballets, and interpreted by one of the strongest organizations of burlesquers that Mr. Rice has ever had. Mr. George K. Fortescue, who has so long been identified with the role of "Catherine;" Mr. Jos. W. Harris will be the silent, but active "Lone Fisherman," Mr. Dan Mason, one of the best of German comedians, will be the "Captain," Mr. Sherman Wade, a fun-maker of note, will be seen here as the "Policeman," and George Melville, a talented character actor, is also in the cast. Miss Maud Courtney, who was last season the leading lady of "1492," will be seen in the title role, also Miss Viola Fortescue, Miss Mae Baker, Miss Lottie Prince, Miss Madge Edwards, Miss Bertha Wood, Miss Mamie Forbes, Miss Blanche Clayton and others; with the exception of Miss Courtnay, all of the principals were with the New York company.

STUART ROBSON.

In the play "Mrs. Ponderbury's Past," which Stuart Robson, the greatest comedian of the present day, with perhaps the exception of Joseph Jefferson, will produce at Greenwall's opera house soon in conjunction with the greatest tragedienne of the present day, Madame Janauschek, is an English adaptation of a famous French comedy.

No less a man than the editor of *London Punch* adapted it from the French and while he did not destroy any of its Parisian flavor, he also added much of English wit, so that today in the hands of two such capable actors as Mr. Robson and Madame Janauschek, no better comedy exists on the English speaking stage. As an introductory a one-act comedy entitled "Mr. Gilman's Wedding" will be given. It is safe to say that the theater-goers who enjoy good wholesome comedy of the legitimate kind will have something suited to their taste when Mr. Robson and his company of actors play here.

"THE FOUNDLING."

Cissy Fitzgerald, the famous English danseuse, is the sauciest, handsomest, most charming and healthiest looking specimen of lively English maidenhood the old country has ever sent to America. She will appear at Greenwall's opera house soon in "The Foundling," the enormously funny farce which Manager Charles Frohman presented at Hoyt's theater, New York, last winter, where it ran two hundred nights. Cissy is the great attraction of "The Foundling. Those who go to see Cissy dance will have something to remember. It isn't easy to describe her and it isn't necessary to try as all will see her before she leaves town. Her beauty, her grace, her dash, her vivacity, her nimbleness and her wink have not been extravagantly praised, and all lovers of the poetry of motion should see what an unusual bewitching combination they make and feel the exhilarating influence of her hypnotic wink and enjoy the intoxicating whirl of her graceful dances.

Thursday

"EVANGELINE."

Greenwall's opera house will have for its attraction Friday and Saturday with matinee Saturday, Edward E. Rice's magnificent production of "Evangeline," which he revived for the attraction at Manhattan Beach, New York, during the summer months, and was afterwards presented at the Garden theater and at Hammerstein's new Olympia theater this season. It was staged with all the splendor and magnitude well-known and productive genius could conceive. The most beautiful costumes were designed, and the scenic environment was built on the most elaborate and costly scale. Manager Greenwall has an arrangement with Mr. Rice to tour this important attraction through the larger cities of the South under his personal direction.

There is no producer of extravaganza who can make a production more interesting to the eye, tuneful to the ear, or more humorous to the risibilities than Mr. Edward E. Rice. He has been giving the public productions of a prodigious kind for the last twenty years, including "Adonis," "The Corsair," "Venus," "1492," "Excelsior, Jr.," which remained the entire winter of last year in New York City, and "The Girl from Paris," which is now running at the Herald Square theater, New York, but in the revival of "Evangeline" he has presented his most pretentious effort. It will be seen here complete in every detail, with its tons of scenery, electrical effects, grand choruses and ballets. The company is one of the most complete that Mr. Rice has ever gathered, and includes some of the most important burlesquers on the American stage, among them being Mr. George K. Fortescue, Mr. Joseph W. Harris, Mr. Charles Seagrave, Mr. Dan Mason, Mr. George Melville, Mr. Sherman Wade, Miss Mae Baker, Miss Maud Courtney, Miss Viola Fortescue, Miss Bertha Wood, Miss Lottie Prince, Miss Madge Edwards and others who were in the New York cast.

EDDIE FOY TONIGHT—LAST PERFORMANCE.

It takes a shrewd manager to place before the amusement public the proper kind of attractions, and Manager John W. Dunne is one of the kind that caters to the public taste with the latest up-to-date ideas. In connecting himself with Eddie Foy, America's favorite comedian, Mr. Dunne has made a hit, and in surrounding Mr. Foy with such artistic people as Mary Marble, Adele Farrington, Jas. E. Sullivan and others, and with such a scenic and mechanical ensemble as he is giving to the beautiful operatic musical comedy "Off the Earth," there has been and can be no question as to its being just as popular with the public as is that prince of comedians who heads the list, Eddie Foy.

"Off the Earth" with Mr. Foy and his excellent company will be repeated again tonight as the closing performance, and it is safe to say that Manager Greenwall could not have secured a more popular attraction than this one.

Friday JAN 15 1897

EVANGELINE TONIGHT.

The attraction for Greenwall's opera house tonight and tomorrow matinee and night will be one of special importance, and will no doubt prove attractive to local theatre-goers. It is Rice's magnificent revival of Evangeline, which comes direct from New York City, where it has been running the past year, as the principal attraction during the summer months at Manhattan Beach, and in the fall at Frohman's Garden theater and at Hammerstein's Olympia theater, when it was conceded by the Metropolitan amusement seekers to be the most gorgeous production of burlesque that had been seen for a decade. When Mr. Rice revived Evangeline, he promised to give to the American public a performance that would outshine any previous attempt in extravaganza. There was no expense spared in mounting the burlesque with scenic environment, and costuming the people with the most expensive and beautiful dresses that could be designed, and the company selected to interpret it comprises some of the most noted players in the burlesque world. The southern tour is under the direction of Mr. Henry Greenwall, and it will be presented complete in every detail and in the same elaborate manner that characterized its New York success. A review of the cast will show that it contains some popular favorites, such as George K. Fortesque, Mr. Dan Mason, Mr. Jos. W. Harris, Mr. Sherman Wade, Mr. George Melville, Mr. Charles Seagrave, Miss Mae Baker, Miss Maud Courtnay, Miss Viola Fortesque, Miss Lottie Prince, Miss Madge Edwards, Miss Bertha Wood, Miss Mamie Forbes and others of the New York company. Regular prices. Secure your seats early.

Friday 15

STUART ROBSON.

The well known comedian, Stuart Robson, in conjunction with Madame Janauschek, the best exponent of the tragic stage, will produce Burnard's adaptation of a great French comedy on Monday matinee and night at Greenwall's opera house. This amusing comedy, "Mrs. Ponderbury's Past," had a long run in London and when Mr. Robson produced it in New York last spring it won as much approval as in the two European cities. Mr. Robson will be seen in the character of Matthew Ponderbury, the much domineered husband, while Madame Janauschek will enact the part of Mrs. Ponderbury. Those who are acquainted with the work of these two clever artists can readily understand that each part will have an interpretation so distinctly characteristic as to leave nothing wanting. A knife is made the theme upon which the story is based, the thing by which Mrs. Ponderbury domineers over her too credulous husband, the idol before which everybody bows the head, the emblem of the wife's virtue and heroism, the weapon with which in the long ago she protected herself against an audacious villain, Matthew's little declamation for each new comer. Finally it is discovered that this knife performed no greater act than the peeling of an orange, and then it is that the husband asserts himself and the idol is dethroned. The telling of the story is effective. The incidents bristle with fun. In connection with this highly amusing play will be introduced at the opening a one-act comedy entitled "Mr. Gilman's Wedding," with complications and situations so humorous as to produce hearty laughter from beginning to end.

CISSY FITZGERALD.

A rattling farce, full of fun, the result of ingeniously devised situations and novel complications, is "The Foundling," written by William Lestocq and E. M. Robson, which achieved a remarkable run of nearly two hundred nights at Hoyt's theater, New York. The cause of all this was the famous English dancer, Cissy Fitzgerald, who is described as a blonde sunburst, whose heavenward pointed toe, golden curls and sparkling eyes enslaved all New York. Cissy's terpsichorean success in New York was remarkable. She dances with grace and abandon, her efforts a revelation, by a combination of bewildering lingerie, inviting eyes and radiant smiles. Miss Fitzgerald is the present day sensation. Her appearance in "The Foundling" at Greenwall's opera house Tuesday night, one night only, will surely be an event of importance. Manager Charles Frohman's best comedy organization, including Thomas Burns, Adolph Jackson, Jacques Martin, Frank Batton, E. Soldene Powell, Walter Smith, J. W. Ferguson, Stella Zanoni, Meta Maynard, Clara Laker Rost, Ella Mayer and Nellie Martineau, will be seen here.

"Chums," a one-act farce, will be the curtain raiser. Regular prices.

Thursday

FAST MAIL.

A production of unusual magnitude will be given at Greenwall's opera house, Thursday, January 21. Lincoln J. Carter's superb scenic melodrama, "The Fast Mail." As its name indicates, it deals largely with the railroad in its incidents, but it presents an abundance of effects that are daring in their magnitude and admirable in their execution. The steamboat is said to be a wonder of clever conception and masterly mechanical work, and the railroad scene, with its trains going at a terrific rate of speed, makes the stage seem like a piece of reality. The Niagara Falls scene is wonderfully beautiful, and it may safely be said is more elaborate than anything of the kind ever before attempted in this city. There are a multitude of minor effects that contribute to make the performance a revelation of realism. The whistles, bells and splashing are heard as the boat leaves the wharf. The sounds that tell us of an approaching train herald the approach of the freight and fast mail train—the latter rushing by with people gazing from the window at the heroine who has just saved her lover's life by fastening a letter to the mail pouch. The roaring of Niagara Falls is heard, and the mist that rises from it is shown vividly. The play is under the personal direction of L. J. Carter, the author. The cast is said to be a capable one. The play is startling at times in the intensity of its climaxes, and these when presented with all the effects of the intricate stage settings, bring the interest to a degree that is rarely attained even in the melodrama. A large number of people are employed in the production, which is in many particulars plainly the result of care and skill combined.

Monday

STUART ROBSON.

Madame Janauschek and Stuart Robson will be at Greenwall's opera house for the last performance tonight in that successful comedy, "Mrs. Ponderbury's Past." Seldom is it that a tragedienne of such world-wide reputation as an exponent of the tragic stage and a comedian of such versatility as Stuart Robson are found in a play wherein their talents, so widely different, can and may combine in harmony with the nature of the play. But such is the strong character of the domineering wife of Matthew Ponderbury that it can only be adequately portrayed by such a mistress of histronic ability as Madame Janauschek. The sly, vacillating

STUART ROBSON.

Matthew is a character to which none other than Mr. Robson could give a personality that saves it from mediocrity. And so it transpires that these two renowned actors are not only a foil to each other, but find a play with characters suitable to their methods, which, though so diametrically opposed, are capable of being brought into unison under the happy light of comedy.

Before the three-act comedy begins Mr. Robson has made as a short introductory the one-act play entitled "Mr. Gilman's Wedding," which is only a new name and a new version of one of Buckstone's unique and humorous whimicalities, full of humor and laughable situations, and which, with the one to follow, makes an evening to be heartily enjoyed.

Wednesday JAN 20 '97

"THE FAST MAIL."

What promises to be the greatest attempt in the era of realism will be seen at Greenwall's opera house Thursday night only, in the melodrama of Lincoln J. Carter's "Fast Mail." The play is famous throughout the country for the completeness and magnitude of its mechanical effects. The production is under the personal supervision of its author, Lincoln J. Carter. Special scenery is carried for the ten complete sets to be used in the play. In the second act a steamboat is shown with the boiler rooms and their intricate machinery, and the glowing furnaces. The boat is blown up in a tremendous explosion, and the wreck is seen going down in mid river. The great railway scene is another of the unprecedented achievements of this performance in the direction of realism. A freight train of fourteen cars is run across the stage with an illuminated caboose and a practical locomotive. The fireman and engineer are seen at their respective stations, looking like reality itself. A mail train comes speeding by and catches the mail pouch just as every one has seen it do many times.

In the last act Niagara Falls are shown in all their natural beauty. A cataract of real water is put on the stage, and it boils and foams in the most natural way. The soft moonlight adds to the effect, and the scene needs only the addition of the suspension bridge to complete the effect of reality.

Register Notices.

Sunday

Much criticism of plays recently put on at Greenwall's has been indulged in. These plays like "Evangeline," "The Foundling," etc., are regular music hall attractions. People who habitually go to the theater are supposed to know that. It is to be regretted that our town is not large enough for more than one play house, and every kind of attraction mustbe put on. Managers are perfectlyjustifiable in putting on bills that will draw. That these attractions have drawn in the East is abundantly proven by the fact that Koster and Bial's is the best advertised theater in America, in the kind of advertising that is not paid for. You must not blame the managers for a decadent public taste.

La Loie Fuller, who stops to see us on her way from Mexico, is said to be the best dancer on earth. Now mind, London, Paris, New York and Chicago say she can dance. We do not; we have not seen her try. Last summer, when Miss Gertrude Atherton paid our American man her strong left-handed compliments, La Loie took his part enthusiastically. It is to be hoped that the Fort Worth man will show his appreciation by going to see her.

Oh, Cissy, Cissy, how could you? Just think how we talked you up, and you know how particular we are.

Tuesday JAN 26 1897

AT THE THEATER.

"The Merry World."

"The Merry World," Canary & Leder's "second annual review" and New York Casino success, which is to be given at Greenwall's opera house Wednesday matinee and night, certainly has an all-star cast and perhaps the brightest star in the entire galaxy is Eva Tanguay, the dainty little comedienne of the company. Miss Tanguay is a little lady that fairly bubbles over with dash, vim and energy and her various talents seem continually striving to burst forth all at once in friendly competition for supremacy. Miss Tanguay is certainly the brightest of all soubrettes and as "Vaseline," the typical village maid, in "The Merry World," establishes herself so completely in the good graces of her auditors as to win a lasting remembrance from each one present. Miss Tanguay has a remarkably sweet and splendidly cultivated voice, is an accomplished dancer, and as an exponent of negro melodies stands without a rival on the stage today.

Seats on sale at the box office.

"The Speculator."

Harmony in color and perfection in detail are the key notes of the presentation of "The Speculator," Thomas Q. Seabrooke's latest and greatest success. This applies to every department, and the result has been extremely satisfactory, artistically and financially. Manager Duncan B. Harrison is notoriously a stickler for stage effects, and even the telegraphic instruments in the great board of trade scene in the second act, on which the movements of the stock market are reeled off, working up the audience to intense enthusiasm, are regular machines connected with batteries and manipulated by an expert telegrapher.

Thomas Q. Seabrooke, in "The Speculator," will be seen at Greenwall's opera house Friday, matinee and night. Seats on sale at the box office.

Mr. Russell in "A Bachelor's Romance."

Sol Smith Russell, who has grown beyond the title of "The Funniest Man on Earth," and is now, by common consent, conceded to be one of the foremost actors and comedians in America, will be the welcome figure on the opera house stage on Saturday evening next. Mr. Russell's beautiful art and his superb methods of treatment are so well known to the theater-going public from ocean to ocean, that it would seem a waste of space to write to any great extent of his coming. Russell's popularity is such that oftentimes the mere announcement of his name is sufficient to attract audiences that fill the largest theaters, and certainly nobody can better entertain his people than can this scholar and gentleman.

His new play this season is by Martha Morton and is called "A Bachelor's Romance." It is said that Mr. Russell is delighted with his new character in this play, and in it furnishes added proof of his marvelous versatility. Mr. Russell's personality is so strong and his methods so marked that there is bound to be a refreshing dash of originality in his work.

Seats on sale at box office.

SPECIAL

GREENWALL'S ::: OPERA HOUSE | WEDNESDAY, JANUARY.... 27

Matinee and Night

The Merry World,

50—PEOPLE—50 | CARLOAD SCENERY. | Revelation of Comedy, Drama, Opera Burlesque and High-Class Vaudeville

SPECIAL

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Wednesday

Wednesday

"The Merry World."

The Dallas News says of the play: A treat was offered theater-goers last night in the presentation for the first time in Dallas of "The Merry World," a mixture of farce-comedy, burlesque and opera. It is safe to say that no attraction of its order has achieved so high a degree of popularity as "The Merry World" or has been

BEN GRINNELL AS SVENGALI.

heralded by more glittering promises o' artistic merit. It is gratifying, in view of the success of last night's event, to commend "The Merry World" and the company presenting it to the hearty reception of the theatrical public. The costumes are rich and picturesque and the piece generally well staged.

The comedy feature of the performance evoked a deal of hearty laughter. The singing was generally good, and the parodies on "Mme. Sans Gene" and "Trilby" were very amusing. The specialties introduced were entirely satisfactory, especially the ballet dancing of Miss Bartho, the acrobatic dance by one of the young ladies, and Ben Grinnell's great hypnotic dance were deservedly applauded for their graceful evolution. They exemplified the highest form of the terpsichorean art. The march received deserved plaudits.

Vivian Patee, Louise Dempsey and Eva Tanguay were most acceptable in their respective specialties. Ben Grinnell's comedy work was very good. His effort in "Trilby" gave evidence of his ability as an artist. The balance of the cast was up to the standard.

The Merry World will be seen at Greenwall's today, matinee and night.

Thomas Q. Seabrook.

Thomas Q. Seabrook, the comedian, who is now starring in Geo. H. Broadhurst's comedy, "The Speculator," is nothing if not artistic.

THOMAS Q. SEABROOK.

DO YOU WANT TO MAKE MONEY?

GO AND HEAR

....THOS. Q. SEABROOKE

IN "The Speculator."

OPERA HOUSE FRIDAY MATINEE and NIGHT

Wednesday

All of the gowns worn by the various ladies in "The Speculator" were designed, even to the trimmings, hats, gloves, etc., by Mr. Seabrook and executed from his drawings by Redfern, the celebrated modiste of New York. The result is particularly gratifying to the eye, and a special stress has been laid upon the magnificent dresses displayed by the ladies of the organization in the various criticisms of the presentation. In point of fact, the production in its entirety is as nearly perfect as the good taste and lavish expenditure of the management could make it. This particularly applies to the costumings, scenery, and accessories. Thomas Q. Seabrook, in "The Speculator," will be seen at Greenwall's Friday, matinee and night.

Thursday

AT THE THEATER.

Thomas Q. Seabrooke—Matinee and Night Tomorrow.

Thomas Q. Seabrooke, Duncan B. Harrison, his manager, George H. Broadhurst, the author of "The Speculator," Mr. Seabrooke's new comedy, John Schoeffel and William Seymour, the managers of the Tremont theater and a number of other prominent gentlemen, were seated in the sanctum of the Tremont theater yesterday, when the subject of precocious children was introduced. A number of incidents were quoted and stories told regarding the precocity of certain juvenile members of the families of the various gentlemen present, all of which were more or less amusing, and some embarrassing. When Mr. Seabrooke's turn came, he related an experience with his little nephew, a 3-year-old, who was continually precipitating embarrassments upon members of the family by his interrogations and opinions, which, as Mr. Seabrooke stated, were invariably delivered at the wrong time and place.

How he fed his mother.

"The last visit I paid to my sister's house," said Mr. Seabrooke, "was on Thursday evening of last week, and the minister who had performed the marriage ceremony between my sister and her husband, was present with his wife at the dinner. My brother-in-law, who is an ardent Mason, was forced to attend a Masonic meeting and excused himself directly after dinner for that purpose. Immediately after the meal, young Tom, my nephew, was escorted into the nursery by his nurse and prepared for bed. Shortly afterward he ran out in the reception-room to kiss us all good-night.

The dominie, who is very fond of the boy, as in fact we all are, he being particularly engaging, took Tom in his arms and inquired what prayer he always said before retiring, to which Master Tom replied, "Now I lay me down to sleep." The minister said, "Well, Master Tom, don't you want to learn the Lord's prayer?" The boy glibly assented. "Very well," said the dominie, "fold your hands and repeat after me. Our Father." "Our Father," repeated Tom. "Who art in heaven," said the minister. "No he ain't, he's gone to the lodge," said Tom. You can all imagine the situation.

Thursday

Thomas Q. Seabrooke in the successful comedy, "The Speculator," will be seen at Greenwall's opera house tomorrow matinee and night. Seats on sale at box office.

Sol Smith Russell.

The appearance of this eminent artist at the Greenwall opera house next Saturday, the 30th, will be a notable event. No artist on the American stage is greeted with such demonstrative approval as is extended to Mr. Russell wherever he appears. What he can do in his chosen art, for which by heart and sense he is so well equipped, he does with honor to himself and to his profession, and with the approval of cultured men and women everywhere; because his tones are true, and because he sings his heart-song in the key of all ages, and he is beloved where others are only admired.

SOL SMITH RUSSELL.

Mr. Russell comes this year with a grand new play entitled a "Bachelor's Romance," written especially for him by Martha Morton. In this play he has, so the critics all agree, added fresh laurels to his already great reputation.

The company that surrounds Mr Russell this season is amply chosen and includes Miss Bertha Creighton, leading lady; Fanny Addison Pitt of the New York Lyceum company, Geo. Alison, Arthur Forrest and many other well-known names.

It is almost needless to write of Mr. Russell and his art in this period in his career. He is known and loved here by a large class outside of the regular play-goers.

Seats on sale at box office.

Special ladies' and children's matinee Friday at 2:30 for ladies and children at Greenwall's opera house. Thomas Q. Seabrooke in "The Speculator."

Special ladies' and children's matinee Friday at 2:30 at Greenwall's opera house. Thomas Q. Seabrooke in "The Speculator."

Thursday

See Seabrooke tomorrow, matinee and night.

The Merry World company of artists were made comfortable at the Delaware yesterday.

Don't fail to see Thomas Q. Seabrooke in "The Speculator" at Greenwall's opera house, matinee and night, Friday.

See Seabrooke at regular prices, matinee and night, Friday.

No advance in matinee and night prices to Seabrooke.

Tuesday

AT THE THEATER.

"Side-Tracked."

An excellent entertainment will be provided for the patrons of the Greenwall opera house tonight—one performance only. The attraction, "Side-Tracked," promises to be something out of the ordinary as its popularity elsewhere has been miraculous since its first production in Chicago six years ago. The play is said to contain many realistic and powerful mechanical devices, and the railroad scenes promise to be the funniest ever produced. The play is gemmed with mirth and pathos. The principal incidents are devoted to the heroic efforts of the tramp. Jule Walters' characterization of the part is said to be refreshing, and the specialties introduced will be original and pleasing. Seats on sale at box office.

Baldwin-Melville Co.

The Baldwin-Melville company, stronger than ever, will open an engagement of four performances at the opera house on next Wednesday afternoon. Wednesday's matinee bill will be the great comedy success, "The Devil's Web;" Wednesday night's bill will be the laughing comedy, "The Black Flag;" Thursday's matinee, Bartley Campbell's great masterpiece, "The Galley Slave," and Thursday night, Milton Noble's great comedy, "The Phenix." Ladies will be admitted free on Wednesday matinee or night if accompanied by a person with a paid 30 cent ticket. Popular prices will prevail, 10, 20 and 30 cents. The cinematograph will be exhibited at each performance without extra charge. Seats on sale at box office.

"The Old Homestead."

Denman Thompson's beautiful play, "The Old Homestead," will be presented at Greenwall's opera house Friday and Saturday, with matinee Saturday, with the flavor of green fields, the aroma of new-mown hay, the geniality and simple habits of the rustics, that always has a fascination for the residents of the city. That is, perhaps, the reason why this pastoral idyl, which deals with country life and charms of rugged naturalness, has proved such a success, overshadowing all, as does the mighty roar of majestic Niagara the babbling and splashing of the gurgling brook.

No advance in prices. Seats now on sale at box office.

The Lilliputians.

The coming to this city of the popular Lilliputians on Tuesday, February 9, will be hailed with delight by young and old, for these unique little artists are prime favorites. They will appear at Greenwall's opera house presenting their great new spectacular play, "Merry Tramps," with which they have scored a tremendous hit. No one should miss this truly delightful performance. The matinee on Wednesday, February 10, is an excellent opportunity for parents to bring their children. The engagement is limited to two nights and one matinee. Seats on sale today at 9 o'clock.

Mail- Notices.

Saturday

Sunday

Thursday

Plays and Players.

Entertainments This and Next Week at Greenwall's Opera House.

The patrons of Greenwall's opera house are to have three good shows for the coming week and should patronize them as they deserve. Monday, January 18, matinee and night, Stuart Robson with Madame Janauschek and Mr. Robson's company of actors in a grand double bill, commencing with an adaptation of a farce by John Baldwin Buckstone, "Mr. Gilman's Wedding," and to conclude with F. C. Burnand's "Mrs. Ponderbury's Past."

Tuesday, January 19, one night only' the great and only Cissy Fitzgerald in a farce in three acts entitled "The Foundling," to be preceded by a comedietta in one act entitled "Chums," presented here the same as seen for 200 nights at Hoyt's theater, New York. See Cissy wink. She winks exactly 367 times at every performance.

Thursday, January 21, one night only, Lincoln J. Carter's grand scenic production, "The Fast Mail," with its practical working engine and fourteen freight cars, with illuminated caboose and other startling effects.

La Loie Fuller is booked to appear at Greenwall's at an early date.

STUART ROBSON.

The Galveston News says of the play:

A magnificent audience greeted Stuart Robson at the Grand opera house last night in "Mrs. Ponderbury's Past," preceded by "Mr. Gilman's Wedding," a one-act comedy. The cast of the curtain raiser was as follows:

Mr. Gilman.....Stuart Robson
Charles Thornton..Augustus Halbach
Frederick Vincent..John Webster, Jr.
John.....Joseph Keefe
Mr. John Jones.....David Miles
Mrs. Dudley.....Miss Julia Hanchett
Sophie, her daughter.....
.....Miss Kathryn Osterman
Mary, her daughter..Miss Olive Porter
Mrs. Grimsley...Mrs. Samuel Charles
Miss Stokes.....Miss A. Encredeque
Mrs. Taylor..... .....*Miss Maybury*

The curtain raiser was merely an appetizer. It gave evidence of a feast to come. There is nothing particularly remarkable in "Mr. Gilman's Wedding" save a lot of misunderstandings, which, of course, fade away just before the drop of the curtain.

STUART ROBSON.

Then the people in the audience had time to see if Mr. Jones was with Miss Smith and if the rest of the folks were there. The boxes were all filled, a theater party given to Miss Josie Gresham and Miss Ella Willis by Mrs. C. B. Stone filled three of the lower boxes and was made up of Miss Willie, Miss Rosa Moss, Miss Callaway, Mr. Harry Stone, Mr. John Sealy and Mr. Alex Shannon, Jr., in the first box to the left of the stage; Mrs. Edwin F. Brown of Syracuse, N. Y., Miss Josie Gresham, Miss Margaret Sealy, Mr. Harry Hawley, Mr. Henry Mensing and Mr. I. H. Kempner in the box adjoining, and Mrs. Stone, Miss Drewry, Miss May Templeton, Miss Lucia Hawkins, Mr. A. Templeton, Mr. Charles Clarke and Mr. Willie in a box across the house. The adjoininjng box was occupied by Miss Erin Paine, Miss Mary Lowe, Miss Bettye Shannon, Mr. Robert H. Gardner and Mr. Dan Wallis and Mr. Willis Goldthwaite.

"Mrs. Ponderbury's Past," a comedy in three acts, adapted from the French by F. C. Burnard, an Englishman, was given with the following cast:

Mr. Ponderbury.....Stuart Robson
Melvin Thorpe.....Benjamin Howard
Capt. John Rumford.....Joseph Keefe
Peter.....Augustus Halbach
Capt. Aversnack.....John Webster, Jr.
Hyacinth Grayling.....David Miles
Mayor of Twiggenham.....
.....Frank Marlowe
Mrs. Ponderbury...Mme. Janauschek
Mme. Polacca di Lowinskie.....
.....Miss Kathryn Osterman
Ethel Ponderbury...Miss Olive Porter
Lady Mayoress...Miss Julia Hanchett
Mrs. Pokkes.....Mrs. Samuel Charles

The comedy was a very serious matter for every person save Mme. Polacca di Lowinskie and the audience. And it was this very seriousness of the characters impersonated which made the comedy so laughable. There is no necessity of telling that the play was taken from the French. That fact stood out from the very beginning. There is not a dull line, and the climax is excruciating funny.

Mr. Ponderbury is a timid little man who to better his condition made it worse by marrying a strong woman who made him her slave. She was a terror, and her power was based on a story that made her a heroine. It was the story of a knife, and it was linked to her past life. She was credited with saving her honor by stabbing a man who, under the moonlight, had scaled the balcony and entered her room. Traces of blood were found and a knife. The story was believed, and the woman was worshipped by all who heard the story, and was married by poor little Ponderbury. But the heroine was bogus. She was a tyrant, and that which her husband lived was worse than a dog's life. He was locked up like a bad boy, scolded, given tasks to do, and naturally became a hypocrite and a bad man. He never fails to digress from the path of duty whenever half a chance presents, and as a pretty woman is one of his especial weaknesses, he allows himself to be drawn into a whirlpool of difficulty when he beholds a handsome widow, with whom he makes a nocturnal appointment, to be held in the studio of an artist. While there he is tempted to dance a fantasy with the air one, and in order to do it removes his coat and goes into it with great zest. He is unexpectedly surprised in this divertisament by his indignant wife. This does not phase the little man, who immediately assumes the stare and characteristics of a sleep walker, and shifts the responsibility of his compromising position on to somnambulism. In vain does the tyrant of a wife ask: "If you walk in your sleep, why are you here, in an artist's studio, at 10 o'clock at night, in your shirt sleeves, with a pretty young widow? Why are you not walking on the roof of your own dwelling with the cats, like all respectable somnambulists?" The little man will never tell. Finally the true story of Mrs. Ponderbury's past was revealed. The man whom she claimed to have stabbed appeared. He was an old friend and ran away from the window when he saw a lady who had an orange knife in her hand. This was the sword of Damocles hat had been hanging over the little man's head. His wife was no heroine—only a female bully—and she had lost her grip. The little man asserts himself and became master.

Mr. Robson is not a new actor to Galveston theater-goers. He comes here every year and always does a splendid business. He is an artist and he is appreciated. He is one of the few who have risen to the summit of the ladder in his particular branch of the profession. Crane, Nat Goodwin, Sol Smith Russell and Roland Reed make up the majority of the others. Each has his particular brilliant point. Who can forget the quick speech, with the peculiar rising inflection? It is Robson and it is not to be imitated. His very appearance is suggestive of laughter. He never grows old. He has been the same Robson for fifteen years.

In Madam Janauschek he has an able support. It seems out of place to think of the madame in comedy. Yet how well she takes the title role! Her tragic gestures and voice fit well the part of Mrs. Ponderbury.

Miss Osterman does the ex-music hall singer and causes all the trouble in a delightfully agreeable way.

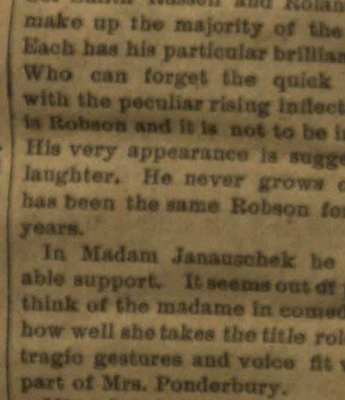
In fact, every member of the cast does his or her part well. Mr. Robson is not in the habit of surrounding himself with sticks.

It was a delightful evening.

Stuart Robson will be seen at Greenwall's opera house Monday, matinee and night, January 18.

CISSY FITZGERALD.

Alan Dale, the famous critic of the New York Journal, said: "It was probably accidental, but I got one. It must have been accidental, although, of course, it would be more satisfactory were it otherwise. Still, I got one just as I was leaning back in my seat at Hoyt's theater last night, prepared to put on a blase expression that, I flatter myself, is very becoming. It reached me in a moment, and



CISSY FITZGERALD.

oh, what a difference in the morning! The blase expression wouldn't fit at all; listlessness was impossible. I sat up and waited for another. Guess what it was that proved so useful? But you couldn't guess, of course, so I'll tell you my secret, mother, dear. Do not hate me for it. Think of me when I am least bad. Oh, mother, Cissy—Cissy Fitzgerald winked at me—she positively wunk. I was sitting there not saying a thing, when a large, sleek, ticklish wink reached me. I gasped, then I had palpitation of the eyelids, then I realized that it was mine, mine forever; that fat, glad wink. I shall press it to me, Shakespeare, and look at it regularly once a week.

CISSY'S "KICK."

Candor compels me to admit that Cissy threw a lot of winks away last night. It must have been souvenir night, handsome winks being distributed to every one not a lady. Cissy's eyelids are quite as active as her little toelets. She was in a radient humor, appearing as an incident in "The Foundling," although I rather think that she was the play, and "The Foundling" the incident. She certainly ruled the roost. Once during the performance she made a little slip, stating an important period as thirty-five. Was she overwhelmed with confusion? Did she blush and look awkward? No, mother dear, she giggled? She enjoyed it. She set the stage a laughing. Miller Kent lost his equanimity and broke into small pieces. Mr. Humphreys was amused, and the audience enjoyed it. At another time, Cissy kept the stage waiting while Thomas Burns, the only Thomas Burns, was on it. She didn't care a hang. On she came, late, but winking, and the audience forgave her. So much for a wink; learn to wink, ye actresses. A wink covers a multitude of sins.

Cissy Fitzgerald will be seen at Greenwall's opera house Tuesday, January 19, one night only.

FAST MAIL.

A production of unusual magnitude will be given at Greenwall's opera house next Thursday night, January 21, *Lincoln J. Carter's superb scenic* melodrama, "The Fast Mail." As its name indicates, it deals largely with the railroad in its incidents, but it presents an abundance of effects that are daring in their magnitude and admirable in their execution. The steamboat is said to be a wonder of clever conception and masterly mechanical work, and the railroad scene, with its trains going at a terrific rate of speed, makes the stage seem like a piece of reality. The Niagara Falls scene is wonderfully beautiful, and it may safely be said is more elaborate than anything of the kind ever before attempted in this city.

There are a multitude of minor effects that contribute to make the performance a revelation of realism. The whistles, bells and splashing are heard as the boat leaves the wharf. The sounds that tell us of an approaching train herald the approach of the freight and the fast mail train—the latter rushing by with people gazing from the window at the heroine who has just saved her lover's life by fastening a letter to the mail pouch. The roaring of Niagara Falls is heard, and the mist that rises from it is shown vividly. The play is under the personal direction of L. J. Carter, the author. The cast is said to be a capable one. The play is startling at times in the intensity of its climaxes, and these, when presented with all the effects of the intricate stage settings, bring the interest to a degree that is rarely attained even in the melodrama. A large number of people are employed in the production, which is in many particulars plainly the result of care and skill combined.

Tuesday JAN 19 1897

CISSY FITZGERALD TONIGHT.

Manager Charles Frohman presents to the laughter-loving public of Fort Worth his latest comedy success, "The Foundling," at Greenwall's opera house tonight, one night only. "The Foundling enjoyed a successful run of nearly two hundred nights at Hoyt's theater, New York. One of the authors of this farce-comedy, William Lestoeq, wrote "Jane," and this no doubt accounts for some of the comical situations in "The Foundling." The piece has more of a plot than most farces. A young man of 25, moving in good society, suddenly hears that he has no parents, and that he may turn out to be a foundling. This possibility causes his future mother-in-law, a very exacting person, to break off the match with her charming daughter.

While the young man is endeavoring to explain another lady claims him for her husband, in order to escape matrimony with her cousin, a silly and vulgar fellow. When the mother of the young man's sweetheart hears he has a wife, she tells him she doubts his story of his parentage. She insists that the story was invented to get rid of her daughter. Everybody is miserable, but no one more so than the supposed "Foundling." Of course in the last act all complications are explained. The young man not only finds that he had parents, but that both of them were responsible.

The company to present the comedy is the same efficient organization seen during the great run in the metropolis and embraces Thos. Burns, Adolph Jackson, Jacques Martin, Frank Ralston, E. Soldene, —— Powell, Walter Smith, J. W. Ferguson, Stella Zanoni, Meta Maynard, Clara Baker Rust, Ella Mayer, Nellie Martineau and Cissy Fitzgerald, who appears as a music hall artist. Miss Fitzgerald was the fashionable rage in New York, where her dancing proved a revelation. The Foundling will be preceded by "Chums," a one act play by A. B. Frost.

"THE FAST MAIL."

The attraction at Greenwall's Thursday, January 21, one night only, will be Lincoln J. Carter's great scenic melodrama, "The Fast Mail." It has been one of the greatest successes known to the stage for years. It has a story of thrilling interest, and the scenic and other mechanical effects are said to be marvelous. There is a representation of an engine room on a Mississippi steamboat, with the furnaces under the boiler in active operation. A very realistic train of cars shoots across the stage and the Niagara falls scene is one of the most elaborate and daring things ever undertaken in the drama. It is described as a beautiful, vivid and accurate representation of that stupendous marvel of nature.

The falls are shown by moonlight, with the roaring and plunging waters, and the mist that rises from the seething current. One of the most prominent of the play's features is the complete freight train of fourteen cars, with an illuminated caboose, drawn by a practical locomotive. The play itself has thrilling situations in abundance, plenty of humor to lighten its tone and give it an agreeable flavor throughout.

Thursday

FAST MAIL.

The attraction at Greenwall's opera house to-night, will be Lincoln J. Carter's great scenic melodrama, "The Fast Mail." It has been one of the greatest successes known to the stage for years. It has a story of thrilling interest, and the scenic and other mechanical effects are said to be marvelous. There is a representation of an engine room on the Mississippi steamboat, with the furnaces under the boilers in active operation. A very realistic train of cars shoots across the stage, and the Niagara Falls scene is one of the most elaborate and daring things ever undertaken in the drama. It is described as a beautiful, vivid and accurate representation of that stupendous marvel, nature.

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LA LOIE FULLER.

La Loie, the greatest exponent inventor of marvelous creations, will be seen in the city for one performance only, on next Monday, January 25, at the opera house, in her wonderful dances. She has been the talk and rage of all foreign countries as well as America. She is now playing three performances at the National theater, City of Mexico, and will stop off at Fort Worth for one performance en route to New York city.

Friday JAN 22

THE MERRY WORLD.

A Little Rock exchange says of this play: Critics will differ and the verdict of the effete East is very often adjudged to be faulty by less metropolitan minds, but all will agree that the theater-goers of Little Rock enjoyed a rare treat last night in the operatic and burlesque production, "The Merry World." The production merited a larger audience than that witnessing it. Clever specialties, burlesques on the operatic and dramatic successes of current times, splendid scenic effects, a strong chorus, dances and fun galore abound in "The Merry World." The company is an unusually large one and numbers some people of high reputation. Mr. Ben Grinnell, for instance, who takes the part of Svengali in the Trilby burlesque, is one of the best comedians in the country. Mr. Harry Stanley's Napoleonic burlesque is productive of much merriment. But it is not necessary to individualize where general excellence is so apparent. The program is a succession of meritorious features rendered by people selected with a view to strength and capacity. Seldom has a stronger aggregation been seen on the local stage and in these times of fake productions it is a pleasure to commend an attraction like "The Merry World." The entertainment opens with "The Dramatist's Den," affording a pleasing prelude to the other engaging conceits. "Mme. Sans Gene," "Trilby," "Around the Comic Operas," and "Mephisto's Domain." The comedians, singers and dancers and the elaborate paphernalia are all without a flaw. "The Merry World" will be seen at Greenwall's opera house Wednesday, January 27, matinee and night.

LA LOIE FULLER MONDAY NIGHT.

Manager Phil Greenwall has arranged with Edward Stevens for one night of "La Loie" at the opera house Monday, January 25, en route from Mexico to New York city. "La Loie" has been the talk of and rage of New York, London, Paris, Berlin, all Europe and America. Among the most wonderful dances are the Le Firmament, Le Feu, Le Lys du Nile. These marvelous dances are produced exactly as given at the Folies Gergeres, Paris, the Empire, London, and which caused such a world of wonder at Koster & Bial's, New York. Illusion, in original experiments in pure sleight of hand, new marvels in pace with the latest scientific discoveries, the coming of Illuson with Miss Fuller, who is acknowledged by press and public to be the cleverest of conjurors. His repertory includes the latest and most expensive inventures in the "black art," "Mme. Sans Gene" being the most beautiful and marvelous illusion of the present day. "The Beggar's Dream," the spectacle which has set his audiences to wondering how it could be done, but for genuine mystery "The Wonderful Bicyclist" is without doubt the most mysterious.

Friday JAN 29

THEIR FIRST MEETING.

One of those happy little coincidences which go to make up the bright spots we are entitled to and frequently find in this life occurred here today. James E. Comer, city passenger and ticket agent of the Missouri, Kansas and Texas railway, knew that he had a cousin named Horace Mitchell, and Mr. Mitchell knew that he had a cousin named James E. Comer, but they had never met.

Today when Thomas Q. Seabrooke's company arrived, the Mr. Horace Mitchell with it, and who is Mr. Seabrooke's leading man, proved to be Mr. Comer's cousin, and the meeting of the two gentlemen was a most pleasant one.

Each had gone his way in life, both succeeding in their respective lines of business, having seen the world and learned much, they met at years of maturity, when even if the ties of consanguinity did not draw them together, they are men of that type who value real friendships, and it is safe to say this will not be the last meeting of the two cousins.

Register Notices -

Thursday

DO YOU WANT TO MAKE MONEY?
GO AND HEAR
....THOS. Q. SEABROOKE
IN "The Speculator."
OPERA HOUSE FRIDAY MATINEE and NIGHT
SEATS ON SALE AT BOX OFFICE.

MANAGER GREENWALL HAS ARRANGED WITH...
THOMAS Q. SEABROOKE
To Play at... REGULAR PRICES TO-DAY Matinee and Night.
Matinee Prices 25c, 50c, 75c Night Prices 25c, 50c, 75c, $1

Special ladies' and children's matinee Friday at 2:30 at Greenwall's opera house. Thomas Q. Seabrooke in "The Speculator."

Don't fail to see Thomas Q. Seabrooke in "The Speculator" at Greenwall's opera house, matinee and night, Friday.

See Seabrooke tomorrow, matinee and night.

AT THE THEATER.

"Side Tracked."

Jule Walters, the gentleman tramp in the side-splitting farce, "Side Tracked," who has gained the distinction of being the peer of all comedians in the portrayal of the wandering Willie, will be seen at the Greenwall opera house, Tuesday, February 2, and brings with him what is pronounced to be the strongest company that has ever supported him during the seven years of his career as a star.

Some of the leading people are such artists as the well-known Barrett Bros., Irish comedians, Louise Llewellyn, Ada Walters, Helen Fox, James F. Fulton and others of almost equal merit.

Thomas Q Seabrooke

Thomas Q. Seabrooke, the comedian, George H. Broadhurst, the author, and a number of New York managers and newspaper representatives journeyed to Newark last Saturday night as the guest of Duncan B. Harrison to witness Digby Bell and Laura Joyce Bell in their presentation of the comedy, "The Hoosier Doctor." As they stood chatting in the lobby of the theatre, which was pretty well crowded, a long haired bewhiskered individual approached the group and in drawling provincial tones asked what was going on there tonight, to which interrogation Mr. Bert Werrell, the manager of the theater, responded, "Hoosier Doctor."

The old gentleman turned on him and said, "None of your blamed business who my doctor is; you're pretty saucy anyway, young feller. I suppose you're one of those smart young guys that think you know everything, and I 'spose you take me for a jay and want to make fun at me."

Mr. Worrell and all the gentlemen

Friday JAN 29 1897

MANAGER GREENWALL HAS ARRANGED WITH...
THOMAS Q. SEABROOKE
To Play at... REGULAR PRICES TO-DAY Matinee and Night.
Matinee Prices 25c, 50c, 75c Night Prices 25c, 50c, 75c, $1

Special matinee Friday at 2:30 for ladies and children at Greenwall's opera house. Thomas Q. Seabrooke in "The Speculator."

See Seabrooke at regular prices, matinee and night, Friday.

Prices to Seabrooke will not be advanced Friday, matinee and night.

present attempted to mollify the old gentleman, but with no avail. He finally became so demonstrative that Mr. Worrell took hold of him by the shoulders to eject him from the theater, whereupon the aforesaid old gentleman dexterously removed his hat, wig and whiskers and disclosed to the astonished group the familiar features of Digby Bell, the comedian, who had bet Worrell early in the week that he wouldn't know him in the make-up designed for him by Augustus Thomas, on the night of the presentation of "The Hoosier Doctor," which statement Mr. Worrell had ridiculed.

The make-up for the part was that of a cadaverous type of individual without any hirsute appendages and which unquestionably would have been penetrated by Mr. Worrell, but Mr. Bell adopted these measures of winning his bet with the result that Mr. Worrell was completely deceived and willingly paid the obligation after the performance.

Today matinee and night Mr. Thos. Q. Seabrooke will appear at Greenwall's opera house in "The Speculator." Regular prices will prevail during the engagement.

Sol Smith Russell.

The engagement of Sol Smith Russell has been for years one of the events that calls out not only the regular theater-goers, but others, who pay rare and periodical visits to the theater. He is an artist and employs only artistic methods to create amusement.

SOL SMITH RUSSELL IN "A BACHELOR'S ROMANCE."

Mr Russell and his company will be seen in a new comedy by Martha Morton, entitled "A Bachelor's Romance." It is described as being original, witty and natural. In it Mr. Russell has a role which will enable him to set forth without impediment his abilities as a comedian who can introduce little touches of pathos with good effect.

Mr. Russell's associates this year are actors and actresses of far more than average merit. The expectation is that the capacity of the house will be completely tested on Saturday evening. Seats on sale at box office

Saturday JAN 30 1897

AT THE THEATER.

Sol Smith Russell.

The eminent comedian, Mr. Sol Smith Russell, the announcement of whose coming will give most pleasurable anticipations to theater-goers, will be at the Greenwall opera-house tonight (one performance only). Mr. Russell, like Massachusetts in the estimation of Daniel Webster, needs no encomium. We behold him and judge his history, and find that his past is secure and his future bright with promise. Each year Mr. Russell offers something new, and for his forthcoming engagement a new com-

SOL SMITH RUSSELL IN "A BACHELOR'S ROMANCE."

edy will be put on. It is called "A Bachelor's Romance," and Mr. Russell is so pleased with it that he has shelved all his old plays and will devote himself entirely to "A Bachelor's Romance."

Mr. Russell's success is the sort of which an actor has a right to feel proud. It rests upon a perfectly natural portrayal of character, the charm of which lies in its simplicity. There is no straining after effects, no effort to make exaggeration go for art.

A large, specially selected company will assist the comedian.

Baldwin-Melville Company.

On next Wednesday the Baldwin-Melville company, stronger than ever, will open an engagement of four performances at the opera house. "The Devil's Web," a great comedy, will be the opening bill Wednesday afternoon. Popular prices will prevail, 10, 20 and 30 cents.

Wednesday night's bill will be the great comedy success, "The Black Flag." Thursday matinee bill, "The Galley Slave," and the bill for Thursday night Milton Noble's great success, "The Phoenix."

Ladies admitted free Wednesday matinee or night, if accompanied by a person with a paid 30-cent ticket.

Side-Tracked.

Elmer J. Walters, agent for Jule Walter's "Side-Tracked," comes from the Northwest with a good story on his brother Jule. Walters showed in a small town in Iowa for the benefit of a local lodge, of which order he was a member. Jule advertises himself extensively as a "New Tramp in Town," and the officials concluded to have some sport. Arrangements were completed to arrest Mr. Walters upon his arrival, for advertising himself as a tramp. Soon as the company arrived a one-eyed burly official (who knew nothing of the joke) placed Mr. Walters under arrest. He protested, but in vain. They fined him $25 and costs with which they banqueted him after the performance. He has not yet quite recovered from the joke. He says he ought to bring suit for false imprisonment.

"Side-Tracked" will be the attraction at Greenwall's for one performance only, Tuesday February 2.

Sunday JAN 31 1897

AT THE THEATER.

There are three attractions to be at Greenwall's this week. Tuesday, February 2, one night only, a huge success, the gentleman tramp, Jule Walters in his hearty comedy, "Side-Tracked."

Wednesday and Thursday nights, February 3 and 4, with matinees Wednesday and Thursday. The Baldwin-Melville company in repertoire. Wednesday matinee, the great comedy success, "The Devil's Web," Wednesday night, "The Black Flag." Thursday matinee, Bartley Campbell's great masterpiece, "The Galley Slave," and Thursday night, Milton Noble's great comedy, "The Phoenix." Popular prices will prevail, 10, 20 and 30 cents. Wednesday matinee or night ladies will be admitted free if accompanied by a person with a paid 30 cent ticket. The cinematograph will be exhibited at each performance without extra charge.

Friday and Saturday, February 5 and 6, with matinee Saturday, Denman Thompson's famous play, "The Old Homestead," with the original "Old Homestead" double quartette and a select company of players.

The Lilliputians, in the spectacular production of "Merry Tramp," which consists of four acts with eleven tableaux, will be the attraction at Greenwall's Wednesday and Thursday, with Thursday matinee, February 10 and 11.

"Texas Steer" and Miss Ellen Beach Yaw and her concert company coming soon.

Side Tracked.

Jule Walters' side-splitting farcial drama "Side Tracked" will be seen here next Tuesday, February 2. The piece takes its name from the circumstances that the gentleman tramp portrayed by Jule Walters is side tracked in a realistic manner in a box car in the first act.

Aside from the comedy work furnished by Mr. Walters the other comedy characters harmoniously assist in developing humorous incidents in the thread of the story. The scenic effects promise to be both numerous and impressive.

Baldwin-Melville Co.

On next Wednesday the Baldwin-Melville company, well known in Fort Worth, will open an engagement of four performances at Greenwall's opera house. The engagement opens with a matinee. A change of bill will be given at each performance. "The Devil's Web," a great comedy, will be the opening bill for Wednesday afternoon. Wednesday night, "The Black Flag;" Thursday matinee, "The Galley Slave;" Thursday night, "The Phoenix." Popular prices will prevail, 10, 20 and 30 cents. Ladies will be admitted free Wednesday matinee or Wednesday night if accompanied by a person with a paid 30 cent ticket. It is claimed that the Baldwin company give as good a performance at a small price of admission as many companies on the road at regular or high prices.

The cinematograph will be exhibited at each performance without extra charge.

The curtain will rise at matinee performances at 3 p. m. and at night performances at 8 o'clock sharp.

"The Old Homestead."

Which will be the attraction at Greenwall's opera house two nights and one matinee, Friday and Saturday, February 5th and 6th, is not a surface play, for Denman Thompson in turning playwright, turned poet, dropping his pantmet-line deep into the hearts of the men and women he has wrought. In Joshua Whitcomb, Mr. Thompson has given the stage a character creation foreign to any that has ever been presented here before, a character so honest, so homely, so true, that the actor is forgotten, and we seem to hold converse with the very man himself, and as the curtain drops on the play, feel as if parting with an old friend of years, instead of an acquaintance of a few hours only.

"The Lilliputians."

One of the funniest incidents in "Merry Tramps," in which the Lilliputians will appear here on Feb. 10 and 11 at Greenwall's opera house is

Sunday

the pantomime in the second act in the course of which Ebert takes a shower bath. He appears, very tipsy, reads the sign board on the bathing house and in expressive pantomime makes it plain that he has decided to have a bath. He takes off his hat, overcoat and coat, but on

finding himself in his shirt sleeves, he gives a comical grimace of mock modesty and retires behind the shed. His bare arms place several other garments into view. After he has retired Zink enters carrying an X-rays lantern which he turns towards the shower bath, the sides of which at once become transparent and discloses Ebert standing upright with his chubby back barred to the audience and vigorously rubbing himself as if in a stream of water. The uproarious laughter with which this scene will be received can readily be imagined.

"A Texas Steer."

When many of Hoyt's amusing farce comedies are forgotten his laughable satire on political life in Washington, entitled "A Texas Steer," which comes to the opera house next month for a single performance, will continue to delight theater goers. It is one of the best efforts of the popular playwright, and those who see "A Texas Steer" once want to see it again.

Ellen Beach Yaw.

The Kansas City Journal says: The closing of Miss Ellen Beach Yaw's concert tour at the Auditorium last evening must have been a gratifying event to that young singer and those who have acted in a managerial capacity in bringing her wonderful talent to public notice.

As noted before, her singing is characterized by the most artistic phrasing, the sweetest of tones and the most agreeable personal manner, while the range of her voice is so wilderingly extraordinary as to give her a phase of pre-eminence.

Miss Yaw will appear at Greenwall's, Monday, February 8.

A Theater Party

J. A. Glen, Rev. and Mrs. C. H. Rogers, S. Clair Rogers, C. C. Marshall, S. B. Norwood, W. H. Myers, Miss Alice Cundy, Miss Clyde McDowale, C. H. Frierson and Coon Williams composed a theater party who came up from Cleburne last night to see Sol Smith Russell at the opera house.

Tuesday

Greenwall's OPERA HOUSE.
Friday, March 5,
Matinee and night, Engagement of the Distinguished actor,
Mr. Otis Skinner,
Presenting at matinee,
The Lady of Lyons.
Night his new and successful romantic play,
A Soldier of Fortune.
N. B.—Mr. Skinner makes complete and elaborate productions of all his plays.
No advance in prices. Seats on sale at box office.

Mail-Telegram

Saturday JAN 23 1897

Plays and Players.

Entertainments This and Next Week at Greenwall's Opera House.

Greenwall's opera house is to have four great attractions next week for its patrons. Monday, January 25 —*one night* only, the rage and talk of all London, Paris, Berlin, America and Mexico, La Loie Fuller, direct from Mexico, where they played to a tremendous success, assisted by the wonder of the Nineteenth century, "Eliason" *in marvellous feat of magic.* Wednesday, January 27, matinee and night, the jolly operatic extravaganza of Canary and Ledere's entitled "The Merry World," "Triby," "Madame Sans Gene," "Little Trooper," "Robin Hood," and several comic operas are made objects of burlesque and the dialogue attendant thereon is cute and catchy. Friday, January 29, matinee and night, Thomas I. Seabrooke's greatest success, "The Speculator," *written by George H. Broadhurst, the clever young* playwright and author. Saturday, January 30, one night only, Sol Smith Russell in his new play entitled, "A Bachelor's Romance." The Lilliputtians will present the grand spectacular production, "The Merry Tramp." Next month, at an early date, Hoyt's "A Texas Steer," and "Side Tracked," coming soon also.

LA LOIE.

La Loie, who has just finished her great and remarkable engagement at the Theater National, City of Mexico, will appear here, one night only, Monday, January 25. She will give in exact detail, the same wonderous, *marvelous dances that have created a furor the world over.* There is some*thing strangely* fascinating and magnetic about the little woman, who with her grand creations, has captured Paris, London, Berlin, America and Mexico. Scarcely five *feet of* extraordinary muscular femininey rise to greet you. A plain little woman, with a full round face, pinkish as to complexion, with big, prominent blue eyes, a vertible turquoise blue; a short, tip tilted nose, a mobile mouth, a splendid big, round head, well set on *the firm* colume of her neck, and cov*ered with a loose thatch of pretty* hair, not *yellow, not brown,* but bright, with a glint of red in it. She has a big brain in that big head. Her strongest characterizations are her originality and daring. Her utter lack of hesitation and timidity.

She wastes no time or thought nor *words on the* trivialities of conversation. Her busy mind is buzzing with big things. The measureless things appear to her, that is why she has gone to nature and the elements for her dances. She has studied the wind, the waves, the clouds, the shadows of *night, the sweep of color* in the dawn, the leaping of flames, instead of the pirouette that twirls and smirks of the premier dansese. Thought, study, research, observation, penetration go to develop her dances. She has made a great Parisian success, dramatic as well as spectacular, in her "Salome" dances *barefooted. When she first resolved to do this* great dance, she got together all the books, pictures, dye stuff, and time that she could. She saluted her mind with the spirit of that time, and so, though a dancing girl is as far removed from being an archaeolgist, as an equilibrist is from being a philosopher, she may be allowed to be a fair judge of the momentus epoch, when Herod represented Caesar in Judea, and Herodiss, his wife, aroused the bitter taunts of John, because of her sins. When Oscar Wilde wrote a play on "Salome," she read and re-read that play. He wrote it in French for Sarah Bernhardt, and some day, when sentiment against him has died away, she will play it, and win a triumph greater than any she has yet had. During months she has studied the character, and during months she has lived and danced her. This great dance will be given here in detail, as well as La Firmament, La Dance do Nuit, and many others. In conjunction with La Loie, will be seen the marvel of the nineteenth century, Eliason, in his wonderous works of modern magic. It is said by press and public that he is the only one who can be awarded the mantle of the late Herrmann.

"THE MERRY WORLD."

"The Merry World," with a complete New York cast, and the entire scenic investure has been secured by

CATHERINE BARTHO
The Great Premiere.

Manager Greenwall to appear at Greenwall's opera house Wednesday matinee and night.

This gives our theatre-goers an opportunity of seeing one of the greatest operatic burlesque and spectacular successes of recent years. No production for several seasons has met

VIVIAN PATEE.

with the unbounded popularity and great artistic and financial success that has been accorded Canary & Lederer's "second annual review," "The Merry World."

During its unprecedented run at the *New York Casino,* it delighted thousands of Gotham's most fastidious play-goers and upon its production in Boston, Philadelphia, Chicago, Washington and all of the principal cities of the country, it was given a most

BEN F. GRISWOLD AS SVENGALI.

enthusiastic reception and greeted by houses that tested the capacity of all the leading theaters.

The fact of this great production being brought to Fort Worth with the complete New York cast, and all the elaborate paraphernalia of the performance should create in the minds of our play-goers a feeling of pride and the importance of the engagement should appeal most earnestly to the minds of all lovers of thoroughly first-class amusements.

The company comprises over fifty people and includes a ballet headed by Catherine Bartho, the world's greatest premiere dansuese from the Imperial theater, Moscow. The costumes worn in the various movements are of the richest design and most dazzling splendor while the scenic displays are the most gorgeous and enchantingly beautiful conceptions ever witnessed in a production of this kind.

A novel idea and one appropriate to the times, is the march of the Campaign Cadets, with "Silver and Gold" trappings.

The costumes and accoutrements for this march are of most extravagant magnificence, and the drill movements, figures, etc., executed by the handsomely formed ladies, the most intricate and inspiring.

Specialties are introduced by French novelty dancers, Eva Tanguey, Louise Dempsey, Ben Grinnell, Charles Pusey, Henry Stanley, and other members of the company.

That this will be one of the most important bookings of the season is evident and business will undoubtedly be at the top notch during the engagement.

THDMAS I. SEABROOKE.

Among the notable dramatic successes of the present theatrical season is Mr. Thomas I. Seabrooke's new departure in his characterization of John Fullerton, "The Speculator," in the brilliant comedy of that name written for him by the clever young Chicago journalist, George H. Broadhurst. The high measures of praise bestowed upon Mr. Seabrooke by the press generally throughout the coun*try for his new departure* warrants the supposition that it will be duplicated here, as the management have bent every effort for an elaborate presentation, both as regards supporting cast and scenic production. "The Speculator," which appears at Greenwall's Friday, January 29, is stated to be abundantly supplied with *clever comedy and heart interest and replete* with strong climaxes, the second act being particularly effective and intense.

The scenic presentation will consist of reproductions of many famous places of interest, the first act will show the interior of a conservatory, the reproduction of the famous conservatory on Michigan avenue boulevard, Chicago. The second act will display reproductions of the offices of G. B. Hutchison *(Old Hutch)* and C. W. Whitecar (the Weazel) overlooking the celebrated wheat pit of the Chicago board of trade, in which the rival speculators strive for each other's ruin at on by stock manipulation. The third act will introduce to us the interior of the reception room of John Fullerton, "The Speculator," and will be a reproduction of the reception room in Mrs. C. P. Huntington's sumptious mansion. The cast *selected by Manager Duncan B. Harrison* for the support of Mr. Seabrooke has among its members the following well-known ladies and gentlemen: The Misses Jeanette Lowrie, Loraine Dreux, *Florence Bingham,* Laura Almosnino and the Messrs. Horace Mitchell, A. H. Stuart, Roy Fairchild, Fred W. Peters, C. W. Macdonald, Wallace Bruce, Edward Kennedy, Charles Lee, Charles Denison and others.

"A BACHELOR'S ROMANCE."

In his new play, "A Bachelor's Romance," Mr. Sol Smith Russell has found a most congenial role and one which gives full scope for the play of his quaint comedy powers and also the pathetic touches for which this popular actor is renowned.

The story of the play briefly told is as follows: David Holmes (Russell) belonged to an aristocratic and wealthy New York family. His father, a very ambitious man, wishes to perpetuate the name of the firm by taking David in as partner in his 21st year, but David disgusted at the worldliness of his surroundings, determined not to become a manly machine, "takes his life in his own hands" and adopts literature as a profession. His father dies cutting him off and leaving David to struggle on with starvation before him.

SOL SMITH RUSSELL.

When the play opens David is forty years of age. After years of hard work he has earned for himself a name in the journalistic world and holds the position of editor and literary writer on "The Review." David is a quiet, modest, over-conscientious hard working man, wrapped up in his books, totally oblivious to the outside world, with no time or inclination for gaiety like other men. "The Review" in order to encourage and discover rising talent have offered a prize of $10,000 for the best serial story. David is appointed reader and judge for the contest. This creates much stir among the many struggling "Poor Literary Devils" by which he is constantly surrounded and to whom by reason of his position, he is enabled to do many acts of kinduess. Trespassing upon his kindly nature and friendship for them, they drive poor conscientious David nearly distracted by trying to bias his judgment in their behalf, in regard to the prize story. During this time David is unconsciously in love with a very sweet girl, Silvia, who is unexpectedly thrown upon his care by her father. Howard Reynolds, a very young and struggling journalist, who loves her and builds every hope upon winning the $10,000 thus enabling him to marry Silvia. The critical moment arrives when David comes face to face with the fact that he has it in his own hands to decide the destiny of the young pair and the temptation assails him to withhold the prize from Harold and put it out of his power to marry Silvia.

After a great mental struggle David's noble self conquers and knowing the happiness of his life is slipping from him he heroically does his duty and gives the prize where it belongs, to Harold. Ultimately, in the conflict of the two men character triumphs and David is rewarded with the disinterested love of the young girl. The play abounds in strong comedy scenes, situations and touches of pathos characterization being its strong point. The play is put on with appropriate scenery throughout and is in the way of a production, and will be seen at Greenwall's Saturday, January 30.

HOYT'S "A TEXAS STEER."

Charles Hoyt has written many farce-comedies, but none more irresistably funny than "A Texas Steer," which comes to the opera house next month for a single performance. It is one continuous roar of laughter from the rise of the curtain on the prologue until the final fall at the end of the third act. This satire on a phase of American life so familiar to everybody and the objects that fil the pathway of a victorious politician are so skillfully worked out and in such a humorous vein that a mummy could scarcely refrain from laughing. The company is promised as the best yet seen in the play, and a side-splitting performance can be safely anticipated.

THE LILIPUTIANS.

One of the funniest incidents in "Merry Tramps," the grand spectacular production in which the Liliputians will appear here shortly at the Greenwall opera house, is the pantomime in the second act in the course of which Ebert takes a shower bath. He appears, very tipsy, reads the sign board on the bathing house and in expressive pantomine makes it plain that he has decided to have a bath. He takes off his hat, overcoat and coat, but on finding himself in his shirt-sleeves, he gives a comical grimace of mock modesty and retires behind the shed. His bare arms place several other garments into view.

After he has retired Zink enters carrying an X-rays lantern, which he turns towards the shower bath, the side of which at once becomes transparent and disclose Ebert standing upright with his chubby back bared to the audience and vigorously rubbing himself as if in a stream of water. The uproarious laughter with which this scene will be received can readily be imagined.

One of the comedies reported to be playing to crowded houses everywhere this season is "Side Tracked," with Jule Walters, the gentleman tramp, as the star.

Monday 25 1897

LA LOIE FULLER.

La Loie has just finished her engagement at the Theater National, City of Mexico, and arrived here today for one performance only. She will give in exact detail the same dances that have created a furore the world over. She has captured Paris, London, Berlin, America, Mexico, etc. Scarcely five feet of extraordinary muscular feminity rise to greet you.

Monday

A plain little woman with a full round face, pinkish as to complexion, with big, prominent blue eyes, a short uptilted nose, a mobile mouth, a big round head. Her strongest characteristics are her originality and daring, her utter lack of hesitation and timidity. She wastes no time, nor thought, nor words on the trivialities of conversation. She has studied the winds, the waves, the clouds, the shadows of night, the sweep of color in the dawn, the leaping of flames instead of the pirouettes, the twirls and the smirks of the premiere danseuse. Study, thought, research, observation, penetration, go to develop her dances. When she first resolved to do her dance "Salome," she got together all the books, pictures, dye stuffs of time, that she could. She saturated her mind with the spirit of that time, and so, though a dancing girl is as far removed from being an archaeologist as an equilibrist is from being a philosopher, she may be allowed to be a fair judge of momentous epoch.

"THE MERRY WORLD."

The most delightful mixture of melody, mimicry and mirth, "The Merry World," with its burlesque on "Trilby," "Mme. Sans Gene," "Little Trooper," "Robin Hood," and all the leading dramatic and operatic successes, together with its long list of high-class specialties, gorgeous ballets and bewildering marches, will be seen at Greenwall's opera house Wednesday, matinee and night.

During its run of 150 nights at the New York Casino, "The Merry World" delighted thousands upon thousands of Gothamites, and its great popularity in New York has been maintained in each city since visited.

A grand ballet, led by Mme. Catherine Bartho, and a ladies' military band have been added this season, while the scenery, costumes and electrical effects are all new and particularly elaborate.

Seats on sale at box office.

THOMAS Q. SEABROOKE.

It is to be regretted that the forthcoming engagement of the brilliant young comedian, Thomas Q. Seabrooke, which appears at Greenwall's opera house Friday, matinee and night, can not be extended beyond that period, as the advance sale of boxes and seats which is one of the largest in the history of the house, clearly demonstrates that the engagement could be prolonged. The excellent quality of Mr. Broadhurst's comedy, "The Speculator," which reports state far exceeds his previous success "The Wrong Mr. Wright," the brilliant achievement made by Mr. Seabrooke in his depiction of the character of "The Speculator," the quality of the supporting company and the thoroughness of the scenic presentation in every detail have all combined to add to the general interest always manifested over the advent of Mr. Seabrooke, and it is safe to predict that his heralded engagement in "The Speculator" will be the most successful of any of his previous visits to this city. Seats on sale at box office.

SOL SMITH RUSSELL.

The warm spot in the hearts of Fort Worth theater-goers will have its temperature of appetite raised several degrees by that master of pathos and comedy, Sol Smith Russel, who will be among us for a brief season at the opera house next Saturday evening, the 30th.

Mr. Sol Smith Russell is a polished actor, who carries a persuasive sincerity in whatever he undertakes. The earnestness and finish of his acting are equally fetching and praiseworthy. This year he will be seen in a new comedy by Martha Morton, entitled "A Bachelor's Romance." This new comedy gives him ample scope for the exercise of his rare and varied gifts. He has established his claim to the rank of a creative comedian, for with every succeeding season, he produces a new play, the latest of which will have its initial production in this city. Seats on sale tomorrow morning at 9 o'clock.

Friday

TEXAS GIRL.

With Mr. Thomas Q. Seabrooke's excellent company, which played "The Speculator," before a large audience this afternoon at Greenwall's, is a Texas Girl in the person of Miss Loraine Dreux, who plays the part of Kate Duncan. She is a most charming young lady and an actress of rare ability. She is the happy possessor of a fine ranch in Childress county, and with talent and tact combines acting with cattle raising. She is proud of Texas and never forgets to call it her home.

Morning Register.

Tuesday FEB 2 1897

Greenwall's Opera House

First Time in Texas. EXTRAORDINARY ENGAGEMENT...

The Greatest and Most Unique Spectacular Play,

AS PRESENTED FOR 150 NIGHTS IN NEW YORK.

The LILIPUTIANS.. in MERRY TRAMPS.

Seats now on sale. Full and Original New York Produc'n

Wednesday FEB 3 1897

AT THE THEATER.

Baldwin-Melville Company.

The Baldwin-Melville company open an engagement of four performances at the Greenwall opera house this afternoon. Four performances will be given during the engagement. "The Devil's Web" will be the bill for this afternoon. Tonight's bill will be the great comedy success "The Black Flag." Tomorrow afternoon Bartley Campbell's great masterpiece "The Galley Slave, and tomorrow night Milton Noble's great success, the "Phœnix."

Popular prices will prevail—10, 20 and 30 cents. Ladies will be admitted free this afternoon and tonight, if accompanied by a person with a paid 30 cent ticket. Seats now on sale at the box office.

The Cinematograph, an improvement on the vitascope will be exhibited at each performance without extra charge.

"The Old Homestead."

Denman Thompson and "The Old Homestead" don't either of them seem to get old in the proper sense of the word; but, on the other hand, like good old country wine, they gather mellowness with age and ripeness. One remembers it some years ago when it began to amble through a New York season, and kept ambling till it seemed a part of the metropolis, and yet it always packed the house. Week after week, month after month, the same people paid their quiet dollars, entered the immense Academy of Music, smiled a little and wept a little, then went away only to return in a week or so to weep and smile again. Some of them after a while ceased to feel the pathos so badly, others seemed to become even more poignantly sympathetic with the griefs and troubles of the stage as time went by. But they all used to call again, and kept on calling for four or five years or so. "The Old Homestead" will be the attraction at Greenwall's Friday and Saturday, matinee Saturday, February 5 and 6. It cannot stop longer, as its tour has been arranged. Seats on sale at box office.

Miss Yaw's Wonderful Voice.

Over a year ago, while Miss Yaw was abroad, there was a very conspicuous article published in the New York Herald, a column in length, headed as above. It discussed that voice as having the greatest compass of any soprano recorded by history—a range of nearly four octaves, from G below the staff to E in alt., and expressed surprise that a voice reaching such an altitude should possess such breadth and beautiful quality of tone in the lower and medium register.

Later we heard more of this phenomenal voice through the Parisian papers, which spoke of her as having a powerfully high and extraordinarily crystaline soprano, with wonderfully bird-like notes, which rose and fell with the precision and "rondeur" that French people characteristically compare to "falling pearls." Not only did they comment upon the extent of this young girl's voice, but upon the sympathetic quality and strength of the medium tone and the perfect ease with which she sang.

The Yaw Concert company will appear at Greenwall's Monday, February 8, one performance only. Seats on sale at box office.

The Liliputians.

On Tuesday and Wednesday, February 9th and 10th, with matinee Wednesday February 10th, the Liliputians will come to Greenwall's opera house. This wonderful company of little artists is considered a standard attraction of great merit from the Atlantic to the Pacific. The company numbers nearly 200 people, but the principal parts are, as always, taken by the clever mites, the Liliputians, who will with their latest and greatest success "Merry Tramps," draw crowded houses here as they did in every other city where they have appeared. Seats on sale at box office.

Thursday FEB 4 1897

AT THE THEATER.

"Old Homestead."

Someone has likened a visit to "The Old Homestead," to the trip of a waif of the city to the country in the burning hot days of summer. The wide open country, clear blue sky, sparkling pure water, scented fields, wholesome food and exercise and smiling friends, blow into blazing and healthy energy the fires of youth which have been banked and hushed by the grit of entailed poverty and ignorance. They are possessed with a strange feeling of strength, gladness and hope. The sunshine of heaven, pure and untrammeled, has poured into their shadowed lives, and brought a glow and vigor which blossomed into smiles and words like the purple crown of a lilac bush, long repressed by dense foliage and shade. A noble charity is this fund which gives to the little wanders of the big city an annual taste of sky and woods, and stirs their cheeks and eyes with an emotion of pleasure which sits so well on childhood.

Fathers and mothers, brothers and sisters, and children of an older growth, are taken by "The Old Homestead" upon a spiritual excursion with much the same joyous effect.

Presented here at Greenwall's opera house Friday and Saturday, February 5 and 6, matinee Saturday.

Seats now on sale at box office.

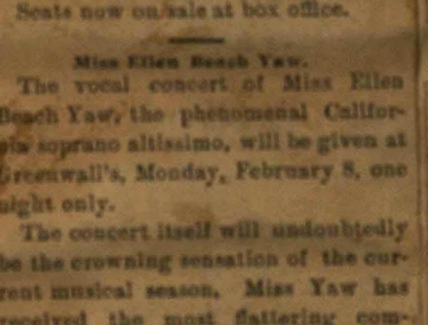
Miss Ellen Beach Yaw.

The vocal concert of Miss Ellen Beach Yaw, the phenomenal California soprano altissimo, will be given at Greenwall's, Monday, February 8, one night only.

The concert itself will undoubtedly be the crowning sensation of the current musical season. Miss Yaw has received the most flattering comments from competent critics wherever she has made her appearance, proclaiming her not only the matchless soprano altissimo of two hemispheres, but also a highly refined vocalist and musical student of the sublime type.

She comes heralded as the most wonderful singer of the age, and the local lyric world is on the qui vive to hear her. Her voice is under wonderful control, and it is in the singing of the high notes that her triumph is most marked.

For a singer to be able to reach E in altissimo with the greatest of ease is in itself a wonder.



This is a comparison of Miss Yaw's highest note with highest notes of two famous prima donnas.

Her runs and chromatique effects are delivered with crystalline pureness and perfect intonation. In fact, her exhibition of vocal pyrotechnics is said to be dazzling. Those who will assist at the concert are Maximilian Dick, America's great violinist, and Georgiella Lay, pianist.

Thursday FEB 4 1897

Greenwall's Opera House

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AS PRESENTED FOR 150 NIGHTS IN NEW YORK.

The LILIPUTIANS.. in MERRY TRAMPS.

Seats now on sale. Full and Original New York Produc'n

The Liliputians.

Although the Liliputians, being theatrical folks, are compelled to keep late hours and to take their meals rather irregularly, they are one and all of them enjoying the most excellent health and are always happy and in good spirits. This is probably for the most part due to their love of outdoor sport and exercise. In summer, when their season is over, the Liliputians go to Greenwood lake—unless they go abroad to visit their relatives—and there they spend the long summer days fishing, shooting, swimming, bicycling, riding, driving, walking, rowing, playing tennis and golf. Their motto being, "What is worth doing at all is worth doing well," they do all these things well and with a thoroughness which characterizes all their undertakings.

In winter there is skating and sleighing and the little gentlemen like to indulge in a game of chess and often a lively round of poker, while the ladies "do" the shopping district. They are always dressed in the latest styles and, though their clothes are made by first class tailors and modistes, they all effect great simplicity—nothing flashy or loud for them. Their favorite pastime is horseback riding. They have pretty little Shetland ponies and the hour of the day which is devoted to a lively canter through the park is for them most enjoyable one of the twenty-four. The Liliputians spend their days in a healthy as well as enjoyable manner and consequently are ready in the evening to give the public an entertainment in which they delight and fascinate through their wit, cleverness and spontaneity. It has often been remarked that the Liliputians seem to enjoy themselves while giving pleasure to others, and no doubt they do.

The Liliputians will appear at Greenwall's Tuesday and Wednesday, February 9 and 10, with matinee Wednesday.

Friday FEB 5 1897

AT THE THEATER.

"The Old Homestead Tonight."

"The Old Homestead" is perhaps the best play of its class at present before the public. The story which it unfolds is a clean and wholesome one, containing an excellent moral, and is so familiar to everybody that it need not be referred to at length. The play is fitted with new scenery, of which the representation of Grace church, Broadway, New York, is very realistic.

Among the many excellent features which give "The Old Homestead" such popularity wherever it was presented, are its musical ones; not dragged in to impede the action of the play, but coming in naturally, and belonging to, and being part of the very action itself. The double quartette and the choir of twenty selected voices, rendering in richest melody the old songs which seems so appropriate, and the beautiful Psalm service of the Episcopal church, are still charming features of the play.

"The Old Homestead" will be seen at Greenwall's tonight and tomorrow matinee and night. No advance in prices.

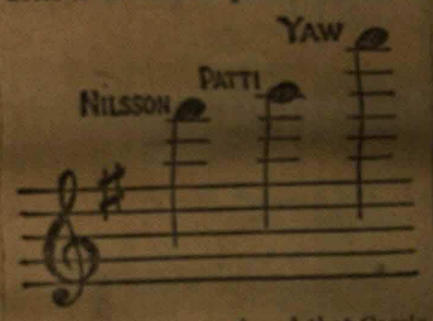
"The Liliputians."

"Merry Tramps," the grand spectacular play in which the famous Liliputians will make their appearance in this city on February 9 and 10, matinee Wednesday, at Greenwall's opera-house, is by far the most elaborate play ever presented by these interesting little folks, and in it they have a better opportunity than ever before to prove that they are one and all finished actors and comedians. Franz Ebert, Selma Goerner and Adolf Zink, as the three merry tramps, will cause roars of laughter and storms of applause, which will be well-deserved, and which they will share with their other little colleagues, for they are all brighter and funnier than ever. The three grand ballets, as well as the numerous comical situations, the side-splitting pantomime, the magnificent sceneries and decorations, and the gorgeous costumes, will be much admired. "Merry Tramps" is a play which will be enjoyed by young and old alike, and it is the finest production of its kind ever seen here.

Friday FEB 5 1897

A Musical Marvel.

Such great interest has been manifested throughout the country concerning the remarkable talents of Miss Yaw, the charming young California soprano, that we publish herewith an interesting illustration of her highest note in comparison with the highest notes of the famous prima donnas:



When it is remembered that Cassie Renz only touched G on the fourth, Di Murska F above the third, Christine Nilsson F sharp, and Patti G on the fourth, Miss Yaw's voice will be the better appreciated by musicians. When Nilsson sang the high F sharp in Mozart's "Magic Flute," his listeners fairly labored between rapture and hysteria. Miss Yaw sings high F sharp without the slightest effort, and sustains the note with the sweetest quality. If any have supposed that Miss Yaw, with her marvelous range, is merely a musical freak, they are very much mistaken. Her voice throughout its entire range is sweet, expressive and sympathetic. She reaches the highest and lowest notes with much less effort than the ordinary singer, and sustains them with faultless accuracy.

The expression of a critic upon Miss Yaw's remarkable voice serves very aptly to define the sensation which fills the auditor when listening to her phenomenal pitch—E above high E. He said: "Human comprehension may follow her voice to high C and fairly keep its feet on earth, but when the seventh tone above that is vibrated with a clear, bell-like charm, it is then that one ascribes the effect to some supernatural instrumentality; it is not earthly enough for our faltering conception." In Paris the critics marveled at her prodigious voice, as indeed did the famous Nilsson. When Miss Yaw sang C above high C the great prima dona could not comprehend the great altitude and was not satisfied that Miss Yaw had really reached this great height until she had struck the key on the piano.—New York Musical Courier, '94.

Miss Yaw and her concert company will appear at Greenwall's opera house for one performance only, Monday, February 8.

Saturday FEB 6 1897

AT THE THEATER.

"The Old Homestead."

It is seldom in these days, when plays are written for special people and special occasions, that one has the privilege of seeing a really good play, well mounted and equipped in the way of actors and scenic effects.

Such an opportunity will occur, however, today matinee and night, when "The Old Homestead" will be presented at Greenwall's opera house. Old theater-goers accustomed to the ordinary excellence of plays which come highly recommended by the critics of the larger cities will be pleasantly surprised at "The Old Homestead." It is the most finished production of the decade. The most careful attention has been given by its author to the most minute detail of stage craft. Denman Thompson did not know how well he builded when he gave to the world this beautiful play. He aims to present a rural comedy, faithfully portraying a class fast becoming extinct—a simple, honest-minded countryman. So natural did he make his creation that the theater-going people recognized the grandeur characterized in the Swanzey farmer, and paid it the tribute of greatness. The company presenting "The Old Homestead" is the strongest that has ever enacted this pretty idea of New England life. Its musical features being rendered by a selected choir of twenty trained voices, adds greatly to the charm.

The Liliputians.

One of the best things in "Merry Tramps," the grand spectacular play which the Liliputians will present at Greenwall's opera-house Tuesday and Wednesday, Feb. 9 and 10, matinee on Wednesday, is the dancing of the little artists. As dudes of the twentieth century, in pink frocks and black satin knickerbockers and as modern chaneonettes, dressed a la Barrison Sisters, in white dresses, black lingerie, picture hats, lorgnettes and all, they do an extremely clever song and dance, with which they will earn no end of applause.

Miss Ellen Beach Yaw.

New Orleans Review, December 20, 1894, says: "No matter where this voice soars there are no heights it does not surmount with ease. And another charm is the grace and apparent lack of effort with which the most difficult heights are scaled. There is no effort; the voice seems to have a mission to perform miracles, and it goes about the task with such simplicity that one wondered why all voices can't do something like this. To say that Miss Yaw triumphed in New Orleans on her first appearance would be simply adding a travesty to the feelings of an audience which was simply beside itself with enthusiasm."

Miss Yaw, together with a grand concert company, will appear at Greenwall's opera house Monday, February 8, for one performance only.

TRAIN DELAYED

By a Freight Wreck on the Southern Pacific Yesterday.

A wreck on the joint track of the Southern Pacific and Texas and Pacific between Sierra Blanco and El Paso yesterday morning caused the Texas and Pacific passenger train, which was due here at 3:10 p. m., to be about nine hours late. The wrecked train was a freight of the Southern Pacific road. A special train was made up here to leave for the East at 3:50, in order to maintain an uninterrupted service on the Texas and Pacific between here and Dallas.

One of the inconveniences caused by the delay was suffered by the "Old Homestead" company, who were to have given a performance at the opera-house last evening. As the company did not arrive here until about 12 o'clock last night, the show necessarily had to be postponed. Tickets sold will be good for tonight. There will be a performance tonight and a matinee this afternoon.

Mail-Telegram.

Saturday JAN 23 1897

GREENWALL'S OPERA HOUSE

MATINEE AND NIGHT
Wednesday, Jan. 27

A GUARANTEED ATTRACTION!

Special Engagement of the Great
NEW YORK CASINO SUCCESS
THE

MERRY WORLD!

Actual Population —50—

A Mingling of Merriment to Please, Containing a Little of Everything.

The Acknowledged Peer of All Operatic Extravaganzas,

So proclaimed by the press and public of New York, Chicago, Philadelphia, Boston, Buffalo, Kansas City, Cincinnati, where performances given at the leading theaters attracted immense audiences and scored the

—HIT OF THE SEASON.—

50—First-Class Artists—50

A Revelation of Comedy, Drama, Opera, ... Burlesque and High-Class Vaudeville.

The Most Talented and Versatile Singers and Comedians. | Proof 5 Months in N. Y. City. 50 Nights in Chicago.

SKITS ON "TRILBY," "MME. SANS GENE," "LITTLE TROOPER," "WANG," "ROBIN HOOD," "EL CAPITAN," "WIZARD OF THE NILE," Etc.

The Peerless ...Premiere... Catherine Bartho

From the Imperial Theater, Moscow, with a Grand Ballet of 20 First-Class Dancers.

The Great New York Cast.

Vivian Pates,	Ben F. Grinnell,
Eva Tanguay,	Charles Pusey,
Louise Dempsey,	Harry Stanley,
Alice Nicolls,	Chas. O. Wallace,
Minnie Murry,	Leslie Lows.

Tuesday JAN 26 1897

"THE MERRY WORLD."

The Texarkana Morning Call says of the play: The inclement weather kept a large number of people from attending the performance last night though as it was, an immense audience greeted this company.

As a burlesque on comic operas and presenting in a ludicrous and picturesque manner, the many parts adjacent thereto, this company stands without a competitor.

The company is so large that it is impossible to give all members their due credit; though all were strictly in accord with their respective parts.

VIVIAN PATEE.

The portrayal of "Trilby" was very realistic to all, and the characters were so ably represented as to recall with delight the production of the same by the late Du Maurier. Mr. Ben F. Grinnell, was "Svengali," and Vivian Patee "Trilby." A large number of new and catchy jokes and songs were sprung on the audience, the song by Miss Eva Tanguary representing "A Stuttering Young Man." being especially good, and drew from the audience loud praise.

CATHARINE BARTHO.

It is to be regretted that the weather

Tuesday JAN 26 1897

was obstinate last night, otherwise the S. R. O. sign might have stared a large number of people in the face, but as it was, all who attended were more than pleased with the performance.

"The Merry World" certainly carries a good company, and all who were present last night testify accordingly.

The Merry World will be seen at Greenwall's opera house tomorrow matinee and night.

THOMAS Q. SEABROOK.

Thomas Q. Seabrooke, the brilliant young comedian, will be seen at Greenwall's opera house, Friday matinee and night, in his newest creation in the character of John Fullerton in his latest comedy "The Speculator," which has been conceded by the press and public throughout the country to be the most pretentious and successful of his career. "The Speculator" is the work of George H. Broadhurst, a young Chicago journalist, who is also responsible for the brilliant comedy, "The Wrong Mr. Wright." "The Speculator" is a vivid story depicting both sides of stock speculation and the various phases and modus operandi used by the stock gamblers of the universe. As an offset to the serious phases which stock manipulation naturally

I know for I've kissed her

engenders, the author of the comedy has liberally interspered it with many delicious comedy scenes, bright lines, and laughable situations. The cast interpreting the various characters in the play is notable for its excellence and contains among its members the following well known artists: The Misses Jeannette Lowrie, Loraine Dreux, Laura Ammosnino, and the Messrs. Horace Mitchell, A. H Stewart, Roy Fairchild, Fred W. Peters, C. W. Macdonald, Wallace Bruce, Charles Lee, Charles Denison and others. The production will be under the direction of Duncan B. Harrison.

Wednesday JAN 27

THE MERRY WORLD.

Two of the greatest hits in "The Merry World," Canary & Leder's big New York Casino production, which will be seen at Greenwall's opera house tonight for the last performance, are the burlesques on "Trilby" and "Mme. Sans Gene," and for the portrayal of these two most important characters the management have secured the services of Miss Vivian Pattee the handsome and talented comedienne, late of Augustus Pitou's "Sans Gene" company and William A. Brady's "Cotton King" compan

DO YOU WANT TO MAKE MONEY?
GO AND HEAR
....THOS. Q. SEABROOKE
IN "The Speculator."
OPERA HOUSE FRIDAY MATINEE and NIGHT
SEATS ON SALE AT BOX OFFICE.

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The Merry World will be seen at Greenwall's opera house tomorrow matinee and night.

THOMAS Q. SEABROOKE.

The second act of "The Speculator" is replete with excitement over the

fluctuations of the grain market and the manipulations of the wheat syndicate headed by John Fullerton (Thomas Q. Seabrooke) representing one faction, and Henry Duncan (A. H. Stuart) representing the opposition. The incidents of the act were taken from an actual occurrence in the manipulating of the big wheat deal which occurred in the city of Chicago, and which came under the observation of the author of the play, Mr. George Broadhurst, the details of which are faithfully reproduced. This particular wheat deal was manipulated by G. P. Hutchison (Old Hutch) on the one side, and C. W. Whitecar (the Weasel) representing the opposing faction, and as a matter of fact, they occupied adjoining offices in the Board of Trade building in Chicago. And it was in this particular deal that Old Hutch received his first important set back as a manipulator, and it was through this set back that his ultimate downfall was precipitated.

Thomas Q. Seabrooke will be seen at Greenwall's opera house Friday matinee and night.

SOL SMITH RUSSELL.

Sol Smith Russell needs little introduction to theater-goers in Fort Worth.

DO YOU WANT TO MAKE MONEY?
GO AND HEAR
....THOS. Q. SEABROOKE
IN "The Speculator."
OPERA HOUSE FRIDAY MATINEE and NIGHT
SEATS ON SALE AT BOX OFFICE.

Miss Pattee as "Trilby" makes a most striking picture and the comedy she extracts from the clever burlesque is of a most amusing character. In "Mme. Sans Gene" Miss Pattee has, perhaps, better opportunities to display her great comedy talent than in any other portion of the performance and that she is equal to the exigencies of the situation is proven by the amount of applause her appearance always brings forth. No advance in prices.

THE LITTLE TROOPER.
In The Merry W

He is well and favorably known here and his annual engagements are always welcomed by large and fashionable audiences.

Mr. Russell,s position on the American stage is a very unique one. There is no other actor like him; his style is peculiarly his own and there is a quaintness and dryness about it which defies imitation. His plays are bright, clean and of the kind which provokes plenty of genuine amusement, as well

SOL SMITH RUSSELL.

as giving an insight into the pathetic side of life so vividly and realistically that the spectator very often finds his laughter checkmated by an incident so intensely human as to turn the tide of merriment into a serious channel.

Mr Russell will appear in a brand new comedy, written especially for him by the celebrated playwright, Martha Morton,—"A Bachelor's Romance," in which it is said he has made an emphatic hit.

Mr. Russell's engagement here will take place at the Greenwall's opera house on next Saturday evening. The sales of seats is now open

Thursday

SOL SMITH RUSSELL.

The most genial of all comedians, Sol Smith Russell, comes to the Greenwall opera house Saturday evening. He will be seen in his new play by Martha Morton, entitled "A Bachelor's Romance." Sol Smith Russell is known and loved for the purity and freshness of his characterizations and for the delight he gives

his audiences. There is not a place where the genial comedian is known that he has not a warm friendship for him, and his annual appearance in this city is always heartily welcomed. There is no actor on the American stage just like him. The mere mention of his name suffices to evoke a smile of pleasant reminiscence, for no one remembers Sol Smith Russell in anything that was not wholesome and pleasant.

Seats on sale at box office.

Thursday JAN 28 1897

DO YOU WANT TO MAKE MONEY?
GO AND HEAR
....THOS. Q. SEABROOKE
IN "The Speculator."
OPERA HOUSE FRIDAY MATINEE and NIGHT
SEATS ON SALE AT BOX OFFICE.

Thursday

SIDE TRACKED.

Fort Worth theater goers are to have an opportunity of witnessing that very laughable play, "Side Tracked." It will be presented at the Greenwall opera house, February 2.

The specialties promise to be among the strongest ever presented here and the name of Jule Walters, the original tramp and author of the play, although not known here, should pack the house to its utmost capanity. The company is one of the biggest financial successes on tour this season.

THE SPECULATOR.

"The Speculator" the comedy in which Thomas Q. Seabrooke has achieved such phenomenal success is from the pen of George H. Broadhurst, a young American author whose works are now in great demand. Among Mr. broadhurst's latest successes are "The Speculator" and "The Wrong Mr. Wright." Mr. Seabrooke's manager, Duncan B. Harrison, has surrounded him with a splendid com-

pany of recognized artists and an elaborate scenic production.

Mr. Thomas Q Seabrooke will appear in The Speculator at Greenwall's opera house tomorrow matinee and night. Regular prices will prevail during the engagement.

Don't fail to see Thomas Q. Seabrooke in "The Speculator" at Greenwall's opera house tomorrow matinee and night. Regular prices.

Manager Greenwall has arranged with Thomas Q. Seabrooke to play at regular prices tomorrow matinee and night.

Grand ladies' and children's matinee tomorrow at 2:30. Regular prices will prevail.

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Thursday JAN 28 1897

ROBERTSON'S CHARITY.

The Caucasian, published at Shreveport, La., says of Punch Robertson, who is now playing an engagement at Greenwall's: "Mr. L. M. Carter, manager of the opera house, informed a Caucasian representative that Rev. Father Schatl had added $4 in money, tickets sold, and which would swell the Punch Robertson matinee fund to $231.50."

Morning Register.
Sunday FEB 7 1897 Sunday FEB 7 1897 Sunday FEB 7 1897

AT THE THEATER.

Greenwall's opera house is to have three good shows this week—Monday night February 8, one night only, the musical event of the season, Miss Ellen Beach Yaw. Tuesday and Wednesday, February 9 and 10, grand special ladies and children's matinee Wednesday, the famous and only Lilliputians; the eight smallest actors in the world, measuring twenty-seven to thirty-six inches, supported by a cast of 100 full-grown artists in the grandest spectacular production ever presented in this country, "Merry Tramps." Three grand ballets, "The Harvest Festival," "The Electrical Dance" and "The Silverlace." A special train of six cars is necessary for the transportation of this company, which is the largest traveling organization of this country. Friday and Saturday, February 12 and 13, matinee Saturday, Edison's vitascope.

Miss Yaw.

On January 18, last, Miss Ellen Beach Yaw, supported by Mr. Dick and Miss Lay, and assisted by the great Tabernacle choir of 500 voices, gave a grand concert in the wonderful Mormon Tabernacle at Salt Lake city. After the concert Professor Stephens, the musical director of the Tabernacle choir, sent Miss Yaw's managers the following telegram:

"Most successful concert ever given in the Tabernacle. Lay is fine, Dick great, YAW is grand."

The Deseret Evening News, in its criticism of this concert, says: "The Tabernacle is rich in memories of artistical musical triumphs. The divine Patti warbled 'The Last Rose of Summer' under its capacious roof to applauding thousands; Madam

MISS ELLEN BEACH YAW.

Etelka Gerster also, while Theodore Thomas, with his great orchestra, and Sousa with his famous band and the wonderful long-haired Paderewski have all delighted immense audiences assembled in this historic house. And now another notable event—the appearance of Miss Yaw last evening.

Expectation was at high tension, and it was plainly evident after her first song that she had fully realized the expectations of those assembled to hear her, and after her rendition of the "Swiss Echo Song," in which she took E, the highest note ever taken by anyone in song, the applause was simply deafening."

The Liliputians.

The merry little men and women, who, for several years, have amused

the American public—the Liliputians—will appear at Greenwall's, Tuesday and Wednesday, February 9 and 10. The vehicle for their pleasing efforts is called "Merry Tramps," the most gorgeous spectacular play seen here in many years.

The ballets, called the harvest festival, the electric ballet and the silver

lace ballet, as well as the costumes and the numerous effects and stage pictures are of the most gorgous description. The Liliputians take part in the dances appearing as dudes and modern chansonettes. There will be a matinee on Wednesday.

The Vitascope.

Friday and Saturday, and Saturday matinee, February 12 and 13, marks the first engagement in Fort Worth of Edison's vitascope. The vitascope differs from the similar machines exhibited here in the size of its pictures, and because of its thorough mechanical apparatus. The pictures are much more satisfactory and the effect much better. The vitascope is the one perfected machine, and so thoroughly does it reproduce scenes and figures that every smile, every movement, is given—the parting of the lips in speech, the wink of an eye, the glint of the sun on the crest of the ocean wave—all are faithfully given.

The wizard, Edison, is the man to whom the amusement loving public is indebted for the idea of reproduction on canvass, and his machine is the only one perfected. All others are imitations or applications of Edison's idea, and while some are good, like, all imitations, the real article is always the best. This will be the only engagement of the vitascope in Fort Worth, and unless it is seen the impressions left of reproduction is bound to be deficient because of the lack of perfection in what has been seen.

A Great Show.

Somehow the impression has gotten out that the Liliputians is a Tom Thumb show. Nothing could be farther from the truth. While the eight small people which give the name to the entertainment are to be on the stage, there will be besides them over 100 people to take part in the performance. The show is one of the greatest spectacular performances now on the road. It requires two carloads of special scenery, and Manager Greenwall has found it necessary to run four extra electric wires into the opera house to accommodate the eight extra arc lights and the 400 extra incandescent lights required in the spectacular effects.

By whatever means the story got afloat it is calculated to do both Mr. Greenwall and the public great injustice, and THE REGISTER desires to correct the false impression. All of our contemporary exchanges wherever the Liliputians have exhibited speak of them in the very highest terms as an immense, up-to-date spectacular performance, only given in cities where the theaters are prepared to accommodate a huge amount of special scenery and an army of people on the stage.

COMING, the WORLD-RENOWNED SOPRANO,
....MISS ELLEN BEACH....
YAW
SUPPORTED BY
Miss GEORGIELLA LAY, Pianiste,
AND
MAXIMILIAN DICK, Violin Virtuoso,
IN HER GRAND TOUR OF TEXAS.
This will be the last opportunity to hear the great YAW perhaps in years, as she is on her way south and east, and negotiations are already being made for an extended European tour, commencing next Fall.
FIRST TEXAS CONCERT....
Monday Evening
Greenwall's Opera House
FEBRUARY 8, 1897.
SEATS $1.50, $1.00, 75c, 50c.

Greenwall's Opera House
Tuesday and Wednesday, Feb. 9 and 10 Grand Special Matinee Wednesday.
First Time in Texas.
EXTRAORDINARY ENGAGEMENT...
The Greatest and Most Unique Spectacular Play.
AS PRESENTED FOR 150 NIGHTS IN NEW YORK.
The LILIPUTIANS..
Seats now on sale.
in MERRY TRAMPS.
Full and Original New York Producti'n

Tuesday FEB 9 1897

Greenwall's Opera House
LILIPUTIANS TONIGHT
And Tomorrow Matinee and Night.
PRICES—$1.50, $1.00, 75c, 50c, 25c—MATINEE 25c NIGHT

Tuesday FEB 9 1897

THE LILIPUTIANS

Tonight and Tomorrow Matinee and Night at Greenwall's.

The Galveston News of Tuesday has the following to say in praise of "The Liliputians:"

The Liliputians gave a delightful performance at the Grand opera house last night to a large and appreciative audience.

They won for themselves everlasting fame in "Pupil of Magic," and "Candy" when they first came over, and the "Merry Tramps," which they are playing for the first season, is admirably adapted to show off the peculiar and particular talents of the little people. It was cut out to fit them. There is not a great deal of plot. The story is somewhat of a fairy tale. Professor Willard, a father and a man of science, is in his laboratory, trying to find a suitable husband for his daughter, Mary. He has a magic directory, which gives him names to choose from, and a cathode ray, that shows three white-souled young men—Joe, Jim and Bob—who happen to be tramps. Mary and her papa balloon through the clouds to the happy land that holds them, which is New Jersey.

The spectacular part of the production is as fine as has ever been seen in Galveston. The last scene of the first act represents a harvest festival. The

scene shows an immense corn field in full bloom. Here the first ballet takes place. The entire corps of young and handsome dancers, dressed as reapers, vintagers, wheat, oats, barley, hops and grapes, poppies and corn flowers appear and execute with precision one of the original and picturesque dances. Toward the close of the ballet all the Liliputians appear, dressed as modern dudes, singing a new and original topical song.

The act, with its grand electrical ballet, is doubtless one of the handsomest and most entertaining stage scenes ever presented.

Friday FEB 12 1897

A POPULAR COMPANY.

They Will Play All Next Week at Popular Prices.

On next Monday night Punch Robertson and his merry company will begin their week's engagement playing "Rose Cottage," a society comedy drama. A change of bill will be made every day and during the week theatrical patrons will see many of the old favorite plays which have stood the test presented at standard prices.

Thursday FEB 11 1897

AT THE THEATER.

Popular Priced Comedy

The coming week the opera house will be occupied by the Punch Robertson company who present an entirely different repertoire from any we have had by this class of companies in the past. On Monday night the bill will be "Rose Cottage," a society comedy. A play full of comedy and music. From the many flattering press notices of the company's work we judge they are fully capable of giving much more than moneys worth to all patrons. The prices are 10, 20 and 30 cents and ladies on Monday night are admitted free who are accompanied with escorts with paid 30 cent ticket which must be secured in advance. There will be a matinee every day except Monday.

Friday FEB 12 1897

During this engagement the prices will be, matinee, 10 and 20 cents; night, 10, 20 and 30 cents. Ladies will be admitted free who are with escorts who have one paid 30-cent ticket, which tickets must be reserved prior to 7 o'clock Monday night. The entire south press have pronounced this organization the best of all popular priced companies, and speak in flattering terms of the repertoire presented by them.

Mail - Telegram

Friday

SOL SMITH RUSSELL.

Sol Smith Russell, whose fine sense of the comic and inimitable pathos have won him a high place in the esteem of the Fort Worth public, will begin his engagement at Greenwall's opera house on Saturday evening, appearing in his latest and, it is said, his greatest play, "A Bachelor's Romance," written for him by Martha Morton.

Mr. Russell's remarkable triumphs are but the just reward of his painstaking and artistic efforts on behalf of the American drama. He aims to

present clean and wholesome plays, embodying in his characterization the highest and noblest instincts, which are destined to disseminate an influence over his auditors that will bring them into a closer relationship with the stage and make them feel that such an institution teaches many a valuable moral lesson, as well as furnish an abundance of entertainment.

Mr. Russell's company includes such well-known people as George Allison, Alfred Hudson, George Denham, Arthur Forrest, Addison Pitt, Bertha Creighton, Beatrice Moreland and Fanny Addison Pitt. Seats now on sale.

"THE SPECULATOR."

A notable stage presentation is promised by Duncan B. Harrison, the manager of Thos. Q. Seabrooke. Entire new scenery has been painted, representing many interesting places. The first act is devoted to the reproduction of the interior of the celebrated conservatory on Michigan boulevard in the city of Chicago. The second act represents the offices of G. P. Hutchison (Old Hutch) and C. W. Whitecar (The Wease.) overlooking the famous Wheat Pit in the Chi-

cago Board of Trade, while the act will be a representation of the magnificent reception room in the Huntington mansion.

The costumings of the members of the company will be elaborate and were designed by Mr. Seabrooke personally and executed by Redfern. The cast supporting the star is excellent in the point of names and contains among others the following ladies and gentlemen: The Misses Jeannette Louise, Loraine Dreux, Florence Bigham, Laura Almosnino, and the Messrs. A. H. Stuart, Horace Mitchell, Fred W. Peters, Wallace Bruce, C. W. Macdonald, Roy Fairchild, Edward Kennedy, Charles Lee, Charles Denison and Edward Craig.

"The Speculator" will be repeated for the last performance tonight.

SIDE TRACKED.

Generosity has made fame and fortune for many. Jules Walters' success as a tramp is known all over the world. After a remarkable week's business in Chicago with "Side Tracked," Mr. Walters and his company departed for the depot. The train being late the company concluded to patronize the lunch counter. At this moment a vagabond appeared. Seeing the genial Jule he approached him and said: "Are you de tramp in 'Side Tracked?'" Jule remarked, "I am," when he said, "Boss, yer make-up is great, but yer ain't got de handkerchief." Everybody smiled as the vagabond pulled forth a greasy, dirty, well-worn red bandana and said, "Boss, I'm broke. Yer can buy dis for $1 and it will make a hit." Jule generously handed the bum two eagles. He accepted the rag, and now refuses to make his first entrance without it.

Side Tracked will be the attraction at Greenwall's opera house for one performance only, Tuesday, Feb. 2.

Saturday JAN 30 1897

PLAYS AND PLAYERS.

There are three attractions to be at Greenwall's next week. Tuesday, February 2—one night only—A Huge Success, the Gentleman Tramp, Jule Walters in his hearty comedy "Side Tracked." Wednesday and Thursday night, February 3 and 4, with matinees Wednesday and Thursday. The Baldwin-Melville company in repertoire, Wednesday matinee, the great comedy success, "The Devils Web." Wednesday night, "The Black Flag." Thursday matinee Bartley Campbell's great masterpiece "The Galley Slave," and Thursday night Milton Noble's great comedy "The Phoenix." Popular prices will prevail, 10, 20 and 30c. Wednesday matinee or night ladies will be admitted free if accompanied by a person with a paid 30 cent ticket. The cinnimatigraph will be exhibited at each perforance without extra charge. Friday and Saturday, February 5 and 6, with matinee, Saturday Denman Thompson's famous play, "The Old Homestead" with the original "Old Homestead" double quartette and a select company of players. The Liliputians in the spectacular production of "Merry Tramps," which consist of four acts with eleven tableaux will be the attraction at Greenwall's Wednesday and Thursday with Thursday matinee, February 10 and 11. "Texas Steer" coming soon.

SIDE TRACKED.

Jule Walters' "Side Tracked," a farcical drama full of delightful humor, music and specialties, will be witnessed at Greenwall's opera house Tuesday night only, February 2. In presenting this play again this season it is said Mr. Walters has left nothing in the way of mounting to be desired. "Side Tracked" is divided into four acts which follow each other in an intensely interesting manner.

The first reveals an eating house at a railway station where the tramp is really side tracked in a box car. The street in Jonesboro in this same act and the home of old man Reynolds furnish the first thread of the plot. It has already become known, however, that the villainous railroad superintendent has fallen in love with the exquisite sweetheart of his bookkeeper, whom he has disgracefully discharged for no reason, after which he seeks the girl's hand through her duped father. At this juncture, Horatio, the tramp, in a complicated way, gets acquainted with the family, and after foiling the villain causes no end of merriment. The second act is a realistic picture of the superintendent's office, where the section hands of all nationalities receive their wages, and also where Frits Grabbolt, a German accomplice of the superintendent, endeavors for the fourth time to foil the heroic tramp.

The third act is interspersed with specialties of a high order, and at the climax the tramp is discovered riding the front of a locomotive to evade arrest, thus foiling the demon of the play. The fourth act furnishes a multitude of amusement in a country court room, and the play ends in a manner that is pleasing to the audience.

There are many strongly dramatic moments as well as side-splitting situations in "Side Tracked" and with its brilliant presentation by a magnificent company, coupled with its sumptuous surroundings insure it a permanent popular success.

BALDWIN-MELVILLE COMPANY.

The Baldwin-Melville company, stronger than ever, will open an engagement of four performances next Wednesday afternoon at Greenwall's opera house. A change of bill will be given each performance during the engagement. The opening bill Wednesday afternoon, will be the great comedy success, "The Devil's Web," Wednesday night, "The Black Flag," Thursday matinee, Bartley Campbell's great masterpiece, "The Galley Slave," and Thursday night, Milton Noble's great comedy, "The Phoenix."

Popular prices will prevail 10, 20 and 30 cents. Ladies will be admitted free on Wednesday matinee or night if accompanied by a person with a paid 30 cent ticket. The cinnimatigraph will be exhibited at each performance without extra charge. Curtain rises at matinees at 3 p. m., at night at 8 o'clock sharp.

Saturday

"OLD HOMESTEAD."

Probably no play ever written has scored a more pronounced and lasting success than has "The Old Homestead," which will be seen at Greenwall's opera house Friday and Saturday night and Saturday matinee, February 5th and 6th.

The novelty of the old-fashioned scenes accounts largely for this popularity. The quaint story appeals to everyone, and in many brings back former recollections. The close of a hot August day, with the duty of putting everything on the farm to rights for the night; the arrival of the city visitors to the old-fashioned country place; the chorus of haymakers in the melodious yet old-fashioned songs; the ineffectual attempt of that good natured old prevaricator Cy Prime to make love to Aunt Tilda, with the one of many interruptions that have kept him a bachelor thirty years; the saving of Happy Jack the tramp by Uncle Josh and his sending him away with a fixed determination to become again a man, and to give John Barleycorn the toughest tussle he ever had; the longing of the old man to see his boy in the far distant city, among the many snares which surround him; the confirmation of the old gentleman's worst fears by his dream, all serve to give the quaint, old-fashioned scenes at "The Old Homestead" an interest possessed by but few plays.

THE LILIPUTIANS.

The Liliputians, under the management of Carl & Theodor Rosenfield, will present to theater-goers at Greenwall's opera house Feb. 10 and 11, their latest and greatest success, "Merry Tramps," a spectacular production of four acts and eleven tableaux, which is far superior to their former plays, delightful as those were. One of the special features of the play is the ballets, the company enjoying the reputation of having the best corps of handsome young dancers in this country. Each of the three ballets tells a distinct story. The first, the

harvest festival, shows the fruits and flowers of autumn, the second, the electrical dance, the various modes of illumination of all ages and countries, ending with an immense electrical tableau, while the last, the silver lace ballet, reveals the dancers costumed in silver ribbons, the stage a mass of white lace, presenting a fairy-like aspect. The whole performance appeals to natives of every nation and is a rare treat to eye and ear. It is sure to draw crowded houses. The engagement is for two nights and one matinee.

"A TEXAS STEER."

Hoyt's most laughable comedy, "A Texas Steer," will delight our theater goers next month at the opera house, where it will be presented for a single performance. From beginning to end, "A Texas Steer" bubbles over with natural humor, while some of the scenes may be a little exaggerated, none of them are at all forced. As a satire on certain political practices, it teaches a valuable lesson in a most entertaining way. The company is promised as a most excellent one and a festival of laughter can be safely anticipated.

SOL SMITH RUSSELL TO-NIGHT.

Sol Smith Russell has won new laurels this year in his characterization of "David Holmes" in the new comedy, "A Bachelor's Romance." Noah Vale is known this country over as a masterpiece of its kind, but in nothing else does he so completely capture, it is said, his audience as in this performance.

His engagement will take place tonight, when Mr. Russell will appear in this great comedy supported by miss Bertha Creighton, Miss Fanny Addison Pitt, Miss Beatrice Morel and George Alison, Arthur Forrest, Alfred Hudson, George Denhan and others of equal merit. All the scenery, furniture and properties are carried with the company and a most complete and perfect performance is promised.

Monday

THE "OLD HOMESTEAD."

There will be enacted on the boards of Greenwall's opera house Friday and Saturday, with matinee Saturday, Denman Thompson's charming pastoral idyl, "The Old Homestead." That this play is destined to live many years after its author has been gathered unto his fathers, is conclusively shown when, year after year, its annual engagements attract larger audiences than its previous ones, and Uncle Joshua Whitcomb's ever-increasing circle of friends is being constantly recruited from among the boys and girls of today; who in his rugged manhood and sterling worth see traits of character which they not only admire, but in many instances seek to emulate. The play itself is the embodiment of truth, of human workaday folk, untheatric, real, carrying its lesson without preaching it; and it may be honestly said, that no one can see "The Old Homestead" without being the better for seeing it. No advance in prices. Seats on sale at box office.

SIDE TRACKED.

Jule Walters' side-splitting farcical drama "Side Tracked" will be seen here at the opera house tomorrow night, one performance only. The piece takes its name from the circumstance that the gentleman tramp portrayed by Jules Walters is sidetracked in a realistic manner in a boxcar in the first act. It is said Mr. Walters gives a sketch wholly different from the conventional stage tramp, and will afford pleasure to those who witness it, instead of creating disgust. He is said to be very funny, illustrating naturally the many peculiar habits and all the traits of that sort of modern knight errant. No advance in prices. Seats on sale at box office.

BALDWIN-MELVILLE CO.

Wednesday the Baldwin-Melville company open an engagement of four performances at Greenwall's opera house. The Baldwin company open with a matinee on Wednesday afternoon in the great comedy success "The Devil's Web." Wednesday night's bill will be the laughable comedy, "The Black Flag." Thursday matinee bill, "The Galley Slave," and Thursday night Milton Noble's great play, "The Phœnix."

Popular prices will prevail, 10, 20 and 30 cents. Ladies free on Wednesday matinee or night if accompanied by a person with a paid ticket. Curtain rises at matinees at 3 p. m. and night at 8 o'clock sharp. The cinnimatigraph will be exhibited at each performance without extra charge. Seats on sale at box office.

Monday

THE LILIPUTIANS.

The Liliputians will make their appearance in this city on Tuesday, February 9, at Greenwall's opera house, presenting their great spectacular extravaganza "Merry Tramps." The beauty and excellence of the entertainment these bijou artists offer have never been surpassed by any company. "Merry Tramps" affords them better chances for the display of their versatile talents than any of their former plays and they will no doubt add a great number to the legion of friends they have here already. A matinee will be given on Wednesday, February 10. These afternoon performances are particularly favored by ladies and young folks.

Seats on sale tomorrow morning at 9 o'clock.

Tuesday FEB 9 1897

ELLEN BEACH YAW.

The Houston Post says: "Houston has had nothing in many years, if ever, that would surprise it. It was such a musical feast as it is seldom given a Houston audience an opportunity to enjoy. That the opportunity was appreciated was amply evidenced by the large and brilliant audience which filled every seat and thronged the aisles—an audience largely made up of musical people, people of culture, taste and discrimination, and included many representatives of Galveston's dilletante, having come on a special train especially for this concert. There were also many musical people from other towns in attendance. She is the greatest singer I ever heard on the American stage,' was the comment of an enthusiastic member of the Galveston Quartette society. 'Her equal has never been heard in Houston,' said an admirer of the local musical club, and nearly all compared her to Patti, but at all to her own disadvantage. Patti has more volume and perhaps fuller tones, but not such sweetness and sympathetic quality, said one. 'Even in her highest notes her voice retains its vibrant quality, which is the most wonderful thing about it,' said another. And so they spoke all in terms of highest praise."

Miss Yaw and her concert company will appear at Greenwall's Monday February 8, one performance only. Seats on sale at Box Office.

THE "OLD HOMESTEAD."

"Men may come and men may go," but "The Old Homestead" seems to go on forever, reflecting sunshine and happiness throughout all its wanderings. The reason for its success is not hard to find. The play possesses an unusual amount of heart's interest, and appeals largely to the better nature of its audiences. The rugged honesty of the shrewd, yet generous old New Hampshire farmer, and the thought that here we have one of God's noblemen, leaves an impression not soon forgotten, and the auditor comes away with a suggestion of order, maybe happier days, of honesty and rugged strength, of home and tender hearts, of manly heartiness and womanly worth, and a something that appeals to the restful senses.

The company comprises twenty-seven people. Every effort has been made to make it perfect, artistically and in its appointments. There seems to be but little doubt that this theatre will be well patronized during "The Old Homestead" engagement.

Presented at Greenwall's opera house Friday and Saturday, matinee Saturday, February 5 and 6. Seats on sale.

SIDE TRACKED TO-NIGHT.

Many new and novel features are promised in the coming presentation of that very amusing farcical drama, "Side Tracked" to be seen at the opera house tonight with Jule Walters, who styles himself as the original gentleman tramp, and who claims the authorship of the play, one might look for a performance fully up to the standard. Mr. Walters' described version of a "tramp" is certainly an original one and shows that he possesses unusual cleverness as a comedian.

The company carries all scenery for the production. The union depot at Jonesboro is described as both highly amusing and realistic, and the side tracking of the hungry tramp opposite a well stocked lunch room is said to be most humorous to behold. Everywhere "Side Tracked" has been produced it has been flatteringly received.

Register Notices.

Wednesday FEB 1897

AT THE THEATER.

The Liliputians.

One of the funniest incidents in "Merry Tramps," the grand spectacular production in which the Liliputians will appear at Greenwall's today matinee and night is the pantomime in the second act in the course of which Ebert takes a shower-bath. He appears, very tipsy, reads the signboard on the bathing-house and in expressive pantomime makes it plain that he has decided to have a bath.

He takes off his hat, overcoat and coat, but on finding himself in his shirt-sleeves, he gives a comical grimace of mock-modesty and retires behind the shed. His bare arms place several other garments in view.

After he has retired Zink enters carrying an X-rays lantern which he turns towards the shower bath, the sides of which at once become transparent and disclose Ebert standing upright with his chubby back bared to the audience and vigorously rub-

bing himself as if in a stream of water. The uproarious laughter with which this scene will be received can readily be imagined.

Saturday FEB 13

PUNCH ROBERTSON.

Punch Robertson in "Rose Cottage" Fill the Grand at Memphis.

The Punch Robertson company who play at Greenwall's all next week at 10, 20 and 30 cent prices have undoubtedly done the most phenomenal business ever done by any repertoire company who have ever come south. The rush with which the advance sale starts off would indicate that theater patrons can tell a good thing in advance and are going to pack the house, not only on Monday night, but during the entire engagement. "Rose Cottage" will be the opening bill and a new one will be presented each performance thereafter. Ladies will be admitted free Monday who are ac-

Saturday FEB 13 1897

companied by a person who holds a paid 30 cent reserved seat ticket which must be secured prior to 7 p. m. Monday. The Avalanche-Appeal of Memphis says:

The sign "standing room only" was hung out at the Grand opera-house last night, the attraction being Punch Robertson and company in a pleasing little comedy entitled "Polly and I." It was presented by the people in the cast pleasingly, and much to the pleasure of the audience. Popular prices were charged for admission, and the result was a crowded house. Several good specialties were introduced during the progress of the play. With the present prices of admission large audiences can be looked for during the remainder of the engagement, which fills out this week.

Sunday FEB 14 1897

AT THE THEATER.

There will be only one show at Greenwall's next week, but it will be here all the week, with matinee every day except Monday—Punch Robertson and his merry company in repertoire. Change of bill at every performance. Popular prices, 10, 20 and 30 cents, matinee prices 20 cents for adults, 10 cents for children. The latest marvel, the phantoscope, will be exhibited at every performance, with change of pictures at every performance. Every lady accompanied by an escort with paid 30 cent ticket admitted free Monday night if seats are reserved prior to 7 o'clock p. m Monday. "Rose Cottage," a society comedy, will be the opening piece Monday night.

Punch Robertson.

Punch Robertson and his merry company, who play all next week at 10, 20 and 30 cents admission, is spoken of thus by the Chattanooga Times:

The play "Rose Cottage" as presented by Punch Robertson and his company last night was the very best 30 cent show ever seen. The costuming was elegant and the stage setting elaborate. The "S. R. O." sign was displayed, and all around the walls of the house those standing up enjoyed the performance as well as the more fortunate who had seats. The audience was enthusiastic and enjoyed the play immensely. There were two curtain calls and a large number of encores. If all popular priced shows Manager Albert books were as good as this, the dollar shows would play to empty chairs.

This popular actor is already an established favorite in all the leading southern cities, having played the last half of last season and so far on the present one, in Charleston, Savannah, Knoxville, Nashville, Chattanooga, Memphis, Birmingham and Atlanta, each one two and some of them four weeks. The next eight weeks will be devoted to the larger cities in Texas.

Punch opens Monday, the 15th, with "Rose Cottage," and all ladies will be admitted free who are accompanied by escorts who have 30 cent reserved seat tickets which have been reserved in advance, prior to 7 o'clock p. m. Monday. There will be a change of bill at each performance, and matinee every day except Monday.

Alabama.

The Minneapolis Tribune says:

"Alabama," that quaint picture of postbellum days and ways in the South, which in the presentation has always met with popular appreciation, will hold the boards at the Metropolitan opera house this week. It opened last evening to a fair Sunday audience, and its earnest sentiments found cordial acceptance. The story of "Alabama" is quiet in action and subdued in coloring, but it has a homely flavor and teaches a wholesome lesson. Both the play and for the most part the company which produces it have been seen in Minneapolis before, and it was, therefore, given welcome as an old friend. It lacks the stir of melodrama, and the weight of tragedy, but it tells a pretty tale of honest happy lives. It cements more closely the ties between the North and the South, even in a day when there is no longer any line of division."

Alabama will be seen at Greenwall's soon.

A Texas Steer.

The Atlanta Journal says: A farce comedy, without a specialty interpolated, that can furnish entertainment for the audience for two and one-half hours is something of a rarity. Such a one is "A Texas Steer," which was presented at the Grand last evening.

Sunday FEB

Hoyt never wrote a funnier comedy than his satire on Washington life, nor one with brighter dialogue throughout. The lines abound in clever quips and witticisms, every one of which was made to tell last night. The comedy has been seen here before, so there is no need of a review.

The company, headed by Will Mandeville, a comedian of ability, is made up of capable people, who give an entirely satisfactory performance. Will Mandeville does some good work as Maverick Brander, and kept his audience continually laughing, with the assistance H. D. Byers and G. D. Cummins. Barry Maxwell's characterization of the Minister to Dahomey also deserves special mention.

Miss Stella Kenny made a charming Bossy. A prettier or more clever ingenue it would be hard to find. Miss Sawyer did a delightful bit of work as the young woman from Indiana. The remainder of the cast was satisfactory.

A Texas Steer will be seen at Greenwall's soon.

Fair Virginia.

Expectations of a performance of unusual interest and merit should be aroused in the minds of our playgoers by the announcement that those admirable artists, Mr. and Mrs. Russ Whytal, will appear at Greenwall's soon in the former's brilliantly successful drama, "For Fair Virginia."

This play has been generally considered one of the best written by a contemporary American dramatist, and though it has been acted some 200 times, has never failed to please the press and public. It has a background of the exciting incidents of the civil war, but the interest turns on two love stories, and the stars present light comedy characters. Their support includes Mabel Bert and Alexander Kearney.

The play tells of a wife's persecution by a Confederate general, of the northern girl's brave effort to carry to the Union troops the intelligence of an intended surprise, of a negro's fidelity and of the brave effort of a young Confederate to save the wife and her household from the brutal cruelty of his commanding officer. At the end the conquering Federals, led by the long-absent husband, reach the old Virginia plantation just in time, and the news of peace and reunion of loved ones come together.

A superb scenic production is carried. This play shows the heroism and nobility of Virginian men and women, and has been most enthusiastically received in the few Southern cities where it has yet been played. Louisville, Memphis and Nashville audiences received it with acclamation.

Otis Skinner.

In both scenery and costume which Otis Skinner uses in the production of his new romantic play, "A Soldier of Fortune," which will be seen at Greenwall's soon, he has taken great care that historical accuracy shall be maintained. The period of the play is early in the sixteenth century, the scenes all being Italian. The story is said to be intensely interesting, the climaxes highly dramatic, the dialogue bright and crisp, and the story continuous.

Fabian Torrelli, a young Italian free lance, serving under the French banner during the second invasion, is drummed out of the army, having been accused falsely of theft. He regains his lost honor before the final curtain and wins the hand of the woman he adores. The coming engagement of Otis Skinner is one of the most important of the present season, for Mr. Skinner is recognized as the leading actor in this country in the delineation of the great roles of romantic drama.

Primrose and West.

The fact that Primrose and West's minstrels are soon to appear at Grenwalls will no doubt bring to mind that they celebrated last winter their twenty-fifth anniversary of their partnership by giving a grand jubilee performance at Madison Square garden, New York.

Primrose and West, as everybody knows, lead in the minstrel business. It takes two cars to transport the special scenery and accessories used by Primrose and West in producing their entertainment entitled: "Minstrelsy Past and Present."

Primrose and West have been together for over twenty-five years, and will probably remain so as long as they shall "tread the boards." This fact has no doubt contributed greatly to their success as amusement purveyors to the public, since their combined talent and capital have permitted that all that is novel

Sunday

and attractive in the field of minstrelsy to be presented by them.

Punch Robertson and his merry company will give a matinee every day next week except Monday at popular prices, 10 and 20 cents, 20 cents for adults and 10 cents for children. The phantoscope, the latest marvel, showing animated pictures at every performance.

Friday

Our Flat.

One of the strongest comedy organizations now extant is Ryley's Comedians, which includes some of the best known names in the realms of farce-comedy, will be the attraction at Greenwall's Opera House on next Wednesday, February 24th, matinee and night, presenting the great London and New York success, "Our Flat," which takes place in a fashionable apartment house.

"Our Flat" is very funny, legitimately presented with refined musical interpolations. From the reports of the excellent performances, as seen from criticisms elsewhere, this splendid company should have a packed house.

Saturday FEB 20 1897

Our Flat.

"Our Flat," the delightful 3-act comedy to be presented is a satire on the custom to which some young people have of rushing into matrimony and trying to set up housekeeping on an empty purse, depending on the instalment house proprietors and other tradespeople. The piece enjoyed phenominally successful runs in London and in New York City. The loving pair find themselves hounded to death by bill-collectors. The young wife has been trying her hand at play-writing, and, unknown to her husband, has turned out a clever comedy. She receives a note from a prominent theatrical manager informing her that he will take the play. Of course she is jubilant, but her joy is short-lived, as three big, brawny roustabouts from the instalment house appear upon the scene and carry off every chair, table and bit of furnishing in the flat.

Left alone in her best room with nothing but a few pillows, scarfs and draperies, she tried to reproduce a the former effect of the interior of her home with the assistance of a few dry goods boxes, etc., draped with curtains. Of course everything is in apple-pie order when the visitor arrives, but when he endeavors to utilize some of the neat looking articles of domestic comfort that are scattered about the room there are a succession of laughable farcical scenes, which keeps the fun going at a merry rate.

Our Flat will be seen at Greenwall's Wednesday, February 24, matinee and night.

Sunday FEB 21 1897

HELL COOLED DOWN.

he Mistakes of Theology Considered In a Rational Manner.

The writer chanced to meet in the

Sunday 1897

city his old personal friend John Young Leming of Kansas City, Mo., who in an interview revealed the object of his visit to the city, which was to deliver a lecture on the above named subject. Mr. Leming has been one of the popular preachers in the Methodist church for ten years.

Filling such stations as Trinity church in Dayton, Ohio, the church at Germantown, and frequently preaching in the great Methodist church at Akron, Ohio, which has been so prominently connected with the great Chautauqua of New York. When asked why he was now upon the platform, he replied that in the light of science and reason he had found the doctrine of future punishment was a man-made theory, and totally irreconcilable with truth or reason.

And that the thinking public of today would no longer tolerate the orthodox whip nor did they desire the smell of brimstone in their Sunday morning sermons. He said the church must keep pace with science and reason, and that we stood now on the threshold of an evolution of church teaching and doctrine.

Though vigorous in thought, his language is chaste and manner courteous.

His teachings of the dual nature of man, and the state of man after death, are instructive and pleasing.

He was a student of theology under the celebrated Dr. Lyman Abbott, now pastor of Henry Ward Beecher's church of Brooklyn, N. Y., who so recently called down upon his head the denunciations of the orthodox clergy for publicly expressing his disbelief in the plenary inspiration of the Bible.

This is a rare opportunity offered the people of Fort Worth to hear one of the advanced thinkers of the day.

EXTRA! EXTRA!

BY SPECIAL REQUEST.

HOYT'S A TEXAS STEER

—WILL GIVE A—

Special : Matinee

FRIDAY, FEBRUARY 26th,

On which occasion prices will be 25c, 50c and 75c—no higher.

Night prices: 25c, 50c, 75c and $1.00.

Greenwall Opera House.

—MATINEE AND NIGHT.—

WEDNESDAY, FEBRUARY 24

The Screaming Comedy!

RYLEY'S COMEDIANS

Presenting the Big London and New York Success.
700 Nights at Strand Theater, London.
100 Nights at Lyceum Theater, New York.

Philip H. Ryley.
John C. Leach.
Louis Foy.
Edward Groh.
Marie Dantes.
Ella Fontainebleau.
Amelia Verne.
Ruth Royal.
Julia Day.

OUR FLAT

ORIGINAL SONGS.
SPARKLING MUSIC.
LUDICROUS SITUATIONS.

BRING YOUR LAUGHING LICENSE WITH YOU.

Mail-Telegram

Tuesday FEB 2 1897

BALDWIN-MELVILLE.

The Baldwin-Melville company will open an engagement of four performances at Greenwall's opera house on next Wednesday afternoon. "The Devil's Web," a great comedy, will be the bill for Wednesday afternoon; Wednesday night, "The Black Flag" will be the bill; Thursday matinee "The Galley Slave," and Thursday night "The Phoenix." Prices 10, 20 and 30 cents. The cinnamatiscope will be exhibited at each performance without extra charge. Ladies free Wednesday matinee or night if accompanied by a person with a paid 30-cent ticket.

THE LILIPUTIANS.

The coming to this city of the popular Liliputians Tuesday and Wednesday, *matinee Wednesday, February 10*, will be hailed with delight by young and old, for these unique little artists are prime favorites everywhere. They will appear at Greenwall's opera house, presenting their great new spectacular play "*Merry* Tramps," with which they scored such a tremendous hit wherever they played it. No one should miss this truly delightful performance. The matinee on Wednesday is an excellent *opportunity for parents to bring their children*. The engagement is limited to two nights and one matinee. Seats on sale at box office.

Wednesday FEB 3 1897

MISS ELLEN BEACH YAW.

The advent of Ellen Beach Yaw at Greenwall's Monday February 8, is peculiarly attractive, both socially *and musically*. The young lady is a *tall, slender*, graceful and poetic young women with a wealth of blond hair and a most gracious manner. She has traveled a great deal both here and aboard, and it is said that, judging from her conversation and amiable chat upon subjects, that she is, besides being a marvelous singer, a *student of the life around her*. She is but twenty-two years of age, and yet has attained a distinction never before reached by any of the world's greatest singers. She is the greatest ranged soprano the world has ever seen, and as Mozart went into a transport of joy over Lucrezia Ajugari in 1770 because that talented prima donna sang a range of 24 notes with a purity and sweetness, he would discover in Miss Yaw the prodigy of the *present age. With a* deeper and *richer lower register than that of Ajugria*. Miss Yaw sings *from G below* middle C to E flat above the sixth line upon the staff with a purity of tone that is astonishing. During her recent trip a reporter had the pleasure *to be in* Miss Yaw's parlor while she amused herself telling musical storys and singing ditties, when it was incidentally disclosed that the young lady was also a composer. Quite a company was gathered during the afternoon, when Miss Yaw, seated at the piano, played a most *delightful melody*, which none of the musical visitors seemed to recognize among the repertoire of any other public singer. The effect was electrical, and, being pushed to name the composer and the title of her little melody, the lady *reluctantly acknowledged that it was one of her own compositions*. Then she stated the story and theme which inspired it. Finally a dozen compositions were revealed to the attentive ears of those present. By and by the poetic and metrical phrases which accompanied these compositions in French and English were modestly admitted, and when the group that surrounded her left the drawing-room Miss Yaw also admitted to the reporter that in her travles she had collected the various melodies of many different species of songs birds; that she had composed them purely for her own pleasure, and that their submission to Delle Sadie, of Paris, moved the enthusiatic master to declare them the oddest and most pleasing compositions he had ever come upon.

"THE OLD HOMESTEAD."

"The Old Homestead" is a play that never grows old. It belongs to the class that is abreast with and represents the best impulses of the times. Its popularity has been phenomenal, and it should continue to be. Persons who believe the world is growing no better will find little to encourage them in this belief in "The Old Homestead." The story of the play can be briefly told. One of a thousand New

well-worn red bandana and said,

Tuesday FEB 2 1897

Greenwall's Opera House

First Time in Texas.

EXTRAORDINARY ENGAGEMENT...

The Greatest and Most Unique Spectacular Play,

AS PRESENTED FOR 150 NIGHTS IN NEW YORK.

The LILIPUTIANS..

in MERRY TRAMPS.

Seats now on sale.

Full and Original New York Product.

Wednesday FEB 3 1897

England homes, one of a thousand honest farmers, one of a thousand sons seeking a great city *in search of fortune, one of a thousand snares* entrap him. One of a thousand tramps proves that gratitude and heartfulness can dwell in the heart of a social outcast. For once in a thousand times the prodigal returns and joy reigns supreme. It is not an unfamiliar *story, excepting in its denouement*. There are lights and shadows, smiles and tears, joy and sorrows in this play; all real, all genuine. And the world is better for such a play.

The supporting company comprises *some of the best character actors* now on the stage, and with the addition of a double quartette and a choir of twenty selected voices, it may justly be said that this grand play has never been so well presented as it will be on its engagement here.

Presented here at Greenwall's opera house Friday and Saturday, February 5 and 6; matinee Saturday. Seats on sale at box office.

HOW FRANK EBERT NEARLY WON A FORTUNE.

It was during the exciting days *shortly before election*. One of his *friends, a German banker*, had invited Ebert to visit the stock exchange. Ebert accepted the invitation and *went down to the "street."* His *friend took him* on the floor and soon everybody there crowded around the little comedian, who asked no end of questions, and wanted everything explained. Being very fond of sweets anyhow, he was *much interested in* sugar and expressed his wish to purchase some stocks, handing his friend, the banker, a check for $500, which he had written out on the spot, to that purpose. From this moment he was deaf and blind to everything and everybody around him and listened "with all his ears" to the sugar quotations. First they rose—Ebert's face *became radiant*. Then they fell—so *did Ebert's face. Fearing that they* might fall still lower, he told *his friend* to sell. The friend did, and when he handed Ebert a check, it was just enough to pay for a lunch and a few "bots." So Ebert took his friend and some *of his friend's friends*, went to one of the down-town clubs with them and blew them off as though he had won a cool thousand instead of losing nearly half a one. He has steered clear of "change" ever since.

The Liliputians will appear at Greenwall's Tuesday and Wednesday, February 9 and 10, matinee on Wednesday. Seats on sale at box office.

BALDWIN-MELVILLE CO.

The Baldwin-Melville company opened their engagement at Greenwall's opera house this afternoon in the great comedy "The Devil's Web." This company play at popular prices and give as good a performance at a small price of admission as many companies on the road at regular or high prices. Tonight's bill will be the laughable comedy "The Black Flag." The bill for tomorrow afternoon will be Bartley Campbell's great masterpiece, "The Galley Slave," and tomorrow night Milton Noble's great success "The Phœnix." Popular prices will prevail during the engagement, 10, 20 and 30 cents. Seats now on sale at the box office. The Cinnimatiscope, an improvement on the Vetascope, will be exhibited at each performance without extra charge.

Thursday FEB 4 1897

THE LILIPUTIANS.

"Merry Tramps," the grand spectacular play in which the famous Liliputians will make their appearance in this city on Tuesday and Wednesday, February 9 and 10, matinee Wednesday, at Greenwall's opera house, is by far the most elaborate play ever presented by these interesting little folks and in it they have a better opportunity than ever before to prove that they are all finished actors and comedians. Franz Ebert, Selma Goerner and Adolf Zink as the three merry tramps will cause roars of laughter and storms of applause,

graph will be exhibited at each per-

Thursday FEB 4 1897

which will be well deserved, and which they will share with their other

little colleagues, for they are all brighter and funnier than ever. The three grand ballets as well as the numerous comical situations, the side-splitting pantomime, the magnificent sceneries and decorations and the gorgeous costumes will be much admired. "Merry Tramps" is a play which will be enjoyed by young and old alike, and it is the finest production of its kind ever seen here.

MISS ELLEN BEACH YAW.

The Baltimore Herald, October 23, 1894, says:

Ellen Beach Yaw, the phenomenal soprano, has been heard in the city, and even the most skeptical are forced to confess that she has sub-

MISS ELLEN BEACH YAW.

stantiated everything that has been said and written about her remarkable powers.

Miss Yaw sang last night to an audience comprised in the main of the most critical and cultured people of the local lyric world. * * * She had not proceeded far before her hearers were electrified. They were prepared for something out of the ordinary in singing methods, but could hardly realize it to be real when the winsome maiden before them, without seeming effort, took tones in the extreme upper register that were almost startling. Her high tones are the acme of beautiful vocalism. With a voice that is flexible as fibre and thoroughhly under control, she essayed the coloratour with a brilliancy that was indeed phenomenal. Her first number was a Russian folk-song, which is replete with bravure themes, and was sung in glorious style. It was in the rendition of the "Proch Variations" that Miss Yaw gave an exhibition of her sensational abilities. Cadenzas, chromatics and trills rippled forth as though sung by a bird. * * * Again and again did the wonder cantatrice rise to the height that no other vocalist has ever achieved, and each time the high notes were struck with precision and in proper time. * * * The audience was large and decidedly enthusiastic, and each one of the artists received a hearty reception.

Miss Yaw will appear at Greenwall's opera house for one performance only Monday, February 8.

THE OLD HOMESTEAD.

The delightful pictures of life in

Thursday

New England, "The Old Homestead," presented by Denman Thompson's own company, will be the attraction at Greenwall's opera house Friday and Saturday, February 5 and 6, matinee Saturday. "The Old Homestead" does not require any extended notices to excite the interest of the people in its coming. Mention "The Old Homestead" to thousands of our theatre-goers and they at once explain, "Well I'll go to see it again. It is one of the few plays I can see a dozen times without getting weary." Like an old masterpiece, new beauties are discovered in it with repetitions of attendance. A magnificent company will appear in the coming engagement. The musical features will be given during these performances.

No advance in Prices. Seats on sale at Box Office.

SHOULD BE APPRECIATED.

Manager Greenwall has undertaken to give Fort Worth theater-goers a rare treat in engaging specially the Liliputians. This company consists of nearly two hundred people and is one of the richest companies on the road. The appreciation of his efforts to please should be shown by the largest audience of the season, as it no doubt will.

Friday FEB 5 1897

MISS ELLEN BEACH YAW.

The Cleveland Plaindealer of May 8, 1895, says:

"Not in many a day has a Cleveland audience become so enthusiastic over a songstress as the audience at Music hall became last night over Yaw. The audience numbered over 4000, the excursion train bringing in 1200 from neighboring cities. She sang as high as the average sopranos, then piled an octave of tones on top of that, and still seemed capable of adding a few more without much effort. The range of tone is certainly most remarkable, and one cannot but be astonished at the good quality that is ever apparent with either high or low tones; lower tones are rich, upper tones pure and flutelike."

Miss Ellen Beach Yaw, together with her grand concert company, will appear at Greenwall's opera house for one performance only Monday, February 8.

THE "OLD HOMESTEAD."

It is not at all wonderful that "The Old Homestead" retains its hold upon the American public. With every recurring year this genuine American play returns and every year it is as cordially greeted and as heartily enjoyed as ever. One cannot help loving homely old Joshua Whitcomb, the big-hearted New England farmer, he is so real, so human. "Come again, neighbors," he says, "and visit the old homestead. Come in June when the sun shines and let the scarlet creepers chase you back to childhood." And every year the people flock to see the "Old Homestead," to steep themselves in the brisk New Hampshire air that pervades the play and refresh themselves in the wholesome atmosphere of the life Denman Thompson has so ably presented. The Greenwall opera house will no doubt be comfortably filled to night and tomorrow matinee and night when "Uncle Josh Whitcomb and his friends and neighbors" will be introduced, and everybody will enjoy the performance heartily, for hearty is the feeling and sentiment of the play and hearty will be the sympathy of its audiences.

THE OLD HOMESTEAD.

No Performance Tonight Owing to a Freight Wreck.

Manager Greenwall this afternoon received a telegram from William Warmington, manager of the "Old Homestead" company, who were to begin their engagement here tonight, saying that by reason

Friday FEB 5 1897

of a freight wreck beyond Odessa on the Texas and Pacific, they would not be able to reach here until 11 o'clock tonight. There will be no performance this evening, but tickets that have been sold will be good tomorrow night. There will be a matinee tomorrow afternoon and a performance tomorrow night.

THE LILIPUTIANS.

"Merry Tramps" is the name of the spectacular production which the Liliputians will present at Greenwall's opera house Tuesday and Wednesday, February 9 and 10, matinee Wednesday. It is by all means the most advantageous vehicle for the display of the talents of the clever artists they ever engaged in, and Franz Ebert, Selma Goerner and Adolf Zink as the three tramps, and their little colleagues are brighter and more captivating than ever. "Merry Tramps" is abundant in beautiful scenery, contains three ballets, executed by a large corps of young and handsome dancers, a dozen wonderful illusions and is full of bright action and pretty music. Every one, young and old, will enjoy this play from start to finish. Matinee will take place on Wednesday.

Monday FEB 8 1897

MISS YAW TONIGHT.

The Duluth Tribune says:

The sentiment regarding Miss Yaw was before her appearance largely one of curiosity. People were present to hear a phenomenal range rather than faultless execution and fine, clear tones, perfectly produced. Miss Yaw was a charming disappointment. She is of course a musical phenomenon, but, more than that, she is an artist with a voice that is of excellent and unexpectedly even quality through all of its tremendous compass. She sings, too, with easy grace, yet with a sympathy, a breadth of expression and a dramatic power which add to her brilliancy of execution an admirable artistic worth.

Her opening numbers, "L'Eco," Mari-Celli's brilliant melody, and Alabieff's "Russian Nightingale," showed the quality of her voice, her splendid execution in difficult staccato passages, her powers of modulation and the range of her bell-like tones. Even the highest of her upper notes are produced and clearly sustained without the slightest apparent effort. Run followed upon run and when A above octave C was attacked and held, there was a storm of applause entirely incommensurate with the size of the audience. Her range as shown last evening was from G sharp to A above octave C.

Monday FEB [illegible]

TO-NIGHT

The Engagement of Punch Robertson Begins in "Rose Cottage."

Tonight Punch Robertson and his company will make their initial bow to a Fort Worth audience in the beautiful drama, "Rose Cottage," and every indication points towards a crowded house. Every lady accompanied by an escort with a paid ticket will be admitted free of charge.

"Rose Cottage" is said to be one of the best plays in the entire repertoire.

An entire change of program at each performance will be the order of the week, with a matinee each evening except today.

Thursday

Greenwall's Opera House

Tuesday and Wednesday, Feb. 9 and 10. Grand Special Matinee Wednesday.

First Time in Texas.

EXTRAORDINARY ENGAGEMENT...

The Greatest and Most Unique Spectacular Play,

AS PRESENTED FOR 150 NIGHTS IN NEW YORK.

The LILIPUTIANS..

in MERRY TRAMPS.

Seats now on sale.

Full and Original New York Product.

Register Notices.

Sunday

FEB 21 1897

Sunday

FEB 21 1897

Tuesday -

Plays and Players.

Entertainments This and Next Week at Greenwall's Opera House.

There will be four attractions at Greenwall's next week of unusual merit and should be patronized by the theater-goers. Wednesday, February 24, matinee and night. The laughing limit, Ryley's Comedians, presenting the talented musical comedy hit, Our Flat, which had a run of 700 nights at Strand theater, London, and 100 nights at Lyceum theater, New York. Original songs, music, specialties and accessories. Thursday, February 25, one night only, Clement Bainbridge and his metropolitan company, presenting Augustus Thomas' beautiful home story, Alabama, with the original scenic effects and Alabama quartette. Friday, February 26, matinee and night, Hoyt's A Texas Steer. Saturday, February 27, matinee and night, Mr. and Mrs. Russ Whytal's extremely successful drama, For Fair Virginia.

OUR FLAT.

The story of "Our Flat" is as follows:

A very successful dramatic author falls in love with the daughter of a rich man. They are married without he father's knowledge or consent, and of course, are thrown upon their own resources. They begin life in a flat and furnished on the installment plan. All goes happily until their slender income is exhausted, then their troubles begin. The flat is overrun with creditors, the butcher, baker, etc., refuse further supplies, the cook gives notice and the dressmaker threatens a law suit. At this point the father-in-law appears at the flat with the intention of relenting, but unfortunately is mistaken for a money-lender by the young husband, who has never seen him before. The young man proceeds to ask for a loan, and at the same time expresses his opinion of the father-in-law to the supposed money-lender. The old gentleman leaves without making himself known, but gives him a small sum of money. To make matters worse, half of this money is loaned to a friend of the young husband to get married on, and his bride turns out to be another daughter of the old gentleman. In the meantime, the wife of the young dramatic author has written a comedy, which is a complete sketch of the ludicrous incidents of her married life, and she makes her father the principal character. The play is accepted and produced by a most successful manager who is to call upon the author (whom he thinks is a man) to settle upon a price. Just as he is expected, the furniture company, having failed to receive their last installment, have all the furniture removed from the flat, which leaves the young wife with an empty room in which to receive her visitor. She furnishes her room in the most artistic fashion with old boxes, baskets and kitchen utensils with the aid of curtains and draperies. The manager calls and mistakes the mistress for the servant and the servant for the mistress of the flat. To add to the complications, the husband of the other daughter has an entanglement with a woman who threatens him with a suit for breach of promise. He is pursued by her, when he discovers that his father-in-law intends to marry her, which will make his would-be wife his own mother-in-law. Everything becomes clear in the last act, both young couples being forgiven and the wife's play is a great success. Our Flat will be seen at Greenwall's Wednesday matinee and night, February 24.

ALABAMA.

The charming play, "Alabama," by Augustus Thomas, will be the attraction at the Greenwall opera house, February 25, one night only.

After all, the old, old story, that all of us have heard, and that all of us tell some time in our life, is the best. War, strife, misery, crime, all engage our attention, warm our blood, but love—honest, noble, eloquent love—moves the very soul as nothing else can. As we drink in the pure and refreshing sentiments, we are moved to exclaim with the duke in "Twelfth Night," "Ay, that's the theme!" And that is the theme of "Alabama." The [illegible] this sweet story has contributed to the stage, a fragrant flower, which will not be permitted to wither. He has set before his countrymen a vision of all that is ennobling, refining and chastening in human nature. The vision is so natural that it becomes a reality. It is so vivid that it remains with us long after we have left the play house. It is so poetic and so purifying that we are better for having seen it. This is the highest tribute you can pay to a work of imagination, to an unreal thing. It is that same rare quality that makes the works of Charles Dickens so great. When an artist can create something that calls to life the noblest and most unselfish impulses of mankind, he has benefitted mankind. Augustus Thomas has done this in "Alabama."

The excellence of the Clement Bainbridge company is too well established to need comment. It includes Mr. Bainbridge, for whom Aug. Thomas wrote the part of "Captain Davenport," Fred Mower, Harry H. Allen, L. P. Hicks, W. M. Wadsworth, Louis Shea, W. F. Molitor, Francis Nelson and the Misses Ethel Irving, Helen Weathersby, Etta Alexander and Kate Dooling.

HOYT'S "A TEXAS STEER."

The announcement of the coming of Hoyt's "A Texas Steer," to Greenwall's opera house, Friday, matinee and night, will be welcomed with a feeling of delight by the entire com-

edy loving population of our city. The reputation of Chas. H. Hoyt as a comedy writer has been established without any question of doubt in the popular mind. It is a well known fact that dramatists, as well as authors, are wont to be noticeable and voluminous in direct proportion to their appreciation by the public, and consequently their reputation of a successful comedy is no more inconsistent than the continued livelihood of a story. While "A Texas Steer" may not be consistently reckoned with a standard novel, its application to contemporary events is still so clearly apparent that its popularity is not to be a source of wonderment. Perhaps Hoyt and his kind are producing comedy which may be classified as ultra-refined, but that it is most amusing and interesting cannot be

denied. The satire is a comedy from beginning to end. Assisting in the adventures of the political investigating committee; side-splitting in the illustration of the black-mailing scheme; somewhat pathetic in the declination of the office seeker's career, but unfortunately a mirror to nature, even if it be of the magnifying nature. The author has dealt happily with his characters and circumstances, which appeal strongly to the same about town, and the average theater-goers as well. The company is promised as the best that has ever been sent out in this most

laughable satire, and the engagement promises to be the laughing success of the season.

"FOR FAIR VIRGINIA."

Abundant and attractive novelty will be offered to our theater-goers next Saturday matinee and night, when Mr. and Mrs. Russ Whytal will appear in the romantic drama, "For Fair Virginia," which is from the pen of Mr. Whytal. Play and players are known to us only by reputation, but that is of the highest. They come here with a record of some 400 performances and endorsed by the ablest critics in this country. The success of the play with Southern audiences has been very great, though this is not to be wondered at, as for the first time on the stage justice is done to the nobility and patriotism of Southern men and women. As its name implies, the scene is laid in the "Old Dominion," during war times, but is not a play of battles, but rather of two delightful love stories, which are alternately helped and retarded by the events of the war. There is an abundance of comedy of a novel and refreshing kind—indeed it is in the light comedy parts that the stars appear. This is in itself a new departure in a play of this nature. Mrs. Whytal is said to be a comedienne of exceptional attractiveness and ability, who suggests in many ways what Mrs. Kendal may have been some thirty years ago. Mr. Whytal is an actor of long experience and training in the Boston museum. They bring an admirable company, headed by that thoroughly capable actress, Mabel Bert, and including Lottie Briscoe, one of the brightest, prettiest and most natural of child actresses. She helps to draw and please large matinee audiences, as the character she represents has much to do with the development of the story. "For Fair Virginia" was acted last week in New Orleans, and of it the Times-Democrat said:

Stephen Dunbar, the hero of the story, a dashing and gallant young Virginian, was played by Mr. Russ Whytal, the author of the play, in such a manner as to leave nothing to wish for. The character is one that enforces ardent admiration, and Mr. Whytal, in presenting the character as he himself had conceived and constructed it, imparted to it a force and artistic finish that made it stand out as that of an ideal hero of romance. Mr. Whytal has an easy, graceful stage presence, a clear, rich voice, and he knows how to act.

Mrs. Whytal as Nell Esmond has a part that seemed to fit her admirably. It might be characterized as a mixture of soubrette and ingenue, having a trifle too much sentiment for the former and possibly more of the sparkling comedy than is usually allotted to the latter. Mrs. Whytal, however, is an exceedingly clever actress of pronounced versitality, and she presented the lights and shadows of the character with a strength and vividness that was refreshing.

Child actresses, as a rule, are apt to be overrated by the average audience. Lottie Briscoe, who played the character of Julian Esmond, must be regarded as an exception to this rule. Her impersonation of a really important character of the play was so admirable that one would not differentiate it from the characters played by the matured and experienced actors around her. Had the same character been as well played by a matured artist it would still have stood out as an admirable piece of work. John Woodward in Uncle Zeb made a very pronounced hit, and the remainder of the characters were in good hands.

Tuesday FEB 23 1897

HELL COOLED DOWN.

The Mistakes of Theology Tonight at Greenwall's.

The writer chanced to meet in the city his old personal friend, John Young Leming of Kansas City, Mo., who, in an interview, revealed the object of his visit to the city, which was to deliver a lecture on the above-named subject. Mr. Leming has been one of the popular preachers in the Methodist church for ten years.

Filling such stations as Trinity church in Dayton, Ohio; the church at Germantown, and frequently preaching in the great Methodist church at Akron, Ohio, which has been so prominently connected with the great Chautauqua of New York. When asked why he was now upon the platform, he replied that in the light of science and reason he had found the doctrine of future punishment was a man-made theory and totally irreconcilable with truth or reason.

And that the thinking public of today would no longer tolerate the orthodox whip nor did they desire the smell of brimstone in their Sunday morning sermons. He said the church must keep pace with science and reason, and that we stood now on the threshold of an evolution of church teaching and doctrine. That there were men in the forefront of the movement. Such leaders as Dr. Thomas of Chicago, Dr. Briggs of Presbyterian fame, Dr. Lyman Abbot, successor to the late Henry Ward Beecher; Dr. James Buckley, the leading writer and thinker of the Methodist church, and a score of others whom we might name, all refuse to teach or believe the old dogma of the orthodox heaven and hell.

Mr. Leming was found to be an up-to-date thinker, thoroughly conversant with the mistakes he undertakes to deal with.

He is a forcible and interesting speaker, chaste and courteous, and will not fail to instruct and please all who hear him. He will deliver his lecture on "Hell Cooled Down, or the Mistakes of Theology." Tonight at Greenwall's.

AT THE THEATER.

It Doesn't Worry Alaska.

Like many others of that famous coterie of choice spirits, the Lambs' club, Tom Ryley, manager for Ryley's Comedians, is an interesting raconteur and delights in relating reminiscences of odd people, places, and customs that he has encountered in the course of his travels. "Apropos of the currency question," says he, "the people of the northwestern part of Alaska have it reduced to the finest point yet. While traveling in that section sometime ago, I happened to be in the leading merchandise store of a small town, on one occasion, chatting with the proprietor, when a coast fisherman came in.

He purchased a flask of whiskey, some tobacco and a few other articles. Upon receiving the goods from the shopkeeper the customer drew from under his coat an otter skin and threw it down in payment. What did the storekeeper do? Why he reached down under the counter and gave him two rabbit skins and a mink skin in change.

Our Flat will be seen at Greenwall's opera house Wednesday, February 24th, matinee and night.

"Alabama."

"Alabama," Augustus Thomas' great and most successful play, will be presented by the Clement Bainbridge company at the Greenwall opera house Thursday night February 25, one night only. Mr. Thomas has not aimed to do much in "Alabama" except tell a pretty love story, and show the American people that war is a thing of the past and that love is stronger than sectional resentment.

Hoyt's "A Texas Steer."

When many of Hoyt's amusing farce comedies are forgotten, his laughable satire on political life in Washington, entitled "A Texas Steer," which comes to Greenwall's opera-house Friday, February 26, matinee and night, will continue to delight theater-goers. It is one of the best efforts of the popular playwright. The humor of the piece is of such a broad character that it is no exaggeration to say that it is one continuous laugh from beginning to end.

"For Fair Virginia."

A rare treat is said to be in store for our playgoers in the presentation of Mr. Russ Whytal's romantic drama "For Fair Virginia," at Greenwall's opera house Saturday, February 27th, matinee and night.

Mrs. Russ Whytal.

This play, originally produced at the Fifth avenue theater in the spring of 1895, has since been continuously acted, and has met wherever presented, with a most flattering reception. It is a story of life in Virginia during war-times, but is not a melodrama. Heart-interest rises superior to the gloomy and lurid background of war, and the "stars," Mr. and Mrs. Russ Whytal appear in light comedy characters. They are supported by an exceptionally able company.

Saturday

Baldwin-Melville Co.

The Baldwin-Melville company will hold the boards at Greenwall's opera house all next week, except Friday night. The Baldwin company opens Monday night in the great comedy success, "The Devil's Web." A change of bill will be given each performance during the week. Matinee daily except Monday. Tuesday matinee bill will be "East Lynne" and Tuesday night's bill the great southern drama, "Louisiana." Night prices 10, 20 and 30 cents; matinee prices 10 and 20 cents. Ladies will be admitted free on Monday night on a paid 30 cent ticket. The cenoscope with new pictures exhibited at each performance. Matinees at 2:30 p. m. Curtain up at night at 8 o'clock sharp.

A pair of opera glasses were rented to a lady at the opera house on the night of the Park concert. She will confer a favor by returning them to the box office.

Mail-Telegram.

Saturday

Saturday FEB 6 1897

Saturday FEB 6 1897

Saturday

THE GREAT MUSICAL EVENT OF THE SEASON.

MISS ELLEN BEACH

YAW

—SUPPORTED BY—

MISS GEORGIELLA LAY, Planist,

—AND—

MAXIMILIAN DICK,

Violin Virtuoso,

In her *GRAND TOUR OF TEXAS.*

First Texas Concert,

GREENWALL'S OPERA HOUSE,

FORT WORTH.

Monday Evening, February 8, 1897.

SEATS $1.50, $1.00, 75c AND 50c.

Greenwall's Opera House

Tuesday and Wednesday, Feb. 9 and 10. Grand Special Matinee Wednesday,

First Time in Texas. EXTRAORDINARY ENGAGEMENT...

The Greatest and Most Unique Spectacular Play,

AS PRESENTED FOR 150 NIGHTS IN NEW YORK.

The LILIPUTIANS.. in MERRY TRAMPS.

Full and Original New York Production.

Plays and Players.

Entertainments This and Next Week at Greenwall's Opera House.

Greenwall's opera house is to have three good shows next week: Monday night, February 8, one night only, the musical event of the season, Miss Ellen Beach Yaw. Tuesday and Wednesday, February 9 and 10, grand special ladies' and children's matinee Wednesday, the famous and only Liliputians, the eight smallest actors in the world, measuring 27 to 36 inches, *supported by a cast of 100* full-grown artists in the grandest spectacular production ever presented in this country, "Merry Tramps;" three grand ballets: The Harvest Festival, the Electrical dance, the Silverlace ballet; a special train of six cars is necessary for the transportation of this company, which is the *largest traveling* organization of the country. Friday and Saturday, February 12 and 13, matinee Saturday, Edison's vitoscope. Grau's Opera company coming.

MISS ELLEN BEACH YAW,

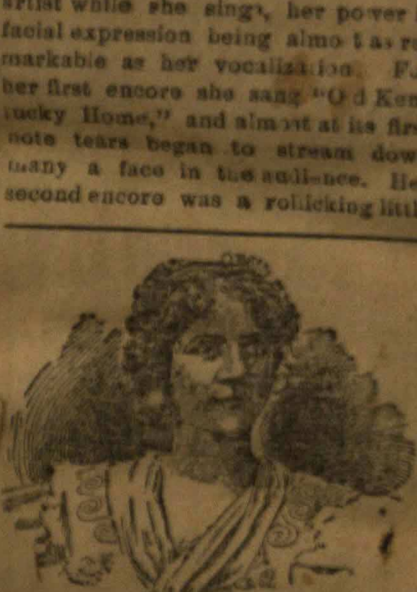
Sings as the Birds Sing, Without Effort

About ten days ago Miss Yaw gave a grand concert in Denver. Below is a critizism of the Rocky Mountain News on that concert. Miss Yaw has a great voice, but more than that, she is a great artist. The voice nature gave her, but its cultivation and the art with which she uses it are due to herself.

Her voice is great in its range, and in the surpassing, mellow richness of its lower notes, so rarely heard in a distinctively soprano voice. It is equally great in the birdlike quality of its high notes, and in its beautiful freshness, unmarred by one worn or labored note. Miss Yaw sings as the birds sing, without an apparent effort; but she acts like a great dramatic

YAW

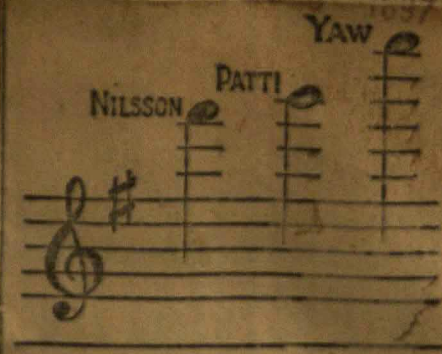
artist while she sings, her power in facial expression being almost as remarkable as her vocalization. For her first encore she sang "Old Kentucky Home," and almost at its first note tears began to stream down many a face in the audience. Her second encore was a rollicking little



MISS ELLEN BEACH YAW,

French chanson, which set every one smiling though they understood not a word.

She was recalled again after that and sang "Comin' Thro the Rye" in inimitable fashion. Her last number, the "Swiss Echo Song," included the call of the Swiss mountain girl, echoed far off from the heights, and she did it so sweetly and faintly that one was



reminded of Du Maurier's description of his dying heroine's last vocalization, when she used just "the cream of her voice." Miss Yaw is transformed upon the stage. Instead of the almost diffident young girl which she appears when met socially, she is a queen of the stage, mistress of the great audience and in her very element. She wore an elegant and aesthetic gown of rich white satin, made in a half Greek, half Empire style and stiff with gold embroidery.

Miss Yaw will appear at Greenwall's opera house Monday, February 8th, for one performance only.

DENMAN THOMPSON'S "OLD HOMESTEAD."

The delightful picture of life in New England, "The Old Homestead," presented by Denman Thompson's own company, will be the attraction at Greenwall's to-night. "The Old Homestead" does not require any extended notices to excite the interest of the people in its coming. Mention "The Old Homestead" to thousands of our theatre-goers and they at once exclaim, "Well, I'll go to see it again." Like an old masterpiece, new beauties are discovered in it with repetitions of attendance. A magnificent Company will appear in this engagement. The musical features, for which this play is famous, will be rendered by a double quartette and a choir of twenty trained voices.

THE VITASCOPE.

The Vitascope comes Friday and Saturday, Saturday matinee, February 12 and 13, and will be the only engagement of this marvelous invention. Since Edison perfected the Vitascope many similar machines have appeared, but, like all applications of original ideas, they are only applications at best. The reproduction on canvas of scenes and figures is the most popular of all amusement enterprises now before the public, and unless one sees the Edison Vitascope he has missed the perfected machine. There are many "copes," "scopes," "graphs" and things, but the Vitascope is the "real thing." The Vitascope is the only machine which is credited with a New York success, and the engagement at Koster & Bial's was the "engagement extraordinary" of the past season. The pictures shown in Fort Worth will all be new and will differ from all similar ideas in the size of the pictures and in their perfection. Everything is perfect—the expressions of the faces clearly and distinctly shown—all the pictures clear and bright. The Vitascope shows Friday and Saturday and Saturday matinee, and will be the only engagement in Fort Worth.

THE LILIPUTIANS,

"Merry Tramps," the grand spectacular production with which the Liliputians will open at Greenwall's opera house Tuesday and Wednesday, February 9 and 10, matinee Wednesday, is by far the cleverest entertainment of this kind ever seen in this

THE MERRY TRAMP.

country. It has all the best qualities of farce, burlesque, spectacle, athletic pantomime, ballet and comedy. Indeed, it is of a multiform and manifold sort. The three merry tramps are Mr. Franz Ebert, Miss Selma Goerner and Mr. Adolf Zink. The production is rich and in excellent

taste. The first act contains the ballet of harvesters, an extremely pretty affair in which popies, cornflowers, wheat and barley deck comely and expert dancers. The electrical ballet in the second act is equally attractive, the dancers representing the different modes of illumination of all ages and nations. The silver lace ballet of the last act presents a most effective and beautiful sight.

One of the best features of the play is the dancing and singing of the Liliputians. They appear as dudes and as modern chansonettes. As the latter they are dressed a la Barrison sisters, and in response to the last of numerous recalls, which they always earn with this specialty, they appear riding on their Shetland ponies. They will give a matinee Wednesday.

GRAU GREAT SUCCESS,

Jules Grau and his Merry Opera company are doing a wonderful business in California, and the many friends of this organization will be pleased to learn that our Stanly Felch is again with Grau, and also, that they will see a great prima donna in Alice Johnson.

Los Angeles Herald of Saturday says: Los Angeles Theater.—The Grau opera company had a gala night with the production of the sparkling light opera, the Merry War. The best house of the season showed warm appreciation of the efforts of the company and the principals were fairly laden with beautiful floral offerings. Miss Gertrude Lodge made a great stride in public favor as the bellicose princess while Alice Johnson and Alice Carle as usual, carried off a large share of the evening's honors. Robert Dunbar, the popular tenor, scored a great hit in the second act by introducing the favorite song, Love's Sorrow, which he sang with excellent effect. Gilbert Clayton, Stanley Felch and Robert Lett were aptly cast and the excellence of the chorus rounded a capital performance.

Theater goers will watch with regret the close of the Grau season tonight and will always welcome this unpretentious but pleasing company's return. At the matinee today the Bohemian Girl will be given, while tonight the popular Erminie will close the engagement.

Monday FEB 8 1897

THE LILIPUTIANS.

The Austain Statesman says of them:

Last night the Austin public were treated to a magnificent success in the appearance of the Liliputians at the opera house. The performance stands forth as probably the most elaborate ever staged in Austin. The ballet corps comprised forty girls and the various ballets were staged in a manner that was grand in every detail. The Harvest ballet at the close of the first act was a magnificent scenic effect, and so brilliant as to elicit general approval. The electric dance at the close of the third and the Lace ballet at the close of the forth act were simply dazzling in their splendor, and the many testimonials tendered by the admiring spectators were in every particular deserving.

With the dismissal of this side issue of the performance which was brilliant enough in itself to have comprised a whole performance, we find the clever and unique Liliputians attracting our attention.

Never before in its history has Austin been treated to such a corps of artists as appeared last night in the personage of the Liliputians. Every one of the little midgets were artists, and in some instances they were so clever as to beggar just description. There were eight of these little folks, and every one of them were artists of more than passing merit. Franz Ebert, as Bob the butcher, was the comedian of the show, and he was that individual in every line of his work. Jefferson recently stated that this little fellow was the cleverest comedian on the American stage today, and he certainly told the truth, for he has no equal in originality or perfectness.

All the other people, both male and female, were exceptionally fine, and the result was a performance as clean cut in perfection as it was unique in its presentation.

While the dialect of the performance, as was expected, was in pure German, so cleverly was it presented that every one was capable of catching the drift and the result was that they enjoyed the performance hugely in every particular.

The Liliputians will be seen at Greenwall's Tuesday and Wednesday with matinee Wednesday.

Wednesday

J. H. Fitzpatrick and J. M. Briel are in the city today completing arrangements for the appearance of Ryley's comedians in the New York and London success "Our Flat" at the Greenwall opera house, matinee and night, Wednesday, February 24.

Register Notices.

Wednesday FEB 24

AT THE THEATER.

"Our Flat."

Ryley's comedians includes the names of some of our best known farcical players who will be seen in "Our Flat" at Greenwall's today, matinee and night, a play of the farcical order.

"Our Flat" is a satire on the custom which some young people have of rushing into matrimony and trying to set up housekeeping on an empty purse, depending on the instalment house proprietors and other tradespeople. The piece enjoyed phenominally successful runs in London, something like 700 performances having been given, and in New York City. The loving pair find themselves hounded to death by bill collectors.

The young wife has been trying her hand at playwriting, and unknown to her husband, has turned out a clever comedy. She receives a note from a prominent theatrical manager informing her that he will take the play. Of course she is jubilant, but her joy is short lived, as three big, brawny roustabouts from the instalment house appear upon the scene and carry off every chair, table and bit of furnishing in the flat. Left alone in her best room, with nothing but a few pillows, scarfs and draperies, she undertakes to reproduce the former effect of the interior of her home with the assistance of a few tubs, dry goods boxes, baskets, etc., draped with curtains.

Of course, everything is in apple pie order when the visitor arrives, but when he endeavors to utilize some of the neat looking articles of domestic comfort that are scattered about the room, there are a succession of laughable farcical scenes which keep the fun going at a merry rate. Since its last production in this city "Our Flat" has been considerably brightened by the introduction of a number of high class vocal productions.

Alabama.

The most delightful story of American life upon the stage will be told again at the Greenwall opera house Thursday evening, February 25—the story of Augustus Thomas's now famous play, "Alabama." The mellow moonlight of the South will again gild the battered walls around Colonel Preston's (Fred. Mower) little yard. Again the sweet music of darky voices will rise and fall through the shades of palmetto groves; again in the glamor of the moonlight that pours down so warm and tender through the trees (Captain Davenport (Clement Bainbridge) will again meet the love of his early years, will find his father and his daughter, and the old wounds will be covered with poetry and peace.

The cast is remarkably strong and includes Clement Bainbridge, Fred Mower, Harry M. Allen, L. P. Eccles, W. N. Wadsworth, Louis Shea, Francis Nelson, W. F. Mosher, and the Misses Ethel Irving, Helen Weatherby, Etta Alexander and Kate Dooling.

Hoyt's Texas Steer.

Friday February 26, matinee and night, brings to the Greenwall's opera house Chas. Hoyt's greatest success, "A Texas Steer." Few authors can point to a list of successes so long and unbroken as that of Mr. Hoyt, and it is safe to say that none of his works have received such pronounced endorsement as has this most laughable satire. It is in one sense a departure from his farces, as the musical and specialty elements which are prominent features in most of his plays are entirely eliminated from "A Texas Steer," which has proved to be a bright and clever comedy bordering very closely on broader farce. Its satirical exposition of many political methods has been received everywhere with delight by the most appreciative audiences, as many types of the political hanger-on is represented by Mr. Hoyt's inimitable style.

"For Fair Virginia."

An entertainment of unusual excellence and merit may be confidently looked for at Greenwall's opera house on Saturday, matinee and night, February 27, when Mr and Mrs. Russ Whytal will be seen in the former's remarkably successful play, "For Fair Virginia," which is now in its second season. The story is domestic in tone, with a stirring background of the civil war. Mr. and Mrs. Whytal appear in the comedy characters, and the emotional work is in the hands of such well-known and thoroughly capable players as Mabel Bert, Alexander Kearney, George F. Farren and John Woodard. That extremely clever child actress, Lottie Briscoe, has a very important part. A magnificent scenic production is carried. This play was received with great enthusiasm last week in New Orleans.

Thursday

AT THE THEATER.

"Alabama" Tonight.

After witnessing "Alabama" at Macauley's theatre, Louisville, Henry Watterson wrote: "The wooing of Hiawatha is no more lovely, and contains no more true poetry, than does the wooing of Mrs. Page by Captain Davenport in Augustus Thomas's sweet-toned romance of the South, "Alabama," nor is the Biblical story of the return of the prodigal son more affecting in its simplicity, more true in its delineations of the strength of 'the ties that bind' than is the return of Colonel Preston's long estranged son to his father, broken with grief, and to his old Southern home."

Mr. Thomas chose wisely in choosing a Southern plantation for the scenes of his play. The South is the most picturesque part of our country. The old social order at the South was a hundred times more romantic, pictorial and interesting than any social order at the North either is now, or ever has been. The purpose of the author was to set the easy, indolent, drifting temperament of the South in sharp contrast with the more alert and expeditious energy of Northern enterprise.

The social complexities, individual alienations and the changes and sorrows resulting from the civil war were wisely chosen as a back-ground setting for the picture. The characters in the play are all true to life—not caricatures; in fact, they were all taken from people whom Mr. Thomas met at or in the neighborhood of Talladega, Alabama, the place where the scenes of the play are laid. The play will be presented by the Clement Bainbridge company. At Greenwall's opera house tonight for one performance only.

Hoyt's "A Texas Steer."

With its well balanced combinations of Texas ruggedness and simplicity, and the typical incidents as seen through Charles Hoyt's satirical glasses, that famous laugh-provoker, "A Texas Steer," will be seen at Greenwall's opera house Friday, matinee and night. Charles Hoyt was certainly in one of his most satirical moods when he constructed this amusing exaggeration of political affairs in Washington, which really contains more exemplification of characteristic traits of different classes of humanity than it does of downright politics.

The company that comes to Greenwall's opera house on this occasion is one of the best that has ever appeared in this comedy, and includes Wm. C. Mandeville, Barry Maxwell, John T. Craven, Stella Keany, Adelaide Sawyer, the original Hoyt quartette, and a great many others equally well known.

"For Fair Virginia."

Among the recent successes made by American playwrights none has been more marked and universal than that achieved by Mr. Russ Whytal in his romantic drama "For Fair Virginia." It is in this play that the author and his charming wife, formerly Marie Knowles, will appear at Greenwall's opera house, Saturday matinee and night, February 27.

The story of the play deals with two love stories that are carried on against the gloomy but exciting background of the civil war. The emotional work is in the hands of well tried and approved players, including Mabel Bert, Alexander Kearney, Geo. Farren, John Woodard and that remarkably interesting child actress, Lottie Briscoe. A magnificent scenic production is carried.

"For Fair Virginia" illustrates the patriotism and heroism of Virginian men and women, and has naturally been most cordially received in all the principal Southern cities. Little Lottie Briscoe has a very important character and helps to make the matinees especially attractive.

Mr. E. P. Ahern, business manager of the Baldwin-Melville company, is at the Hotel Worth. The Baldwin company open a week's engagement at the opera-house next Monday night.

Friday

AT THE THEATER.

"For Fair Virginia."

Those admirable artists, Mr. and Mrs. Russ Whytal will be seen at the Greenwall opera house Saturday, matinee and night, February 27, in Mr. Whytal's extremely successful romantic drama, "For Fair Virginia." This is a story of life in Virginia during the war, but the interest is strongly domestic, and the war is used only as a powerful setting of a true heart interest. What is decidedly singular in a play of this kind is that the stars appear in light comedy characters. The Chicago Tribune said, on October 15, 1895: "While Mr. Whytal's work as a stranger might be regarded as a tentative effort, its absolute merit will assure its permanency.

Friday

Seldom, indeed, has an author in his premier displayed more tact in dramatic construction, and more skill as a deviser of intrigue, associated with fluency in writing dialogue and conceiving character. This dramatist has infused the new drama of purpose with the old-time fire of virility, and made an amalgamation that is pure, wholesome and invigorating. The supporting company includes such well-known and favorite players as Mabel Bert, Alexander Kearney, George F. Farren, John Woodard, and that surprisingly clever child-actress, Lottie Briscoe.

A superb scenic setting it carried, and the enterprise is under the direction of Mr. Julian Magnus, who has brought here many high class entertainments, including all of Miss Wainwright's productions. "For Fair Virginia" is a play that appeals most strongly to Southern audiences, as it depicts the nobility and heroism of Virginia men and women. Its success last week in New Orleans was very great. Little Lottie Briscoe was a very important part and helps to make the matinees extremely attractive.

HOYT'S A TEXAS STEER

Hoyt's most laughable comedy, "A Texas Steer," will be the attraction at Greenwall's today matinee and night. From beginning to end "A Texas Steer" bubbles over with natural humor. While some of the scenes may be a little exaggerated, none are at all forced. As a satire on certain political practices, it teaches a valuable lesson in a most entertaining way. The company is promised as a most excellent one, and a festival of laughter can be safely anticipated. Wm. C. Mandeville, Barry Maxwell, Hoyt's theater quartette and the original company will be seen on this occasion.

The lady who rented a pair of opera glasses on Monday, February 22, the night of the Park concert, will kindly return same to the box office.

Saturday FEB 27

A pair of opera glasses were rented to a lady at the opera house on the night of the Park concert. She will confer a favor by returning them to the box office.

A pair of opera glasses were rented to a lady at the opera house on the night of the Park concert. She will confer a favor by returning them to the box office.

Saturday FEB 27 1897

AT THE THEATER

"For Fair Virginia."

MR. RUSS WHYTAL.

Mr. and Mrs. Russ Whytal, have recently completed the fourth engagement. They have played in New York City, in Mr. Whytal's romantic drama of the civil war, "For Fair Virginia." These four engagements played within a period of less than eighteen months are the best possible proof of the merit and attractiveness of the piece and the "stars." It is somewhat unusual in a play of this nature to find the light comedy parts so good as to be worthy of being acted by the

MRS. RUSS WHYTAL.

"stars," but after one season of the heavy emotional roles, Mr. and Mrs. Whytal decided to make the change to the comedy character. The play has really six parts of almost equal importance and a strong and well-balanced company is therefore required. Mr. and Mrs. Whytal are booked to appear at the Greenwall opera house, Saturday matinee and night, February 27.

Mail-Telegram

Monday FEB 8 1897

THE LILIPUTIANS TOMORROW NIGHT.

Tuesday FEB 9 1897

THE LILIPUTIANS TO-NIGHT, TO-MORROW MATINEE AND TOMORROW NIGHT.

Monday FEB 8 1897

ONE OF THE BEST.

Somehow the impression has gotten out that the Liliputians is a Tom Thumb show. Nothing could be farther from the truth. While the eight small people which give the name to the entertainment are to be on the stage, there will be besides them over 100 people to take part in the performance. The show is one of the *greatest spectacular* performances *now on the road. It requires two car-loads of special scenery*, and Manager Greenwall has found it necessary to run four extra electric wires into the opera house to accommodate the eight extra are lights and the 400 extra incandescent lights required in the spectacular effects.

By whatever means the story got afloat it is calculated to do both Mr. Greenwall and the public great injustice, and the Mail-Telegram desires to correct the false impression. All of our contemporary exchanges wherever the Liliputians have exhibited speak of them in the very highest terms as an immense, up-to-date spectacular performance, only given in cities where the theaters are prepared to accommodate a huge amount of special scenery and an army of people on the stage.

Tuesday FEB 9 1897

GREAT STAGING.

MAKING PLENTY OF ROOM FOR THE LILIPUTIANS.

Extraordinary Preparations at Greenwall's Opera House for the Event of the Season.

If evidence were lacking as to the immensity of the attraction which is to be staged at Greenwall's tonight, it is supplied by the extraordinary preparations which are being made for the coming of the Liliputians. All the ordinary scenery and staging furniture has been removed to give space for the magnificent setting of the star performance of the season. Scenery is being stored everywhere around the building, and there is such activity there as has seldom been seen.

It will be a magnificent show, a spectacle long to be remembered by those who are so fortunate as to see it, as all these extraordinary preparations attest.

THE LILIPUTIANS AT GREENWALL'S.

The Wonderful Spectacular and the Midget Actors to Open Their Engagement Tonight.

The Liliputians, under the management of Carl & Theodore Rosenfeld, will be seen at Greenwall's tonight and tomorrow matinee and night, when they will present their latest and greatest success, "Merry Tramps," *a spectacular production of four acts and eleven tableaux, which is far superior to their former plays*, delightful as those were. One of the special features of the play is the ballets, the company enjoying the reputation of having the best corps of handsome young dancers in this country. Each of the three ballets tells a

distinct story. The first, the Harvest Festival, shows the fruits and flowers of autumn; the second, the Electrical dance, the various modes of illumination of all ages and countries, ending with an immense electrical tableau, while the last, the Silverlace ballet reveals the dancers costumed in silver ribbons, the stage a mass of white lace, presenting a fairy-like aspect. The whole performance appeals to natives of every nation and is a rare treat to the eye and ear. It is sure to draw crowded houses. The engagement is for two nights, matinee taking place on Wednesday.

Sunday FEB 11 1897

PUNCH ROBERTSON.

Another Clever, Popular-Priced Company to Play All Next Week.

Punch Robertson, with his merry company, will occupy Greenwall's all next week, presenting on Monday night the society comedy, "Rose Cottage, changing the bill at every performance thereafter. The prices during this engagement will be 10, 20 and 30 cents and ladies will be admitted free on Monday night who are accompanied by escorts holding paid 30 cent tickets. There will be daily *matinees except Monday.*

The Charleston News-Courier says: Again a popular-priced company occupied the Academy of Music, and again the people flocked to see it. Last night Punch Robertson and his merry company of players opened a short engagement at the academy with every seat occupied and many standing up in this pretty play house. The opening piece was "Rose Cottage," a society comedy which introduced *all the leading members of the* company, who made a decided impression, and the cast as a whole carried their roles in a pleasing manner. Incidentally Miss Pauline Granger and Mr. Frank Tahey sang, both making decided hits and responding to several encores.

Friday FEB 12 1897

POPULAR PUNCH ROBERTSON.

On next Monday Fort Worth, will see a new company to this Section who will give a series of performances which are, according to all reports, seldom equaled by the average dollar organizations. A change of bill will be made every night, commencing on Monday the 15th, with "Rose Cottage," and 10, 20 and 30 cents will be the prices. Ladies will be admitted free on the opening night only provided they are accompanied by escorts who have a paid 30 cent ticket which has been reserved in advance before 7 o'clock p. m. Monday. Several new features, new to popular priced exhibitions will be seen. The Daily American of Nashville says of the Company:

"Punch Robertson and his clever Company began an engagement at the new Masonic last night presenting "The Mindnight Bell." Despite the weather which was raw and nasty and by no means calculated to coax people out from their firesides and homes, there was a great audience present. It was a splendid compliment to the company, and the actors seemed to appreciate it as such and did their best; artists and audience got on good terms with each other, and everything went merrily. The company will remain the balance of the week with a change of bill daily.

Saturday FEB 13 1897

PLAYS AND PLAYERS.

There will be only one show at Greenwall's next week, but it will be here all the week, with matinee every day except Monday—Punch Robertson and his merry company in repertoire. Change of bill at every performance. Popular prices, 10, 20 and 30 cents, matinee prices 20 cents for adults, 10 cents for children. The latest marvel, the phantoscope, will be exhibited at every performance, with change of pictures at every performance. Every lady accompanied by an escort with paid 30 cent ticket admitted free Monday night if seats are reserved prior to 7 o'clock p. m. Monday. "Rose Cottage," a society comedy, will be the opening piece Monday night.

PUNCH ROBERTSON.

Punch Robertson and his merry company, who play all next week at 10, 20 and 30 cents admission, is spoken of thus by the Chattanooga Times:

The play "Rose Cottage" as presented by Punch Robertson and his company last night was the very best 30 cent show ever seen. The costuming was elegant and the stage setting elaborate. The "S. R. O." sign was displayed, and all around the walls of the house those standing up enjoyed the performance as well as the more fortunate who had seats. The audience was enthusiastic and enjoyed the play immensely. There were two curtain calls and a large number of encores. If all popular priced shows Manager Albert books were as good as this, the dollar shows would play to empty chairs.

Punch opens Monday, the 15th, with "Rose Cottage," and all ladies will be admitted free who are accompanied by escorts who have 30 cent reserved seat tickets which have been reserved in advance, prior to 7 o'clock p. m. Monday. There will be a change of bill at each performance, and a matinee every day except Monday.

ALABAMA.

The Minneapolis Tribune says:

"Alabama," that quaint picture of postbellum days and ways in the South, which in the presentation has always met with popular appreciation, will hold the boards at the Metropolitan opera house this week. It opened last evening to a fair Sunday audience, and its earnest sentiments found cordial acceptance. The story of "Alabama" is quiet in action and subdued in coloring, but it has a homely flavor and teaches a wholesome lesson. Both the play and for the most part the company which produces it have been seen in Minneapolis before, and it was, therefore, given welcome as an old friend. It lacks the stir of melodrama, and the weight of tragedy, but it tells a pretty tale of honest happy lives. It cements more closely the ties between the North and the South, even in a day when there is no longer any line of division.

Alabama will be seen at Greenwall's soon.

TEXAS STEER.

The Atlanta Journal says: A ... comedy, without a *specialty interpolated*, that can furnish entertainment for the audience for two and one-half hours is something of a rarity. Such a one is "A Texas Steer," which was presented at the Grand last evening.

Hoyt never wrote a funnier comedy than his satire on Washington life, nor one with brighter dialogue throughout. The lines abound in clever quips and witticisms, every one of which was made to tell last night. The comedy has been seen here before, so there is no need of a review.

The company, headed by Will Mandeville, a comedian of ability, is made up of capable people, who give an entirely satisfactory performance. Will Mandeville does some good work as Maverick Brander, and kept his audience continually laughing, with the assistance H. D. Byers and G. D. Cummins. Barry Maxwell's characterization of the Minister to Dahomey also deserves special mention.

Miss Stella Kenny made a charming Bossy. A prettier or more clever ingenue it would be hard to find. Miss Sawyer did a delightful bit of work as the young woman from Indiana. The remainder of the cast was satisfactory.

A Texas Steer will be seen at Greenwall's soon.

Saturday OCT 13 1897

FAIR VIRGINIANS.

Expectations of a performance of unusual interest and merit should be aroused in the minds of our playgoers by the announcement that those admirable artists, Mr. and Mrs. Russ Whytal, will appear at Greenwall's soon in the former's brilliantly successful drama, "For Fair Virginia."

This play has been generally considered one of the best written by a contemporary American dramatist, and though it has been acted some 300 times, has never failed to please the press and public. It has a background of the exciting incidents of the civil war, but the interest turns on two love stories, and the stars present light comedy characters. Their support includes Mabel Bert and Alexander Kearney.

A superb scenic production is carried. This play shows the heroism and nobility of Virginian men and women, and has been most enthusiastically received in the few Southern cities where it has yet been played. Louisville, Memphis and Nashville audiences received it with acclamation.

OTIS SKINNER.

In both scenery and costumes which Otis Skinner uses in the production of his new romantic play, "A Soldier of Fortune," which will be seen at Greenwall's soon, he has taken great care that historical accuracy shall be maintained. The period of the play is early in the sixteenth century, the scenes all being Italian. The story is said to be intensely interesting, the climaxes highly dramatic, the dialogue bright and crisp, and the story continuous.

Fabian Torrelli, a young Italian free lance, serving under the French banner during the second invasion, is drummed out of the army, having been accused falsely of theft. He regains his lost honor before the final curtain and wins the hand of the woman he adores. The coming engagement of Otis Skinner is one of the most important of the present season, for Mr. Skinner is recognized as the leading actor in this country in the delineation of the great roles of romantic drama.

PRIMROSE AND WEST.

The fact that Primrose and West's minstrels are soon to appear at Greenwall's will no doubt bring to the mind that celebrated last winter their twenty-fifth anniversary of their partnership by giving a grand jubilee performance at Madison Square garden, New York.

Primrose and West have been together for over twenty-five years, and will probably remain so as long as they shall "tread the boards." This fact has no doubt contributed greatly to their success as amusement purveyors to the public, since their combined talent and capital have permitted that all that is novel and attractive in the field of minstrelsy can be presented by them.

Punch Robertson and his merry company will give a matinee every day next week except Monday at popular prices, 10 and 20 cents, 20 cents for adults and 10 cents for children. The phantoscope, the latest marvel, showing animated pictures at every performance.

Monday OCT 22 1897

ALABAMA.

The announcement that "Alabama" will return to the Greenwall opera house Thursday evening, February 25, will be received with pleasure, as the play made an instantaneous success when seen here before. Augustus Thomas, author of "Alabama," imbibed the true poetry of the South in his masterly production, and even if he had not furnished other evidences of his skill as a dramatist by writing such plays as "Missouri," "New Blood," etc., his "Alabama" would have been sufficient to keep his name before the public as one of the most finished portrayers of human nature in the ranks of the dramatic authors. The company representing "Alabama" includes Clement Bainbridge, Frederick Mower, L. F. Hicks, Harry M. Allen, Louis Shee, W. N. Wadsworth, W. F. Molitor, Francis Nelson, Ethel Irving, Helen Weatherby, Etta Alexander and Kate Dooling.

Register Notices.

Sunday FEB 28 1897

AT THE THEATER.

Only two attractions at Greenwall's opera house next week. One solid week except Friday, commencing Monday, March 1. The Baldwin-Melville company, under the personal direction of Walter S. Baldwin. Opening bill Monday night, "The Devil's Web." Tuesday matinee, "East Lynne;" Tuesday night, "Louisiana." Other bills announced later. Matinees daily except Monday. Popular prices—night prices 10, 20 and 30 cents; matinee prices, 10 and 20 cents. Ladies free Monday night on a paid 30 cent ticket. Curtain rises at matinee at 2:30 o'clock sharp; at night at 8 o'clock sharp. Friday, March 5, matinee and night, engagement of Otis Skinner, presenting at the matinee, "The Lady of Lyons." At night his new and successful romantic play, "A Soldier of Fortune." The best stirring romantic actor of his time played in it and his name is Otis Skinner.—Chicago Times-Herald, September 29, 1895.

Special scenery, complete and elaborate production.

BALDWIN-MELVILLE COMPANY.

On next Monday night the Baldwin-Melville company, always popular in Fort Worth, will open a week's engagement, except Friday, at Greenwall's opera house. "The Devil's Web," a great comedy, will be the bill for monday night. A change of bill will be given each performance during the week. Popular prices will prevail, night prices 10, 20 and 30 cents, matinee prices 10 and 20 cents. Matinee daily except Monday. Tuesday matinee bill, "East Lynne," Tuesday night, "Louisiana." Cinnimatigraph will be exhibited at each performance with new pictures. Matinees at 2:30. Curtain rises nightly at 8 o'clock sharp. Ladies will be admitted free Monday night on a paid 30 cent ticket.

A pair of opera glasses were rented to a lady at the opera house on the night of the Park concert. She will confer a favor by returning them to the box office.

A pair of opera glasses were rented to a lady at the opera house on the night of the Park concert. She will confer a favor by returning them to the box office.

Tuesday MAR 2- 1897

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Wednesday MAR 3- 1897

AT THE THEATER.

Otis Skinner.

A very important theatrical event will be Otis Skinner's production of a new and original romantic play, called "A Soldier of Fortune," at Greenwall's opera house Friday night March 5. The scenes of the play are laid in Italy at the beginning of the sixteenth century, a period of history which is intensely interesting both to author readers and to play-goers. It offers many opportunities for quaint stage-settings and handsome costumes. Italy, at this time, was having a great deal of trouble; the French had come in from the North; Florence was still an independent state; and the Borgias were at the height of their power. Fabian Torelli, the hero of the play, is a young soldier of fortune, scion of a good family, who is fighting with the French arms.

The first act of the play is laid at the French camp near Pisa, and here Torelli is falsely accused of theft and is sentenced to be hanged. This is not done, however, for Niccolo Macchiavelli, the Florentine statesman, being present at the trial, personally intercedes with the Duc de Nemours for the young man's life, and saves it. But he cannot save his degradation and expulsion from the French army. Had not Torelli been a man with a high sense of honor he could have easily have cleared himself, but in so doing would have caused the downfall of a woman. So without saying a word, he is drumed out. The second act's scene is [illegible] Florence. Here Torelli has wandered somewhat out at the elbows, but still fighting fortune in the good old way. Macchiavelli intrusts him with a secret mission to Rome—a most important one—and the third act finds the hero in the gardens of the Borgia palace.

Macchiavelli, accompanied by his ward, Laura, having proceeded from Florence to Rome by water with that arch villian, Cæsar Borgia, who is scheming to do away not only with the statesman but with the French cardinal—he of Narbonne—who is in Rome and whom Macchiavelli seeks. Torelli's timely arrival frustrates his plans, but Borgia, inflamed with Laura's beauty and finding that fair means will not bring about that which he desires, orders her abduction.

His orders are carried out to the letter and the lady is taken to his castle at Urbino, where the fourth act of the play takes place. Torelli himself is very much in love with the young lady, but she has spurned his suit. Realizing her danger, he sets upon her rescue, and after many exciting adventures succeeds in so doing—not only saving her from a dreadful fate, but also from herself—or before the final curtain she promises to become his wife. Torelli, cleared of the charges which have been made against him in the first act, is restored to all his honors.

At the matinee performance, which will be given on Friday, March 5, Mr. Skinner will present one of the most charming of the plays in legitimate repertory, and one in which he appears as a lover, par excellence.

The play in question, is Lord Lytton's almost ideal dramatic love story, "The Lady of Lyons," he, of course, appearing as Claude Melnotte, a part which not only fits him beautifully, but the role has had no such exponent on the stage for many years. "The Lady of Lyons" has been one of the most successful plays of its kind of this generation, and in the hands of Mr. Skinner and his most capable company it is said to receive an almost perfect presentation.

Greenwall's OPERA HOUSE.
Friday, March 5,
Matinee and night, Engagement of the Distinguished actor.
Mr. Otis Skinner,
Presenting at matinee,
The Lady of Lyons.
Night his new and successful romantic play
A Soldier of Fortune.
N. B.—Mr. Skinner makes complete and elaborate productions of all his plays.
No Advance in Prices
SEATS ON SALE AT BOX OFFICE.

Thursday - MAR 4- 1897

Greenwall's OPERA HOUSE.
Friday, March 5,
Matinee and night, Engagement of the Distinguished actor.
Mr. Otis Skinner,
Presenting at matinee,
The Lady of Lyons.
Night his new and successful romantic play
A Soldier of Fortune.
N. B.—Mr. Skinner makes complete and elaborate productions of all his plays.
No Advance in Prices
SEATS ON SALE AT BOX OFFICE.

AT THE THEATER.

Otis Skinner.

An actor full of personal magnetism is Otis Skinner, who comes to Greenwall's opera house Friday, matinee and night, March 5. Personal magnetism is one of the greatest attributes in the success of an actor, because it enables him to hold his audience from his first entrance until his final exit. It makes the audience feel with and for the person who is delineating the complex character that they are following, and it is said by the great judges of the art of acting that the acme of the art is to so place the character before an audience that the auditors forget the actor in the character itself. This is only possible where the actor is magnetic

Thursday MAR 4- 1897

AT THE THEATER.

Florence Hamilton.

Miss Florence Hamilton, supported by an excellent company, will open a week's engagement at Greenwall's opera house next Monday night, presenting all the latest comedy and dramatic successes at popular prices, 10, 20 and 30 cents. Matinees will be given every day except Monday, prices 10 and 20 cents. Monday night Scott Marble's domestic comedy entitled "My Husband" will be presented when ladies will be admitted free if accompanied by a person with a paid 30 cent ticket. Edison's animated pictures will be shown through the cinematoscope at every performance. Seats are now on sale at the box office.

Otis Skinner.

A coming theatrical event which cannot fail to arouse the greatest interest on the part of the theater-going public is that of the gifted actor, Otis Skinner, who will present his new romantic play, "A Soldier of Fortune," at Greenwall's opera house tonight.

"A Soldier of Fortune" has been one of the successes of the present season, Mr. Skinner having produced it late in September in Chicago, where it met with the highest approval from all who saw it. The story the play tells is full of interest, is said to be well written, continuous and culminative, with highly dramatic situations and climaxes and crisp and brilliant dialogue. The scenes of the play are Italian, the time being early in the sixteenth century, the most interesting period of history and one well adapted to stage purposes. "A Soldier of Fortune" is beautifully mounted and costumed, both scenery and costumes being absolutely accurate from a standpoint of history. Mr. Skinner brings with him, it is said, a strong and well balanced company.

At the matinee performance, which will be given today at 2:30, Mr. Skinner will present one of the most charming of the plays in legitimate repertory, and one in which he appears as a lover, par excellence. The play in question, is Lord Lytton's almost ideal dramatic love story, "The Lady of Lyons," he of course, appearing as Claude Melnotte, a part which not only fits him beautifully, but the role has had no such exponent on the stage for many years. "The Lady of Lyons" has been one of the most successful plays of its kind of this generation, and in the hands of Mr. Skinner and his most capable company it is said to receive an almost perfect presentation.

THE WEEK'S ENDING.

This afternoon at the matinee performance of Otis Skinner the attraction will be Lady of Lyons, while for tonight the bill will be Soldier of Fortune.

Tomorrow afternoon and night will be the last appearance of the popular Baldwin-Melville company, and for the matinee will be given away the fine dress pattern displayed at Dreyfus' dry goods establishment, and tomorrow night $25 in cash will be given away.

At the matinee performance yesterday Mr. Fred Heimer held the lucky number drawing the watch, and for the night performance the lucky number drawing the $25 cash prize was held by A. Hosea.

NEXT WEEK'S ATTRACTION.

Mr. Sol Braunig and wife arrived in Fort Worth Wednesday. Mr. Braunig, as everyone knows, was for years treasurer for Manager Greenwall at the opera house but last May went East. He is now advance agent for the Florence-Hamilton company, which plays here next week at popular prices. With this company is another Fort Worth man, Mr. Harry Robertson, so well and favorably known in society circles here, and next Monday night Mr. Robertson, in the society comedy, "My Husband," takes one of the leading parts. This company has Edison's cinematoscope, and an entire change of pictures is given with each performance.

Friday MAR 5- 1897

Greenwall's OPERA HOUSE.
TODAY
MATINEE AND NIGHT
Engagement of the distinguished actor
Mr. Otis Skinner
Presenting at matinee
The Lady of Lyons.
Night his new and successful romantic play
A Soldier of Fortune.
N. B.—Mr. Skinner makes complete and elaborate productions of all his plays.
Matinee Price, 25, 50 and 75c.
Night Price, 25, 50, 75 and $1.

Saturday MAR 6- 1897

Ladies Free Monday Night.

Ladies accompanied by a person with a 30-cent ticket will be admitted free at Greenwall's opera house on Monday night, when the Florence Hamilton company will open a week's engagement at popular prices—10, 20 and 30 cents—with change of bill at every performance. Matinees will be given daily except Monday. Prices 10 and 20 cents. Monday night Scott Marble's domestic comedy, "My Husband," will be presented. Edison's animated pictures will be shown through the cinematoscope at every performance. Seats are now on sale at the box office.

Sunday MAR 7-

AT THE THEATER.

Florence Hamilton.

Miss Florence Hamilton and her excellent company will open a week's engagement at Greenwall's opera house Monday night at popular prices, 10, 20 and 30 cents. Matinees daily except Monday. Prices matinee, children 10, adults 20 cents to any part of the house. Monday night Scott Marble's domestic comedy "My Husband" will be presented. Ladies accompanied by a person with a paid 30-cent ticket will be admmitted free Monday night. Edison's animated pictures will be shown through the cinematoscope at every performance.

The Charleston, S. C., News says of them:

The Academy of Music during the week just passed has been many times filled to overflowing. The "Standing Room" sign was out frequently and the lobby of the theatre was often crowded before the doors opened, this latter condition being most noticeable at the Christmas and Saturday matinees.

The Florence Hamilton company, which has just closed its first engagement in this city, can certainly claim to have been very successful. During the week performances have been given every afternoon and evening.

The plays given have been standard melodramas, and they have been excellently cast and well played. Some of the plays have been given in this city before by other repertoire companies, but they never have been rendered with more public approval. The audiences during the week have evinced their appreciation of the work of the company in every way. Among the successful plays presented were "Hazel Kirk," "The Black Flag," "The Shaugraun," "A Wife's Secret" and others.

Grau's Opera Company.

The Houston Post says of them: "This evening at the opera house an audience assembled that filled the commodious building to its capacity to hear the Grau opera company render "The Beggar Student," an opera that since its first presentation has held a favorable place in the minds of this people. The performance was in every way perfectly satisfactory, as manifested by the warm applause that from time to time was extended. Miss Carle, Miss Johnson, Mr. Dunbar and Mr. Felch perhaps carried off the lion's share of approval. The chorus was particularly strong and the costumes very good. The outlook for the week's business is very good."

Grau's will be seen at Greenwall's soon.

Winton, the Wonder.

The engagement of the most successful European artist, Winton, indicates that the management of the Greenwall opera house are desirous of first-class attractions only. Mr. Winton will appear at Greenwall's soon. When you are thinking of the impossible things that the wonder Winton performs don't forget his

Sunday MAR 7-

sketches done by the company is that of David DeWolf and Miss Lulu Walters. Their costumes are the very zenith of originality, and the lines of their little comedy would do credit to any one, while personally they are two modest and clever farceurs.

Katie Putnam will be here soon.

Florence Hamilton will hold the boards all this week at Greenwall's opera house, commencing Monday night with Scott Marble's domestic comedy "My Husband." Popular prices will prevail. Matinee prices 20 cents, adults 10 cents, children to any part of the house night prices 10, 20 and 30 cents. Matinees will be given daily at 2:30. All ladies accompanied by a person with a paid 30 cent ticket will be admitted free Monday night. Edison's animated pictures through the cinimatiscope at every performance.

Grau's opera company and Winton coming soon.

Wednesday MAR 10 1897

AT THE THEATER.

Katie Putnam.

The Denver News, March 1, says: The Tabor was almost filled last evening with an appreciative audience to welcome the charming actress, Miss Katie Putnam, on her reappearance, after an absence of more than five years. Miss Putnam is recognized today as the legitimate successor of the effervescent Lotta, who in her day was the delight of American audiences. Her work has about it a finish and method that marks the progressive artist. Whatever she undertakes she throwns into its performance all her vigorous, intense personality, and does not rest until she has reached the desired goal. This was seen in her charming performance of Margery in the delightful play, "The Old Lime Kiln," which opened her engagement at the Tabor last night. There was all the dash, all the fire and go which are a character, as well as the pathos and human nature that are so essential to this line of parts. She carried the audience with her in her scenes with her unfortunate father, and in the lighter scenes her delightful comedy brought down the house. There is a charm and originality about Miss Putnam that is simply infectious, and one is forced to yield here. The support is excellent. Among the company is Mr. Emmet Shackelford, a Denver boy, who sustains the comedy role of Corporal Stumps, and does some excellent work. As Jack Ridley, Mr. Harry B. Emery was all that could be wished. He was manly and forceful, and made a decidedly favorable impression.

One of the most pleasing portrayals was that of the role of Bud Markly, the lime burner, by Mr. Leonard Mitchell. The part is one full of fire and force and of such a distinctly characteristic nature that much of the success of the play depends upon its faithful portrayal. The leading role, that of Captain Norton, is sustained by Mr. Frederick Montague, who also the leading man at Elitch's gardens last season. He was graceful and handsome and gave an excellent rendition of the part. His soldierly bearing and general manliness excited favorable comment from the audience.

The ladies of the cast, without exception, were all equal to the demands of their respective roles, especially Miss Sadie Radcliff in the character part of Biddy, an Irish servant. The manner in which the play is mounted does credit to the management. The scenic effects are picturesque and attractive. The principal scenes are laid in Yellowstone park. From a literary point of view, "The Old Lime Kiln" is superior to the other works of Mr. Dazey. It abounds in broad comedy, and is full of situations that which the author never created better.

Katie Putnam will be seen at Greenwall's Monday March 15, matinee and night.

Mail - Telegram.

Thursday FEB 18 1897

Saturday FEB 20 1897

Saturday FEB 20 1897

DANCE FANTASY.

No one who enjoys a genuine artistic exhibition of sole dancing can afford to miss seeing the dance eccentrique, presented by Phil H. Ryley, in "Our Flat," which will form the interesting attraction at Greenwall's opera house Wednesday, February 24, matinee and night.

As an exponent of the fantastic and picturesque modes of dancing which have recently sprung into such wide popularity, Phil H. Ryley is concededly without an equal in this country. It is also extremely doubtful whether his peer can be found in either the German music halls or the French vaudevilles, where the grotesque style of fancy dancing has been developed to the highest perfection.

Possessing all the physical qualities that tend to give ease of movement and grace of demonstration to each turn, twist or gyration of the limbs and body, he executes with rare skill, fine precision and delicate finish the most intricate and difficult figures of the terpsichorean art.

All laws of physiology and theories regarding the location of the bones and joints of the human anatomy he openly sets at defiance. His unique dance is in direct contravention with the principle of anatomical construction. It is the brightest of many bright specialties interpolated in the action of "Our Flat" and invariably scores a distinct hit. The clever comedian is as agile as a monkey, as light on his feet as a cat and performs with that vim and dash which characterizes only the work of a thorough artist.

Friday FEB 19 1897

OUR FLAT.

The talented comedy company known as Ryley's Comedians, will be seen in the London and New York success, "Our Flat," which will be the notable attraction at Greenwall's opera house, Wednesday matinee and night, February 24.

"Our Flat" is the scene of a veritable cataclasm of funny sayings and doings from the moment that Reginald Sylvester and his pretty wife, Margery, enter it until the newly married couple patch up their differences with the bride's choleric and noisy old paternal parent, and prepare to "live happy forever afterwards." The second act is the funniest that ever a play possessed. To see beautiful Marie Dantes, who plays the role of the impecunious playwright's consort, produce a suite of new and stylish furniture in a jiffy out of a lot of old boxes, boards, and domestic utensils, is a spectacle never to be forgotten. The funny antics of the gem of a servant girl, Bella, and the comical eccentricities of Clarence Vane, the actor, who is unsuccessful in everything but love, would suffice to keep an audience screaming with laughter, if all the dozen other funny folks were out of the comedy altogether.

Saturday FEB 20 1897

EXTRA! EXTRA!

BY SPECIAL REQUEST.

HOYT'S A TEXAS STEER

—WILL GIVE A—

Special Matinee

FRIDAY, FEBRUARY 26th,

On which occasion prices will be 25c, 50c and 75c—no higher.

Night prices 25c, 50c, 75c and $1.00.

Plays and Players.

Entertainments This and Next Week at Greenwall's Opera House.

There will be four attractions at Greenwall's next week of unusual merit and should be patronized by the theater-goers. Wednesday, February 24, matinee and night. The laughing limit, Ryley's Comedians, presenting the talented musical comedy hit, Our Flat, which had a run of 700 nights at Strand theater, London, and 100 nights at Lyceum theater, New York. Original songs, music, specialties and accessories. Thursday, February 25, one night only, Clement Bainbridge and his metropolitan company, presenting Augustus Thomas' beautiful home story, Alabama, with the original scenic effects and Alabama quartette. Friday, February 26, matinee and night, Hoyt's A Texas Steer. Saturday, February 27, matinee and night, Mr. and Mrs. Russ Whytal's extremely successful drama, For Fair Virginia.

OUR FLAT.

The story of "Our Flat" is as follows:

A very successful dramatic author falls in love with the daughter of a rich man. They are married without the father's knowledge or consent, and of course, are thrown upon their own resources. They begin life in a flat and furnished on the installment plan. All goes happily until their slender income is exhausted, then their troubles begin. The flat is over run with creditors, the butcher, baker, etc., refuse further supplies, the cook gives notice and the dressmaker threatens a law suit. At this point the father-in-law appears at the flat with the intention of relenting, but unfortunately is mistaken for a money-lender by the young husband, who has never seen him before. The young man proceeds to ask for a loan, and at the same time expresses his opinion of the father-in-law to the supposed money-lender. The old gentleman leaves without making himself known, but gives him a small sum of money. To make matters worse, half of this money is loaned to a friend of the young husband to get married on, and his bride turns out to be another daughter of the old gentleman. In the meantime, the wife of the young dramatic author has written a comedy, which is a complete sketch of the ludicrous incidents of her married life, and she makes her father the principal character. The play is accepted and produced by a most successful manager who is to call upon the author (whom he thinks is a man) to settle upon a price. Just as he is expected, the furniture company, having failed to receive their last installment, have all the furniture removed from the flat, which leaves the young wife with an empty room in which to receive her visitor. She furnishes her room in the most artistic fashion with old boxes, baskets and kitchen utensils with the aid of curtains and draperies. The manager calls and mistakes the mistress for the servant and the servant for the mistress of the flat. To add to the complications, the husband of the other daughter has an entanglement with a woman who threatens him with a suit for breach of promise. He is pursued by her when he discovers that his father-in-law intends to marry her, which will make his would-be wife his own mother-in-law. Everything becomes clear in the last act, both young couples being forgiven and the wife's play is a great success. Our Flat will be seen at Greenwall's Wednesday matinee and night, February 24.

ALABAMA.

The charming play, "Alabama," by Augustus Thomas, will be the attraction at the Greenwall opera house, February 25, one night only.

After all, the old, old story, that all of us have heard, and that all of us tell some time in our life, is the best. War, strife, misery, crime, all engage our attention, warm our blood, but love—honest, noble, eloquent love—moves the very soul as nothing else [illegible]

not be consistently reckoned with a standard novel, its application to contemporary events is still so close as apparent that its popularity is not to be a source of wonderment. Perhaps Hoyt and his kind are producing comedy which may be classified as ultra-refined, but that it is most amusing and interesting cannot be denied. The satire is a comedy from beginning to end. Amusing in the adventures of the political investigating committee; side-splitting in the illustration of the black-mailing scheme; somewhat pathetic in the delineation of the office seeker's career, but unfortunately a mirror to nature, even if it be of the magnifying nature. The author has dealt happily with his characters and circumstances, which appeal strongly to the same about town, and the average theater-goers as well. The company is promised as the best that has ever been sent out in this most laughable satire, and the engagement promises to be the laughing success of the season.

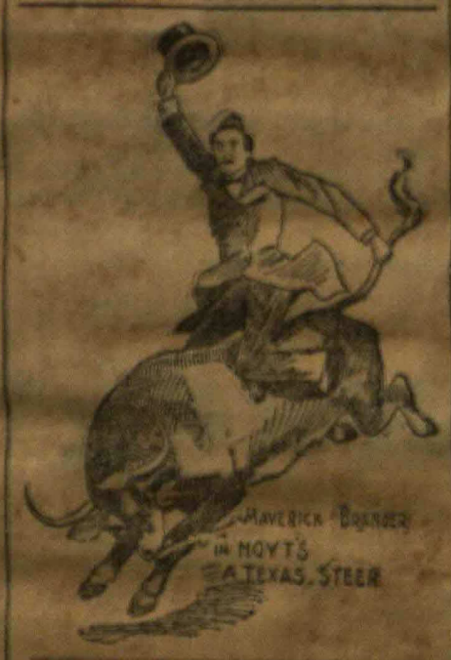
STELLA KENNY AS BOSSY.

"MISTRESS PAGE, I KISS YO' HAND."

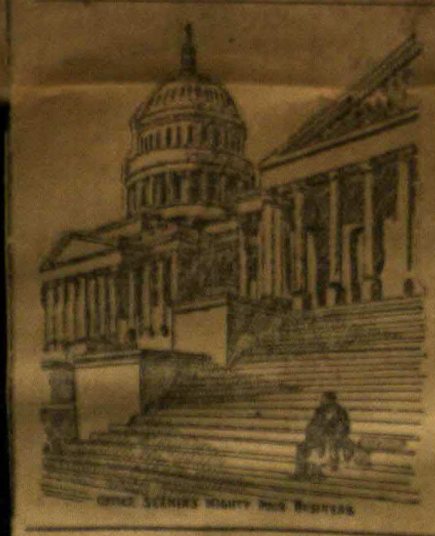
bridge company is too well established to need comment. It includes Mr. Bainbridge, for whom Aug. Thomas wrote the part of "Captain Davenport," Fred Mower, Harry H. Allen, L. P. Hicks, W. M. Wadsworth, Louis Shea, W. F. Molitor, Francis Nelson, and the Misses Ethel Irving, Helen Weathersby, Etta Alexander and Kate Dooling.

HOYT'S "A TEXAS STEER."

The announcement of the coming of Hoyt's "A Texas Steer," to Greenwall's opera house, Friday, matinee and night, will be welcomed with a feeling of delight by the entire com-



edy loving population of our city. The reputation of Chas. H. Hoyt as a comedy writer has been established without any question of doubt in the popular mind. It is a well known



fact that dramatists, as well as authors, are wont to be noticeable and voluminous in direct proportion to their appreciation by the public, and consequently their reputation of a successful comedy is no more inconsistent than the continued livelihood of a story. While "A Texas Steer" may

"FOR FAIR VIRGINIA."

Abundant and attractive novelty will be offered to our theater-goers next Saturday matinee and night, when Mr. and Mrs. Russ Whytal will appear in the romantic drama, "For Fair Virginia," which is from the pen of Mr. Whytal. Play and players are known to us only by reputation, but that is of the highest. They come here with a record of some 400 performances and endorsed by the ablest critics in this country. The success of the play with Southern audiences has been very great, though this is not to be wondered at, as for the first time on the stage justice is done to the nobility and patriotism of Southern men and women. As its name implies, the scene is laid in the "Old Dominion," during war times, but is not a play of battles, but rather of two delightful love stories, which are alternately helped and retarded by the events of the war. Theres is an abundance of comedy of a novel and refreshing kind—indeed it is in the light comedy parts that the stars appear. This is in itself a new departure in a play of this nature. Mrs. Whytal is said to be a comedienne of exceptional attractiveness and ability, who suggests in many ways what Mrs. Kendal may have been some thirty years ago. Mr. Whytal is an actor of long experience and training in the Boston museum. They bring an admirable company, headed by that thoroughly capable actress, Mabel Bert, and including Lottie Briscoe, one of the brightest, prettiest and most natural of child actresses. She helps to draw and please large matinee audiences, as the character she represents has much to do with the development of the story. "For Fair Virginia" was acted last week in New Orleans.

HELL COOLED DOWN.

The Mistakes of Theology—A Day or Two Ago.

The writer chanced to meet in the city his old personal friend John Young Leming of Kansas City, Mo., who in an interview revealed the object of his visit to the city, which was to deliver a lecture on the above named subject. Mr. Leming has been one of the popular preachers in the Methodist church for ten years.

Filling such stations as Trinity church in Dayton, Ohio, the church at Germantown, and frequently preaching in the great Methodist church at Akron, Ohio, which has been so prominently connected with the great Chautauqua of New York. When asked why he was now upon the platform, he replied that in the light of science and reason he had found the doctrine of future punishment was a man made theory and totally irreconcilable with truth or reason.

And that the thinking public of today would no longer tolerate the orthodox whip nor did they desire the smell of brimstone in their Sunday morning sermons. He said the church must keep pace with science and reason, and that we stood now on the threshold of an evolution of church teaching and doctrine. That there was men in the forefront of the movement. Such leaders as Dr. Thomas of Chicago, Dr. Briggs of Presbyterian fame, Dr. Lyman Abbott, successor to the late Henry Ward Beecher; Dr. James Buckley, the leading writer and thinker of the Methodist church and a score of others whom we might name. All refuse to teach or believe the old dogma of the orthodox heaven and hell.

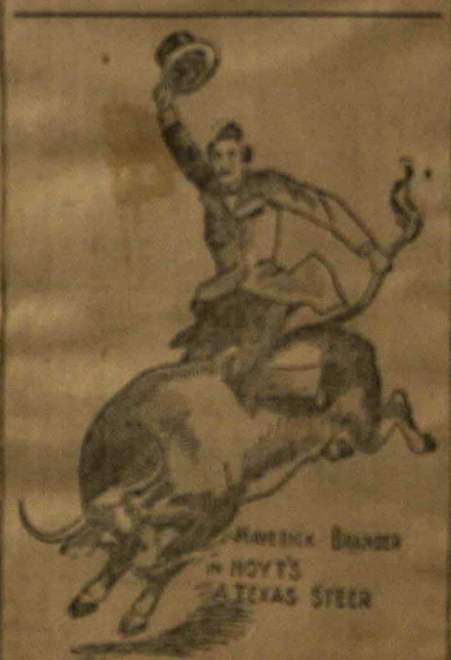
Mr. Leming was found to be an up-to-date thinker, thoroughly conversant with the mistakes he undertakes to deal with.

He is a forcible and interesting speaker, chaste and courteous, and will not fail to instruct and please all who hear him. He will deliver his lecture on "Hell Cooled Down, or the Mistakes of Theology," next Tuesday evening at the Greenwall opera house.

Monday FEB 22

TEXAS STEER

There are few more familiar or popular farce comedies than Hoyt's "A Texas Steer," which comes to Greenwall's opera house next Friday, matinee and night. The company has lost none of its vitality with the passing seasons, and the company that comes to the Greenwall opera house on this occasion is promised as the best that



has ever been seen in this famous political satire. The company includes such well known stars as Wm. C. Mandeville, Barry Maxwell, John T. Craven, Miss Stella Kenny, Miss Adelaide Sawyer and the original cast.

Register Notices.

Wednesday MAR 10 '97

Little "Elsie Hamilton," the four year-old tot who takes part in every cast of the Florence Hamilton repertoire, is a most interesting little being. Though young, the story of her life is peculiar, and her devotion to Miss Hamilton is wonderful. As the story goes, her parents' name is James and they lived in Chicago, but her father deserted her mother, and the mother was forced to earn her own living, and in so doing frequently left little Elsie alone for a day at a time in a room. Miss Hamilton's father was in Chicago at the time, and through him she learned of the case and caused the child to be sent to her at Atlanta, Ga., last November. Her condition upon arriving can be better imagined than described—scant clothing, matted and tangled hair and all that indicates neglect. An express tag about her neck caused her to be brought through all right, and to this day little golden haired Elsie is a great admirer of railway conductors. Miss Hamilton took charge of her, and wrought wonderful changes in her personal appearance, and the little tot from the first became very much attached to Miss Hamilton, calling her "mama," and the greatest punishment one can inflict upon Elsie is to tell her she is to be separated from her "mama." She refers to her own mama as "Mrs. James of Chicago." She takes part in all the plays of the company, and will be seen today at the matinee in "East Lynn," and tonight in "Driven from Home." In the drama, "Alone in London," Little Elsie repeats accurately as many as twenty lines.

Thursday MAR 11 1897

AT THE THEATER.

Katie Putnam.

"The Old Lime Kiln," the play written for Katie Putnam by C. T. Dazey, author of "In Old Kentucky," has been one of the signal successes of the season, and is so far superior to the class of plays in which this clever and popular comedienne has been seen in recent seasons, as to give critics and the public a most agreeable surprise. It is a combination of comedy and melodrama, with as attractive a scenic embellishment as has been seen in recent years. The story is tersely told, the characters are drawn with a fidelity to nature, the incidents range from roaring comedy to thrilling melodrama and the specialties introduced are of the most entertaining quality.

The company aiding Miss Putnam is an especially good one, and includes such well known people as H. R. Emery, Frederick Montague, Leonard Mitchell, Edward Kimball, Emil Shackleford, Gavin H. Harris, Sadie Radcliff, Anna Watson, Josephine Fox, Elinor Wynn, Barton Williams, M. Edgar and others.

"The Old Lime Kiln" will be presented at the opera house Monday night, and at a special matinee Monday "Erma, the Elf" will be the production.

Friday MAR 12 1897

Katie Putnam.

Public taste in theatricals runs in grooves. It is only a few years ago that the blase, subdued, repressed style of acting was the thing. Now the public is again demanding life and blood players, and a healthy reaction has set in. People are no longer afraid to cheer, to express their hearty appreciation of what they like. Katie Putnam and her audiences are good examples of this.

Whether as the harum-scarum minx, or the sweet, devoted affectionate Margery in C. T. Dazey's "The Old Lime Kiln," or as "Erma, the Elf," she has the pulse and glow of real humanity. Her audiences catch her spirit, forget conventionalities and break into genuine applause at her acting. The success of Miss Putnam and other players of the natural school, points the change of taste from the lackidaisical acting in vogue a few years ago.

Miss Putnam will be seen at the opera house next Monday night in C. T. Dazey's latest comedy drama success "The Old Lime Kiln." At a special matinee a change of bill is promised, Erma, the Elf will be presented.

Saturday MAR 13 '97

AT THE THEATER.

Katie Putnam.

C. T. Dazey, the popular young playwright, whose "In Old Kentucky" made for its managers and author, each, a princely fortune within two seasons, has written a companion play, "The Old Lime Kiln," in which the popular comedienne, Katie Putnam and her company will be seen at the opera house Monday night, March 15th.

The play is a sensational drama, stirring in its action, thrilling in incident and full of vivid color and picturesque qualities. Its presentation enlists the efforts of a competent company in which well known people appear.

The play ripples with bright brisk comedy and means one of the best and liveliest entertainments that will be given during the season, while the play itself is of unusual strength in story and development of plot, and enchains one's closest attention. Occasion will make for the introduction of characteristic specialties by Miss Putnam and others of the company. At a special matinee Monday Miss Putnam will present her favorite play "Erma, the Elf."

A Box Party.

The following young ladies and gentlemen occupied the two lower boxes at Greenwall's last night to witness the play of "The Hoop of Gold:"

Misses Lutie Luckett, Willie Luckett, Mabel Hackett, Mary Littlejohn, Maggie Littlejohn, Ella Montgomery, Bessie Lyle, Maggie Lyle and Annie Harper.

Messrs. Baldridge, Locke, Beck, Blakeney, Crandall, Luckett and Anderson.

Tuesday MAR 16 '97

AT THE THEATER.

Grau's Big Opera Company.

To all lovers of comic opera the coming of the Jules Grau opera company, which is for one week with matinees Wednesday and Saturday, commencing Monday, March 22, is an event of more than usual interest. It is the only engagement this popular organization will play in Fort Worth, presenting a repertoire of the latest and greatest successes, such as Beggar Student, Fra Diavalo, Ermine, Paul Jones, Bohemian Girl, Ship Ahoy, Merry War and Pinafore.

There are well known singers and comedians in the company this season, and among those may be named: Miss Alice Johnson, the handsome prima donna, who is possessed of a fine soprano voice and is a great actress; Miss Alice Carle, the big-voiced contralto.

Miss Gertrude Lodge is a comedienne and character actress of ability. The tenor is Mr. Robert Dunbar; he has a sweet and powerful voice and fine stage presence. Mr. Sylvan Langlois, the baritone, received his training in grand opera and is a superior artist. The comedians are Gilbert Clayton, the leading comedian with the "Pearl of Pekin" company, also with Francis Wilson and Lillian Russell, and two years ago with this company. Robert Lett, a young man with a good voice and ability as a comedian, was last season with the New York Casino in "Lady Slavey," and is a second De Wolf Hopper, and everybody's favorite, Mr. Stanley Felch. These artists are supported by one of the finest choruses ever heard in this city, and their own orchestra, under the direction of Mr. Eugene Routhenberg. The opening opera is "Beggar Student," in which Alice Johnson will sing her famous song, "Baby," and Miss Carle will introduce her recitation of the "Glove," which has made the biggest hit of the season.

The San Antonio Express, Houston Post and Austin Statesman says Grau has the best opera company ever seen in Texas.

Buckman's Farce Comedy Company.

Buckman's Farce Comedy company open an engagement at Greenwall's opera house tonight in a Wife Wanted, for balance of week (except Friday,) with a daily matinee. The star, Mr. Thos. J. Keogh, is a comedian of rare ability. In fact he is irresistibly funny, and to see him is to laugh and laugh aloud. They come with a repertoire of up-to-date farce comedies, most of which have been specially written for the star. He is ably supported by an excellent company, including six famous specialty artists, foremost of which is Bert Swor. The fancy black-face comedian, the original and only "Rice Man," Also the pretty and winsome De Ive sisters, the graceful little song and dance artists.

The company play a repertoire of musical farce comedies with change of bill every night. Today's matinee will be seen "The Hidden Hand," and tonight "An Innocent Widow."

GREENWALL'S OPERA HOUSE.

... MATINEE AND NIGHT ...

MONDAY, MARCH 15.

The Versatile and Popular Comedienne

KATIE PUTNAM

And Her Own Complete Competent Company.

MATINEE: Arma, The Elf. | NIGHT: The Old Lime Kiln.

Popular Prices. Seats on Sale at Box Office.

Tuesday MAR 16 1897 Wednesday MAR 17 1897

AT THE THEATER.

Primrose and West—Big Minstrels.

One of the peculiar features about theatrical business is the way the number of minstrel companies start out at the beginning of the season and how few survive over two or three months. We hear all sorts of promises. We are given to understand all sorts of schemes until managers become bewildered and scarcely know who to book and who to believe. But it is for the one reliable one to show the merit of minstrelsy and the absurdity of giving attention to these so-called fakirs. This one reliable one is the Primrose & West minstrels which starts out every year with a flourishing of trumpets and ends the season in a greater glory than any minstrel company on earth. Primrose & West are in it at the start, they are first at the finish, and simply because their many years of experience in the minstrelsy business has taught them that facts not promises are the essential qualifications for continued prosperity. This organization has traveled the country over twenty-five years. In that time it has been able to play town after town with the splendid results of return engagements to bigger business. The show is thoroughly up to date and what is more it is the only minstrel company that is purely a minstrel organization. All the others are mere travesties upon the name.

Primrose & West's minstrels will be seen at Greenwall's Friday, March 19, matinee and night.

"A Pretzel."

The laughable German comedy "A Pretzel" is in the repertoire of the Buchanan Farce Comedy company who opened at Greenwall's opera house last night for the balance of the week, except Friday, with a daily matinee.

Mr. Thos. J. Keogh, the star, is a comedian of much merit, being clever and versatile. This comedy is certainly irresistibly funny. He is ably supported by an excellent company, foremost of which is Mr. Bert Swor, the funniest of black-faced comedians and the originator of the song which is now be coming so popular: "The

Thursday MAR 18 1897

AT THE THEATER.

Primrose & West's Minstrels.

The Galveston News, March 13 says: Primrose & West's big minstrels gave a splendid performance of modern minstrelsy at the Grand opera house last night. Last week Primrose and West had been together for twenty-six years. In the first part George H. Primrose, Jimmy Wall, William Walters and George Wilson and John Howe made fun for the audience by their original witticisms.

The singing was above the average, especially the chorus. The baritone solo of Charles Kent, "Just Behind the Times," was appreciated. He has a voice above the average. The song, "There's a Daily Time to Rest," by George H. Primrose, brought down the house. In response to an encore he gave "Hot Time in Old Town Tonight," and introduced his pickaninny cake walkers.

The second part was opened by a real negro jubilee, during which Henry Williams, one of the greatest living buck dancers, appeared and won the hearty applause of the house.

The club swinging of the Ben Hewett trio of men and a bright little boy was gilt-edged.

Messrs. Rose, Wall and Walters found musical instruments in mail bags, letter boxes, clocks, chandeliers and everything about the establishment.

The entertainment closed by a production called "Spartan Guards," under the direction of Mr. W. H. West.

Primrose & West's minstrels will be seen at Greenwall's tomorrow, matinee and night.

The Grau Opera Company.

There is no doubt but the operatic event of the season will be the advent of the Grau opera company at Greenwall's opera house next week commencing Monday, March 22. There is no organization of a like character in this country today that ranks higher in the public estimation than does the Grau company, for their representations have always been carried out to the letter.

The papers everywhere have been profuse in their praises, not only of the personnel and ensemble of the company, but of the repertoire and the magnificent manner in which the various productions are costumed. Other companies of much repute have put prices at $1.50, but Grau has kept to the popular ven, 25c, 35c, 50c and 75c, and the press everywhere has ranked the Grau company higher than the others and said Grau should be the company to charge advance prices. This is a great enterprise, and as this is Mr. Grau's fourth visit to this city he should be welcomed by crowded houses. "Beggar Student" will be the opening opera Monday night.

Handsome Alice Johnson, the new prima donna, will sing her famous song, "Baby," and Alice Carle, the great contralto, will introduce her recitation of the "glove," which is the craze of the country.

Saturday MAR 13 1897

AT THE THEATER.

Grau's Opera Company.

Next Monday night Grau's famous opera company will begin their week's engagement with a grand production of the great comic opera, "Beggar Student," up to date, with the strongest cast and chorus ever heard in this city. Manager Grau brings this season to Fort Worth the finest company he has ever had under his management. Besides the opera, "Beggar Student," and as an extra attraction, Miss Alice Johnson will sing her famous song, "Baby," and Alice Carle will introduce her recitation of the "Lion and the Glove," which has made the greatest hit ever known in Texas.

Tuesday night the grand double bill, Fra Diavolo, and for great finale from Lucia. Wednesday matinee, Mikado; Wednesday Paul Jones. Thursday, the New Ship Ahoy. Friday, the Bohemian Girl. Saturday matinee, Ermine; Saturday Merry War. Prices during the engagement: At matinee, 25 and 50 cents; evening, 25, 35, 50 and 75 cents.

Buckman Farce Comedy Company.

A matinee will be given at 2:30 today. "An Innocent Widow" will be the bill and tonight this excellent company will close their engagement with the screaming comedy "Attorney Rubberneck" or the Cherry Sisters.

Saturday MAR 13 1897

Despite the inclement weather the Buckman Farce Comedy company have played a prosperous engagement at Greenwall's opera house this week. This is further proof that farce comedy still holds the public, and they never tire of good comedy in the hands of first-class people. The specialties introduced are far above those offered at popular prices 10, 20 and 30c, and had the company not encountered rain at every performance the capacity of the theater would have been tested. "An Innocent Widow" will be played at matinee today and tonight will close their engagement in Fort Worth with the screaming comedy "Attorney Rubberneck" or the Cherry Sisters.

The Buckman's Farce Comedy company will appear at Greenwall's today matinee and night, for the closing performances, presenting at matinee "An Innocent Widow," and at night "Attorney Rubberneck." Popular prices will prevail.

The Buckman's Farce Comedy company will appear at Greenwall's today matinee and night for the closing performances, presenting at matinee "An Innocent Widow," and at night "Attorney Rubberneck." Popular prices will prevail.

Tuesday

The Register cannot refrain from calling the attention of some theatre goers to the ill-bred habit they indulge in at the closing scene of getting up, donning overcoats and wraps and stalking out before the curtain is rung down. It annoys people who appreciate a good thing, and causes the closing scene, song or number, to be cut. For heaven's sake keep still and allow those who know how to appreciate a good thing enjoy it.

Saturday

The Smugglers.

The Holmes-Wolford company opened a week's engagement at the opera house last night to a packed house, with "The Smugglers" upon the boards.

The company made a very favorable impression upon the audience at the first rising of the curtain, and lost none of its prestige during the performance. It was plain to see from the start that this is no ordinary combination, but one made up of artists well up in their lines, every one of whom is bound to gain favor with our people as they become better acquainted.

In fact, it is one of the best popular priced entertainments that has been in Pensacola.

The introduction of specialties between the acts is a commendable feature, as it alleviates the necessity of "going out to see a man" and gives the audience a continuous interest in the performance.—Pensacola News.

Holmes & Wolford will appear at Greenwall's all next week at popular prices, 10c, 20c and 30c.

Sunday

AT THE THEATER.

The last week of the season, one solid week commencing tomorrow night. The Holmes and Wolford's company of dramatic and specialty artists.

The long heralded engagement of the Holmes and Wolford company opened at the opera house Monday evening to the largest audience ever assembled in that building. The entire house was sold out for the evening's performance by 3 o'clock Monday afternoon and from that hour tickets were sold for chairs only, which supply was quickly exhausted and standing room only was obtainable after 8 o'clock. Right well did the company sustain the excellent reputation they have attained and it is doubtful if a better pleased audience or one more loth to witness the final descent of the curtain ever dispersed from the house. The play itself is a very strong melodrama entirely new to most of our people, although it is one of that class of play that never grows old. The clever work of Mr. Lawrence Holmes as the captain of the smugglers evoked much approbation from his auditors, while Messrs. Burt Gagnon and Frank Weed came in for a generous share of the applause, which was bestowed unstintedly. The scenic effects were fine and of such a character as to reflect credit upon the owners of the production.—San Antonio Express.

This clever company comes to the opera house all the week at popular prices, 10, 20 and 30 cents.

Ladies free on Monday night if accompanied by any person holding a paid 30 cent ticket.

Mail- Telegram.

Saturday FEB 20 1897

Greenwall Opera House.

MATINEE AND NIGHT.

WEDNESDAY, FEBRUARY 24

The Screaming Comedy!

RYLEY'S COMEDIANS

Presenting the Big London and New York Success.
700 Nights at Strand Theater, London.
100 Nights at Lyceum Theater, New York.

Philip H. Ryley.
John C. Leach.
Louis Foy.
Edward Groh.
Marie Dantes.
Ella Fontainebleau.
Anuita Verno.
Ruth Royal.
Julia Day.

OUR FLAT

ORIGINAL SONGS.
SPARKLING MUSIC.
LUDICROUS SITUATIONS.

BRING YOUR LAUGHING LICENSE WITH YOU.

Monday FEB 22 1897

"FOR FAIR VIRGINIA."

One of the interesting events of the season will be the production at the Greenwall opera house, matinee and night, of Saturday next, February 27, of Mr. Russ Whytal's romantic drama "For Fair Virginia," in which the author and his charming wife are

the stars. It is an exciting and interesting story with a background of the civil war. There is, however, an abundance of comedy, and it is in the lighter roles that the stars have elected to appear. The emotional parts are in the hands of such established players as Mabel Bert, Alexander Kearney, George F. Farren and John Woodard. That wonderfully clever and attractive child, Lottie Briscoe, has an important part. This play is one that appeals especially to Southern audiences.

OUR FLAT.

The story deals with the difficulties of a young married couple of literary proclivities, who have no capital except the love which they mutually swear shall linger between them as long as life shall last. While constructing the play which is to bring their names before the civilized world and surround them with luxuries, they rent "Our Flat," and buy the furniture on the installment plan. The fortune they expect does not come, but the creditors do, and the furniture is seized, leaving the room bare. The wife gets a saw and some boxes and makes new furniture, a process which furnishes considerable for the comedy of the play.

Our Flat will be seen at Greenwalls' Wednesday, February 24, matinee and night.

Tuesday 23

"HELL COOLED DOWN."

Subject of the Lecture at Greenwall's Tonight.

Tonight at Greenwall's Mr. John Young Leming, one of the leading orators of the present time, will deliver his lecture, "Hell Cooled Down, or the Mistakes of Theology."

Mr. Leming enjoys the distinction of being one of the few Methodist ministers of the country who believe that science and modern teachings take the place of tradition and superstition.

He has the courage of his convictions, calls things by their right names and always pleases his audience.

He is a finished speaker, an orator, choice in his language, offends none, and in all his argument appeals only to man's better reason.

He has filled the pulpits of some of the best churches in the country, notably those of Dayton, Ohio, Akron, in the same state, Chautauqua, N. Y., and several other Eastern cities. For a number of years he has been in the West where he has learned the conditions prevailing and has become thoroughly identified with the people under the trying times which have endured for the past few years.

Wednesday

ALABAMA.

Clement Bainbridge will bring his famous company in "Alabama" to the Greenwall Opera House Thursday evening, February 25, one night only. This is welcome news for our theatre goers. The scene, the sentiment, the surroundings of "Alabama" are all of the South after the war. The entire action is out of doors. The play is poetic, refined, simple and full of delicate tenderness. There are no blood and thunder parts, but the story told is interesting. Mr. Thomas is the first dramatic author to to catch the dreamy fancy of the South without doing violence to the natural sentiment and humanity of that region. "Alabama" has, it is said, all the quaint delicacy of a pastoral, yet deals faithfully with fact, its poetry being the simple expression of genuine character. Every sentiment expressed in the play is on an exalted plane, in keeping with its brilliant literary character, the superior excellence of the actors. The Clement Bainbridge company, now in the fourth year of its successful career, is well known here and includes Mr. Bainbridge, Fred Mower, Harry Allen, L. P. Hicks, W. M. Wadsworth, Louis Shea, W. P. Molitor, Francis Nelson and the Misses Ethel Irving, Helen Weathersby, Etta Alexander and Kate Dooling.

Wednesday

HOYT'S A TEXAS STEER.

One of the most laughable comedies ever offered the fun-loving amusement public is that of Mr. Hoyt's "A Texas Steer," which comes to Greenwall's opera house Friday matinee and night. This masterpiece from the facile pen of America's greatest farce writer has been seen in all the large cities of the country, and is visited over and over again by amusement goers, who laugh until their sides ache at this satire, for satire it is all the way through, and deals with life in Washington in a way that is both amusing and instructive, introducing a rich cattle king who is forced into politics by his wife and daughter, and meets with the usual experience of a new made congressman that encounters the lobbyists, the tricksters and the fashionable society in their pronounced forms, but he becomes more sophisticated as the months go by. The laughter in "A Texas Steer" is continuous, and that is what Mr. Hoyt writes his plays for, although the plot is more ambitious and is less a farce, though as full of bright and witty passages as anything this gifted writer has sent on the road. Hoyt writes no plays with a moral. He is satisfied with impaling human nature on a pin, and holding it up for the rest of humanity to admire or scoff at, and his pictures are so life-like that everyone recalls some type of each pronounced character. Wm. C. Mandeville will be seen in the title role.

"FOR FAIR VIRGINIA."

"For Fair Virginia," one of the most successful and thoroughly meritorious of American plays, will be seen at the opera house, matinee and night, Saturday, Feb. 26, with the author, Mr. Russ Whytal and his attractive wife in the principal parts. The story of the play is domestic with a story background of the civil war, but it is not a melodrama, and the comedy is so important that it is in these characters that the stars appear. The emotional work is in the hands of such well known people as Mabel Bert, Alexander Kearney, George F. Farren and John Woodard, while that remarkably gifted child-actress, Lottie Briscoe, is a conspicuous figure. A complete scenic outfit is carried. "For Fair Virginia" has been immensely successful in New Orleans and all the chief Southern cities. It deals with Southern heroes and heroines.

OUR FLAT TONIGHT.

Chiefly entertaining among the characters of the great New York and London comedy success, "Our Flat," in which Ryley's comedians will be seen at Greenwall's opera house tonight for the last performance are: Reginald Forrester, an impecunious dramatic author; Margery, his pretty, ingenious, quick-witted and resourceful wife; Mr. McCullom, Margery's fond father, whose ineffable contempt for literary people and disgust over his daughter's alliance with Reginald has caused him to turn his back on the young couple; Bella, a gem of a maid, well meaning but perpetually blundering; Nathaniel Glover, who represents a certain type of the theatrical manager of today; Clarence Vane, an actor whose cognomen is a good fit, and who is unsuccessful in everything except love; Madame Volant, a society dressmaker, who talks business with a Parisian accent but knows how to speak her mind upon provocation, in the less polite vernacular of the Hibernian chambermaid, and Lucy McCullom, Margery's spirited sister, who has a will and a way of her own. An incessant whirlwind of fun envelopes the three acts, and a funny speech and mirth provoking situation is crowded into every minute.

Thursday

AT THE THEATER.

HOYT'S "A TEXAS STEER."

Tomorrow matinee and night brings to Greenwall's opera house Hoyt's side-splitting comedy, "A Texas Steer." It is conceded by the critical amusement goers that this is one of Mr. Hoyt's greatest, if not his greatest plays, and is almost too well known to require any description, but the story, nevertheless, which as long as the trickery of lobbyists and greenness of congressmen from backwoods

STELLA KENNY AS BOSSY.

sections exist will possess an interest for American theatre-goers. It is a peculiar life congressmen lead, as Hoyt paints it, and the change that comes over the uncouth cattle raised Texan, his buckskin-dressed daughter and his dowdily attired wife, are capitally pictured in this ever welcome political play. The company is one of the best that has been seen in the play, and includes many that created their parts in the original productions.

"FOR FAIR VIRGINIA."

Expectations of a performance of unusual interest and merit should be aroused in the minds of our playgoers by the announcement that those admirable artists, Mr. and Mrs. Russ Whytal will appear at the opera

MR. RUSS WHYTAL.

house, matinee and night, Saturday, February 27, in the former's brilliantly successful drama, "For Fair Virginia." This play has been generally considered one of the best written by a contemporary American dramatist, and though it has been acted some 300 times it has never failed to please the press and public. It has a background of the exciting incidents of the civil war, but the interest turns on two love stories, and

MRS. RUSS WHYTAL.

the stars present light comedy characters. Their support includes Mabel Bert and Alexander Kearney. A superb scenic production is carried. This play has recently been extremely successful in New Orleans. It appeals most strongly to Southern audiences.

Thursday

ALABAMA TONIGHT.

It is hardly necessary at this late day to comment on the merits of a play like "Alabama," which will appear at Greenwall's tonight, the praise of which has been so much sounded by the press of the whole country. It proved an instantaneous success when first produced, and it has proven its lasting qualities by the continued successes which it everywhere wins. Like a beautiful poem which one may read and reread with never diminishing pleasure, this tender little summer idyl of the South, fragrant with the odor of blossoms and musical with the rippling of the currents of love and tenderness, loses none of its freshness and beauty by a closer acquaintance. There is enough of the trivial and amusing to lighten the touches of pathos, yet not enough to mar the symmetry of the play, or lower the dignity of its lofty but perfectly natural sentiment.

Mr. E. P. Ahern, business manager of the Baldwin-Melville company, is at Hotel Worth. The Baldwin-Melville company will open a week's engagement at the opera house next Monday.

Sol Brannig, well know in this city, having been for several years treasurer of Greenwall's opera house, was in Fort Worth yesterday. Mr. Brannig now has a troupe on the road which will be here in a short time.

The lady who rented a pair of opera glasses on Monday, February 22, the night of the Park concert, will kindly return same to the box office.

Two boys attempted to run up the steps at the opera house last night, when Officer Addison caught them, reprimanded them and sent them home.

Friday FEB 26

AT THE THEATER.

"FOR FAIR VIRGINIA."

Among the most important and attractive engagement that will be offered to our theater-goers this season is that of Mr. and Mrs. Russ Whytal in the former's brilliantly successful drama, "For Fair Virginia." This is a domestic story of strong and fascinating interest, projected against a background of the civil war. It is not a melodrama, nor yet a "war play," in the general accept tion of that

MRS. RUSS WHYTAL.

term, and the comedy is so important and amusing, that the stars have decided to appear in the comic characters. Originally brought out at the Fifth Avenue theater, New York, early in 1895, it achieved an instantaneous success, which has since been uninterruptedly maintained. The New York Morning Advertiser said: "For Fair Virginia," the romantic play presented at the Fifth Avenue theater last night, means that we have right here another name added to our pitiful small list of American playwrights. Mr. Whytal has given us a clean and closely told story on honest lines. The comedy lines are especially bright, and nothing prettier than the cigarette-rolling scene in the first act has been seen on the stage in too long a time." Mr. and Mrs. Whytal will be supported by an exceptionally capable company, including such well known players as Mabel Bert, Alexander Kearney, George F. Farren, John Woodard, and that remarkably clever and attractive child actress, Lottie Briscoe. A complete scenic outfit is carried. The play is one that should appeal to everyone for it is free from any taint of coarseness or suggestiveness, and it is especially sympathetic to Southern audiences. It will be presented here, Saturday matinee and night, February 27.

Register notices -

Friday MAR 19 1897

AT THE THEATER

Grau's Opera Company.

The Galveston News of February 26 says of them: The sextette from "Lucia" was introduced instead of the finale in the second act of "Fra Diavolo" by the Grau Opera company last night. It is seldom that the walls of the Grand have rung with such perfect musical harmony as was listened to during the rendition of this beautiful chorus. While it was being sung the audience sat fairly transfixed, and when the curtain finally fell, after a moment's deep silence, the audience relaxed and gave vent to its worked up feelings with vociferous applause and kept it up until an encore was sung.

"Fra Diavolo" is an opera full of musical gems, but the prettiest of all is the song which bears the name of the title of the piece. Miss Johnson and Mr. Dunbar, who introduced it carefully trained tenor. Mr. Langlois is a good baritone. He has a foreign air and accent. Felch had a chance to show his capabilities as a comedian and he had an able second in Lett, the splendid bass of the company. They were very funny as the two robbers, their best work being in the first act, when they stripped the dinner table of its leavings, in the second act, where they watched Zerlina disrobe, and in the last, where they gave an imitation of her before her mirror. They kept the audience in constant good humor and make a good team.

The Grau Opera company opens for a week's engagement Monday, March 22, with the tuneful and pretty opera, "Beggar Student."

Primrose & West's Minstrels.

Primrose & West's big minstrels who will appear at Greenwall's opera house today, matinee and night, is composed of a combination of blacks and whites, each and every one in

GEORGE WILSON.

is the first act, were forced to respond to encores, although they had not fully opened up at that time, seemingly saving their best for the magnificent rendition of the interpolation taken from "Lucia," which was to follow. However, they sang the number sweetly. Miss Johnson displayed her ability as an actress particularly in the disrobing scene in the second act. It is no easy matter for a lady to have to undress on the stage and do it in a manner so as to cause offense to no one, but Miss Johnson succeeded in this, and by so doing won the audience by her charming manner.

Miss Carle has one of the best contralto voices Galveston has yet heard. She reaches the lower notes with perceptible ease and holds them in a manner almost faultless. Mr. Clayton sang well. Mr. Dunbar showed a

Good Luck to You, Boys.

Lewis McAllister, Fred Steinfeldt and Irving Isaacs, ball players, are ready to join their respective teams for the coming season, and Isaacs and Steinfeldt left Wednesday evening for Knoxville, Tenn., there to join the Detroit team, and McAllister started yesterday morning for Cleveland, Ohio, there to join the Clevelands, and they will go with their teams on a practicing tour, preparatory for regular work when the season opens. These three men are favorites here and their progress will be watched with interest.

Sunday MAR 21 1897

AT THE THEATER.

Grau's Opera Next Week With Matinees Wednesday and Saturday.

A list of the operas which will be presented by this excellent company they carry this season. At people's prices, 25, 35, 50 and 75 cents, matinee prices 25 and 50 cents.

Grau's Opera Company.

ALICE CARLE.

Is Robert Dunbar. He has a sweet and powerful voice and good stage presence. Sylvani Langlois, the baritone, received his training in grand opera and is a superior artist. The comedians are in a great measure responsible for the success of the company. Gilbert Clayton was the leading comedian with the Pearl of Pekin company for three years principal support of Francis Wilson, and also with Lillian Russell. Stanley Felch is well known as a fun-maker; he has an extensive operatic experience, and made a big hit whenever here. Robert Lett a young man with a good baritone voice and ability as a comedian, was last season with the Lady Slavey at the New York Casino. These artists are supported by a well-trained chorus and orchestra under the direction of Eugene Reffenberg. The stage is superintended by Jules Grau. Popular prices will rule the entire engagement, 25c, 35c, 50c, 75c.

ALICE JOHNSON.

The season will open tomorrow night with a grand production of the "Beggar Student." Miss Johnson will sing her "Bal[illegible] Song and Alice Carle will introduce [illegible] recitation of the "Glove," which is worth the price of admission alone to hear.

Thought he had it Grabbed.

Last night at the opera house the three prizes, $10 7[illegible]5, and $5, were drawn; the first ticket, 416, was held by little Cleo Newton; little Maud Riggs held the second, 3087, and Miss Elsie Williams of Sherman held the third, 2199. When the first number, 416, was called a tall man arose in the parquet, held up his seat check of that number and made a slide for the $10 but got shut out, causing much laughter.

Thursday

it ever, seen a more charmed audience. The different characters were held up handsomely, Fred Sullivan as Jack Hardy, and Holmes as Bill Hicks were strong characters as was Rosina Holmes as Edith Lynden, while the trio of fun-makers, the jolly German, the pugnacious Irishman, portrayed by Weed and Gagman, and irrepressible and bewitching Polly, by Miss Pollock, turned the evening into a long run of merriment. The story was rich from go to finish and there was not a dull movement. The ship scene and the rescue scene were beautiful.—Waco Times.

Today matinee, "The Smugglers." Tonight, "Brand of Cain."

[illegible] 1897

Anna Eva Fay, who, with her company of clever entertainers, is now meeting with great success in Southern Texas, will soon play a four-nights' engagement at the opera house in this city.

Winton the Wonder will appear at Greenwall's on Monday night with a grand benefit for the Louisiana drouth sufferers, under the auspices of an association of ladies of this city.

Thursday APR 1 1897

Winton, the Wonder.

At Greenwall's, Monday, April 5th, Winton, the wonderful magician will make his first appearance in this city, on which occasion Manager Greenwall and Winton, the Wonder, tends a benefit to the Louisianna drouth sufferers. Mr. Winton's slight of hand is marvelous. His Egyptian Cabinet, from Egyptian Hall, London, baffles all observers. Mr. Winton does some of the most wonderful feats ever performed on the American stage.

Tying a man from head to foot in a second and unties him with the same speed. Mr. Winton offers $1000 to any person in the audience if they can untie him in three hours.

Mr. Winton will be assisted by Mlle. Courtnay in mind reading, and Miss Alice Raymond, who is known as America's greatest lady cornetist. She is a great artist, a woman of superb appearance and a magnificent dresser, while her technique is described as almost perfect.

was not a dull movement. The ship scene and the rescue scene were beautiful.—Waco Times.

Today matinee, "The Smugglers." Tonight, "Brand of Cain."

Friday APR 2 1897

Winton, the Wonder.

Winton, the wonder, is now touring America for the first time and will appear at Greenwall's opera house Monday, April 5, one night only, on which occasion Manager Greenwall and Winton will tender a benefit to the Louisiana flood sufferers. We desire to call special attention to the already great success of the artist. He seems to be very deserving of success. He has the ability, his equipments are perfect, and for those reasons we look for a very prosperous tour for Mr. Winton.

Surrounding Mr. Winton is a company of carefully selected and refined vaudeville stars.

The engagement of Miss Alice Raymond, the world's greatest lady cornet soloist, is an indication of what kind of a performance the vaudeville people give. Mr. Winton, of course, is a conceded success. His tour has been a marvel.

His Egyptian cabinet has made a hit everywhere, and his mind reading is pronounced to be the most artistic piece of work ever performed. Mr. Winton has certainly done well.

Saturday APR 3

Winton, the Wonder.

At Greenwall's Monday, April 5, one night only, Mr. Winton will introduce a mystery he terms Life, Death and Resurrection, an exact production of one of the famous Hindoo mysteries. A live bird is killed and buried in a vase of earth. Seed is then scattered over the earth, and following the Hindoo custom, weird music is heard, followed by the chanting of a Hindoo song, when from the vase grass will slowly grow, filling the vase; this falling away, leaving beautiful flowers growing slowly up, and a tulip is seen to rise above the rest unfolding its petals, and the live bird flies among the audience. This is one of the most beautiful and weird effects ever produced in this country. Mr. Winton being the first magician in America who has been able to produce it.

Benefit tendered by Manager Greenwall and Winton to the Louisiana flood sufferers.

Wednesday APR 7 1897

GIVEN A BENEFIT.

Mitchell M. Greenwall, Treasurer of Fort Worth Opera House.

On Monday night, April 26, A. M. Palmer's Australian Trilby company will present at Greenwall's opera house's high class entertainment, it being the occasion of a benefit tendered Treasurer M. W. Greenwall.

The theatre-going public has enjoyed the pleasures of as fine list of plays during the past season as were ever put on the road, and young Mitchell Greenwall has ably assisted his father, Manager Phil. Greenwall, in bringing this about, and now that the management has arranged to tender the young treasurer a benefit, it is safe to predict that Forth Worth people will not let such an opportunity slip to show their appreciation.

Wednesday

Mitchell Greenwall's Benefit.

A company of admirable players has been brought together by Manager A. M. Palmer for the interpretation of "Trilby." Every role is taken by a competent person and there is attention paid to every minor detail of the production that is at once commendable. There are four acts of Paul M. Potter's dramatization of Du Maurier's famous novel. The curtain rises on a studio of the three musketeers of the brush, which savors strongly of the Latin quarter of Paris. Taffy is in love with Trilby, their wonderful model, and he is about to take a serious step in the matter. When he goes out the laird enters the studio, he too is in love with Trilby and at last decided to propose to her. When Taffy returns he proceeds to inform his friend about his love affair. Then Little Billie comes in, he is all perturbation. Trilby has been exhibiting herself somewhere and he is terribly excited over it. Trilby comes in dressed as a vivandiere. Svengali makes insulting references to Trilby's exhibitions, and it suddenly dawns on the latter the horror of her situation.

Tuesday

Upon this point hinges the action of the great play. It is beautifully staged by A. M. Palmer, who has furnished a magnificent cast for the production. The production will take place at Greenwall's Monday, April 26th, under the direction of Wm. A. Brady.

Thurs.

Trilby.

Trilby, the most successful play written in fifty years which is the reigning success of the season, will play Treasurer Mitchell Greenwall's benefit at Greenwall's Monday, April 26, matinee and night. All the beautiful scenery, costumes and original music will be brought here and the company will be under the direction of Wm. A. Brady. The play Trilby is a grand success and is now as popular as the novel. Mr. Potter has made a play that fairly teems with action and dramatic effect. Every situation is reasonable and natural. There are no anti-climaxes, no repetition, no theatric devices and the development of the story is logical and consistent at all times. A company of admirable players has been brought together by Manager Palmer for the interpretation of Trilby. Every role is taken by a competent person and there is an attention to minor details that is most commendable.

Friday

TRILBY.

Treasurer Mitchell Greenwall's Benefit Monday, April 26

That greatest and most magnetic of modern plays, "Trilby," will be seen at Greenwall's opera house Monday, April 26, matinee and night, with A. M. Palmer's company, under the direction of William A. Brady, and will be brought here with all its entrancing features, the company, the scenery, the music, and every stage effect which made it so gigantic a success in New York, Boston and Chicago, will all be seen here. The skill with which Mr. Potter has done his task can be called nothing less than remarkable. He has shown astounding skill in retaining well nigh everything in the way of incident that made the novel interesting. As a piece of dramatic workmanship it is truly admirable. Trilby, both as a play and a performance, is one of the best, most interesting and exciting things that has appeared on the stage this season.

Trilby comes to Greenwall's as a benefit tendered Treasurer Mitchell Greenwall.

Sunday

TRILBY.

Treasurer Mitchell Greenwall's Benefit on Monday Week.

Trilby the drama is as remarkable as Trilby the novel. In Mr. Paul M. Potter's dramatization of Du Maurier's famous story he has preserved the charm of the story, it is mellowed by the soft charm of sadness, although there are many bursts of humor and amusing situations, just as there are in the story. It was thought that Trilby was ill adapted for stage presentation, that the popularity of the book was due to its delightful dialogue and its charming descriptions of Bohemian life, but the fallacy of this belief has long since been made evident by the great success Trilby meets with everywhere it goes. A. M. Palmer's great company under the direction of Wm. A. Brady, will present the play at Greenwall's opera house Monday, April 26, matinee and night, on which occasion a benefit will be tendered Treasurer Mitchell Greenwall.

Tuesday

Monday, April 26.
TRILBY
Matinee and night.

Monday, April 26.
TRILBY
Matinee and night.

Monday, April 26.
TRILBY
Matinee and night.

Monday, April 26.
TRILBY
Matinee and night.

Monday, April 26.
TRILBY
Matinee and night.

Monday, April 26.
TRILBY
Matinee and night.

Mail-Telegram.

Friday FEB 26 1897

"A TEXAS STEER" TONIGHT.

The announcement of the coming of one of Hoyt's plays is at all times sufficient to interest our comedy lovers. Chas. H. Hoyt has written a half dozen or more plays, and every time a new one is produced it is said to be the best, but those of our amusement goers who have been fortunate enough to see "A Texas Steer," which appears at Greenwall's tonight will be willing to admit that the great farce writer has not succeeded in giving the public anything better than this most laughable political satire, as it contains more substance than "A Trip to Chinatown" or "A Black Sheep." The plot of "A Texas Steer" is well woven and very interesting. It also depicts a life which the general public know but little about, life in Washington and trials and tribulations of a country-bred congressman who has more wealth than refinement or social education, and whose path is bent on all sides with difficulties. The office seekers who thrive by the thousands in Washington are depicted in a manner that would be a warning to those who aspire to draw a government salary. The company that comes to Greenwalls is one of the best that has ever appeared in the skit, and the engagement promises to be one of the most successful of the season.

BALDWIN-MELVILLE CO.

On next Monday night the Baldwin-Melville company will open a return engagement of one week (except Friday) at Greenwall's opera house. A brief announcement of the return of this popular company will suffice to guarantee crowded houses during their engagement here. "The Devil's Web" will be the opening bill for Monday night. Tuesday matinee bill, "East Lynne," and Tuesday night the great Southern play, "Louisiana." Other bills for the week announced later. Night prices 10, 20 and 30 cents. Matinee prices 10 and 20 cents. Ladies free Monday night on a paid 30 cent ticket. The cinematigraph will be exhibited at each performance with new pictures. Matinees daily except Monday, at 2:30.

Tuesday

OTIS SKINNER.

One of the most important engagements of the present theatrical season will be that of Otis Skinner at Greenwall's opera house Friday, March 5, matinee and night. Friday night he will present his new play, "A Soldier of Fortune." This play is a romantic drama in four acts, telling of a soldier falsely accused of robbery in the sixteenth century. He regains his honor with many most exciting adventures. The play is well written with dialogue that is crisp and bright and the situations and climaxes are all that could be asked for by the most captious theater-goer.

At the matinee performance, which will be given on Friday, March 5, Mr. Skinner will present one of the most charming of the plays in legitimate repertory, and one in which he appears as a lover par excellence.

The play in question is Lord Lytton's almost ideal dramatic love story, "The Lady of Lyons," he, of course, appearing as Claude Melnot, a part which not only fits him beautifully, but the role has had no such exponent on the stage for many years. "The Lady of Lyons" has been one of the most successful plays of its kind of this generation and in the hands of Mr. Skinner and his most capable company it is said to receive an almost perfect presentation.

Greenwall Opera House.

Matinee Friday and Friday Night, March 5.

ENGAGEMENT OF

OTIS SKINNER

Presenting Friday matinee,

THE LADY OF LYONS.

Friday evening his new and successfull romantic play,

A SOLDIER OF FORTUNE.

"Otis Skinner stands pre-eminent in the delineation of the romantic drama"—N. Y. Herald, Dec. 13, 1896. Special scenery. Elaborate and complete production. No advance in prices. Seats on sale.

GENUINE DRAMA.

Otis Skinner appears at Greenwall's opera house Friday matinee and night in "The Lady of Lyons" and "The Soldier of Fortune." It is seldom that more elaborate or artistic performances are seen than will be presented on that occasion. The company carries its own scenery. They only make short stands at the principal cities of Texas and then from Fort Worth to Denver.

Wednesday MAR 3 1897

OTIS SKINNER.

A period of history which is most interesting and which adaps itself remarkably well to the usages of the stage purposes is the French invasion of Italy at the beginning of the sixteenth century. But a few years before, the armies of France had been forced to retreat, leaving desolation and pestilence behind them. This second invasion, however, was far more successful; the Alps had been crossed and Lombardy won practically without opposition. The Borgias, father and son, were busy scheming and plotting for a greater power than they already had, and Florence, with Niccolo Macchiavelli as secretary of the council, striving to retain her independence. Intrigues were the order of the day.

It is at this period that Otis Skiner has placed the scenes of his new romantic play, "A Soldier of Fortune," which will be presented at Greenwall's opera house Friday night, March 5. The story told by the play is, it is said, one of exceeding interest and one well calculated to suit the requirements of this gifted actor. It is the intention of his mangement to mount the costume "A Soldier of Fortune" as handsomely as possible, and a great deal is hoped for its successful production. The play is romantic in the extreme, with many dramatic climaxes and situations, it being claimed that it is exceedingly well written and that the dialogue is terse and bright. It tells the story of a young Italian free lance, who, serving under the banners of the Duc de Nemours, is accused by a Borgia spy of a crime he did not commit, and, although innocent, is unable to meet the accusations of his enemy because of a woman's honor. Torelli is courtmartialed, disgraced and forced to leave the camp. The second act finds him in Florence, very poor. Here he sees and instantly falls in love with the ward of Macchiavelli. But the lady cares little for the unfortunate young man. The statesman, Macchiavelli, however, intrusts him with a message to Rome which is most important, as there is a plot on foot, at the instigation of Caesar Borgia, for a reception at which poison is to play an important part. Torelli deliveres his message in time and Borgia is foiled, but not without many exciting adventures. The end of the third act shows the gardens of the palace of the Borgias in the Eternal City, and is said to be very effective. Caesar Borgia also desires the ward of Macchiavelli and, finding himself foiled at almost every point by young Torelli, has ordered that she be taken to his palace at Urbino, which is accomplished. It is here that the last act of the play takes place. But our hero, equal to any emergency, at great personal risk, rescues the lady of his heart, wins back his honor and the lady's hand.

At the matinee performance, which will be given on Friday, March 5, Mr. Skinner will present one of the most charming of the plays in legitimate repertory, and one in which he appears as a lover, par excellence.

The play in question is Lord Lytton's almost ideal dramatic love story, "The Lady of Lyons," he of course, appearing as Claude Melnot, a part which not only fits him beautifully, but the role has had no such exponent on the stage for many years. "The Lady of Lyons" has been one of the most successful plays of its kind of this generation, and in the hands of Mr. Skinner and his most capable company it is said to receive an almost perfect presentation.

Greenwall Opera House.

Matinee Friday and Friday Night, March 5.

ENGAGEMENT OF

OTIS SKINNER

Presenting Friday matinee,

THE LADY OF LYONS.

Friday evening his new and successfull romantic play,

A SOLDIER OF FORTUNE.

"Otis Skinner stands pre-eminent in the delineation of the romantic drama"—N. Y. Herald, Dec. 13, 1896. Special scenery. Elaborate and complete production. No advance in prices. Seats on sale.

Monday MAR 8 1897

Florence Hamilton.

Miss Florence Hamilton and her excellent company begin a week's engagement, with daily matinees, at Greenwall's opera house tonight in repertorie of the latest success at popular prices; night prices 10, 20 and 30 cents, matinee prices, lower floor 20 cents; balcony, adults 20 cents, children 10 cents. Tonight the domestic comedy, "My Husband," will

Thursday MAR 4 1897

Greenwall Opera House.

TOMORROW, MATINEE AND NIGHT,

ENGAGEMENT OF

OTIS SKINNER

Presenting to-morrow matinee,

THE LADY OF LYONS.

Tomorrow night, his new and successfull romantic play,

A SOLDIER OF FORTUNE.

"Otis Skinner stands pre-eminent in the delineation of the romantic drama"—N. Y. Herald, Dec. 13, 1896. Special scenery. Elaborate and complete production.

Matinee Prices, 25, 50 and 75 Cents.

Night Prices, 25, 50, 75 and $1.00.

Friday MAR 5 1897

OTIS SKINNER TONIGHT.

The theater-going public having tired of the erotic plays which have been offered in the days of society dramas have turned with pleasure to pure romance. Such is the play which Otis Skinner will produce at Greenwall's opera house tonight.

The play is called "A Soldier of Fortune," and it is said to be a most interesting one. It deals with the life of an Italian free lance serving under the French banners, who, robbed of his honors by a false charge, is forced to become a soldier of fortune. The play is mounted and costumed as handsomely as could be desired by the most captious theater-goer. This engagement of Otis Shinner will be one of the most important events of the theatrical season. Manager Greenwall has given the people of Fort Worth some excellent entertainments this season, but none have been of a higher character than that of Mr. Skinner and company will prove tonight. This afternoon "The Lady of Lyons" is being played at a matinee, which is largely attended. Mr. Skinner has won the reputation of never having been equalled in the character of "Claude Melnotte," and in the "Soldier of Fortune" his rare ability as a finished actor is again witnessed.

FLORENCE HAMILTON.

Miss Florence Hamilton, supported by a first-class company will open a week's engagement at Greenwall's opera house next Monday night, with daily matinees except Monday, at popular prices, 10c, 20c and 30c. Matinee prices 10c and 20c. Monday night Scott Marble's domestic comedy entitled "My Husband," will be presented, when ladies, accompanied by a person with a paid 30 cent ticket, will be admitted free to reserved seats. Edison's animated pictures will be shown through the cinematoscope at every performance. Reserve your seats early and avoid the rush.

TEN NIGHTS IN A BAR ROOM.

The Baldwin Melville company will give the well known play "Ten Nights In A Bar Room,, at Greenwalls opera house tonight.

Monday MAR 8 1897

be presented, when ladies accompanied by a person with a paid 30 cent ticket will be admitted free. Edison's animated pictures will be shown through the cinimatoscope at every performance.

Tuesday MAR 9 1897

HARRY ROBERTSON WELCOME.

Mr. Harry Robertson received an ovation at the hands of a host of friends on the occasion of his appearance last night in the society drama "My Husband." Few men have been more popular in Fort Worth than he. He was promient in musical and social circles and his friends gave him a hearty and appropriate welcome when he appeared on the stage last night.

Wednesday MAR 10 1897

Katie Putnam.

In looking over the season's attractions, it is interesting to observe how many ambitious stars of five years ago are now in the "support." Hard times have weeded out incompetent or inefficient stars. Those at the head of present day companies hold their places through the principle enunciated by Darwin—"the survival of the fittest."

Katie Putnam is one of those who has stood the crucial test and kept at the top, while the mushroom stars dropped back to their proper places. There is no more brilliant or energetic young woman on the stage. She has not made the common mistake of successful stars in trying to carry too much, but has confined herself to her own one enterprise—the Katie Putnam company. The money she has made has not been invested in metropolitan theaters or in other companies or in

Saturday MAR 6 1897

Plays and Players.

Entertainments During Next Week at Greenwall's Opera House.

Florence Hamilton is to hold the boards all next week at Greenwall's opera house, commencing Monday night with Scott Marble's domestic comedy "My Husband." Popular prices will prevail, matinee prices 20 cents adults, 10 cents children, to any part of the house. Night prices 10, 20 and 30 cents. Matinees will be given daily at 2:30. All ladies accompanied by a person with a paid 30 cent ticket will be admitted free Monday night. The cinimatiscope at every performance. Grau's Opera company and Winton coming soon.

Florence Hamilton All Next Week.

Miss Florence Hamilton and her excellent company will open a weeks engagement at Greenwall's opera house, Monday night next in repertoire of the latest success at popular prices, 10, 20 and 30 cents. Matinees will be given daily except Monday; prices, children 10 cents, adults 20 cents to any part of the house. Monday night, Scott Marble's domestic comedy entitled "My Husband," will be presented, when ladies accompanied by a person with a paid 30 cent ticket will be admitted free to a reserved seat. Edison's animated pictures will be shown through the cinimatoscope at every performance. The company supporting Miss Hamilton is comprised of the following well known people: Sadie Stockton, Jennie Lee, Laura Dean, Harry C. Robertson, Frederick Herzog, John W. Barry, George Hanna, Harry Elmer, and the great comedian "Theo" Stark. The Charleston (S. C.) News says: "Florence Hamilton, who appeared at the Academy of Music last evening, is a bright vivacious and pleasing actress, who does her work with intelligence, grace, spirit and animation. The role she has in her play—that of a young and jealous wife—is well adapted to her peculiar style, and to her credit be it said she does her part full justice. Her reception was cordial last night and she won merited favor during the evening. The attendance was good."

Seats now on sale at the box office.

WINTON, THE WONDER.

At Greenwall's soon Winton, the wonderful magician, will make his first appearance in this city, assisted by a select company of vandeville stars. Mr. Winton has just finished a successful tour through Europe with his new and novel features in magic and illusions.

This will be Mr. Winton's first appearance in this city, and it is said that all his magical feats are entirely new and have never been seen in this country. He will be supported by a first-class company of artists, such as Miss Alice Raymond, the world's greatest cornet soloist. Miss Raymond is a thorough mistress of the cornet. She plays apparently without effort and brings forth clear, sweet notes with remarkable ease. It will be unnecessary to state that her performance will be listened to with the greatest interest.

GRAU'S OPERA CO.

The San Antonio Express says of them:

Larger and better than ever comes Jules Grau's popular comic opera company to this city this season, and San Antonio music lovers turned out in strong force last night to welcome them here again. Popular prices and their well known rule of giving a good show for a little money had more to do with the large attendance than even the beautiful southern night, balmy as spring, and after the opera there was nothing heard but words of satisfaction and praise.

Stanley Felch and Gilbert Clayton are again with the company, though Mr. Clayton being ill last night, did not appear and Mr. Felch was put on as the jailer, in Milloecker's "Beggar Student." But there are others in the cast who made warm friends for their excellence last night, chief among these being Robert Litt, as the great Gen. Ollendorf, and Gertrude Lodge (Countess Palmatica) and her daughters, Miss Alice Johnson, and Alice Carle. Miss Carle has a splendid contralto while Miss Johnson's sweet soprano shows great artistic cultivation. Robert N. Dunbar and Sylvian Langlois assumed the roles of the beggar students very effectively.

The chorus, as usual, is full and robust, the ladies very charming and handsome and the costumes rich and appropriate.

Grau's will be seen at Greenwall's soon.

One of the leading attractions booked for Greenwall's in the near future is Katie Ptunam and a most excellent company.

Wednesday MAR 10 1897

anything to distract and divide her attention. Though only in the prime of life, she could retire with a competence for life. She prefers to continue on the stage, and give the public the best that experience, natural talent and money will bring. Miss Putnam will be the attraction at the opera house next Monday night, March 15, when she will present C. T. Dazey's popular comedy-drama success, "The Old Lime Kiln." At a special matinee, Monday, "Erma, the Elf," will be the play.

PRIMROSE AND WEST.

George H. Primrose and William H. West, the well known minstrels, celebrated the twenty-sixth anniversary of their partnership with a banquet at the St. Charles hotel, New Orleans, last night. The Mail-Telegram acknowledges receipt of an invitation thereto and wishes these genial mirth provokers twenty-six more years of unalloyed happiness.

Thursday MAR 11 1897

KATIE PUTNAM.

Theatrical managers in recent years have out-rivaled each other in an endeavor to cater to perverted tastes. It has seemed a misfortune to them that the English language was so inferior to the French in its adaptability to "double entendre," to suggestive phrase and pretty nastiness. It has never occurred to them that the English language is a product of the same elements as the English speaking people; that it represents honor, courage, vigor, love of heroism, admiration for natural beauty, manliness and virtue. When our code of morals is that of France, we will have the language these managers seek.

Thursday MAR 11 1897

The audiences that like that sort of thing are composed of the blase, enervated, unsexed element of artificial life. The genuine American who works with his hands and with his brain, finds the English language and the players who employ it, altogether adequate. Katie Putnam is of this American school, untouched by the so-called "French art." Scandal has never touched her skirts. Her plays are neither nasty nor suggestive. Her summers are spent in her own home—a home near a country town, surrounded by fields, and flowers and trees; not a flat in the tenderloin district of a fetid city. Those influences are reflected in her stage characters which may make auditors shout and cheer and even whistle, but never make them smirk or blush.

Miss Putnam will be seen at the opera house next Monday night and Monday matinee.

Tuesday MAR 23 1897

AN OPPORTUNITY.

The appearance of Grau's Opera company in Fort Worth should be made the occasion of liberal patronage of a deserving institution of Fort Worth. Too much credit cannot be given Manager Greenwall for securing this standard attraction. People who enjoy fine things in opera without having the opportunity of seeing them often should be glad that some of the best have been brought to their doors by Jules Grau and Manager Greenwall.

Register Notices.

Sunday

1897

AT THE THEATER.

The last attraction of the season, Monday, April 5, one night only. Winton, the wonder, assisted by Mlle. Courtney in mental telepathy, or second sight; Miss Alice Raymond, the greatest lady cornetist in the world, and Miss Ida Howell, the queen of serio comic song. Messrs. Greenwall and Winton have tendered a benefit on this occasion to the Louisiana flood sufferers.

Winton, the Wonder.

It will be with a great deal of pleasure that the patrons of Greenwall's opera house will see Mr. Winton, Monday, April 5, on which occasion Messrs. Greenwall and Winton have tendered a benefit to the Louisiana flood sufferers.

MR. WINTON, THE WONDER.

This is Mr. Winton's first American tour. Sometimes it is an artist's misfortune that their talent is not at first appreciated. With Winton appreciation and success have been enjoyed by him from the start.

Mr. Winton is the possessor of a very pleasing address. His magic is unique. His illusions beautiful and deceptive. It has been the desire of Mr. Winton's manager to give an ideal performance.

MISS ALICE RAYMOND.

The greatest lady cornetest in the world.

All the vaudeville stars that are connected with this company have been selected from the refined. Miss Alice Raymond, the world's greatest lady cornet soloist, is with Mr. Winton, and others of the same type of refinement.

Mr. Winton's magic and illusions are all new and novel. The cremation, mind reading, magic and cabinet work, make Winton's one of the most perfect magical performances ever seen. We look for as much success here as he has had everywhere else.

The Pirates of Penzance.

On Friday night, April 9, at Greenwall's opera house the comic opera "Pirates of Penzance" will be performed for the benefit of the Fort Worth Benevolent Home. This is to be a benefit for the home in every sense of the word, for there will be no division of the receipts from the sale of tickets whatever, every dollar, aside from the necessary expenses of such a production, will be retained by the treasurer of the home.

The programme will read as follows:

Richard, a Pirate Chief	N. M. Washer
Samuel, his Lieutenant	S. N. Furman
Frederick, a Pirate Apprentice	L. H. Ducker
Major General Stanley	W. A. Paddock
Sergeant of Police	T. W. Slack
Mabel, Gen. Stanley's Daughter	Mrs. M. F. Ducker
Kate, Gen's. Daughters	Miss Bessie Lyle
Edith, Gen's. Daughters	Miss Mary Whitla
Isabel, Gen's. Daughters	Miss Maydelle Drake
And Ruth, a Piratical Maid of all Work	Miss Cecil D. Houston

with the assistance of the practical professor, Miss Ella Cochran Montgomery, and the following ladies and gentlemen: Misses A. B. Harper, Ethel Walden, Katie P. White, Laura Metzer, Adah Bell, Maud Mateer, E. Ferris, Mrs. J. M. Stowe, Mrs. Daisy Bertram, Misses Edith Caston, I. D. McDaniels, Flora Russell, Messrs. J. W. Bradley, J. M. Kelley, Drief Shepard, B. Maxwell, T. W. Sallee, W. E. Gillespie, R. W. Fender, Walter Haggart, R. V. Kennedy, J. M. Furman, V. A. Reese, Chas. Mims, Hy Walker, and the man who never rehearses, Mr. Jno. Burk.

These ladies and gentlemen have been working hard for some weeks, and are now prepared to sing and act for sweet charity's sake on next Friday night. The object is beyond question a worthy one, but aside from this, all who really love good music should not fail to see this opera. Mrs. Ducker, as "Mabel," scarcely needs mention here, for she is well known as an operatic soprano of excellent ability. As the "Pirvate King," Mr. Washer will unquestionably play it with all the weight and dignity that the librettist calls for, while the other characters will be assumed by those who are especially fitted for their particular duties.

[M]r. Greenwall has kindly opened the sale of tickets for Friday's performance at his box office, where reserved seats may now be secured at 75 cents each.

Wed. APR 21 1897

Monday, April 26,
TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Thurs APR 22 1897

Round Trip $1 to See Trilby.

On account of the Trilby benefit performance for Treasurer Greenwall next Monday afternoon and night, the Fort Worth and Rio Grande railroad will run an excursion from Dublin, bringing all passengers over the route and return for the small sum of $1, which admits the passenger to a seat in the opera house to the matinee performance. The excursion leaves, returning, at 5:30 p. m.

Information is to the effect that quite a number of people all along the line from Dublin will take it in.

Tuesday

TRILBY.

Treasurer Mitchell Greenwall's Benefit Next Monday.

A Mobile exchange says of the "Trilby" performance to be played at Greenwall's Monday, April 26, matinee and night for Treasurer Mitchell Greenwall's benefit.

The finished performance at the theater last night of Paul Potter's dramatization of Du Maurier's popular novel, "Trilby," by Palmer's company, was deserving of better patronage than it received. It is true that

Svengali

managers often foist second-class companies on the people of this section in popular plays a second year, but the company presenting "Trilby" this season is equally as good as the one seen here last year. The audience last night was an appreciative one, and there were several curtain calls. Miss Anna Mortland is a new

actress to Mobile. She has a beautiful face and figure. The natural gifts and a good conception of Du Maurier's girl of the Quartier, together with rare versatility assist her materially in presenting a faultless "Trilby."

Monday, April 26,
TRILBY
Matinee and night.

Wednesday

TRILBY.

Treasurer Mitchell Greenwall's Benefit Next Monday.

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Friday

TRILBY.

Treasurer Mitchell Greenwall's Benefit Next Monday April 26.

The Galveston News says of the play, among other things, "the best criticism of Paul Potters's dramatization of Du Maurier's 'Trilby' as presented at the Grand opera house last night by A. M. Palmer's company was the absolute attention given the play. In the first act, while Svengali was exerting his hypnotic power over Trilby in the dimly lighted studio, the silence which prevailed all over the house was of the pin-drop variety. It was so quiet that the people hardly dared breathe for fear of disturbing the play."

TRILBY.

But "Trilby." The company was unusually well balanced. The Trilby of Miss Anna Mortland was very clever. She has the figure for the character as well as the capacity for acting. The Taffy of Mr. George Larsen was not overdone, as that character is apt to be. Praise could well be bestowed on Little Billie, the Laird and on all the principals as being true to the drawings of the artist-author.

The cast was as follows:

Taffy	Mr. George Larsen
The Laird	Mr. Frank [illegible]
Little Billee	Mr. Frederick [illegible]
Svengali	Mr. George P. Webster
Gecko	Mr. Douglas Lloyd
Zou Zou	Mr. George [illegible]
Rev. Thomas Bagot	Mr. [illegible]
Manager Kaw	Mr. [illegible]
Trilby	[illegible]
[illegible]	[illegible]
Mme. Vinard	Miss Elizabeth [illegible]

Trilby will be seen at Greenwall's Monday, April 26, matinee and night, as a benefit tendered Treasurer Mitchell Greenwall. The Fort Worth and Rio Grande are going to give an excursion on this occasion, $1 round trip. This also includes admission to the opera-house at the matinee performance, as the train departs at 5:30.

Monday, April 26,
TRILBY
Matinee and night.

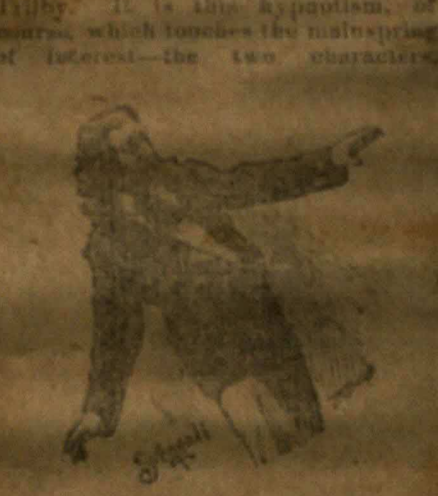
Thurs

TRILBY.

Treasurer Mitchell Greenwall's Benefit Next Monday April 26.

Of the company that interprets the play, the Montgomery Advertiser says:

"The two performances of "Trilby" at the Montgomery theatre yesterday matinee and last night were remarkable in one vital respect, namely, that the third season of its great success should find the facinating play in the hands of a cast equal to any that has ever interpreted Mr. Potter's dramatization of Du Maurier's novel. You will notice that the word 'fascinating' is used in describing the play, which has already been described on former occasions, and yet 'fascinating' as it is and shall remain—that peculiar fascination which Svengali has for Trilby. It is this hypnotism, of course, which touches the mainspring of interest—the two characters,



Svengali and Trilby and their occult relationship. The other characters and color and atmosphere of the stage pictures are all incidental, though piquant and full of beauty. Mr. George P. Webster's Svengali made a deep and favorable impression upon both audiences, matinee and night. His reading is highly intelligent and forcible, and into the action he throws personal magnetism and a fine subtlety—the uncanny influence is almost tangible, so pronounced is the thrill he creates in an auditor while 'breathing his soul of genius,' of music into Trilby. Miss Anna Mortland appeared as Trilby, and she is unmistakable the prettiest woman who ever did the part. Her eyes are

Thurs

indeed twin gray stars, and hair of sunset brown. She looks and acts the ideal character as well, perhaps, as it can be done. All the other characters were in perfect competent hands, being a Palmer company, under Brady's direction, and each member enjoyed a share of the applause."

Monday, April 26,
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Matinee and night.

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Monday, April 26,
TRILBY
Matinee and night.

Saturday

Monday, April 26,
TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Mail - Telegram -

Saturday FEB 27 1897

Plays and Players.

Entertainments This and Next Week at Greenwall's Opera House.

Only two attractions at Greenwall's opera house next week. One solid week except Friday, commencing Monday, March 1. The Baldwin-Melville company, under the personal direction of Walter S. Baldwin. Opening bill Monday night, "The Devil's Web." Tuesday matinee, "East Lynne;" Tuesday night, "Louisiana." Other bills announced later. Matinees daily except Monday. Popular prices—night prices 10, 20 and 30 cents; matinee prices, 10 and 20 cents. Ladies free Monday night on a paid 30 cent ticket. Curtain rises at matinee at 2:30 o'clock sharp; at night at 8 o'clock sharp. *Friday, March 5, matinee and night, engagement of Otis Skinner, presenting at the matinee, "The Lady of Lyons." At night, his new and successful romantic play,* "A Soldier of Fortune." The best stirring romantic actor of his time played in it and his name is Otis Skinner.—Chicago Times-Herald, September 29, 1896.

Special scenery, complete and elaborate production.

BALDWIN-MELVILLE COMPANY.

On next Monday night the Baldwin-Melville company, always popular in Fort Worth, will open a week's engagement, except Friday, at Greenwall's opera house. "The Devil's Web," *a great comedy, will be the bill for monday night. A change of* bill will be given each performance during the week. Popular prices will prevail, *night prices* 10, 20 and 30 cents, matinee prices 10 and 20 cents. Matinee daily except Monday. Tuesday matinee bill, "East Lynne," Tuesday night, "Louisiana." Culnimatigraph will be exhibited at each performance with new pictures. Matinees at 2:30. Curtain rises nightly at 8 o'clock sharp. Ladies will be *admitted free* Monday night on a paid *30 cent ticket.*

OTIS SKINNER.

Italy at the beginning of the sixteenth century affords many opportunities to the dramatist. The country was not only torn by internal dissensions, but a second French invasion had just occurred. An army under the command of the Duc de Nemours had crossed the Alps without opposition, conquered Lombardy with practically no resistance and were bent on carrying the war into the Romagna. It was at this period that the Borgias were at almost the height of their power and their plots and counterplots occupy a large space in the history of the times.

It is this period in which are laid the scenes of Otis Skinner's new play, a "Soldier of Fortune," which he presents at Greenwalls's opera house Friday night March 5th.

Fabian Torelli, a soldier of fortune fighting under the banner of the Duc de Nemours, is the hero, and his adventures during the four acts, which constitute the length of the play, are romantic enough to please the most captious play-goer. In the first act, he is accused of theft by a spy in the employ of Cæsar Borgia, and for reasons he cannot explain is unable to refute the charge. He is drummed out of the army, barely escaping death. Leaving the camp near Pisa, he goes to Florence, where the scene of the second act is laid, sees for the first time, and falls in love with, the ward of the all powerful Macchiavelli, who spurns his advances. The secretary of the council, however, believing in his innocence, sends him on a secret mission to Rome.

The third act finds him on his way thither, and his plans are almost frustrated by an attempted assault. But the end of the act sees our hero in the palace of the Borgias, and also sees him successfully accomplish his mission. During the progress of the act the fair Laura, Macchiavelli's ward, is abducted by the orders of Borgia. This coming to the ears of Torelli, he sets about to rescue her and finds her, act four, at the castle of Urbino, one of Ceasar Borgia's strongholds, not far from the Eternal City. Disguising *himself*, he gains entrance to the castle, but is discovered and securely bound. All would have been *lost* had not his faithful servant, Pepe, brought the French troops to his rescue, who carry the castle by assault, but not before our hero has managed to free himself and holds Francois Daubigny, the villain of the play, in his power. The mystery of the theft is cleared up; Torelli is restored to his rank and honors by the Duc de Nemours in person and Laura finally rewards *his* bravery by *giving herself into his keeping.*

At the matinee performance, which will be given on Friday, March 5, Mr. Skinner will present one of the most charming of the plays in legitimate repertory, and one in which he appears as a lover, par excellence.

The play in question is Lord Lytton's almost ideal dramatic love story, "The Lady of Lyons," he of course, appearing as Claude Melnot, a part which not only fits him beautifully, but the role has had no such exponent on the stage for many years. "The Lady of Lyons" *has been one of the most successful plays of its kind of this generation* and in the hands of Mr. Skinner and his most capable company it is said to receive an almost perfect presentation.

WINTON, THE WONDER.

Another great magician is now making his first tour of America. Winton the Wonder is his name, and he will be seen at Greenwall's soon. We do not see why an artist of Winton's reputed ability cannot continue to gain fame and wealth. There are few great artists in that line now. About Mr. Winton's performance and his company we can say this: His performance is very smooth; his company of vaudeville people are *extremely refined. Mr. Winton has mastered all branches of magic. He* has sought to make his performance an ideal one. The cremation makes a fitting climax of the entire performance. It is very tastefully staged, and when the young lady ascends the steps to be cremated and the flames surround her you have one of the most perfect illusions ever made.

Mrs. Phil Greenwall leaves this evening for New Orleans.

Friday MAR 12 1897

KATIE PUTNAM.

"There is no one so important that he cannot be got along without." So goes an old stage saying. It invariably happens that some one can always be found to fill a place as well, if not better, than its former occupant. When Lotta retired, her army of admirers thought no one could fill her place. But along came a little actress, who not only is a complete successor to Lotta's charms, but adds an originality of grace and manner entirely her own, Katie Putnam is all that Lotta was and more too. In old pieces that Lotta did so well, like "The Old Curiosity Shop" Miss Putnum has won still greater success. And while present-day theatre-goers are apt to think no one can do things just as piquantly and fetchingly as Katie Putnam, doubtless some new favorite will rise for the next generation, who will bring yet other graces to her art. And so the world spins along.

Miss Putnam will appear at the opera house next Monday night in C. T. Dazey's latest comedy success, "The Old Lime Kiln." At a special matinee Monday Miss Putnam will present her delightful play, "Erma, the Elf."

Monday MAR 15 1897

Katie Putnam Tonight.

"There is no one so important that he can not be got along without." So goes an old stage saying. It invariably happens that some one can always be found to fill a place as well, if not better, than its former occupant, ... musical comedy, "My Husband," will ...

Saturday FEB 27 1897

FOR FAIR VIRGINIA.

A dramatic offering of unusual value and interest will appeal to our playgoers tonight at the Greenwall opera house, when Mr. and Mrs. Russ Whytal will be seen in the former's romantic drama "For Fair Virginia." It is a domestic story abounding in heart-interest and having a stirring background of the civil war. It is a piece that must appeal to every American, who has not become blase and dyspeptic from overfeeding on English society plays and French farces of more than questionable morality. The two love stories which are distinctly interwoven are alternately retarded and carried forward by exciting episodes. The battle's roar is heard but not seen, and the suggestion proves amply sufficient. There is an abundance of novel and spontaneous comedy, in fact the lighter characters are so effective that it is in them that the stars appear. The more serious work is in the efficient hands of an excellent company headed by such well-known players as Mabel Bert, Alexander Kearney, George F. Farren, and the exceptionally clever and attractive child-actress, Lottie Briscoe. A complete and handsome scenic outfit is carried, and the play is presented under the direction of Mr. Julian Magnus, who has brought here many admirable attractions. The play appeals most strongly to Southern audiences, and has been enthusiastically greeted in New Orleans and nearly all the larger Southern cities.

MR. RUSS WHYTAL.

Monday MAR 15 1897

When Lotta retired, her army of admirers thought no one could fill her place. But along comes a little actress who not only is a complete successor to Lotta's charms, but adds an originality of grace and manner entirely her own. Katie Putnam is all that Lotta was, and more too. In old pieces that Lotta did so well, like "The Old Curiosity Shop" Miss Putnam has won still greater success. And while present day theater-goers are apt to think no one can do things just so piquantly and fetchingly as Katie Putnam, doubtless some new favorite will rise for the next generation, who will bring yet other graces to her art. And so the world spins along.

Miss Putnam and her company will be seen at the opera house tonight in "The Old Lime Kiln" by the well known author of "In Old Kentucky."

Tuesday MAR 16 1897

PRIMROSE AND WEST.

The old saying, "There is nothing new under the sun," is evidently one of which Primrose and West have never heard; at least one would be led to believe so by their untiring and we may say successful efforts to produce novelties in the field of minstrelsy. If reports be true, they have this season surpassed even themselves in their efforts to please, not only in gathering together a company of great magnitude, but in the presentation of a bewildering array of features. Some years ago a minstrel manager created quite a sensation by putting on the road a company of forty members, using in his advertisements the catch line, "40—count 'em—40;" but this exploit sinks into insignificance alongside of Primrose and West's present venture.

The organization which they bring to Greenwall's Friday, March 19, matinee and night, consists of quite seventy people, and Messrs. Primrose and West say that they are not afraid to have any one "count 'em" either.

What possible use can be made of such a large number of minstrel performers it is difficult to see, until the fact becomes known that two distinct entertainments are given as one.

The company is composed of forty white artists who will be seen to advantage in all the best features of "up-to-date" minstrelsy and thirty of the blackest of the black ... in an exposition of the true and original Southern negro.

Tuesday MAR 16 1897

The management desire to be understood, however, that it is practically two separate bills that are to be given, the two companies not working in unison, but a part of the evening being given up entirely to each. This allows that only the very best and most entertaining features of each class can be retained. Messrs. Primrose and West feel that in their present undertaking they have reached the very summit of their ambition and that they can truly say "they have no more worlds to conquer." Geo. Wilson, "Waltz me again, George," with new songs and funny sayings, is still one of the reigning sensations of this organization.

A WIFE WANTED.

That is the cry of many a man today, both young and old, (men we mean, not wives) but before popping the fatal question, he should see the funny comedy of that name, which forms the opening bill of "The Buckman Farce Comedy Company," at Greenwall's opera house tonight, where they come for balance of week (except Friday), with daily matinee, in a repertoire of up-to-date farce comedies. "A Wife Wanted" has been pronounced one of the funniest of laughable farce comedies, and is bound to create mirth and amusement whenever seen. Mr. Chas. J. Keogh, the comedian is irresistably funny as Ikey Isaacs. He is well supported by an excellent company, including several very fine specialty artists, among which may be mentioned an old favorite, Mr. Burt Swar, the funny talking comedian and original Dice Man. The pretty De Ive sisters, queens of song and dance and others. This is the only company playing a repertoire of farce comedies at popular prices and we predict big houses during their engagement here.

Wednesday MAR 17 1897

PRIMROSE AND WEST'S BIG MINSTRELS.

These famous minstrel entertainers have certainly introduced a genuine minstrel revolution this season, and one of such a nature as will leave a deep mark upon the future attempts in that same direction. It has never

Wednesday MAR 17 1897

occurred to this highly esteemed firm of minstrel managers, who for many years have occupied the most exalted position in the field of minstrelsy, to deteriorate, after once having established themselves as prime favorites. It has been a constant endeavor on their part to grow in favor with the public, and each succeeding season they have startled the natives by announcing a most elaborate plan. This season, however, the climax was reached when through the press it was learned that Primrose and West had secured a combination of whites and blacks to amalgamate their talents so as to present the progress of minstrelsy, from its birth to the present day, in such a shape as to provide two separate and distinct performances during the same evening. This has been accomplished with results that must be gratifying to Primrose and West as it is delightful to all lovers of wholesome minstrel entertainment. Every artist of note was pressed into service and each one individually contributes a fair portion toward the end aimed. The entire program is said to be a highly interesting one; aside from the many novel features introduced, and everywhere heard from, the big show is attracting the greatest possible amount of consideration. There are three military bands, one a pickaninny band of unusual merit, under the leadership of an able European conductor; all are handsomely uniformed, and their advent is always calculated to gladden the ears of all lovers of music. Primrose and West's minstrels will be seen at Greenwall's Friday, March 19, matinee and night.

Grau's Opera Company.

Commencing Monday, March 22, Grau's popular opera company will play a six nights engagement with matinees Wednesday and Saturday at popular prices, 25, 35, 50 and 75 cents. The Grau company has just returned from a successful trip in British Columbia, Oregon, Montana and all California, and are now at Waco, where they are playing to crowded houses. Mr. Grau brings to this city the best company he has ever had under his management. Such artists as handsome Alice Johnson, Alice Carle, the famous contralto; Gertrude Lodge, America's greatest comedienne; Fanny DeCosta, Mr. Robert Dunbar, the well known tenor; Sylvian Langlois, baritone; Robert Lett, basso; Gilbert Clayton, late of Francis Wilson Opera company, and Texas' favorite comedian, Stanly Felch, together with a young and powerful chorus and Grau's own orchestra. Following is the repertoir: Monday, a great production of "Beggar Student," and in which opera the Southern prima donna, Miss Alice Johnson, will sing her famous song, "Baby," and Miss Carle will introduce her creation of the "Glove." Tuesday night, "Fra Diavolo." Wednesday matinee, "Mikado," Stanley Felch in his great character of "Koko;" Wednesday night, "Paul Jones;" Thursday night, "Ship Ahoy;" Friday night, "Bohemian Girl;" Saturday matinee, "Ermine;" Saturday night Strauss' masterpiece, "Merry War." This will be Grau's only engagement here this season.

Thursday MAR 25 1897

Stanley Felch and Robert Lett will sing new topical songs in "Ship Ahoy" at Greenwall's tonight.

Stanley Felch and Robert Lett will sing new topical songs in "Ship Ahoy" at Greenwall's tonight.

Don't fail to hear Miss Carle recite "The Lion and the Glove," and Miss Johnson sing "Baby" at Greenwall's tonight.

Don't fail to hear Miss Carle recite "The Lion and the Glove," and Miss Johnson sing "Baby" at Greenwall's tonight.

Everyone should see the new and up-to-date "Ship Ahoy" by the Grau Opera company at Greenwall's tonight.

Everyone should see the new and up-to-date "Ship Ahoy" by the Grau Opera company at Greenwall's tonight.

Register - Notices Season 1897 + 8

Saturday.

TRILBY.

Treasurer Mitchell Greenwall's Benefit Next Monday April 26.

Treasurer Mitchell Greenwall will be given a benefit Monday, April 26, matinee and night. "Trilby" will be presented at matinee and night, which will close Greenwall's opera house here for this season. An advance notice says:

"Paul M. Potter's four-act dramatization of Du Maurier's novel "Trilby" is eminently successful in two ways: it not only presents a play which is perfectly comprehensible and effective in itself, and which would be a powerful drama if Du Maurier's novel never saw light, but he has also succeeded in presenting to those familiar with the book an accurate and striking

dramatic coloring of its sentiment and a terse and vigorous treatment of its plot. The text is by no means servile in its adherence to the language of the author, but dialogue and situations are so handled to meet stage needs as to present an atmosphere remarkable in its fidelity to the novel. Each character stands forth to the eye of him familiar with the novel, as a creation worthy of the strong characteristics of the several originals. Mr. M. A. Palmer's company takes ample care of Mr. Potter's play and under the direction of Wm. A. Brady the scenery and mounting are all that can be desired."

Trilby will be seen at Greenwall's Monday, April 26, matinee and night, as a benefit tendered Treasurer Mitchell Greenwall on this occasion. The Fort Worth and Rio Grande will run an excursion, the fare for the round trip being $1, this also includes admission to the opera house for the matinee performance, as the train departs at 5:30. The matinee will be at popular prices. Reserved seats 50 cents.

Monday, April 26,
TRILBY
Matinee and night.

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TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Monday, April 26,
TRILBY
Matinee and night.

Sunday

TRILBY.

Treasurer Mitchell Greenwall's Benefit Monday Matinee and Night—Matinee Prices 50 Cents.

There are four acts in Paul M. Porter's dramatization of Du Maurier's famous novel. The curtain rises on the interior of a studio of the three musketeers of the brush, which savors strongly of the realism of the Latin quarter in Paris. Taffy is in love with Trilby, their wonderful

model, and he is about to take a serious step in the matter. When he goes out the laird enters the studio, he, too, is in love with Trilby and has decided at last to propose to her. When Taffy returns he proceeds to

Sunday

four his friend about his love affair. Then Little Billee comes in, he is all perturbation. Trilby has been exhibiting herself somewhere and he is terribly excited over it. Trilby comes in dressed as a vivandiere. Svengali

TRILBY.

makes insulting references to Trilby's exhibitions, and it suddenly dawns on the latter the horror of her situation. Upon this point hinges the action of the great play. It is beautifully staged.

Trilby will be seen at Greenwall's Monday, matinee and night, as a benefit tendered Mitchell W. Greenwall, treasurer. This will be the last matinee and night of the season. On this occasion the Fort Worth and Rio Grande railway is going to run excursion from Dublin and intermediate points, the fare being $1 for the round trip; this includes admission to the opera house for the matinee performance, as the train departs at 5:30.

Monday, April 26,
TRILBY
Matinee and night.

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TRILBY
Matinee and night.

Wednesday

The Davenport Bros., who appear at the opera house Monday May 3, have a world wide reputation, they have no equal in their line as spirit mediums. The program consists of spiritualism and its phenomena or the occult sciences of the dark ages in the light of modern times. The clergy, the press, learned synods and councils, sage philosophers and scientists, in fact the world have proclaimed these philosophical realisms to be astounding.

Sunday

A THESPIAN FEAST.

List of Attractions Signed by Manager Greenwall.

EXPECTS GOOD BUSINESS.

The Opening Attraction, "On the Bowery," on September 18—The Bostonians, Louis James, James O'Neill, Stuart Robson, Roland Reed, Francis Wilson, will Shine in the Galaxy.

Manager Phil Greenwall has returned from New York with his book well filled with some of the brightest stars in the theatrical firmament and choicest attractions ever presented to theater-goers. Mr. Greenwall is looking for a material improvement this season over the rather discouraging business of the season of 1896-7, and has secured booking that will bring them out.

A Register reporter called on Manager Greenwall yesterday and found him looking greatly improved after his summer vacation, and in excellent spirits. The only thing he cared to talk about was the brightening prospects and the attractions at Greenwall's for the coming season.

Said he:

"The theatrical season of 1897 and 1898 will soon be in full blast, and the play houses will take on a brightness that will excel the shimmer of Klondike gold. Many old and many new friends are to stir our sympathies, and cause us moments of joy and sorrow. The following is a partial list of the offerings the management will make. We will again be favored with that charming romantic play 'Darkest Russia,' the Scotch gem 'Bonnie Scotland,' followed by the successful sensational scenic melodrama 'On the Bowery,' the prince of farce comedy actors, James B. Mackie, 'Grimsey me boy,' who will let us see his new farcical conceit, 'Little Jack Horner,' which is as full of good things as the original 'Jack's' pie was with plums; the northern success, 'Hogan's Alley;' this play is credited with being the biggest money maker of last season; Wm. A. Brady's big production of 'Humanity' and Charles Yale's evergreen success, 'Devil's Auction;' Grau's popular singers in a repertoire of select operas will visit us for a week; we shall also be visited by Rice's '1492.' The recent New York hit 'The Widow Goldstein' with Harry Rodgers, the American Chevalier, in the principal comedy part, will be another good thing. Lincoln J. Carter's $40,000 production, 'The Heart of Chicago,' the King of Magicians, Bancroft, Clever Bob Graham, the long-legged comedian, has a new play and will stop over one night that we may have a shy at it. Thomas Keene, Lillian Lewis and Eugenia Blair are three old friends whom we will welcome. 'My Old Friend from India' by De Souchet, the most popular and highest-priced author in New York today; 'The Black Sheep' and 'Sinbad,' two big showy productions, requiring extra baggage and passenger cars. Chas. Frohman's 'Secret Service' company, fresh from their victory in England the past summer, and the sensation of New York, 'The Girl from Paris,' are two of the real big things we are to have. Space will not permit us to mention or comment on all the fine attractions we are to enjoy this winter, but prominent among them will be 'The Isle of Champaign,' Al Field's minstrels, Murray and Mack, 'Bunch of Keys,' 'The Brownies,' 'Under the Red Robe,' from the Empire theatre, New York, Walker Whiteside in romantic productions, the queen of song, Mme. Scalchi, 'A Jolly Night,' and the inimitable Tim Murphy, Aiden Benedict in 'Fabio Romani,' 'Human Hearts,' Mme. Herrmann in new and startling entertainment, the Manhattan Stock company in 'The Bankers' Daughter,' 'Silver King, and plays of that calibre. The choice satire, full of song, dance and merry moments, 'In Gay New York,' the always popular and up-to-date 'The Dazzler,' Richards & Pringle's minstrels, whom we all know and like, 'Our Bessie' Bonehill, and the success of two countries, 'When London Sleeps.' 'Tennessee's Pardner' will drop in on us, and Tom Ryley and John Dunne will wave 'A Milk White Flag' while 'Puddin Head Wilson,' Louis James and James O'Neill will give way to Hoyt's 'A Contented Woman' to be followed closely by 'The Bostonians,' Stuart Robson, Roland Reed, Francis Wilson and 'The Prodigal Father.' We shall then pass judgment on 'The Prisoner of Zenda' and be glad to see "The Girl I Left Behind Me.' The minstrel kings, Primrose & West, will dazzle us with their magnificent new first part, while 'Shore Acres' will carry us back to our childhood days among the green fields, Jolly Nat Goodwin and Margaret Mather, 'The Christopher, Jr.' Co. 'The Madame Sans Gene Co., Hoyt's 'A Trip to China Town,' and-er-well-I'll just say we are to have the finest lot of choice attractions we have been favored with for many years.'"

Sunday

Darkest Russia.

The attractive play, "Darkest Russia," will be the attraction at the Greenwall's opera house Wednesday, Sept. 22. It is from the pen of H. Grattan Donnelly and produced under the personal management of Sidney R. Ellis, and introduces a very large and expensive company, unequaled scenic effects and beautiful costumes. "Darkest Russia" is one of the most interesting dramas that has been seen in the past ten years. Its story abounds in romance, love and realism, and the scenes and incidents are faithful illustrations of that vast empire which stands today so prominently before the world as one of the most peculiarly governed nations of modern times. Mr. Donnelly tells a dramatic story in a clear and cheerful manner and has instilled throughout the play a happy vein of humor. The characters of Septimus Cobb, the American colonel from Kentucky, and Baroness Von Rhineburg, a young French widow, are comedy creations that delight by their drollery, repartee and sparkling wit.

Bonnie Scotland.

"Bonnie Scotland," which is booked for Greenwall's opera house Sept. 21, comes with a country-wide reputation for a performance that is strictly up-to-date and with the stamp of public approval that is the envy of many a manager. Specialties flow in with the story and serve to make a performance that is in strict conformity with the American idea of a play, and cannot fail to interest and attract you. It has reached the top round of popularity.

Sunday

THEATRICAL.

"On the Bowery."

A coming attraction that will afford amusement to all classes of theater goers is "On the Bowery," which will appear at Greenwall's Saturday, September 18, the sensational and comic drama which has Chuck Connors for a central figure. When the mere name of a thoroughfare used as the title of a play serves to attract multitudes, season after season, it is to be inferred that the thoroughfare has features of uncommon interest. In proportion as that thoroughfare is brief in extent its features must be great in interest in order to account for the curiosity in which it is held and the magnetism of its name. The Bowery, New York's thoroughfare of the poor, is the main artery that runs through the district known by the name, and into which pour streets whose population is composed of every nationality on earth. It is a polyglot population. Here is a greater confusion of tongues than there was at Babylon. All classes or characters of people jostle each other by day and by night. The poverty-striken, the rich, and the criminal rub elbows on the Bowery. Appalling poverty and gayish gayety are everywhere contrasted. This is the most thickly settled area of ground in the world. It is a remarkable street, the Bowery, and to the student hof human nature, a deep study. All its brighter as well as more serious sides are shown in "On the Bowery," yet all coarseness has been carefully eliminated. Managers Thomas H. Davis and William T. Keogh give the play a most elaborate scenic production.

Lillian Lewis.

Miss Lillian Lewis will present two plays during her engagement here—"For Liberty and Love," a romantic military play, and "An Innocent Sinner," a character play. Both are scenic productions. "For Liberty and Love" is of stronger local and general interest than any play seen here in years, as it appeals directly and forcibly to the sympathies and principles of all people.

A greater sensation than anything done in drama is the third act of "For Liberty and Love." The signal for the general attack has to be given, under fire of the enemies, sharp shooters. Charlotta—a modern Joan of Arc—played by Miss Lewis goes into the tower, gives the signal and falls down past Belfry, past window to the ground below.

"An Innocent Sinner" is the character comedy which made such a sensational success when produced in New York. The company engaged to support Miss Lewis includes W. A. Whitecar, Nestor Lennon, Hugh Gibson, Cecil Kingston, J. W. Davenport, Rowlan Hill, Lizzie Creese, Laura Almosino and other well known actists.

Tuesday

ON THE BOWERY.

Which Will Be Seen at Greenwall's Saturday, Sept. 18th.

Frank Bush's queer little saloon on the Bowery, that cosmopolitan thoroughfare of the crowded East Side of New York, is the most picturesque land mark still left of the Bowery as it used to be in its palmy days. It is realistically represented in "On the Bowery." Frank Bush and a host of comic characters taken from life lend a true Bowery atmosphere to the scene. Fitting specialties and a dash of sensation enhance the interest in the play.

Friday

The graceful, pretty and refined comedienne, Miss Louise Sanford, known to theater goers from Maine to California, is one of the features of James B. Mackie's latest comedy, "Little Jack Horner," which will appear here next Monday, September 19, at Greenwall's opera house. This big success is the opening attraction.

James B. Mackie and a company of twenty artists will appear at Greenwall's opera house next Monday, Sept. 20, in a new musical comedy, "Little Jack Horner." Come and see "Grimsey" in his new home.

"Little Jack Horner" will be the opening attraction at Greenwall's opera house next Monday, September 19—a bright, clean, wholesome comedy, plenty of singing, dancing, a host of novelties and everybody's favorite, James B. Mackie ("Grimsey, Me Boy").

Don't forget to see your old friend "Grimsey Me Boy" in his new "Mother Goose" comedy, "Little Jack Horner," at Greenwall's opera house next Monday, Sept. 20, which will be the opening of the regular season.

Do you like good singing? Go and hear the "Review Four" with James B. Mackie's musical comedy, "Little Jack Horner" next Monday, Sept. 20, at Greenwall's opera house.

Saturday OCT 2 1897

Ladies Free.

Punch Robertson will on Monday night, October 4, at the opera house admit ladies free who have secured seats in advance and are accompanied by escorts. No free admissions are given after 6 p. m. Monday. The opening play will be "The Parisian Princess," a society comedy full of the latest up to date musical numbers. The company carry special scenery for each play and stage each drama with all the care of any of the higher priced companies.

Mail-Telegram.

Saturday

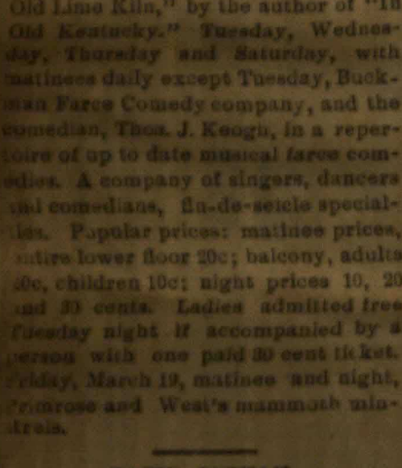
Plays and Players.

Entertainments During Next Week at Greenwall's Opera House.

There will be three attractions at Greenwall's next week. Monday, March 15, matinee and night. The versatile and popular comedienne, Katie Putnam, and her own complete competent company, presenting matinee, "Erma, the Elf," and at night the picturesque comedy drama, "The Old Lime Kiln," by the author of "In Old Kentucky." Tuesday, Wednesday, Thursday and Saturday, with matinees daily except Tuesday, Buckman Farce Comedy company, and the comedian, Thos. J. Keogh, in a repertoire of up to date musical farce comedies. A company of singers, dancers and comedians, fin-de-seicle specialties. Popular prices: matinee prices, entire lower floor 20c; balcony, adults 20c, children 10c; night prices 10, 20 and 30 cents. Ladies admitted free Tuesday night if accompanied by a person with one paid 30 cent ticket. Friday, March 19, matinee and night, Primrose and West's mammoth minstrels.

KATIE PUTNAM.

"Bigness" has spread itself until a feeling of revulsion has come. The big newspaper that can't be read if one should spend all his hours awake at the task; big hats, whose plumes are like the banyan tree; big signs that cover office doors from top to floor; big attractions that huddle people on the stage like cattle—all these and dozens of other "big" things have had their day. The public mind is revolting against this "bigness" which, while growing "big," has become cheap and trashy. We want better quality and less quantity; our news condensed, hats natty but small, signs to direct but not disgust us, shows to entertain and not appall us. We want actors who can act as well as pose; stars who don't depend on daily escapades and exactions for their nightly interest.



Katie Putnam is one of that school which believed the stage was to mirror real men and real women. Every member in her company represents some type of humanity. Not one is here to "fill in." She is herself the most active one in it, and she makes no one work harder than she herself works. She commands respect because she respects herself. She has a complete, competent company, and every one is there for a purpose. Her plays pulsate with life. They quicken the blood and arouse the noblest sentiment. They are for healthy people—not jaded ones. For that reason, an audience in attendance on Katie Putnam will be found to be the same kind of people as those who go to parks, who enjoy an ocean bath, who like to ride, to row, to build themselves mentally and physically—the best type of human nature.

Miss Putnam will appear at the opera house next Monday night in "The Old Lime Kiln," written by the popular author of "In Old Kentucky," at a special matinee Monday. A change of bill is promised.

Buckman Comedy Co.

The Buckman Farce Comedy company, with the comedian, Mr. Thos J. Keogh, comes to Greenwall's on Tuesday next for the balance of the week (except Friday) with a daily matinee. They play a repertoire of farce comedies, interspersed with up to date specialties. Most of the comedies played by this company have been specially written for the star, Mr. Thos J. Keogh, who is wonderfully clever and versatile, and who is ranked today amongst America's foremost comedians. He is ably supported by an excellent company, including Miss Lizzie Montgomery, Miss Cora Ray, Miss Minnie Odell, Mr. Willis Perkins (the famous character actor), Mr. Van Eltan and others.

A special feature of their performance is the unique specialties introduced in each act by Mr. Bert Swar, the king of black face comedians and monologists, late of Haverly's Casino, Chicago; Mr. Jack Williams, the silver toned tenor, late of W. S. Cleveland's minstrels; Miss May Floyd, the sweet smiling songstress and petite little dancer, and the famous De Ive sisters. These little ladies are the talk of every town visited, their refined songs and dances and magnificent warbrobe creating quite a sensation.

Popular prices prevail, with ladies free on Tuesday night, and crowded houses will no doubt greet this excellent organization.

Greenwall Opera House.

MATINEE AND NIGHT.

MONDAY, MARCH 15,

The Versatile and Popular Comedienne,

KATIE PUTNAM!

And Her Own Complete Competent Company.

..MATINEE.. "ERMA, THE ELF"

..NIGHT.. "THE OLD LIME KILN"

REGULAR PRICES. SEATS NOW ON SALE.

Wednesday MAR 17 1897

M'ALLISTER AND STEINFELDT

TWO TEXAS BASEBALL STARS IN NEW ORBITS.

The Favorites Start on Their Way to Fill Their Engagements for This Year—"Sticks" Isaacs.

McAllister and Steinfeldt, two of Fort Worth's favorite baseball players, are now ready to join other teams in distant cities. The best wishes of a host of Texas friends will follow them both as they speed away, the former to Cleveland, to take a prominent place in the club of that city, and the latter to Knoxville, Tenn., where he will meet the Detroit team, with whom he has signed. McAllister has been practicing here two weeks and is prepared to give somebody a tussle for a place on Cleveland's big team. Upon his arrival there he will leave at once with the team on their exhibition tour of two weeks through Virginia and Michigan. His friends here expect to hear a good account of him on the trip and have no doubt that he will establish his right to a place on the regular team by noble work. He leaves on the cannon ball at 7:05 tomorrow morning.

Steinfeldt will leave at 4:50 p. m. for Knoxville, where the Detroits will practice until April 7, when they will leave for a practice trip through Missouri. Steinfeldt will chaperon "Sticks" Isaacs, the tall boy of the Fort Worth team, who also goes to Detroit. Steinfeldt says that if the Mississippi is up he will use him for a bridge.

Thursday MAR 18 1897

GRAU'S OPERA COMPANY.

The San Antonio Express of February 17, 1897, says of the company:

The Grau Opera company opened their regular engagement at the Grand opera house last night, appearing in Milloecker's tuneful opera, "The Beggar Student."

There was a large and fashionable audience assembled and the company was accorded the greeting of an old time favorite.

The company this season is an excellent one, with, as usual, a notably strong chorus. It is also noted with pleasure that Stanley Felch and Gilbert Clayton are with the Grau company again. Last night Mr. Clayton was cast for Enterich, but being unwell, the part was assumed by Mr. Felch. Mr. Robert Dunbar was in good voice last night and both acted and sung well the part of Symon, the student. Mr. Robert Litt made an excellent Gen. Ollendorf and is evidently a strong member of the company. Gertrude Lodge as the countess, Alice Johnson as Laura and Alice Carle as Bonislava, all came in for their share of commendation.

Miss Johnson introduced a very pretty solo song in the second act, which was warmly encored, and Mr. Litt sung a parody on "Oh, Promise Me," in a very clear manner. In the last act Miss Carle gave a very fine recital that won well merited praise.

As is usual, Mr. Grau's company is no exception to the rule of excellence established by him and their performances always give satisfaction. The full cast of "The Beggar Student" is here given:

Countess Palmatica, Gertrude Lodge
Laura, Alice E. Johnson
Bronislava, Alice Carle
Gen. Ollendorf, Robert Litt
Lieut. Poppenburg, Fanny De Costa
Major Holzhoff, Morris Walsh
Lieut. Wargelheim, Bertha St. Clair
Jamtzky, Sylvian Langlois
Enterich, Gilbert Clayton
Pufke, Eugene Avery
Zitka, Charles Phillips
Symon Symonovicz, Robt. N. Dunbar

The repertoire for the week for the Grau Opera Co. is as follows:

Monday night, "Beggar Student;" Tuesday night, "Fra Diavalo;" Wednesday matinee, "Mikado;" Wednesday night, "Paul Jones;" Thursday night, "Ship Ahoy;" Friday night, "Bohemian Girl;" Saturday matinee, "Erminie;" Saturday night, "Merry War." Grau carries his own orchestra. Prices, 25, 35, 50 and 75 cents. Matinee price, 25 and 50 cents.

Friday MAR 19 1897

GRAU'S OPERA COMPANY.

The Houston Post says of the company:

A large matinee audience enjoyed an excellent production of "Erminie" by Grau's Opera company at the opera house yesterday afternoon. The interesting action and delightful music of this opera have made it a great popular favorite and the principals in the cast yesterday were especially effective in its presentation. Mr. Clayton and Mr. Felch as the two thieves, Mr. Langlois as Erminie's father, Mr. Lett as the count, Mr. Dunbar as Leon and Miss Johnson, Miss De Costa, Miss Carle and Miss Lodge, in their respective roles, the former as Erminie, were all at their best and elicited hearty approval.

The spirited opera, "Paul Jones," which was so popularly received here last season, was presented at night with Miss Carle in the title role. There is much pretty music in "Paul Jones," of a bright and catchy character and it was sung with decided effect last evening. Miss Carle has a rich, powerful and sweet voice and is an excellent actress besides. As "Paul Jones" she is particularly effective. Several of her numbers were enthusiastically encored. Miss Johnson was as charming as ever, as Yvonne, in love with Paul. The comedy was looked after as usual by those clever comedians, Messrs. Clayton and Felch. A topical song by these gentlemen was one of the most popular features of the evening. Miss Ward and Miss Muller introduced a Spanish dance in the third act, which was most artistically executed.

The patronage continues large and the audiences seem highly pleased with the company this season.

Grau's begin an engagement at Greenwall's Monday, March 22d with the tuneful opera "Beggar Student." Alice Johnson, the new prima donna will sing her famous song "Baby," and Alice Carle, the great contralto, will introduce her recitation of the "Glove," which is the craze of the country. Tuesday night grand double bill "Fra Diavalo" and the great finale of "Lulca." Wednesday matinee "Mikado." Stanley Felch as "Koko." Wednesday night "Paul Jones." Thursday night the new "Ship Ahoy." Everything up to date. Friday night everybodies favorite, "Bohemian Girl." Saturday matinee, "Erminie" and Saturday night "Merry War."

PRIMROSE & WEST.

The old saying, "There is nothing new under the sun," is evidently one of which Messrs. Primrose & West have never heard; at least one would be led to believe so by their untiring and we may say successful efforts to produce novelties in the field of minstrelsy. If reports be true they have this season surpassed even themselves in their efforts to please; not only in gathering together a company of great magnitude, but in the presentation of a bewildering array of features. Some years ago a minstrel manager, created quite a sensation by putting on the road a company of forty members using in his advertisements the catch line "40 count 'em 40"; but this exploit sinks into significance alongside of Primrose and West's present venture.

The organization which they bring to Greenwall's opera house tonight for the last performance consists of quite seventy people, and Messrs. Primrose & West say that they are not afraid to have any one 'count 'em' either.

What possible use can be made of such a large number of minstrel performers it is difficult to see, until the fact becomes known that two distinct entertainments are given as one.

The company is composed of forty white artists who will be seen to advantage in all the best features of "up-to-date" minstrelsy and thirty of the blackest of the black singers, dancers and comedians in an exposition of the true and original type of southern negro.

The management desire to be understood however that it is really and practically two separate bills that are to be given, the two companies not working in unison but a part of the evening being given up entirely to each. This allows that only the very best and most entertaining features of each class can be retained. Messrs. Primrose and West feel that, in their present undertaking, they have reached the very summit of their ambition and they can truly say: "They have no more worlds to conquer." George Wilson, "Waltz me again George," with new songs and funny sayings is still one of the reigning sensations of the organization.

The Buckman Farce Comedy company lay off tonight to give way to Primrose & West's Minstrels. They will continue and close their engagement in Fort Worth, Saturday with a matinee at 2:30, when an "Innocent Widow" will be played, and at night "Attorney Rubber Neck" (or the Cherry Sisters) will be played. This is an excellent company at popular prices, 10c, 20c and 30c, and should pack Greenwall's opera house at both performances Saturday.

Monday MAR 22 1897

"BEGGAR STUDENT" TONIGHT.

A crowded house should welcome the Grau Opera company and Stanley Felch and all the old favorites tonight when they will produce on a grand scale that charming opera the "Beggar Student," which ran 300 nights at Palmer's theater, New York, as an extra attraction, and making it a gala night. Miss Johnson will sing her famous song, "Baby." Mr. Dunbar appears as the "Beggar Student." Mr. Lett will sing the great topical song "Oh, Promise Me," and Miss Carle will introduce her recitation of the "Glove," which is the latest craze, and everybody's favorite, Stanley Felch, as the Jailer. Following is the cast of characters:

Countess Palmatica, Gertrude Lodge
Laura and Bronislava (her daughters), Alice E. Jonnson and Alice Carle
General Ollendor, Governor of Cracon, Robert Lett
Lieut. Poppenburg, Fanny De Costa
Major Holzhoff, Morris Walsh
Lieut. Wargelheim, Bertha St. Clair
Jamtzky, a Polish Nobleman, Sylvian Langloir
Enterich, a jailer, Stanley Felch
Pufke, his assistant, Eugene Avery
Zitka, innkeeper, Chas. Phillips
Syom Symonovicz, a Beggar Student, Robert N. Dunbar
Jailers, citizens, nobles, etc., by the company.

Act 1—Scene 1, jail yard; scene 2, street in Cracon.

Act 2—Reception room, countess' palace.

Act 3—Grounds of the palace.

Tuesday MAR 23 1897

"THE SMUGGLERS."

The Holmes & Wolford company come to Greenwall's for a week's engagement next Monday, presenting an entirely new repertoire of scenic productions at popular prices, opening their engagement with the sensational melo-drama, "The Smugglers." This company carry their own car of special scenery, staging all their plays. The repertoire includes "The Smugglers," "The Brand of Cain," "The Streets of New York," "Mystic Mountain," "The Isle of Cuba" and "Noble Outcast."

The company give a continuous performance from 8:15 to 10:45, as they carry four specialty artists who introduce singing and dancing specialties between each act; also two of the latest picture machines, the Anret-Magniscope and the dissolving view stereoscope, for illustrated songs. The company play at popular prices, and on the opening night ladies will be admitted free to the best reserved seats if accompanied by any person holding a paid 30-cent ticket.

Prices 10, 20 and 30 cents. Seats now on sale at box office.

Monday MAR 29 1897

HOLMES & WOLFORD.

"The Brand of Cain" Ably Presented by the Company.

The Holmes-Wolford company entertained another immense audience at the Grand last night, when the melodrama, "The Brand of Cain," was presented. This company is beyond all doubt one of the best popular priced attractions on the road, and the performances are always excellent. The play last evening was much'y enjoyed, and the audience manifested their appreciation of the work of the various members of the troupe.

The Cinematoscope was introduced last night, and between the acts furnished much entertainment for those present. The pictures shown were true to life. The company fully deserves the liberal patronage it receives.—Galveston Tribune.

This company commence a weeks engagement at Greenwall's tonight with "The Smugglers." Prices 10, 20 and 30 cents.

ANNA EVA FAY.

Mystery, novelty, amusement—these will be prominent in the program Anna Eva Fay will appear in some time in April at Greenwall's opera house. Miss Fay has recently finished an extensive tour of India, where she developed a series of remarkable experiments of a most startling character, including her latest oriental sensation, "Somnolency," which will be presented for the first time in Fort Worth. Many refined specialties are introduced by the several members of Miss Fay's company and the entire entertainment is, so it is said, thoroughly enjoyable, and the press and public have been very lavish in praises of the performance. "Somnolency" is said to create a furore wherever introduced, the population being transformed into a great debating club, so to speak, and theories of all kinds are advanced, but exploded almost at once.

Sunday SEP 18 1897 — Friday — Register Notices

AT THE THEATRE.

Opening Attraction at Greenwall's, "On the Bowery."

Thomas H. Davis and William T. Keogh's scenic production "On the Bowery," will be seen at Greenwall's Saturday, Sept. 18. This is one of the most picturesque and amusing portrayals of curious New York scenes and characters ever shown on the stage. It is an object lesson in character studies. It is, in itself, a comedy drama in which both the middle and lower classes are represented, and a very exciting story is told that involves both rich and poor. Such characters as make the Bowery so rich for humorists and artists abound plentifully in this piece. They are drawn with boldness and precision, but they do not suggest impropriety in either speech or action. Perhaps the most amusing of them all is the vagrant who employs his resourceful mind in continually devising methods to get drinks for nothing. Hardly less amusing is the tough youth who is always looking for a fight and who, getting it in an unexpected quarter, flees terrified from a fragile looking dude who happens to have had an athletic training. There is the Hebrew, who perseveringly labors to sell his suspenders, collar buttons, shoestrings and jewelry. And the innocent old "Jay" who in a single evening in Brodie's saloon learns more about Bowery life than many people might learn in years. And the "Bouncer," who is only too glad of every opportunity to exercise his powers on some obstreperous customer. And the hackman who is so staunch to the reporter in the latter's troubles; the different types of Bowery girls, the two burglars, so unlike each other, yet partners in crime, and the characters that are merely sketched yet remained clearly outlined in the memory, such as the typsy sailor, Salvation Army girl, the policeman and others.

There is abundant comedy in every act and sensational melo-drama as well. The play is made very realistic by the introduction by that famous Bowery personage, Frank Bush, who plays himself, tends bar in a representation of his own Bowery saloon, helps the persecuted and rescues lives in peril, exactly as he would do in real life. One of the most applauded features of the play is the wonderful scenery. The scene showing the Brooklyn bridge has never been excelled as an example of fine perspective painting. It is in this scene that Chuck Connors jumps from the bridge to save a woman's life, exactly as he did years ago to gain fame and fortune. The piece contains a host of new specialties this season.

Walker Whiteside

Mr. Walker Whiteside will open his coming southern tour at Richmond, Va., in the latter part of October. He will visit the principal towns and cities of the South, presenting his complete repertoire of Shakespearean and other classic dramas, also a new play by Espy Williams of New Orleans, called "The Man in Black" and founded upon the popular novel of the same name of Stanley Weyman, the author of "Under the Red Robe" and "The House of the Wolf." Special scenery will be used in the mounting of all plays.

Herrmann's Successors.

The coming engagement of Herrmann The Great Company, with Adelaide Herrmann, Leon Herrmann and others, will be one of the most interesting events in our amusement season here, as it is seldom that two such artistic and gifted entertainers appear on the same stage at the same time. The name Herrmann is synonymous with magic, mirth and mystery, and these entertainers have won the right to be acknowledged the foremost in their line, as years of successful entertainments have been given before reigning monarchs in Europe and the principal towns and cities of the United States. Several new and important illusions will be added to the Herrmann repertoire and Mme. Herrmann will present an original transformation dance that she invented and has been practicing throughout the summer season.

THEATRICAL.

Origin of Little Jack Horner.

Little Jack Horner
Sat in the corner,
Eating a Christmas pie.
He put in his thumb
And pulled out a plum,
And said: "What a
Good boy am I."

Every fairy tale or even strange nursery rhyme has a genuine foundation, often dating from antiquity. In the subtile legend of "Little Jack Horner" the original hero can be traced distinctly to a remote ancestor of the present Horners of Mells' Park, Somersetshire. Apparently about 300 years ago a certain abbot of Glastonbury was ordered to deliver up the title deeds of the place that is now Mells' Park, or forfeit his head. No half measures were allowed in those days. Feeling that property was valueless against his existence, he decided to send up the documents. He procured a trusty messenger, one Jack Horner, but with mediaeval caution and idea of greater security, the good abbot made a pie, in which he placed the deeds. The pastry was to be delivered untouched into the hands of the authorities. Curiosity, mingled with hunger, overcame the messenger; he opened the pie and pulled out a veritable plum for his family. With a quaint realization of the fitness of things he replaced the pastry but pocketed the documents. What was the ultimate fate of the pie or the good abbot is somewhat lost in the misty obscurity of years. But these deeds remained in the Horner family till at last they became the virtual possessors of the place. In memory of that youth, to whose investigating turn of mind they owe so much, there is usually one Jack Horner in each generation.—New York World.

The above article was printed in the New York World a short time ago, and while James B. Mackie (Grimesey, Me Boy) was reading the same, his school friend and afterwards his partner on the stage, Henry E. Dixey, entered his office. "How do you do, Jim?" said Dixey. "Why, how are you, Harry?" said Mackie. "Say, Harry, what do you think of this article?" pointing to the story of "Little Jack Horner." Dixey read it over, and then looking straight at Mackie said: "Say, Jim, that reminds me of our boyhood days in Boston. Do you remember the day my mother made some 'plum pies' and put them on the porch to cool, and when her back was turned I grabbed one and told you to run around to the barn with it, and wait until I came? And do you remember me being called in the house by my mother, who had discovered the loss of the pie, and, oh! what a jolly good thrashing she gave me? But that wasn't the worst of it. I could have stood the whipping, but when I came to the barn, with my eyes full of tears and my stomach full of hope, and found that you had picked out all the plums and left only the crust, that was more than I could stand, and I started to cry more than ever. Do you remember?" said Dixey.

"Do I?" said Mackie, "can I ever forget it?" Then they both laughed heartily; finally Dixey said, "Jim, you have had plums ever since, haven't you?" "Yes," said Mackie, and in the character of "Little Jack Horner" in my "Mother Goose" comedy this season, I will be up to my old tricks, eating plums nightly.

James B. Mackie in Little Jack Horner will appear at Greenwall's opera house Monday, September 20. One night only.

Saturday SEP 18 1897

THEATRICAL.

A New Klondike.

The newspapers throughout the country for the past six months have been devoting columns about Klondike and the gold fields. No doubt some of the stories are true, but a great many have been exaggerated to the extreme.

Of course, a great many have struck it rich, but on the other hand there are hundreds who have not found a dollar and are actually starving to death.

Mr. James Young, who has just returned from the gold fields with $100,000 worth of gold dust, was interviewed the other evening and warns the public about going to Klondike before spring. To attempt to get there before then, he says, means almost certain death. Why, no one has any idea of the hardships a man has to undergo. Food is scarce and at an exorbitant price, the trip very dangerous and the weather sometimes 70 degrees below zero.

After Young had finished his story, he attended a performance of "Little Jack Horner" and taking a great fancy to the star, Jas. B. Mackie, sought an introduction.

They both became very friendly before the night had passed, and Mr. Mackie being very much interested about Klondike, began to inquire about the gold fields, saying he would like to go there and make his fortune. Mr. Young smiled at the comedian and said, "Mr. Mackie, if I were as funny as you, and had such a good show, nothing on earth could tempt me to go Klondike," "But," said Mackie, "Think of the gold mines up there." "Well," said Mr. Young, "judging from the crowded theatre tonight and the way the people enjoyed your show, I would say that you have struck a bigger mine than anybody else has, at Klondike or any other Dike Exchange.

Saturday SEP 18 1897

James B. Mackie and a company of twenty artists will appear at Greenwall's opera house next Monday, Sept. 20, in a new musical comedy, "Little Jack Horner." Come and see "Grimesey" in his new home.

The graceful, pretty and refined comedienne, Miss Louise Sanford, known to theater goers from Maine to California, is one of the features of James B. Mackie's latest comedy, "Little Jack Horner," which will appear here next Monday, September 10, at Greenwall's opera house. This big success is the opening attraction.

Don't forget to see your old friend "Grimesey Me Boy" in his new "Mother Goose" comedy, "Little Jack Horner," at Greenwall's opera house next Monday, Sept. 20, which will be the opening of the regular season.

"Little Jack Horner" will be the opening attraction at Greenwall's opera house next Monday, September 10—a bright, clean, wholesome comedy, plenty of singing, dancing, a host of novelties and everybody's favorite, James B. Mackie ("Grimsey, Me Boy").

Do you like good singing? Go and hear the "Review Four" with James B. Mackie's musical comedy, "Little Jack Horner" next Monday, Sept. 20, at Greenwall's opera house.

Sunday SEP 18 1897

THEATRICAL.

The Greenwall's Opera House Is Bright and New for Jas. B. Mackie.

Bonnie Scotland comes Tuesday and Darkest Russia Wednesday.

Manager Greenwall is more than satisfied with the appearance of things at the opera house since the finishing touches have been made. One of the last pieces of work was the draping of the boxes. The electric lights have been gone over thoroughly and the dressing-rooms and everything entirely renovated, and now everything is in readiness for the opening Monday, Sept. 20, one night only, with Jas. B. Mackie in "Little Jack Horner." Tuesday, Sept. 21, and Wednesday matinee, Sept. 22, "Bonnie Scotland." Wednesday night only "Darkest Russia."

"Little Jack Horner."

The above comedy will be seen at Greenwall's opera house Monday, Sept. 20, one night only.

There is hardly a city in America that has a theater, where there is a theater-going public, but what the name of James B. Mackie is almost a household word. The first time his name was brought prominently before the public was when "A Bunch of Keys" was first produced. The "Keys" was a success, and "Grimes' Cellar Door" later made more people laugh than any other production in farce comedy. His annual visit is always looked forward to with pleasant anticipations in the cities where he has been before, because those who have witnessed his performance know a good laugh is in store for them. Theater-goers never grow tired of comedy. The season's success, "Little Jack Horner," will this season be produced on a grand scale by Mr. Mackie, who has engaged an excellent company to produce this excellent comedy. The piece is up to date, and special attention has been given to the specialties, which will embrace several novel features, will be given by the quartette. The musical numbers will also be a feature. The company is headed by Louise Sanford.

"Bonnie Scotland."

All of us have probably noticed the feelings of expectancy with which we regard the arrival of some notable attraction in our midst, a sort of restlessness and impatience that the date is still several days removed. We sometimes catch ourselves counting the days and the hours until the time of the appearance. It is with just such feelings that the coming of "Bonnie Scotland" is regarded in this city, and it is reasonably certain that there will be a great many who will shortly be counting the days until they have the pleasure of seeing that high class, romantic, musical drama. It seems to be an assured fact that when it is presented at Greenwall's opera house Tuesday night, Sept. 21, and Wednesday matinee Sept. 22, it will be greeted by large audiences and that the successes in other cities and towns of the union, where it has appeared, will be but repeated here. Wherever this charming production from the pen of Sidney R. Ellis has appeared in times past there has been but one verdict, and that was of pure unalloyed approval. Instance after instance might be given in which the production has received the favorable mention of the press and endorsement of the public, but that would be a somewhat monotonous proceeding and would serve to occupy valuable

Sunday SEP 19 1897

time and space. Suffice it to say that if you appreciate specialties, music that is gratifying, both in quantity and quality, a story grandly constructed of love and revenge, a theme that has its greatest attribute in its brightness and never lagging action serving to keep the audience in a constant state of interest, you have much to hope for and a reason for being thoroughly expectant as to the appearance here of "Bonnie Scotland."

"Darkest Russia."

That attractive and most pleasing play, "Darkest Russia," will be seen at Greenwall's opera house September 22, one night only.

This most popular attraction is replete with all the elements of success. It tells an interesting story, is mounted and costumed beautifully and is full of bright and mirth provoking

comedy. The play treats of Russian every day life and shows scenes ranging from the luxurious palace at St. Petersburg to the Siberian mines.

Covering such an extended field and dealing with such a variety of character the scope affords great opportunity for elaborate mounting. Of this the management has taken advantage and "Darkest Russia" is produced on a scale seldom seen in romantic plays. Every set is carried and tons of scenery and mechanical features are utilized in staging the production. A large and thoroughly artistic company tell the story, and it can truly be said that in every particular "Darkest Russia" is a play well worthy of the success which it has achieved.

Involuntary Murder.

Can a man be made to commit murder while hypnotised? Prof. Laska on the opening night will settle that question by making a practical test of it, taking all responsibility on himself as to the outcome. He will endeavor to have a genuine operation performed (extracting a tooth) before the audience during his engagement.

Prof. Laska will appear at Greenwall's opera house the week of September 27.

LIBERAL FIRM.

Evans & Roe Will See "Little Jack Horner."

The well known firm of Evans & Roe have engaged the two lower boxes at Greenwall's for Monday night to witness the production of "Little Jack Horner." They, together with their employes, will occupy them. This is an evidence not only of liberality on the part of this firm, but shows the great interest that is being taken in the opening night and the production of this popular play.

Sunday SEP 19 1897

Do you like good singing? Go and hear the "Review Four" with James B. Mackie's musical comedy, "Little Jack Horner" next Monday, Sept. 20, at Greenwall's opera house.

"Little Jack Horner" will be the opening attraction at Greenwall's opera house next Monday, September 10—a bright, clean, wholesome comedy, plenty of singing, dancing, a host of novelties and everybody's favorite, James B. Mackie ("Grimsey, Me Boy").

Don't forget to see your old friend "Grimesey Me Boy" in his new "Mother Goose" comedy, "Little Jack Horner," at Greenwall's opera house next Monday, Sept. 20, which will be the opening of the regular season.

James B. Mackie and a company of twenty artists will appear at Greenwall's opera house next Monday, Sept. 20, in a new musical comedy, "Little Jack Horner." Come and see "Grimesey" in his new home.

Tuesday SEP 21 1897

"Bonnie Scotland."

Have you ever stood at a way railroad station and watched a train come in. Have you ever been lost in admiration of the magnificent iron horse as it sails grandly into the station, throbbing with action and the expression of power and ingenuity of construction. If such has been your experience, it is somewhat akin to the feeling that you find stealing over you at a production of "Bonnie Scotland," which will appear at Greenwall's opera house tonight and tomorrow matinee. If you are among the fortunate ones to attend the performance, you cannot help but be lost in admiration of the play. All the parts move smoothly to make the whole attractive and inspiring. You are even made to feel that for your special benefit, Sidney R. Ellis has displayed great ingenuity as a playwright and spun a play that is all action, thrills you with its great power, and leaves no regret but one that it is all over in a time that seemed to you so short.

Its name and the scene of acting is Scotch. Its sentiment is one that appeals to the American people and interests them, inasmuch as it tells true to life the story of a people about whom so little is known by the great majority. The interest never lags. It is not allowed to do so either by the entertaining story that is told or by the succession of clever specialties that are introduced at suitable periods throughout the performance. It is safe to say that the singing of beautiful love ballads, the introduction of clever dancing and the rendering of soul stirring choruses all have their charm for you. "Bonnie Scotland" offers a liberal supply in that line.

On the whole the play is one that has been constructed to meet the popular fancy, and there is abundant evidence that it has fulfilled its mission.

"Darkest Russia."

Sidney R. Ellis' very successful attraction, "Darkest Russia," will be presented at the Greenwall opera house tomorrow night. It has a strong plot full of dramatic situations, and although having largely for its theme the unreasonable laws of Russia, it is in no way sensational. It does not bore the audience with scenes that are unreal. On the contrary every art known to stage realism has been utilized to make the effect as natural and picturesque as possible. In dealing with the secret police, nobility, Nihilists and exiles, the author, H. Grattan Donnelly, has shown great skill, and the play pictures Russia as it is today in a true and faithful manner. The company that will interpret the different characters in the play is a strong one and Manager Ellis' personal guarantee is given that it will be a first class performance.

An Interesting Test.

Next Monday at 4 o'clock Prof. Laska, the hypnotist, will give a free test of his powers in A. & L. August's store window. He will place a young man in a hypnotic state and hang him by his neck for some time without injury to the subject. During the four nights engagement of the hypnotist at Greenwall's opera house commencing Monday, Sept. 27, he will introduce some very startling tests such as raising a blister on the hand or face of some subject selected from the audience; also sewing up ears with needle and thread without producing a drop of blood.

HELP WANTED—MALE.

Clerks and Salesmen.

40 PER CENT to oil stock salesmen for quick action; holdings perpetual; Southwest Oklahoma oil fields. W. M. STEPHENSON, Manager, 1303 Southwestern Bldg., Dallas.

SALESMEN WANTED—Specialty or advertising specialty experience preferred; reputable, responsible house, guaranteed established line, 100 salesmen now employed; salesmen of ability, energy and integrity, apply for particulars, stating road experience. SHEDD-BROWN MFG. CO., Minneapolis, Minn.

Trades.

WANTED—Experienced pants operators. Call 2218 Elm-st.

WANTED—First-class barber. OTTO SCHMIDT, Cameron, Texas.

TWO saddle makers on high-grade work. TEXAS SADDLERY CO., Fort Worth, Texas.

WANTED—One good barber to work in cut rate shop; 15c hair cut; single man. 2101 Elm-st.

BROOMMAKER wanted, two tyers, one stitcher, hand machinery. LONGVIEW BROOM MANUFACTURING CO.

WANTED—At once, an experienced garage man; no booze fighter need apply. Write FELIX THOMPSON, Mexia, Texas.

WANTED—Automobile expert on starters, carburetor, ignition systems and general repairs. Call CITY GARAGE, Clifton, Texas.

PRINTER Wanted—A young man w[illegible] settled habits; two-thirder will do; wages $10 [illegible] week. Write STAR-COURIER, Plano, Texas.

WANTED—Registered druggist with [illegible] capital to take interest with position or buy [illegible] drug store which has bright future. Box 30-K, News.

PRINTER WANTED—Fast stra[illegible] comp for six weeks; must be fast. Plenty of overtime. State wages. 901 S. Seventh-st., Waco.

WANTED—Blacksmith to take [illegible] partment in Brandon Garage; [illegible] workman and well recommended. Phone BRANDON GARAGE.

Bookkeepers, Ste[illegible]

WANTED—Competent ste[illegible] experience; answer [illegible] age, experience and [illegible] Box 62-K, News.

AGENTS WANTED.

GENERAL agents, demonstrators, crew managers: New plan that gets the big money. U. S. MFG. CO., Columbus, Ohio.

COMBINATION vacuum cleaners, guaranteed 5 years. To live agents $2.75. UNEEDME MFG. CO., 38 South Dearborn-st., Chicago.

HANDY clothes line reels just out. Hustlers wanted immediately. Big salary assured. FEENY MFG. CO., X-111, Muncie, Ind.

W. H. PATTERSON, Manager Missouri State Life, 610 Wilson Bldg., Dallas, Texas, wants agents; top contract; big, progressive company.

REPRESENTATIVE men and women can earn large commission selling new high-class artic[illegible] easily sold. Investigate. 507 North Texas [illegible]

WANTED—Toilet goods agents every[illegible] handle Dr. Swartz's Medicated S[illegible] sales; steady repeats; big profits. [illegible] 590, Dallas.

$50 WEEKLY—Sell 115 needles in [illegible] large profits, easy sellers; our n[illegible] the work. Write NATIONAL N[illegible] St. Louis, Mo.

RELIABLE rep[illegible]s Texas town. Ca[illegible] cident and hea[illegible] manager for

AGENTS—Get [illegible] doors and sell [illegible] and more. [illegible] Dept. A.

AGE[illegible] go[illegible] A[illegible] 43[illegible] A[illegible] ne[illegible] ge[illegible]

DWELLINGS FOR RENT.

Dallas.

MODERN, 7-room house, servant's room and garage, North Dallas. Phone Aut. A 1102 or Bell Main 1978.

EIGHT-ROOM two-story, East Dallas, paved street, on car line, all conveniences. Phone Owner, H. 7589.

NICE 4-room cotage, 2712 State-st., walking distance, being newly papered, $18 per month. Call 600 N. Harwood.

FOR RENT—One 6-room cottage on best part of Cole-ave.; every modern convenience; references. Phone Haskell 4204.

TO Colored—Three-room house at 1814 Sanger-...e., near Ervay-st., only $2 per week to good ...t. Phone Bell Main 7169.

...N cottage, all conveniences, garage and ...oom in connection. 5302 Victor-st. ...l 8134 or Haskell 2098.

...om cottage, bath, water, lights, ...rch; walking distance; off Bryan. ...Owner, Aut. C 1468.

... Harwood, 4 rooms and bath, ... and painted; water rent paid; ...ng o... ...ut. E 1448.

...age, 5 rooms, ...gas, garage, E. 300.

... hot water, convenience; ...e. Haskell

...ened ...es;

DWELLINGS FOR RENT.

Dallas.

FOR RENT—Five-room cottage, in Oak Lawn; has all conveniences. Phone R. 2363.

THREE-ROOM house, Grand-ave., and Trunk Ry. No conveniences, $9. Call M. 2118.

FOR RENT—New 5-room cottage; two blocks of car line, $16.50 per month. H. 5960, M. 610.

FOR RENT—2115 Browder, desirable 6-room cottage, all modern conveniences. Phone E. 1696.

FOR RENT—2607 Laclede street, 5 rooms and hall; has all convenience, just off of Routh. Phone M. 7586.

FOR RENT—1007 Rawlins, 5-room modern cottage, hot water, good neighborhood, at reduced rent. Preston 1658.

BARGAIN in Rent Houses—Four rooms, modern, $10; 6 and 10 rooms, $18 and $30, water paid. NITCHE, 2717 Grand.

MODERN, NEW, FIVE ROOMS—All conveniences, 2616 Travis, near Cole and Lemmon, owner H. 83. M. 3637 R.

FOR RENT—Cut houses, 2420 and 2422 Commerce street. Apply HENRY POLLOCK TRUNK CO., 1910 Elm street.

FOR RENT—Five-room bungalow, modern, on paved street, new paper; something nice. S. W. HASKELL, 1688, 2007 N. Carroll-ave.

SIX-ROOM cottage, strictly modern, large screened back porch, servant's rooms, on Routh-st., near car line. Phone Preston 1092.

FIVE-ROOM modern cottage, garden and fruit trees, near Travis School; gas range, linoleum and shades for sale. H. 4233. 2718 Laclede.

BARGAINS IN RENT HOUSES—Four ro... $10.00; ...x and ten-room modern, $18.00 ... $30.00. ...ater paid. NITCHE, 2717 Grand.

FOR RENT—Two modern six-room cottages No. 2517 ... 2521, South Ervay streets. Inquire of A. MICHALSON, at Sanger Bros.

... Oak Lawn new five-room bunga... porch, all conveniences, gas, ... near cars. Phone M. 593.

... SIX-ROOM BUNGALOW—... gas, paved street; owner ... 4002 Live Oak. Auto H ...

... Can get neat, brand new ... Ervay car line, $8. O... ...dale Addition. H 6141.

... trolley line, attra... ...ance hall and ... ...hone

BUSINESS

GARAGE for ... Tyler. Phone ...

2550-52 ELM-... feet; will d... Phone M. ...

SPLEND... with liv... $15. J...

APRIL... lent lo... reasona...

FOR ... 2716½ ... LACK...

FOR ... cery ... p4783.

FOR ... equipp... made to...

FOR R... Hall, t... tor, alley...

2214-16 M... with eleva... would divi... Phone M. 6...

IT will pay ... stores just ... and Young... 1004 Comm... M. 1176.

FOR ... uses, ... ed ba... both ... PCHES.

EXCHANGE ... town busines... business for la... & BRANZ ... Bell Main 128...

ERVAY, 311 ... 15x50, every ... sen, cabaret ... business; ca... with ... ...

Mail—Telegram.

Saturday MAR 20 1897

PLAYS AND PLAYERS.

GRAU'S OPERA TO APPEAR HERE NEXT WEEK.

The Company Will be Here for a Week, With Matinees Wednesday and Saturday.

A List of the Operas Which Will be Presented by the Excellent Company They Carry This Season, at People's Prices—25c, 35c, 50c and 75c—Matinee Prices 25c and 50c.

Next week will be a week of opera. The Grau company, which is so deservedly popular in Texas, will present some very popular and favorite operas. This excellent company has been strengthened by the addition of several noted singers and the favorite comedian, Stanley Felch, is again with them; also Gilbert Clayton, and those who heard the Grau's last season will find these favorites better than ever before. People's prices will prevail, with the following repertoire: Monday night, the tuneful and popular opera "Beggar Student." Miss Alice Johnson, the new prima donna, will sing her famous song, "Baby," and Miss Alice Carle, the great contralto, will in-

ALICE JOHNSON.

troduce her recitation of the "Glove," which is the craze of the country. Tuesday night grand double bill, "Fra Diavalo" and the great finale of "Luica." Wednesday matinee "Mikado." Stanley Felch as "Koko." Wednesday night, "Paul Jones." Thursday night the new "Ship Ahoy." Everything new and up-to-date. Friday night everybody's favorite, "Bohemian Girl." Saturday matinee, "Erminie." Saturday night, "Merry War."

The Galveston News, San Antonio Express, Houston Post and Austin Statesman say that Grau has this season the best opera company ever seen in Texas with one of the best choruses ever heard in opera. Everything is bright and up-to-date.

It's a shame how that other minstrel scooped George Wilson on that hoary tale about the oyster.

Wednesday MAR 31 1897

DROUTH SUFFERERS.

A BENEFIT TO BE GIVEN AT GREENWALL'S

"Winton the Wonder" Will Entertain a Fort Worth Audience With Illusions Monday Night.

A performance for the benefit of the Louisana drouth sufferers will be given at Greenwall's opera house Monday night, the occasion being the appearance of "Winton, the Wonder," one of the most remarkable magicians on the American stage. His progress through the country has been marked by the most flattering testimonials to the excellence of his performances.

Novel illusions never seen in Fort Worth before will be introduced at the performance Monday night. Mr. Winton is accompanied by Miss Alice Raymond, the world's greatest cornetist. On the whole it will be one of the most meritorious performances seen in Fort Worth for a long time.

Thursday APR 1 1897

WINTON, THE WONDER.

When "Winton, the Wonder" fills his engagement at Greenwall's Monday, April 5 (one night only) on which occasion Manager Greenwall and Winton will tender a benefit to the Louisiana drouth sufferers, we know of one illusion that will be watched with a great deal of interest. We refer to the great cremation. It is one of the most beautiful effects seen. A woman, is to all appearances cremat-

Thursday APR 1 1897

ed. She walks out on the stage, steps upon the table, her form is enveloped in flames. The burning of the candles beneath the table, the great resemblance to a real cremation the scenic effects produce, makes this one of the most effective and impressive illusions ever witnessed. It ranks with Herrman's "Artist's Dream," said to be the most beautiful illusion ever seen.

Mr. Winton's sleight of hand resembles that of the late Hermann, his other effects, such as the Egyptian Cabinet and mind reading, have qualities that are very interesting.

Mr. Winton has a very carefully selected company of refined vandeville stars, amongst which is Miss Alice Raymond, the world's greatest cornetist and others, equally as clever.

Friday APR 2 1897

WINTON, THE WONDER.

At Greenwall's Monday April 5, one night only, Winton, the wonderful magician will make his first appearance in this city, assisted by a select company of vandeville stars. Mr. Winton has just finished a successful tour through Europe with his new and novel features in magic and illusions.

This will be Mr. Winton's first appearance in the city, and it said that all his magical feats are entirely new and have never been seen in this country. He will be supported by a first class company of artists, such as Miss Alice Raymond the world's greatest cornet soloist. Miss Raymond is a thorough mistress of the cornet. She plays apparently without effort and brings forth clear, sweet notes with remarkable ease. It will be unnecessary to state that her performances will be listened to with the greatest

Friday

interest.

Benefit tendered by Manager Greenwall and Winton to the Louisiana flood sufferers.

Thursday

...GREENWALL'S OPERA HOUSE...

TONIGHT—Grau's Opera Co.,

Larger, stronger and greater than ever, presenting

The New "Ship Ahoy"

MISS CALRE will introduce her recitation of the Love MISS JOHNSON will sing "Baby" and Felch and Lett will sing new topical songs.

GRAU'S OWN ORCHESTRA—Matinee Prices. Entire Lower Floor Reserved. 50c; Balcany, 25c. Night Prices, 25c, 35c, 50c and 75c.

ONE SOLID WEEK.

COMMENCING, MONDAY, MARCH 29—Matinee Tuesday, Thursday and Saturday—HOLME'S & WOLFORD'S Big Scenic Productions—A Carload of Special Scenery—Opening Bill "THE SMUGGLERS."

SEATS ON SALE AT BOX OFEICE.

Saturday MAR 27 1897

Plays and Players.

Entertainments During Next Week at Greenwall's Opera House.

The Last Week of the Season, One Solid Week Commencing Monday, March 29.—The Holmes and Wolford's Company of Dramatic and Specialty Artists.

Stupendous Scenic Productions.

The Holmes and Walford company open a week's engagement at Greenwall's next Monday night, with matinees on Tuesday, Thursday and Saturday, presenting an entirely new repertoire of sensational scenic productions, for which they carry their own car of the most elaborate special scenery and mechanical effects. Also two of the latest and most improved animated picture machines. The Amet-Magniscope and the dissolving view skyoptican, illustrating all the latest comic and sentimental songs. The company introduce an entirely new feature in the South by giving a "continuous performance," ... tain not falling from 8:15 to 10:45, by introducing clever specialties between each act, the same as the continuous performance houses in New York and Chicago. On Monday night the marine melo-drama, "The Smugglers," will be presented, on which night ladies will be admitted free to the best reserved seats if accompanied by any person holding a paid 30-cent admission ticket. Prices 10, 20 and 30 cents. Seats now on sale at box office.

Anna Eva Fay.

No one really should miss seeing Anna Eva Fay, who will appear at Greenwall's opera house soon, for the performances furnish material for inquisitive thought to the ablest minds. The entertainment furnished by Miss Fay and her company of clever people is replete with mystery and novelty and is entirely at variance with the conventional performances generally offered in the play house. The feature of the evening will be the introduction for the first time in Fort Worth of Miss Fay's marvelous oriental sensation of "somnolency," an act so wonderful and fathomless to solve as to create debate among the entire audience, and in a short time becomes almost the only subject of conversation in every city in which she appears.

Winton, the Wonder.

Another star has been added to the firmament of American performers, in the person of Winton, the Wonder. Although Mr. Winton has had a most prosperous trip in Europe, especially England and the colonies, he makes his initial bow before the American public this season. Every one who has witnessed Winton's performance says that he is gifted with more than ordinary talent. His appearance, together with his gentlemanly conduct is such that even the most exacting, fastidious audiences admit that he is far above the average magician.

Mr. Winton will introduce a number of feats and illusions never performed in this city, in fact by no other performer, as they are entirely original with him.

With Mr. Winton is Miss Alice Raymond, the world's greatest cornet soloist, and other wonderful people whose acts are executed with the same refinement.

Monday APR 5 1897

WINTON, THE WONDER.

Winton, the Wonder, will appear at Greenwall's opera house to-night on which occasion Manager Greenwall and Winton tender a benefit to the flood sufferers. Mr. Winton is a magician who has traveled abroad the last few years making a most artistic and financial success where ever he has been. He is an exponent of slight of hand, one of the most neglected branches of the art magique; in this, Mr. Winton is an adept.

Very few of our magicians of the present day but what slight this portion of their performance. Mr. Winton's Egyptian Cabinet is one of the most puzzling as well as amusing spiritualistic tests ever seen in this country. His mind reading feat, in which is placed a lady in a hypnotic sleep, is one of the most startling and convincing bits of realism ever conceived.

Mr. Winton has engaged some of the brightest and most refined vandeville stars on the American stage. To

Monday

the management no little credit is due for the elaborate manner in which they are placing Mr. Winton before the American public.

Tuesday 1897

BE ON HAND.

The people of Fort Worth who have enjoyed all the advantages of a first-class play house during the past theatrical season, will not let the opportunity pass to demonstrate their appreciation of the management which has fulfilled its obligations to the community under the most discouraging circumstances. Young Mitchell Greenwall, now well and favorable known to the business community as M. W. Greenwall, the treasurer of the Fort Worth opera house, and an able assistant in its management, will be given a benefit Monday, April 26. For that occasion the services of an excellent company have been secured. A. M. Palmer's Australian "Trilby" company will furnish a high class entertainment. People who have enjoyed the favors of the management should remember the event.

Monday

BENEFIT

To Be Given Treasurer Mitchell Greenwall.

At the benefit to be given Mitchell Greenwall, Monday, April 26, A. M. Palmer's company will produce "Trilby," Paul M. Potter's four act dramatization of DuMaurier's novel "Trilby." It is eminently successful in two ways; It not only presents a play which is perfectly comprehensible and effective in itself, and which would be a powerful drama if Du Maurier's novel never saw light, but he has also succeeded in presenting to those familiar with the book an accurate and striking dramatic coloring of its sentiment and a terse and vigorous treatment of its plot. Each character stands forth to the eye of him familiar with the novel, as a creation worthy of the strong characteristics of the several originals.

Wednesday

POOR TRILBY.

The Strange Story of The Bohemian's Gift.

POINTS IN THE PLAY AT GREENWALL'S MONDAY.

THE QUAINT ROMANCE:

A Sketch of The Plot For People Who Have Not Read The Famous Book Which Made Such a Sensation.

Mr. A. M. Palmer's company, under the direction of Mr. William A. Brady, will play Treasurer Mitchell Greenwall's benefit on Monday, April 26, matinee and night. This is the excellent organization that scored such a success in Australia. For the benefit of those who have not read Du Maurier's novel or witnessed the play, the following is a brief outline of the plot as presented on the stage. The whole interest centers around the destiny of Trilby, an orphan girl of Franco-Irish parentage, who owing to the vicissitudes of fortune is compelled to earn a living by acting as a model for students of art in the "Latin quarter of Paris." In this capacity she makes the acquaintance of three students from England—Taffy, the Laird and Little Billee—all of whom inevitably fall in love with the bright, lively, guileless grisette. She bestows her heart on Little Billee, whose two comrades loyally support the young pair in their matrimonial wishes. Complications and disappointments arise through the sinister machinations of Svengali, a German-Jewish devotee of music. This extraordinary though repulsive character recognizes in Trilby the girl whom he had long sought in the Latin Quarter as the possessor of the richest voice in Europe.

Poor Trilby is blissfully unconscious of this marvelous gift, and Svengali resorts to hypnotism in order to develop the faculty. It is probable in this point that the author struck the popular chord. People have a lingering regard for the weird and uncanny and the display of this hypnotic power upon the heroine is watched with the keenest interest. While under the hypnotic spell, Trilby is conveyed away by Svengali. Her stage career however comes to an abrupt and startling conclusion. While singing in a theatre, Svengali suddenly dies from a heart spasm, brought on by over excitement and an encounter with Taffy, the Laird and Little Billee. Trilby recollects nothing that transpired while she was under Svangali's hypnotic power. After his death she becomes terribly ill, and is gradually regaining her health when she encounters on her dresser a picture of Svengali, the staring eyes of which bring back the old hypnotic influence, the effect of which causes her death.

Register Notices

Wednesday SEP 22 1897

Darkest Russia.

"Darkest Russia," a romantic drama under the direction of Sidney R. Ellis, that deals with the brighter side of life in the Russian empire, as well as showing scenes in Siberia, will be seen at Greenwall's opera house tonight at 8:15.

The story is told in a series of powerful situations, and from the opening to the closing scene the interest is sustained. In the handling of the various characters marked ingenuity has been shown and in no way does the sensational enter, and the scenes, though stirring, never border on the melodramatic.

In every respect it is a play for the people and one that has metropolitan endorsement. It is bright and attractive, with a story cheerful and interesting. The cast is made up of over twenty speaking characters, all of which are strong and effective. Two of the most prominent are the comedy roles of Septimus Cobb, the American colonel from Kentucky, and the Baroness Von Rhineberg, a young French widow. All through the play these happy fun makers keep the audience in a state of merriment.

Will It End in Murder?

Something of a sensational nature will occur during Prof. Laska's hypnotic performance next Monday night at Greenwall's opera house. The hypnotist will endeavor to cause some one from the audience to kill another while under the hypnotic influence. The test will be watched with great interest as to the outcome. Prof. Laska has taken all responsibility on himself, and as his experience in hypnotizing criminals for confessions has been very large (especially in the state of Texas), he knows that this test, as well as numerous other startling tests, will settle the question in the minds of others whether the operator is the criminal or the subject. His performances are very amusing as well as instructing. At Millett's opera house in Austin, Jan. 11, 1897, Prof. Laska caused more laughter than was ever heard in the old building for many years.

Prof. Laska will appear at Greenwall's opera house for four nights, commencing Monday, Sept. 27.

Friday SEP 24 1897

THEATRICAL.

Will Hang Monday, September 27.

At 4 p. m. on the above date Prof. B. Laska the hypnotist will place the noose around the neck of some young man in August's window on Main street, and let him hang until the physician pronounced that any man would be dead hanging that length of time by his own weight. The subject will be hypnotised and by the suggestion of the professor will not feel any pain or discomfort. The hypnotist appears at Greenwall's opera house for four nights, commencing Monday, September 27, and during his engagement he will introduce such tests that heretofore have been used only in theory but he will make it a practical fact.

The Quincy Whig, April 8, 1897, says: The performance at the Empire theatre last night was very amusing.

Saturday SEP 25 '97

More Fun than a Circus.

Prof. B. Laska, the hypnotist who is to appear at Greenwall's opera house for four nights commencing Monday, Sept. 27, will entertain his audience with two hours of science and amusement each night, change of bill nightly. Prof. Laska causes his objects to laugh, cry, sing, dance, forget their names, ride imaginary bicycles, play foot ball, etc. He will hang a subject in August's store window Monday, Sept. 27, at 4 o'clock.

Sunday SEP 28 1897

The "Heart of Chicago."

In the railroad scene in "The Heart of Chicago," Lincoln J. Carter's latest play, a seemingly impossible feat in stage effect has been accomplished. The approach of a train head on growing larger and larger as it appears in full view of the audience from a mere speck in the horizon, until at last when the audience is almost wild with excitement of the situation, the full-sized locomotive stops at the footlights, the illusion is perfect. At the beginning of the act a beautiful and realistic scene is shown, with the track in perfect perspective running back apparently four miles until it is lost in the distance, it is a combination of real foreground and painted distance, such as is usual in the great wax panoramas, etc. The mechanism of the enlarging locomotive is the most intricate and costly piece of machinery ever used in stage effect, and like all the stage illusions in his plays, was invented by Mr. Carter, who has always boasted that he could reproduce on the stage any wonder of nature or work of man. After seeing the approaching train in "The Heart of Chicago" one must admit that the possibilities of stage illusion is indeed great when in the hands of one who is a master of the art. "The Heart of Chicago" will be seen at Greenwall's opera house Friday and Saturday, October 1-2, with grand matinee Saturday.

Sunday

THEATRICAL.

There will be something at Greenwall's opera house every day this week. Commencing Monday, September 27, for four nights, Professor B. Laska in hypnotism, up to date and explained. Every night during his engagement a new feature in hypnotism will be introduced. Friday and Saturday, October 1 and 2, with grand matinee Saturday, Lincoln J. Carter's "Heart of Chicago." A special feature in this play is the marvelous approaching train seen from a distance of five miles, and coming right along until it comes in front of the footlights, a regular sized engine and train.

Hypnotism.

Prof. B. Laska, the hypnotist, who is to appear at Greenwall's opera house for four nights, commencing next Monday, September 27, is the same gentleman that caused such a sensation in Galveston last year. The Tribune of September 30 of that town says:

"Galveston has gone wild on the subject of hypnotism. Newsboys are making passes at their customers, and policemen are waving their clubs over the heads of refractory prisoners. Skeptics are shaking their heads in a puzzled sort of a way and learned men are taking up the peculiar science with great interest. Prof. Laska has fairly set the town by the ears. He has promised to teach his art and a great many have expressed their intention of becoming hypnotists just like him.

His trial on the subject, Hansen, at the police station, as told in the Tribune yesterday afternoon, was the principal topic of discussion on the streets and in the clubs last night. In this test he was in every way successful. When he left Hansen at half past one yesterday afternoon, when the Tribune's account closed, he said the man would go to sleep again at 4 o'clock. By half past three Hansen

was in sound slumber. At 4 o'clock the professor arrived at the office of the chief and told the crowd of curious men there to go into the next room where Hansen was and wake him up. The crowd trooped into the room and tackled the sleeping man. They pulled and hauled him, and cried to him to wake. But not even a sigh escaped the man, who was in as sound a slumber as possible.

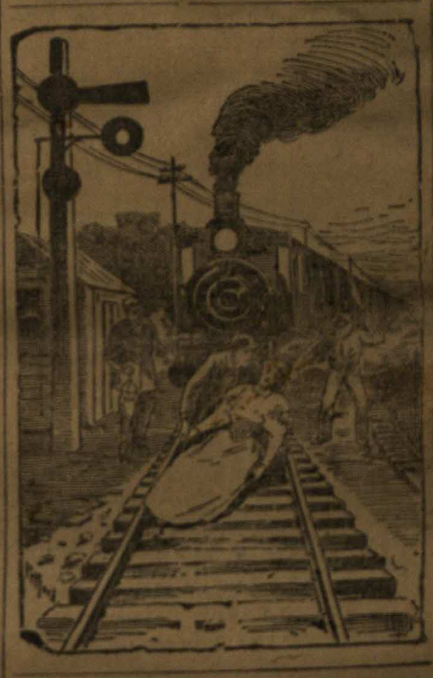
Last night at 10 o'clock, after young Millard had been asleep for seventy-two hours in the show window of the Misfit Clothing Parlor, the professor went to the rear of the hall and cried to Millard to wake up. The boy, who was seated in a chair on the stage, threw his arms about wildly. Some attendants were called to prevent him falling from the chair. The professor again called to him to wake up and the thing was over.

The subject declared that he felt no ill effects from his long repose, and to all intents and purpose he was well, as he declared.

The "Heart of Chicago."

The "Heart of Chicago," which will appear at Greenwall's opera house Friday and Saturday, October 1 and 2, matinee Saturday, appeared at the Dallas opera house Friday night, and the following criticism of the play was cut from the Dallas News Saturday, September 25:

"The Heart of Chicago" was produced for the first time in this city last night to a large audience. The play is replete with graphic scenes of Chicago, with its many incidents,



both pathetic and laughable. The first act takes place in the great fire that nearly destroyed that city, when one of the partners is murdered and his wealth stolen by the scapegrace of the firm. Then the scene of the drama changes to twenty years later, when the villain has become wealthy. But "murder will out, and his accomplice in the murder of twenty years before turns up and through many stirring scenes the web of convicting evidence is woven about the villainous partner. One of the beautiful perspective as well as realistic scenes was that of the track of the Central railroad and draw-bridge at Whitney. The audience sees the dim headlight of the engine approaching in the distance. Gradually the light grows larger as the engine comes speeding around to its doom, where the scheming partner has had the draw opened. Just as it seems the train is to be wrecked the heroine appears, sets the signal at "danger" and the train comes to a stop in the nick of time. The scenery is very pretty. The court of honor, a reproduction of a feature of the world's fair and a bird's eye view of Chicago, looking south from the roof of the Masonic temple and State and Madison streets, the night of the memorable fire are three good stage pictures.

"The Heart of Chicago" has some startling situations and has room and verge enough for the display of dramatic ability. The following is the cast that interpretated the piece: Edward Coleman, C. A. Sellon; John Ames, Louis Pierce; Bradley, W. J. Cogswell; McFadden, Lon Stevens, William Sage, Frank Moynihan; Paxton, Frank Gorman; Emily Coleman, Miss Charlotte Walton; Kitty, Miss Maud Sheridan; Eugenie, Miss Kate Watson; Little Afton, Little Estelle; Mother McManas, Miss Salky; officer, Mike Gould, Sam, Joe Wicks.

Thursday SEP 28 1897

The "Heart of Chicago."

Few more effective dramas have been sent on the road in recent years than Lincoln J. Carter's "Heart of Chicago," which comes to Greenwall's opera house Friday and Saturday, October 1 and 2, matinee Saturday. The story told is a powerful one of love and intrigue and of greed of gold. It is constructed on original lines and cannot be said to approach the stereotyped form of melodrama at any time. Quite as much interest is felt, however, in the marvelous scenic aids as in the story itself. In the first act a section of the great Chicago fire is reproduced with wonderful fidelity to detail and thrilling effect. In order to render the counterfeit as complete as possible a hundred things are being done at the same time.

Hordes of excited people flee from the burning district, carrying their most precious belongings, plunging horsemen, flying cabs, terrific explosions, falling walls, falling embers, groaning winds and a hundred other matters of detail render the stage elusion perfect. Not less worthy of praise is the famous approaching engine scene which is said by many to be the best thing in the play. It is absolutely unlike in every particular all other engine "effects" ever devised. Other scenes of the play are its birdseye view of the Chicago harbor and South Side by night, the Masonic Temple, Prof. Gardner's theater during a performance, a typical Chicago street scene and the World's Fair court of honor during a night illumination. The interpreting company is said to be very strong.

Leslie Davis, representing the popular Punch Robertson company in repertoire, was in the city yesterday arranging with Manager Greenwall for his company to appear here October 4, 5, and 6, with Tuesday matinee. This company carries eighteen people, its own scenery and travels in its own private car.

Thursday SEP 30 1897

THEATRICAL.

The "Heart of Chicago."

The Philadelphia, Pa., Family Call of November 10 says of "The Heart of Chicago," which will be seen at Greenwall's Friday and Saturday nights, October 1 and 2, matinee Saturday:

Lincoln Carter's new play, "The Heart of Chicago," was produced for the first time in this city at the National Theater last night. Wherever it has thus far been presented it met with instant success, and justly so, too, judging by the large, enthusiastic audience that filled the National last night. The play is replete with graphic scenes of the great western metropolis, with its many incidents—both pathetic and laughable. Act one takes place in the office of two partners during the great fire that nearly entirely destroyed that city, when one of the partners is murdered and his wealth stolen by the scapegrace of the firm. Then the scenes of the drama change to twenty years later, when the villain has become wealthy and is a power. But "murder will out," and his accomplice in the murder of twenty years before turns up and through many stirring scenes the web of convicting evidence is woven about the villainous partner.

One of the most realistic scenes ever attempted is that of the drawbridge, when the scheming partner, with the aid of several scoundrels, attempts to wreck a fast train of which the main witness is the engineer, by sending it through an open draw-bridge. The draw is opened, the signals changed to "clear track," the audience sees the dim headlight of the engine approaching in the distance. Gradually the light grows larger as the engine comes speeding onward to its doom, and, just as it seems that the fatal train is to be wrecked, the heroine appears and sets the signal at "danger," and the train comes to a stop within a few feet of the open draw. Then, then, then the audience showed their greatest appreciation of the play. The vivid picture of the great fire, the court of honor, a reproduction of the great feature of the World's Fair and a bird's-eye view of Chicago, looking south from the roof garden of the Masonic Temple, were three of the splendid stage pictures. The company was a splendid one and made up of many well-known players.

Friday OCT 1 1897

THEATRICAL.

The "Heart of Chicago."

It would be hard to get more scenery in a single production than is employed in staging "The Heart of Chicago," which will be Greenwall's tonight, tomorrow matinee and night. Lincoln J. Carter's new play. The Philadelphia Ledger of Nov. 10, said: "Enough scenery is used in its production to amply stock half a dozen melodramas." Among the scenes promised are the Chicago fire scenes, showing a section of Chicago before, during and after the fire. Masonic Temple roof garden, the big panoramic view of the South Side at night, The World's Fair court of honor during a night illumination, the Columbus fountain, the typical Chicago street scene and the famous approaching train scene.

Thursday OCT 7 1897

Sowing the Wind.

One of the great theatrical sensations of recent years was the appearance a couple of seasons ago on the London stage of Sydney Grundy's emotional melodrama "Sowing the Wind." Subsequently it was produced in New York and other leading cities in this country, and everywhere won universal attention. Its treatment of a delicate social problem was so daring that it almost took one's breath away at first, but the seriousness and honesty of its purpose were so apparent that its audacity was overlooked and its wholesome moral tone was admitted by all.

There is no more popular play on the stage today, and the people in this city are fortunate in having an opportunity to witness its production by one of the best companies on the road. It will be the bill at Greenwall's opera house for one night only, Monday, Oct. 11. It will be mentioned that the cast will be the same as last year.

Friday OCT 8 1897

"Sowing the Wind."

Sydney Grundy's "Sowing the Wind" will be the attraction at Greenwall's one night only, Monday, Oct. 11th.

This play, which is in the third year of its career, has been talked about and written about more than any other dramatic composition of recent years. Its story is one of marvelous interest and is told in a most fascinating way and the plot is developed so skillfully that the audience is kept eager and alert from the opening scene to the fall of the curtain.

Ned Annesley, a dashing and attractive young man of high social position, falls in love with a London concert singer, at the height of her professional triumphs. Brabazon, his adopted father, takes exception to the young woman whose parentage is involved in doubt. He forbids the marriage, but Ned manfully remains steadfast to the girl, Rosamond. A crisis arrives and Ned defies Brabazon, and is cast off. At this juncture Rosamond appeals to the old man, who hints at the cloud of her birth as an insurmountable objection. She pleads the injustice of holding her to account for the sins of her parents. She puts the designing cruelty and selfishness of man in the balance against the weakness of woman. "Sex Against Sex" is her theme, and it is the theme of the play. The audience has already discovered that Brabazon himself is Rosamond's father, he having betrayed and deserted her mother before the girl was born.

Brabazon, however, does not know that Rosamond is the child of Helen Gray, his sweetheart of long ago, and of course Rosamond is not aware of her relationship to Brabazon.

The old man, recalling his own guilty youth, tried to excuse his sex from the charges brought against it by Rosamond, but the proud and talented girl meets him at every turn with her irresistible logic and drives him from every position. It is a splendid contest on both sides. The battle ends with a splendid charge and counter-charge and then follows the denouement, in which father and daughter are made aware of the whole terrible truth. No more thrilling scene of this kind could be imagined. The audience is carried away with enthusiasm.

The play is splendidly staged and the costumes, especially those of Rosamond, are described as magnificent. It will be mentioned that the cast will be the same as last year.

Picked Up in the Opera House.

Manager Greenwall requests the Register to say that all parties picking up any article in the opera house will please leave the same at the box office, as all lost articles have owners who expect to find the same at the box office. The party who picked up a gold-headed umbrella at Tuesday's matinee will please return the same at once; also the person who picked up a lady's shawl on Wednesday night will please leave the same at the box office, and by so doing they will save themselves trouble and receive the thanks of the owner.

Mail-Telegram.

Saturday APR 3 1897

Plays and Players.

Entertainments During Next Week at Greenwall's Opera House.

The last attraction of the season, Monday, April 5th, one night only, Winton, the Wonder, assisted by Mlle. Courtney in mental telepathy or second sight, Miss Alice Raymond, the greatest lady cornetist in the world, and Miss Ida Howell, the *queen of serio comic song. Messrs Greenwall and Winton have tendered* a benefit on this occassion to the Louisiana flood sufferers.

struments are thrown into the cabinet and are heard to play. The medium removes the water from his mouth showing that it was impossible for him to have played upon the instruments. Other similar experiments are performed in this manner with as much speed and to every ones amazement.

Miss Alice Raymond, the worlds greatest lady cornet sololst, is with

MR. WINTON, THE WONDER.

WINTON. THE WONDER.

At Greenwall's opera house Monday, *April 5th*, one night only, the *theatre going public of Fort Worth* will have the opportunity of seeing Winton the Wonder. Mr. Winton will find a warm welcome here. He has every promise of greatness. His American tour has been very successful. His Egyptian cabinet baffles all.

It is one of the most deceptive illusions that there is. This is the first time that it has ever been used in this country. It is very productive of laughter. Inside of the Cabinet the mysterious reigns, a rope is placed in a sack, sealed with some ones private seal; it is then thrown into the Cabinet, the curtains are opened, the medium is firmly tied no one could untie him inside of six hours, and the sack is lying in the Cabinet empty with the seal unbroken.

The mediums mouth is filled with water. Different kinds of musical in-

MISS ALICE RAYMOND THE GREATEST LADY CORNETIST IN THE WORLD.

Mr. Winton. Also a select company of refined vaudeville stars.

Messrs Greenwall and Winton have tendered a benefit to the Louisiana flood sufferers on this occasion.

Herald. APR 17 1897 Saturday

TRILBY.

Treasurer Mitchell Greenwall's Benefit.

Arrangements have just been completed whereby the greatest success of the age, Du Maurier's famous novel "Trilby," with all its magnificent scenery, costumes, music and stage garniture, together with A. M. Palmer's great dramatic company, which made it so popular in New York and Boston, will visit Fort Worth Monday, April 26, matinee and night. Trilby is a strange, weird, powerful, intensely interesting play, admirably acted at every point, beautifully staged and received with the greatest possible enthusiasm everywhere. Never have audiences been more demonstrative at the end of a play, and never was it watched with more intense interest in the development of a dramatic story.

If Trilby had never been published, but Du Maurier had given to Mr. Potter a plot to work out, the play would attain a wonderful success. As it is, it will be surprising indeed if Trilby does not make a record which is remarkable in the annals of the American stage.

TRILBY.

Treasurer Mitchell Greenwall's Benefit.

The greatest and most magnetic of modern plays, Trilby, will be seen at Greenwall's Monday, April 26, matinee and night, with A. M. Palmer's company under the direction of Wm. A. Brady and will be brought here with all its entrancing features, the company, the scenery, the music and every stage effect which made it so gigantic a success in New York, Boston and Chicago. The skill with which Mr. Potter has done his work can be called nothing less than remarkable. He has shown remarkable skill in retaining well nigh everything in the way of incident that made the novel interesting. As a piece of dramatic workmanship it is truly admirable and it takes hold of the audience and at the drop of the last curtain there is just as much interest manifested as in the beginning. Every one sits spe bound, as it were, at the sight Trilby's sad death.

TRILBY.

Treasurer Mitchell Greenwall's Benefit Monday, April 26, Matinee and Night.

Paul M. Potter's four-act dramatization of Du Maurier's novel Trilby is eminently successful in two ways. It not only presents a play which is perfectly comprehensible and effective in itself, and which would be a powerful

TRILBY.

drama if Du Maurier's novel never saw light, but he has also succeeded in presenting to those familiar with the book an accurate and striking dramatic coloring of its sentiment and a terse and vigorous treatment of its plot. The text is by no means servile in its adherence to the language of its author, but dialogues and situations are so handled to meet stage needs as to present an atmosphere remarkable in its fidelity to the novel. Each character stands forth to the eye of him familiar with the novel as a creation worthy of the strong characteristics of the several originals. Mr. A. M. Palmer's company takes ample care of Mr. Potter's play, and under the direction of William W. Brady the scenery and mounting are all that can be desired. Trilby will be seen at Greenwall's Monday, April 26, matinee and night as a benefit tendered Treasurer Mitchell Greenwall.

Tuesday

TRILBY.

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Monday

TRILBY.

Treasurer Mitchell Greenwall's Benefit.

Monday, April 26th, matinee and night, Treasurer Mitchell Greenwall will be tendered a benefit by Palmer's "Trilby" company. So far he has met with unexpected success in the sale of tickets. If the generosity of purchasers is a criterion, the local treasurer has numerous friends among the theatrical public, and connecting, however the attraction that will play the benefit, with Greenwall's popularity theatrically, the seating capacity of the

house will doubtless be taxed. The Times-Democrat of New Orleans, speaking of a recent production of "Trilby" in that city, says:

"Trilby" has not lost its charm to the theater-goers, of this city, as was evidenced last night by the splendid audience that assembled at the St. Charles theatre to see the celebrated play. "Trilby" had been given twice before at the Academy of Music, and on both occasions the company was one that was commented upon for its excellence. Du Maurier's book has been widely read, and the dramatization by Paul Potter for stage purposes has been so skillfully done that the entire story is enacted with fidelity and naturalness. Of the company presenting "Trilby" much was expected of Mr. George P. Webster, who assumed the role of Svengali. His assumption of Svengali was all that could be asked for. Not only was his appearance that of the dominant character of Du Maurier's novel, but his acting at all times was forcible and natural. The character of Trilby was taken by Miss Anna Mortland, who is a stranger to the theatregoers of New Orleans, but who has beauty, youth and inherent dramatic talent that will soon gain for her a prominent position as an actress. The familiar characters of Taffy as taken by Mr. George Larsen, the Laird by Mr. Frederick Sceats, Little Billee by Mr. Frederick Lauder, Gecko by Mr. Douglas Lloyd and Zou Zou by Mr. George Hernandez were all well acted.

Herald.

A GENEROUS OFFER.

Next Monday, April 26, the Fort Worth and Rio Grande railway will give an excursion from Dublin and intermediate points to this city and return at the rate of $1 for the round trip, including admission to the performance of "Trilby" at Greenwall's opera house. As this is the closing play of the season, Treasurer Greenwalls's benefit, is one of the finest ever seen in Fort Worth, a large crowd may be expected.

Wednesday

THE DAVENPORTS.

The renowned Davenport Brothers will be at Greenwall's opera house next Monday night, May 3. People who enjoy exhibitions of this kind will do well to attend as the Davenports are wonders in their way. The mediums fully demonstrate the various methods employed by such renowned mediums as Alex Hume, Mrs. Hoffman, Prof. Taylor, Dr. Arnold, Richard Bishop and various others in plain open light. Spirit materializations, spiritualistic rappings, slate writing, marvelous superhuman visions, spirit pictures, floating tables, second sight mysteries, remarkable tests of the human mind.

Register Notices.

Sunday OCT 8 1897

THEATRICAL.

Punch Robertson will be the only attraction at Greenwall's opera house this week, commencing Monday, October 4 for three nights and two matinees with the "Parisian Princess." Change of bill nightly. No actor in his class has ever made the hit that Punch has. His repertoire this year is braud new and includes some big scenic and spectacular productions. Ladies will be admitted free on Monday night under the usual conditions, but seats must be secured in advance.

The Last Stroke.

"The Last Stroke," a powerful drama dealing with the Cuban struggle, will be the attraction at Greenwall's at an early date. It is a stirring play, full of exciting moments and strong situations. Manager Jacob Litt has provided it with a fine equipment of scenery. The leading characters are Americans serving in the Cuban army. Much has been written in commendation of the play. In New York it was received with unbounded enthusiasm. It will be presented here by the original company.

Miss Eugenia Blair.

The Baltimore Sun September 14 says:

"Miss Blair's delineation of Lady Isabel, tha erring and misled wife in 'East Lynne,' was a performance of great intensity and successful in point of emotional expression. She was at all times consistently dramatic and won repeated applause. The piece is well staged and its revival reveals careful study upon the part of all the principals engaged."

The Most Popular Woman Dramatist.

New York, Sept. 14.—A new comedy entitled "A Coat of Many Colors" was presented for the first time at Wallack's Theatre here last night, and it proved to be the first really substantial success of the season. The author is Madeleine Lucette Ryley, who with her effort of last night has four consecutive successes to her credit within three years. Few playwrights of the opposite sex can show such a record and as far as the women writers go, there are none who can be legitimately considered her rival. Her first success, "Christopher Jr." which found as much favor abroad as it has here, is still before the public, having been sent on a tour for the ensuing season with a brilliant cast, including Mr. George Backus and other prominent artists. "Christopher Jr." and "An American Citizen" now being played by Mr. Nat Goodwin and Mrs. Ryley's biggest financial successes, are they have made her one of the most sought after dramatists of the time.

Mr. Walker Whiteside.

Time was when a Shakesperean actor would carry about with him a collection of moth eaten and unfitting scenery, or carry none at all, using what he could pick up at local houses. The fearful and wonderful palaces and gardens sometimes set up were beyond the comprehension of such a generation as ours, accustomed to great care in detail.

One of the most elaborate and accurate productions ever given the Shakesperean drama is that of Mr. Walker Whiteside's company. The scenes are new and especially designed for their particular purposes. The actor is worthy of his setting he is a genius of the first water; certainly the foremost American interpreter of Shakespeare. Mr. Whiteside will appear in this city at an early date.

The Herrmanns.

The Herrmanns, including Adelaide Herrmann, Leon Herrmann and a company of entertainers will inaugurate their regular season at Greenwall's at an early date and present an entirely new and original repertoire of startling illusions seen for the first time in this country, although several of them have scored decided sucesses in Europe. The Herrmanns have been so long identified with magic, mirth and mystery that their names have become a household word, and they insure large audiences wherever they appear. Mme. Herrmann this year will present a new artistic transformation dance, invented and perfected by her this summer, which is expected to be in every way superior to the performances with which she delighted the theater goers the world over.

Thomas W. Keene, Walter Whiteside, Louis James and Robert Downing will be the only four exponents of Shakespearean plays this fall. Julia Marlowe, Ada Rehan, Margaret Mather and a minor actress will be the only female stars to act Shakespearean plays. There will be in opposition three hundred and forty-two farce comedy actors, over twenty farce comedy stars, seventeen stars using modern or romantic plays and thirty six melodramas.

Fred Warde's New Play.

The announcement of Frederick Warde's appearance in a new play and particularly a romantic drama, is one which his many admirers will be pleased to hear. Like most actors who for the past few years have devoted themselves almost entirely to Shakespearean roles, he has realized that the legitimate is losing ground in the estimation of a majority of theater-goers. "Iskanda," his new play, is by W. D. Eaton, the well-known journalist. The play is taken from D'Israeli's story, "The Rise of Prince Iskanda," and the author has also derived a large source of information from Dr. James M. Ludlow's "The Captain of the Janizaries." It seems strange that a life and achievements so noble, so glorious and so significant should have for so long a time escaped the notice of the playwright. Mr. Warde promises a picturesque and elaborate mounting for his new play.

Tuesday OCT 12 1897

Al G. Field.

Al G. Field comes to Fort Worth, matinee and night, on Friday, October 22, at the head of his big minstrel aggregation of sixty performers, an announcement which is sufficient to insure big business. Mr. Field, however, is not one of those managers who depends on his name alone to draw patronage but surrounds himself with a carefully selected company and this year his organization is not only the biggest but the best he has ever headed. Billy Van, Tommy Donnelly, Doc Quigley, Dan Quinlan, Eddie Fox, Will Walling and other old time Fort Worth favorites are with him, and the Ollio teems with novelties, headed by the Cornalla family of ladies and gentlemen acrobats, seven in number, the acknowledged leaders in refined acrobatism. The company travels in true circus style this year in their own train of cars, and a succession of crowded houses has been the rule all along the line. A rule to which Fort Worth will doubtless prove no exception.

Friday OCT 15 1897

THEATRICAL.

"Sowing the Wind."

As Sidney Grundy's great production is to play a return date in Fort Worth on Tuesday next, The Register has been requested to republish the criticism of the play as it appeared in this paper on last Tuesday:

Such a play as "Sowing the Wind," with such a company as produced it at Greenwall's last night, is an event in the round of the theater-goer's experience. There is something to it. The interest lies in the story itself, and receives no assistance from stage effects, which are frequently useful in distracting attention from the weak points in a play.

While there are some sentiments expressed in the lines that will arouse antagonism—and probably with justification—there is a wholesome lesson in the story that has not been pushed to the front any too soon. It is a play that will meet with the unqualified approval of that set of noble women who demand one pair of scales to measure the weight of the sins of both sexes, and will render uncomfortable that numerous class of representatives of the sterner sex, who, while recognizing no law of morality for themselves, are quick to pass judgment upon the lapse of any member of the weaker sex. The contest of "Sex Against Sex," as depicted in the third act, has sufficient inherent strength to start many a one to thinking, and it may safely be ventured that none who witnessed it will in his heart of hearts condemn the outcome.

The cast which produced "Sowing the Wind" last night was a strong one, and, though there are women on the stage who would rise to sublimer heights than Miss Holloway in Rosamond, there are few who would have been more natural, and who would arouse a keener sympathy. The character is capable of testing the espabilities of the queens of emotional dramatization, and it is not characterizing Miss Holloway as especially weak to say that she did not reach the highest possibilities of the part.

Sunday OCT 10 1897

THEATRICAL.

Good Shows May be Scarce as Hen's Teeth,

But They Come to Fort Worth, While the Best Things, Like the Desert, Come Last--There will be a Substantial Feast of Good Amusement This Week.

There will be three shows at Greenwall's opera house this week. Monday, one night only, "Sowing the Wind," or the great "Sex against Sex" drama; Thursday matinee and night, Yale's "Devil's Auction," new in its entirety; Saturday matinee and night, R. E. Graham in "Who's Your Friend?"

Sowing the Wind.

The present theatrical season will bring to this city few, if any, finer attractioos than the production of "Sowing the Wind," which will be

"Lo! Mr Annesley!"

given by an excellent company at Greenwall's opera house one night only, Monday October 11th.

This play, which promises to take rank as the great effort of Sydney Grundy's life, is now in its third season in this country. In New York, Chicago and other large cities, it was the theatrical sensation of the year 1893-4, and its popularity is still as great as ever. It selects from the two sexes an able champion and representative of each, and puts them against each other in one of the fiercest and most relentless intellectual conflicts ever depicted on the stage.

The woman has been thrust into the world without the boon of lawful parentage, and through the irony of fate the man responsible for her situation is now the guardian of her lover, standing between her and the only happiness of which she has ever dreamed, objecting to her because of the very conditions that have resulted from his own youthful perversity, though his relationship to her is not made known to him until the denouement of the play.

The woman, stung and maddened by the terrible injustice that rests upon her, and yet unconscious that she is speaking to the author of her first great wrong, bursts upon him in a moment of wild emotion, with a most fearful arraignment to the sterner sex for its pitiless treatment of womanhood. The man, stunned by the truthfulness of the charge, and writhing in the secret consciousness of his own guilt, rallies from the staggering effects of the assaults and rushes to a desperate defense. The contest is on, the battle cry is "Sex against Sex." Men and women were never more splendidly matched against each other and no encounter of the kind was ever more skillfully conducted. The final scene between these two principal characters is one remembered through a life time. The complications of the plot are few and the interests continually center in the issue between the old man Brabazon and Rosamond. It will be mentioned that the cast will be the same as last season.

Yale's "Devil's Auction."

The bicycle craze is aptly burlesqued and pantomimely illustrated in this year's production of Charles H. Yale's "Forever Devil's Auction," and Manager Yale is to be congratulated upon the immediate hit of his successor to his trolley car pantomime which has created no end of laughs the past two or three seasons. The main point in the success of the "Bicycle Craze" is that it is timely, while the subject itself is treated in such an absurd manner as to prove more than funny to the most blase theater-goer. It deals with the rather startling and realistic experience of that genius homo known from Maine to California as the "Hobo," in an attempt to secure by fair means or foul a number of the "Silent Steeds," and in their inability to so do, they manufacture a few home made machines from different articles, which are obtained under most trying circumstances. A number of funny characters and incidents are aptly introduced, and the entire episode goes from start to finish with a rush that proves conclusively that the average audience recognize and appreciate anything that is novel and timely, and in so doing stamp it with the seal of their approval, which means in managerial parlance, capacity at every performance. Yates' Devil's Auction will be seen at Greenwall's Thursday, Oct. 14, matinee and night.

"Jacob Litt's latest successful melodrama, "The Last Stroke," will be seen at Greenwall's opera house soon. The story is an interesting one, telling of the adventures of Americans serving with Gomez in the Cuban army. It is tinged with romance and love and is extremely well told. The play has more than its share of thrilling situations and has met with unusual success. It is an elaborate and costly scenic production as well, and will be presented here by one of the strongest companies traveling.

"I never could see why Shakespeare should be treated with less scenic respect than a lurid melodrama," said Mr. Walker Whiteside, the eminent tragedian.

"But the shabby canvases that have been foisted on audiences who could really appreciate the aids and charms of a good scene, have been a disgrace to the modern stage.

"Spectacular claptrap is, of course, out of place, as it would divert attention from the poet's deeper meaning; but it is my very earnest effort to give the immortal dramatist all possible advantage in stage setting. A carload of scenery, specially designed and painted, is, of course, an expensive luxury, but I find the effort appreciated by my audiences. The best is none to good for Shakespeare."

Friday OCT 15 1897

The only weakness in the leading parts was the work of Arthur Lay as Ned Annesley. As a lover it is surprising that he should win any emotional female, though he gives an idea to the spectator of greater possibilities which may be brought out some time. He was stiff and unnatural as compared with the other characters.

Herbert E. Sears as Mr. Brabazon is irreproachable, and W. H. Turner, the meddlesome, well-intentioned though wrong-headed friend, was as natural as a snub nose on a carroty-hair girl.

The secondary characters were all faithfully portrayed.

Manager Greenwall has arranged with the Sowing the Wind company for a return date on Tuesday, Oct. 19.

Sunday OCT 10 1897

THEATRICAL.

"Sowing the Wind."

One of the strong situations in "Sowing the Wind," which will play at Greenwall's opera house Tuesday, October 18th, for a return engagement, is the recognition by Brabazon of Rosamond as his own daughter. After a long scene between them, during which she champions her mother and womankind generally, and he champions her unknown father and mankind, Rosamond exclaims, with an outburst, "Do not defame my mother, she was at least a woman, so am I. Let the women stand by the woman and the men by the man. Let it be fought out to the bitter end, "Sex against sex." Bravazon answers, "Sex against sex," so be it, it always was, it always will be. Sex against sex. Then I defend my own. How do you know that your father left her basely? How do you know that he abandoned you? Is it so certain that he was not betrayed? Sex against sex, but let the fight be fair. Let each bear its own cross." This wordy war, the climax of the third act in "Sowing the Wind," is said to be one of the strongest dramatic scenes ever given on the stage.

Wednesday OCT 26 1897

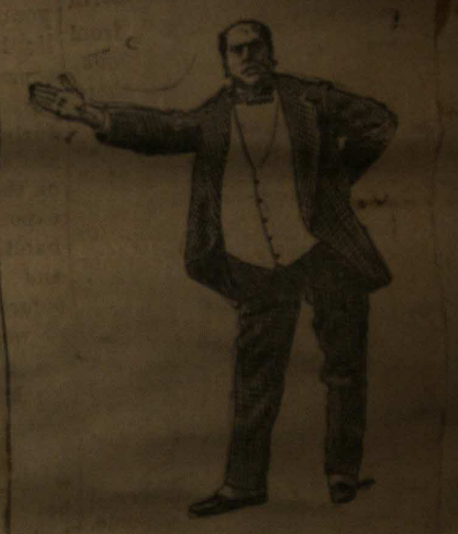
Al G. Fields Minstrels.

Eddie Fox, whose rotund form contains talent enough to equip an entire orchestra of ordinary musicians again occupies the chair of musical director with the Al. G. Field Big White Minstrels, which appear at Greenwall's opera house matinee and night October 22. Eddie comes in for his share of the applause in the gorgeous first part when he gives us a refined entertainment a la Paganini, introducing some of his always popular imitations. Under his baton this season is a squad of picked musicians who render valuable aid to the soloists, comedians, and olio features which go to make up the big programme. Chester Nims leads the military brass band in the daily noonday pageant, and its music is always up to the high standard for which Mr. Field's band has always been noted, a reputation, by the way, due largely to Mr. Nims' indefatigable and intelligently directed efforts.

Children under 10 years of age accompanying their parents to the matinee Friday, will be admitted free.

"My Friend From India."

"My Friend From India," a three act farce which enjoyed such a long run in New York last season will be presented at Greenwall's opera house Thursday night. Theosophy is supposed to be the theme, but it is not. It is only a valuable adjunct and the basis of a novel experiment.



Mr. H. A. Du Souchet, the author, has done his work nobly. He has given us a character without a sting. His theosophist is never a theosophist in fact, but only a red-headed barber who is anxious to throw off a disguise. The amusing situations wrought therefrom, while extravagant and uproarious, have a certain consistency to the plot which saves them from absolute farcicality.

Mail-Telegram.
Season 1897+8

News

TRILBY.

THE PLAY BETTER THAN THE BOOK.

For Treasurer Mitchell Greenwall's Benefit Monday, April 26, Matinee and Night.

Trilby will be presented. This will be the last attraction at Greenwall's this season. From the Montgomery Advertiser the following is taken:

The two performances of "Trilby" at the Montgomery theatre yesterday matinee and last night were remarkable in one vital respect, namely, that the third season of its great success should find the fascinating play in the hands of a cast equal to any that has ever interpreted Mr. Potter's dram-

Svengali.

atization of Du Maurier's novel. You will notice that the word "fascinating" is used in describing the play, which has already been described on former occasions, and yet "fascinating" it is, and shall remain—that peculiar fascination which Svengali has for Trilby. It is this hypnotism, of course, which touches the mainspring of interest—the two characters, Svengali and Trilby, and their occult relationship. The other characters and color and atmosphere of the stage picture are all incidental, although piquant and full of beauty. Mr. George P. Webster's Svengali made a deep and favorable impression upon both audiences, matinee and night. His reading is highly intelligent and forcible, and into the action he throws personal magnetism and a fine subtlety—the uncanny influence is almost tangible, so pronounced is the thrill he creates in an auditor while "breathing his soul of genius of music," into Trilby. Miss Anna Mortland appeared as Trilby, and she is unmistakably the prettiest woman who ever did the part. Her eyes are indeed twin gray stars and hair of sunset brown. She looks and acts the ideal character as well, perhaps, as it can be done. All the other characters were in perfectly competent hands, being a Palmer company, under Brady's direction, and each member enjoyed a share of the applause.

Monday

TRILBY.

THE MAGNIFICENT PRODUCTION THIS AFTERNOON.

A Performance Which No Lover of Dramatic Art Should Miss—The Play And the Players.

"Trilby" was presented this afternoon at Greenwall's opera house at a matinee performance, the last of the season. Limitations of time do not admit of any criticism of this remarkable play. Suffice to say that it is a magnificent production and will be regarded as such when presented tonight. This is Treasurer Greenwalls benefit, the last play of the season and nobody should miss it. Anybody whose heart has ever been stricken will enjoy the subtle aid of the play the theme of which is: "Plaisir d'amour ne durequ'un moment, chagrin d'amour dure toute la lie."

The following is the cast:

Taffy..............Mr. George Larsen
The Laird..........Mr. Frank Sceats
Little Billie.....Mr. Frederick Lauder
Svengali.......Mr. George P. Webster
Gecko..............Mr. Douglas Lloyd
Zou Zou.......Mr. George Hernandez
Rev. Thomas Bagot...............
...............Mr. Wm. Beckwith
Manager Kaw.....Mr. H. A. Bronson
Trilby...........Miss Anna Mortland
Mrs. Bagot..............Mrs. Stevens
Mme. Vinard.....................
..........Miss Elizabeth Brainard

The scene of the play is laid in Paris, and the action takes place in the present century.

Act 1.—Latin quarter. Studio of

Friday

TRILBY.

Treasurer Mitchell Greenwall's Benefit, Monday, April 26.

The Houston Post, among other things, says of the play:

Taffy..............Mr. George Larsen
The Laird...........Mr. Frank Sceats
Little Billee.....Mr. Frederick Lauder
Svengali.......Mr. George P. Webster
Gecko..............Mr. Douglas Lloyd
Zou Zou.......Mr. George Hernandez
Rev. Thomas Bagot..Mr. Wm. Beckwith
Manager Kaw......Mr. H. A. Bronson
Trilby............Miss Anna Mortland
Mrs. Bagot...............Mrs. Stevens
Mme. Vinard..Miss Elizabeth Brainard

The regular theatrical season for 1896-97 at Sweeney & Coombs' opera house was closed last evening with the presentation of "Trilby" by A. M. Palmer's company, under the direction of Wm. A. Brady. The occasion was the annual benefit performance for Manager E. Bergman of the opera house and the audience in attendance was one of the largest seen in the house this season.

"Trilby" is not new to a Houston audience, but the repetition last evening of the splendid dramatization of the universally read novel, was most popularly received by the large house. The company is a strong one, and the work of the various members in the cast was exceptionally good. Mr. George Webster as Svengali gave a thoroughly intelligent and unusually strong interpretation of that difficult role and was particularly effective and realistic in the death scene. Miss Anna Mortland was a charming Trilby.

Little Billee, Taffy and the Laird were well portrayed, while the characters of Gecko, Madame Vinard and Mrs. Bagot were all in good hands. Manager Bergman was fortunate in getting so good a company and so popular an attraction for his benefit night.

Trilby will be seen at Greenwall's Monday matinee and night, April 26, as a benefit tendered Treasurer Mitchell W. Greenwall. On this occasion the Fort Worth and Rio Grande will run an excursion from Dublin and intermediate points, the fare being $1 for the round trip. This also includes admission to the opera house to witness the matinee performance, as the train departs at 5:30.

The matinee will be at popular prices. Reserved seats 50 cents.

Monday

"The Three Muskateers of the Brush."

Act 2.—The studio. Christmas eve.

Act 3.—Foyer de Cirque des Bashibazoucks. Five years later.

Act 4.—Hotel Bristol. One week later.

A good crowd came in at 1 p. m. on the excursion from Brownwood over the Fort Worth and Rio Grande railroad.

Saturday

BOOKINGS FOR THIS SEASON

Manager Greenwall Secured Fine Attractions.

MANY GOOD THINGS NEVER SEEN HERE BEFORE.

THE OLD FAVORITES

Are All on the List With Finely Equipped Companies—Season Will Open September 18.

Fort Worth theater goers have many treats in store the approaching season. Manager Phil Greenwall thoroughly understands the demands of the public in the amusement line and he has brought this knowledge into play in making his bookings.

He has persisted in his effort to produce at his house only the very best and the list published herewith shows how exceeding well he is succeeding.

With better times and new life in the business world, the prospects for good business at the theaters is most promising, and managers generally are putting their companies on the road better equipped than for many years.

The dawn of prosperity is first breaking in the South and in no state brighter than in Texas, with its fine crops and every evidence of prosperity, and just as the manufacturer and wholesaler are anxious to push their trade in this state, so it is with theatrical managers—they all want to come here.

Taking advantage of this and being able to get anything he wanted, Manager Greenwall has selected only the best.

The dates are not all filled yet, but among the list of good things already booked are the following, which are all new in Texas:

Rice's "1492," Hearts of Chicago, Girl From Paris, Francis Wilson Opera company, Margaret Mather, Under the Red Robe, The Prodigal Father, Puddin' Head Wilson, Tennessee Pardner, Humanity, My Friend From India, Widow Goldstein, Last Stroke, The Real Widow Brown, Palmer Cox' Brownies, Secret Service, Mme Sofia Scalchi, A Bunch of Keys, Walter Whitesides, Human Hearts, Manhattan Stock company, Bessie Bonehill, The Prisoner of Zender, Hogan's Alley, Eugene Blair, Christopher Junior and The Madame Sans Gene company.

Among the well-known favorites seen here before and which will come this season are:

On the Bowery, Bonnie Scotland, Darkest Russia, Little Jack Horner, Nat Goodwin, The Girl I Left Behind Me, Sowing the Wind, Shore Acres, Grau Opera company, Roland Reed, Primrose & West Minstrels, James O'Neil, Henshaw & Tenbrook, Stuart Robson, Yale Devil's Auction, The King of Magicians Bancroft, Hoyt's A Black Sheep, R. E. Graham, Sinbad, Al G. Fields Minstrels, Murray & Mack, Lillian Lewis, Tom Keene, Tim Murphy, Isle of Champagne, Creston Clark, A Jolly Night, Mme. Herrman, A Night at the Circus, Fabio Romania, Dazzler, Hoyt's A Milk White Flag, Louis James, Richard & Pringle Minstrels, Hoyt's A Trip to Chinatown.

The season will open at Greenwall's September 18, when the attraction will be the great success, "On the Bowery."

Monday AUG 30 1897

PLAYS AND PLAYERS.

Although rumors have flown thick and fast that Mr. Nat C. Goodwin and Miss Maxine Elliott would not be seen in this country the coming season, it is shown by the best authority that Mr. Goodwin will open his season at Boston, September 27, and tour the country for thirty or more weeks. The opening play will be "An American Citizen," but during the season Mr. Goodwin and Miss Elliott may be seen in a new play by Augustus Thomas, and also one by Madeline Lucette Ryley. They have also in contemplation a production of "The Merchant of Venice" and "A Midsummer Night's Dream." At the present time

Monday AUG 30 1897

Mr. Goodwin is enjoying himself on a house-boat on the river Thames, and will return home the 1st of September. He is on the list of attractions booked for Greenwall's and will appear here.

Wednesday SEP 1 1897

PLAYS AND PLAYERS.

"Laugh and the world laughs with you" is the text of "The Widow Goldstein," the farcical character sketch which made New York laugh, and which will make the local theatergoers laugh when it will be presented here. "The Widow Goldstein" is not for thinking purposes nor for brooding—it's just for fun, and all the people engaged to interpret its comic phrases are funny people. Wall street, that booming narrow little lane near the foot of Broadway, with its schemes and money satirised, is the the theme of "The Widow Goldstein" and the gold fever with its allurements and temptations symbolized in the "Baby Sam" is the means. There is no attempt at anything but fun made, and if the theater-goers want a two and a half hour laugh they want to mark the date on which "The Widow Goldstein" will be played here as the red-letter laughing day.

Thursday SEP 9 1897

PLAYS AND PLAYERS.

"Bonnie Scotland" with its romantic story, its beautiful love scenes, its thrilling climaxes, pretty costumes and pleasing specialties is the attraction booked for the Greenwall opera house September 21. It is a play that requires a good company and the aggregation of actors selected by Manager Ellis is one that meets every requirement. It is a romantic musical drama in every sense of the term and nothing that contributes to the enjoyment of an audience has been neglected. It is staged finely and costumed accurately. It possesses the charm of novelty and each presentation shows it growing in popularity. Special features have been introduced in suitable places in the way of original ballads, choruses and dances all of which serve to highten the effect of the story and bind the whole into an interesting performance.

Friday SEP 1897

PLAYS AND PLAYERS.

"On the Bowery," that sensational [illegible] of East Side life in New York is the attraction soon coming to town. The number of people interested in this announcement is very large and includes all classes. The simplest minded amusement-seekers find "On the Bowery" easy to understand and much to their liking. The highly educated theatre goer finds that it treats of low life with a humor and animation not in the least beneath his or her enjoyment. It is not at all a tame treatment of bowery scenes and characters, yet it never shocks the sense of propriety in the slightest degree. No one can help laughing at the ludicrous doings in Steve Brodie's saloon, or being interested from one point of view or another in the exciting incidents in which Frank Bush, Chuck Connors and others in the play make conspicuous figures. As for the scenery used in the production, that is something which only a blind person could fail to admire. Many new bowery features and specialties have been added since last season.

"On the Bowery" will be the opening attraction at Greenwall's Saturday, September 18.

Saturday SEP 1897

PLAYS AND PLAYERS.

Saturday

Thomas H. Davis and William T. Keogh's elaborate scenic production, "On the Bowery," coming on an early date to this city, is an attraction calculated to interest every kind of play-goer, from one point of view or another. It tells with universal rapidity of action, a highly exciting story of life in New York, in which the doings on and near the great plebian thoroughfare named in the title of the play. Chuck conors, that representative product of the Bowery plays himself as he is in real life, without exaggeration or any attempt at conventional heroics. The scene depicting the Brooklyn Bridge has never been excelled. One imagines that he sees across the entire length of the bridge to the Brooklyn side. The perspective is wonderful and reflects great credit on artist John H. Young. The exterior of Steve Brodie's saloon, Chatham Square, and the East River pier are realistic and effective. New comic specialties are the special features for this season. "On the Bowery" will be the opening attraction at Greenwall's September 28.

Monday SEP 6 1897

PLAYS AND PLAYERS.

"On the Bowery" opened its season last Thursday night at the Academy of Music, Charleston, S. C. It was the first presentation of this popular play in the South. The production made a tremendous hit and the box office receipts were very large. Chuck Connors, who is well known as "The Mayor of Chinatown," and who is in "On the Bowery" now delineating the role formerly interpreted by Steve Brodie, made an emphatic hit. It was the first appearance of the celebrated Chuck Connors in a drama. Heretofore his stage limitations have not exceeded the "Waltz de Bowery" in music halls of that character that Hammerstein's Olympia is a striking example. This play will open the season at Greenwall's September 18.

Tuesday SEP 7 1897

PLAYS AND PLAYERS.

Among the many good things Manager Greenwall has provided for Fort Worth theatre-goers this season is "Christopher Jr." The Boston Gazette says of it: A bright, clean, wholesome and thoroughly amusing comedy is "Christopher, Jr.," by Madeleine Lucette Ryley. It is of the B[illegible] or Robertsonian school, without the pins, if you will, but it is infinitely diverting from beginning to conclusion, and it has the great merit of increasing in interest as it goes on.

Friday SEP 10 1897

PLAYS AND PLAYERS.

It was a comedy from the pen of Madeleine Lucette Ryley, entitled "Christopher, Jr.," says the New York Press. It was highly entertaining, and the large audience was enthusiastic. The story of "Christopher, Jr.," is in keeping with the Empire line of comedies. Even in real life sometimes a man and woman marry in haste and fall in love with each other at their leisure afterward, but it would be difficult to find a case just exactly like that which Mrs. Ryley has made the foundation of the plot of this comedy.

The season opens at Greenwall's Saturday evening, September 18, with "On the Bowery," the play made famous by Steve Brodie, as the attraction.

Sunday OCT 17 1897

THEATRICAL.

Manager Greenwall will have the opera house doors open five nights this week, including one night of home talent.

On Tuesday night the return and farewell engagement of the Empire theatre success, "Sowing the Wind," or "Sex against Sex" drama will be presented; Wednesday night, "All the Comforts of Home," by Fort Worth's home talent; Thursday night, Smith and Rice's comedians presenting "My Friend from India"—the orignal company from Hoyt's theater, New York; Friday matinee and night, the Al G. Fields big minstrels, and on Saturday night Governor "Bob" Taylor will deliver a lecture, "The Fiddle and the Bow."

"Sowing the Wind."

The New York Evening Post says of "Sowing the Wind," the remarkable "Sex against Sex" drama, from the Empire theatre, New York, which will play a return engagement at the opera house next Tuesday night, October 19th: "The charm and power of the story consist not in its novelty but its form. Nothing certainly can be much older than the complaint of the radical and severe injustice often meted out to women in their sexual relation to men, but it is not often that the case is put to with such sturdy and uncompromising frankness, or with such a complete absence of anything like special pleading, sickly sentimentality or hypocrisy. A morsel under the tongue is called a spade, but there is no rolling of vice as a sweet morsel under the tongue, no concession to prurient appetite, and the general atmosphere of the piece is as bracing and healthful as could be wished." It may be mentioned that the cast will be the same as last year.

"My Friend From India."

"My Friend From India," is one of the best illustrations the stage has given lately of the play which aims at fun exclusively, no other subject being slightly or deeply concealed in its three acts of superabounding motion and humor. Nothing short of confirmed rheumatism or gout can well excuse anybody applauding its scenes, while failing to laugh on the most liberal terms; all New York has agreed. It is altogether out of the question.

Smythe & Rice's comedian's will be seen in the new farce at Greenwall's opera house on Thursday, Oct. 21. "My Friend From India" has a flow of humor that is quite unobstructed by any reverence for the probabilities. But the world's laugh-makers and the world's laughers do not expect a strict fidelity to fact in a stage performance, yet the main incidents in this new farce that is accepted as the real comedy success of the current season are not outside the range of reason, and the fun is not so effervescent in quality as to leave an after-effect of nausea. Smythe & Rice's comedians are said to fit the principal parts to perfection. With a good supporting company which seems assured by the presence in the cast of the names of such well-known players a finished production may be expected.

Al G. Fields Minstrels.

Tommy Donnelly, everybody knows and has laughed at his antics, is once more at his post with the Al. G. Field Big White Minstrels this season. This year success has crowned his efforts from the start. Theater goers everywhere have been quick to encourage the unexcelled merit contained in his big minstrel aggregation, and crowded houses everywhere have been the rule. This is the state of affairs all along the line which will assuredly be duplicated here when Mr. Fields brings his big company to Greenwall's opera house, Friday, Oct. 22, Matinee and night.

Bob Taylor's Lecture.

A Lexington, Ky., paper says: "The popularity of Gov. Bob Taylor of Tennessee was never better demonstrated than last night. On three previous occasions he has delivered in this city his famous lecture, The Fiddle and the Bow, and yet last night the opera house was packed upstairs and downstairs with one of the most cultivated audiences that ever gathered in this city. Governor Taylor's reception amounted to an ovation, and throughout his lecture the attention of his hearers was absolute. He made tears and laughter come in turn, and occasionally he launched into as beautiful a flight of oratory and word-painting as ever fell from a lecturer's lips. The popularity of The Fiddle and the Bow was by no means diminished by its fourth repetition."

Gov. Bob Taylor will appear at Greenwall's opera house for one night Saturday, Oct. 23.

Madame Modjeska.

Kansas, City, Mo., Oct. 16.—After two years of critical illness, during which she was several times hovering on the brink of the grave, Mme. Helene Modjeska, about the last survivor of that little coterie of supremely great players that included in its ranks Edwin Booth, Lawrence Barrett, John McCullough, and others equally famous, will inaugurate in this city a short farewell tour.

For a month past she has been rehearsing her company in Chicago, where she last appeared on the boards nearly four years ago. Despite her years of suffering she appears to be in the best of health, and her face is as youthful and her spirits as volatile as a decade or more ago. Nevertheless her friends are apprehensive that the exertion and fatigue of even a curtailed tour may result in a return of her old malady.

The great Polish actress has now but one great ambition in life, and that is to appear once more on the boards in her native land. She is under the ban of the Russian government, however, as a result of a speech which she delivered in Chicago during the World's Fair, and in which she scathingly denounced Russian rule in Poland and the cruelties to which the women in that land are subjected by a Russian officialdom.

Thursday OCT 21 1897

THEATRICAL.

"My Friend From India."

The story of "My Friend from India," tersely told, concerns the attempt of a Kansas City pork-packer to force his way into New York "sawciety" through the medium of an alleged Indian mystic; and

fallen into his hands by accident. Ripples of laughter like the first breath of an approaching gale creep through the first act; while in the second the gale itself breaks and sweeps in gusts over the audience; the third and concluding act is perhaps less violent, but abounds in the same bubbling humor. From all parts of the country the most flattering receptions of the play are recorded and it is upon the authority of a universal press opinion that we are promised the treat of the season in "My Friend from India" at Greenwall's opera house tonight.

Al G. Fields Minstrels.

An innovation in beautiful and complicated stage manouvers is "the March of the Romans," introduced this season as one of the leading features of the Al. G. Field Minstrels. This brilliant spectacle is the handiwork of Dan Quinlan, who has found leisure in the midst of his duties as assistant manager, stage director and interlocutor to evolve one of the most intricate but finished and pleasing marches ever seen on the minstrel stage. Twenty young men take part, costumed in the dress of the all conquering Roman warrior, their manouvers taking place in a realistic representation of the now departed glories of Rome's famous Coliseum. When Dan Quinlan attempts anything he does it well and the result of the present effort is a brilliant spectacle, viewed from any and every standpoint. Calcium light effects, now brilliant in their glare and anon subdued and softened lend an added charm to the poetry of motion so deftly portrayed by the marching warriors. A grand finale is furnished in a broad sword combat between two horsemen mounted on the pure white Arabian thoroughbreds, Bell and Sultan. Local theater-goers will have an opportunity of itnessing this stirring feature when the merry minstrels make their annual appearance in this city. They appear at Greenwall's opera house Friday, Oct. 22, with matinee, and two big houses are assured.

Children under 10 years of age accompanied by their parents at the matinee Friday will be admitted free.

Governor "Bob" Taylor.

Wit and wisdom, elegance and eloquence, poetry and pathos, smiles and sublimity, music and melody, pearly phrases, sonorous sentences, smiles, tears, laughter—these are the elements that distinguish "Bob" Taylor's lecture, who will appear at Greenwall's opera house Saturday, October 23, for a lecture on the "Fiddle and the Bow." No one should fail to hear him, as this will be their last chance of hearing him.

Greenwall's Opera House.

TO-NIGHT! The Empire Theatre Success.

"Sowing the Wind."

Thursday, Oct. 21. One Night Only. Laugh your Troubles Away.

Smith and Rice's Comedians Presenting the laughing sensation of America, England, France and Germany..... "My Friend From India." Original Company from Hoyt's Theatre, N. Y.

Friday, Oct. 22nd, Matinee and Night, AL G. FIELD'S BIG MINSTRELS.

Saturday, Oct. 23rd, GOV. "BOB" TAYLOR.

Friday OCT 22 1897

Al G. Fields Minstrels.

The Atlanta Journal says: Al Field and his merry band of minstrel men appeared before a large audience at the Grand last evening. Accompanying the genial Al were Billy Van and Tommy Donnelly. It is needless to say that this trio furnished an abundance of fun of a healthy kind.

Mr. Field told, in song, of the improvements Atlanta has been needing for the last twenty years, making one of the biggest hits of his career. Billy Van, whose mouth was sapacious as of yore, convulsed his hearers with his nonsensical talk and antics, his monologue being one of the strongest features of the show. Tommy Donnelly, as bright and chipper as ever, shared the honors with Field and Van, holding up his end as usual.

The singing in the first part was, perhaps, the finest ever heard here in a minstrel show. Will Walling, Reese Prosser and Harry Sheldon are all high class vocalists, and their ballads were thoroughly enjoyed. The concerted number from Il Trovatore was a fine feature of the performance.

The olio was made up of attractive specialty acts.

Dan Quinlan, with his usual grace, presided as interlocutor, assisting the end men to make their work effective.

The Field show this season is up to the Field standard, well worth seeing.

Al G. Field's minstrels will be the attraction at Greenwall's opera house today, matinee and night. At the matinee performance children under 10 years of age, accompanied by their parents, will be admitted free.

Governor "Bob" Taylor.

The Athens, Ga., daily says: Gov. Bob Taylor, of Tennessee, charmed a large and cultured audience last night at the opera house by delivering his famous lecture, "The Fiddle and the Bow."

The audience was such as rarely greets a lecturer in Athens. In fact Gov. Taylor lectures to larger houses than any lecturer who appeared here.

His appearance last night was greeted by a storm of applause, and he deeply appreciated the compliment paid him, especially by the attendance of so large a delegation from Lucy Cobb Institute.

His lecture was superb. His eloquence was sublime, and he carried the audience with him to his flights of oratory until at the conclusion of his sentences prolonged applause would break forth.

Gov. Taylor's portryal of the Tennessee mountaineer and the back-woods politician, and the like, was magnificent.

At times his pathos would almost bring tears to the eyes, and then again his ready wit would set his hearers to laughing.

Interspersed among his many choice sentences were gems of song, rendered in Gov. Taylor's own inimitable way.

Gov. "Bob" Taylor will deliver a lecture on the "Fiddle and the Bow" Saturday night.

The Columbia Opera Company.

The El Paso Daily Times says of the company:

Another delighted audience filled Myar opera house to hear that old favorite, "The Mikado," as presented by the Columbia Opera company. Of course there were those who remained away because they had seen the Mikado "four hundred times," but they were very few in number and it was observed that most of the "four hundred" were present. Indeed there are very few people who have not seen the Mikado more than once or are not familiar with some of its tuneful airs and rich comedy. But those who saw it again last night saw it was presented with a snap and vigor that was very refreshing.

The antics of Comedian Runkle as the Mikado and Jack Henderson as Lord High Executioner, caught the crowd, Henderson doing some particularly good work.

Every chorus was good and strong.

Miss Katherine MacNeill, through the art of making up and good acting, made an ideal Katisha.

The Columbia Opera company will be seen at Greenwall's opera house for a week's engagement, commencing Monday, October 25, with matinee Wednesday and Saturday, at popular prices.

Saturday OCT 23 1897

"The Fiddle and the Bow."

"Our Bob" is coming. The left-handed fiddler from the silvery banks of the Watauga, Gov. Bob Taylor, is coming,

With new strings on the fiddle,
New rosin on the bow,
New music in his heart of hearts,
New pleasures to bestow.

Don't fail to hear him at the opera house tonight. Gov. Taylor, the popular entertainer and gifted orator, has come among us with his soul-touching pathos and side-splitting fun for the last time this season and our people who love to forget all the ills of life and revel for a while with him in the world of music and song should not miss this opportunity. Procure your tickets early.

Sunday OCT 24 1897

THEATRICAL.

The Columbia Opera Company.

There will be opera at Greenwall's all this week, matinees Wednesday and Saturday. Commencing tomorrow evening, October 25, this light opera organization will hold the boards for the week, with Wednesday and Saturday matinee, at the Greenwall opera house. The company sang in Dallas for a week, San Antonio and Austin one week each, and the press of the cities mentioned gave unstinted praise for their clever productions of La Mascotte up to date, Said Pasha, Robert Macaire, Olivette, The Pretty Persian, the Mikado, Girofle Girofla and Chimes of Normandy. Among the list of principals will be Ethel Balch, prima donna soprano, late with the Bostonians and DeWolf Hopper; prima donna contralto, Katherine MacNeill, late with Tavary Grand Opera company, Emma Abbott, etc; soprano, Marguerite Thurston; Mezzo soprano, Franz Strang; tenor, Harry Davies, late with Castle Square opera company, Isle of Champagne, Pauline Hall, Fannie Rice; basso, Eugene Rogers, of Shirmer-Mapleson and Carleton opera companies; baritone, Charles Huntington, late with the Casino company, Calhoun opera company and others; baritone, Fred Huntley, late of Carlton and D'Oyle Carte opera companies; and the comedians, Messrs. Henderson and Kunkel, are said to be the best now before the public.

The chorus includes voices that have been selected with regard to voice, age, appearance and the shapeliness of the women. And the augmented orchestra and opera will be under Mr. William Reynolds, the famous English conductor. The repertoire embraces pretty, catchy, operas that will be beautifully costumed and sumptuously mounted. The prices, owing to the length of the engagement, will be popular. The opening opera will be an up-to-date production of La Mascotte, which will serve to present two clever comedians, Mr. Jack Henderson and Mr George

KUNKLE AND HENDERSON.

Kunkle, to advantage. A march introduced in the third act, executed by twelve handsome girls, is said to be wonderfully clever. Fort Worth has always been partial to comic opera and from what we can learn about the Columbia company we predict a good season.

The Herrmann Company.

Adelaide Herrmann, who, with Herrmann the Great, has successfully toured the world and appeared before crowned heads of Europe, as well as the principal dignitaries of state in North and South America, will play a short engagement here soon. The repertoire of the Herrmann's this year will include many novel and original and startling illusions never before given in this country. One of the important features of the engagement will be the new dance originated and perfected by Mrs. Herrmann, which is expected to surpass in grace the artistic dances she presented on the occasion of her former visit here. The Herrmann company will be stronger than ever, and will undoubtedly be a bigger success than former years.

"The Brownies."

C. B. Jefferson, Klaw & Erlanger's big production, "Palmer Cox's Brownies," is such a remarkable one that in the smaller cities the theaters are not large enough as a rule to accommodate the people who have heard of its wonderful scenic effects, splendid ballets and unique specialties, and it is advised that all who intend seeing "The Brownies" had better secure their seats well in advance in order to avoid any disappointments. The big show has turned away more people who have not been able to gain admittance than any other theatrical attraction in the country, and the record of the enormous business it has done is known to every one connected with theatricals. In New York during its phenomenal run of 136 nights "The Brownies" was witnessed by 314,728 people.

IS THANKFUL.

Miss Greenwall, Who Won the High School Medal.

Miss Mary Greenwall desires to express her heartfelt thanks to the many friends who made it possible for her to win the beautiful medal given for selling the greatest number of tickets for the amateur performance of "All the Comforts of Home" on Wednesday last.

The medal is a beautiful one, and it was well earned, the number of tickets sold by Miss Greenwall being 281.

Mail-Telegram.

Wednesday SEP 8 1897

PLAYS AND PLAYERS.

When you pay down your money at the box office and stroll into the theatre, it can be taken for granted that you are there for the purpose of being amused, attracted and interested. You expect to have your mind diverted from the daily routine of your business or profession. You don't expect it to come in heavy chunks. If it is all of too light a quality, you feel that it becomes tiresome and monotonous. *This is a fact* that Mr. Sidney R. Ellis recognized when he wrote the story and staged the pretty romantic musical drama, "Bonnie Scotland," which will appear at the Greenwall opera house, Tuesday, September 21. When you have seen this play, you will agree with the assertion that a happy vein has been struck and that the heavier and the lighter parts have been joined in a way as to take you easily and gently from one to the other, keep you c[on]stantly interested and afford a va[ri]ety that is not so easily attained [as] this play has been reconstructed [with] features that catch the favor of the A[meri]can theater-going public. The co[m]pany provided is of the best and the specialties first class in every respect. Don't wait another minute, but secure your seats at once.

Saturday SEP 11 1897

PLAYS AND PLAYERS.

For a man who went away in distress in the early summer days, and whose life has been threatened, and who for five weeks lay at the Baldwin hotel in San Francisco hovering between life and death and undergoing painful surgical operations, Manager Henry Greenwall of the Grand opera house, who arrived yesterday by the *way of Chicago*, looks remarkably well, and greeted *numerous friends* in his usual cordial way, as if glad to see them and glad to be alive, says the New Orleans Picayune.

"Yes," said Manager Greenwall to a Picayune reporter, "I have been a very sick man, and at one time I feared I never should see my old New Orleans home again. But I pulled through, and the greatest doctor in San Francisco, who spent hours, and days, and nights with me, says I shall be a well man. My faithful wife—assisting trained nurses—was a tireless watcher by my side, giving me strength and hope. And here I want to say how greatful I am to the bighearted people of San Francisco. The hotel was made my home, and every service that could be rendered me by its officers and servants was mine; and the theatrical profession, the generous managers and the actors engaged there were constant in kindness, sending me delicacies and flowers, and in many ways showing an interest in my condition, so that far from feeling like a stranger in a strange land, I was made to feel like one at home among friends. And then there was the delightful climate, with its cool nights in middle summer months, so grateful to a sick man, who must stay in bed. Oh, I am in love with San Francisco, and if I had not other interests here and in Texas, which I cannot leave, I should be inclined to go there and live, and accept the management of a theater that San Francisco capitalists offered to build for me. See, here is a clipping from a San Francisco paper, saying a new theater, under my management, is probable. But I must say it is not. I have enough to do here, though San Francisco is on a new boom now, and is a good place to engage in business.

The season opens at Greenwall's next Saturday evening, September 18, with "On the Bowery," one of the strongest drawing plays on the road. A large audience will no doubt greet the company here.

Monday SEP 13 1897

PLAYS AND PLAYERS.

The Herrmanns, who by years of successful entertainments and diversions, and a careful presentation of scientific and mystifying illusions have won for themselves the proud distinction of being called "the monarchs of magic and mystery," will appear here for a short engagement early the coming season. Leon Herrmann will present a repertoire of new, original and startling illusions never before seen on this side of the Atlantic, while Adelaide Herrmann, who is the only woman magician in the world, will give many of the mystifying novelties that have helped to make her so popular in many lands, prominent among which will be a new and original dance, invented and perfected by her during the summer, which it is expected will surpass anything of the kind she has presented here before.

The opening night of the present theatrical season will be Saturday night, on which occasion the popular comedy of "On the Bowery" will be the bill. The box office is now open.

Tuesday SEP 14 1897

PLAYS AND PLAYERS.

Among the many good things Manager Greenwall has provided for Fort Worth theatre-goers this season is "Christopher Jr." The Boston Gazette says of it: A bright, clean, wholesome and thoroughly amusing comedy is "Christopher, Jr.," by Madeleine Lucette Ryley. It is of the Bronian or Robertsonian school, without the pins, if you will, but it is infinitely diverting from beginning to conclusion, and it has the great merit of increasing in interest as it goes on.

Wednesday SEP 15 1897

PLAYS AND PLAYERS.

"Bonnie Scotland" comes to Greenwalls' next Tuesday night. No play advertised for the season is a stronger one in its line. You can be assured beforehand that there you will find all the recreation that you could wish for. It has an interesting story to tell and it is told in an interesting manner. It is novel, attractive. You follow the thread of the story with intense absorbtion. The original songs "King of Glen and Craig," "Come under my Plaidie," and "Highland Heather" are sung and you applaud despite yourself. You are treated to some clever dancing and you do not lose sight of a step. You go home feeling that you have been instructed, amused, delighted. Don't go to see a doctor to find out what is the matter with you. Go to see "Bonnie Scotland" and cheer up.

"On the Bowery," which opens the season at Greenwall's Saturday evening promises to draw an immense house. It is popular, catchy and one of those plays people talk about before it comes and long after it goes away.

Thursday SEP 16 1897

PLAYS AND PLAYERS.

OPENING OF THE SEASON.

No doubt the theater-goers of Fort Worth are anxiously awaiting the opening of Greenwall's opera house, with whom he has signed. McA[uley]

Thursday

PLAYS AND PLAYERS.

which has been closed for several months past.

Manager Phil Greenwall will throw open the doors of his play house to the public next Monday, September 20, having secured as the opening attraction, the latest musical success, "Little Jack Horner," headed by the universal favorite, Mr. James B. Mackie, "Grimesey, Me Boy."

The play, as the title suggests, is derived from one of the famous "Mother Goose" stories, and the character of "Little Jack," (who, by the way, is always full of mischief), fits Mr. Mackie's peculiar personality like a glove. This popular comedian has delighted the theater going public from Main to California, by his character of Grimes, (which he originated with Hoyt's "A Bunch of Keys") ten years ago, and afterwards his "Grimesey, Me Boy" in his later success, "Grimes' Cellar Door."

Mr. Mackie in "Little Jack Horner," has a better vehicle of portraying his versality than ever before and his company, which numbers twenty persons, contains some of the leading lights of Europe and America, among them being Miss Louise Sanford, Chas. E. Grapewin, Niel Litchfield, Anna Chance, Review Comedy Four, the rage of London and the hit of New York the past summer at Hammerstein's Roof Garden, not forgetting a chorus of young and beautiful girls.

"In Darkest Russia" lithograph cards have made their appearance in the show windows about the city.

The "On the Bowery" company's date here for Saturday has been cancelled and the play will not be presented at this time.

"Bonnie Scotland," at Greenwall's Tuesday evening, will be one of the prettiest, one of the most amusing and one of the most facinating plays of the entire season.

Thursday SEP 16 1897

"Louise Sanford," the graceful soubrette, will introduce all the latest New York hits with Mackie's successful farce, Little Jack Horner, at Greenwall's opera house next Monday, September 20.

The hit of the Southern states has been Jas. B. Mackie's farce comedy, "Little Jack Horner." This attraction will open the season at Greenwall's opera house next Monday, September 20.

A feature this season with Mackie's successful farce, "Little Jack Horner," is the original Review Comedy Four, direct from Hammerstein's Olympia, New York. Don't forget the date, Monday, September 20

Mackie (Grimesey) was a terrific hit but as Little Jack Horner, he surpasses all other efforts. Don't fail to see "Grimesey" at Greenwall's opera house, Monday, September 20.

All the latest musical hits are now being introduced to the South by Jas. B. Mackie's Little Jack Horner, which will open the Greenwall opera house Monday, September 20.

Hear Jas. B. Mackie (Grimesey, Me Boy) sing "The Warmest Baby in the Bunch" in his great success, Little Jack Horner.

Greenwall's opera house will open next Monday, September 20, with Mackie's original farce comedy, Little Jack Horner.

Friday SEP 17 1897

PLAYS AND PLAYERS.

The season at the St. Charles Theatre opened last night with James B. Mackie in a farce comedy entitled "Little Jack Horner." The audience was an immense one, evenly divived all over the house, and promises well for the success of the approaching season, says the New Orleans Picayune.

"Little Jack Horner" is a typical exponent of that class of farce-comedies which seems to most effectively hold the public attention of the day. It is entirely devoid of plot and stuffed full of gags and music, James B. Mackie's embodiment of Little Jack Horner possesses the strength of which the part is capable, grotesque, nothing more. He is, according to the program, "a fly kid, with lots of fun on his hands," and that's a fine definition and tells all he does. Some of the faces he makes are excellent,

Friday

There is plenty of snap and action in the play, and it keeps the audience alive to the stage. At Greenwall's, Monday, September 20.

"Bonnie Scotland" comes to Greenwall's next Tuesday night with every promise of proving a pleasure to those who may hear it. It is a beautiful play. Then there is good singing, good dancing and a portrayal of all that is pleasing in scenes suggested by the name of the play. It beams with fun. See it and be entertained.

"Darkest Russia," that romantic drama in which Grattan H. Donnelly has pictured in colors of unusual brilliancy Russia as it appears today, will be seen at Greenwall's opera house, Wednesday, September 22, one night only. The spectator is carried with the action of the play far from home and set down in scenes entirely different from his accustomed haunts and surroundings. Every phase and every characteristic of Russian life is drawn up in impressive array. Bright gems of comedy impose their cheerful presence throughout the story, lending an unspeakable charm. The drama possesses all the elements of greatness and is of intense interest.

A feature this season with Mackie's successful farce, "Little Jack Horner," is the original Review Comedy Four, direct from Hammerstein's Olympia, New York. Don't forget the date, Monday, September 20

"Louise Sanford," the graceful soubrette, will introduce all the latest New York hits with Mackie's successful farce, Little Jack Horner, at Greenwall's opera house next Monday, September 20.

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Hear Jas. B. Mackie (Grimesey, Me Boy) sing "The Warmest Baby in the Bunch" in his great success, Little Jack Horner.

Saturday SEP 18 1897

PLAYS AND PLAYERS.

Monday evening opens the opening of Greenwall's opera house for the season. Everything on the interior is bright and new. The entire house has been overhauled and made fresh. There are new decorations on the walls and ceilings, all the scenes have been touched up and many new ones painted. All is pleasing to the eye, and when the patrons of the house enter it Monday night they will see how much Manager Greenwall has done for their comfort. And it is not alone in making Greenwall's one of the prettiest theaters in the state, but the list of attractions he has provided for the season is the best ever booked here. The opening play will be "Little Jack Horner." Tuesday night and Wednesday matinee comes "Bonnie Scotland," and Wednesday night "Darkest Russia." Indications now are that every seat will be taken at the opening.

STOLEN—A CELLAR DOOR.

In Portsmouth, Ohio, there is a gentleman named "Grimes" who is manager of the local opera house. When Comedian James B. Mackie (who, by the way, plays here with his new comedy, "Little Jack Horner," at Greenwall's, Monday, September 20), first produced his former success "Grimes' Cellar Door," he was playing a week of one night stands through Ohio, and having a night open he wired to the manager of the opera house in Portsmouth, the following: "Do you want 'Grimes' Cellar Door' Thursday? Jas. B. Mackie."

The answer came back immediately. "Return at once, or I will have you arrested. Harry S. Grimes."

This answer puzzled Mr. Mackie. He boarded a train at once to find out what the manager meant. On his ar

Saturday

PLAYS AND PLAYERS.

rival he found the manager in his office, introduced himself, and then said, "Mr. Grimes, what do you mean by sending me such a telegram?" Grimes at once grabbed the telegram and said, "Are you are the fellow who stole my cellar door, are you?" Mackie was dumfounded, but managed to say, "Why no, I never stole anything in my life. I am starring in a comedy called "Grimes' Cellar Door." In an instant the opera house manager saw the funny side of things and laughed heartily but Mr. Mackie couldn't see the joke. At last Mr. Grimes explained that a few nights before someone had stolen the cellar door belonging to his opera house. It was a kind of joke all round. It is safe to say that Mackie secured the night he wanted.

BONNIE SCOTLAND.

If "Bonnie Scotland," which will appear at Greenwall's Tuesday night, September 21st and Wednesday matinee September 22nd can be taken as criterion of what is to be expected in the theatrical line in that popular play house for the rest of the season, the theatre going public of this city have much reason for congratulation and the management will come in for a good share of commendation. The popular verdict in regard to "Bonnie Scotland" wherever it has appeared

is the past has been that it is a play of intense interest and a work of real dramatic art.

Mr. Ellis has taken especial pains to cast the characters of the play, with a result that the play at all points is made more so by the embellishment that good acting and experience in the staging of plays make possible. The coming of "Bonnie Scotland" is looked forward to with a great degree of expectancy by the people of this city and with the assurance that they will be pleased with the performance quite as well as those in other cities where the play has been presented to crowded houses.

"DARKEST RUSSIA."

The magnificent romantic drama entitled "Darkest Russia" will be the attraction at Greenwall's opera house Wednesday night, September 22. The drama carries us now as the exile in his palace, the minister of police in his office, the prisoner in his confinement and the exile in his Siberian prison, all combining to make the instructive feature very strong and presenting a field of action that is practically without limit. A deep heart interest pervades the play and there is a wealth of opportunity to give it play. As a contrast to the exciting incidents

"ARE YOU THE PRISONER OF PERSIA?"

there is a bright, breezy vein of infectious comedy, serving to divert but at no time introducing anything foreign to the action of the drama.

The highest endorsement received by "Darkest Russia" has been its success that has extended without a break over a period of four years. The company this year is composed of some of the best artists in the profession. The closest attention has been paid to the staging of the play, and, if such a thing is possible, the drama has been made more effective than it has ever been before. All theatre goers will recognize the possibilities that lie before "Darkest Russia," and none will miss it without feelings of regret.

Register Notices.

Sunday OCT 24 1897

Greenwall's Opera House.

WEEK Commencing Monday, Oct. 25

Wednesday and Saturday Matinees.

Katherine MacNeill's COLUMBIA Comic Opera Company

BEST Equipped Rehearsed Costumed Light Opera Organization En Tour.

Pretty, Shapely Girls, Exceptionally Clever Comedians.

Monday--"La Mascotte" Up-to-Date.

Beautiful Costumes, Great March, New Topical Songs.

San Antonio Express—The best piece of Light Opera goods ever brought to Texas
Dallas News—Best Opera Comedians ever seen in Dallas--most evenly balanced Light Opera Company ever heard in Texas.

Change of Opera Nightly. Prices—Lower floor 50c, Balcony 35c, Gallery 25c. Seats ready now.

Sunday OCT 31 1897

THEATRICAL.

Corbett and Fitzsimmons.

The Dallas News says: Dan A. Stuart more than three years ago sighed Corbett and Fitzsimmons to fight in Dallas during the fair of that year. The two champions did not fight in Texas, owing to a change being made in the programme. Last winter the hard-hitting pugilists met in a ring at Carson City and fought fourteen rounds. It was a finish fight, and "Gentleman Jim" lost his laurels and his money on that fated 17th of March. The most remarkable pugilistic contest of the century was taken by rounds by the veriscope, a most wonderful invention. On the midway plaisance the veriscope people have a structure, and since the fair opened they have given five or six performances daily.

It is a marvelous exhibition and true to life. The principals and Geo. Siler, the referee, are true to life, and W. K. Wheelock, Louis Houseman, William Muldoon, "Chancellor" Seymour and other well known men who figured at the ring side in Carson City are brought out with startling accuracy.

Hundreds of ladies have witnessed these exhibitions. Yesterday the hall was crowded, many well-known people being in attendance. From first to last Fitzsimmons had an easy thing at Carson City. The pictures show this. Corbett was agile, clever with his fists and very active, but could not punish his formidable antagonist. He lacked steam hitting power, and these pictures demonstrate his weakness in this respect. In the sixth round Corbett did effective work. He landed many times, but did no execution whatever. And yet it is amusing to hear the comments of the crowd while the exhibition is going on and the fight by rounds is being reproduced on canvas. The admirers of Corbett assert that the Californian had the best of it, forced the fighting from the start, and was floored by an accidental knockout blow. Those who backed the burly Kangaroo fighter in the ring at Carson City are of one mind. They assert that Corbett was never in it, and that at no stage of the game did he have a ghost of a show of winning the purse and retaining the championship. Not less than 200 ladies visited this exhibition, or rather reproduction of the Corbett-Fitzsimmons fight yesterday.

The Veriscope will be seen at Greenwall's Opera house for three nights commencing Wednesday Nov. 3, with matinee Thursday and Friday.

Murry and Mack.

Murry and Mack when once asked how it was that they had combined their associated names in the way they use them in their partnership matters and advertisements, rather than by the rule that the shorter name should come first, replied: "Did you ever hear the old saying, 'The long and short of it?' Well that is precisely our reason. I, Murry, am the long, and Mack is the short of it." It is needless to say that the would-be bureau of imformation saw the edge taken off Murry's repartee in a near-by cafe. These witty comedians in conjunction with a large company will appear at Greenwall's Opera House soon in their hilarious farce comedy entitled "Finnigan's Courtship."

Sunday OCT 31 1897

Mrs. Evarts Huffman Root tendered a box party to some of her friends Monday evening. The two lower boxes at Greenwall's accommodated the attractive party, consisting of Mrs. W. A. Huffman, Mrs. James Bruce Lewright of Chicago, Mrs. Bessie Gatlin Overpeck, Mrs. Mitrovitch, Miss Josephine Hornby, Dr. Mitchell, Messrs. Walter and Philip Huffman, Howard Messer and Stanley Forbes.

Tuesday NOV 2 1897

THEATRICAL.

Ladies and the Veriscope.

From the Dallas News and other exchanges it is learned that the veriscope, which will be at Greenwall's opera house three nights and two matinees, commencing Wednesday evening, has attracted many ladies wherever shown.

This exhibition was the great card at the Dallas fair and attracted thousands of people daily. Ladies cannot attend a prize fight, but none the less their curiosity is always as keen as that of their husbands and brothers to know the outcome of such a contest. The veriscope has proven a boon to them in this line. They have to see it whenever it has been exhibited, hundreds of them, among the best ladies in the community, and not one of them has ever found any fault with the exhibition.

Wednesday NOV 3 1897

THEATRICAL.

Opening to-night at Greenwall's with three nightly exhibitions and Thursday and Friday matinees, the Veriscope will be seen, showing the Corbett and Fitzsimmons fight, life size, true to life. This will no doubt prove the greatest attraction so far this season at Greenwall's, and theatrical patrons will show their appreciation of Mr. Greenwall's efforts to give them something for a small admission, which thousands traveled thousands of miles to Carson City to see, at great expense. While it presents all the science, excitement and interest of the real fight, it is done in such a manner that the most refined people, ladies as well as gentlemen, may witness it without any impropriety. In fact, wherever it has been presented thousands of ladies have attended the entertainment and all were pleased. This will be an opportunity to both learn and be amused. While the exhibition was at Dallas, thousands flocked daily to see it, and among the crowds were hundreds of ladies, and no lady was ever heard to express regret at having done so. The fair management received hundreds of personal assurances from the patrons of their appreciation of the exhibition.

Lower floor and balcony, 50 cents; gallery, 25 cents.

Thursday NOV 4 1897

PRIZE FIGHT PICTURES.

Something of the Show Now in Fort Worth.

Mr. M. Alexander, the genial business representative for Dan A. Stuart and the Veriscope company, came in last evening from Thurber, where an exhibition was given Monday and Tuesday nights. He reports that the opera house was packed on each occasion. In fact wherever the veriscope reproduction of the great Carson City fight is given a great success is scored. Mr. Alexander has in his possession many clippings from the leading newspapers where he has exhibited, and all speak in the highest terms of the show. Some of them go into lengthy descriptions of the mechanism and method of operating the wonderful machine. They all declare that the reproduction of the fight is exceedingly natural and as great a success as could be attained with such a device.

One thing that Mr. Alexander strongly resents is the insinuations in some quarters that the show is not a suitable one for ladies to see. On the contrary he declares that there is nothing improper in the exhibition, and he is borne out in this by the newspaper criticisms of it. The women who attend the show are as much delighted with it as the men. At Dallas during the fair the members of the Texas Press association attended in a body, carrying their wives and daughters with them, and the latter were delighted with the show. At some places where the veriscope has been exhibited, the heads of female seminaries have carried their schools in a body to see the pleasing and instructive show.

Friday NOV 5 1897

The Brownies.

One of the most popular productions now appearing in the northern cities is Palmer Cox's Brownies, and the information conveyed in the following dispatch received by Manager Greenwall will be welcome news:

New York, Nov. 3, '97.

Phil W. Greenwall, Manager Opera House, Fort Worth, Tex.:

Please announce that "Palmer Cox's Brownies" will positively be seen at the Greenwall opera house Monday night, November 15. The big production comes direct from the North, following its phenomenally successful engagements in Chicago, St. Louis and other cities. The organization, scenic equipment, etc., will be the most elaborate of any theatrical production ever brought to the southwest.

C. B. JEFFERSON,
For Klaw & Erlanger.

Hoyt's New Play.

Manager Greenwall has just booked Hoyt's new play, "A Stranger in New York." This is said to be the great playwright's greatest success.

Scalchi's Tour.

The Scalchi company, soon to appear here in operatic concert, is composed of the following celebrated artists: Mme. Sofia Scalchi, prima donna contralto; Mlle. Marie Toulinguet, prima donna soprano; Mlle. Marie du Bedat, mezzo-soprano; Signor M. Gyarini, tenor; Signor A. Alberti, baritone; Signor C. Gnarro, musical director.

Sunday NOV 7 1897

THEATRICAL.

MURRY AND MACK TO BE THE ATTRACTION THIS WEEK.

Palmer Cox's Brownies and Mme. Sofia Scalchi Coming Soon.

Murry and Mack.

Among the principal features of the Murray and Mack aggregation of this season and which will be at Greenwalls opera house next Saturday, November 13, matinee and night are the Trumbull Sisters, Mac and Fannie, beyond a doubt the best exponents of the genuine Mobile negro style of buck dancing before the public, their entire dance being "rag and buck" steps, to rag music. The beauty and artistic part of their dancing is the three different styles they introduce, the first being the old-time but ever pretty and graceful song-and-dance, then the buck dancing, and as an encore, the newest fad in dancing "rag" steps. As the entire company are specialists of more or less ability, it may well be epected that there will be several features equally as interesting to be witnessed in "Finnigan's Courtship."

The Brownies.

C. B. Jefferson, Klaw and Erlanger's great spectacular production, "Palmer Cox's Brownies," which has been so phenomenally success in New York, Philadelphia, Boston, Chicago and other large cities, will be seen at Greenwall's opera house, Monday, November 15. It is the most wonderful spectacle that has ever been presented in this country, and the crowds it attracts everywhere are enormous. During its long run of 150 nights in New York, its marvelous scenic effects were described and illustrated in the principal magazines and weeklies. No production of this kind ever created a greater sensation in the metropolis than "The Brownies," and it will be seen here exactly as it was presented in New York. The same large company of over seventy-two well known burlesque people, the twelve elaborate scenes, including the ship-wreck, and volcano; the Four Richards, who are the world's greatest acrobats, the dazzling flying ballet that is danced in mid-air to bewildering effects of light, the dance of the beautiful Oriental girls, and other striking features will be witnessed in their entirety. "The Brownies" is one of the greatest attractions of the local season, and the spectacle will pack the house.

Leon Herrmann's Debut.

In the Metropolitan opera house last night an audience that filled the auditorium and all the boxes witnessed the American debut of Leon Herrmann, a young magician, who is expected to take the place left vacant by the death of his uncle, Alexander Herrmann.

The evening was all the more interesting as Mme. Adelaide Herrmann performed for the first time the remarkable feat of catching bullets fired by rifles by as quad of militiamen selected from the Lafayette Guard. The feat was accomplished successfully, and Mme. Herrmann's daring act was greeted with cheering.

Young Herrmann, or, as he will be professionally known, Herrmann III, duplicated nearly all the tricks of magic performed by his uncle.—New York Press.

Tuesday NOV 9 1897

THEATRICAL.

Murray and Mack.

Murray and Mack, the well known and popular Irish comedians, will be seen Saturday, November 13, matinee and night, when they bring forward another of the Finnegan series of stages stories entitled "Finnegan's Courtship," which will surely amuse and delight the patrons of Greenwall's opera house. It is an entirely new piece from the pen of George H. Emerick, the author of two of their former successes, "Irish Neighbors," and "Finnegan's Ball." The play is drawn upon an intelligent farce pattern with strong lines of humor, incident and specialties to give it glowing charm and pretty dances and melodies here and there brighten and strengthen the picture, if one may put it so. All the machinery, mechanical effects and costumes will also be new.

Messrs. Murray & Mack have always kept faith with the public and in the present instance they will endeavor to justify the kindly feeling and liberal patronage which has followed their professional efforts. Unlike some players who, when greeted cordially by the public at the early outset of their stage career, settle down to enjoy that friendship with no higher ambition in their professional labors, Murray & Mack have instead taught the public to regard them as prolific and ardent workers in their profession, actors always sure to present a programme of novel and individual charm, well worth the patronage of their clientelle.

The wisdom of their course is practically illustrated in the managerial standard of esteem, which rates them second-to-none in the list of drawing attractions whatever the season or the times may be. Among the many in this large company we notice such widely known actors as Chas. Morgan, Andrew Bode, Henry Elliott, Chas. Burroughs, John Hull, Herbert Dillon, Chas. Hilliard, Grace Cummings, J. J. Mackie, Gracie Tyson, Lola Marisse, Lonnie Deane, Bessie Varse, Gracie Wolfe, Lillian Gale, Trumbull Sisters, Fannie and Mac.

Wednesday NOV 10 1897

SEATS FOR THE BROWNIES.

There Will be a Matinee and Night Performance of the Great Attraction: Matinee at 3:15, and Night 8:15.

Seats for C. B. Jefferson, Klaw & Erlanger's magnificent production, "Palmer Cox's Brownies," which will be seen at Greenwall's opera house, Monday, November 15, direct from its phenomenally successful engagements in New York, Chicago, St. Louis and other large western cities, will go on sale tomorrow. Owing to the large number of inquiries already made about the attraction, which is one of the greatest that has ever been brought to Fort Worth, Manager Greenwall has determined to put in a matinee besides the night performance. It is positively guaranteed that "The Brownies" will be witnessed here exactly as it has been seen in the largest cities throughout the country. Palmer Cox, the famous "Brownie Man," the marvellous flying ballet from the Folies Bergeres, Paris; the Romales, who are said to be the greatest acrobats and head-to-head balancers in the world; Newhouse and Bunts, "the wandering minstrels;" Eddie Pinaud, the phenomenal Brownie trick bicyclist, and all the other remarkable features that have made the attraction such a famous one will be presented intact. Seventy-four well known artists will appear in the cast, and the scenic effects are on such an elaborate scale that two sixty feet baggage cars are necessary for their trans-shipment.

Murray and Mack.

While the combining of two opposite styles of Irish comedy—that of a tall dignified man, serious to such a point that burlesque peeps through, and that of a short, stout man, having an exaggerated idea of what constitutes a good time—may not be unusual, still there is that in the work of Murray and Mack which gives added color and zest to the wit and humor of what they do, that lends to every performance additional enjoyment. It is their ability to make all that takes place seem as if wholly new to themselves, and the real enjoyment they seemingly take in it all. When they dance there is a spontaneous vigor that betokens their

own personal pleasure. When they sing, it is as if their rollicking melodies were inspired by an overflow of real joy, and when a mishap befalls them, as it must to make the comedy complete, they take it with that commendable seriousness that makes it so excruciatingly funny to the spectator. This year Murray & Mack are presenting a new farce comedy, as full of good things as a kaleidoscope is of wonders, entitled "Finnigan's Courtship," in which they have already gained added encominms. A company of clever people, those who can play parts and render specialties, have been secured, and, as is the custom of these co-stars, everything has been done to make possible an entertainment that would please and amuse each and all of the many patrons of Manager Greenwall's commodious playhouse, Greenwall's opera house, where "Finnigan's Courtship" will be presented next Saturday, November 13, matinee and night.

Friday NOV 26 1897

A Southern Romance.

"'A Southern Romance' is the first genuine artistic hit of the season." This is the enthusiastic verdict of the New York World, in its highly favorable criticism. When Dolly Higbee was connected with the Louisville Courier-Journal, she wrote a charming southern romance called "In God's Country." The novel had a wide circulation and its stage possibilities so impressed Mr. B. B. Valentine, the founder of the "Fitznoodle Papers" that he dramatized it and it was presented at the Fifth avenue theatre, New York, at the opening of the season, with what proved to be the handsomest stage setting seen in years. In these days of reaction from the problem drama and the realistic, jaded theatre-goers find pleasure in the unfolding of a simple little story of romantic love which brings them back to the days of their youth. "A Southern Romance" is of this type, with just a piece of melodrama infused, for the scene is laid on a Kentucky plantation and the discarded fiance of the Colonel's daughter shoots the young French Vicomte, who, in the role of the father's gardener, has won the girl's love. The dramatists have departed from the lines of the novel in so far as to give the story a less logical but happier conclusion. The stage setting is attractive and the plot is as limpid as a mountain stream. "A Southern Romance" will be seen at Greenwall's opera house, Monday, Nov. 29th, matinee and night.

Mail - Telegram.

Saturday SEP 18 1897

BOX PARTY.

Messrs. Evans & Roe and Their Employes.

The enterprising shoe firm of Evans & Roe have secured the two lower boxes at Greenwall's and with their employes next Monday evening, will witness the production of "Little Jack Horner," the opening attraction of the season.

This is somewhat of an innovation in theater going, shows the liberality of the firm and also the interest being taken in the production of this popular play.

All the latest musical hits are now being introduced to the South by Jas. B. Mackie's Little Jack Horner, which will open the Greenwall opera house Monday, September 20.

The hit of the Southern states has been Jas. B. Mackie's farce comedy, "Little Jack Horner." This attraction will open the season at Greenwall's opera house next Monday, September 20.

A feature this season with Mackie's successful farce, "Little Jack Horner," is the original Review Comedy Four, direct from Hammerstein's Olympia, New York. Don't forget the date, Monday, September 20.

"Louise Sanford," the graceful soubrette, will introduce all the latest New York hits with Mackie's successful farce, Little Jack Horner, at Greenwall's opera house next Monday, September 20.

Mackie (Grimesey) was a terrific hit but as Little Jack Horner, he surpasses all other efforts. Don't fail to see "Grimesey" at Greenwall's opera house, Monday, September 20.

Greenwall's opera house will open next Monday, September 20, with Mackie's original farce comedy, Little Jack Horner.

Hear Jas. B. Mackie (Grimesey, Me Boy) sing "The Warmest Baby in the Bunch" in his great success, Little Jack Horner

Monday SEP 20 1897

PLAYS AND PLAYERS.

The season opens at Greenwall's tonight and from the advance sale it appears as if all the theater-goers are determined to be "first nighters." Manager Greenwall in securing Mr. Mackie and his excellent company in "Little Jack Horner" has been fortunate in finding an opening attraction of such diversity of amusement that everyone in attendance will be pleased. It would be safe to offer a premium for a man who can be found tomorrow to say he did not like "Jack Horner."

Mr. Mackie opened the season at Montgomery, Ala., and one of the local papers says:

"Jamie B. Mackie with an adequate support in "Little Jack Horner" was the bill, and Mackie's leather winged face that opens like an alligator's, makes the usual funny character that he always is. Charley Grapewin, who was down here last year with Blaney's "Baggage Check" made a hit, and Miss Sanford and the Dunbar sisters and G. Crawford, a tramp, all did clever work. The specialties were in the main original and bright.

James B. Mackie and company arrived last night and are stopping at the Delaware. They present "Little Jack Horner" tonight.

E. E. Shultz, the agent for "Bonnie Scotland," being an old newspaper man, believes in liberal advertising. Bills, flags, banners and cards keep the name of that play before the eye all over the city.

"BONNIE SCOTLAND."

Music—lots of it. Dancing—enough to satisfy the wishes of the most exacting. Love ballads—a liberal supply. Acting—none better in the profession. Life and action written on every line and appealing to every soul. That's what you will see if you are among the fortunate ones who will witness the production of Bonnie Scotland at Greenwall's opera house tomorrow, Tuesday night, September 21, and Wednesday matinee, September 22.

This splendid production weaves a pretty story around a plot that deals with the lasting enmity that prevails between the clans of Colquhoun and McFarlane. It tells no sorrowful tale but appeals to sentiment in a way to attract and amuse.

Monday SEP 20 1897

It is bright and breezy, made all the more so by the clever introduction of specialties. These detract nothing from the telling of the story but add a charm that never fails to please and carry the audience with it. They include the presentation of the original songs, "King of Glen and Craig," "Come Under My Plaidee," "Highland Heather," and numerous others, given by persons who are artists in their line. Dancing has been made a feature that pleases at all times, while choruses add a charm that could not be obtained in any other way. From beginning to end the play is strictly up to date and has been rearranged to appeal to the American idea of what a successful and entertaining performance should be. A popular chord has been struck as the chain of successes that have followed the production wherever given abundantly show.

WILL HANG AN INNOCENT MAN.

Prof. Laska, the hypnotist, who is to appear at Greenwall's opera house next Monday night, will give the public an opportunity to see a free hanging. He will place a young man in a hypnotic state to accomplish this feat without injury to the subject. The test will take place in one of our leading store windows. The Waco Times, December 10, 1896, says:

The performance at the Grand last night was par excellence and Prof. Laska showed himself unmistakably to be the equal to the occasion and his power as a hypnotist will not be questioned by even the most skeptical who witnessed it. His performance was thoroughly efficient and will add much in this locality to the strength of the science.

FINE MUSIC.

Everybody should hear the new opera house orchestra tonight. Among other catchy pieces, "Across the Border," will be given. It is a descriptive fantasia, portraying scenes along the border, on the night before the famous opening of the Cherokee strip. Starting with a peaceful andante, suggestive of twilight musings, it merges into a brilliant allegro, which shows the first effects of border whisky, before the night's carouse. Then comes a smoothly flowing three-quarter movement indicative of the lull before the storm. Then we have the Indian war dance and chorus with tom tom accompaniment. The fun grows wilder.

A Mexican with tambourine contributes his share to the growing hilarity. Now the waltz is heard from the dance-hall; the music ceases and the voices of the floor-rustlers are heard getting up a quadrille. The dance lasts until the "wee sma'" hours; and now as dawn approaches we have a delicate andantino until the shot is fired, which is the signal for every one to make the race for a home. A brilliant gallop portrays this and gradually dies away as the racers are supposed to recede from view. You will miss a treat if you fail to hear these selections, and especially the one above described.

Tuesday SEP 21 1897

PLAYS AND PLAYERS.

BONNIE SCOTLAND.

Tonight there comes to Greenwall's one of the prettiest, purest and cleanest plays ever presented on any stage. It is elevating, amusing and always entertaining. "Bonnie Scotland." No other name would have described it, for among no other people than Scots could the fun, pathos, song, dances, clanish hostility and truisms be found that are encompassed within this play.

The plot involves a bitter enmity between the clans of Colquhoun and Buchanan. A broken clan is represented by Chief McFarlane and from this interesting complication a most ingenious and thrilling play is developed.

Nothing in contemporary drama contains such a world of action. For four acts it is life, which one feels and sees in the cataract of incident and Mr. Ellis has put color upon color in his scenes, producing an effect such as an impressionist painter might strive in vain to equal on canvass. You do not merely realize that somebody is telling you a tale of absorbing interest but you are lost in the story and whether you have much of an imagination or not you will find yourself following the fortunes of the young chieftain, Walter McFarlane, as though they were your own. Nor is the unfolding of the plot all there is to enjoy. Through the play at intervals a number of taking songs and love ballads are rendered together with stirring chorouses and dancing, making this portion of the drama a most attractive one and especially pleasing to the ladies.

"Bonnie Scotland" is essentially a play for the American public and has already received the stamp of approval wherever produced. The matinee prices will be regular 25, 50 and 75 cents.

* * * *

DARKEST RUSSIA.

"Darkest Russia," a drama that tells an interesting story and never fails to please all classes of theater goers, will be seen at Greenwall's opera house tomorrow night, one night only. "Darkest Russia" is bright and charming from first to last with a thoroughly interesting plot, worked out on lines that in almost every respect are novel to playwriters. In the story told no one can anticipate the end, every act keeping you in suspense as to the result of the next. Yet there is nothing so glaringly absurd and improbable as is shown in so many of the stereotyped plays of the day. The drama must take its place in dramatic literature as a strong, crisp, original and essentially modern drama; full of powerful and thrilling situations, and admirasconstructed from first to last, it is the kind of drama that appeals directly to the American idea of amusements. H. Grattan, who wrote the play, and Sidney R. Ellis, who has placed it so admirably before the public, deserve great credit for the very artistic manner in which they performed the task. The plot of the drama deals with the political system of Russi, and the various conditions of Rus life are treated in a manner that is sound to instruct as well as please.

* * * *

PROF. B. LASKA.

Next Monday evening Prof. B. Laska, a most wonderful hypnotist, begins a four nights engagement at Greenwall's. He is pronounced a leader in his line. One of his features will be the hypnotizing and hanging of a young man in the show window of a main street clothing store.

Wednesday SEP 22 1897

PLAYS AND PLAYERS.

DARKEST RUSSIA.

A finely staged, cleverly acted romantic drama, with the prestige of runs in New York, Philadelphia, Boston and Chicago, with the striking title of "Darkest Russia," will be seen at Greenwall's opera house tonight. The play is written by Mr. H. Grattan Donnelly, who has shown wonderful ingenuity in portraying scenes characteristic of the Russian. The theme is a most interesting one, and the story is told with such vividness that absorbed attention is held from the opening to the closing scene. The dialogue is bright, crisp and cheerful, and a vein of genuine mirth provoking comedy runs throughout the play. In the mounting the play is faultless and every attention has been given to the smallest detail. The production in every way is most elaborate, and abounds in effective tableaux and groupings. The costumes are marvels of beauty, the artistic intermingling of color in the dress of the various characters present not only a pleasing, but striking effect.

* * * *

Prof. Laska comes to Greenwall's Monday for four nights. The Waco Times says of him:

"The performance at the Grand last night was par excellance, and Prof. Laska showed himself unmistakably to be equal to the occasion, and his power as a hypnotist will not be questioned by even the most skeptical who witnessed it. His performance was thoroughly efficient and will add much in this locality to the strength of the science."

Thursday SEP 23 1897

PLAYS AND PLAYERS.

Sidney R. Ellis and his strong company of players presented "Darkest Russia" at Greenwall's opera house last night. The audience although not large, was considerably better than on the night before. From the reputation of the play much had been anticipated by the public, and no one could hardly have been disappointed last night, either in the play itself or the manner of its presentation.

As indicated by its name the drama is a romance of the czar's realm, and is realistic and thrilling. In it are presented in strong contrast those two portions of the Russian people, the one faithfully devoted to the czar and his throne and the other constantly plotting to compass his destruction. The strongest point in the play is reached when the plot so works out that two ministers of police are compelled by their duty to the czar to allow their own son and daughter to go into Siberia, exiles as nihilists.

Mr. Ellis is at his best as Col. Septimus Cobb, the American and his habit of fearlessly expressing good sound Republican opinions at all times and showing up everywhere when most needed gives everybody, including the patriotic gallery gods, an opportunity to applaud frequently.

* * * *

Prof. Laska, the hypnotist, will begin a four nights engagement at Greenwall's next Monday. He is said to be a wonder in his line. The Galveston News says: Galveston has gone wild on the subject of hypnotism. Newsboys are making passes at their customers, and policemen are waving their clubs over the heads of refractory prisoners. Skeptics are shaking their heads in a puzzled sort of a way and learned men are taking up the science with great interest. Prof. Laska has fairly set the town by the ears.

Friday SEP 24 1897

PLAYS AND PLAYERS.

Next Monday at 4 o'clock Professor Laska, the hypnotist, will give a free test of his powers in A. & L. August's store window. He will place a young man in a hypnotic state and hang him by his neck for some time without injury to the subject. During Professor Laska's engagement of four nights at Greenwall's opera house, he will introduce some very startling tests such as causing some one in the audience to kill another while under the hypnotic influence. The test will be watched with great interest as to the outcome. Prof. Laska has taken all responsibility on himself, and as his experience in hypnotising criminals for confession has been very large (especially in the state of Texas), he knows that this test as well as many other startling tests will settle the question in the minds of others whether the operator is the criminal or the subject.

* * * *

Jay E. Murray, in advance of the "Heart of Chicago," L. J. Carter's last and greatest spectacular production, which will be seen at the opera house Friday and Saturday, October 1 and 2, is in the city.

Monday SEP 27 1897

PLAYS AND PLAYERS.

HYPNOTISM TONIGHT.

Prof. B. Laska will be seen at Greenwall's opera house tonight, Tuesday, Wednesday and Thursday nights in hypnotism up-to-date and explained.

See Prof. Laska cause his subjects to laugh, cry, sing, dance, forget their names, ride imaginary bicycles, play foot-ball, ride brooms for horses, eat red pepper for candy, and make them believe they are sitting on red hot stoves. To see the natural expression on the subject's face during the test is something remarkable.

See the emotional test, such as love, hate, pain, fear, disgust, etc.

See Prof. Laska break a 500-pound rock on the chest of a cataleptic subject. It is scientific, amusing and instructive for young and old.

* * * *

THE HEART OF CHICAGO.

"The Heart of Chicago," Lincoln J. Carter's new melodrama, will be produced for the first time in this city at Greenwall's opera house Friday and Saturday, Oct. 1 and 2, with matinee Saturday. It is said to contain a story of extraordinary power, well told and relieved by many bright moments of clever comedy. The interpreting company includes some very clever people who ought to do full justice to the thrilling story. All the scenes and incidents are located in the great western metropolis and the story runs through the space of time between the great fire and the World's Fair. We are promised an abundance of handsome scenery. Wonderful mechanical effects and mysterious electrical devices, chief among these many scenic features are the vivid reproduction of a section of the great fire and the wonderful advancing locomotive which is seen to approach rapidly from apparently miles away and brings up at the footlights full sized and perfect. This effect is covered by twenty-five patents.

Tuesday SEP 28 1897

THE HEART OF CHICAGO.

Commencing Friday night "The Heart of Chicago," a stirring melodrama of the ultra sensational school, will be the bill at Greenwall's opera house for two nights and one matinee Saturday. "The Heart of Chicago" is said to contain a good story and to possess a deal merit. Its scenic and mechanical features are well calculated to please the lovers of sensational effects. The two principal features of the play are a realistic reproduction of the scenes during the great fire and a railroad effect, which is said to be wonderfully complete. Other scenes in the play represent the Masonic Temple roof garden at night, the court of honor at the World's fair during a night illumination and a panoramic view of the South Side from Madison to Twelfth streets, and from the five-mile crib in the the lake to the river. Mr. Carter is said to have been particularly fortunate in casting his new play.

Louis Davis, manager of Punch Robertson, arrived in the city this morning, and is arranging for the appearance of this popular company. They will open a weeks' engagement on next Monday, the 4th inst.

Wednesday SEP 29 1897

THE HEART OF CHICAGO.

In the railroad scene in "The Heart of Chicago," Lincoln J. Carter's latest play, a seemingly impossible feat in stage effect has been accomplished, the approach of a train head on growing larger and larger as it appears in full view of the audience from a mere speck in the horizon, until at last when the audience is almost wild with excitement of the situation, the full-sized locomotive stops at the footlights. The illusion is perfect. At the beginning of the act a beautiful and realistic scene is shown, with the track in perfect perspective, running back apparently four miles, until it is lost in the distance, it is a combination of real foreground and painted distance such as is usual in the great war panoramas, etc.

The mechanism of the enlarging locomotive is the most intricate and costly piece of machinery ever used in stage effect, and like all the stage illusions in his plays was invented by Mr. Carter, who has always boasted that he could reproduce on the stage any wonder of nature or work of man. After seeing the approaching train in "The Heart of Chicago," one must admit that the possibilities of stage illusion is indeed great when in the hands of one who is a master of the art.

The Heart of Chicago will be seen at Greenwall's opera house Friday and Saturday, October 1 and 2, with matinee Saturday.

Register Notices.

Thursday NOV 11 1897

THEATRICAL.

Murray and Mack.

Murray and Mack, in a new combination of complications such as usually beset Finnigan and Casey when they wander forth together in quest of "a bit of fun" or "a hand in a dispute" will constitute an evening of hilarious fun and hearty enjoyment when these two popular comedians make their appearance at Greenwall's opera house Saturday, November 13, matinee and night, with their great farce comedy "Finnigan's Courtship." The play has been so successful that the comedians find it the best vehicle for a second season in which to display their individual and conjoined humors and comedy

traits and qualities. Nothing in the amusement field has been found so unique as the contrast furnished by these comedians. Murray is tall, slender and dignified, almost too dignified for real dignity which becomes so heightened at times as to show a flash of burlesque. Mack is short, grotesquely fat and is so completely minus dignity that he gives the effect of complete abandonment to the fun of a situation. The company in support is one of specialists, those who will not only act in support of the comedy, but also add specialties as is at times required in the action of the piece.

"Palmer Cox's Brownies."

Seats for C. B. Jefferson, Klaw and Erlanger's big production, "Palmer Cox's Brownies," are now on sale. The attraction, which will be seen at the Greenwall opera house on Thursday of the coming week, both at a matinee at 3:15, and night performance at 8:15, is one of the greatest ever brought here, and it will be greeted by enormous audiences. It is positively guaranteed that the performance will be exact in every detail with those in New York, where the wonderful spectacle has been witnessed by crowded houses for 156 nights, and the same large organization of 74 people, including Amy Hartley, Eva Tanguay, Gertie Carlysle, Budd Ross, Chas. Hagan, Sol Solomon and other favorites will be seen. Two 60-feet baggage cars are required for the immense equipment of scenery and electrical and mechanical effects. The flying ballet that is danced in mid-air, the Romalton Brothers, the world's greatest acrobats and head-to-head balancers, the funny German band, Eddie Pinaud, the phenomenal Brownie bicyclist, Newhouse and Bunts, and the beautiful dance of the Oriental slave girls are among the many novel features. Palmer Cox, the famous "Brownie Man," is another big card. Mr. Cox draws Brownies in sight of the audience, and tells in his interesting way all about them. The splendid production will prove one of the principal events of the local season, and no one should fail to witness it.

Friday NOV 12 1897

best and largest company of individual merit now on tour. Besides this, they have a new play from the pen of that able author, Geo. H. Emerick, entitled "Finnigan's Courtship," the second of the Finnigan series, of which there will be future numbers or sequels. Nothing has and nothing can daunt the ardor of these two, it would seem, and that is why they are so popular, for everyone is sure of their endeavors to keep up with the times and give the best. The company is billed for Matinee and night at Greenwall's opera house tomorrow, Saturday, November 13.

Seats for "The Brownies."

The sale of seats for C. B. Jefferson, Klaw & Erlanger's famous production, "Palmer Cox's is Brownies," now in progress.

The attraction, which is one of the biggest in the country, will be seen at the Greenwall opera house, matinee at 3:15 and night at 8:15, on Monday of the coming week.

Its scenic effects are described as marvelous. There are twelve scenes in "The Brownies," among which are a storm and shipwreck at sea, an earthquake, a volcano and the destruction of a palace.

In the storm scene the Brownies are all shown huddled on a raft in mid-ocean. The raft goes to pieces and the Brownies are left struggling in the water. A huge sea-bird swoops down and, seizing the dude by his trouser-seat, bears him up in the air. Among other scenes, are a realistic earthquake and volcano, and the instant destruction of a magnificent palace. The flying ballet that is danced in mid-air is one of the great features. In the course of the gorgeous spectacle, Palmer Cox, the famous "Brownie Man," himself appears, and makes sketches of the dude and other Brownies. The organization is the biggest ever brought here.

Saturday NOV 13 1897

THEATRICAL.

Murray and Mack Today. Matinee and Night.

Murray & Mack, the Irish comedians, popularly known as "the little Irishman and his tall friend," with their big farce comedy organization, is Manager Greenwall's attraction at Greenwall's opera house today, matinee and night. They will present here for the first time, their latest success, "Finnigan's Courtship," and if criticisms are any criterion, it is the funniest play these successful artists have ever produced. The three acts are said to be invested with a scenic and costume environment rare-

ly accompanying a farcical play, and they lay claim to having the most expensive migratory farce comedy company in this country. The play is by George H. Emerick, is in three acts and contains a well defined plot, which is extremely funny. He has furnished Murray & Mack with three successful plays and knows their style pretty thoroughly, consequently has no trouble in constructing a fit vehicle for their humor and specialties. Many bright specialties are introduced and the singing numbers is especially attractive.

Saturday

"Palmer Cox's Brownies."

Seats are selling rapidly for C. B. Jefferson, Klaw & Erlanger's big elaborate production, Palmer Cox's Brownies, which will be seen at the Greenwall opera house on Monday, both at a matinee and night at 8:15 performance.

The big show will be witnessed here exactly as it has run for weeks to crowded houses in New York, Chicago and San Francisco and other large cities, not a single feature being omitted. The storm, shipwreck, earthquake, volcano and other wonderful scenes, twelve in all, one marvelous flying ballet that is danced in mid-air, the

ballet of the beautiful Oriental slave girls, the bubble ballet; the wonderful Romale acrobats from Europe; Newhouse and Bunts, "the wandering minstrels;" Eddie Pinaud, the trick bicycle rider; and the funny German band are among the remarkable features. Palmer Cox himself will positively appear, and draw the dude and other brownies in charcoal. Budd Ross, Eva Tangueay, Amy Hartley, Gertie Carlyle, Chas. Hagan and Sol. Solomon are among the well known artists in the great organization of 74 people. "The Brownies" is one of the biggest attractions ever brought to this city, and no one if possible should miss seeing it.

Tuesday NOV 9 1897

Madame Scalschi.

Messrs. Leeberger and Dent, manager and advance representative respectively for Mme. Sofia Scalschi, appearing in grand concert here on the evening of the 23d, are in the city arranging for the coming of the company. It is said of Mme. Scalschi that she possesses the strongest contralto voice of any artist in the world and has one of the strongest concert companies on the road.

Sunday NOV 14 1897

Thomas W. Keene.

Thos. W. Keene will be seen at the Greenwall opera house on Friday and Saturday of this week in a repertoire of standard, legitimate plays, which will be given in the following order: Friday night, Richard III; Saturday matinee, Louis XI; Saturday night, Julius Cæsar.

These three plays have been selected by the management of the theatre

as being the strongest in this great actor's entire repertoire. The company in support of Mr. Keene this season is said to be the strongest that has ever been associated with him. It is led by that sterling young tragedian, Chas. B. Hanford, who won his spurs in the support of Edwin Booth, Lawrence Barrett, Madame Mokjeska, Julia Marlowe and others of equal prominence. Mr. Hansford, as well as being Mr. Keene's leading man, is also his manager, both of which positions he held last season with much credit. The other members of the company include such well known stage artists as Mrs. S. A. Baker, Lucia Moors, Mary Timberman, Marie Drofman, George Morton, Carl Ahrendt, Lawrence Lowell, John Milton, Arthur Sandford and Paul G. Taylor.

Each play to be given will receive special care as to detail in the way of scenic effects and costuming. Mr. Keene carrying with him all of the necessary scenery and costumes for the correct mounting of each play in his repertoire.

Mr. Keene is extremely popular with the theatre goers of this city, and has many friends and admirers here at whose hands he is sure to receive a hearty welcome.

Mme. Sofia Scalchi.

The musical critic of the Richmond, Virginia, Dispatch, a recognized authority throughout the country on matters musical, commenting on the recent performance of Mme. Sofia Scalchi and her company in Richmond, expresses himself on Scalchi's wonderful voice as follows:

But Scalchi! Ah, here is one of the few great voices of this day and generation! What great, liquid vowels; what broad, noble tones; what magnificent, artistic phrasing; then, what tragic depth, and what dramatic fire and intensity! She sang last night her piece de resistance, "Nobil Signor" (commonly called "The Page's Song") from "The Huguenots," Meyerbeer's masterpiece, and poured into it all of the passion and fervor of which this great artist is capable. Mme. Scalchi responded to a double encore, singing a ballad of Donizetti's and "Annie Laurie." She was also heard as Azucena, in the fourth act of "Il Travatore," which concluded the programme.

Sunday NOV 14 1897

Greenwall Opera House.

Two Nights and Matinee, Commencing

Friday, Nov. 19th,

Engagement of the Eminent Tragedian

THOMAS W. KEENE

Accompanied by and under the management of CHAS. B. HANFORD.

Repertoire:

Friday Night.....“RICHARD III”
Saturday Matinee.....“LOUIS XI”
Saturday Night.....“JULIUS CAESAR”

Sale of Seats opens Tuesday Morning. All Orders from the Country Promptly Attended to.

Greenwall Opera House.

EXTRA! EXTRA!! EXTRA!!!

Monday, Nov. 15,

Matinee at 3:15 and Night at 8:15.

THE BIGGEST PRODUCTION EVER BROUGHT TO TEXAS

C. B. Jefferson, Klaw & Erlanger's Wonderful Spectacular Extravaganza,

PALMER COX'S ....BROWNIES!

The performances in Fort Worth guaranteed to be exactly the same as those in New York for 156 nights, Boston 5 weeks, Chicago 5 weeks, San Francisco 8 weeks and St. Louis 2 weeks—all to crowded houses.

74-- THE SAME GREAT ORGANIZATION OF 74 WELL-KNOWN BURLESQUE ARTISTS **--74**

Amy Hartly, Eva Tanguay, Gerty Carlyle, Budd Ross, Chas. Hagan, Sol Solomon, Joseph Smiley and other favorites

12- The same 12 wonderful scenes, including the Storm, Shipwreck, Earthquake, Volcano and Destruction of the Palace! **-12**

The Grand Transformation Scene: "THE BREAK OF DAY IN BROWNIELAND."

ALL THE EXCLUSIVE FEATURES.

The Marvelous Flying Ballet, Danced in Air! The Beautiful Oriental Slave Girls!
The Romalo Brothers, the World's Greatest Head-to-Head Balancers!
Newhouse and Bunts, the Wandering Minstrels! Eddie Pinaud, the Phenomenal Trick Bicyclist!
The Funny German Band.

The Famous "Brownie Man," PALMER COX, Appears at Both Performances.

Night prices for the great attraction—25c, 50c, 75c, $1 and $1.50. Matinee—Whole lower floor, $1; balcony, 50c.

Mail-Telegram

Saturday SEP 25 1897

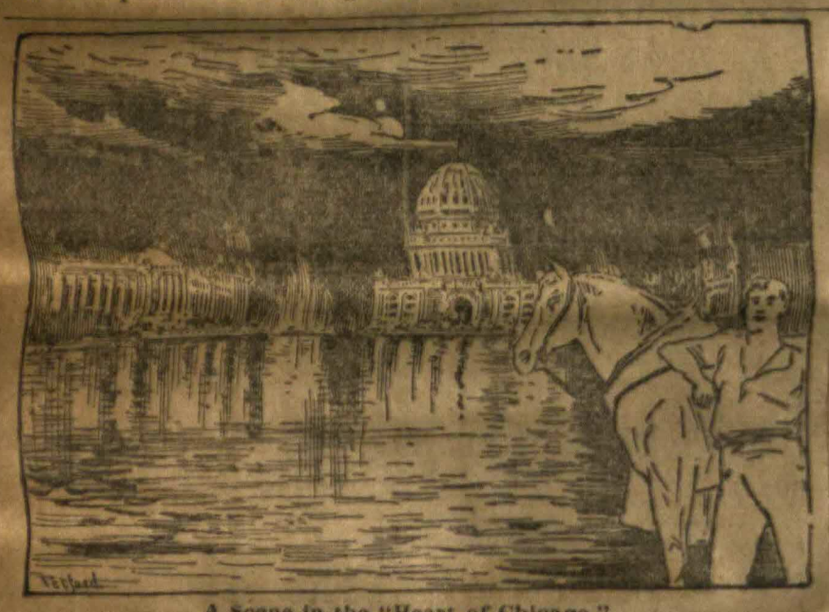
PLAYS AND PLAYERS

Greenwall's opera house will have its doors open every night next week, Monday, September 27, for four nights, *Prof. B. Laska in hypnotism, Friday and Saturday night with grand matinee Saturday, "Heart of Chicago."*

* * * *

A FORT WORTH BOY TO HANG.

About 4 p. m. on Monday, September 27, Prof. B. Laska, the hypnotist, will place a young man of this city in a hypnotic state and let him dangle at the end of a rope for some time without pain to the subject. The test will take place in A. & L. August's window on Main street. The fact that the subject will be one of Fort Worth's boys, will add much interest to the test, and the ability of the hypnotist will not be questioned by even the most skeptical, *as this is the most difficult of all hypnotic work. The sewing up of a boy's cheek without producing a drop of blood* on the thread *will be another feature* that will interest the physicians present. The hypnotist appears at Greenwall's opera house for four nights, commencing Monday, September 27.



A Scene in the "Heart of Chicago."

* * * *

HEART OF CHICAGO.

The Philadelphia Inquirer, November 10, 1896, says: In the way of *scenic effect no play of recent date* has equalled Lincoln J. Carter's "Heart of Chicago," which opened a week's run at the National last night. The first act of the melodrama deals with the stirring scenes *incident to* the great fire, while the action of the *remaining four acts* deal with events twenty years afterward. John Ames, in love with his partner, Edward Coleman's wife, first ruins the former, then murders him. The great blaze sweeps over the spot where the crime was committed and, as the murderer believes, wipes out all traces of it. Bradley, a clerk, and Eugenie, a maid, learn Ames' guilty secret and use it to their advantage. By successive and thrilling *stages the crime is* finally brought home and Ames commits suicide. The melodrama boasts a good plot and is well rendered. A *pleasing comedy element is furnished by McFadden, Kittie, Swipes and Blokie.*

Winfield Conger, as John Ames, renders well the character of the wealthy villain, while *Charles Sellon, in the heroic roles, scored a decided success.* Miss Mitchell's work as Miss Afton was of a high class. The scenic effects introduced include views of Chicago during and after the great fire, the roof of a twenty-story building, from which the hero is hurled, and a fast express halted just as it is about to plunge through an open draw.

Thursday SEP 30 1897

A SMALL TOWN IN SOUTH DAKOTA

Lincoln J. Carter, author and owner of "The Heart of Chicago," which will appear at Greenwall's opera house tomorrow night and Saturday matinee and night, has an interesting budget of stories about "trouping" experiences in the far West, where hotel accommodations are not of the best and the "opry" houses are of the worst. He told one the other night that made a *hit. It was in a small* town in Dakota. The hotel and the opera house were in the same wooden building, and both were lighted by oil lamps. In fact it developed that when a performance was on the lamps were transferred from the hotel to the theater.

On entering her room after the performance Mrs. Carter groped about in the darkness in the vain search for a lamp and then descended the stairs to the office. Her request for a lamp was answered by the query, "What do you want a lamp for, ain't you going to bed?" This will make a good companion story to the old one in which a large opera company has been secured to open a new theatre and on arrival are shown one large dressing room intended for the use of all. The local manager replied to the impressarios indignant protest, by a look of blank surprise and said: "What's the matter, don't you all speak?"

Friday OCT 1 1897

* * * *

"Heart of Chicago" Tonight.

The Philadelphia Press speaks as follows: New York life has been pictured in all its phases on the stage, but "The Heart of Chicago," which will be seen at Greenwall's opera house tonight and tomorrow matinee and night, presented at the National last evening, for the first time in the East, opens up a new field. Lincoln J. Carter, the author, will no doubt soon find many imitators, as the Western metropolis undoubtedly has much material to work upon.

Thursday SEP 30 1897

Friday OCT 1 1897

The story of the play is effective although sensational. It is filled with thrilling episodes that last night were greeted with deafening applause. The scene opens in Chicago upon the night of the great fire. The flames cast a lurid reflection through the windows of the office of Henderson & Ames and all through the first act can be heard the falling of buildings, the roar of approaching flames, the clatter of horses' hoof on the pavement and *the cries of frightened people.*

The second act occurs twenty-one years later with a bird's-eye view of the city from the roof of the Masonic Temple roof garden. The climax of this act is the hurling from the roof top of Robert Sage, the son of William Sage, who had been killed in the first act, and whose money furnishes one of the motives of the drama. The next act discloses a view of Washington street, which afforded an opportunity for the introduction of some clever specialties, but the most sensational scene of the play is that of the

drawbridge at Whiting. The play closed with a view of the court of honor of the World's fair.

Season 97-98.

Mrs OLIVE AMES

Rep = LASKA = THE HYPNOTIST.

Friday OCT 1 1897

The play was splendidly acted, the company being an excellent one in every respect. The parts of "Robert Sage," "John Ames" and "McFadden," were very capably taken by Messrs. Charles Sallon, Winfield Conger and George Wood, while the female roles were equally as acceptably given. A large number of supernumeraries were used.

* * * *

POPULAR PRICES.

Commencing next Monday Oct., 4, Jolly Punch Robertson and his company *will play a short season of popular* prices at the opera house, changing the play every night. There will be a matinee performance each afternoon except Monday. All entire new reportoire of plays will be presented. The company has been materially strengthened and many new features added notable a car of scenery, portions of which are used in every play presented. The *prices for* nights are *10, 20, 30 and 50 cents* and for matinees 10 and 25 cents. With *ladies free* on the opening night, only who are accompanied by escorts holding paid 30 or 50 cent tickets engaged before 6 p. m.

Saturday OCT 2 1897

PLAYS AND PLAYERS.

There will be only one show at Greenwall's next week, commencing Monday, Oct. 4th, for three nights and two matinees, the popular Punch Robertson and his merry company in *repertoire presenting Parisian Princess for* the opening bill Monday night. Change of bill nightly.

* *

PUNCH ROBERTSON.

This popular actor, who plays a short engagement at Greenwall's opera house, commencing next Monday, October 4, has put together during the past season the best company ever seen in popular priced repertoire. Aside from the company, he has also produced all the original scenery used in the plays he presents. An expert electrician is also with the company and calcium and mechanical effects are one of the features. There is no play in Mr. Robertson's repertoire that has ever been presented at less than regular prices by any company save his own. The admission remains the same as last season—10, 20, 30 and 50 cents and 10 and 25 cents for matinee.

Ladies will be admitted free Monday night to "Parisian Princess," the opening bill, when accompanied by a person with a paid 30 or 50 cent ticket when reserved before 6 o'clock Monday night.

* * * *

THE LAST STROKE.

"A play that makes an audience cheer," is the way one of the New York papers spoke of "The Last Stroke" during its run in that city late last season. No melodrama given in the metropolis in years has stirred its audiences to such wild outbursts of enthusiasm. "The Last Stroke," while dealing with Cuba's struggle for freedom, is really a stirring and intensely patriotic American play, abounding in scenes which make even the blood of a blase playgoer jump through his veins at accelerated speed.

* * * *

EUGENIA BLAIR AS CAMILLE.

The Baltimore American, Sept. 1st, says: Miss Eugenia Blair gave the lovers of the drama an opportunity at the matinee yesterday at Ford's Opera House to compare her interpretation of Dumas' "Camille" with the other great actresses who have been seen in this character. She did not suffer by comparison. Miss Blair's "Camille" is full of sweetness, and one cannot help sympathizing with the unfortunate woman whose role she essays.

Her gowns were very handsome, and it is said that she designed each of the five white dresses which were worn in "Camille."

* * * *

"CHRISTOPHER JR."

The apathy existing in England a few years ago toward American plays has now developed into enthusiasm and today American plays and actors are all the rage in the British capital. The pioneer of the state of affairs was certainly Madeleine Lucette's comedy —"Christopher Jr."—it paved the way for the tremendous welcome accorded "Secret Service." In England "Christopher Jr." was played under the title of "Jedbury Jr.," and it duplicated its American success to the tune of a two years run in London and the provinces.

* * * *

MR. WALKER WHITESIDE.

Mr. Whiteside's forthcoming engagement will, from present indications, be one of the most successful ones ever played in this city. He is an actor whose auditors are never depressed with the sense of being unworthily occupied, but who steadily feel the force of commanding intellect and an intense nature concentrated on the sincere and beneficial treatment of momentous themes.

* * * *

THE HERRMANNS.

It is no longer necessary to tell people who Herrmann the Third is or what he does. He will appear with all *his mysteries at Greenwall's* on early date, but to those who have not seen Adelaide Herrmann and her brilliant dances, there is a new delight in store. These marvels of color and motion, which have made her famous, speak a new language to the senses. Every passion, every impulse of the heart is aroused by the changing hues. The life of the dancer is in the midst of the dazzling light and lends to it a human significance.

Monday OCT 4 1897

PLAYS AND PLAYERS.

PUNCH IS HERE.

Punch Robertson and his company arrived here early this morning with a special car of scenery, horses and every thing for the production of the great repertoire of plays which will be presented during this engagement which opens tonight with "The Parisian Princess," a society comedy of a high order. Specialties will be introduced and many beautiful stage sets displayed. Ladies will be admitted free tonight only who are accompanied by escorts who have secured seats in advance. The prices are 10, 20, 30 and 50 cents. A matinee performance will be given tomorrow at 2:30 p. m., prices 10 and 25 cents.

Wednesday OCT 6 1897

"SOWING THE WIND."

One of the strong situations in "Sowing the Wind" is the recognition by Bravazon of Rosamond as his own daughter. After a long scene between them, during which she champions her mother and womankind generally and he champions her unknown father and mankind, Rosamond exclaims with an outburst, "Do not defame my mother, she was at least a woman, so am I. Let the women stand by the woman and the men by the man. Let it be fought out to the bitter end. Sex against sex." Bravazon answers, "Sex against sex, so be it, it always was, it always will be. Sex against sex. Then I defend my own. How do you know that your father left her basely? How do you know that he abandoned you? Is it so certain that he was not betrayed. Sex against sex, but let the fight be fair. Let each bear its own cross." This wordy war, the climax of the third act in "Sowing the Wind," is said to be one of the strongest dramatic scenes ever given on the stage.

"Sowing the Wind" will be the attraction at Greenwall's opera house next Monday, Oct. 11, one night only. It may be mentioned that the cast will be the same as last year.

Friday

THEATER-GOERS

Who pick up articles in the theater are requested by Manager Greenwall to leave them at the box office, as the loser expects to find them there. The parties who found a lady's shawl Wednesday night and a gold-handled umbrella at Tuesday's matinee are requested to send them to the box office and save exposure and possible trouble.

Thursday OCT 7 1897

* * * *

"SOWING THE WIND."

Professor John Stuart Blackie, the famous scholar and controversialist, whose death the world was recently called upon to mourn, was a redoubtable champion of the high drama. In the notable controversy that took place in London immediately following the production of Sydney Grundy's "sex against sex" drama, "Sowing the Wind," he was a conspicuous participant, and among other things said: "I look upon 'Sowing the Wind' as not merely a play but a sermon, and a sermon more striking and more effective than any I am likely to hear from the best pulpit orator. I say therefore that it is not merely unwise in the office bearers of a Christian church to put a stamp of dishonor on the pictorial presentments of the stage, but it is their imperious duty to give a public acknowledgement of the sister services of the theatre by the patronage of the drama generally, and specially by the individual and official presence at the representation of such highly moral and essentially Christian plays as 'Sowing the Wind,' one of the best sermons I have no doubt was ever preached on Hosea viii. 7." This remarkable play will be seen at Greenwall's opera house Monday, Oct. 11th, for one night only, when its great examples of character drawing will be in the hands of what has been declared one of the best companies, the same one that with ranks unbroken has been presenting it in the principal cities for two years past.

Friday OCT 8 1897

"SOWING THE WIND."

The play-going element of this city has been looking forward with eagerness to the approaching engagement of "Sowing the Wind," which will be the attraction at Greenwall's opera house Monday, October 11, one night only. Although Sydney Grundy was already a well known playwright before his "Sowing the Wind" appeared, everything that he had previously written seems to have been forgotten in the presence of this masterpiece.

The play deals with a phase of social life that is continually pressing itself upon thoughtful minds, and yet which is of such a delicate nature that few dramatic authors are able to handle it in a suitable way for stage purposes. The relations of the sexes, and their relative moral responsibility for the maintainance of domestic purity is Mr. Grundy's theme, and he treats it with the earnestness of a philosopher and the skill of a master. He brings together as a principal and opposing characters in the play a young woman and her father, neither being aware of their relationship to each other, the girl's mother having been betrayed and cast adrift by the father. This man is now the adopted father of his daughter's lover and is refusing to permit the marriage until the mystery of the girl's parentage is cleared up.

The contest between these two so strangely brought together is the basis of the plot. Some of the scenes between them are as thrilling and pathetic as anything that can be imagined. It is a warfare of "sex against sex" and is conducted with passionate splendor on both sides. The costumes are triumphs in that line, being splendid reproductions of the style in vogue in England in 1830.

The ladies will especially appreciate this feature of the performance. No expense has been spared in the matter of scenery and, indeed, the production throughout is on a magnificent scale. It may be mentioned that the same cast will prevail this season as that of last.

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Register notices.

Sunday NOV 14 1897

THEATRICAL.

Monday, November 15th, matinee and night, Palmer Cox's "Brownies." Presented here the same as in New York for 156 nights; in Boston, five weeks; Chicago, five weeks; San Francisco, three weeks, and St. Louis two weeks. All to crowded houses.

Friday and Saturday, November 19th and 20th, matinee and night, Thos. W. Keene, the tragedian, presenting, Friday night, "Richard III;" Saturday matinee, "Louis XI;" Saturday night, "Julius Cæsar."

Mme. Sofia Scalchi, the great contralto, coming soon.

The "Brownies" Monday.

Tomorrow, both at matinee at 3:15 and night at 8:15 performances, C. B. Jefferson, Klaw & Erlanger's great spectacular extravaganza, "Palmer Cox's Brownies," which has run alone in New York for 156 nights, will be the great attraction at the Greenwall opera house. The production is the biggest that has ever been brought to Fort Worth.

The coming of the wonderful spectacle has been long awaited by local theater-goers and it will do an enormous business. The same organization of seventy-four people, the same twelve elaborate sets of scenery, rich costumings, surprising electrical and mechanical effects will be brought here intact by special train, and "The Brownies" will be presented exactly as it was seen in these large cities. Palmer Cox, the famous "Brownie" man, will draw Brownies and tell the audience all about them. Among the other remarkable features in the big production will be the sensational flying ballet from the Folies Bergeres, Paris. This ballet is danced by handsome, shapely coryphees in mid-air, and it will prove one of the greatest novelties ever witnessed here. The Romalos, the world's greatest head-to-head balancers; Eddie Pinaud, the Brownie trick bicyclist; Newhouse and Banta, the phenomenal musical excentriques; and a troupe of beautiful oriental dancing girls are included in the long list of unique specialties. "The Brownies" is the biggest of the shows booked here this season, and one of the strongest of the attractions offered by the local management. In the big cast will be found Eva Tangway, Amy Hartley, Gertie Carlyle, Budd Ross, Chas. Hagan, Sol Solomon, Wallie Clark, Fred Runnells, Joseph Smiley and other well known artists.

ENTRANCE OF THE BROWNIE KING.

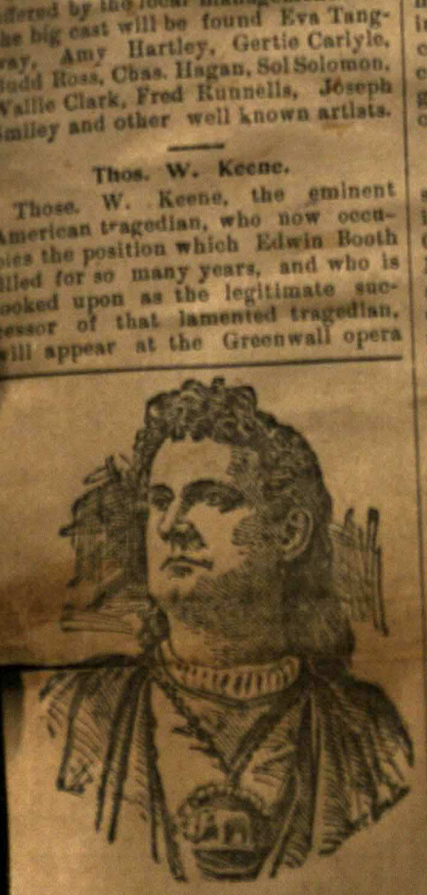
DAME DRUSILLA IN PALMER COX'S BROWNIES.

Thos. W. Keene.

Those. W. Keene, the eminent American tragedian, who now occupies the position which Edwin Booth filled for so many years, and who is looked upon as the legitimate successor of that lamented tragedian, will appear at the Greenwall opera house the last two nights of this week, with a special Saturday matinee. Beyond all doubt Mr. Keene is now the representative actor of the American stage, a distinction that he has earned by a long and studious work in the interpretation of legitimate and classic roles. There is no actor on the American stage today with such a strong and varied repertoire. It includes seven plays, and from them he has selected the three strongest for presentation during his engagement in this city.

Mr. Keene is this season accompanied by and under the management of Chas. B. Hanford, a handsome and talented young tragedian who made his mark as the leading support of such prominent stars as Edwin Booth, Lawrence Barrett, Madame Modjeska, Julia Marlowe and later as the star at the head of his own company. Mr. Hanford also enjoys the distinction of being Mr. Keene's absolute manager. To those who are acquainted with the exponents of the legitimate drama in this country, the following names will be familiar: Mrs. S. A. Baker, Lucia Moore, Mary Timbermann, Marie Drofmah, George Merton, Carl Ahrendt, Lawrence Lowell, John Milton, Arthur Stanford and Paul G. Taylor, who are all members of Mr. Keene's strong supporting company. Each of the above named plays will be elegantly staged with new and appropriate scenery and elaborate and historically correct costumes, Mr. Keene carrying with him two carloads of stage paraphernalia for the proper mounting of each play in his repertoire. No more popular actor than Thomas W. Keene visits Fort Worth, and he will undoubtedly play to a succession of crowded houses.

On Friday night Mr. Keene will appear in the character that he is best known in to our theatre goers, and one that he stands alone and unrivaled in, Richard III, and it is not too much to assert that in this role, he stands pre-eminent. He has made of Richard one of the most impressive of stage pictures. He has followed the conception of the great author, and whether Richard was or was not the bloody tyrant that is drawn by Shakespeare, the world accepts the portrait. At the special matinee to be given on Saturday afternoon, Mr. Keene will appear in what the critics of this country term his greatest chacterization Louis XI. His acting of this part has placed him in the very front rank of the character actors of the stage of this era.



MR. KEENE AS RICHELIEU.

The engagement will close on Saturday evening with a grand production of Shakespeare's masterpiece, Julius Cæsar, with Mr. Keene in his favorite role of Marc Antony. The management promises a fine mounting of this great work. Mr. Keene carrying with him all of the scenery, costumes, armors, etc., used in the great Booth-Barrett production in the city of New York.

Mme. Sofia Scalchi.

Mme. Sofia Scalchi, assisted by some of the most celebrated singers in the world, will appear here at the Greenwall opera house on Tuesday, November 22. It is admitted on all sides that Scalchi is one of the greatest artists this century has produced; she is at once the greatest contralto singer and actress on the lyric stage today, and better than all we are to have Scalchi and Toulinguet in one act of really Grand opera with all the full costuming and stage setting that is required of this high class performance. The performance will consist of either "Faust," "Trovatore" or "Martha." Mlle. Toulinguet is the wonderful young prima donna soprano, who created a furore last year while one of the principal singers in Col. Mapleson's Imperial opera company. It is only because there is no opera in New York this season that the public outside of the largest cities will have an opportunity to hear these grand operatic artists.

Aside from the performance of grand opera we will have a miscellaneous concert programme at which all the artists will be heard in favorite numbers. The cast of the opera will embrace in the principal parts Mme. Scalchi, Mlle. Toulinguet, Mlle. du Bedat, Mr. Thos. McQueen, Sig. Alberti, Sig. Galli, etc.

Thursday NOV 18 1897

THEATRICAL.

Thomas W. Keene.

Thos. W. Keene, the eminent and popular American tragedian, will open his engagement at the Greenwall opera house tomorrow night, presenting Richard III. At the Saturday matinee he will be seen as Louis XI in the great historical drama of the same title, his engagement closing on Saturday night with a grand scenic production of Julius Cæsar.

Mr. Keene has this season gathered around him the most powerful organization of exponents of legitimate drama that has been seen in this country in years. It is led by Chas. B. Hanford, who has been the leading support of prominent stars such as Edwin Booth, Lawrence Barrett, Madame Modjeska, Julia Marlowe and later as the star at the head of his own company. Besides this talented young tragedian, Mr. Keene's company includes such well known stage artists as Mrs. S. A. Baker, Lucia Moore, Mary Timbermann, Marie Drofmah, George Morton, Carl Ahrendt, Lawrence Lowell, John Milton, Arthur Stanford and Paul G. Saylor. Each play to be presented will be magnificently mounted with new and appropriate scenery and correct costumes.

The demand for seats has been very large and the engagement will be a grand success beyond all doubt.

Mme. Sofia Scalchi.

An event in the season's entertainment at the Greenwall opera house, on Tuesday next, 23rd instant, will be the operatic performance and concert by the great Scalchi company. To almost everyone who has followed the writers on musical matters, the name of Scalchi must be familiar, for she has been spoken about for the last fifteen years as the very best artist in her line.

During the Patti controversies, as to whom was the greater artist of the two Scalchi came out ahead, and although both singers were altogether different in method and voice, yet Patti, who was so jealous of the younger woman that she refused to sing with her or even consent to be in the same company, never forgave Mr. Abbey for engaging Scalchi for his New York Opera company.

MARIE TOULINGUET.

But Mr. Abbey was wise in his generation and knew that no opera company was complete without Scalchi and although she received the largest salary ever given to any contralto she was a feature of the operatic season in America for the past ten years at least.

Mme. Scalchi will be heard here in some of her best numbers, and for the reason that it enables a great artist to give some of her best selections, an operatic concert is the most satisfying entertainment for places where the regular grand opera is seldom heard. Aside from the regular concert programme Mme. Scalchi and her associates will give two acts of grand opera complete in every detail as to costumes, scenery, paraphernalia, etc.

Mlle. Marie Toulinguet, who was last season the principal prima donna of the Mapleson Opera Co., will give Mme. Scalchi support, also Mlle. Du Bedat, mezzo soprano, also from the Imperial Opera Co. Mr. Thomas McQueen, tenor; Sig. Alberti, baritone, and Sig. Gallia, pianist and musical conductor.

Friday NOV 19 1897

THEATRICAL.

Thos. W. Keene.

Thos. W. Keene will open his engagement at the Greenwall opera house tonight, appearing in the character that he is best known in by the patrons of the theaters of this country, Richard III. It is not too much to assert that Mr. Keene stands head and shoulders over any actor that has attempted this great and historic character in years in this country.

His advent as a star was in Richard, and from the beginning he was recognized as a new and ideal Richard, the Richard of Shakespeare. So prominent has been his success in this, the greatest of all historic tragedies, that he has been for years the sole exponent of the character in this country.

Mr. Keene brings with him this season the strongest company of legitimate artists that has been seen in the support of any star in this country in many years. Chas. B. Hanford, a brilliant and handsome young tragedian, whose fine work in support of such well known and prominent stars as Edwin Booth, Lawrence Barrett, Madame Modjeska, Julia Marlowe and others, leads the company, which includes such well known exponents of legitimate and classical drama as Mrs. S. A. Baker, Lucia Moore, Mary Timberman, Marie Drofmah, George Morton, Carl Ahrendt, Lawrence Lowell, John Milton, Arthur Stanford and Paul G. Taylor.

Mr. Keene is a very strong favorite in this city and has many admirers among the lovers of the classical drama, who will be glad to welcome this sterling artist back to their midst.

There has been a remarkably large sale of seats for all the performances, and from present indications, the engagement will prove one of the largest in the history of this theater.

At the matinee tomorrow afternoon Keene will appear as Louis XI, closing his engagement in the evening as Marc Antony in Shakespeare's masterpiece, Julius Caesar.

Mme. Sofia Scalchi.

Artists like Scalchi, who is without doubt the most celebrated contralto in the world, are rarely if ever heard outside of the great opera houses of the world. Not even Patti, who was compelled to share her triumphs with Scalchi in her palmiest days, is as rarely heard as is Scalchi, because the contralto has been in constant demand in every opera house of Europe or America for the last fifteen years. Whoever has any knowledge of musical matters at all has heard of Scalchi and it has been admitted on every hand that she in her line is the greatest in the world. Together with the great soprano, Marie Toulinguet, Scalchi will appear here on Tuesday evening next, the 23rd inst., at the Greenwall opera house, and she will be supported by one of the grandest operatic companies that ever went on tour.

The company consists of Mlle. Marie Toulinguet, soprano-dramatico; one of the greatest of the young operatic artists; Mr. Thos. McQueen, tenor; Sig. Alberti, baritone; Mlle. Marie du Bedat, mezzo-soprano of the Imperial Opera company, and Sig. Galli, musical director.

The performance will consist of a grand concert in which every artist will sing a grand number and the entertainment will conclude with a grand performance of two acts of grand opera, the third act of Faust and the fourth act of the old favorite, "Il Trovatore." The operas will be sung with the grandest cast that has ever been given here and will be presented with full scenery, costumes, paraphernalia, etc.

Saturday NOV 20 1897

THEATRICAL.

Mme. Sofia Scalchi.

The nearest approach that we are ever likely to get of really grand opera will be that which Mme. Scalchi will give us on Tuesday evening, the 23rd inst., at the Greenwall opera house.

Mme. Scalchi is certainly the greatest artist in her line and no one who knows anything of the annals of the lyric stage will fail to realize this entertainment is an event in the theatrical matters in this city. It goes without saying, that such names as the world renowned Scalchi, Toulinguet, the remarkable prima donna soprano of the Mapleson Opera company, Mr. Thos. McQueen, the great tenor; Mlle. du Bedat, late of the Carl Rosa Opera company, and Achille, the baritone, will give us an operatic performance as complete in every detail as can be gotten up.

Aside from the third act of Gounod's masterpiece, "Faust," and the fourth act of Verdi's beautiful "Il Trovatore," we will have a complete concert programme which will introduce Mme. Scalchi in some of the great songs for which she is famous.

Hoyt's "A Bunch of Keys."

Hoyt's "A Bunch of Keys" polished up to date will be presented at Greenwall's opera house Wednesday, November 24, matinee and night. This rattling farce comedy company is a satire on hotel life, but could be called a parody on all kinds of life. By many it is considered to be the best that bears the name of that well known writer. The name of Hoyt alone is enough to assure the theatergoing public a good hearty laugh.

The plot of "A Bunch of Keys" is one of the funniest ever conceived. A farce comedy with a plot is a novelty in itself, although "A Bunch of Keys" is one of the earliest of Hoyt's endeavors. New lines, songs, dances, medleys and lines have been added which gives a freshness to the performance and an up-to-date entertainment is given the company this season.

Thursday DEC 2 1897

"Sam'l of Posen."

Probably the most famous comedian that ever visited Fort Worth is M. B. Curtis, who will appear at Greenwall's tonight. On that occasion Mr. Curtis will be seen in his celebrated original creation of "Sam'l of Posen," a part he has played over five thousand times during the past eighteen years that he has been a theatrical star.

The leading role in this comedy is a unique one, a Hebrew drummer who starts out in life as a poor peddler boy, and finally by constant industry, truthfullness and economy, in time becomes the head of a great commercial house. Mr. Curtis will present "Sam'l of Posen" in the same identical manner that it has been seen in all the large cities of the east, and he will be supported by his metropolitan company of high class dramatic artists.

Among those in the organization is Miss Albena de Mer, who will be seen in her original role of "Celeste." In the impersonation of this difficult part she will display some magnificent dresses made by Worth and Felix.

Mr. Creston Clarke.

Mr. Creston Clarke will produce the "Last of His Race," a new four act romantic drama, something on the order of the "Prisoner of Zenda" and "Under the Red Robe," Friday night, December 3, at the Greenwall opera house.

Mr. Clarke will have the assistance of an excellent dramatic organization of twenty persons, headed by Miss Adelaide Prince, an actress of rare grace and charm of manner. Mr. Clarke has given the production of "The Last of His Race" a complete scenic equipment, and a thorough and finished entertainment is assured.

Mr. Clarke has presented "The Last of His Race" in Baltimore, Washington, Philadelphia, Brooklyn and Boston with highly gratifying success.

This is his first incursion into the field of romantic drama, as he has always heretofore confined his efforts to the interpretation of legitimate roles, in which he had a thorough schooling under the direction of his uncle, Edwin Booth, whom he resembles, both in the matter of features and methods on the stage.

Mail-Telegram.

Saturday OCT 9 1897

PLAYS AND PLAYERS.

There will be only three nights the coming week, beginning Monday night "Sowing the Wind" or the "Sex against Sex" drama; Thursday matinee and night, Yales's "Devil's Auction," all new in its enterity; and Saturday matinee and night R. E. Graham in "Who's Your Friend."

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PUNCH ROBERTSON.

Punch Robertson and his merry company produced "Cinderella" to a good audience last night and this afternoon's matinee. This successful engagement will close tonight with "Always on Time"

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"SOWING THE WIND."

Lovers of the drama will be pleased to learn of the coming of such a meritorious production as "Sowing the Wind" at Greenwall's opera house, Monday, Oct. 11th.

"Sowing the Wind" was the theatrical sensation of London two years ago and of New York, Chicago and other leading cities since then. The management of the attraction promises a production similar in all respects to that which made such a hit in the metropolitan theatres. The costumes particularly are said to rival anything seen here in years.

"BUT THE HAVOC IT HAS WROUGHT!"

The plot of "Sowing the Wind" relates to the experiences of Rosamond, a girl waif, without lawful parents, who grew up and became a concert singer of London, during the early part of the present century. She was met and loved by Ned Annesley, a handsome, dashing, honorable young man, the adopted son of one Brabazon. This Brabazon in early life had fallen in love with a girl below his social station and marriage being out of the question, he at length separated from her before the child Rosamond was born. Brabazon learns of Ned's engagement to Rosamond and also learns that there is something wrong with the girl's history. He forbids the marriage and then the famous battle of "sex against sex" begins.

"SEX AGAINST SEX."

The proud concert singer proves an antagonist worthy of Brabazon's mettle and the contrast between the two is as brilliant as it is bitter and relentless. The final interview between them in the fourth act is one of the most impressive scenes of its kind ever conceived by a dramatist. The fact that Babazon is Rosamond's father is made known first to the girl and then to the old man as the denounment of the plot. It would be difficult to imagine a more effective climax. Other characters in the play are Mr. Watkins, who is besieged by the ridiculous Mrs. Fretwell; Lord Petworth, a distinguished villian of the rouic type; Sir Richard Cursitor, a horsie young nobleman, whom Mrs. Fretwell is anxious to secure as a husband for her daughter Maud, a young woman whose chief characteristic is a propensity to giggle; there are also a number of other characters. The costumes worn by Rosamond, the concert singer, are said to be marvels of their kind. It may be mentioned that the cast will be the same as last season.

* * * *

YALE'S "DEVIL'S AUCTION."

Chas. H. Yale's forever "Devil's Auction," which comes to Greenwall's Thursday, Oct. 14, matinee and night, stands today singly and alone as one, if not the most phenomenal pieces of theatrical properties of the past decade. It is now the sixteenth year of this popular show-piece, and the

CHAS. H. YALE.

theatre-going public have not apparently got in any way tired of it yet. The secret of the "Devil's Auction's" success is due to the never ceasing energy and creative ability of its proprietor and manager, Chas. H. Yale, who each year makes a clean sweep of all old ideas and features, and replaces it with new and catchy matter, replete with timely hits upon

DEVIL'S AUCTION.

the latest "fad" or "wrinkle." An innovation adopted by Manager Yale some seasons ago and exemplified each year by portraying pantomimically and from the absurd side of view, the extreme point of view, the extreme point of silliness which Dame Fashion or some other new fad will cause its enraptured followers to perpetrate.

* * * *

"WHO'S YOUR FRIEND."

The Baltimore American, Tuesday, August 24 says of the play:

Robert E. Graham, the well-known and popular comedian, who has pleased so many Baltimore audiences, began a weeks engagement at the Holliday Street Theatre yesterday afternoon, presenting the new comic play, in three acts, "Who's Your Friend?" by Louis De Lange.

It is a rollicking comedy of the jolly, quickstep order, with no plot, save to create merriment and make friends everywhere. It is sparkling with catchy sayings, witty situations and bright music, pretty much on the order of "My Friend from India." Mr. Graham plays the role of a pious, sanctimonious lawyer, very discreet in the presence of his wife and mother-in-law and a few particular friends, but a gay boy when they are out of sight, and that's what gets him into many troubles in the play. He has many splendid opportunities to show off his ability as a creator of fun, and the audience is not disappointed.

It is a nice, elegant and very clever play throughout, and destined to make a hit.

SOWING THE WIND.

It is seldom a play writer's brain has evolved the idea of a play along lines so clean as is "Sowing the Wind." Never has character been more truly depicted than in the telling of the story therein presented. No play has ever been written that teaches a better lesson. It has been truthfully said that it is a sermon. It is beautiful, deeply interesting, elevating and instructive. Those who witnessed its presentation will not fail to see it again, and they, as well as those who did not see it before, have a treat in store for them next Monday. It cannot be described. It must be seen in all its purity and beauty to be appreciated.

Saturday OCT 9 1897

PLAYS AND PLAYERS.

Sydney Grundy's great play, "Sowing the wind," which created such a tremendous sensation in the larger cities in this country last year, will be produced at Greenwall's opera house tonight by an excellent company on a gorgeous scale. The play is one of the most intensely thrilling dramatic compositions that has been put forth during the present generation.

Its theme, "Sex against Sex," indicates a conflict of interest and antagonism of purposes between a beautiful and spirited girl, born under the cruelest fate, and the man who was responsible for her being.

Through the chances of fate, this man is the adopted father of the girl's lover and seeking to defeat the suit because she is unable to account for her parentage. The final verbal duel between these two is a magnificent battle and always carries the house by storm.

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DEVIL'S AUCTION.

"Strange things happen sometimes," said an old theter goer. "After a good dinner I had taken an easy chair and was soon sound asleep. I don't often dream, but this time I did, and I assure you it was a pleasant one. I thought I was in a beautiful theater, and after the orchestra had played a delightful overture, the curtain went up and I saw before me the most beautiful creatures it had ever been my lot to gaze upon; then came many wonderful changes of magnificent scenery, then again many novel acts that I had once the pleasure of seeing while traveling in Europe. In an instant that scene had changed and I again beheld many lovely maidens in most bewitching ballets and lovely costumes; just then a glorious transformation took place and the curtain seemed to slowly descend from above.

"I was suddenly jostled by a gentleman who was trying to make room to sit down at the window, and awoke to find myself holding a paper opened at the page with Charles H. Yale's advertisement of his 'Forever Devil's Auction.' To make a dream a realization I visited the beautiful Auditorium the next night and beheld the most beautiful spectacular production I had ever seen.

Yale's "Devil's Auction" will be seen at Greenwall's opera hous for two performance only Thursday, October 14, matinee and night.

* * * *

That always welcome visitor to Fort Worth, Al G. Field, is scheduled to reach the Greenwall opera house, October 22, with matinee performance, and two big houses are already assured. The popular minstrel magnate is this year aided and abetted in his fun-making efforts by sixty talented white performers, the largest minstrel company that ever toured the south, and including such old time favorites as Billy Van, Tommy Donnelly, Doc Quigley, Dan Quinlan, Will Walling, Eddie Fox and others. Just at this time most theatrical companies are skurrying out of Texas at railroad speed, but Mr. Field has always visited his Texas friends about this time each year and he sees nothing in the present situation to disarrange his plans, an example which, if followed by others, would do much to allay the senseless unrest which is now prevalent in some portions of the state. Mr. Field and many members of the company are personally well known in Fort Worth and are assured of a hearty welcome on their return. The press throughout the South have been unanimous in praise of the big minstrel aggregation, pronouncing it the strongest which has ever been gathered together under the Field banner. No stronger endorsement could be given and it is all that is necessary to assure Fort Worth theatergoers of the merit of the attraction and insure overflowing houses.

Monday OCT 11 1897

PLAYS AND PLAYERS.

CANCELLED THEIR DATES.

The "Devil's Auction" company, which was to hold the boards at Greenwall's opera house Thursday afternoon and night, left Sunday afternoon for St. Louis, cancelling two weeks' engagements in Texas. The company was to have gone to Waco from Houston, but when the quarantine was placed against Galveston the manager wired the board of health to know if they could show there, saying that the company was one day out of the Island City. The board replied that they must have been ten days out of Galveston.

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BOB TAYLOR COMING.

Governor Bob Taylor, of Tennessee, will be here October 23 to entertain the people as only he can do. Manager Greenwall has closed a contract for his appearance.

Friday OCT 15 1897

PLAYS AND PLAYERS.

Manager Greenwall has arranged with the Sowing the Wind company for a return engagement on Tuesday, October 19.

* * * *

Manager Greenwall has been working the wires and mails to get attractions not to cancel their engagements and keep the open time filled up, which he has succeeded in doing for the next week. We will have "Sowing the Wind," "My Friend From India," "Field's Minstrels," and Governor Bob Taylor, and the following week the opera company.

* * * *

"SOWING THE WIND."

Sydney Grundy's great play, "Sowing the Wind," which created such a tremendous sensation and played to such a large house last Monday night, will be produced at Greenwall's opera house next Tuesday, October 19, for a return engagement by the same excellent company that has won for it the reputation it now holds throughout all cities where it has been produced. There is no play that ever has been written that teaches a better lesson. It is truthfully said that is is a sermon. It is beautiful, deeply interesting, elevating and instructive. Those who witnessed its presentation will not fail to see it again and they, as well as those who did not see it before have a treat in store for them next Tuesday. It cannot be described. It must be seen in all its purity and beauty to be appreciated.

Monday OCT 18 1897

PLAYS AND PLAYERS.

"SOWING THE WIND."

"Sowing the Wind" which Manager Greenwall has booked for a return engagement tomorrow night is an achievement and a promise. At this period of change in all things it stands like a double guide-post pointing back to the old conventions and forward to the new life of the drama. The bold handling of its theme does not shock; on the contrary, the hearer rejoices in the frankness with which large meanings are set forth. The advent of such a play, with the stirring episode "sex against sex" is indeed timely, for is it not whispered in the salon and thundered in the courtroom that hereafter

Monday OCT 11 1897

the man will stand beside the woman at the bar of public opinion, and whatever punishment be meted out, they must suffer the punishment together, share and share alike; that if the woman be driven forth from the social Eden, the man may not remain behind.

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"KEENE SHAVER."

The comedy having for its principal character a barber by the above queer name, will be introduced to our people on Thursday night, October 21, the title of the play is "My Friend from India." It ran for 200 nights in New York to the capacity of Chas. Hoyt's pretty play house. The story is quite simple and concerns the desires of a Kansas City pork-packer to enter society through the means of an innocent barber, who happens, through force of circumstances, to be thrown in his way by having met the pork-packer's son on a spree the night before and by the son's clever scheme in palming him off on his father as a great theosophist.

* * * *

AL G. FIELD MINSTRELS.

O. Judd Manola and Lafe Miller, the acrobatic comiques furnish an amusing feature of the Al G. Field Minstrels this season. As a comedy bar team Messrs. Manola and Miller have few equals and no superiors, and their difficult yet comical performance is always greeted by the shouts of laughter and admiration which they deserve. They are a new feature with the Field Minstrels, as indeed are all of them, with one exception this year, but become established favorites at once. In fact every feature of the big performance finds instant favor this year as indeed it should, as it is the best program ever Al. G. Field ever put together. His big minstrel aggregation comes to Greenwall's opera house, matinee and night, October 22.

Friday OCT 22 1897

WON THE MEDAL.

Miss Mary Greenwall Sold the Most Tickets.

When "All the Comforts of Home" was in preparation for the benefit of the high school library, a gold medal was offered to the one selling the most tickets.

Miss Mary Greenwall, the accomplished daughter of Manager Greenwall, started out to get this prize. She got it.

She sold two hundred and eighty-one tickets, a feat that can hardly be realized until one stops to think of it.

She is a very popular young lady, is well acquainted, knows nearly all the good people in the city, and she just went out among her friends and sold the tickets.

The medal is a beautiful one and is now on exhibition in the window of Mitchell, the jeweler.

Monday NOV 1 1897

PLAYS AND PLAYERS.

The verascope, by which it is possible to reproduce the Fitzsimmons-Corbett fight is undoubtedly the most wonderful invention of the age. Think of 120,000 pictures, life size, exhibited in the time of the actual fight, reproducing every movement of the contestants and showing faithfully the scenes at the ringside. This exhibition was the great card at the Dallas fair and attracted thousands of people daily. Ladies cannot attend a prize fight but none the less their curiosity is always as keen as that of their husbands and brothers to know the outcome of such a contest. The verascope has proven a boon to them in this line. They have gone to see it whenever it has been exhibited, hundreds of them, among the best ladies in the community, and not one of them have ever found any fault with the exhibition. The best papers tell how large numbers of ladies have witnessed it. The verascope will be seen at Greenwall's three nights and two matinees, beginning Wednesday evening.

Register Notice.

Sunday NOV 21 1897

THEATRICAL.

There will be three attractions at Greenwall's next week of unusual merit and should be patronized by theater-goers. Tuesday night, November 23, Mme. Sofia Scalchi, the greatest contralto in the world, associated with such a company as Marie Toulinguet, Marie Du Bedat, Thomas McQueen, Adielle Alberti and C. Guarro, presenting the fourth act Il Trovatore, and the third act Faust, besides fine miscellaneous concert. Wednesday, November 24, matinee and night, Hoyt's "A Bunch of Keys," or the Hotel. Thursday (Thanksgiving) matinee and night, and Friday night, November 25 and 26, Mr. Tim Murphy, the man who made the "Texas Steer" famous, in a grand double bill, the three-act humorously pathetic comedy, "Old Innocence," and the sensational dramatic novelty "Sir Henry Hypnotized."

Mme. Sofia Scalchi.

Mme. Scalchi and her associate artists will be here at the Greenwall opera house on Tuesday night, November 23, one performance only. Mme. Scalchi is without doubt the best artist in the musical world. It is a fact that no other artist has had the success that has followed this great contralto throughout her career. When only a very young girl she started in her native city of Bergamo and at once made

MME. SOFIA SCALCHI.

an immense hit. She was only sixteen years of age when her mother consented after much persuasion to let her make her first appearance in public. The girl's voice at so early an age was considered something out of the common, and after her first appearance she was engaged for the year. At the early age of twenty-one she was engaged by Colonel Mapleson at an immense salary to sing in London at the Drury Lane Theter, which was then the Imperial opera house. The London critics at the time laughed at the colonel for his promise to bring before them the youngest and best contralto they had ever heard. Scalchi made her first appearance in London with Therese Tietjens and scored an enormous success. The older artist had to take the young girl before the curtain no less than ten times and for fifteen years thereafter and in spite of the great salary she always commanded Scalchi was the prima donna contralto of London, no matter who the manager of the opera house was. Scalchi has for some years divided her time between London and New York. Owing to the fact that there is to be no grand opera in New York this season we will be enabled to hear not alone the greatest contralto of the world, but also Mlle. Marie Toulinguet, who, at the head of the Mapleson forces last year created such a sensation by her magnificent singing and the wonderfully powerful voice of which she is possessed.

Mlle. Marie Du Bedat, mezzo soprano; M. T. McQueen, tenor; Sig. Alberti, baritone, and Sig. Gallia, musical director, are also members of the company.

All the artists will appear in a miscellaneous concert, and aside from this will give two acts of grand opera with full scenery.

Hoyt's "A Bunch of Keys."

Some fifteen years ago farce comedy

MISS SOFIA SCALCHI.

entered the amusement arena and metaphorically knocked out the serious drama. It was not surprising, for it was pleasure pure and simple—music, wit, dancing, dainty hose, pretty faces and a breezy story was a combination no one could resist, even were he a good Sir Anthony. Like the bicycle it took a season or two to land with both feet. But once perfected it

became a power and stayed. The first of the great farce comedies was the "Bunch of Keys," and it was the foundation stone of the structure which made Chas. Hoyt the most famous playwright of America, a millionaire and a congressman. Strange to say it has outlived a dozen others and is as strong a card today as any of this brilliant writer's subsequent works. It has made more money than any three of Hoyt's plays, and year after year swings around the country delighting countless thousands who flock to seek a few hours of unbroken merriment. Manager Bothner still directs the enterprise and after its annual polishing up will present a splendid company headed by the charming soubrette Ada Bothner, at Greenwall's opera house Wednesday, November 24, matinee and night.

Tim Murphy.

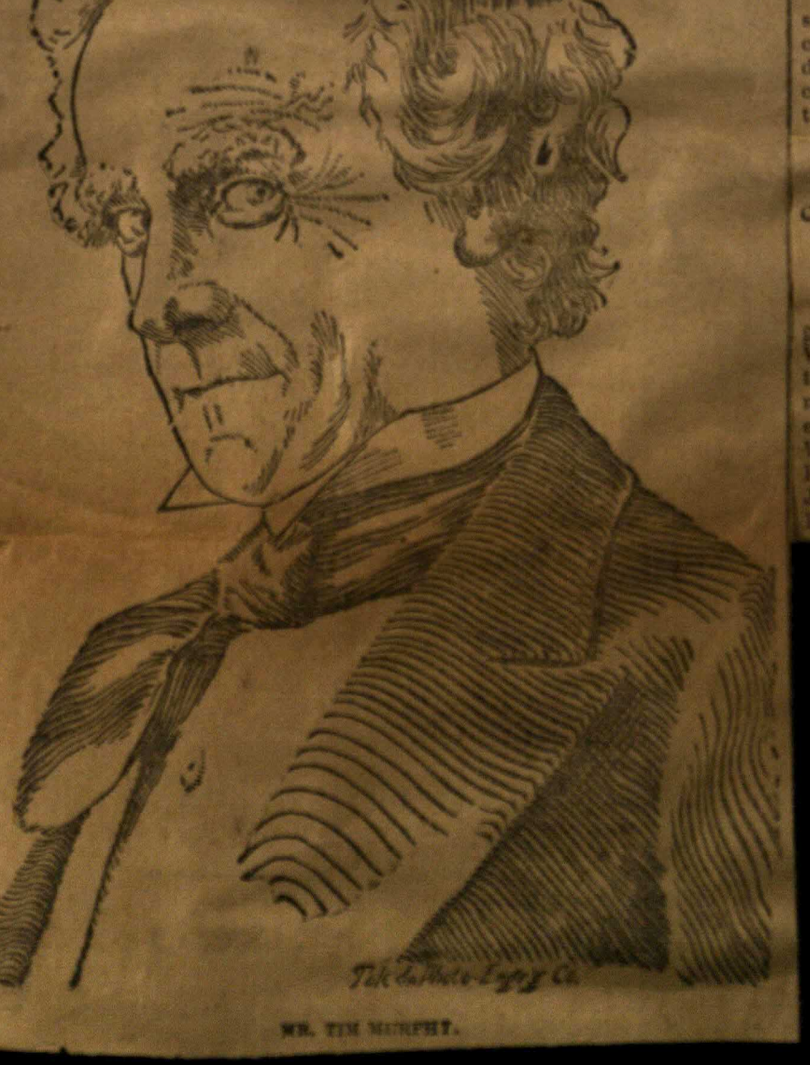
Tim Murphy, the man who made "A Texas Steer" famous, one of the cleverest American comedians on the stage today, always original, everywhere popular, in fact he is as great a character off the stage as on, is announced for two performances at Greenwall's opera house Thursday (Thanksgiving) matinee and night and Friday night, November 25 and 26, on which occasion he will present a double bill at each performance, comprising the humorously pathetic comedy "Old Innocence," and the dramatic sensation "Sir Henry Hynotized."

"Old Innocence" is one of those sweetly droll comedies, intermingled here and there with pathos and contains a story that appeals to the finer feelings of every man and woman. It is a play destined to become more popular than droll Tim Murphy's late success "A Texas Steer," and is more artistic to a degree, and in the character novelty "Sir Henry Hypnotized" this eminent comedian presents almost every known degree of dramatic

MISS DOROTHY SHERROD.

art, from deep tragedy to comedy, as he presents his celebrated impersonation of Joe Jefferson, Henry Irving, John T. Raymond, Lawrence Barrett, Sol Smith Russell, Stuart Robson, and by request his clever portrayal of William Jennings Bryan, and his original creation of Maverick Brander in "A Texas Steer," by special arrangement with Chas. W. Hoyt.

Manager Greenwall makes the sensational announcement that if a purchaser of a ticket for this attraction does not like "Old Innocence," they can get their money refunded between the second and third acts.



MR. TIM MURPHY.

Sunday NOV 21 1897

A THEATRE PARTY

Came In Off the Fort Worth and Rio Grande Yesterday.

The following party of ladies and gentlemen came in over the Fort Worth and Rio Grande yesterday afternoon to attend the theater last night to see Thos. W. Keene and his excellent company in Julius Cæsar: W. T. Melton, Brownwood; J. M. Boswell and wife, H. T. Berry, Mrs. J. H. Doyle, Miss Bessie Hightower, Dora L. Cooper, Lona Wolford, Maggie Brooks, Lee Riddle and wife, Pinkie Lucas, Trixie Green, W. J. Smith, R. J. Potts, C. A. Browder, all of Granbury.

They registered at the Mansion and spent the night, returning at 10:30 a. m. this morning.

If you went to see Keene in Julius Cæsar as Brutus, be thankful for that. If not, be thankful that you can still have the privilege of hearing Scalchi and Toulinguet sing.

Wednesday NOV 24 1897

Hoyt's "A Bunch of Keys" Tonight.

Of all the goldarned shows I ever saw that "Bunch of Keys" is the all firedest. Why I tried for half an hour to keep from laughing 'cos I just thought as how if I laughed they'd turn me out. I seed other people stuffin' their kerchiefs in their mouth, but, afterawhile everybody broke loose and jest split their sides. The man as run the show didn't turn us out either, s'pose as how he thought we didn't know any better. That there Hotel is a rattler, they put a sign up in the rooms telling folks not to blow out the gas. then went and made a man pay 50c for leaving it burning all night. I knowed they was New Yorkers by that, then there was a sign up which sed "Boarders will be charged extra for kissing the chambermaids." One man asked if they was all the same price. There was one I'd a give 15c. to kiss, by gosh—there's a quite smart of singing in the show, right cute, too; one was about a gal as had her hair a hanging down her back. I couldn't quite ketch the drift of it, but it seems as how this gal went from the village to the city, and I reckon some feller pulled her hair down. She didn't care much 'cos when she got back she lafed about it. I liked the dancing remarkable but next time I go I'm going to sneak off alone. My old woman didn't like my looking at the gals' stockings; she kept poking me in the ribs every time I looked steady like. Well, every time that show comes to Scanesboro, I'm going to see it. I don't care a cuss whether parson likes it or not.

GIDEON GREATCROP.

Tim Murphy.

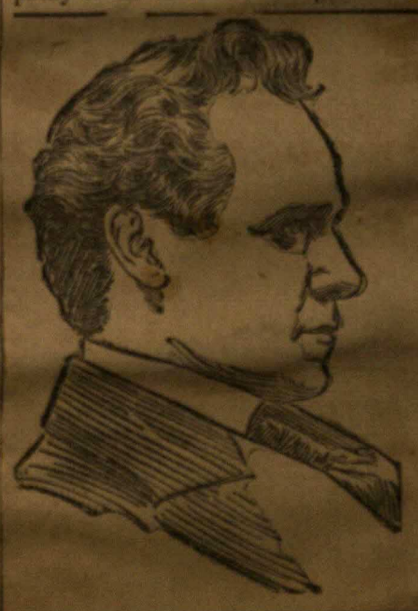
Tim Murphy, supported by an eminent company, including the famous beauty and clever comedienne, Dorothy Sherrod, is announced for Thursday (Thanksgiving) matinee and night and Friday night, November 25–26, at Greenwall's opera house, on which occasion he will present two plays at each performance, more properly styled a double bill, which includes the dainty humorously pathetic comedy, "Old Innocence," which will be followed by the dramatic character painting, "Sir Henry Hypnotized," introducing Mr. Murphy's original creation of Maverick Brander of "A Texas Steer" fame by special arrangement with Chas. H. Hoyt, and Manager Greenwall announces that "Old Innocence" is such a great laughing success, that he not only indorses it, but guarantees to refund your money between the second and third acts if you don't like it.

Thursday NOV 25 1897

THEATRICAL.

Tim Murphy Today.

The Dallas News says of the play: The opera house last night was filled with an appreciative audience to witness Mr. Tim Murphy and his company in the double bill of "Old Innocence" and "Sir Henry Hypnotized." In the former piece Mr. Murphy delineates the character of one Mr. Greene, who, by his thrift, has accumulated sufficient means to live comfortably, and is actuated by the noble thought that there is a universal brotherhood of man. The loving father, the trusting husband, the lenient landlord and the constant friend are all combined in the nature of "Old Innocence." Laughter and tears mingled among the audience as the quaint humor and gentle sympathy of the character was produced.



TIM MURPHY.

There is enough of the humorous woven into the play to give it a lively interest, and in this Mr. Murphy was a delightful entertainer, and in his individual part gave a very clever performance. He also received curtain calls at the end of each act, and at the conclusion of "Old Innocence" made one of his characteristic speeches, which brought forth applause from the audience.

In the after piece, "Sir Henry Hypnotized," Mr. Murphy presented a series of impersonations of Henry Irving, S. T. Raymond, Stuart Robson, William Jennings Bryan and other noted people. It was an interesting part of the performance. Mr. Murphy is very ably supported by Miss Dorothy Sherod, who aside from being gifted with personal beauty, impersonated the character of Olive Green with acting that was full of life and loveliness, and made a wreath of good opinions before the play was completed. Special mention is due Mr. Richard Lyle in his interpretration of the part of Glint Green, the brother of "Old Innocence." The balance of the company was fully up to the average.

Tim Murphy in "Old Innocence" and Sir Henry Hypnotized will be the attraction at Greenwall's opera house today (Thanksgiving), matinee and night and tomorrow night.

The Herrmanns.

The Herrmanns, Leon and Adelaide, ought to feel proud of the reception accorded them in San Francisco. If reports are to be believed, their two weeks engagement has been one of the best played by any company on the coast this season. Leon Herrmann, the talented nephew of the ever great favorite Hermann the Great, has firmly established himself as a worthy successor, and there is no doubt in the minds of the press and public, as to his abilities. The Herrmanns can well be called the Premier magical entertainment of the world.

Friday NOV 26 1897

A. S. Roth, advance representative of "Southern Romance," was in the city yesterday. This attraction has just closed a six weeks' engagement in the Fifth Avenue theater, New York. Fort Worth is the fourth stop the company is making out of New York.

John H. Blackwood, business manager of Creston Clarke, spent Thanksgiving at the Worth hotel. Mr. Clarke, who will be pleasantly recalled by local theater-goers as an intelligent interpreter of the legitimate drama, is this season using with much success a new four act romantic play, entitled, "The Last of His Race," which will be presented at the Greenwall opera house on Friday night, December 3. Mr. Clarke will be accompanied by Miss Adelaide Prince, formerly a prominent society amateur of Galveston, and later a member of Augustin Daly's company in New York and London.

Wm. A. Rogers, advance representative of Wm. L. Roberts and Miss Olive Martin in "Faust," and "Don Caesar de Bazan," is in the city.

Mr. M. Alexander, the business manager of Dan A. Stuart's Vitascope company, was in the city yesterday announcing a return date of the vitascope for November 30 and December 1.

Friday DEC 3 1897

Manager Phil Greenwall returned last night from a trip to Galveston.

E. J. Snider, representing the Walker-Whiteside company in tragedy, is in the city, arranging for the appearance of his company December 9.

L. J. Gordon, manager for Santanelli, the hypnotist, is in the city arranging for the appearance of Santanelli for Monday, Tuesday and Wednesday of next week.

Saturday DEC 18 1897

Special Notice.

Manager Greenwall has secured as a Christmas attraction, for two performances, matinee and night, Mr. Edwin Travers and a capable company of comedians, to present "A Jolly Night," a bright three-act farce from the French. Among other things the New Orleans Picayune says: "Edwin Travers is an actor and he played capitally the part of Selwyn, the married man, who has had a little time with the boys and who makes more trouble for himself trying to prove he is honest by lying about things." We all remember Mr. Edwin Travers as the Private Secretary with "How's Your Liver," etc. No one should fail to see this farce-comedy to drive away the blues, and no doubt the house will be packed at both performances.

Mail & Telegram.

Saturday OCT 16 1897

PLAYS AND PLAYERS.

Greenwall's will be open five nights next week with one night of home talent. Tuesday night, return and farewell engagement of the Empire theater success, "Sowing the Wind," or "Sex Against Sex," drama; Wednesday night, "All the Comforts of Home," by Fort Worth home talent; Thursday night, Smyth & Rice's comedians, presenting "My Friend from India," the original company from Hoyt's theater, New York; *Friday, matinee and night, the Al G. Fields "Big White Minstrels,"* and Saturday night Governor Bob Taylor will deliver a lecture, "The Fiddle and the Bow."

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"SOWING THE WIND."

Fort Worth is again to be favored with an opportunity to witness a fine production of Sidney Grundy's great play "Sowing the Wind," which *created such a tremendous sensation* in the larger cities in this country last year and also last Monday night here. The piece will be seen again at the opera house next Tuesday evening by the same excellent company on a gorgeous scale. The play is one of the most intensely thrilling dramatic compositions that has been put forth during the present generation.

Its theme "Sex against Sex" indicates a conflict of interest and antagonism of purposes between a beautiful and spirited girl born under the cruelist fate, and the man who was responsible for her being.

"SEX AGAINST SEX"

Through the chances of fate, this man is the adopted father of the girl's lover and seeking to defeat the suit because she is unable to account for her parentage. The final verbal duel between those two is a magnificent battle and always carries the house by storm. The company had a fine audience here last week and will undoubtedly fill the house again.

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"MY FRIEND FROM INDIA."

"My Friend from India," the farce which will be the attraction at Greenwall's opera house for one performance only, Thursday, October 21st, does not hold the proverbial mirror up to nature—indeed, it is as far from nature and as impossible as one could expect—but it depends for some of its success upon the manipulation of another and very modern type of mirror. In other words, the fun of the second act which is the backbone of the piece, revolves about the mishaps occurring from the putting in place, taking away, and putting in place again of a looking glass. Mr. Du Souchet, the author of "My Friend

Saturday OCT 16 1897

MARION GIROUX.

from India," has envolved some original "business in the direction indicated," and injected into the dialogue the necessary amount of humor.

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AL. G. FIELD'S MINSTRELS.

Few singers can rival Will Walling *in his charming rendition of a ballad,* and none can surpass him in sweetness and purity of tone and studious reading through which he has made many a ballad famous and popular from ocean to ocean. This season Mr. Walling is again with Al G. Field's Big White Minstrels and is singing, to two and three encores nightly, "I Love You in the Same Old Way," and other popular selections. Mr. Walling is vocal director for Mr. Field, and has arranged a rich setting of vocal gems for the gorgeous first part. Besides his own solo *Charles Leedy,* E. C. Clifford, Reese Prosser and Harry Sheldon are given an opportunity to secure nightly applause. Then, too, *there is Mr. Field's* matchless sextette and his quartette of Madrigal boys. Mr. Field has always contended that the singing contingent was one of the most important departments of a minstrel company, the requirements of *which were frequently* overlooked and, with Mr. Walling, has given particular attention to his vocal corps this season with the result that a song festival is rendered unmatched in the history of minstrel lyrics. The Al G. Field Big White Minstrels come to Greenwall's opera house, matinee and night Friday, October 22.

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GOVERNOR BOB TAYLOR.

Governor Robert L. Taylor leaves Tennessee in a few days for an extensive lecture tour in Texas. Bob Taylor is sui generis. There is in all this broad, deep land none other like him. He draws because he delights. Educated men and women go to hear him and laugh and cry and cheer just as sincerely as does the uneducated and poor fellow citizen who walks miles to stand on the outskirts of the crowd which "Bob" is addressing. Governor Bob Taylor will lecture on "The Fiddle and The Bow" Saturday, Oct. 23.

Tuesday OCT 19 1897

PLAYS AND PLAYERS.

SOWING THE WIND TONIGHT.

The remarkable "Sex Against Sex" drama, "Sowing the Wind," by Sydney Grundy, will again be seen in this city. It is underlined for a return engagement at the Greenwall opera house tonight.

It will be remembered that the play was the success of the Empire theatre, New York, for over two hundred nights, and that it has on its records nine weeks in Chicago, fifty nights in Boston, and similar prolonged runs in other big play-going centers. Its success in this city last season and last Monday evening was also emphatic, and the company that made it so will be seen on this occasion.

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"MY FRIEND FROM INDIA."

Congratulations are in order for Manager Phil Greenwall for the very excellent attractions we are being favored with. At no time in the history of the Greenwall opera house have they been raised to so high a standard, nor will they cease with the present writing; Thursday night "My Friend from India" will be seen at Greenwall's, Du Souchet's very clever farce, which was so unfortunately interrupted in its New York run, extending over 200 nights, and according to advices could have easily run the entire year. Smyth & Rice, who are the owners of the play are now receiving extensive royalties from England, Germany, France and Australia, where the comedy is being presented to crowded houses, and should be welcomed here by the same.

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AL. G. FIELD'S MINSTRELS.

Jugglers like unto the poets are born not made. All the practice which could be crowded into a life time would not advance to a state of proficiency one who had no natural aptitude for the graceful vocation. A born manipulator of anything from a lucifer match to a barrel of flour is Ollie Young, who opens the long and entertaining olio of the Al G. Field Big White Minstrels. Mr. Young is the only one of the last year's olio features which has been retained, and the ovation he is receiving all along the line fully confirms Manager Field's unerring judgment in retaining him upon the roster. As a manipulator of the so-called Indian clubs, Mr. Young today stands without a peer in the world of vaudeville. He is a Columbus, O., boy, which city, by the way, is also Mr. Field's home. Mr. Young will be seen here with the rest of the mammoth minstrel aggregation at Greenwall's opera house, October 22, with matinee.

Children under 10 years of age accompanying their parents to the matinee Friday will be admitted free.

Wednesday OCT 20 1897

PLAYS AND PLAYERS.

"LAUGHTER CURES ALL ILLS."

It is not difficult to analyze the great success achieved by Henry A. Du Souchet's comedy "My Friend from India" which has set all the world a talking. Its plot is novel, its theme new, its dialogue refreshing, and as a whole it is a laughing veichle that is not easily duplicated, as to its consistency; well to analyze that would be a task of too great an undertaking; what matter's it anyhow; the expectation of the author is fully realized that of making us laugh, and the most eminent physicians will not deny that laughter is the "cure of all ills." "My Friend from India" will be seen Thursday, October 21, one night only, and the patrons of the Greenwall opera house may feel assured of the quality of its merry making. It will be presented by a sterling company organized under the personal supervision of its managers Smyth & Rice, each of whom were especially fitted for their respective parts.

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GOV. BOB TAYLOR.

Last night the Grand opera house, Memphis, Tenn., was filled in dress circle, parquette and balcony with a cultured, intelligent and refined audience of womanly beauty and grace and manliness to greet Governor Bob Taylor in his unique melo-drama of "The Fiddle and the Bow."

From the inception of his lecture he enchained his audience with his word pictures, that glittered and shone with gems of thought. Then he would descend to ridiculous depths, convulsing the audience with laughter and prolonged bursts of applause. Pathetic delineations evoked sympathetic tears, wit and anecdote brought merriment's moisture rolling down the cheeks. Then mimicry and song amused the audience.

There is but one "Bob" Taylor, and his word painting evoked pictures of air, earth and sky, of the phases of life, the sounding billows, the roar of the storm, the songs of birds, the melody of instruments. He told the story of human life, of death and the grave, of the home and the baby, the coffin and empty cradle. He pleaded eloquently for childhood in the home and how to make it happy. As between Napoleon and the embodiment of war and the log cabin and its blessings he preferred the latter.

He told pathetic stories of the convict and his fiddle, delineated the old-fashioned quilting "bee," the rustic school times of long ago. It was a succession of anecdotes, songs and flights of eloquence, concluding with a masterful peroration of the spirit that gave birth to the mighty nation.

Wednesday OCT 20 1897

His defense of the use of his pardoning power was simply electrical, and evoked an ovation of prolonged and enthusiastic applause. The great audience was electrified and laudatory in unmeasured terms of the delightful entertainment furnished last night by Governor Taylor in the word music evoked from "The Fiddle and the Bow."

Governor "Bob" Taylor will appear at Greenwall's for a lecture Saturday night, Octobar 23.

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AL. G. FIELD'S MINSTRELS.

Master Georgie Jones, one of the sweet voiced Madrigal boys carried by Al G. Field this year renders a touching ballad "The Little Boy in Green," which forms one of the most delightful blossoms in the bouquet of song hits rendered by Mr. Field's big choir of tuneful song birds. The ballad recounts the stirring story of a race in which a dimiutive jocky carries the emerald colors to what seems certain victory when, just before the goal is reached his gallant mount stumbles and falls, crushing out the young life it had lately been so proudly carrying. As the story is told in song it is most realistically illustrated by a jockey, dressed in green and mounted on one of Mr. Field's pure white thoroughbreds which he always carries with the company. The scene is one of thrilling interest and stirs the blood of the ladies as well as the gentlemen and, by the way, ladies always form a prominent portion of the audience wherever Mr. Field appears. It has always been his policy never to admit anything to his performance which could, in the slightest degree, shock, offend or displease even the most fastidious. The company's date in this city is Friday, October 22, with matinee performance. Children under 10 years of age accompanied by their parents will be admitted free at the matinee performance.

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Charles Rigga, manager of the Columbia opera company, is in the city arranging for the season of comic opera beginning next Monday with an up-to-date production of "La Mascotte" at the Greenwall. Col. Riggs says that a change of opera will be given every night next week; that an augmented orchestra under William Reynolds, the well-known English conductor, will reinforce a company of forty people. Among the many principals many well-known names appear.

Hints to Amateurs.

Observation of people studying with the force of a great purpose, impassioned by an enthusiastic soul, words are like dead wood until kindled by the fire of genius.

To depict character with accuracy, live it, breath it, study the passions of the human heart, love, hate, anger, revenge. If the fire of genius burns within force of character and fine intellect will develop your talent. It requires tremendous energy to carry out success in any line of business, physical or mental. It can only be won by the strong arm of—I will; no lagging, no weakening of the energies.

When a certain thought flashes through the mind (as a spark of electricity) the perfect expression can be reflected on the face; unbelief, inquisitiveness, all can be understood by the perfect development of the features, directed by judgment and wisdom of course. The eyes can be taught to roll up or down, sideways or around. The nose to point, flatten, dilate, as the passion requires. The mouth is also a highly potent factor in expression. The lips can be modelled (by practice) to lose all hardness and grossness or to assume it. The chin, neck and brow all undergo changes by muscular and mental action, each feature can be put under control of the brain. Most assuredly you can have no idea what perfect lines can be attained by close adherance to high morals, fine instincts and pure physical habits after the muscles of the face are under perfect control of the brain originality, as bidden to the front and mimicry beaten out of existence, look at the cynic, see the hard lines about the mouth, the victim of dissipation, ungainly lines all over the face and prostrated nerves; study the personality, mannerisms, expressions, form, face and character, then adopt genius vs. power.

HAGAR HARROLD.

Tuesday OCT 19 1897

PLAYS AND PLAYERS.

AL. G. FIELD'S MINSTRELS.

The Norfolk Virginian says: Al G. Field's minstrels, always favorites in Norfolk, gave a performance at the Academy of Music last evening before an immense audience, which was enthusiastic from the rise of the curtain to the going down thereof. It is always a pleasure to see Field's minstrels—there is so much that is new in their performances and they are always up to a high standard.

Field's discards the "old chestnuts" and believes what he does should be done well, and he lives up to it. The specialties of last evening were all good, and the singing one of the best features of the show. There is no wonder that Field draws big houses—he gives good shows and the people know it.

Al G. Field will be seen at Greenwall's opera house tonight for the last performance.

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GOV. "BOB." TAYLOR.

A Lexington, Ky., paper says: "The popularity of Gov. Bob. Taylor of Tennessee, was never better demonstrated than last night. On three previous occasions he has delivered in this city his famous lecture, "The Fiddle and the Bow," and yet last night the opera house was packed upstairs and downstairs with one of the most cultivated audiences that ever gathered in this city. Governor Taylor's reception amounted to an ovation and throughout his lecture the attention of his hearers was absolute. He made tears and laughter come in turn and occasionally he launched into as beautiful a flight of oratory and word painting as ever fell from a lecturer's lips. The popularity of the "Fiddle and the Bow" was by no means diminished by its fourth reception."

Gov. Bob Taylor will appear at Greenwall's opera house tomorrow night for a lecture on "The Fiddle and the Bow."

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THE COLUMBIA OPERA CO.

Beginning Monday, October 25, with matinees Wednesday and Saturday, this clever organization will play a week's engagement at the Greenwall opera house. The company has recently played in San Antonio, Austin and Dallas scoring hits at all the cities mentioned. Among the clever people in the company are:

Prima Donna Soprano.....Ethel Balch
Late with the Boston Ideals and DeWolf Hopper.

Prima Donna Contralto,
.....Katherine MacNeill
Late with Tivoly Grand Opera Company, Emma Abbott, etc.

Prima Donna Soprano,
.....Marguerite Thurston

Prima Donna Mezzo-Soprano,
.....Franz Strang

Tenor.....Harry Davies
Late with the Castle Square Opera Co., Isle of Champagne, Pauline Hall, Francis Wilson.

Basso.....Eugene Rogers
Of Summer Magicians and Carleton Opera Companies.

Baritone.....Charles Huntington
Late with the Castles Co., Calhoun Opera Co., and others.

Fred Huntley.....Baritone
Late of Carleton and De Wolf Hopper Opera Companies.

The Comedians,
.....Messrs. Henderson and Kunkel
Are said to be the best now before the public.

The chorus includes voices that have been selected with regard to voice, age, appearance and the shapeliness of the women. The orchestra and opera will be under Mr. William Reynolds, musical director.

The prices on account of the length of the engagement will be 50c, 75c and $1. The opening opera will be an up-to-date production of "La Mascotte." A change of opera will be given at each performance.

Wednesday OCT 27 1897

LOST ARTICLES

At the Theatre Should be Left at Box Office.

Many articles left at the opera house are found by others than the owners and carried away.

This is wrong. They should be left at the box office, for that is where the losers come to inquire for them.

Register Notices.

Friday NOV 26 1897

A Charming Southern Actress.

Miss Dorothy Sherrod, the charming young actress from the sunny southland, is entitled to more than a passing consideration at the hands of the southern patrons of the stage, and indeed, wherever she appears her friends are limited only by the size of the audiences. Her thoroughly southern personality and graces appeal strongly to the warm chivalry of southern men and captivate the natives of colder climes as well. It may not be known to every one that she is both a Daughter of the Revolution and a Daughter of the Confederacy. She also enjoys the unique distinction of being the only Daughter of the Confederacy on the American stage today. These facts cause her to be a particularly interesting parti to our people, patrons and non-patrons of the stage alike.

DOROTHY SHERROD.

Miss Sherrod is domiciled at the Worth during her stay in Fort Worth and after receiving the Register reporter in her graciously cordial way replied to the query as to whether she had visited Texas very often:

"Very seldom, I regret to say—once when I was a very little girl, and season before last with 'The Texas Steer,' in which I played 'Bossy, the Congressman's Daughter.' Although the play was a libel on the state, it was equally hard on Indiana and Washington City. I am very glad to come back in a different style of play. It is not so broadly humorous as 'The Steer,' although it bubbles with fun, but it is not so rough and appeals more to people of refinement and sentiment. It was a great success in Paris, and ran two years in London under the title of 'A Pair of Spectacles,' and was twice performed before Queen Victoria at her castle and at her request."

"How long has Mr. Murphy been playing this piece?"

"This is the second season. It was specially adapted and Americanized for him, but he is only going to play it a short time longer. In the spring he produces in Chicago a new piece written by Opie Read and Frank S. Pixley. It is a beautiful piece, and I think it will be of special interest to southern people. The scene is laid in the south shortly after the war and is called 'The Carpet-Bagger.' It deals with the political corruption of that time and the wonderful influence of true southern character on the wily politician of the north. Mr. Murphy has a noted artist at Jackson, Miss., the scene of the play, for the purpose of reproducing in the scenery the historical buildings there."

"Having been in Texas before, Miss Sherrod, I trust your return has proved a great pleasure to you."

"Oh! yes, indeed!" (with that fascinating smile,) "I am very glad to be in Texas again. I enjoyed my former visit here so much, and this time I have received such a cordial welcome that I almost feel at home with your whole-souled people—as though I had known them always. Besides, I have always had a very warm spot in my heart for this state. You see, my grandmother was a Miss Houston, a near relative of Gov. Sam Houston, and through him I have always looked upon Texas as the home of heroes. I really believe you have the bravest men in the world."

"Yes, Texans are brave and of course you must admire that quality in men; but you speak with a ring to your voice as though you had more than the usual amount of admiration for that virtue."

"Well, perhaps I have, but I suppose I came by it naturally. My father was a soldier, Capt. Tom Saunders and fought all through the war under Gen. Beauregard and Gen. J. E. B. Stuart. One of my dearest possessions is a little sword flag that father carried at Bull Run. It was he who after delivering dispatches from Gen. Johnston to Gen. Pemberton in Vicksburg, and finding the latter without percussion caps, ran the blockade and unaided brought in a skiff load under the shadow of Gen. Grant's gunboats."

Other demands being made on the little lady's attention the interview closed with her expression of a hope of meeting with her Texas friends again upon a future visit to the state.

"A Southern Romance."

The Houston Post says of the play "A Southern Romance," founded on or adapted from the well known novel, "In God's Country," and presented for the first time in this city at the opera house last evening proved to be a genuine dramatic treat. The scene is laid in Kentucky, and the story is developed with great artistic and dramatic effect. It is a story full of love, of romance and of pathos and furnishes scope for some excellent acting. The scenic features are especially beautiful, eliciting, themselves, a warm recognition from the audience last night.

The company presenting the play is a strong one and evenly balanced, the various roles being without exception splendidly interpreted. Miss Beryl Hope as Lydia Ransome and Miss Cora Tinnie as Emily Wyckoff are ladies of marked histrionic talent which is aided by a charming personality in each case. Their impersonation of their respective characters was faithful, strong and finished. Mr. Thompson as Colonel Ransome, Mr. Wade as Claude Groves and Mr. Hill as Beverly Johnson were each good, while Mr. Corrigan as Andre became at once a favorite, not only by reason of his excellent work, but also because "all the world loves a lover." Emma Brennan, in black face, as Meriky, was admirable.

There have been few more even and entertaining performances seen here.

"A Southern Romance" will be seen at Greenwall's opera house Monday, November 29th, matinee and night.

Sunday NOV 28 1897

THEATRICAL.

The Greenwall opera house is to have three attractions this week: Monday, November 29, matinee and night, "A Southern Romance," founded on Dolly Higbee's book, "In God's Country;" Tuesday and Wednesday, November 30 and December 1, matinee Wednesday, The Veriscope, showing the Corbett-Fitzsimmons fight, life size; Friday, December 3, one night only, special engagement of the brilliant actor, Creston Clarke, and Miss Adelaide Prince in their new four act romantic play, "The Last of His Race."

A Southern Romance.

In "A Southern Romance," which comes to Greenwall's opera house Monday, November 29, matinee and night, is told a story so simple and sweet and withal so charming and natural, that it claims the attention and wins the admiration of even the hardened theater-goer. It does more than this, for in straightforward, unaffected fashion, it appeals to all that is noble and best and touches those chords that vibrate in the heart of universal humanity. The play is a skillful dramatization by B. B. Vallentine, of Dolly Higbee's beautiful Kentucky pastoral,

BREYL HOPE.

"In God's Country," which made one of the profoundest impressions of any short story that has appeared in recent years. So skillfully has the dramatist done his work that the charm and power of the story is maintained in all its original freshness and beauty. The play is beautifully mounted and the representation of typical Kentucky scenes are true to life. The play comes direct and intact from the Fifth Avenue theater New York, where it achieved a most pronounced and instantaneous success. The New York World pronounced it "the first genuine artistic hit of the season." The story of the play briefly told, is this:

A well bred, sensitive and refined young girl has been betrothed by her father, who is financially embarassed, to a wealthy young man who is something of a libertine. She is about to make the match to please her father,

when she falls in love with his gardener and elopes with him. Later the supposed gardener proves to be a gentleman of noble birth in disguise. There is a parental forgiveness and the play ends with a pretty scene of happiness. The company to give the play here is the best that could be secured in New York.

The Veriscope.

Dan Stuart's veriscope will hold the boards at Greenwall's opera house Tuesday night, November 30th, and Wednesday, December 1st, matinee and night, which will positively be the last opportunity of witnessing the fight through this marvelous machine. The Register on their recent visit spoke of them as follows:

"A crowded house, with a plentiful sprinkling of ladies, greeted the first production of Dan Stuart's veriscope last night. The triumph of photographic science represented in the "living pictures," as it were, is incomprehensible to the lay mind. Every movement of the numerous figures appearing in the kaleidoscopic scene is absolutely true to life. Even the expression on the face of Lon Houseman, as he asks an acquaintance for a match and lights a cigarette, is noticeable; the blood on Fitzsimmons' face, brought in evidence by the terrible punishment inflicted by Corbett in the early rounds, can be recognized, and the smile on his face, as he rises and fiercely assails Corbett after taking the full time allowed by the rules, when the pompadoured gentleman brought him to his knees."

Mr. Creston Clarke.

Mr. Creston Clarke, who will produce the new four act romantic play, "The Last of His Race," at Greenwall's opera house Friday, December 3, one night only, may not only be said to be the son of the illustrious English comedian, John Sleeper Clarke, but also the nephew of the late Edwin Booth, whom he resembles so much that when he plays parts Mr. Booth used to interpret, the audiences have difficulty in realizing that it is not he who is upon the stage.

Mr. Clarke received his stage training under Edwin Booth, and it is therefore not surprising that he has developed into a stage manager of unusual excellence. He pays the greatest attention to trivial details, so that his productions are marked by a completeness not often found on the stage of the present day.

"The Last of His Race" is an historical romance, the scene being laid in France in the time of Marie Antoinette.

Mr. Clarke is supported by an exceptionally strong company of twenty, headed by Miss Adelaide Prince, a beautiful and gifted young actress, formerly of Galveston and for five years a prominent member of Mr. Augustin Daly's company in New York and London.

Tuesday NOV 30 1897

THEATRICAL.

The Veriscope.

The Veriscope presenting the Fitzsimmons-Corbett fight true to life will be seen at Greenwall's opera house for a return engagement tonight, November 30, and tomorrow, December 1st, matinee and night.

People went across the continent at great expense and many inconveniences to witness this greatest of contests, and here it is presented in a warm and well lighted opera house, life size and in every detail of its reality, at a cost of only a few cents. While it presents all the science, excitement and interest of the real fight, it is done in such a manner that the most refined people, ladies as well as gentlemen, may witness it without any impropriety. In fact, wherever it has been presented thousands of ladies have attended the entertainment and all were pleased. This will be an opportunity to both learn and be amused. This will be the last opportunity of witnessing the fight by the Veriscope.

Sunday

Greenwall's Opera House.

Tomorrow Night. **Tomorrow Night.**

"First genuine artistic hit of the season."—New York World.

A Southern Romance.

Beautiful Scenery,
Great Cast,
Interesting Story.

B. B. Vallentine, Founded on Dolly Higbee's Book.

Entire production direct from Fifth Avenue theater, New York.

Seats now on Sale at Box Office.

In God's Country.

Coming Tuesday and Wednesday. Matinee Wednesday.
THE VERISCOPE.

Seats on sale at Box Office.

Tuesday NOV 30 1897 Wednesday DEC 1 1897

Mr. Creston Clarke.

On Friday night at Greenwall opera house Mr. Creston Clarke, a nephew of the late Edwin Booth, will appear in "The Last of His Race," a romantic drama written especially to afford opportunity for the histrionic artist to display his versatility and thorough acting. Mr. Clarke, by his uncle's orders, received all his theatrical properties and manuscripts of which he died possessed. The drama in which he will appear has received the endorsement of many of the best critics in this country. The company numbers twenty people, including Miss Adelaide Prince, a clever and truly handsome young actress who was formerly a prominent member of Mr. Augustin Daly's stock company in New York and London. Prior to her becoming a member of Mr. Daly's company, Miss Prince was a prominent society amateur of Galveston

Samuel of Posen.

The Samuel of Posen company, with Mr. M. B. Curtis, the original, as Samuel of Posen, will be here for an engagement next Thursday, December 2. It will be recalled that Mr. Curtis was subjected to a long and tedious trial in San Francisco, charged with killing a policeman, but came out of it all right, and now is upon the road again in his original character, that of "Der Drummer, the most innocent man on the road."

Wednesday DEC 1 1897

Sam'l of Posen.

M. B. Curtis gave the stage two new heroes when he created "Sam'l of Posen"—a loveable Hebrew and an ideal drummer. Before Samuel Plastrick made his debut there was no Jewish character on the stage free from the stain of blinding avarice, and most of them were gross and groveling. There were jolly drummers galore, but their love of fun predominated over their love of humanity, the stage drummer was as impudent and shallow as the stage Hebrew was avaricious and coarse, both were warped—unreal characters devoid of the sense of kinship with mankind, without which no character is attractive. Curtis wisely enveloped his Hebrew peddler and drummer with charming personality, his thoughts are pure and his emotions are noble, even when he wants to sell a collar button or buy a diamond stud for "hellup a dollar," he proves that a man can be shrewd without being false—that he can be rapid without being fast, and that the commercial world has its heroes even among the Hebrew people. The name of the play is as familiar as that of M. B. Curtis, who in many respects is "Sam'l of Posen."

In his eighteenth annual tour the original "Sam'l of Posen" will visit this city Thursday, December 2, one night only. Mr. Curtis has secured the largest, strongest and best company that ever presented his famous comedy.

Mr. Creston Clarke.

Creston Clarke's resemblance to Edwin Booth in his younger days is so marked that many friends of his will call Mr. Clarke "Young Booth." Unbiased critics state that the similarity between the uncle and nephew does not stop here, but say that Mr. Clarke's acting is marked by certain methods that were characteristic of the great actor. Mr. Clarke's early training was with Mr. Booth, and it was always the latter's claim that his nephew would some day occupy his place on the legitimate stage.

Mr. Clarke will be seen at Greenwall opera house Friday night, December 3, in a new four act romantic drama, "The Last of His Race," for which a carload of special scenery is carried. Mr. Clarke's leading support will be Miss Adelaide Prince, an actress of rare physical and intellectual attainments.

Friday DEC 3 1897

The Last of His Race.

Mr. Creston Clarke, supported by Miss Adelaide Prince and an admirable company of finished artists, will present "The Last of His Race," a new four act drama of the romantic type at Greenwall's opera house tonight.

Mr. Clarke's leading support will be Miss Adelaide Prince of Galveston, a young actress of remarkable resources, whose stage instruction was secured in Mr. Augustin Daly's stock company in New York and London. Miss Prince for three seasons was one of Mr. Daly's most prominent actresses and on several occasions she was called on to appear in Miss Ada Rehan's roles, which she did with gratifying success. Other members of Mr. Clarke's company are: Messrs. John Carter, G. D. Parker, J. J. Sambrook, Rodney Burton, P. S. Barrett, L. Wharton, W. Percival, G. Eversleigh, L. B. Grey, W. Chessman, C. Yorke, Misses Alice Gale, Lucy Stone, Jessie M. Fisher, Angela Dolores and Edith Gale.

Santanelli.

Santanelli says the world must laugh. It is only the jolly fellow, the good natured fellow, the happy fellow, who is at ease with himself and the world, that is prepared to investigate the new things in this world. Therefore Santanelli maintains that the quickest way to introduce to the intelligent man—and he generally is a good natured man, his science, is to make him laugh at it. It causes the general public to lose their fear of it, and whets their appetite to investigate, and the moment he can get some one to investigate he very quickly makes of him an enthusiastic admirer of hypnotism. So our citizens can be assured that three nights, commencing Monday, December 6, that no one will leave the Greenwall opera house who has not enjoyed a continuous laugh for two hours. In the afternoon at his hotel Santanelli will be pleased to meet all those who wish to investigate and learn concerning this coming science.

It was Santanelli who originated the long sleep and the living statuary that created such a furore in New York city, and in fact he is the only hypnotist who has ever played a legitimate house on Broadway.

Ladies will be admitted free Monday night if accompanied by a paid ticket. The prices will be 50c, 35c and 25c.

Mail Telegram

Thursday OCT 21 1897

PLAYS AND PLAYERS.

MY FRIEND FROM INDIA.

The attraction that will hold the boards at Greenwall's opera house tonight will be that wonderfully funny comedy, "My Friend from India," written by H. A. Du Souchet aud accepted by the patrons of Chas. Hoyt's pretty playhouse at New York so favorably that it ran for 200 nights, when its run was obliged to be cut off on account of other engagements. "My Friend from India" is one of those plays that would not stand the test of scientific analysis, but the purpose for which it was constructed (laugh-making) rendered it a complete success. It was perhaps the most successful farce that New York had seen for years; in fact many of the metropolitan journals gave it that honor. Allen Dale, who is numbered among the best dramatic critics of America, has repeatedly called attention to the cleverness of its construction when comparing it with other new productions; the headline of his criticism was liberally used by the management, which was, "A laugh in every line." The comedy has made its owners, Messrs. Smyth & Rice, very wealthy, and is now considered by all odds the best piece of theatrical property in the field. They have on the road two companies playing this piece, each cast being equally strong, and both are playing to tremendous business. The story has been published so often that it hardly seems necessary to repeat it. With such attractions as this the local manager generally feels relieved of great anxiety and they are classified as "sure things." Would that there were more "sure things," so that we, like our local manager, could feel fully assured of receiving full value for the money we spend with him.

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AL. G. FIELD MINSTRELS.

To be the stage director of the largest and best minstrel performance ever put on a stage should be glory enough for one man and might have a tendency to turn or enlarge the heads of some, but Dan Quinlan wears his honors as easily as he does the gorgeous silk and satin trappings of Momus, the God of mirth whom he impersonates in the first part of the Al. G. Field Big White Minstrels which are to appear at the opera house tomorrow night and matinee. This is Quinlan's second year with Mr. Field and his scores of friends, and he has them in every city which he visits, are showering congratulations upon him for his superb work in putting together such a performance as is given by the Field company. In addition to being the stage director Mr. Quinlan is also assistant manager of the company. In fact he is Mr. Field's right bower both on and off the stage and renders invaluable assistance to that most energetic and popular of managers.

Children under 10 years of age, accompanied by their parents, will be admitted free at Friday matinee.

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THE COLUMBIA OPERA COMPANY.

The El Paso Daily Hearld says of the company:

"The Columbia Opera company opened the season for Manager Walker last night with a packed house.

"The Columbia organization is the best piece of light opera goods ever brought to this market and from their cordial reception last evening they are sure to do a large week's business.

"The prima donna of the company, Ethel Balch, is an exceptionally clever little lady and is sure so be a favorite before the end of the season. The comedians of the company, George Kunkle and Jack Henderson, are a pair of the best comic opera comedians ever seen in El Paso. As Hoded and Nocky they were irresistably funny. George Kunkle's topical song was redemanded and before the large audience would let him go he was obliged to sing three other topical songs. The other principals, Messrs. Huntington, Huntley and Rogers, were exceptionally good. Katherine MacNeil, the owner and contralto of the company, will be heard to advantage in the grand opera the latter part of the week. What she had to do last evening was very little but enough to show that she is an artist. The opera is under the direction of one of the best of American directors, Mr. Wm. Reynolds."

The Columbia Opera company will open a week's engagement Monday, October 25, with matinee Wednesday and Saturday, on which occasion the prices will be 50c, 35c and 25c. There will be a change of opera nightly.

* * * *

COMING TO FORT WORTH.

Governor Bob Taylor will be at Greenwall's opera house Saturday night. Ex-Tennesseeans and all who enjoy a unique entertainment will find this something to their taste. The governor is coming, and his friends should be there.

Saturday OCT 23 1897

PLAYS AND PLAYERS.

THE COLUMBIA OPERA CO.

Light opera, with all the accessions of clever comedians, pretty and shapely girls, beautiful costumes, will be the order of things at Greenwall's next week, where the clever Columbia Opera company open their season Monday night in an up-to-date production of "La Mascotte." The opera will be changed nightly, and popular prices will rule during the engagement. The repertoire for the week is: Monday night, opening with the up-to-date "La Mascotte;" Tuesday, "Said Pasha;" Wednesday matinee, "The Mikado;" Wednesday night, "Robert Macaire;" Thursday, "Olivette;" Friday, "Girofle Girofla;" Saturday matinee, "The Pretty Persian;" Saturday night, "The Bohemian Girl."

The Austin Statesman has the following to say:

"The Columbia Opera company appeared last night in a repetition of their opening success, "La Mascotte," to a most enthusiastic audience. The opera was sung with much strength and grace and pleased every one. Messrs. Kunkel and Henderson were as usual irresistible and last night, as on the opening night, they fairly convulsed the audience with their comical work. Miss Emma Lyster played the part of Bettina, the mascot, and did it well. She has a graceful carriage, a pretty face and figure and much vivacity—all winning her much attention and approval at the hands of the audience. Miss France Strong played the part of Prince Frederick and played it exceedingly well. She is a clever little actress and is sure of winning a place high up on the list if given full opportunity. Last night, by the charming personality of her presence, she attracted much attention to the character. Miss McNeill was as usual clever, and the balance of the company acquitted themselves well, so that the entire performance was enjoyable."

MESSRS. KUNKEL AND HENDERSON.

* * * *

"THE BROWNIES."

Such a great production as C. B. Jefferson, Klaw & Erlanger's "Palmer Cox's Brownies" seldom comes to the smaller cities. When the magnificent spectacle is seen at Greenwall's soon it will undoubtedly have one of the greatest audiences ever within its walls, and the advisability of securing seats well in advance is urged by the local management. With its striking scenes, its splendid ballets and wonderful specialties, and with the famous "Brownie Men," Palmer Cox himself, whom everyone is so curious to see, the big spectacle is one that should not be missed. It will be a treat that will be talked of long afterward by those who are fortunate enough to witness it.

* * * *

The only woman magician in the world is Adelaide Herrman, who in conjunction with Leon Herrmann and Herrman The Great company will appear here for a short engagement the coming season, and will present a repertoire of new, original and startling illusions, many of them the most elaborate ever given here. These illusions are the sole property of the Herrmanns, being imported or invented by them, and will be given with a degree of detail and artistic excellence seldom attained by anyone attempting the magic art.

Mme. Herrmann's new dance, on which she has been working the entire summer, will be one of the prominent features of the entertainment and will surpass in every way her dances of last season.

GREENWALL OPERA HOUSE

WEEK Beginning Monday, OCTOBER 25

Wednesday and Saturday Matinees.

Katherine MacNeill's COLUMBIA Opera Company.

CLEVER COMEDIANS, PRINCIPALS, SPECIALTIES. Pretty. Shapely Girls.

BEST {EQUIPPED REHEARSED COSTUMED} LIGHT OPERA CO. EN TOUR.

35 PEOPLE..... AUGMENTED ORCHESTRA.

Monday {-La Mascotte- —UP TO DATE.—

CHANGE OF OPERA NIGHTLY.

PRICES Lower Floor..... 50c Balcony (all reserved)..... 35c Gallery..... 25c SEATS READY NOW.

Saturday OCT 23 1897

THE FIDDLE AND THE BOW.

GOV. BOB TAYLOR AT GREENWALL'S TONIGHT.

His Lecture is a Wonderful Production—The Greatest Success Upon the Lecture Platform Today—Poetry and Music Most Aptly Blended.

What the leading Norfolk paper says of the lecture:

During the past winter the people of Norfolk have heard upon the lecture platform some of the first men in this country. Therefore any lecturer who appears before an audience in this city speaks to a people well able to judge of his merits.

The Virginian utters only words of simple truth when it says that more delighted people never filled the Opera house upon any occassion than those who for an hour and a half last night alternately laughed and cried on account of the superb wit and touching pathos of Governor Taylor of Tennessee. Nothing like it was ever heard in this city. It beggars description and beyond all question, as has been said by a number of leading journals, Governor Taylor is the greatest success upon the lecture platform today. The lecture is a thing of his own creation. Nobody but Governor Taylor would ever have written it.

Sublimely beautiful word painting held his audience spell bound. Its originality borders on inspiration. It is poetry and music so gracefully blended, and he glides from one into the other so quickly that the charming surprises are inumerable. It is hard to tell whether Gov. Taylor is the greatest success as a speaker or a singer.

While speaking there is a peculiar charm in his well rounded periods, when, without the slightest warning, his voice rises to the mellow notes of some plantation song, it is discovered that he can sing. Yes, sing well, and as to whether he is the greatest success as a speaker or a singer the audience is in doubt.

Saturday OCT 23 1897

Miss Mary Greenwall, who won the gold medal by selling the most tickets to the "All the Comforts of Home" entertainment, returns thanks to the many friends who so kindly purchased the tickets from her.

Monday OCT 25 1897

PLAYS AND PLAYERS.

THE COLUMBIA OPERA COMPANY.

Tonight this clever organization inaugurates a season of one week with matinees Wednesday and Saturday, with an up-to-day production of Andran's "La Mascotte," the new version serves to present two exceptionally clever comedians, Jack Henderson and George Kunkle. The Dallas News says Mr. Jack Henderson of the Columbia Opera company is the best singing comedian ever seen in Dallas, from other sources we understand the company is away and above the best light opera organization we have yet had in Texas. There is to be a change of opera nightly, and the prices as arranged by the management will place it within the reach of all.

KUNKLE AND HENDERSON.

Friday OCT 29 1897

PLAYS AND PLAYERS.

THE VERASCOPE.

Next week, begining at Greenwall's Wednesday evening for three nights and two matinees, comes the verascope presenting true to life the great fistic battle between Fitzsimmons and Corbett at Carson last St. Patricks day. The machine by which this great fight is shone true to life is the wonder of modern invention. Thousands of both men and women flock to see it daily. Manager Greenwall secured this entertainment while he was East last summer. It will undoubtedly prove the biggest drawing card of the season.

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Saturday OCT 30 1897

SAW THE VERASCOPE.

Day Police Clerk George Q. McCracken returned this morning from Dallas, where he attended the State Marshals' convention, says the Galveston Tribune. He says there were a large number of officers in attendance upon the daily sessions and much good resulted. While in Dallas Mr. McCracken saw the verascope pictures of the famous Corbett and Fitzsimmons battle. He says they are true to life and while viewing them became as enthusiastic as if he had been witnessing a genuine contest. The verascope pictures are being shown under the management of Dan Stuart. The verascope will be seen at Greenwall's opera house for three nights, commencing Wednesday, November 3, with matinees Thursday and Friday at 3:30.

* * * *

MURRAY & MACK COMING.

Murry & Mack, the celebrated comedians, with a multitude of pretty girls and clever comedians and adequate scenery environing the funniest play these clever actors have ever produced, will be at Greenwall's soon, and if well-earned reputations count for anything, it goes without saying that the house will be packed. Murray & Mack have for a long time enjoyed an enviable reputation as Irish comedians and farce comedy stars and have always been associated with wholesome productions. Their new play, "Finnigan's Courtship," by George H. Emerick, who, by the way, wrote their previous success, "Finnigan's Ball," is an exceedingly laughable entertainment to those who go for the pleasure of laughing at absurdity and the broadest kind of comedy.

* * * *

THOMAS W. KEENE.

Thomas W. Keene will be seen here soon in a production of Shakespeare's masterpiece, "Julius Ceasar," with this actor in the role of Marc Antony. It has been said of Mr. Keene's interpretation of this part that it is "doubtful if the part was ever more satisfactorilly performed." This is saying a great deal, as some of the greatest actors known to the stage of this country have been seen in the part. Mr. Keene has not appeared in it for some years, but at the request of many managers with whom he plays this season he has decided to resume the part and will make a special effort to produce this grand play in the most gorgeous and elaborate manner. It is said he has secured all the scenery, stage settings and costumes used in the Booth-Barrett production of "Julius Ceasar" in the city of New York. Brutus will be in the hands of Charles B. Hanford, said to be one of the best leading men of the American stage. The company includes George Morton who appears as Cassius, Carl Ahrendt, Lawrence Lowell, John Milton, Paul G. Taylor, Arthur Stanford, Mrs. S. A. Baker, Lucia Moore, Mary Timberman, Marie Rochte, Marie Drofna and others.

* * * *

THE HERRMANN'S.

The Herrmann's under the direction of Mr. Edward Thurnaer, will be at Greenwall's early in December, and it is reasonable to expect will be one of the most successful these popular entertainers have ever enjoyed, as Herrmann the Great company will present a number of new mystifying illusions given only by them, and done for the first time on this side of the Atlantic.

Mail Thursday JAN 13 1898

NAT GOODWIN BACKS McCOY.

By Associated Press.

Chicago, Jan. 13.—Comedian Nat Goodwin has bet $1000 with Charles Rector, the restaurant man, on the outcome of the talked of meeting between McCoy and Choynski. The actor is a great admirer of "Kid" McCoy and is reported to have wos largely over the latter's recent victory over Creedon in New York.

Register Notices

Saturday DEC 4 1897

THEATRICAL.

Santanelli.

Santanelli, the master hypnotist, who opens at the opera house for a three nights' engagement, commencing Monday, December 6, is the only hypnotist who has played in a legitimate opera house on Broadway, New York. He is known to the scientific world as the man who explains hypnosis, and is the originator of nearly all the wonderful acts that makes a hypnotic entertainment the most bewildering and amusing class of shows offered to the public. His living statuary creates a furore wherever he goes, and it is impossible for an artist or sculptor to conceive, far less execute, the beautiful tableaux which he produces with real people under his magic spell. Santanelli has a strong personality, and his fifteen minute talk on hypnosis and mental science, which prefaces the entertainment, never fails to delight the portion of the audience who read and think. After that fun runs riot for two hours. Santanelli invites anyone who wishes to experince the feeling of being hypnotized to come on the stage on Monday evening, and promises to prove to the skeptical that it is not necessary to put his subject to the nauseating tests that others have seemed to think themselves obliged to do. The prices will be 50c, 35c, 25c. Ladies, accompanied by a person holding one paid ticket, will be admitted free on Monday night.

Walker Whiteside.

"The most wonderful of all the wonderful things about Shakespeare," said Walker Whiteside, the tragedian, "is his perennial freshness. I never tire of playing his roles. They furnish their own tonic, and my enjoyment never palls.

"They seem to affect audiences much the same way," Mr. Whiteside went on. "No actor is ever too good for them, and none is ever quite so bad as to rob the master of all his charm. The best patrons of Shakespeare are those who have seen him again and again. They, too, never tire of him, and they take vast interest in comparing one interpreter with another. This is very uncomfortable in some respects, and yet I have no reason to complain, for I have been treated with the utmost kindness and cordiality. People, of course, cling to their reverence for Booth, and they do rightly in revering him. No one pays more homage to his art than I, though I only know it by hearsay, having had the misfortune of never seeing him act.

"But there should be room for every conscientious Shakespearean actor, and inasmuch as I never saw Booth, and do not in any sense imitate or copy his inimitable methods, I am delighted beyond measure that my critics and audiences have greeted my efforts with cordiality—met me half way, as it were. I have surrounded myself with a sterling company of experienced actors. My tour will be under the direction of Mason Mitchell. I have had special scenery and costumes made, and rehearsed the company carefully."

Mr. Whiteside will be seen at the Greenwall opera house next Thursday evening as the melancholy prince in Shakespeare's grand tragedy "Hamlet."

Sunday

Walker Whiteside.

Next Thursday night, Dec. 9, will witness the tragedian's first visit to this city. He will appear as the melancholy Dane in Shakespeare's greatest tragedy, Hamlet. The unanimity with which the critics have commended Mr. Whiteside's work must be accepted as founded upon conviction. No player since the days of Edwin Booth was in the zenith of his fame has been accorded such unstinted praise. Mr. Whiteside's success is one of the marvels of the times. Those who have seen and studied Mr. Whiteside's work find in him all the qualifications of the ideal Prince of Denmark. So young as to be almost youthful, he gives to the character of Hamlet the years that seem best to accord with the poet's fancy and his most studious interpretation of the text. Thoughtful beyond his years, his face and eyes have the fine intellectual expressiveness which accords so well with the prince to whom philosophy was an instinct, and whose soul had delved deep into the unsolved spiritual mysteries of life. Endowed by nature with a voice of marvelous flexibility, the modulated softness of his readings in the quiet passages of the text seem to accentuate the ringing intonation with which the sublimely passionate lines are rendered. It is this light and shade of expression which makes Whiteside supremely great.

The Herrmanns.

The New York Mercury says, Herrmann the Great is dead, but if the reception accorded Herrmann III at the Metropolitan Opera House last night is a criterion, the famous magician's nephew will likely take his place in the affections of the public. In fact, as one watched the clever little foreigner last night it brought to the mind's eye Alexandre Herrmann as he probably looked some twenty years ago.

Leon Herrmann possesses considerable of the magnetic personality that characterized the performances of his lamented relative.

The programme which Herrmann the Great gave at the time of his death was given in its entirety, even to the minutest detail.

Mme. Herrmann, in her bewildering and spectacular dances, was warmly received. They were put on more lavishly than when she did them at Palmer's theater a few months ago. Her last dance, "The Lily of the Orient," fairly captured the audience.

The entertainment concluded with the late Herrmann's original performance of receiving the fire of a squad of riflemen. It did not differ in the least from the method in which it had previously been done, except that Mme. Herrmann caught the bullets instead of the magician of the company.

The Herrmanns will appear at Greenwall's opera house Saturday, December 11, matinee and night.

Tuesday DEC 7 1897

THEATRICAL.

Mr. Walker Whiteside.

On Thursday night, Dec. 9, Walker Whiteside, the sterling young exponent of the classic drama who has met with such an enthusiastic reception in the metropolitan theaters and the south, comes to Greenwall's opera house, and his engagement promises to be the social as well as one of the theatrical events of the season.

Mr. Whiteside is without doubt the most distinguished theatrical personage who will have appeared in Fort Worth since the time of Booth and Barrett. He comes flushed with successes in the most critical cities on the continent, and it is safe to predict that a large and representative audience will greet him. The play in which he is to appear, "Hamlet," is eminently fitted to his great talents and a superb piece of dramatic work may be expected. As is well known, the play offers opportunities for Mr. Whiteside to rise to the height of his great dramatic genius.

The Herrmann's.

Herrmann the Third, the only successor to Herrmann the Great, will appear at Greenwall's opera house Dec. 11, matinee and night. To those who see him for the first time the mysteries of magic will be given a new significance. He has prepared a programme of great variety and magnificence. He will be assisted by Adelaide Herrmann in the spectacular fire dance which she has made famous, L'Toile de Nuit, La Dance de Vesuvius, Le Rayon du Soleil and the Lily of the Orient.

The Asiatic trunk mystery, an oriental creation, is considered the most unique and bewildering problem of the magician's programme. Herrmann the Third, in fact, has arranged an entertainment of the most elaborate kind. His stage settings are magnificent, and his illusions are elaborated into the most novel and fascinating dramas. The "Artist's Dream," which has been called a magic comedy, is a delicate and fanciful creation, with a weird and magical denoument. The spectacular dances, created and executed by Adelaide Herrmann, have made a great sensation both in this country and Europe and many imitators in New York and Paris will reap a rich reward this season.

Thursday DEC 9 1897

THEATRICAL.

Mr. Walker Whiteside Tonight.

Walker Whiteside believes in the future of Shakespeare on the American stage. He says he is convinced that it is only a question of a year and a half when the next tidal wave will bring in the classic drama.

In speaking of these things Mr. Whiteside said that ten years ago there were five persons playing Shakespeare at the various theaters in New York at one time. A few years later Barrett was dead, Booth in retirement, Mary Anderson left the stage, Margaret Mather had retired.

There was not a theater in New York city where the classic drama retained a foothold. Farce comedy swept everything. Then came the vaudeville. Then the tide set steadily in favor of the romantic drama, and Mr. Whiteside thinks that the current of popular favor that has brought the so-called costume plays into notice will eventually sweep the classic drama into favor. "Shakespeare is not dead," said the brilliant young actor. "He is destined to be appreciated by the great majority of the people as many years as he has been slighted." Mr. Whitside's engagement at Greenwall's operahouse in this city is for tonight only, and on which occasion he will present Shakespeare's greatest tragedy, "Hamlet."

Herrmann the Great Co.

Leon Herrmann, the new magician, is already famous throughout Europe, where he has been a star in necromancy for years past. By many he is considered the superior of his late uncle in feats of magic. During the engagement recently closed by Herrmann the Great company in Chicago the critics devoted columns of praise to Leon Herrmann for his wonderful skill as a prestidigitateur. "The young man stepped successfully into his uncle's shoes," said The Chicago Tribune, "in some respects, notably in the art of palming, he even exhibited a superior talent."

The Chicago Post said: "Before he had been on the stage many minutes it was conceded that he was fully as skillful a magician as his late uncle. In palming he is simply marvelous, being superior in this respect to Alexander."

Chicago Dispatch: "Such exhibitions as these of Leon's were never seen before, and at the conclusion of the act the audience gave him its most enthusiastic approval."

The engagement begins with the matinee Saturday, December 11th, and closes with night performance

Friday DEC 10 1897

Herrmann the Great Company.

One of the most interesting and mystifying of the many illusions to be performed by Leon Hermann, nephew and successor to Hermann the Great, during the engagement Saturday, Dec. 11, matinee and night, of Hermann the Great company is his new and original clock trick. A crystal perfectly transparent is used to perform this illusion. The dial is fastened to the top of a steel bar stand, and passed through the audience for inspection. The hand is detached from the dial and also passed for inspection. After this is done the clock is set in the center of the stage and Herrmann affixes the hand to the dial and with a quick movement sends it spinning round the face of the clock. As he does so he asks some one in the house to call out some time of day. If the person in the audience says "10 o'clock," the hand which has been spinning round will as it looses its momentum gradually go slower and slower until it swings to 10 and stops. He can tell the number of spots on a playing card with this wonderful and mysterious clock. It has been pronounced the most curious and inexplicable trick that has been performed in many years.

"Don Caesar de Bazan."

Beyond doubt one of the heaviest scenic productions which will visit us this season is Daniel L. Lester's staging of "Don Caesar de Bazan," which will be the attraction at Greenwall's Opera House Monday, Dec. 13, one night only, with Mr. Wm. L. Roberts and Miss Olive Martin in the stellar roles. The scenery is a marvel of correctness and color and everything, even to the borders, is carried by this ambitious project. The play is entirely new in so much as Mr. Roberts has rewritten D'Ennery's famous romance, and while heretofore the piece has been but one of three acts, requiring a curtain raiser to lengthen the bill for an evening's entertainment, it is now produced for the first time in five acts, with newly added interest and strong dramatic scenes.

The properties and costumes were all made from special plates designed especially for this company and produced at a great expense direct from Spain, Mr. A. Gordon Robinow having been commissioned with the task of procuring the engravings in Europe.

A Night at the Circus.

"A Night at the Circus," which will be produced at Greenwall's opera house on Friday, December 14, matinee and night, is a play that can be recommended to all who enjoy pure refined comedy. The public can rest assured that no word or action will be introduced that is in any way immoral, as the name of B. E. Rice at the head of the organization is a guarantee that this play will equal in refinement any that he has previously given; and it is a pleasure to remember the delightful performances of plays which have been produced here by this careful and painstaking manager.

Wednesday

"Human Hearts."

Hal Reid's beautiful comedy-drama "Human Hearts" that has achieved marked popularity wherever it has appeared, will be presented tonight and tomorrow night, December 15 and 16, and matinee tomorrow, at Greenwall's Opera House. It is a play most appropriately named for it lays bare the tenderest emotions of the human heart, the varying phases of which are most cleverly and effectively portrayed by the playwright.

The play deals with life in the hills of Arkansas, and is touching combination of pathos and humor, love, tragedy and comedy. The hero, Tom Logan, is married to a heartless adventuress Jeannette Armsdale who elopes with a former lover, Frederic Armsdale, taking with her Logan's little child. Finding that there is danger from the deserted husband the pair decided to murder him, but, by mistake Logan's father is slain instead. The murderers escape and Logan is himself arrested, while leaning over his dead father, with the weapon in his hands with which the deed was done. He is arrested, convicted although innocent and is condemned to life imprisonment. Meanwhile, his mother, his brother and Ruth Larkin who has loved Logan tenderly all along strive to secure his pardon, but without avail until the poor old mother, who has become blind, sends the governor a bunch of old yellow roses. The governor is touched by the sad appeal, for it reminds him of his own dead mother, and sends the pardon. Upon his release, Logan searches for his child, whom he finds in the keeping of the elopers, who had intended to secure the money left the little one by her murdered grandfather. Jeanette is shot by Armsdale, and Logan then marries his Ruth, who had been a ministering angel to him and his aged mother during his trouble and imprisonment.

The play reaches the hearts of all who see it, not only by reason of its own strong situations, intensely human plot and general merit, but because it is played by an exceptionally strong company which includes Hal Reid, the author of the play, as Tom Logan, Miss Esther Rajaero as Ruth and Eulalia Bennett as Jeanette.

This attraction is said to be one of the highest class and our theatre goers will no doubt crowd the house.

"Fabio Romani."

Alden Benedict's "Fabio Romani" which will be presented at Greenwall's Opera House Saturday, Decem-

WALKER WHITESIDE.

Sunday DEC 13 1897

THEATRICAL.

Santanelli.

Santanelli, the famous hypnotist who plays a three nights' engagement at Greenwall's opera house, commencing Monday, Dec. 6, is practically unknown in the south and west, as his work has been confined almost exclusively to the large cities of the east. He is readily acknowledged by the press and public wherever he appears as the greatest exponent of the art that has ever appeared publicly. He is a finished scholar and has made a life study of the subject, and is the originator of all the best tests that have placed hypnotism in the regard of the people as a means of entertainment. No comedy written can possibly produce the laughter that Santanelli with his untrained amateurs can do. Apart from this he is the recognized authority and is known as the man who explains it. We would say to those who have read along the lines of hypnotism and mental science see Santanelli and learn more, and to the skeptical come and be convinced. The living statuary that created such a sensation in New York never fails to please the audience, and to those who see the pictures of this statuary displayed in your store windows Santanelli invites you to come prepared to suggest tableaux which he will put on as requested. This becomes quite a fad where Santanelli plays a long engagement. Come on Monday night and see the boy entranced—it is a pretty sight. The prices for this engagement will be 50, 35 and 25 cents and ladies accompanied by a person holding a paid ticket will be admitted free on Monday night.

Mail-Telegram.

Tuesday NOV 2 1897

PLAYS AND PLAYERS.

The verascope, presenting the Fitzsimmons-Corbett fight true to life, will be seen at Greenwall's three nights and two matinees, beginning tomorrow evening. This will, no doubt, prove the greatest attraction here this season. People went across the continent at great expense and many inconveniences to witness this greatest of contests, and here it is presented in a warm and well lighted opera house, life size and in every detail of its reality, at a cost of only a few cents. While it presents all the science, excitement and interest of the real fight, it is done in such a manner that the most refined people, ladies as well as gentlemen, may witness it without any impropriety. In fact, wherever it has been presented thousands of ladies have attended the entertainment and all were pleased. This will be an opportunity to both learn and be amused.

Wednesday NOV 3 1897

PLAYS AND PLAYERS.

THE VERASCOPE.

The verascope exhibition begins at Greenwall's tonight for three nights with matinees tomorrow and Friday afternoon. This is something that has been looked forward to ever since the great fight at Carson, and the people will now have an opportunity to see a reproduction of that great contest true to life. It has drawn immense crowds wherever exhibited, ladies as well as gentlemen witnessing it. The house will no doubt be filled every night.

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THE BROWNIES.

Manager Greenwall today received the following dispatch:

New York, Nov. 3, '97.

Phil W. Greenwall, Manager Opera House, Fort Worth, Tex.:

Please announce that "Palmer Cox's Brownies" will positively be seen at the Greenwall opera house Monday night, November 15. The big production comes direct from the North, following its phenomenally successful engagements in Chicago, St. Louis and other cities. The organization, scenic equipment, etc., will be the most elaborate of any theatrical production ever brought to the Southwest.

C. B. JEFFERSON,
For Klaw & Erlanger.

* * * *

HOYT'S NEW PLAY.

Manager Greenwall has just booked Hoyt's new play, "A Stranger in New York." This is said to be the great playwright's greatest success.

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SCALCHI'S TOUR.

The Scalchi company soon to appear here in operatic concert is composed of the following celebrated artists: Mme. Sofia Scalchi, prima donna contralto; Mlle. Marie Toulinguet, prima donna soprano; Mlle. Marie du Bedat, mezzo-soprano; Signor M. Guarini, tenor; Signor A. Alberti, baritone; Signor C. Gnarro, musical director.

Saturday NOV 6 1897

PLAYS AND PLAYERS.

MURRAY AND MACK.

Murray and Mack, the celebrated comedians, with a multitude of pretty girls and clever comedians and adequate scenery environing the funniest play these clever actors have ever produced, will be at Greenwall's opera house next Saturday, Nov. 13th, matinee and night, and if well earned reputations count for anything, it goes without saying that the house will be packed. Murray and Mack have for a long time enjoyed an enviable reputation as Irish comedians and farce-comedy stars and have always been associated with wholesome productions. Their new play, "Finnigan's Courtship," by George H. Emerick, who, by the way, wrote their previous success, "Finnegan's Ball," is an exceedingly laughable entertainment to those who go for the pleasure of laughing at absurdity and the broadest kind of comedy. A number of specialties will be introduced by the company and Murray and Mack will also entertain with such specialties as have brought them fame and fortune and which are original and new.

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"PALMER COX'S BROWNIES."

It is not Palmer Cox's funny characters alone that have made C. B. Jefferson, Klaw & Eralnger's great production, "Palmer Cox's Brownies," the remarkable success it is. When the curtain rises on the splendid scenes of the elaborate spectacle at Greenwall's opera house, November 15, the audience will witness one of the most beautiful collections of young women ever seen upon the stage. The principals in "The Brownies," Amy Hartley, Eva Tanguay, Gertie Carlyle and others well-known to theatergoers, are unusually handsome. All the chorus and ballet girls have been selected out of hundreds of applicants on account of their extreme beauty of face and form. The fifteen young women who appear in the Oriental ballet of beautiful women are especially attractive. The costumes throughout are as costly and exquisite as money can buy, and all is in perfect taste, with nothing to offend even the most fastidiously inclined. Palmer Cox, the famous "Brownie Man," who himself appears in the spectacle, supervises each performance, which is a guarantee that it is free from all vulgarity.

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THE HERRMANN'S.

The New York Journal says: Herrmann III., heretofore known as Leon Herrmann, a nephew of the late Alexandre Herrmann, assisted by Mme. Adelaide Herrmann, made his first appearance as the successor of the famous magician last night at the Metropolitan opera house.

He performed many of the feats and illusions that gave Professor Herrmann the name of "Wizard." He was well received, and Mme. Herrmann won a genuine ovation.

Attired just as Herrmann was when he last stood before a file of riflemen, she deftly caught six bullets fired at her point blank. She also gave some beautiful dances.

* * * *

GRAND OPERATIC CONCERT.

The Savannah (Ga.) Morning News says:

A large and representative audience greeted Mme. Sofia Scalchi and her company of operatic artists at the theatre last night, when a grand concert was given. It may be said that this was one of the musical events of the season. For nearly three hours the audience was charmed. Almost every member on the excellently arranged programme was encored. The programme was as follows:

Part 1.

1. Cavatina, "Una Voce" (Il Barbiere), Rossini, by Mlle. Du Bedat.
2. Aria, "Il Balen" (Trovatore) Verdi, by Sig. A. Alberti.
3. Grand Aria, "Fors a lui" (Traviata), Verdi, by Mlle. Marie Toulinguet.
4. Romanza, "Celeste Aida" (Aida), Verdi, by Mr. Thomas McQueen.
5. Cavatina, "Nobil Signor" (Huguenots), Myerbeer, by Mme. Sofia Scalchi.

Part 2.

Il Trovatore (4th act).

Leonora ..... Mlle. Toulinguet
Manrico ..... Mr. McQueen
Count di Luna ..... Sig. Alberti
Azuscena ..... Mme. Scalchi

Each singer was in excellent voice, and seemed to take as keen pleasure in rendering the charming selections as did the auditors in listening. One incident which served to put the people and the entertainers more thoroughly "en rapport" was the singing of "Annie Laurie" by Mme. Scalchi as an encore. The old tune never fails to touch the heart, and when it is faultlessly rendered, as it was last night, the effect is magical. Mme. Scalchi is accompanied by a galaxy of stars in the profession, each without exception meriting warmest praise.

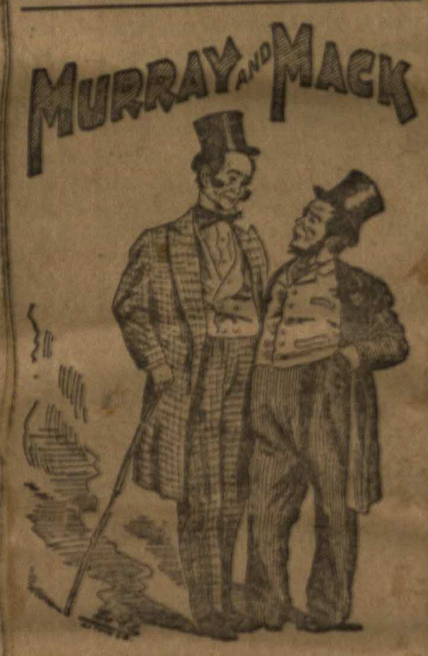
Mme. Scalchi will appear at Greenwall's opera house Nov. 23rd.

Saturday NOV 6 1897

PLAYS AND PLAYERS.

MURRAY AND MACK.

Our old friends Murray & Mack, the popular Irish comedians, with their big farce comedy company in their latest absurdity "Finnigan's Courtship," are headed this way and will be seen at Greenwall's opera house Saturday, November 13, matinee and night. They have always brought us a good show, consequently are always welcome. In these days of new stars, new pieces and new management it is "kinder good for sore eyes," as the saying goes, to have the standard article come our way. "Finnigan's Courtship" is fully up to its predecessors in the series of Finnigan stage stories and Murray & Mack are said to be winning golden opinions and sheckles



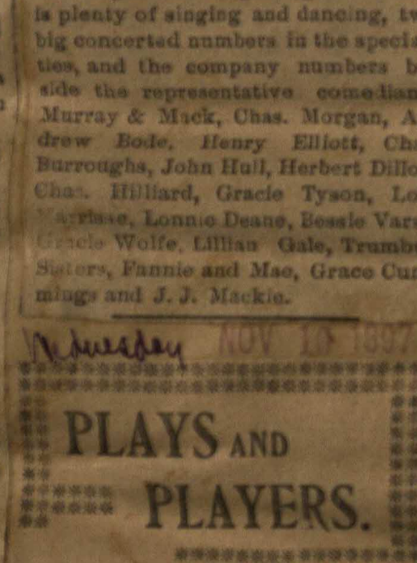
with it. The situations and business of the piece are very funny, everything is pure and wholesome and the laughs it draws forth even from the hypochondriac, are so infectious that one laughs and laughs again. There is plenty of singing and dancing, two big concerted numbers in the specialties, and the company numbers beside the representative comedians, Murray & Mack, Chas. Morgan, Andrew Bode, Henry Elliott, Chas. Burroughs, John Hull, Herbert Dillon, Chas. Hilliard, Gracie Tyson, Lola Harrison, Lonnie Deane, Bessie Varse, Gracie Wolfe, Lillian Gale, Trumbull Sisters, Fannie and Mae, Grace Cummings and J. J. Mackie.

Wednesday NOV 10 1897

PLAYS AND PLAYERS.

MURRAY AND MACK.

A brand new number of the Finnigan series of farce comedies, entitled "Finnigan's Courtship," will be presented by Murray & Mack, those two famous Irish comedians and stars, at Greenwall's opera house, Saturday, November 13, matinee and night. This play differs from the average so-called farce comedies in that it has a well-defined plot and was written by an author of prominence, Mr. Geo. H. Emerick, he who has been so largely successful with other plays, notably



Wednesday

"Irish Neighbors" and "Finnigan's Ball," the two happy mediums which have so largely fitted the needs of the co-stars. "Finnigan's Courtship" is brimfull of humorous situations, novel specialties and side-splitting laughs and will be interpreted by a large company.

SEATS FOR THE "BROWNIES."

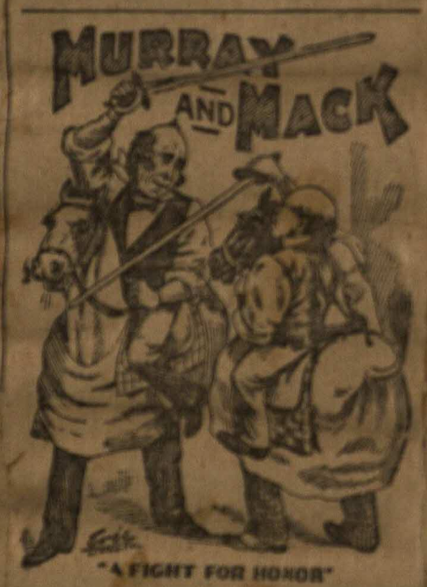
Seats for C. B. Jefferson, Klaw and Erlanger's great show, "Palmer Cox's Brownies," will be placed on sale tomorrow. The attraction, which is one of the biggest in the country, will be seen at the Greenwall opera house, next performance being given Monday, both a matinee, at 3:15, and night at 8:15, and it will draw an enormous attendance as everyone is curious to see the dude, Chinaman, policeman and all the other funny Brownies on the stage just as Palmer Cox has made them known all over the world in his funny pictures. In the magnificent spectacle there are twelve elaborate scenes, among others the storm, shipwreck, earthquake, volcano and destruction of the palace, in all of which the Brownies figure. The marvelous flying ballet that is performed in the air, the dance of the beautiful Oriental slave girls and the bubble ballet are great features.

Thursday NOV 11 1897

PLAYS AND PLAYERS.

MURRAY AND MACK.

The celebrated stars, Murray and Mack, who for years have been the recognized leaders of extravagant Irish farce comedy, will pay us another visit on Saturday, Nov. 13th, matinee and night at Greenwall's opera house when they will be seen in their new play "Finnigan's Courtship," by long odds the very best of the several plays they have already given us. It is plausible, has a defined plot, is chuck full of roaring comedy situations and could be played without a single specialty, but Murray and



Mack wouldn't be let off by their clientele without some of their individual capers, and so this season are keeping up their end of the job with bright original burlesques and almost every member of the company will contribute an original idea of some kind.

PALMER COX'S BROWNIES.

There have never been such splendid scenic effects, fascinating ballets, and novel specialties in any previous production brought here as will be found in C. B. Jefferson, Klaw & Erlanger's magnificent extravaganza, "Palmer Cox's Brownies," which will be witnessed at the Greenwall opera house on Monday of the coming week, both a matinee at 3:15 and night at 8:15 performance will be given.

From the rise of the curtain till its fall on the gorgeous transformation, "The Break of Day in Brownieland," the spectacle will be a constant succession of dazzling surprises. A thrilling storm and shipwreck at sea, an earthquake and a volcano, and the instant destruction of a mighty palace will be so marvelously presented as to fairly take the spectator's breath away. Twelve scenes in all will be shown. "The Brownies" will be presented here exactly as it ran for 100 nights in New York, with the sensational flying ballet that is danced in midair; the troupe of beautiful Oriental dancing girls; the wonderful Rosnale troupe of head-to-head balancers; Newhouse and Bunts, "are wandering minstrels;" Eddie Pinaud, the trick bicyclist; the funny German band; and all the other remarkable features of the big New York production intact. Palmer Cox, the famous "Brownie Man," himself appears in the gorgeous spectacle, and draws Brownies for the audience. There are seventy-four people in the big cast, including such favorites as Amy Hartley, Eva Tanguay, Gertie Carlyle, Budd Ross, Chas. Hagan and Sol. Solomon. Seats for the notable attraction are now on sale.

Friday NOV 12 1897

MME. SCALCHI.

The greatest contralto in the world, Mme. Scalchi, will give a grand operatic performance at the Greenwall opera house on Tuesday, November 23rd. The performance consists of a grand miscellaneous concert to be followed by one act of grand opera given with full scenery, rich and elaborate costumes, mountings, etc., and some of the best operatic singers in the world in the cast. The remarkable young soprano, Mlle. Marie Toulinguet, will be heard here for the first time. This is the young artist who created a furore in Europe and duplicated her success when she came to America last year as the principal prima donna of the Mapleson Grand Opera company. The other artists who will be heard here for the first time are Mlle. du Bedat from the Royal Carl Rosa Opera company, Mr. Thos. McQueen, Sig. Alberti and Sig. Galli.

Friday NOV 26 1897

* * * *

A SOUTHERN ROMANCE.

"A Southern Romance," which will be seen at Greenwall's opera house Monday, November 27, matinee and night, is the title of B. B. Valentine's splendid dramatization of Dolly Higbee's beautiful story of Kentucky life, called "In God's Country." When the story appeared it was pronounced one of the most charming additions to literature produced in recent years, and the best compliment that could

BERYL HOPE.

aid Mr. Valentine in the statement that he has lost none of the sweetness, daintiness and appealing charm of this story, while he has brought out fully all the fine dramatic points with rare skill and good grace. "A Southern Romance" is a play good to see, not once, but twice, thrice, half a dozen times. It is pure, elevating, wholesome, and withal intensely interesting and absorbing without descending to cheap trickery. Perhaps its character has been no better summed up in a few words than the comment of the New York World when the play was first given at the Fifth Avenue theatre in that city. "It is the first genuine artistic hit of the season." Its story briefly told, is as follows:—A young girl living with her father, who is a widower, in the comparative retirement made necessary by financial embarrassment, has consented to wed a wealthy young fellow who is something of a libertine. But she falls in love with her father's gardener and elopes with him. It develops that the supposed gardener is a gentleman of noble birth, in disguise. There is a return home, forgiveness and happiness and the curtain falls upon a beautiful scene.

Saturday DEC 11 1897

THEATRICAL.

The Herrmans.

The Herrmanns, who by years of successful entertainments and diversions, and a careful presentation of scientific and mystifying illusions have won for themselves the proud distinction of being called the "the monarchs of magic and mystery," will appear at Greenwall's opera house Saturday, December 11, matinee and night. Leon Herrmann will present a repertoire of new, original and startling illusions never before seen on this side of the Atlantic, while Adelaide Herrmann, who is the only woman magician in the world, will give many of the mystifying novelties that have helped to make her so popular in many lands, prominent among which will be a new and original dance, invented and perfected by her during the summer, which it is expected will surpass anything of the kind she has presented here before.

"Don Cæsar De Bazan."

Manager Greenwall of the Greenwall opera house presents himself before an expectant public confident that he makes a fitting offer in Mr. Wm. L. Roberts and Miss Olive Martin who will be seen here Monday night, Dec. 13, in Mr. Roberts' own version of D'Ennery's well known classic, "Don Cæsar de Bazan."

The romantic drama has had but few exponents of late years, for there have been but few actors who combined the physical attributes with the mental vigor necessary to properly interpret characters of that description. Mr. Roberts has proven that he has all the requisites for that style of acting. He is splendidly equipped for the part of the devil-may-care Spanish nobleman, he has a handsome, expressive face, a fine athletic figure, a sympathetic, resonant voice and an intelligence that enables him to comprehend every phase of the rollicking, but honest and noble spendthrift.

Miss Olive Martin as "Maritanna" proves herself well worthy of being jointly starred with Mr. Roberts. Her Maritanna is buoyant, graceful and finished.

The elegance of her dress as the dancing girl, and later as the "Countess de Bazan" but enhances her personal beauty, and serves as a garnishment to a great actress in all the beauty of her womanhood.

Mr. Roberts is surrounded by an excellent company.

The piece is mounted with the most magnificent scenic embellishments and costumed in a superb manner.

"A Night at the Circus."

This splendid play, which has been the reigning comedy success for the past six seasons in all the large cities of the country, will be seen for the first time in Fort Worth on Dec. 14, matinee and night, being presented by M. E. Rice's big company of comedians. The play deals with the life of circus people and has proven an immense success wherever produced, as the public who have patronized circuses year after year have no idea of the characters of these clever people who have amused us since our earliest recollection. Every phase of the circus life is illustrated, even to the interior of the dressing tent.

The third and last act of the play is a scene representing the interior of Seignor Bonanza's great imperial circus. The scenery carried by this company is unique in the extreme, and as the curtain rises on this act, the audience hears and sees the familiar sights and sounds of the old-time, and to the minds of many, the best of all circuses, the "Big One Ring Show."

"A Night at the Circus" is a comedy pure and simple, and not, as some may imagine, an indoor circus performance. During the action of the play pleasing specialties of a moral and refined order are introduced by each member of the large company. On the day of performance "The Musical Clowns" will be seen upon the street, and something of a novel surprise is promised then by them.

Tuesday DEC 14 1897

THEATRICAL.

The Greenwall Opera House is to have four attractions this week: Monday, December 13, one night only, Mr. Wm. L. Roberts, supported by Miss Olive Martin, in a magnificent production of D'Ennery's popular romantic drama "Don Cæsar De Bazan;" Tuesday, December 14, matinee and night, the dashing farcial comedy "A Night at the Circus," by H. Grattan Donnelly, author of "Darkest Russia," "The Dazzler," etc. Watch for the parade of the musical clowns Tuesday morning. Wednesday and Thursday, December 15 and 16, matinee Thursday, Hal Reid's beautiful play "Human Hearts," with the author in the cast as it was produced at Miner's New York theater. Saturday, December 18, matinee and night, Aiden Benedict and Miss Olive West in the romantic melodrama "Fabio Romani."

Sunday DEC 12 1897

"Don Cæsar De Bazan."

Mr. Wm. L. Roberts and Miss Olive Martin in this sterling romantic classic, will be seen at Greenwall's Opera House, Monday, December 13, one night only, as bidders for appreciation, in a play which has reared to greatness the names of people less abundantly bestowed with talent than the two already mentioned.

To quote from metropolitan dailies, "Mr. Roberts is redundantly fitted for the role of the Spanish nobleman, in the possession of a splendid physique, a resonant, pleasing voice, and an intelligent discernment of the requirements of the characterization, which is at once charmingly original and vivid in execution." "Higher commendation could not be bestowed upon Miss Olive Martin than to say that she easily ranks herself with Mr. Roberts as a finished actress."

The costuming and mounting of the play are certainly the best ever seen in connection with the piece.

"Mr. Roberts has done wonders with the almost obsolete version of the work, and deserves unlimited credit for a truly artistic literary treat.

Their progress this year has been marked by a genuine triumphant march, both financially and artistically, and shows the keen judgment of Messrs. Lester & MacLachlan in their unlimited expenditure of money to give the people the best there is at present before the public in the romantic drama.

"A Night at the Circus."

"A Night at the Circus" was the first and original of all the so-called "circus plays" to be presented, enjoying one of the longest runs on record for a similar production, playing for 150 nights at the Bijou theater in New York to crowded houses, and could have run for probably the entire season had not other bookings interfered. It was then transferred to the Globe theater, Boston, where it met with the same liberal patronage accorded it in New York. This comedy, unlike many of its imitators, which have since been foisted upon the public, is a comedy and a play in every sense of the term, and not a succession of cheap acts thrown together as in the case of many others.

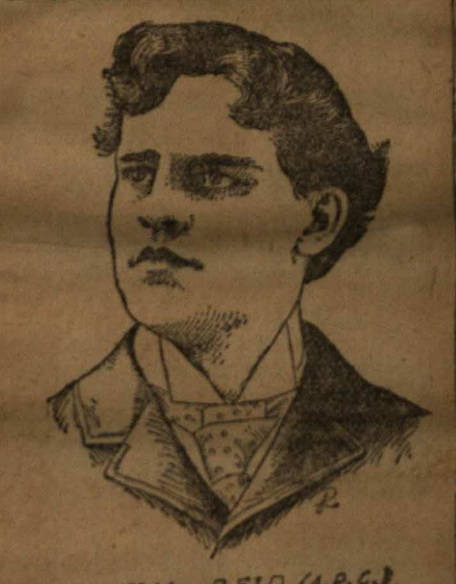
The play derives its title from the fact that "Electra," the star performer of "Bonanza's Great Imperial Circus," through the assistance of twin sister, who is very demure, induces several parties, both ladies and gentlemen, to visit the circus in disguise to meet "Birdie," and the situations arising from the fact that two married couples are among those who avail themselves of the invitation, are uproariously funny, and at the same time making a play that is interesting and one which holds the attention of the audience from rise to fall of the curtain in the last act.

This splendid comedy will be seen for the first time in this city at popular prices, 25, 35 and 50 cents, on Tuesday, Dec. 14, matinee and night, being presented by M. E. Rice's big company of comedians. New and elaborate scenery and effects are carried for the proper presentation of the play, and the costuming is said to be gorgeous in the extreme, especially in the last act, the circus scene.

"Human Hearts."

Very much is promised in the play "Human Hearts" that is to be the attraction at Greenwall's, Wednesday

and Thursday, December 15th, matinee Thursday, and it certainly comes to us after two seasons of undisputed success from New York and larger cities. It is described as a pastoral play of the school of "Shore Acres" and "Old Homestead" and to be an interesting drama of American life, with natural situations and genuine rural sentiment, as it is found among the simple people of the hills of Arkansas. It is said, too, that the play is not only put most effectively on the stage, but is admirably played by a company that first produced it in New York, and have played it continuously ever since, through two seasons, and to crowded houses everywhere. The company is headed by Hal Reid, the author of the piece and a young actor of great force and finish, and who has won popularity in hero roles. Miss Eulalia Bennett, the leading lady, is said to have achieved marked success



HAL REID (A.D.C.)

in the difficult role of Jeanette Logan and to win the audience through a character that is anything but popular. The story is a plain, direct one, full of heart interest and emotions, and yet it moves along quietly and quickly, with a dash of humor here and there that is always interesting. "Human Hearts" is a refined dyll of of the Arkansas hills, and it is easy to picture a quaint, homely tale of the honest country folk who are found away there in the back woods, and who live simple, peaceful lives with a limited knowledge of the great world outside. The play is called a beautiful one because of its simplicity and the lessons of honest truth it brings home to ever heart. The prattle of an innocent child, the tears of an old blind mother, the strong love of a simple country girl, the trust of a half wit, the love of an old time negro servant, the passion of an adventuress and the tender memory of a dead mother, are all intermingled by the deft hand of the young author, and make a story full of pathos, tears, comedy and laughter. The company carries its own outfit and stage equipment, and the production is said to be on a greater scale of magnitude than usually finds its way here. It should prove an attraction to crowd the Opera House every performance.

"Fabio Romani."

Aiden Benedict's "Fabio Romani," which will be presented at the Greenwall's Opera House Saturday, December 18, matinee and night, is an adoption of Mario Correlli's famous novel "The Vendetta," and is pronounced everywhere to be one of the best melo dramas now on the road, and has received the highest praise from both press and public wherever it has been produced. The scenic effects and costumes are highly spoken of, and the company is very strong, consisting in part of such wellknown artists as Aiden Benedict, Willard Bowman and Miss Olive West, who sustain the principal characters incidental to the performance. Miss Grace Hunter will introduce her celebrated fire, serpentine, stereopticon and Spanish dances, in which it is said she has no equal on the American stage.

Register. Sunday DEC 12 1897

Madame Herrmann Indignant.

After the matinee yesterday Madame Adelaide Herrmann expressed a desire to meet a reporter, and a Register representative promptly responded. The little woman, who has a charming manner and attractive form and features, showed evidences of being somewhat exhausted from the violent exercise of the serpentine dance, with which she had just charmed the audience, but talked entertainingly of her art.

When the El Paso episode was mentioned, however, Mme. Herrmann expressed her indignation at the sensational story sent out.

"There was nothing in the incident," she insisted "True, I had a few yards of cheap Japanese silk for my own use, which I did not think would be considered dutiable, and when the officer made such a fuss about it, I just told him to take it. It was not worth enough to bother about. But some El Paso correspondent sent it to the New York papers as a great sensation, and I have been bothered about it not a little.

"I don't believe there would have been any difficulty, but for the fact that I spoke to my niece in French, as she speaks very little English. This aroused the officer's suspicions."

Monday DEC 13 1897 Mail

PLAYS AND PLAYERS.

DON CAESER DE BAZAN.

Mr. Wm. L. Roberts and Miss Olive Martin will appear at Greenwall's opera house tonight with an entirely new version of that famous old play, "Don Caesar de Bazan." A play made

famous by Booth, Salvini and Mayo, and though age has dimmed the recollection of the play, its revival in a new dress of appropriate scenery and costumes, interpreted by a strong cast of specially engaged people, together with two such excellent stars, can only be instructive as well as edifying and entertaining. The production of the piece is said to be absolute in every detail.

"A NIGHT AT THE CIRCUS."

"A Night at the Circus," the comedy in which M. E. Rice's company will be seen at Greenwall's opera house Tuesday, December 14, matinee and night, is one of the funniest plays which any age of literature has produced, having a novel theme and unique surroundings. Although the characters in the play are all drawn for the purpose of provoking laughter, there is no time during the action of the entire play when the actors resort to vulgarity or immorality to provoke applause. This is one of the commendable features of all plays given by Manager M. E. Rice. "A Night at the Circus" has a well-defined and intelligible plot woven around the life of twin sisters, one of whom is a very demure and bashful governess, the other a dashing circus rider, and the funny situations resulting from the striking resemblance of the two sisters causes no end of merriment.

Manager Rice has engaged a strong company of comedians for the interpretation of the various roles, and as each person in the cast is seen in refined and up-to-date specialties during each act of the play, all who enjoy an evening of pure amusement cannot well afford to miss this opportunity of seeing this play and company. Prices 25, 35 and 50 cents.

Monday Mail DEC 13 1897

"HUMAN HEARTS."

"Human Hearts" Wednesday and Thursday, December 15 and 16, matinee Thursday, at Greenwall's opera house, offers for a high class attraction Hal Reid's beautiful play entitled "Human Hearts" which has been successfully played for three seasons throughout the East. The company carry complete sets of scenery for all four acts, and the play will be put on the Greenwall stage the same as in the large cities. The Washington (D. C.) Times says:

"'Human Hearts,' which held the attention of the audience at the Academy last night, has been here before, but that did not detract from its charms, even on a rainy night. The atmosphere of realistic country life was preserved in the scenery and accessories and in most of the character work. 'Human Hearts' is now in its third season, at once a test and a proof of its success."

The author of the play will be seen here in the cast and in the role of Tom Logan, the cross-roads blacksmith, a character which his handsome face and physique enables him to render in a most attractive and realistic manner.

Tuesday DEC 14 1897

"A Night at the Circus" will be the attraction at Greenwall's this afternoon and tonight. Prices, 25, 35 and 50 cents; no higher.

Watch for the parade of the musical clowns this morning.

A Night at the Circus.

It is seldom that our theatre-goers have an opportunity of witnessing as novel and entertaining a performance as that promised by Manager M. E. Rice, when his big company will present "A Night at the Circus" at Greenwall's Opera House today, matinee and night. This play is a combination of all that is bright, witty, laughable, musical and entertaining, having a well defined plot and unlike most of the farce comedies does not depend solely upon the specialties to make it pleasing, although it contains probably more refined high class specialties than the average comedy.

The company engaged in the production is a large one, and each member is especially fitted for the roles they assume.

"Human Hearts.

Hal Reid will present his beautiful play, "Human Hearts," at Greenwall's Opera House Wednesday and Thursday, Dec. 15 and 16, matinee Thursday, and the engagement should prove one of the exceptional attractions to the regular patrons of that popular house and draw to the doors that class of amusement lovers who can applaud a pure, wholesome play untainted by vulgarity of any sort. "Human Hearts" was a play that was first produced at Minor New York theater in 1895, made a hit at the first and has toured the east and middle west the last two seasons, and now comes to Fort Worth for the first time, and with the reputation of being a strong melodrama and with a great record as a money maker.

If Mr. Greenwall does not raise his curtain to crowded houses, it will be for the reason that the people are not familiar with the popularity of the piece, and the handsome young playwright who is cast as the central character in the play. He is said to make a dashing hero, and as Tom Logan has won additional favor as an exponent of romantic roles. "Human Hearts" is recommended as a melodrama that depends but little on the stage carpenter or on cheap mechanical devices. It can be safely said to be the best emotional drama that has been seen in the south for a long time. It is wholesome and strong and full of heart interest, and appeals to the higher qualities of men and women. The scenery, which is carried by the company, is an elaborate outfit, and every scene is well set on the stage, promising a performance that will in every particular be complete, artistic and entertaining.

Mail-Telegram.

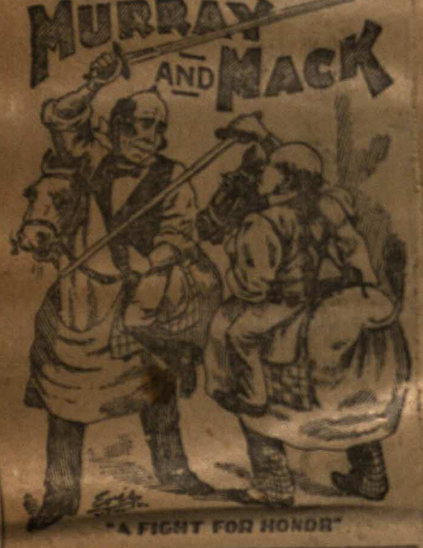
Friday NOV 12 1897 Saturday NOV 13 1897 Tuesday NOV 16 1897

PLAYS AND PLAYERS.

MURRAY AND MACK.

Murray and Mack, the well known and popular Irish comedians, will visit us Saturday, Nov. 13, tomorrow, matinee and night, when they will appear at Greenwall's opera house.

They will present a brand new play called "Finnigan's Courtship." It is said to be full of humor, melody and movement. As farce comedy stars, they have for a long time been counted among the best and have always been surrounded by a large and capable company. This season is no exception to the rule. As in the past, many specialties will be introduced both concerted and individual, as almost every member of the company is a specialty performer of more or less prominence. Murray and Mack will present their well-known originalities. The very fact that their acts are so extensively imitated is in itself an enviable indorsement.



THE FAMOUS "BROWNIE MAN."

In the course of C. B. Jefferson, Klaw & Erlanger's magnificent spectacle, "Palmer Cox's Brownies," which theater-goers of this city are to witness at Greenwall's opera house on Monday, both at a matinee at 3:15 and night at 8:15, the famous "Brownie Man" himself, Palmer Cox, will appear. This will be the first public appearance of Mr. Cox, the man who originated the dude, Chinaman, Policeman and other funny Brownies that are now known the world over. Mr. Cox will sketch in sight of the audience some of these characters, and tell in a humorous way many things about them. His method of drawing a Brownie, the audience will notice, is peculiar.

PALMER COX.

At one time he will begin at the head, and at another the feet. He will explain to anyone's satisfaction why the Brownies have such wide, staring eyes, such large ears, such fat, round stomachs, such spindling legs, and such long, slim feet. But Mr. Cox is not the only great attraction in "The Brownies." There are the marvelous flying ballet danced in mid-air, the funny German band, the beautiful Oriental slave-girls, the wandering minstrels, and many others. Twelve elaborate scenes are shown. Seats for "The Brownies" are selling fast for its performances

produced, will be at Greenwall's

PLAYS AND PLAYERS.

Monday, November 15, matinee at 3:15 and night at 8:15, Palmer Cox's "Brownies" presented here exactly as presented in New York for 156 nights; Boston, five weeks; Chicago, five weeks; San Francisco, three weeks, and St. Louis two weeks, all to crowded houses. Friday and Saturday, November 19 and 20, matinee Saturday. Thos. W. Keene, the tragedian, presenting Friday night Richard III, Saturday matinee Louis XI, and Saturday night Julius Caesar.

THE BROWNIES MONDAY.

Thousand upon thousands of people have laughed at the pictures of Brownies drawn by Palmer Cox. They are known to nearly everybody, and are unquestionably the funniest characters ever originated. If they have heretofore been funny on paper, think how much funnier they must be on the stage. In the big C. B. Jefferson Klaw & Erlanger spectacular production, "Palmer Cox's Brownies," which will be seen at the Greenwall opera house Monday, both matinee at 3:15 and night at 8:15, the Dude, Chinaman, Policeman, Indian, Dutchman, and some thirty other Brownie types are shown. Their very looks, to say nothing of their comical antics, send the audience into convulsions of laughter. In the play they are shipwrecked, and a huge bird seizes the Brownie Dude by his trouser-seat and carries him high up into the air. They also experience the dangers of an earthquake and volcano, the latter of which they attempt to extinguish with an old-fashioned fire-engine. "The Brownies" ran for 156 nights in New York, and the crowds the gorgeous spectacle drew were enormous. It was the talk of the whole metropolis. In Chicago, Boston and Philadelphia, it also created a sensation. The C. B. Jefferson, Klaw & Erlanger production is full of beautiful women, charming ballets, novel specialties, etc., with everything to delight the eye and ear, and it is the finest spectacular production that has yet been made in America. Palmer Cox, the famous "Brownie Man," himself will appear here in "The Brownies."

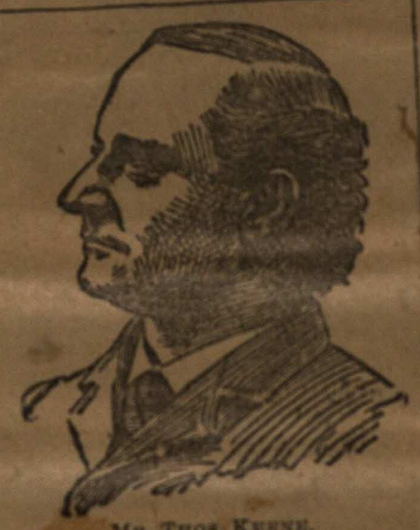
Seats for the great attraction are rapidly selling, and it will be witnessed by immense audiences.

RESCUE OF THE DUDE.

PALMER COX.

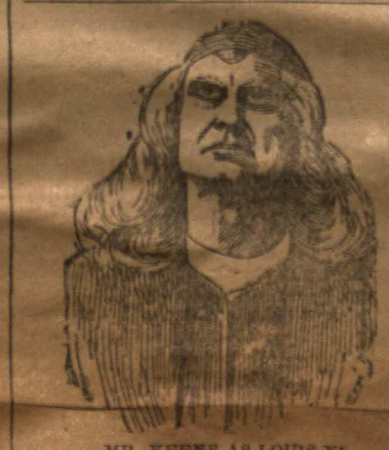
THOS. W. KEENE.

Thos. W. Keene, the distinguished and popular American tragedian will be the attraction at the Greenwall opera house the last two nights of next week and at a special matinee to be given on Saturday afternoon. The advent of such an eminent stage artist as Mr. Keen will no doubt create a sensation among the legitimate and classical drama in the city, at whose hands Mr. Keene will undoubtedly receive a hearty welcome.


MR. THOS. KEENE.

He will be seen here in the three strongest plays in his entire repertoire, which will be given in the following order. His engagement will open on Friday evening with Richard III, in the title role of which Mr. Keene is known throughout the length and breadth of the American continent. His impersonation of the role has won for him fame and fortune, and has placed him at the head of the exponents of the part upon the stage in this or any other country. His conception of this character is conceded by the critics to be par excellence.

On Saturday afternoon the French historical drama, Louis XI, will be given. This is the dramatization of Sir Walter Scott's novel, "Quentin Durward," and adapted for the stage for Mr. Keene by the late Arden Smith and Edwin Arden, with new scenes and situations written expressly for Mr. Keene and found in no other version of this great play. The role of Louis XI as assumed by Mr. Keene is without doubt the greatest piece of character work known to the stage of the present day.


MR. KEENE AS LOUIS XI.

Julius Caesar will be given as a fitting closing performance of the engagement, with Mr. Keene as Marc Antony.

All of the scenery, costumes, armors, etc., used in the great Booth-Barret production of this work in the city of New York are carried by Mr. Keene and will be seen in the production here.

The supporting company, which is said to be the strongest legitimate organization now before the American public, is led by Chas. B. Hanford, whose fine work in the support of such prominent stars as Edwin Booth, Lawrence Barrett, Madam Modjeska, Julia Marlowe and others has placed him in the very front rank of leading men of the American stage. Besides Mr. Hanford, Mr. Keene's company includes such well known artists as Mrs. S. A. Baker, Lucia Moore, Mary Timbermann, Marie Drofmah, George Morton, Carl Ahrendt, Lawrence Lowell, John Milton, Arthur Stanford, Paul G. Taylor and others, equally well known in the dramatic world.

The management promises fine productions of each of the plays to be given, Mr. Keene bringing with him all of the scenery and costumes for the correct and elaborate staging. Already there is a large demand for seats, and the engagement will undoubtedly prove a successful one.

MURRAY AND MACK.

Murray and Mack, the leading fun makers of the present day are this afternoon giving a matinee performance to a large and delighted audience. The house will, no doubt, be packed tonight.

Monday NOV 15 1897

PLAYS AND PLAYERS.

"THE BROWNIES" TONIGHT.

Direct from its immensely successful engagements in New York, Boston, St. Louis and other large cities north, with the same large organization of 74 people, all the magnificent scenery, ballets, specialties, and other accessories—the whole big production complete—C. B. Jefferson, Klaws & Erlangers wonderful spectacular extravaganza, "Palmer Cox's Brownies" will be seen at the Greenwall opera house tonight for the last performance. The Brownies is said to be the most elaborate production that has ever been brought to Texas and it is crowded with novelties, one of which is the marvelous flying ballet danced in mid air which has created a sensation everywhere.

* * * *

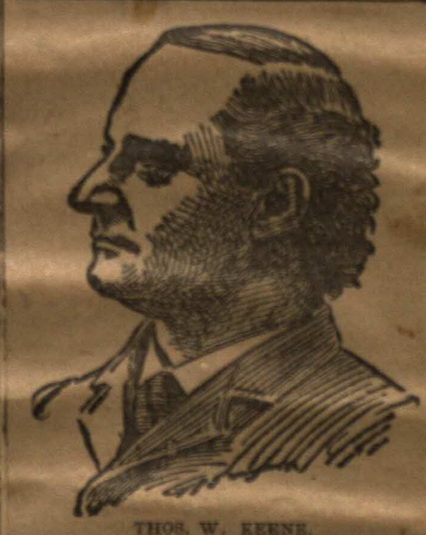
THOS. W. KEENE.

Thos. W. Keene, who for the past few years has been acknowledged as the legitimate successor to Edwin Booth, will be the attraction at the Greenwall opera house on Friday and Saturday of this week.

It has been said of Mr. Keene that he has the grace of Booth the, the grand force of Forrest, and the versatility of Davenport. He has won his present position by hard and studious work, and is without doubt the representative of the American stage today.

Mr. Keene will open his engagement on Friday night in his well known impersonation of Richard III, at the Saturday matinee Louis XI will be given, Julius Caesar will close the engagement on Saturday night. These are considered the three strongest plays in Mr. Keene's entire repertoire.

Chas. B. Hanford, a brilliant and handsome young tragedian is at the head of Mr. Keene's supporting company. The other leading members of


THOS. W. KEENE.

Mr. Keene's company are Mrs. S. A. Baker, Lucia Moore, Mary Timbermann, Marie Drofman, George Morton, Carl Ahrendt, Lawrence Lowell, Nolan Milton, Arthur Stanford and Paul G. Taylor. Already the demand for seats is large, and Mr. Keene's engagement will undoubtedly be a most successful one.

THOS. W. KEENE.

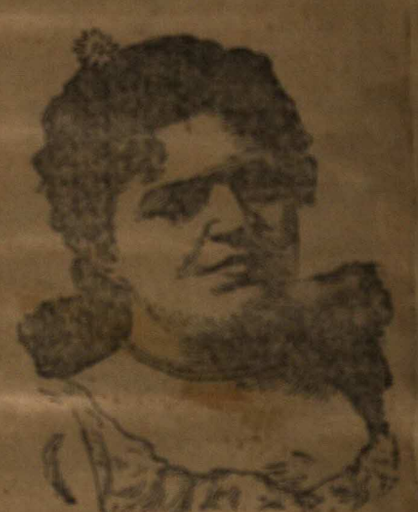
From present indications the forthcoming engagement of Thomas W. Keene, the distinguished American tragedian, promises to be a most successful one. He has many friends and admirers in this city, who will turn out en masse to give him the hearty welcome that he deserves. The three strongest plays in Mr. Keene's entire repertoire have been selected for his engagement here, and will be given as follows: Friday night Richard III., Saturday matinee Louis XI., Saturday night Julius Caesar. The supporting company is said to be a remarkably powerful one and is headed by Chas. B. Hanford, who has been the leading support of all the great tragedians of the American stage of modern times. The company also includes such well known artists as Mrs. S. A. Baker, Lucie Moore, Mary Timberman, Myrue Drofman, George Morton, Carl Ahrendt, Lawrence Lowell, John Milton, Arthur Stranford and Paul G. Taylor. Special attention will be given to the proper mounting and costuming of all the plays to be given.

* * * *

MME. SOFIA SCALCHI.

Mme. Scalchi, the great contralto whose fame is world wide, will give a grand entertainment here at the Greenwall opera house on Tuesday evening, 23rd instant.

Scalchi is without doubt the great contralto that ever lived. She is not alone a great singer but she is one of the best living actresses and for the reason that she will be able to show us her qualities both as a singer and a player her entertainment may be classed as one of the events of the season. Aside from appearing in several concert numbers where the ladies will have an opportunity of studying the grand gowns for which this artist is also famous, to say nothing of the



diamonds she wears, and of course to hear her sing "Nobil Signor" from the Huguenots. She will also be heard in the third act (garden scene) of Faust and the fourth act of the ever welcome "Il Trovatore," given complete in every detail with full costume, scenery, paraphernalia, etc.

We are also to hear one of the greatest sopranos in the world Mlle. Toulinguet, who is said to be the best dramatic singer on the lyric stage. She is from Newfoundland and has already made a great career for herself in Europe She has only sung one season in America, and that was last year with the Mapleson Imperial Grand Opera company, when she created a sensation. Her voice is at once very strong and very sympathetic and has been pronounced by critics as being wonderfully like that of Mme. Parepa. Mlle. Toulinguet will sing in the opera and also in the concert part of the program, as will also Sig. Guarini, the young tenor, Sig. Alberti, baritone; Mlle. du Bedat, mezzo-soprano. Sig. Gallia, said to be a grand pianist, is also with the organization.

Friday

ALL ARE THANKFUL.

Big Hats Taken Off at the Theater Yesterday.

Texas has no law regarding the wearing of big hats in the theaters, nor does it need one if yesterday's action is to be taken as a criterion.

At the matinee yesterday many ladies were in attendance who had been down town shopping and they wore street, carriage and walking hats.

Without a request or warning, they removed their hats on entering the theater.

Not that only Manager Greenwall and every patron of the house are thankful for this kind act, but it shows just the very consideration for the pleasure of others that is shown in Tim Murphy's "Old Innocence."

Regiole

Thursday DEC 16 1897

"Fabio Romani."

Aiden's Benedict's "Fabio Romani," which will be presented at Greenwall's opera house Saturday, Dec. 18, matinee and night, is a dramatization of Marie Correlli's famous novel, entitled "The Vendetta;" it is a very interesting story and the interest is much strengthened by the dramatic production. It is a melo-drama with sense and consistency, as well as undeniable power and unflagging interest. It it filled with interesting dramatic scenes, which grapple fast to the heart strings, and the comedy, which comes in naturally, is not only genuine but appropriate. The play is well staged; the company carrying all the scenery for the production. The great earthquake scene in the last act is wonderfully realistic. The plot starts with the deception of a husband who is afterward buried alive by his wife and best friend, but emerges from the tomb, and the punishment meted out to the erring pair by that husband is a truly effective theme and is well worked out by the dramatist. The company is specially engaged for the characters assigned them. Mr. Benedict in the dual character of Fabio Romani and Conte Cesare Oliva and Miss Olive West as Nina, the false wife, are highly spoken of by the press wherever the company has appeared. A special feature of the performance will be the introduction between the second and third acts of Miss Grace Hunter in her serpentine, fire and stereopticon dances, which must be seen to be appreciated, she being pronounced superior to "Loie Fuller."

Friday DEC 17 1897

"Fabio Romani."

Aiden Benedict's "Fabio Romani," which will be presented at Greenwall's Opera House, Saturday, December 18, matinee and night, is thus spoken of by an exchange. "The play contains many thrilling situations, and displays beautiful scenery, especially in the first and last acts, representing the city of Naples, with its beautiful bay. In the last act the same picture is presented with the addition of Mt. Vesuvius in active eruption, accompanied by the roar of an earthquake and the crumbling of buildings. With these auxiliaries and a strong cast 'Fabio Romani' will undoubtedly prove a money maker for Manager Benedict. Mr. Benedict in the title role gives a powerful representation of the character.

Miss Olive West as Nina the false wife did some exceptionally fine acting; one could easily imagine he saw a woman who cared nothing for a man's love, but who delighted in the possession of gold and jewels; false as the most captivating siren and ever ready to throw womanly virtue to the winds for a new lover, capable of gratifying her desire for jewels. The finest piece of acting during the production was in the Mausoleum scene in the last act and gave both Miss West and Mr. Benedict an opportunity to display thir fullest ability.

"Miss West's emotion and Mr. Benedict's portrayal of the man whose idol had proved false, and whose desire was revenge called forth numerous outbursts of applause.

"The Spanish, Serpentine, Fire and Stereopticon dances introduced by Miss Grace Hunter was one of the strong features."

The Smugglers.

"The Smugglers" will be the opening bill with which the Holmes & Wolford company open their engagement next Monday night. The play is a sensational comedy-drama in five acts, with a good plot, a bright dialogue and thrilling climaxes, with plenty of good comedy to offset the more sombre scenes. The play will be produced with all special scenery and mechanical effects, a carload of special scenery being used for the production.

Among the beautiful and realistic stage settings may be mentioned the "Smugglers' Cave," "The Old Boat House," "The Sinking Prison," "Wreck of the Ocean Steamer," "The Fire at Sea" and "The Islands of the West Indies." All the above effects are produced with special scenery carried by the company. A continuous performance is given each night, there being no waits between acts. On Monday night ladies will be admitted free for the best reserved seats if accompanied by any person holding a paid 30-cent reserved seat ticket. Prices, 10, 20 and 30 cents.

Saturday DEC 18 1897

Mr. Aiden Benedict and Miss Grace Hunter, stars in Mr. Benedict's Fabio Romani, to be presented here this afternoon and tonight, came in last night, and are guests at the Worth.

Saturday

THEATRICAL.

"Fabio Romani."

Aiden Benedict's "Fabio Romani" will be presented at Greenwall's opera house today, matinee and night.

Aiden Benedict's "Fabio Romani" last season, the ninth, made a tour around the outside of the map; opening in New York last summer they played the principal cities in the northern part of the United States to Puget Sound, being in Portland, Oregon, election night, then down the whole length of California to San Diego; then east to El Paso, Texas, where they crossed to Juarez, Old Mexico, and witnessed a bull fight, thence to Denver, after which they wended their way eastward and closed their long and successful season in Baltimore, Md., having traveled during the season over 19,000 miles.

Big Scenic Productions.

The attraction at Greenwall's opera house the first four nights of next week, commencing Monday, December 20th, will be the Holmes & Wolford company, presenting a repertoire of new plays with all special scenery, at popular prices. The repertoire will include "The Smugglers," "The Brand of Cain," "The Stow-Away," "Mystic Mountains," "Storm Beaten," "The Danites," "Camille" and "The Streets of New York." A carload of elegant special scenery is used for these productions. The opening bill will be the sensational comedy drama "The Smugglers." On the opening night ladies will be admitted free to the best reserved seats if accompanied by any person holding a paid 30-cent reserved seat ticket. Prices 10, 20 and 30 cents. Matinees Tuesday, Wednesday and Thursday.

Sunday DEC 19 1897

THEATRICAL.

A Jolly Night Christmas.

There will be two attractions, five nights and four matinees, at Greenwall's Opera House this week, commencing Monday night December 20, for four nights and three matinees. The Holmes and Wolford company at popular prices in a repertoire of stupendous scenic productions, opening Monday night with "The Smugglers." Saturday, December 25, (Christmas) matinee and night—Mr. Edwin Travers and a capable company of comedians in a three-act farce adapted from the French "A Jolly Night.

The Holmes & Wolford Company.

The Holmes & Wolford company commence a four nights' engagement at Greenwall's Opera House next Monday night, December 20, presenting a repertoire of stupendous scenic productions at popular prices, opening their engagement with the sensational comedy-drama "The Smugglers." A car load of elegant special scenery is used in producing their plays. The company made a most favorable impression when they played a week's engagement here last season, playing to packed houses at each performance. The company is larger and better this season than it was last, presenting several new plays with new scenery and mechanical effects. The company give a continuous performance, there being no waits between acts. Several specialty artists and well known Vaudeville stars are with the company, who introduce clever singing and dancing specialties between each act of the drama. On Monday night ladies will be admitted free to the best reserved seats, if accompanied by any person holding a paid 30-cent reserved seat ticket. Prices, 10, 20 and 30 cents.

A Jolly Night.

Jack Seymour, like many young Virginians in those days, was dissipated, high strung and impetuous. The first named of these vices led to a bitter quarrel with his father, which resulted in the young man leaving home and becoming a wanderer. There was at least one being besides his mother that idolized Jack, and that was "Old Morgan," a faithful, white-haired negro servant. Jack's departure almost broke Old Morgan's heart. It was a question between love and duty. Love triumphed and on bended knee he begged permission to accompany him. His pleadings were not in vain, and together Jack and Morgan left the old Virginia home. The young man, overtaken with remorse, sought to end his life in a distant land. While in the act of placing a pistol against his temple, he discovers a table, on which, heretofore unnoticed, is a letter addressed to him by his dear old mother's trembling hand. On opening it his eyes fill with tears as they rest upon a little bunch of withered "Forget-Me-Nots." Overcome with emotion, Jack Seymour throws aside the pistol and falls, sobbing into a chair, just as faithful Old Morgan enters. Morgan kneels at his young master's feet and in a trembling voice asks "Will we go home, Marsa Jack?"

"Yes" was the sobbing reply, and then the quartet in "A Jolly Night" sings "Carry Me Back to Old Virginia."

Manager Greenwall has secured "A Jolly Night for Saturday, December 25, (Christmas) matinee and night.

Belle Archer, whose portrait adorns one of the salons of Paris, and who has been pronounced as one of the most beautiful woman of America, will shortly be seen here in the title role in Hoyt's latest and most successful comedy "A Contented Woman." Miss Archer's clever work as leading lady with Nat Goodwin, the late Salvini, and as the widow in Hoyt's "A Milk White Flag" has stamped her as an artist of great ability.

Sunday DEC 21 1897

THEATRICAL.

Christmas Matinee and Night.

In farce comedy you get all that is brightest and best. "A Jolly Night," which will be presented at Greenwall's Opera House Saturday, December 25th (Christmas) matinee and night, by Mr. Edwin Travers and his clever company of comedians, is a farce comedy of the highest order. It is built on pure comical lines. It is one continuous combination of absurdities. Its situations are wildly amusing. Its dialogue is immensely funny, its construction throughout is perfect. The following from the New York World will convey some idea as to how the piece was received by a New York audience: "'A Jolly Night,' after an absence of six weeks in Boston, returned to the Academy last night for another long run. The merits of the play are unquestionable. In fact if there was ever anything funnier than 'A Jolly Night,' it has remained away from New York. The play made a favorable hit during its first engagement here, and its return was welcomed last night by a packed house, who reveled in the beauties of the play."

Preceding the presentation here of the comedy proper, Mr. Travers' company will present "Forget-Me Nots" as a curtain raiser.

Christmas Attraction.

Manager Greenwall has the pleasure of announcing that he has booked for his Christmas attraction Mr. Edwin Travers in "A Jolly Night." Mr. Travers has been seen here last season in "The Private Secretary," Mr. Travers' new play, "A Jolly Night," has met with success everywhere, and the theatre-goers may look for a treat on Christmas matinee and night.

Wednesday DEC 22 1897

THEATRICAL.

Christmas Attraction.

"A Jolly Night" which will be seen at Greenwall's Opera House, Christmas matinee and night, December 25, comes very highly recommended. The play is uproarously funny throughout, and does not rely upon horse-play and vulgarity to entertain the people. It is clean and wholesome and is full of lively situations that call for abundant applause. This play is so good that the players laugh in spite of themselves, in some of the scenes, notwithstanding they see and hear it nightly. Incidental to the play many new and novel musical selections will be introduced, together with other pleasing specialties of high order. This company is headed by the clever young comedian Edwin Travers, who is best remembered as "Douglas Cattermole" in "The Private Secretary." Mr. Travers has surrounded himself with an exceptionally strong coterie of players, and everything about the performance will be thoroughly artistic. "Forget-Me-Nots," that bright, pathetic and touching little story of a wanderer's return home through receiving a bunch of withered flowers, will be presented as a prelude to the comedy.

Thursday DEC 23 1897

"A Jolly Night" Christmas.

"A Jolly Night," which will be seen in this city Saturday, December 25, (Christmas) matinee and night, is new to Fort Worth playgoers. The play is one of the cleverest farce comedies before the public, and the organization presenting it here is as strong as any on the road. Edwin Travers, who is best remembered as "Captain Redwood," the detective, in A. M. Palmer's "Jim the Penman" company, and Douglas Cattermole, in "The Private Secretary," heads an exceptionally strong cast of comedians among whom are F. K. Wallace, R. Germain, Dean Raymond, Chas. Barrington, Master Geo. Morrison, and Misses Maud Cooling, Norma Hyatt and Alice Barrington. The piece had its first production in London at the Theatre Royal, where its stay was six months. It was first seen in America in 1895 at the Herald Square Theatre, New York. After a four months' run in this house, it was transferred to the Academy, where it remained six weeks. "Forget-Me-Nots," a pretty story of pathetic interest, will be presented as a prelude to the comedy, and during the evening many new and novel musical numbers will be introduced.

"The Dazzler."

Emile Heusel, who will be seen in the part of the unfortunate Wertzburger Ratz in "The Dazzler" at Greenwall's Opera House, Monday, December 27, one night only, is a New York boy, and one of a number of bright comedians that Edward Harrigan has furnished to the the stage. He joined Harrigan's forces when but a young lad, and at that period in Harrigan's career when he was doing his sketches with Tony Hart at the Comique in lower Broadway, New York, he was the leader of the boys who marched in the "Gallant 69th" in one of Harrigan's first sketches, and soon attracted the attention of the public, and of Harrigan, by his wonderful dancing. He remained with Harrigan and Hart for eleven seasons, moving up town with them, and gradually assuming more and more important roles in their productions.

He is a German, by birth, and naturally portrays German characters in a most life-like and realistic manner, and as an all round dancer he has no superior on the American stage.

There is hardly a farce comedy touring the country that does not contain one or more people who have learned their dancing steps from him.

Friday DEC 24 1897

THEATRICAL.

"A Jolly Night" Christmas.

Mr. Edward Travers and his capable company of comedians will be seen at Greenwall's Saturday, Dec. 25th, (Christmas) matinee and night. The Memphis Commercial-Appeal of November 16th has the following to say:

"Edwin Travers and a supporting company of more than passing excellence presented an Anglicized version of 'Les Trois Chapeaux' under the title of 'A Jolly Night' at the Lyceum last night. The audience was very critical and was more than satisfied with the results of the company's efforts. Mr. Travers has surrounded himself with a company of competent and clever people, who work with an ambition to please and succeed admirably. It would be useless to review 'A Jolly Night.' It is of the intricate French school, and unfolds a series of grotesque and extravagant situations, fulfilling its mission completely as a laugh producer. The company embraces Revel Carman, F. K. Wallace, the Hyatt sisters, Dean Raymond, the Barringtons, and Maud Cooling. Of the women it can be said that they are the handsomest on the road, of the men that they fully realize all that is in their respective roles, of the performance that is clean, clever and decidedly entertaining, well worth all that has been written and said of it."

"The Dazzler."

So completely is "The Dazzler" changed this season, that it might well have a new name. Inasmuch as music and dancing constitute about three-fourths of any farce comedy, to change all of its music and dancing is equivalent to giving a new piece. Exactly this has been done to "The Dazzler," and when the curtain rises upon Cosgrove & Grant's comedians in that well known farce comedy at Greenwall's opera house Monday night, Dec. 27th, the audience may be prepared to see something that bears but very little resemblance to last year's Dazzler. It is true that Zeke Pipes will be there and he will worry poor old Ratz just as he did last year, and everybody will be glad to recognize beneath the rough tramp make-up the smiling face of Will West. So, too, will be seen a few other familiar faces and characters; but the clothes upon their back and songs they sing, the dances they do will all be new, bright and fresh.

Theater-goers who have seen "The Dazzler" five or six times can see it again and go away feeling that they have seen a new show, nothing but the name of the old one remaining.

"Posted—No Fishing Allowed."

Lon B. Williams, business manager of Edwin Travers "A Jolly Night" company, came in yesterday afternoon to meet his company which is booked for Greenwall's Christmas matinee and night. Mr. Williams is an old newspaper man, and has worked on Fort Worth papers. Therefore he is well acquainted with the eccentricities of the Texas climate. Coming up one of the principal thoroughfares that led from the depot, he observed the condition of the streets that reminded him of a trip to Venice, where the "streets" are canals and street cars are gondolas, and, drawing on his sense of humor, erected the following sign: "Posted—No Fishing Allowed." The sign attracted much attention from pedestrians, and in the parlance of the the stage made a hit with all who saw it.

Saturday DEC 25 1897

THEATRICAL.

"A Jolly Night" Today.

Farce comedy has gained first place and is the demand of a fun-loving public because it does not labor under a weary life, nor does it read its doom in the sombrous frowns of an indifferent public. It has many admirers with whom its popularity is deep rooted, and who will prevent it from becoming a lost art. Such a comedy is "A Jolly Night," which will be seen at Greenwall's Opera House today (Christmas) matinee and night. This farce deserves to stand in the front rank of all theatrical concoctions designed for laughing purposes only. It is a triumph of the farcical comedy art, a curiosity of theatrical folly. Mr. Edwin Travers, as Samuel Selwyn, who we all remember as Douglas Cattermole in "The Private Secretary" and Captain Redwood, the detective in "Jim The Penman," the first under Mr. Travers management for the last seven years, is artistic, original and natural in method, and quaint and spontaneous in humor. Each individual member of the company was engaged for his or her abilities to handle the parts assigned them. The fact of it being the Travers' organization is sufficient guarantee that the performance will be one of the most pleasing dramatic events of the season.

"The Dazzler."

"Just for fun," one of the advertised lines of "The Dazzler," seems to be particularly appropriate and fits the case exactly. Apparently Cosgrove & Grant's comedians are just for fun, and "The Dazzler" is a most appropriate vehicle for their merriment.

The new piece, which means that all the old songs, dances, etc., have been laid upon the shelf and their places filled by new, up-to-date and bright material, will be seen at Greenwall's Opera House, Monday, Dec. 27, one night only. The company consists of nineteen people, headed by Ida Rogers and Will West. The costumes are new as well as the songs and dances, and "The Dazzler" for 1897-8 shines like a new dollar.

Register Tuesday JAN 25 1898

"Pudd'nhead Wilson."

"Pudd'nhead Wilson," the Missouri lawyer, who went about taking thumb prints of his neighbors on glass, and whose career has been narrated by that prince of humorists, Mark Twain, will be seen at Greenwall's opera house Friday night, Jan. 28. Frank Mayo's dramatization of the story will be presented by Mr. Theodore Hamilton and a strong company, and it is promised the play will be given with the completeness which helped to establish it as a standard attraction on its first presentation at the Herald Square theater, New York.

Monte Cristo Still Lives.

Special to the Register.

Galveston, Jan. 24.—Monte Cristo, with O'Neill, refuses to wear out. After an absence of three years in this city, Mr. O'Neill presented his familiar creation before a large and an enthusiastic audiance who demonstrated their approval by hearty applause. The company is booked for Fort Worth Feb. 1.

Mail—Telegram.

Saturday NOV 13 1897 Thursday NOV 18 1897 Friday

Greenwall Opera House.

EXTRA! EXTRA!

MONDAY, NOVEMBER 15, Matinee at 3:15 and Night at 8:15.

THE BIGGEST PRODUCTION EVER BROUGHT TO TEXAS!

C. B. Jefferson, Klaw & Erlanger's Wonderful Spectacular Extravaganza,

PALMER ...COX'S... BROWNIES!

The performances in Fort Worth guaranteed to be exactly the same as those in New York for 156 nights, Boston 5 weeks, Chicago 5 weeks, San Francisco 3 weeks and St. Louis 2 weeks—all to crowded Houses! .. ..

74— THE SAME GREAT ORGANIZATION OF 74 WELL-KNOWN BURLESQUE ARTISTS. —74

Amy Hartly, Eva Tanguay, Gertie Carlyle, Budd Ross, Chas. Hagan, Sol Solomon, Joseph Smiley and other favorites.

12— The Same 12 Wonderful Scenes, including the Storm, Shipwreck, Earthquake, Volcano and Destruction of the Palace! —12

The Grand Transformation Scene: "THE BREAK OF DAY IN BROWNIELAND"

ALL THE EXCLUSIVE FEATURES.

The Beautiful Oriental Slave Girls!
The Marvelous Flying Ballet, Danced in air!
The Romalo Brothers, the World's Greatest Head-to-Head Balancers!
Newhouse and Bunts, the Wandering Minstrels!
Eddie Pinaud, the phenomenal Trick Bicyclist!
The Funny German Band!

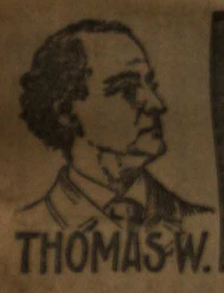
The Famous "Brownie Man," PALMER COX. Appears at Both Performances.

Night Prices for the Great Attraction—25c, 50c, 75c, $1 and $1.50. Matinee—Whole lower floor, $1; Balcony, 50c.

Greenwall Opera House.

Two Nights and Matinee, Commencing FRIDAY, NOV. 19,

Engagement of the Eminent Tragedian



THOMAS W. KEENE

Accompanied by and under the management of CHAS. B. HANFORD.

Repertoire:
Friday Night.....“RICHARD III.”
Saturday Matinee.....“LOUIS XI.”
Saturday Night.....“JULIUS CÆSAR.”

Sale of Seats Opens Tuesday Morning.
All Orders from the Country Promptly Attended to.

Greenwall's Opera House

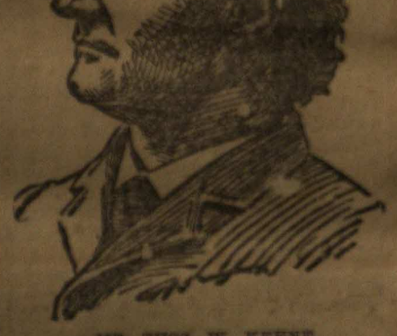
TO-NIGHT Last Performance MURRAY & MACK IN “Finnigan's Courtship.”

NOV 17 1897

PLAYS AND PLAYERS.

THOS. W. KEENE.

Tragedy will hold the boards at the Greenwall opera house on next Friday and Saturday, when that talented and popular tragedian Thos. W. Keene will be seen in the three strongest plays in his entire repertoir which will be given in the following order. Friday night Richard III, at a special matinee to be given on Saturday afternoon Louis XI, the engagement closing Saturday night with a grand production of Julius Caesar.



MR. THOS. W. KEENE.

Special attention will be given to the mounting and staging of all the plays to be given. The scenery will be new and appropriate, and the costuming elaborate and historically correct. Mr. Keene's business in this city has always been large and from present indications, the coming engagement will be a repetition of his former visits.

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MME. SOFIA SCALCHI.

The best contralto, the artist who has been in greatest demand all over the world, Mme. Sofia Scalchi, will be here on Tuesday evening, the 23d inst., at the Greenwall opera house and will give us a taste of really grand opera and some of the best concert numbers that can be heard anywhere.

MME. SOFIA SCALCHI.

Scalchi is one of the great artists of the world. She is a contralto of great reputation, and her voice is said to be the finest on earth. She has sung in every opera house of prominence in the world, and it is owing to the fact that there will be no grand opera in New York this season that we will have the great artist and her fine associates with us on the date above mentioned.

Thursday NOV 18 1897

PLAYS AND PLAYERS.

THOS. W. KEENE.

Tomorrow night the distinguished tragedian, Thomas W. Keene will open his engagement at the Greenwall opera house in a grand production of Richard III. Mr. Keene's impersonation of this character is too well known for us to offer any comment upon it at this late date. In it he stands preeminent. At the matinee to be given on Saturday afternoon Louis XI will be the bill. The engagement closing on Saturday night with a grand production of Julius Caesar. It must be said to Mr. Keene's credit that he has

THOMAS W. KEENE.

associated with him this season the finest company of legitimate players that has ever been brought into the southern country. It is led by Chas. B. Hanford, well known as the leading support of all the great legitimate stars of modern times, including Edwin Booth, Lawrence Barrett, Madame Modjeska, Julia Marlowe, and others. The other members of this large and talented organization include such well known exponents of the classic drama as Mrs. S. A. Baker, Lucia Moore, Mary Timbermana, Marie Drofmah, George Morton, Carl Ahrendt, Lawrence Lowell, John Milton, Arthur Stanford and Paul G. Taylor.

Seats are selling rapidly and Mr. Keene's engagement is sure to prove a most successful one.

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MME. SOFIA SCALCHI.

Mme. Scalchi and her array of splendid operatic artists will give one of their grand performances at the Greenwall opera house on Tuesday, 23d inst.

Scalchi is one of the greatest singers of the day; she has for the last ten years been the leading contralto of the great opera houses of the world, and stands as the unrivaled contralto on the lyric stage today. The entertainment in which she and her asso-

MME. SOFIA SCALCHI.

ciates provide consists of two acts of grand opera given with as great casts as can be heard anywhere and with proper attention to every detail including full scenery, elaborate and rich costumes, mounting, etc., also a miscellaneous concert in which all of the artists will give a choice selection. Aside from Scalchi, we will hear for the first time Mlle. Marie Toulinquet, who was one of the chief singers last season of Mapleson's Imperial Opera company, also Sig. Achilles Alberti, baritone, from the same company, Mlle. du Bedat, mezzo soprano from the Royal Carl Rosa Opera company; Mr. Thomas McQueen, leading tenor of the International Opera company.

Friday NOV 19 1897

PLAYS AND PLAYERS.

THOMAS W. KEENE.

The engagement of the distinguished American tragedian which opens tonight at the Greenwall opera house in this city promises to be a most successful one, from both an artistic and financial standpoint. The advance sale of seats has been one of the largest in the history of this house, and the fact that Mr. Keene brings with him this season the most powerful and talented company of legitimate artists that has been seen in the south in the support of any star insures the success of the engagement from an artistic standpoint.

Mr. Keene will appear in his well known and wonderful impersonation of Richard III, which will be given as the opening performance tonight. His impersonation of this character is too well known to our theater-goers for us to offer any coment upon it at the present time.

The supporting company is led by Chas. B. Hanford, well known to the theater goers of America as the leading support of such prominent stars as Edwin Booth, Lawrence Barrett, Madame Modjeska, Julia Marlowe, and others. Mr. Hanford is also Mr. Keene's absolute manager as well as his leading man, both of which positions he held last season with much profit to his star and much credit to himself. The other members of the organization are Mrs. S. Baker, Lucia Moore, Mary Timbermann, Marie Drofmah, Geo. Morton, Carl Abrendt, Lawrence Lowell, John Milton, Arthur Stanford, Paul G. Taylor and others of equal standing in the theatrical world. At the matinee to be given tomorrow afternoon Mr. Keene will be seen as Louis XI, and will close his engatement tomorrow night as Marc Antony in Julius Caesar.

* * * *

MME. SOFIA SCALCHI.

The chief event of the musical season may be set down as the appearance here of Mme. Sofia Scalchi and Mlle. Toulinquet with their associate artists in the operatic and concert program they will give at the Greenwall opera house on Tuesday evening next, 23rd inst.

Scalchi is without cavil the best and most celebrated contralto in the entire world. It is only because there is

MME. SOFIA SCALCHI.

no grand opera in New York this season that she can be had in the other cities of the Union.

In addition to the regular concert program in which all of the artists will give some favorite number we will have two acts from grand opera given with complete scenery, costumes, paraphernalia, etc.

* * * *

Creston Clarke and Miss Adelaide Prince and their superb company of twenty, in the new romantic play, "The Last of His Race," are among the early bookings for this city, and their appearance here will be much in the nature of a social as well as dramatic triumph, as Miss Prince is the only leading lady from the state of Texas, and is as fond of the Lone Star state, as are the Texans of her.

Tuesday DEC 21 1897

Christmas Matinee and Night.

Mr. Edwin Travers, the comedian who made the Private Secretary famous, will be seen at Greenwall's opera house Christmas, matinee and night, December 25th, in a new role, that of Samuel Selwyn in "A Jolly Night." That the comedian will add laurels to his already splendid reputation, those who have seen him as "Captain Redwood," the detective, in "Jim the Penman," and "Douglas Cattermole," in Gillette's "The Private Secretary," will not doubt for an instant.

In abandoning "The Private Secretary," and launching "A Jolly Night," Mr. Travers feels that he has a new character in every way the equal of his former characterization, and he is sanguine in the belief that "A Jolly Night" is fully equal to if not superior to "The Private Secretary."

Mr. Travers' company includes this season F. K. Wallace, R. Germain, Dean Raymond, Chas. Barrington, Maude Cooling, Alice Barrington, Norma Hyatt, Master George Morrison, the sweet-voiced youngster, and others of equal merit.

Register.

Sunday DEC 26 1897.

"Modjeska."

Manager Greenwall's efforts to secure for Fort Worth theatre goers a New Year's attraction of superior merit have been crowned with success. Madame Modjeska rarely gives two performances in one day, but she consented to favor Fort Worth to that extent, as the following telegram received by Mr. Greenwall this morning shows:

"Sherman, Tex., Dec. 25.—Phil Greenwall, manager Opera House, Fort Worth, Tex. Announce Mary Stuart New Year's matinee; Macbeth Saturday night. W. M. HULL.

The doors of the Opera House will be open every night this week, commencing Monday, Dec. 27, one night only, Cosgrove and Grant's comedians in the rollicking musical farce comedy, "The Dazzler." Everything new and up-to-date. Tuesday, Dec. 28, for four matinees and four nights, commencing Tuesday matinee, the Baldwin Melville company in a repertoire of new and pretty plays, opening Tuesday matinee with "A Mad Marriage" and Tuesday night "Bulls and Bears."

Saturday, Jan. 1, (New Years) matinee and night, Mme. Modjeska.

"The Dazzler."

For the past ten years the taste of the theater goers has turned more and more away from tragedy and heavy melodrama toward the lighter and brighter forms of theatrical entertainment, like comedies, light operas and farce comedies. Of the latter class there is no better sample than "The Dazzler." It is in its eighth season, but Cosgrove & Grant's comedians have always been an exceptionally clever collection of entertainers, and the piece has every summer been so changed, brightened up and renovated by the addition of new costumes, the latest songs, the brightest dances and the cleverest sayings, that it appears at the opening of each season as a new entertainment. This is the secret of its great success, and, realizing this, the management has put forth extra efforts this season to bring it right up-to-date and present to the public in even more attractive form than ever before.

The early reports indicate that they have been eminently successful in their efforts and wherever it has been seen it is being commented upon as the brightest and best Dazzler that has ever been offered to the public.

It will be seen at Greenwall's Opera House for one night only, Monday, Dec. 27.

Baldwin-Melville Company.

Walter S. Baldwin, manager of the Baldwin-Melville company, brings to Fort Worth this season beyond a doubt the best company of players he has ever had. Both press and public have heartily approved of his careful selection of his company as well as his selection of the repertoire of plays presented, which is positively the best list ever attempted at popular prices. The engagement is for four nights, beginning Tuesday, Dec. 28 with matinees daily, commencing Tuesday. The play to be presented at the Tuesday matinee will be the romantic comedy-drama, "A Mad Marriage," and the bright comedy, "Bulls and Bears," has been selected for Tuesday night. The plot of "Bulls and Bears" is founded upon incidents occurring in Wall street, New York city, on the stock exchange, and is replete with plenty of bright comedy and exceedingly interesting dialogue. A number of pleasing vaudeville specialties will be introduced between the acts of each performance, thus avoiding the long tiresome wait.

Some of the artists engaged for this purpose are Anneta, the great sensational and drapery dancer in a repertoire of beautiful dances, produced with calcium and electrical effect; little Ethel May, a bright little miss of 7 years, in pleasing songs and dances; Louise Hamilton and Bert Clark in clever comic and sentimental songs, etc., and the royal Japanese, Yamamoto Brothers, equilibrists. Matinee prices, 10 and 20 cents; night prices, 10, 20 and 30 cents.

"Mme. Modjeska."

The Chicago Times-Herald speaks of Mme. Modjeska, who will appear at Greenwall's Opera House Jan. 1 (New Years) as follow.:

The return of Mme. Modjeska to our stage for an all too brief engagement has excited the liveliest interest among those who can appreciate dramatic art in its best estate.

So few great artists remain to the stage that a visit from any one of the rapidly diminishing number must be considered a red letter event. Criticism is not always harmonious in regard to the absolute status of any artist, but there is and always has been a substantial agreement with reference to Mme Modjeska.

In the refinement of her art and its absolute poise and elegance she has seemed quite unique, and these qualities, undimmed by the procession of years or the insidious touch of ill health, still remain the admiration of her friends and the despair of all imitators.

Although Mme. Modjeska has completed a period of twenty years upon the American stage, most of it actively devoted to her profession, this following a term of brilliant service in her own land, the fire of genius still burns brightly as ever. Her physical powers have perhaps suffered some slight abatement through recent illness, and her voice is even more gently modulated than of old, but the artistic spirit still flames through every scene.

This, after all, is the essential point. It is inspiration that sets a great artist quite apart from the mechanical actor, and to those who can appreciate the finesse of dramatic art and understand the source of histrionic power a flash of inspiration seems of more importance than all the smug oratory and agonized postures that the groundlings can invent.

Tuesday DEC 28 1897

Three Companies.

Fort Worth had three theatrical companies within her borders last night. Edwin Travers and his "Jolly Night" company are staying over for a week't rest, and to strengthen the company; the Balwin-Melville combination arrived yesterday, and are comfortably located for a four-nights' stay, and "The Dazzler" held the boards.

Baldwin-Melville Company.

Mr. Walter S. Baldwin and the members of the Baldwin-Melville company, which begins a four nights' engagement at the opera house this afternoon, arrived in the city yesterday, direct from Galveston, where the company filled a very successful engagement, testing the capacity of the theater at each performance. The company needs no words of praise in this city, where it is well known as the best popular priced company that has ever played here. The company is larger and better this season than ever, the most popular members of last season's company being retained, while several new people have been engaged. Besides the regular members of the company, Mr. Baldwin has secured "Ameta," the sensational drapery dancer, whose works in her specialties is said to compare favorably with that of the well known actress "La Loie" Fulier. Besides "Ameta," Miss Louise Hamilton and Mr. Bert Clark, and the Gamamoto Brothers, who are recognized as the greatest Japanese equalibrists in the world, will also be seen in their specialties. "A Mad Marriage" will be presented today matinee and tonight will be the splendid comedy success "Bull and Bears."

Matinee prices 10 and 20 cents. Night prices 10, 20 and 30 cents.

"Mme. Modjeska."

After an absence of several seasons, Modjeska will be at Greenwall's opera house for two performances, Jan. 1, (New Year's.) The return of this celebrated artist to the stage and to this city will be regarded with genuine pleasure by those interested in true dramatic art. Although this gifted woman has encompassed with her genius the whole range of the drama, from grave to gay; from lively to severe, the public seemed to have evinced a greater partiality for her more serious impersonations and she will be seen here in two of them. "Mary Stewart," a play which is indissolubly linked with her name, will be the New Year's matinee bill. It was one of her first great triumphs after she mastered the English language and has always remained in her repertoire a favorite and a favored role. Her noble, gentle, distinguished Queen of Scots is a creation which lives in the mind of all who see it. She brings with her this time an excellent company, headed by Mr. Joseph Haworth, one of the best legitimate actors on the American stage, and containing John Malone, Lester Lonergan, Wadsworth Harris, J. A. Ward, George Sylvester, W. H. Kendrick, Miss Anna Proctor, Miss Grace Fisher, Mrs. H. E. Sargent, Miss Anna Daly, Miss Maud Northam, and others.

New Year's night she will present "Macbeth." No living actress ranks with Modjeska in her portrayal of Lady Macbeth and a splendid performance of that noble tragedy is assured.

Wednesday DEC 29 1897

Mme. Modjeska.

One of the most important attractions of this season will be Madame Modjeska, who comes to Greenwall's opera house January 1 (New Year's), after an absence from this city of three or four seasons. She will be seen here at the New Year's matinee in "Mary Stuart," in the title role of which her beauty, refinement and brilliant art have long been famous. It is said that in it she has recently renewed her youth in the role of the beautiful but hapless queen, whose follies were excelled by her graces, wisdom frequently outwitted the shrewd powers which sought her death, and feared her even in her prison walls. All the graces and accomplishments that befit those born to the purple lie at her artistic command in her embodiment of "Mary Stuart." Rare powers of emunciation and a musical voice give the sweet cadence of the text rich revelation, while her purposeful power and command in repose give her action sympathetic spirit and convincing candor. The beauty of Modjeska's method is its apparent simplicity, by which her meaning is always clearly conveyed when forced home.

She will be seen on Saturday (New Year's) night in her consummate portrayal of "Lady Macbeth," in Shakespeare's great tragedy. Modjeska is the one woman in America today whose genius is requisite for the portrayal of this subtle and complex character, perhaps the loftiest of Shakespeare's tragic heroines. An excellent supporting company comes with Modjeska on this tour. First in it is Mr. Joseph Haworth, a splendid young actor who has been seen in this city, and impressed all by the force and cleverness of his acting. In addition to him are Mr. John Malone, Mr. Lester Lonergan, Mr. Wadsworth Harris, Mr. J. A. Ward, Mr. George Sylvester, Mr. F. M. Kendrick, Miss Anna Proctor, Miss Grace Fisher, Mrs. H. E. Sargent, Miss Anna Daly, Miss Maud Northam and others.

Mr. E. P. Ahern, business manager of the Manhattan Stock company, (theatrical), which will open an engagement of five nights at the opera house next Monday night, is stopping at the Worth. This company is heralded as up to date in every particular, and is drawing large houses, and Mr. Greenwall predicts a brilliant week's engagement.

Thursday DEC 30 1897

Mme. Modjeska.

Madame Modjeska, who has not been seen here for several seasons, will appear at Greenwall's opera house on New Year's afternoon and night, where she will undoubtedly be given a cordial reception by a representative audience. She retired from the stage two seasons ago, after she returned from Europe, where, as it will be recalled, she went to play an engagement, but was prohibited by the Russian government from acting either in St. Petersburg or Warsaw in Russian Poland, the home of her childhood, on account of her utterances in Chicago during the World's Fair. Since then she has acted but little in America, having spent most of her time on her delightful ranch in Southern California. Since her return to the stage all the indications point to the fact that she has met the demands of her renewed labor without an evidence of weakness, and the newspaper reports credit her with performances as forcible, brilliant and splendid as those she was wont to give in other days. There are very few really eminent artists whose efforts are dominated by the loftiest motives left to the American stage, and of these Modjeska occupies a position in the very first rank. In fact, no other woman is playing in this country today who has reached the plane occupied by her in comprehending and portraying the poetic drama. Her work has passed into the dramatic history of this country and its unsurpassed excellence in many respects is unchallenged. It is said that she will hereafter make only limited tours during each theatrical season, and it is probable that this occasion will be the last opportunity that the public of this city will have to see this eminent artist. She will present "Mary Stuart" at the matinee here, in which play the public has shown a deep interest and which is one of the poet Schiller's loftiest productions. In the company this year are Joseph Haworth, a splendid and versatile actor, John Malone, Lester Lonergan, Wadsworth Harris, J. A. Ward, George Sylvester, F. M. Kendrick, Miss Anna Proctor, Miss Grace Fisher, Mrs. H. E. Sargent, Miss Anna Daly, Miss Maud Northam and others.

At night she will put on "Macbeth," in which her Lady Macbeth is one of the most inspiring legitimate performance known to the stage.

Bonnie Lottie.

A few short weeks ago Bonnie Lottie was a name practically unknown to metropolitan theater goers. Today the fame of the marvellous young danseuse is blazoned high in the annals of New York's favorites. The recent engagement of "A Contented Woman" at Hoyt's theatre served to introduce to public notice this most wonderful dancer of modern times.

Friday - DEC 31 1897

Mme. Modjeska.

Of all the dramatic attractions which will be seen in this city during the present season, not one perhaps will possess such an artistic value as the appearance of Madame Helena Modjeska, who comes to Greenwall's opera house New Year's afternoon and night. Madame Modjeska's place among the great artistes of the world is securely fixed and while her powers are now in their maturity and her art is ripest and richest, her name and achievements have become part of her dramatic history. Of all the interpreters of the poetic drama, Modjeska today stands at the head. Bernhardt dominates a school of her own and Duse's glowing genius has illuminated another method, but neither of these brilliant women have been able to interpret the creations of Shakepeare with a sympathy and accuracy approaching Modjeska, while the last named has achieved the most distinguished success in playing the roles upon which the first two have depended. She will present here at the matinee "Mary Stuart," a play intimately associated with her name. The lofty picture Modjeska gives of the queen of Scotland, whose beauty, grace and winning manners and distressing death, combined to atone for her follies, is regarded as one of the chief treasures in the histrionic gallery of English speaking people. Her company this season is headed by Joseph Haworth, one of America's leading young actors, and contains a number of well known players in addition, among them being John Malone, Lester Lonergan, Wadsworth Harris, J. A. Ward, George Sylvester, F. M. Kendrick, Miss Anna Proctor, Miss Grace Fisher, Mrs. H. E. Sargent, Miss Anna Daly, Miss Maud Northam and others.

At night "Macbeth" will be put on and lovers of Shakespeare may well anticipate a complete and brilliant performance.

Manhattan Stock Company.

The Manhattan Stock company, a very strong repertoire organization organized in New York by the Greenwall Theatrical Circuit company, will open an engagement of five nights and four matinees at Greenwall's opera house, commencing next Monday night, Jan. 3. The Manhattan company will open their engagement in "Rosedale." A carload of elegant scenery is carried by the Manhattan company. Night prices will be 10, 20 and 30 cents. Matinee prices 10 and 20 cents. Ladies will be admitted free on Monday night if accompanied by a person with a paid 30 cent ticket if purchased before 6 p. m. Monday.

Hoyt's.

The special musical numbers in Hoyt's latest success, "A Contented Woman," of which there are a great many, are the work of Richard Stahl, Hoyt's general musical director, and the author of the operas "Said Pascha," "The Sea King," "The Lion Tamer," etc.

Saturday JAN 1 1898

Mme. Modjeska.

The most notable dramatic event of the season in many respects will be the engagement of Madame Modjeska, who stands in the front rank of the world's great artists, at Greenwall's opera house today, (New Year's) matinee and night. She will present at the matinee "Mary Stuart," Schiller's most popular play, so far as English speaking audiences are concerned, and the one in which, not only the brilliant triumphs of her career were won, but in which her matured gifts have found adequate and potent expression. The version of this play used by Modjeska is a translation by the Hon. Lewis Wingfield, curiously enough a descendant of one of the royal commissioners present at the execution of the unhappy queen of Scots. The text of Schiller's play is adhered to in Modjeska's version except in some minor details in the fifth act, which Mr. Wingfield changed, in order, he asserts, to preserve exact historical accuracy. It is Modjeska's intention hereafter to play but limited engagements, and it is more than likely that this will be the last opportunity the public of this city will have to see this woman, whose rank as one of the world's greatest artists is so firmly fixed. Modjeska's company this season is said to be one of unusual excellence containing Joseph Haworth, John Malone, Lester Lonergan, Wadsworth Harris, J. A. Ward, George Sylvester, F. M. Kendrick, Miss Anna Proctor, Miss Grace Fisher, Mrs. H. E. Sargent, Miss Anna Daly, Miss Maud Northam and others.

Tonight Modjeska will be seen in her splendid portrayal of Lady Macbeth.

Manhattan Stock Company.

A Charlestown, N. C., exchange says:

"A delightful audience witnessed the presentation of 'Rosedale' by the Manhattan Stock company last night. The public was familiar with this play, as 'Idlewild,' which the home talent presented several seasons ago. All of the characters were well taken, and the scenery was the prettiest and most elaborate seen here for years. This, of course, was quite an attraction, as the regular scenery is an eyesore.

"It is needless to say that everyone who saw 'Rosedale' last night will see 'A Celebrated Case' tonight, as the management promises the best show seen here lately. 'Mr. Barnes of New York' was to have been presented tonight, but the scenery was lost, and cannot reach here in time.

"Without detracting from the merit of any of the other players, it is only fair to state that Miss Coleman and Mr. Keogh were the favorites.

"The specialties were good, as was the singing of Mr. Harold West. This is a good company, and deserves good houses."

The Manhattan Stock company, of New York, will open a five nights and four matinees engagement at Greenwall's opera house Monday, Jan. 8, on which occasion will be presented the great English comedy "Rosedale." The matinee prices will be 10 and 20 cents and the night prices 10, 20 and 30 cents. Ladies admitted free on Monday night if accompanied by a person with a paid 30 cent ticket, if reserved before 6 p. m. Monday.

Bonnie Lottie.

A new school of dancing has arisen. One of the foremost of whose interpreters is Bonnie Lottie, the marvelous young dancer of Hoyt's "A Contented Woman." Instead of confining herself to the conventional and time-worn methods of dancing this wonderful artiste has evoked a multitude of steps and has succeeded in bringing the entire metropolitan press to her feet.

A RECEPTION.

Madame Modjeska and Company Entertain a Few Callers.

Count Bozenta, husband and manager of Modjeska, arranged a pleasing and appreciated reception last night in the beautiful private car "Mascot," standing on the Texas and Pacific tracks east of the depot, at which were present as guests Mrs. Charles A. Harrison, Dr. Ellen Lawson Dabbs, Manager Greenwall and a small group of newspaper men. The distinguished artiste and the members of her company assisted the count in providing as pleasant an evening, probably, as any of the guests had enjoyed in many a day.

Madame Modjeska is as affable and companionable off the stage as she is brilliant and charming behind the footlights, and she has gathered about her a company of ladies and gentlemen who will vie with the distinguished star in the exhibition of these traits. As for the count Bozenta, he is the ideal bon comarade, a polished gentleman, whose delightful accent but adds to the enjoyment of his conversation.

The car was decorated with appropriate quotations from "Macbeth," which is evidently Madame Modjeska's favorite character. The quotation on the mirror, "For shame to make such a face," will give a fair idea of the peculiar appropriateness of the humor of the various lines chosen.

The members of the company regaled the guests and enjoyed themselves with a number of popular songs, while the Count Bozenta busied himself in looking after the material comfort of the party, with a true Bohemian hospitality.

In the company is a gentleman who visited Fort Worth fifteen years ago

Mail-Telegram

Sunday NOV 20 1897

PLAYS AND PLAYERS.

Manager Greenwall is deserving of much praise for securing three such fine attractions as will be seen at Greenwall's opera house next week as follows: Tuesday night, November 23, Mme. Sofia Scalchi, the greatest contralto in the world associated with such a company as Marie Toulinguet, Marie Du Bedat, Thomas McQueen, Adielle Alberti and C. Gnarro presenting the fourth act of Il Trovatore and *the third act of Faust besides a fine miscellaneous concert. Wednesday night*, November 24, matinee and night, Hoyt's "A Bunch of Keys," or The Hotel. Thursday (Thanksgiving) matinee and night and Friday night, November 25 and 26, Mr. Tim Murphy, the man who made the "Texas Steer" famous, in a grand double bill, the three act humorously pathetic comedy "Old Innocence" and the sensational dramatic novelty "Sir Henry Hypnotized."

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MME. SOFIA SCALCHI.

The appearance here of Mme. Sofia Scalchi, together with her associates on Thursday night, November 23, at the Greenwall opera house marks the event of the season. Scalchi is without doubt the greatest artist in her line in the world, she has had twice the experience of any living artist, not because she is older but has had the

MARIE TOULINQUET.

greatest number of steady engagements which kept her continually before the public.

In 1888 she was engaged from May to July in London, from September to February in St. Petersburg and from February to May in New York. No operatic artist in the world was ever in so great demand. For seven years this round of yearly engagements was continued and it is the great artists boast that no other operatic artist has been heard by so many people as she has. Scalchi's voice is at once a noble and flexible contralto. Her diction is remarkable and thousands who heard her with Patti have declared that the songs sung by Scalchi were far more enjoyable than those rendered by Patti. It is a well known fact that after two seasons with Scalchi Patti would not sing with the great contralto either in opera or concert for invariably Scalchi managed to carry the bulk of the honors and this was too much for the jealous Patti.

Scalchi in the operatic entertainment to be given here will be assisted by a wonderful soprano, Marie Toulinguet, a young woman who made an immense hit last season with the Imperial Opera company, under the veteran Mapleson, who chose this young lady as his principal dramatic soprano. Both of these wonderful artists will be heard in grand opera with a fine cast, and it will moreover be presented with full scenery, costumes, paraphernalia, etc. Aside from the operatic presentations, we are to have a miscellaneous concert program that will introduce all the artists of the company in favorite selections, with Mme. Scalchi in her remarkable singing of the page's song from the Huguenots which she has sung no less than thousands of times.

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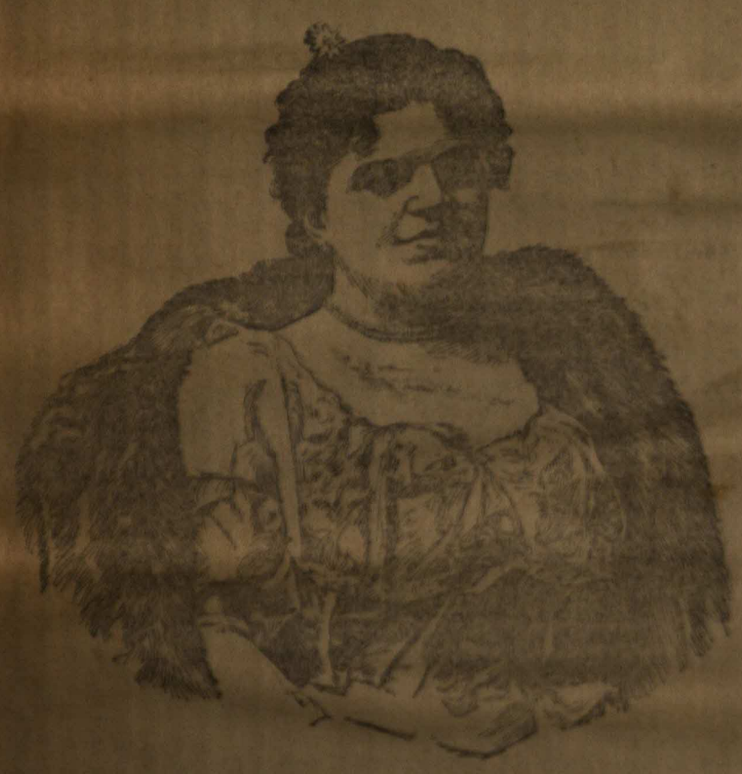
"HOYT'S "A BUNCH OF KEYS."

"A Bunch of Keys" which comes to Greenwall's opera house Wednesday,

November 24, matinee and night, is one of the farce comedies that never grow old. It belongs to the class that

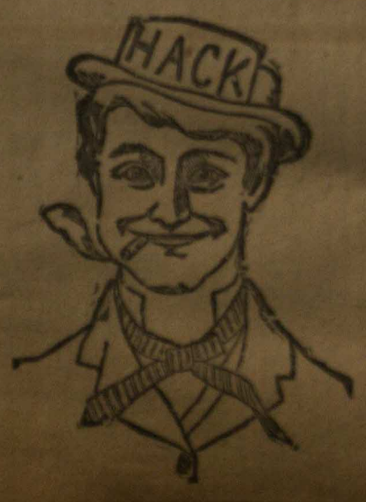


MME. SOFIA SCALCHI.

is abreast with and represents the best impulses of the times. Its popularity has been phenomenal, and it should continue to be; persons who believe the world is growing no better will find nothing to encourage them in this

ADA BOTHNER.

belief in "The Bunch of Keys." The story of the farce can be briefly told—three jolly girls, Teddy, Rose and May Keys have been willed a hotel by their uncle, on condition that the first drummer who stops there is to decide which is the homeliest and she is to get the hotel. The Lawyer Littleton Snaggs, finds a codicil that the hotel must be opened one month from the reading of the will; he opens the hotel with the assistance of a brakeman named Grimes, keeping the nieces in ignorance of the



belief and Dolly Dobbs assist them, the other two sisters, with their friends assume disguises and make up the guests. Teddy discovers the plot and disguises herself as a drummer, they find the will and in it a codicil that they can divide the property, which they do and oust the lawyer, and neither finds out which might have been the lucky one by the first codicil on the homely question. The piece is full of new songs, dancing and liveliest kind of fun.

* * * *

TIM MURPHY.

That droll comedian, Tim Murphy, supported by an eminent cast including the fascinating comedienne, Dorothy Sherrod heroine of one of the latest metropolitan crazes will be the attraction at Greenwall's opera house

Saturday NOV 20 1897

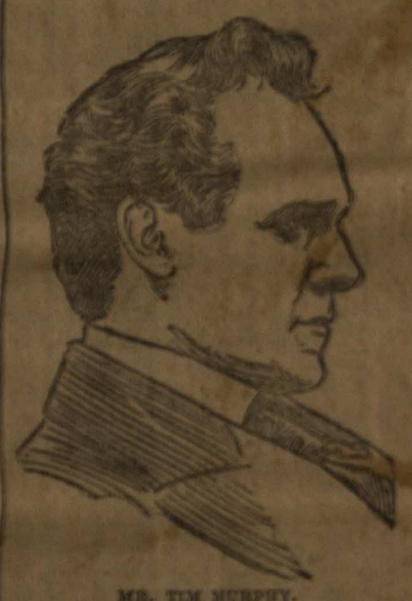
PLAYS AND PLAYERS.

MME. SOFIA SCALCHI TOMORROW.

Mme. Sofia Scalchi assisted by some of the most celebrated singers in the world will appear here at the Greenwall opera house tomorrow night. It is admitted on all sides that Scalchi is one of the greatest artists this century has produced; she is at once the greatest contralto singer and actress on the lyric stage today, and better than all **we are to have Scalchi and Toulinguet in one act of really grand opera** with all the full costuming and stage setting that is required of this high class performance. The performance will con-

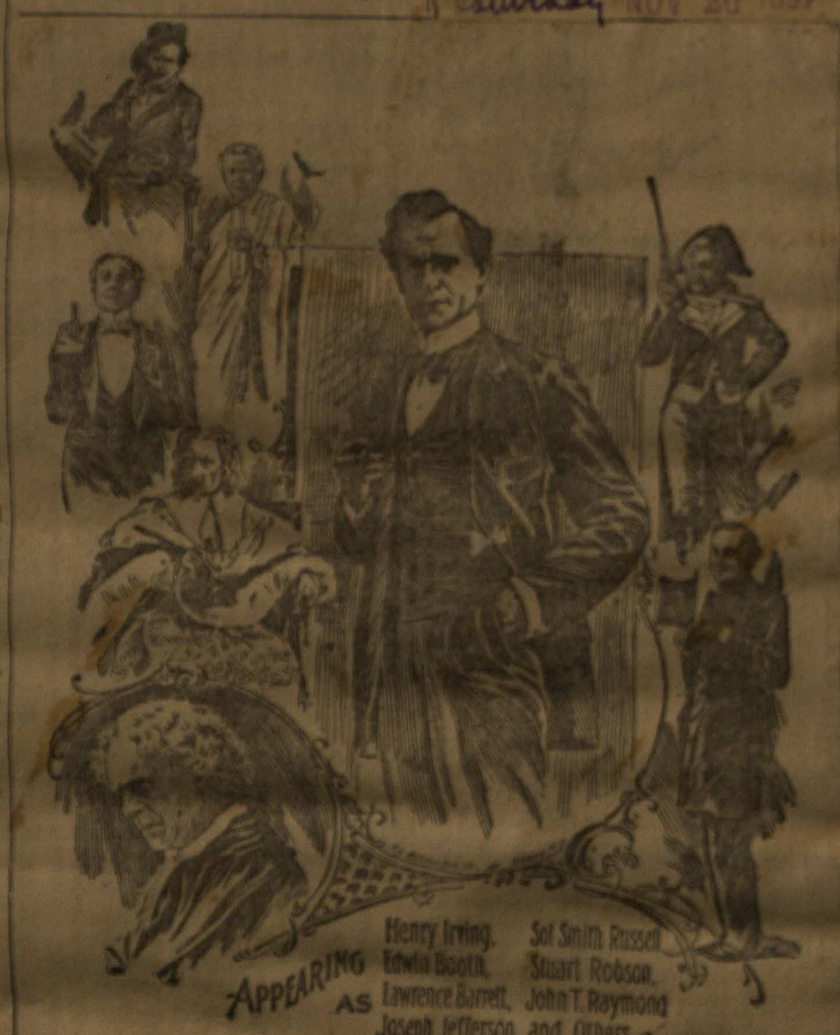
Saturday NOV 20 1897

Thursday (Thanksgiving), matinee and night and Friday night, November 25 and 26, on which occasion Mr. Murphy will make two distinct productions at each performance, the first portion of the program consists of "Old Innocence," one of last

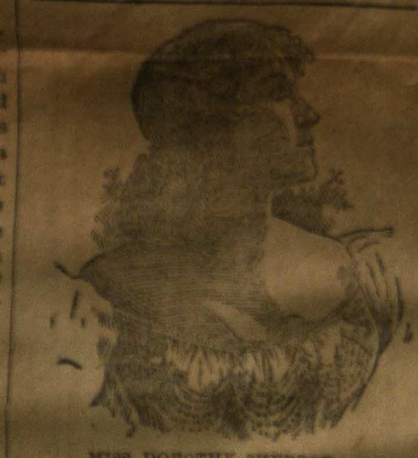


MR. TIM MURPHY.

season's greatest comedy triumphs, a play destined to become more popular than any of this quaint comedian's former successes as it is not only a most original laugh provoker, but revels in a magnetism that appeals to all classes "Old Innocence" may justly be styled a grand character painting, displaying the light and dark shades of life and like the song without words, leaves a sweetly delicate impression on one's mind not soon to be forgotten and the latter part of the program comprises the dramatic sensation, "Sir Henry Hypnotized," an oddity unlike anything before the public today and introduces this clever artist as an impersonator of



TIM MURPHY.



MISS DOROTHY SHERROD.

many famous actors in their most celebrated characters and by request Mr. Murphy will introduce his famous

Monday NOV 22 1897 2

sist of the third act (Garden Scene) of Gounod's masterpiece, "Faust," and the fourth act of Verdi's ever popular "Il Trovatore." Mlle Toulinguet is

MME. SOFIA SCALCHI.

the wonderful young prima donna soprano who created a furore last year while one of the principal singers in Col. Mapleson's Imperial Opera company.

Aside from the performance of grand opera we will have a miscellaneous concert program, at which all the artists will be heard in favorite numbers.

* * * *

"THE BUNCH OF KEYS."

Hoyt's a "Bunch of Keys" will be the attraction at Greenwall's opera house Wednesday evening, November 24. Manager Bothner has has again had the keys polished and they will be seen bright as a new dollar just from the mint. This great farce comedy was probably the first of the series which hit the public taste and today it stands without doubt the strongest and most popular musical

ADA BOTHNER.

Saturday NOV 20 1897

TIM MURPHY.

Monday NOV 22 1897

skit on the road. Ada Bothner will star in the rollicking part "Teddy," and a lot of pretty girls will try to win her—Teddy is the sweetest boy who ever smoked a cigarette or kissed a chambermaid. See the "Bunch of Keys" and it will make you forget hard times and election and every-

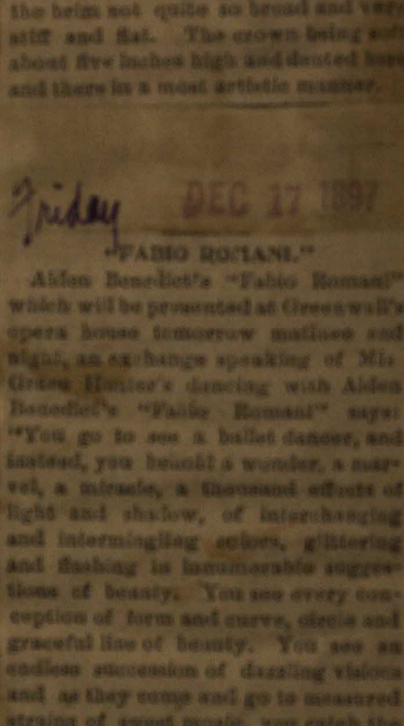
Monday NOV 22 1897 2

thing serious, even your mother-in-law. Seats on sale at box office.

* * * *

MR. TIM MURPHY.

Tim Murphy, supported by an eminent company, including the famous beauty and clever comedienne, Dorothy Sherrod, is announced for two performances at Greenwall's opera house, Thursday (Thanksgiving) matinee and night and Friday night, November 25 and 26, on which occasion he will present two plays, more properly styled a double bill, at each performance which includes the dainty humorously pathetic comedy "Old Innocence" which will be followed by the dramatic character painting "Sir Henry Hipnotized" introducing Mr. Murphy's original creation of Maverick Brander of "A Texas Steer" fame by special arrangement wi



MR. TIM MURPHY.

Charles H. Hoyt. This extraordinary attraction is not only endorsed by manager Greenwall, but is guaranteed in every possible manner.

* * * *

A new hat has been named after Leon Herrmann in San Francisco, which has already become very popular among the Jeunesse Dores. The style is on the Buffalo Bill order, but the brim not quite so broad and very stiff and flat. The crown being only about five inches high and dented here and there in a most artistic manner.

Friday DEC 17 1897

"FABIO ROCIANI."

Alden Benedict's "Fabio Rocsani" which will be presented at Greenwall's opera house tomorrow matinee and night, an exchange speaking of Miss Grace Hunter's dancing with Alden Benedict's "Fabio Rocsani" says: "You go to see a ballet dancer, and instead, you behold a wonder, a marvel, a miracle, a thousand effects of light and shadow, of interchanging and intermingling colors, glittering and flashing in innumerable suggestions of beauty. You see every conception of form and curve, circle and graceful line of beauty. You see an endless succession of dazzling visions and as they come and go to measured strains of sweet music, you catch the glimpse of the face of an angel and the form of a Venus. You go away with pleased imagination. You have feasted on beauty in multiplied forms.

"These effects are not simply scenic, but are associated with the artists. They are beautiful pictures, not copies, but originals. They reproduce themselves on the brain and we hang them in the halls of memory.

* * * *

THE SMUGGLERS.

"The Smugglers" will be the opening bill with which the Holmes & Wolford company open their engagement next Monday night, December 20th. The play is a sensational comedy-drama in five acts, with a good plot, a bright dialogue and thrilling climaxes, with plenty of good comedy to offset the more sombre scenes. The play will be produced with all special scenery and mechanical effects—a car load of special scenery being used for the production. Among the beautiful and realistic stage settings may be mentioned the "Smugglers' Cave," "The Old Boat House," "The Sinking Prison," "Wreck of the Ocean Steamer," "The Fire at Sea," and "The Islands of the West Indies." All the above effects are produced with special scenery carried by the company. A continuous performance is given each night, there being no waits between acts. On Monday night ladies will be admitted free to the best reserved seats, if accompanied by any person holding a paid 30 cent reserved seat ticket. Prices 10, 20 and 30 cents

Saturday JAN 1 1898

supporting Frederick Warde, whose name will recall that of a much-loved and honored former resident of Fort Worth. It was Mr. John Malone, a cousin of the late Walter Malone, formerly proprietor of the Gazette. Mr. Malone is a handsome gentleman whose features bear a strong resemblance to the well remembered features of Colonel Malone.

MACBETH.

Mrs. Charles A. Harrison Analyzes the Tragedy.

Before the Womna's Wednesday club and its guests, the federation of women's clubs, yesterday afternoon, Mrs. Charles A. Harrison, formerly of Sherman, read a paper on the great Shakesperian tragedy which will be presented by Modjeska tonight—"Macbeth."

Following is a synopsis of the paper, which was listened to with rapt attention and secured for the accomplished lady the earnest thanks of her auditors:

Some of the ablest of Shakesperian critics have placed Macbeth as the first of the plays written by the great damatist. Macaulay gave as a reason for this verdict the fact of the fineness of the dramatic action, and the powerful impression produced by Mrs. Siddons in her personation of Lady Macbeth. But there are many who never saw Mrs. Siddons, and who have formed their judgment merely from reading the play, who have taken the same view, and it is a judgment in which all readers would concur if they confined their attention to the dramatic construction of the work, and looked at it simply as the work of a consummate playwright.

It is a typical Elizabethian tragedy, in the same sense in which the "Œdipus Tyrannus" is typical of Greek thought expressed through the drama.

Macbeth is distinguished by the concentration and rapid movement of the action, by the logical development of the plot from the initiatory situation to the inevitable conclusion, as well as by the absence of subordinate complications, and of everything partaking of the nature of digression.

The historical data of the play is about the time the fierce Norse vikings were ravaging and pillaging by the divine right of might. It was a time of dark and dismal deeds, and Shakespeare has taken the story from the version of the murder of Duncan, as told by Highland firesides, rather than the chronicles of Holinshed.

This tragedy was written at the time when Shakespeare had grown famous; he was courted by society, the friend of the earls of Southampton and Essex, of William Herbert and Lord Pembroke. The queen patronized him; all the best literary society was his own.

Suddenly his life seems to have grown dark, his best friends fell into ruin, Essex perished on the scaffold, Southampton was sent to the Tower, Pembroke banished and Shakespeare is thought by some to have been implicated in the rising of Essex. Added to this we may infer from the sonnets that he had loved "not wisely, but too well." He turns from the lighter side of life, with its mirth and comedy, to tell of the tragedies of life, of the darker sins of men, the unpitying fate which slowly gathers around and falls on them; of the avenging wrath of conscience, the cruelty and punishment of weakness, the treachery, ingratitude, jealousy, madness of men, the follies of the great and the fickleness of the mob.

This tragedy of Macbeth represents the heroic age of Celtic life, and portrays its cruelty and its superstition. It is the shortest of the great tragedies with the fewest changes of scene, the smallest number of important characters and the most concise speeches. It seems struck off at a white heat, so great is the rapidity and concentration of movement, the logical development of plot with its inevitable conclusion. Macbeth and his wife are the centers of the movement, from which no minor incident or subordinate plot directs attention. The theme, the gradual ruin through yielding to temptation from within and without, of a man who, though mastered by "vaulting ambitions," yet possessed elements of honesty and loyalty; whose weakness would have the gains of crime without its pains. Yet he is so mastered by aesthetic harmony that poetical imaginings are more real to him than actual circumstances. He is Shakespeare's one character who revels in poetry. We lose sight of his weakness and wickedness in our rapt admiration for his poetical phantasies. Our sympathies go out unconsciously to this poet from whom two streams are ever flowing—one of exquisite harmony, one of innocent blood.

Macbeth is unrelieved by any soft human touch; isolated and alone he is a monument of crime; he humbles only before danger to himself which will attend the killing of the king; it is only present danger he fears, for he is willing to "jump the life to come." We see him looking fairly and squarely at the guilt of "the deep damnation of his taking off," but his honest impulses are treated only as poetic vagaries, not as moral principles, and he moves on straight toward his designs. When his nervous fear materializes the dagger to his diseased fancies, his fear is only for himself.

"For fear the very stones prate of my whereabouts."

When he intimates to his wife the purpose of the murder of Banquo he shows no feeling for the crime, only again bursts into poetical rhapsodies.

"Ere the bat hath flown
His cloistered flight; 'ere to black Hecate's summons
The shard borne beetle with his drowsy hums
Hath sung night's yawning peal, there shall be done
A deed of dreadful note."

"Tis a kind of good deed to say well" has been the flattering unction laid to many a soul without the courage of its convictions. To be a sayer of truth and not a doer is the subtile temptation of many of this world's teachers.

Lady Macbeth knows how infirm his purpose is, how little these fine speeches are to be relied on, yet she thinks him to be without the moral illness which should attend his ambition, his fine words mislead even her. Lady Macbeth's awful boldness seemed to her necessary by the weakness of her husband. Though he first resolved upon the murder and broke the purpose to her, he yet plays the part of the timid, frightened criminal, whose guilt is due to the master mind that controls him. Ah! the subterfuge as old as Eden—"the woman who thou gavest to be with me she gave me of the tree and I did eat." Imaginary fears, a deep shrinking of the soul in dread of the results of crime seem natural to Macbeth; he exults in a fierce energy of remorse, which has no touch of repentance in it, which seems to throw on Lady Macbeth a large share of his guilt. Her's is the stronger, more intellectual nature, and we can but admire her undaunted courage, her presence of mind to give counsel and advice under all circumstances. She is queenly in her courtesy, welcoming her guests with a courtly grace whose entertainment filled the gracious Duncan with "measureless content." Her thoughtfulness provides for the tired messenger even in her greatest agitation. She gives orders that he shall be cared for. She is strong of purpose; with her is no turning back. She really seems to grow insensible to the appalling nature of crime; to her "the sleeping and the dead are but as pictures." She has only one shuddering, horrible recall—the likeness of Duncan to her father stays her hand.

The play itself is full of grandeur. As to its setting, the external things are vividly before us. It opens on a blasted heath, the witches are presented to us, those outward and visible signs of inward and spiritual cravings to evil, it closes at Dunsinane, where evil has its inevitable overthrow. It is a play so completely developed that there is no difficulty in suiting the action to the word, the word to the action. The effects are in the highest degree "telling" full of strong contrasts, swift transitions, such as hold an audience in a state of breathless suspense, or startle it with a sudden crash.

The public has a treat in store for it in seeing Mme. Modjeska, as she is probably the best exponent of Lady Macbeth on the stage.

Sunday JAN 2 1898

THEATRICAL.

Two good attractions at Greenwall's Opera House this week. Monday, January 3, for five nights and four matinees, the Manhattan Stock company of New York, opening Monday night in "Rosedale," or "The Rifle Ball." Change of play at each performance. Saturday, January 8, matinee and night, Hoyt's "A Milk White Flag." A great many more good ones to be here soon.

Manhattan Stock Company.

The Manhattan Stock company of New York will open an engagement of five nights and four matinees at the Greenwall Opera House tomorrow night. The bill will be the great English comedy, "Rosedale," or "The Rifle Ball." The Knoxville, Tenn., Tribune of recent date speaks of the company and "Rosedale" as follows:

The production of the dainty comedy drama, "Rosedale," last night by the Manhattan Stock company increased the excellent impression made with theater-goers by this organization.

"Rosedale" possesses an atmosphere and a charm not easily analyzed. Lester Wallack, who headed the finest company of actors ever gathered together in this country, was the author of "Rosedale," and he builded well when he constructed this beautiful play. It's keynote is sincerity and simplicity. It is an idyllic study of English country society—and interesting character types.

It's foppish and languid hero, Elliot Grey, with his drawl and monocle, who covers with his veneer of affectation, indolence, and dudishness, a lover's heart and athlete's frame, was well portrayed by Mr. Leffingwell.

Miss Laura Alberta presented a sweet girlish portraiture of Rosa Lee, evidencing an apt versatility and artistic instinct which are as rare as they are grateful. Clara Coleman as Sarah, was so uproariously funny that it would suffice to tickle a laugh beneath the ribs of death. Mr. Keogh is an inimitable comedian—his Bunberry Kobb is a gem. Marie Day's Tabitha Stork was immense in voice, action and appearance. Ruth Day is a little darling. Miss Montgomery and Mr. Ormond were high-bred and effective, and Wilson Day played Myles McKenna with a vulgar dash and ease which fitted his outlaw character to the life. Mr. Carter and Mr. Skeates rounded off a well balanced caste.

The prices during the engagement will be popular. Night prices, 10, 20 and 30 cents; matinee prices, 10 and 20 cents. Matinees daily, commencing Tuesday. Ladies will be admitted free on Monday night if accompanied by a person with a paid 30-cent ticket, if purchased before 5 p. m.

Register Notices

Sunday

Hoyt's "A Milk White Flag."

At Greenwall's Opera House, Saturday, January 28, matinee and night, merriment of the highest order of excellence will reign, when Hoyt's "A Milk White Flag," will be presented. This play is a great big production requiring the services of forty people, fine scenery and costumes. Audiences become enthusiastic, for it creates incessant laughter of the heartiest kind. It is hardly necessary to dilate at any length on the characteristics of this production, as it is one of the notable dramatic successes of the times.

"A Milk White Flag" is a spectacular satire on the militia of this country. It teems with bright lines particularly Hoytesque in their sharpness, and the follies and foibles of the dress parade soldiers are satirized with humorous, and, to use a paradoxical expression, kindly severity.

Mr. Hoyt never allows his plays to grow stale, and it is claimed that he has added much that is new to "A Milk White Flag." The cast this season will be as strong as ever.

Charles Hoyt, the well known writer of farcical skits, has met with many popular successes, but his ridiculously funny comedy "A Contented Woman," is said to have eclipsed all his former triumphs. The success of this piece has been enphatic and phenomenal, so much so that the seating capacity of the various theaters wherever it has been presented have been put to a test, which is pretty good evidence that this shrewd amusement caterer has in "A Contented Woman" just the sort of an entertainment the theater-going public want.

That Mr. N. C. Goodwin has at last caught the theater-going public of New York is fully demonstrated by the enormous business that he has been doing at the Knickerbocker theater the past two months, and now his time has been extended four weeks, until Jan. 1. He could easily have played to large business in New York the entire season.

"An American Citizen" with Mr. N. C. Goodwin and Miss Maxine Elliott in the coast is the hit of the year.

THE PRETTY GIRLS IN "A MILK WHITE FLAG."

Sunday

Louis James.

Mr. Louis James will be the attraction at the Greenwall Opera House on Monday, January 10, in Espy Williams' romantic drama, "A Cavalier of France." The piece deals with the exciting times of 1585, during the reign of Henry III, and with the adventures of a nobleman of his court, Rene de Froisac and Gabrielle Du Bois, a ward of Catharine de Medicis. The play is said to be charmingly written and admirably constructed and replete with thrilling dramatic episodes.

The character of Rene de Froisac, the handsome, daring, romantic cavalier, who is the envy of the men and the cynosure of every woman of the court, and who is falsely accused by Marguerite of Navarre of stealing her garter, banished from the court and afterwards restored to royal favor, and eventually marries the beautiful Gabrielle, is one especially suited to Mr. James romantic qualities.

The play in common with all the productions of Managers Wagenhals & Kemper will have the advantage of elaborate scenic environment, and the costumes (designed and executed by Herrman) will adequately reflect the glittering and rich attire affected by the courtiers and nobility of the period. The company will include Barry Johnstone, Norman Hackett, Frank Peters, Miss Mary Emerson and others.

Tuesday JAN 4 1898

Hoyt's "A Milk White Flag."

"A Milk White Flag" will be seen at Greenwall's opera house Saturday, Jan. 8, matinee and night. It is unquestionably the most elaborate of this clever author's stage productions. It is the second last of Mr. Hoyt's dramatic efforts, he having in the last year successfully produced a new play called "A Contented Woman," but "A Milk White Flag" is one of a series of unbroken successes, as the author can justly lay claim to never having made a failure. By the word failure is meant to write a play that has not made money. His themes may at times have been criticised and questioned, and his dramatic compositions handled without gloves, by the critics, but nothing has stemmed the flow of coin into the box offices of the various theaters where his plays have been and are being presented, and Chas. H. Hoyt is today the wealthiest author in the country. It is scarcely necessary here to review "A Milk White Flag," as it has already been amply commented upon in these columns. It is a good-natured satire on the social foibles of our gallant amateur soldiers, and the author has handled his subject with keen wit and kindly humor. The company which will present "A Milk White Flag" at the Greenwall opera house numbers fifty people, and contains many of the old favorites. All the costumes, scenery and accessories are new this season, and the entire production will be up to the usual Hoyt standard.

Tuesday

"A Contented Woman."

An Eastern exchange says: "If Charles Hoyt had constructed an actress to order, he could not have hit it nearer than in the case of Belle Archer, who plays the role of Grace Holmes in his latest and greatest comedy 'A Contented Woman.' Her portrayal of the character is said to be the most realistic piece of acting ever witnessed in comedy."

Wednesday JAN 5 1898

Hoyt's "A Milk White Flag."

That Greenwall's opera house will have its seating capacity taxed to its utmost next Saturday, Jan. 8, matinee and night, there can be no doubt, if one is to judge by the already good demand for seats. Chas. Hoyt is not only the recognized playwright of the day, but the most successful. In his ten years career as an author he has written and produced twelve comedies, and he has never had a failure. It is doubtful if any theatrical attraction has as strong a hold upon theater-going people as the comedies afforded by Charles Hoyt. It may be because Mr. Hoyt being an American knows just what the American public want in the way of amusement.

Be that as it may, it is safe to predict that his latest and greatest success, "A Milk White Flag," will be royally received and this is not strange, as it will be the first presentation in this city of this popular playwright's master-piece, when it will be given identically the same in every detail as presented at Hoyt's New York theater for more than 200 nights. The cast is a big one, numbering about forty artists, who are required for the proper production of the piece. The scenery is heralded as being the most elaborate ever seen in this section.

"The Prisoner of Zenda."

"The Prisoner of Zenda," now on its third annual tour of the country, is announced to appear at Greenwall's opera house soon.

It is the same production which originally held the boards of the New York Lyceum theatre for more than 200 nights, and is under the personal direction of Mr. Daniel Frohman.

The cast, for the most part, is the same as that of last season, and is headed by Howard Gould, whose success in the leading triple role created most favorable comment in all the principal cities.

"The Prisoner of Zenda," like old wine, improves with age. Its stirring qualities are just as stirring as ever.

Bonnie Lottie.

The marvelous dancing of Bonnie Lottie, the youthful dancer of Hoyt's "A Contented Woman" aroused even the jaded patrons of the Grand Opera House, New York, to an unexpected amount of enthusiasm during the engagement of the company there a few weeks since and the pretty little dancer was unanimously pronounced the marvel of the century.

Leave for Gainesville.

The Edwin Travers Comedy company that has remained in this city since the performance given here Christmas week, will leave this morning for Gainesville. There the two plays, "A Jolly Night" and "The Private Secretary," will be presented. During the week spent here the company has been rehearsing the latter popular play.

Register Wednesday JAN 12 1898

Leon Victor, agent of James H. Wallick's latest scenic production, "When London Sleeps," is in town completing final arrangements for the production which appears at Greenwall's opera house next Friday, January 14.

Mr. and Mrs. Henry Greenwall, of New Orleans, were in the city yesterday afternoon, the guests of Mr. Phil Greenwall's family, and left last night via the Houston and Texas Central for New Orleans via Galveston.

Mr. Herbert Swift, agent, and Mr. Leslie Davis, manager, for Punch Robertson, are in the city arranging for the appearance of their company at Greenwall's Wednesday and Thursday of next week. The company will give two matinee performances.

Mr. Phil Greenwall was in Dallas yesterday, and returned yesterday afternoon, accompanying his brother and wife.

Mr. Jack Sanford, business manager for Hoyt's "Trip to Chinatown," is in the city, arranging with Manager Phil Greenwall for the appearance of his company on Tuesday, January 18.

Mail Telegram.

Tuesday NOV 23 1897

PLAYS AND PLAYERS.

Mme. Sofia Scalchi Tonight.

The Dallas News says: The opera house was filled from pit to dome last night to hear the famous contralto and her company of operatic artists. Each number was applauded to the echo. The repertoire consisted of "Faust" and "Il Trovatore." The cast in part I in the two acts of grand opera follows:

Cavatina Una Voce poco fa (Il Barbiere)—Rossini......Mlle. du Bedat
Aria, "M'Appari"—Flotow——Mr. McQueen
Aria, "Fors a Lui" (Traviata)—Verdi—Mlle. Toulinguet
Romanza, "Torreador Song" (Carmen)—Bizet..............Sig. Alberti
Cavatina, "Nobil Signor" (Huguenots)—Meyerbeer.....Mme. Scalchi
Song, selected..........Mlle. du Bedat

Mlle. du Bedat charmed her audience *no less by her petite and graceful figure than by* her beautiful and bird-like voice. Mr. McQueen sang with magnificent effect Flotow's classic and beautiful "M'Appari."

MME. SOFIA SCALCHI.

When Marie Toulinguet sang her first number, the audience absolutely refusing to let her go, she returned and sang Thomas Moore's "The Last Rose of Summer." Dallas loves that song; *her old favorite,* the lamented Emma Abbott used *to sing it to her,* but she never heard it sung more exquisitely than last night.

Signor Alberti is not only possessed of a beautiful and well trained voice, but is an excellent actor, as he amply proved in the roles of Mephisto in "Faust" and Count di Luna in "Il Trovatore."

Closing the first part of the evening's entertainment, appeared Mme. Scalchi in Meyerbeer's magnificent song from the "Huguenots." Mme. Scalchi has a wonderful voice, magnificent as a pipe organ and yet flute-like in its softness, powerful, yet sweet. It rolls forth from her lips without the slightest apparent effort yet is exquisitely modulated.

Part II included the third act of Gounod's "Faust," with the following cast:

Marguerite...........Mlle. Toulinguet
Faust...................Mr. McQueen
Mephisto.................Sig. Alberti
Marta....................Mlle. du Bedat
Siebel.....................Mme. Scalchi

MARIE TOULINGUET.

The garden of Marguerite was perfectly staged and elegantly costumed. Then followed the gem of the evening. All who saw this will agree with Bulwer when he says: "Of all the operas that Verdi wrote the best, to my taste, is 'Il Trovatore.'" The manager apologized for Mr. McQueen, who has been ill for several days and was last evening almost too weak to stand, but the audience had not found it out through his sympathetic voice—

"The moon on the the tower slept
soft as snow,
And who was not thrilled in the
strangest way
As we heard him sing, as the gas
burned low,
'Non ti scordar di me,'
'Non ti scordar di me.'"

In the cast of "Il Trovatore" Miss Toulinguet played Leonora: Mr. McQueen, Maurico; Sig. Alberti, Count di Luna, and Mme. Scalchi, Azucena, the scene being first the exterior of the dungeon tower, and then the interior of the dungeon, with full scenery, costumes and paraphernalia.

Wednesday NOV 24 1897

"A BUNCH OF KEYS" TONIGHT.

There is hardly a city in America that has a theatre, where there is a theater going public, but what the name of Chas. H. Hoyt is almost a household word. This well known author is to a degree the father of farce comedy. The first time his name was brought prominent before the public was when "A Bunch of Keys" was first produced, which will be the attraction at Greenwall's tonight. The "Keys" was a success, and it has made

ADA BOTHNER.

more people laugh than any other production in farce comedy. It's annual visit is always looked forward to with pleasant anticipations in the cities where it has been before, because those who have witnessed the performance know a good long laugh is in store for them.

Theater-goers never grow tired of the comedy. "A Bunch of Keys" will this season be produced on a grand scale by Gus Bothner, who has engaged an excellent company to produce this excellent comedy. The piece has been polished up to date, and special attention has been given to the specialties, which will embrace several novel features, among them the Acme Quartette. The musical numbers will also be a feature. The company is headed by Ada Bothner, who will appear as "Teddy."

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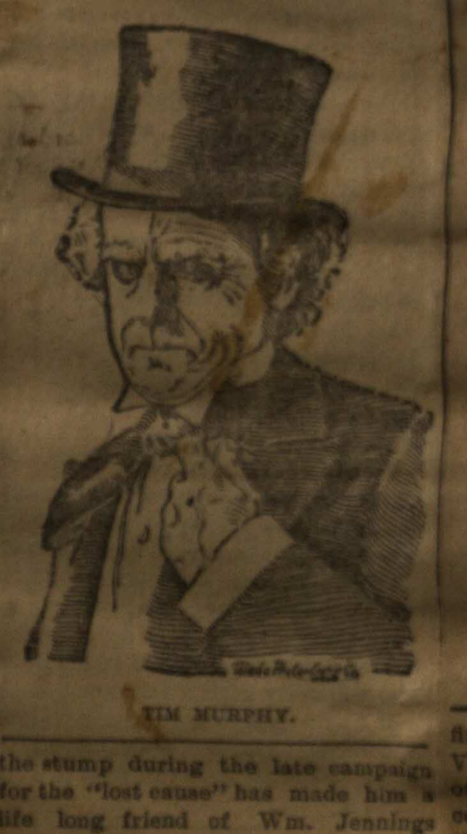
TIM MURPHY.

Characteristic Tim Murphy, a comedian considered as great a character off the stage as on, a man that has received more newspaper notoriety than most artists of his calling ever get. A politician whose efforts on



TIM MURPHY.

the stump during the late campaign for the "lost cause" has made him a life long friend of Wm. Jennings Bryan, the same droll "Tim" who made a "A Texas Steer" famous, is announced for Thursday (Thanksgiving) matinee and night and Friday night November 25-26 at Greenwall's opera house, on which occasion he will present an artistic double bill at each performance comprising the humorously pathetic comedy in three acts, entitled "Old Innocence," and the latest dramatic sensation "Sir Henry Hypnotized."

Another notable feature of this engagement is the appearance of the celebrated Southern beauty, Dorothy Sherrod, a little lady whose prominent relations include ex-President Madison, Dolly Paine, Patrick Henry and Governor Houston of Texas, deceased.

This attraction is one of extraordinary merit, is indorsed, recommended and guaranteed by Manager Greenwall.

* * * *

The Hermans, Leon and Adelaide have made a big hit in San Francisco. They are the lions among the photographers this week. Marceau offered Hermann big inducements to permit him to photograph his wonderful hands, with which he has created little less than a sensation wherever he has appeared.

Thursday NOV 25 1897

* * * *

TIM MURPHY.

The renowned comedian, Tim Murphy, whose spontaneous wit, wonderful characterizations, and charming demeanor, as displayed by him in all of his many creations, will appear at Greenwall's opera house tonight and tomorrow night, in a double bill that includes the humorously pathetic comedy, in three cheering acts, entitled "Old Innocence" and his latest dramatic sensation "Sir Henry Hypnotized." At each performance "Old Innocence" has been presented in every city of importance last season and made a most extraordinary flattering success, and the leading character, by name *J. Green,* whose deeds and actions according to our nineteenth century ideas, should be Green J., and as the plot of the play deals with life in gay New York, his home, which as a consequence brings him in constant contact with some of the most worldly people of the day, naturally ludicrous situations and comical complications unexpectedly introduce themselves; a character claimed to be better adapted to Mr. Murphy's quaint natural born drollery than his late and original creation of Maverick Brander in "A Texas Steer."

Another important feature of this engagement will be the appearance of Miss Dorothy Sherrod, conceded to be one of the cleverest, daintiest and most beautiful women on the American stage today.

This attraction has received the unconditional endorsement and guarantee of Manager Greenwald.

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A SOUTHERN ROMANCE.

"The first genuine artistic hit of the season." That is what the New York World says of "A Southern Romance," which will be seen here for the first time at Greenwall's opera house, Monday, November 29, matinee and night. If you have read Dolly Higbee's book, "In God's Country," you will surely go and see "A Southern Romance," and if you have not read it then see "A Southern Romance" and you will surely want to read the book on which the play is founded, for a prettier story it is hard to find and

BERYL HOPE.

finer play is seldom seen. Mr. B. B. Vallentine, who has the sole rights of dramatization of this book, has combined many original effects with the central figures and atmosphere of the story. You will laugh and you will cry, you will be sorry and you will be glad, and when you go home you will know that the best side of your nature has been appealed to at the same time, wonder how you could have been so intensely interested in a simple story, simply told, without the introduction of a villian or any of the old conventional stage business so often used.

Saturday NOV 27 1897

MISS ADELAIDE PRINCE.

Miss Adelaide Prince, who will be seen at the Greenwall opera house with Mr. Creston Clarke in the new dramatic play "The Last of His Race," enjoys the proud distinction of being the only actress of any note who can lay claim to being a Texan.

Miss Prince was formerly a resident of Galveston where she attained considerable fame as an amateur actress of much cleverness and versatility. The young Galveston society amateur possessed a beautiful face and a figure of exquisite proportions, and her acting was always marked by an intellectual force that is verbally musical in the amateur ranks. Miss Prince's friends urged her to go to New York and endeavor to give her undaunted talents wider scope. She did so, and two hours after she arrived in the metropolis she secured an interview with Mr. Augustin Daly, who was so much impressed with her earnestness of purpose that he gave her a small part in a revival of "The Merchant of Venice."

One morning a couple of weeks later, Mr. Daly received a note from Miss Ada Rehan stating that she was too ill to appear either at rehearsal or the evening performance. The company was told that the performance that night would have to be abandoned.

"It's too bad, isn't it," said Mr. John Drew, who was at that time the leading man of the Daly company.

The young Galveston lady then spoke up. "Mr. Daly," she said, "I have stayed the part—it was that of Portia—and perhaps I could help you in the present difficulty."

Mr. Daly concluded to give her the chance, and the newspaper critics the next morning announced that a new Portia had appeared at Daly's, a Portia of womanly qualities, who had given her audience a delightful and refreshing surprise. From that night Miss Prince was an established favorite with the Daly audiences, not only in New York, but also in London, where her gracious personality and fine acting won her many words of praise from such eminent critics as Clement Scott of the Telegraph, T. P. O'Conner of the Sun, and Henry Labouchere of Truth. Her friends in Fort Worth will be pleased to witness her artistic work in Mr. Clarke's new play, "The Last of His Race," next Friday.

Monday NOV 29 1897

A SOUTHERN ROMANCE TONIGHT.

No prettier, more wholesome or more interesting play will be seen in Fort Worth this season than "A Southern Romance," which will be the attraction at Greenwall's tonight for the last time. It is a delightful dramatization by B. B. Valentine of Dolly Higbee's Kentucky idyl, "In God's Country," and so well has the dramatist done his work that he has not only preserved the freshness and charm that are the life of the story, but he has brought out with additional vividness and power the wonderful dramatic possibilities of the book without sacrificing any of the naturalness, wholesomeness or heart interest of the original narrative. The story told in the play goes straight to the heart and awakens the noblest impulses by that subtle touch of nature that "makes the whole world kin." A motherless young girl, refined and gentle, of noble instincts, lives with her father in one of the quaint old country homes for which Kentucky is famous. She is about to marry a wealthy young man of the world at the wish of her father, who is in greatly reduced circumstances, but meeting with her father's gardener, she falls in love with him and elopes with him. It turns out that the supposed gardener is a nobly born gentleman in disguise, and then comes a return home, parental forgiveness and happiness, the curtain falling on a scene exquisite in beauty. The scenic equipment of the play is very beautiful and the company is the best that could be gotten together in New York.

* * * *

THE VERISCOPE.

Tomorrow night, Nov. 30, and Tuesday, Dec. 1, matinee and night, the Veriscope will be seen at Greenwall's opera house showing the Corbett and Fitzsimmons fight, life size, true to life. You see the same thing here which thousands traveled thousands of miles to Carson City to see, at great expense. While it presents all the science, excitement and interest of the real fight, it is done in such a manner that the most refined people, ladies as well as gentlemen, may witness it without any impropriety. In fact, wherever it has been presented thousands of ladies have attended the entertainment and all were pleased. This will be an opportunity to both learn and be amused. While the exhibition was at Dallas, thousands flocked daily to see it, and among the crowds were hundreds of ladies, and no lady was ever heard to express regret at having done so, also on their previous visit to Fort Worth many ladies visited it. The fair management received hundreds of personal assurances from the patrons of their appreciation of the exhibition.

Lower floor and balcony 50 cents; gallery, 25.

Saturday NOV 27 1897

Greenwall's Opera House.

Monday, November 29,
Matinee and Night.

"First genuine artistic hit of the season."—New York World.

A SOUTHERN ROMANCE...

Beautiful Scenery.
Great Cast.
Interesting Story.

B. B. VALENTINE, founded on Dolly Higbee's Book.

Entire Production Direct from Fifth Avenue Theater, New York.

IN GOD'S COUNTRY...

SEATS ON SALE AT BOX OFFICE.

COMING, Tuesday and Wednesday, Matinee Wednesday. Seats on Sale at Box Office.

The Veriscope.

Register-Notices + Mail-

Thursday JAN 6 1898 Friday JAN 7 1898 Mail-Saturday JAN 8 1898 Register Tuesday JAN 11 1898

Hoyt's "A Milk White Flag."

It is pretty well known that Author Charles H. Hoyt never wrote a play into which he did not introduce some characters from real life. In "A Milk White Flag" the Ransom Guards are pretty faithful copies of a society regiment by the same name which existed for years in St. Albans, Vermont. The guards were named after a general, Ransom, who was killed in 1847 in the Mexican war, and who made this famous speech a few minutes before he was killed on riding into battle: "Men of New England, your chance awaits you, accept it." The guards were organized in 1856, and were the pets of St. Albans. During the engagement of the piece at the Boston theater, a number of the old ex-members of the Ransom Guards formed an excursion party and went to Boston to see the production, and while they declared that some of their company had been a trifle exaggerated, all agreed that Mr. Hoyt had not drawn too much on his imagination. Hoyt's "A Milk White Flag" will be seen at Greenwall's opera house Saturday, January 8, matinee and night.

"A Cavalier of France."

"A Cavalier of France" is the title of Louis James' new play in which he will be seen at the Greenwall opera house on Monday night, Jan. 10. It is from the pen of Espy Williams, and is said to vividly reflect that romantic period of France—the sixteenth century—of which Alexander Dumas, Prosper Merimee, and other French writers have treated so entertainingly. The scene is laid in the royal court and introduces Henry III, Catharine de Medicis, Marguerite de Navarre, Baron Rosny and other familiar historic characters. The play will be presented with every attention to scenic environment, costumes, armor and other details which have hitherto characterized the productions of Managers Wagenhals & Kemper.

"A Contented Woman."

A new school of dancing has arizen, one of the foremost of whose interpreters is Bonnie Lottie, the marvelous young dancer of Hoyt's "A Contented Woman." Instead of confining herself to the conventional and time-worn methods of dancing this wonderful artiste has evoked a multitude of steps and has succeeded in bringing the entire metropolitan press to her feet.

"The Prisoner of Zenda."

A play that can attract large audiences for three successive seasons must possess drawing qualities and merit of a high order. "The Prisoner of Zenda," as presented by Daniel Frohman's superb company, has not only achieved that reputation, but each successive engagement has proved more successful than the preceding one. As the production, which for elaboration and brilliancy is said to be unequaled this season, will be seen in this city shortly, it will no doubt draw out one of the largest and most notable assemblages of the year. Additional interest is imparted to the production at the present time on account of the very successful lecture tour of the principal cities of the country, by the author of the story, Mr. Anthony Hope Hawkins.

Friday JAN 7 1898

Hoyt's "A Milk White Flag."

The happiest sort of good feeling is found to exist at Greenwall's opera house Saturday, Jan. 8th, matinee and night, when Hoyt's phenomenally successful spectacular comedy operetta will receive its second presentation in this city. Hoyt's comedies have always pleased our theater-goers and his various plays have been liberally patronized. His "A Milk White Flag," coming as it does with a cast of forty people, and the same beautiful scenery and gorgeous costumes which were used during its run of more than 200 nights at Hoyt's Madison Square theater, New York, will command more than ordinary attention. This is evident by the unusual brisk demand for seats.

Louis James.

No more prolific field is furnished the dramatist than that intensely interesting and romantic period of France, the fifteenth and sixteenth centuries. It is that period that has given so many writers of fiction and romance material for their imagination and flights of fancy as it is likewise the period on which the historian delights to dwell in his chronicles of stirring incidents, deeds of valor, court intrigues, and daring conspiracies, as well as the glaring faults and shining virtues of the royal personages who made and unmade empires in the twinkling of an eye. In his new play by Espy Williams entitled "A Cavalier of France" Mr. Louis James presents a striking reflection of scenes and incidents in the court of Henry III in 1585. The play is said to be remarkable for its motive, and dramatic episodes, based on historical facts, and introduces a number of characters familiar to every student of French history. It will be presented at Greenwall's opera house by Mr. James and his excellent company on Monday, Jan. 10, one night only, with every attention to scenic environment and historic detail.

Matt Snyder, who has been cast in every comedy Playwright Charles Hoyt has produced in the past eight years, will be seen in "A Contented Woman" as Brighton Betts, a ward politician, a character especially written for him, and one which is peculiarly adapted to this clever artist.

"The Prisoner of Zenda."

A real dramatic treat is in store for the theater-goers of this city in that Daniel Frohman's superb company, selected specially for this play, will shortly present Anthony Hope's romantic story of "The Prisoner of Zenda" in its most approved dramatic form. It is said that the sentiment of honor expressed in the lines of the play has had much to do with its wonderful success. It being a new element in the drama of the present period, all should hail to the play in which this thought stirs out emotions and suggests the happiness to be realized by a life of honor. In most of the modern plays we are accustomed to listen to wonderfully told love stories, but stories in which honor does not always play a part, and if it does, the part is apt to be a secondary one. "The Prisoner of Zenda" is different from other attractions in many respects.

Saturday JAN 8 1898

THEATER GOSSIP.

Hoyt's "A Milk White Flag."

Hoyt's play and one of his best, "A Milk White Flag," will be seen at Greenwall's opera house today, matinee and night. The farce is bright in dialogue, full of color and brimful of catchy entertaining music. It is a satire on our national militia and the citizen soldiery. Anybody and everybody can enjoy it. The plot deals with the jealousy existing between two rival military companies. The Ransome Guards and the Daily Blues, who try to rival each other in every conceivable manner. The Ransomes seem to have the best of it, for some time, at least until the rival company's get up a military funeral. For a moment the Ransomes are nonplussed, but they at last find a corpse, or at least think they have struck one, and around that point revolves the laughable features of the play. There is fun all along the line. The cast is a strong one and numbers forty people. The costumes are handsome, also the scenery, and are entirely new for this season.

Louis James.

Louis James comes to Greenwall's opera house on Monday evening with his new play, "A Cavalier of France," which is described as a pictorial, romantic drama of the sixteenth century, the same period that Stanley Weyman chose for "The House of the Wolf" and "A Gentleman of France." The scenes are laid in the profligate court of Henry III and introduce such familiar historical personages as Catharine de Medici, Marguerite de Valois, Baron Rosny, Chicot, the Jester, and others. In the chief character of the "Cavalier" the author, Espy Williams, has given Mr. James a role eminently suited to his romantic qualities, a devil-may-care sort of fellow, noted for his handsome bearing, deeds of valor, swordsmanship, and fealty to the King. The play is strong in motive, replete with brilliant figures of speech, and abounds in exciting dramatic climaxes. The San Francisco press recently characterized it as a better play than "The Prisoner of Zenda" and "Under the Red Robe." It will be handsomely costumed and staged and Mr. James will bring a company of exceptional strength, including Miss Mary Emerson, and Mr. Barry Johnson.

There will be four attractions at Greenwall's opera house next week. Monday night, January 10, the eminent actor, Mr. Louis James, in an entirely new and original drama "A Cavalier of France," with an exceptional company and a car load of special scenery. Thursday night, January 13, Richard and Pringle's famous Georgias in mighty union with Rusco and Holland's operatic ministrels. Friday, January 14, one night only, Jas. H. Wallick's big scenic production "When London Sleeps," the positive sensation of the season. Saturday, January 15, matinee and night, first appearance in the city of Hoyt's newest, funniest and best "A Contented Woman."

LOUIS JAMES.

The well known and popular actor, Mr. Louis James, will appear at Greenwall's opera house on Monday, January 10, for a single performance of his latest and greatest success, "A

MR. LOUIS JAMES.

Cavalier of France." Mr. James, this season, has not only followed the policy of the past few years in presenting the public with an entirely new play, but he has broken away entirely from the old tragic style in which his art has for so long a time been pre-eminent. The great interest which the public has shown in dramas of the romantic order, such as "The Prisoner of Zenda" and "An Enemy to the King," and the like, made it evident to Messrs. Wagenhals & Kemper, Mr. James' managers, that such a vehicle would certainly be a valuable play for their star. Accordingly after a long search, during which they read many manuscripts, which were submitted to them, they accepted "A Cavalier of France."

The play is a romantic drama laid in the latter part of the sixteenth century in France. The author, Mr. Espy Williams, is a rising playwright of New Orleans. His other plays, "Parrhassins" and the "Man in Black," have also scored heavily; the latter, an adaptation from Stanley Weyman's novel of the same name, now being in the repertoire of Mr. Walker Whiteside.

The "Cavalier," despite a certain similarity in the title has no resemblance to Weyman's "A Gentleman of France," although it is laid in the same period, and several of the most interesting characters in the novel figure also in the drama.

Mr. James plays the part of Rene 'de Froisac, a young gentleman of the court of Henri III, who although living in an atmosphere of intrigue and riot, preserves his honor and his reputation for bravery, amid all the difficult and dangerous situations in which he is placed. He is under a cloud for a time, through a false accusation of theft, and is banished by the king, but finally proves his innocence of the charge. And saving the king's life from plot which the queen, Mother Catherine de Medioci had instigated, he is restored to royal favor, and rewarded by the hand of Gabrielle de Bois, the lady of his love.

Miss Mary Emerson, who is Mr. James' leading lady this year, plays Gabrielle and has been warmly praised for her rendition. In fact all the details of the production received unstinted praise during its recent engagement in San Francisco and the leading critic in that city stated in the pages of his newspaper that "A Cavalier of France" was the best romantic drama at present before the public and a better play than "Under the Red Robe" which had been produced a few week previous.

Mr. James carries a very fine scenic production for the play. Every scene is new and specially painted for it, and a sixty foot car is required for its transportation.

HOYT'S "A MILK WHITE FLAG."

No comedy production in a long time has caused more genuine entertainment and more talk than Hoyt's "A Milk White Flag," which will be given its last performance at Greenwall's opera house tonight. It is unique, the company is a large and capable one, and the music and incidental features are new and attractive.

tirely from the old tragic style in which his art has for so long a time been pre-eminent. The great interest which the public has shown in dramas of the romantic order, such as "The Prisoner of Zenda" and "An Enemy to the King," and the like, made it evident to Messrs. Wagenhals & Kemper, Mr. James' managers, that such a vehicle would certainly be a valuable play for their star. Accordingly after a long search, during which they read many manuscripts, which were submitted to them, they accepted "A Cavalier of France."

The play is a romantic drama laid in the latter part of the sixteenth century in France. The author, Mr.

Tuesday Register JAN 11 1898

Richard and Pringle's Minstrels.

A critic in speaking of Billy Kersands, says: "He is enough to drive the dyspepsia entirely from one's system. His mouth is certainly his fortune." Another says: "He is always funny, because he is built that way, and not simply for the $75 a week he can make out of his drollery." He has been with the Georgia minstrels for the past eleven years. Previous to that he was with "Callender's Georgias" and "Jack" Haverly's "Big Black 40." It was with Callender's that he went to England and he made the hit of his life, and returned to that country with the "Georgias" under management of the Frohmans, who made considerable money ont of the colored boys; in fact, it was their first start in the show business, where they could handle their own money. It is a clean-cut performance from start to finish, and the patrons of the Greenwall opera house will have a chance to judge of their merits when the Richard & Pringle's Georgias, combined with Rusco & Holland's Operatic Minstrels will appear.

"When London Sleeps."

Among the many melodramas that will be presented to the public this season, and especially those that will be seen here, there are none that bear so excellent an endorsement from the standard journals as "When London Sleeps," which will be the attraction at Greenwall's opera house Friday, January 14. Aside from being filled with strong and sensational situations it is by necessity mounted in a gorgeous scenic dress; there are four acts and eleven scenes, all of which require special scenery. Jas. H. Wallick, the manager, has spared neither time nor money in providing all these requisites. There are some twenty odd people in the cast and not a few of them have been seen here as either stars or principal features with other attractions which have been seen at the high priced houses in this city. Among them are: C. H. Truesdell, William E. Whitman, Collin Varrey, George E. Murphy, Delancey Barkclay, Harry Surles, J. L. Meeker, Frank McGee, Cenci Havre, V. Markellie, Elma Gillette, Ella Schaffer, May Walding, Kate Bensen and Vera DeNoie.

"A Contented Woman."

Hoyt's latest and best comedy, "A Contented Woman," will be seen here at Greenwall's opera house Saturday, January 15, matinee and night. This production will be given here exactly the same as it was given at Hoyt's theater in New York and will doubtless achieve similar results with Miss Belle Archer, whose acting and comedy is artistic to the minutest detail. In Miss Archer "A Contented Woman" has found a fitting delineator and one who has done as much for the character as the character has done for its personator, the admirable company, the elaborate scenic production, the correct and handsome costumes have been selected with a view of giving the play an adequate setting and the result has justified the outlay.

Register Tuesday JAN 18 1898

Hoyt's "A Trip to Chinatown."

Hoyt's "A Trip to Chinatown," that most successful farce comedy of the age, which has entertained New York theater-goers for 656 nights (just contemplate this unparalleled run—93 consecutive weeks) will be given tonight at Greenwall's opera house. The piece will be produced here in the same elaborate manner as during its metropolitan run. Every particle of scenery, properties, furniture, draperies; in fact, everything used is from Hoyt's Madison Square theater, New York, and are exact reproductions of its original scenes and paraphernalia. And what is more, every stick of scenery is new. "A Trip to Chinatown" is considered to be Mr. Hoyt's nearest effort to the French idea of comedy. The plot centers on "Welland Strong" a hypochondriac. Mr. Hoyt has furnished a great comedy, notably Frank Lane as "Welland Strong." Mr. Lane has received unstinted praise from press and public in every city visited. Mr. Hoyt has a high estimate of this artist which is the reason for this, his first inaugural tour as a star. The production will be a perfect one as to every feature governing its New York production.

Punch Robertson.

Punch Robertson and his company arrived here this morning with their own special scenery, horses and everything for the production of the plays which he will present for a short engagement at Greenwall's opera house. Tomorrow, Wednesday, Jan. 19, specialties will be introduced and many beautiful stage sets displayed.

The repertoire for the engagement will be, Wednesday matinee the sensational drama, "Falsely Accused." Wednesday night the society drama, "Rose Cottage." Thursday matinee the comedy drama, "The Buckeye." Thursday night the farcial comedy drama, "Polly and I." The prices will be popular. Matinees at 2:30, 10 and 20 cents; nights at 8 o'clock, 10, 20 and 30 cents. No higher.

Bertie the Lamb.

On Wednesday night, Jan. 26, at Greenwall's Stuart Robson will present Bronson Howard's delightful comedy, "The Henrietta," in which Mr. Robson appears as Bertie the Lamb. This characterization is universally conceded to be one of the most charming portraits in the gallery of the American stage. Mr. Robson's artistic study of the callow youth of anglo-maniac tendencies must be conceded a rank amongst the foremost comedy characterizations of stage lore. Mr. Robson will be supported by an excellent company, including Mrs. Robson as the Widow Opdyke.

Mail- Telegram.

Saturday NOV 27 1897 Tuesday NOV 30 1897 Thursday DEC 2 Friday DEC 3 1897

PLAYS AND PLAYERS.

Three attractions at Greenwall's opera house this week. Monday, November 29, matinee and night, "A Southern Romance," founded on Dolly Higbee's book, "In God's Country." Tuesday and Wednesday, November 30 and December 1, matinee Wednesday, The Veriscope, showing the Corbett-Fitzsimmons fight life size. Friday night, December 3, special engagement of the brilliant actor Creston Clarke and Miss Adelaide Prince, in his new four-act romantic play, "The Last of His Race.

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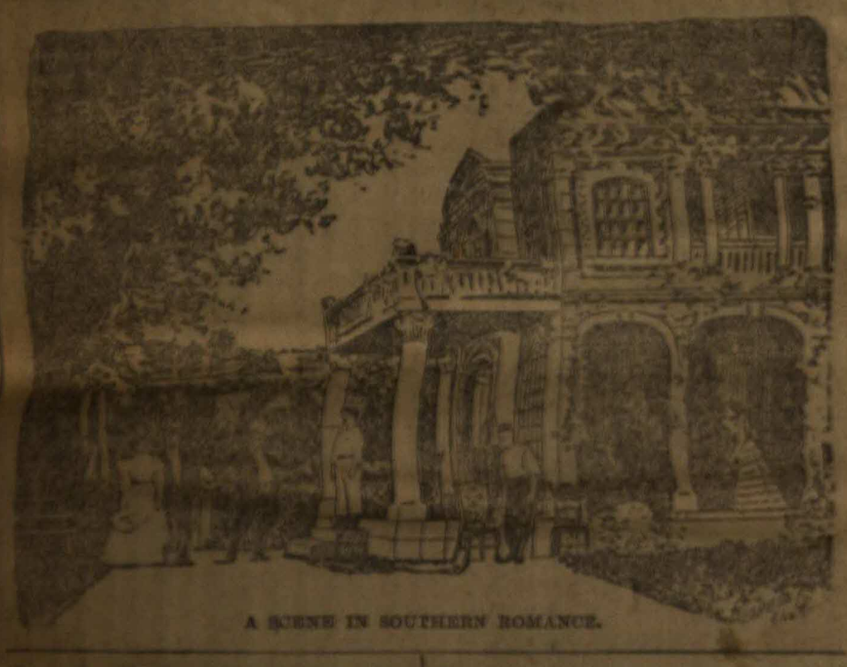
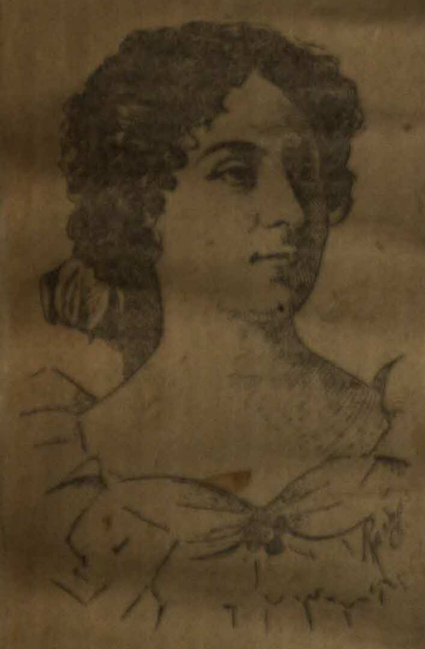
A SOUTHERN ROMANCE.

"A Southern Romance" which will be seen for the first time in Fort Worth at Greenwall's opera house Monday, Nov. 29, matinee and night, deals with a woman's struggle with that great passion which has wrecked and brightened so many lives. It is



A SCENE IN SOUTHERN ROMANCE.

the old, old story of love and pride. The scene is laid in central Kentucky and founded on Dolly Higbee's famous novel, "In God's Country." Into the tranquil existence of a well bred motherless girl, but living alone with her financially embarrassed father and betrothed to a wealthy but rather lively young man with whom she has grown to womanhood, her own and her father's choice, there comes a spell against which she is wholly unable to contend. A man engaged as gardener who first makes his appearance asking for work, wins the



BERYL HOPE.

girl's heart. The man is a musician, refined and cultivated, and notwithstanding the humble work in which he is engaged, it is clearly indicated that he is a gentleman. His secret is kept by a white groom also employed on

Sunday NOV 30 1897

THE VERISCOPE TONIGHT.

The Veriscope, by which it is possible to reproduce the Fitzsimmons-Corbett fight, is undoubtedly the most wonderful invention of the age. Think of 198,000 pictures, life size, exhibited in the time of the actual fight, reproducing every movement of the contestants and showing faithfully the scenes at the ringside. This exhibition was the great card at the Dallas

the place, who formerly had been a trooper in a cavalry regiment abroad in which the supposed gardener was an officer of noble birth. The love of the girl for the man is discovered and they resort to hasty flight. The father, however, is beside himself with grief and shame at the apparent disgrace of his daughter's elopement with a servant. The foreign lover returns also, having been wounded by the girl's betrothed. The father finally gives his consent to the marriage and the curtain falls on the prospective happiness of the truly loving pair. The young man to whom she had previously been engaged, abandoning his pretensions to the girl's hand. There is a vein of comedy running through the entire performance, arising out of a New York girl's flirtation and subsequent engagement to a Kentucky lawyer. The negro characters will be found true to life and unconventional.

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CRESTON CLARKE.

Much interest is attached to the coming of Mr. Creston Clarke to the Greenwall opera house Friday night, December 3rd, one night only, when he will produce a new four act romantic play entitled "The Last of His Race," from the fact that he is a nephew of the late Edwin Booth, under whose watchful eye he received his early histrionic training. Mr. Clark was afterwards a prominent member of Mr. Augustin Daly's famous stock company in New York and London.

Mr. Clarke has spared nothing to make his production of the "Last of His Race" one of exceptional merit. The company has been chosen with especial reference to the members' abilities to properly interpret the roles, and the result is that the performance is an evenly balanced one. Miss Adelaide Prince, a young actress of remarkable beauty and intellectual attainments will be Mr. Clark's leading support. The play is produced with the benefit of an entire equipment of special scenery.

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THE VERISCOPE.

Dan Stuart's veriscope will be seen at Greenwall's opera house Tuesday night, December 30 and Wednesday, January 1, matinee and night, which will be the last opportunity of witnessing this marvelous exhibition.

Tuesday NOV 30 1897

fair and recently here and attracted large crowds of people daily. Ladies cannot attend a prize fight, but none the less their curiosity is always as keen as that of their husbands and brothers to know the outcome of such a contest. The Veriscope has proven a boon to them in this line. They have gone to see it wherever it has been exhibited, hundreds of them, among the best ladies in the community, and not one of them has ever found any faults with the exhibition. The best papers tell how large numbers of ladies have witnessed it. The Veriscope will be seen at Greenwall's opera house for a return engagement tonight and tomorrow matinee and night. This positively will be the last opportunity to witness the fight through the Veriscope.

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SAM'L OF POSEN.

Probably the most famous comedian that ever visited Fort Worth is M. B. Curtis, who will appear at Greenwall's Thursday, December 2, one night only, in his celebrated original creation of "Sam'l of Posen," a part he has played over 5000 times during the past eighteen years that he has been a theatrical star.

The leading role in this comedy is a unique one, a Hebrew drummer who starts out in life as a poor peddlar boy, and finally by constant industry, truthfulness and economy, in time becomes the head of a great commercial establishment. Mr. Curtis will present "Sam'l of Posen" in the same identical manner that it has been seen in all the large cities of the East, and he will be supported by his metropolitan company of high-class dramatic artists.

Among those in the organization is Miss Albena De Mer, who will be seen here in her original role of "Celeste." In the impersonation of this difficult part she will display some magnificent dresses made by Worth and Felix.

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MR. CRESTON CLARKE.

Creston Clarke will be seen at Greenwall's opera house, Friday night, December 3, in "The Last of His Race," a romantic play that has been produced with remarkably gratifying success in Baltimore, Washington, Philadelphia, Brooklyn and other large cities of the Eastern and Middle states. Mr. Clarke has observed the tendency of the day towards romanticism on the stage, and in a measure has forsaken the legitimate for the romantic.

He has made "The Last of His Race" a big production. Mr. Clarke's company is headed by one of the most beautiful and competent actresses on the American stage, Miss Adelaide Prince, who for five years was a prominent member of Mr. Augustin Daly's company in New York and London. Prior to that, Miss Prince was a prominent Galveston amateur.

Wednesday DEC 1 1897

SAM'L OF POSEN.

M. B. Curtis gave the stage two new heroes when he created "Sam'l of Posen," a loveable Hebrew and an ideal drummer. Before "Samuel Plastrick" made his debut there was no Jewish character on the stage free from the stain of blinding avarice, and most of them were gross and grovelling. There were jolly drummers galore but their love of fun predominated over their love of humanity, the stage drummer was as impudent and shallow as the stage Hebrew was avaricious and coarse, both were warped, unreal characters devoid of the sense of kinship with mankind, without which no character is attractive. Curtis wisely enveloped his Hebrew peddler and drummer with charming personality, his thoughts are pure and his emotions are noble, even when he wants to sell a collar button or buy a diamond stud for "helluf a dollar," he proves that a man can be shrewd without being false—that he can be rapid without being fast, and that the commercial world has its heroes even among the Hebrew people. The name of the play is as familiar as that of M. B. Curtis, who in many respects is "Sam'l of Posen."

In his eighteenth annual tour the original "Sam'l of Posen" will visit this city and appear at Greenwall's opera house, Thursday, December 2. Mr. Curtis has secured the largest, strongest and best company that ever presented his famous comedy.

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MR. CRESTON CLARKE.

Miss Adelaide Prince, who will support Creston Clarke in "The Last of His Race," at Greenwalls opera house, Friday night, December 3rd, is one of America's most promising young women of the stage. She combines the physical with the intellectual requirements, and her work is characterized by a grace as charming as it is rare. Miss Prince for a number of seasons was a member of Augustin Daly's company in New York and London, and her acting shows the benefit of her experience under Mr. Daly's instructions.

In "The Last of His Race," Miss Prince assumes a role that is peculiarly adapted to her, and which in addition enables her to costume the part with a splendor and magnificence that are quite unusual. Her beauty is much enhanced by the gowns she wears, and her appearance in the leading role is a decided intellectual and dramatic as well as a sartorial treat.

SAM'L OF POSEN.

Miss Albena De Mer, whose impersonation of "Celeste," the French adventuress in "Sam'l of Posen," has contributed in no small degree to the success of that play, has played many sensational roles, her impersonation of "Camille" for a period having made a considerable stir in the East. She has received many flattering offers from prominent managers to star, but being a modest woman and a devoted wife, she prefers to assist her husband, M. B. Curtis, in gaining fresh laurels. She does not feel that she is playing "second fiddle." In no tone of regret or piquancy, she remarked to a reporter yesterday that the average tragedian had to be satisfied with supplementing the efforts of some comedian, and while she knew it was not a necessity with her to do this, she preferred to do so, because the comedian she traveled with was too good a fellow to leave alone.

It is stealing none of her husband's thunder to say that without his wife's assistance as "Celeste" he would lose as much force as his play would lose without her part. She created that part, a very exacting one, and fills it better than any other actress possibly could. She will appear at Greenwall's opera house tonight.

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MR. CRESTON CLARKE.

Mr. Creston Clarke and a strong company of twenty artists, headed by the charming young actress, Miss Adelaide Prince, will present a new four act romantic drama, "The Last of His Race," at Greenwall opera house tomorrow night.

"The Last of His Race" tells an interesting story, in dialogue, that is compact and forcible, and is emphasized by situations and climaxes that are dramatic and striking. "The Last of His Race" is a romantic play of the class which seems to have come into popular favor again after being for some years out of fashion. It is an exciting story of love and adventure, of a handsome and poor young hero who is the object of a villian's hatred and the schemes of a jealous rival. And although we feel sure that in the end he and his sweetheart will triumph over all their enemies, yet the plot is so ingeniously complicated that the interest is kept upon the tenter hooks of anxiety, and not until the final scene do we see how the persecuted pair can be released from the complex web of misfortune that surrounds them.

E. J. Snyder, in advance of Walker Whiteside, the tragedian, was in the city today.

Lewis J. Gordon, manager for Santanelle, the hypnotist, accompanied by his wife, is stopping at the Delaware.

M. B. Curtis and a number of his company are registered at the Delaware.

Friday DEC 3 1897

MR. CRESTON CLARKE.

It is rather a suggestive sign of the times that Mr. Creston Clarke, whose achievements as a tragedian, having been greeted by the greatest praise everywhere, should follow the trend of popular taste by appearing in a romantic drama, "The Last of His Race," which will be the attraction at Greenwall's opera house tonight.

For the romance that hangs about Shakespeare's tragedies like a threatening cloud, and the romance developing the romantic plays of today are totally different, and it is by no means certain that the actor who can give us the Dane with such a near approach to the ideal and to the mood of Edwin Booth as does Mr. Creston Clarke will find himself in congenial surroundings amid the more sprightly atmosphere of latter day productions. But Mr. Clarke's production of "The Last of His Race," is such a thorough and finished one as to charm his audiences, and exhibit his wonderful resources as a stage manager.

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SANTANELLI COMING.

The hypnotist, Santanelli, who begins a three nights engagement at Greenwall's opera house, Monday night, is the only strictly scientific operator in his line. He disclaims all power and demonstrates beyond all question that hypnosis is purely a science, capable of being operated by anyone, and that all sane individuals can take on this condition known as hypnosis. He further proves that no advantage can be taken of one in hypnosis, that a subject is always responsible for his every act. In fact he most satisfactorily maintains that hypnosis is a self-induced condition, and that the operator is only a guide. He proves further that no thought can be put into the mind of the subject, that the operator can only reproduce congenial scenes, to which the subject has no objection. The great value of this science lies in its curative power, whereby nearly all the ills of man can be cured. The humorous side is vast, and in the hands of a witty operator is far more amusing than any performance ever given on the stage by a company of actors. Those desiring to laugh will be well rewarded by attending Santanelli's exhibition next Monday night, during which the program will be changed each evening, as the majority of his audience attend every evening.

On Monday evening Santanelli will put a boy to sleep at the close of the entertainment, he will be carried to A. & L. August's store on Main and Fourth streets and placed in one of windows where we will remain, experiencing no hunger or thirst and with the functions of the bowels and kidneys suspended, he will remain there until Wednesday evening when he will be taken back to the opera house and awakened in full view of the audience. Santanelle is the originator of his art and has kept his subjects under the same conditions for ten days on several occasions. The prices during his engagement will be 50, 35 and 25 cents and on Monday night ladies accompanied by person with one paid ticket will be admitted free.

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Walker Whiteside, the prominent and rising young tragedian, on whom the cloak of Booth must fall, is billed to appear at Greenwall's opera house next Thursday evening, December 9. No actor has risen so high in so short a period, and genius has been the ladder by which he has mounted to a dizzy height. While respecting the best authorities he has been true to himself and his own judgment. His elocution is simple and in a word is what is known as a natural method. It is the art which conceals art and is content to let the poet speak for himself. To the qualities here mentioned Mr. Whiteside adds a personality that is earnest and attractive.

To miss this chance to see Mr. Whiteside would be to sacrifice an opportunity to hear and see the greatest exponent of Shakespearean plays now before the American public.

Friday DEC 17 1897

SPECIAL NOTICE.

As a Christmas attraction, matinee and night, Manager Greenwall has secured Mr. Edwin Travers and a capable company of comedians in a three-act farce from the French, "A Jolly Night."

The following from the Louisville Courier-Journal of November 3 speaks for itself: "Edwin Travers and a capable company of comedians exploited a decidedly amusing comedy at MacCauley's last night under the name 'A Jolly Night,' and those who attended were glad of the opportunity to spend a jolly night with such funmakers as Mr. Travers and his company. 'A Jolly Night' affords Mr. Travers and his associates ample scope for their talents as comedians. It is full of genuinely funny and not impossible situations, and does not need the uproarious accompaniments that are frequently considered necessary to the success of a comedy. The actors were applauded vigorously and, while the house was only fairly well filled, the applause was as vigorous as if the 'standing room only' sign had been hung out." Mr. Travers has been seen in Fort Worth a number of times, he having appeared here each season at the head of his organization, presenting Gillette's "The Private Secretary." In bringing "A Jolly Night" Mr. Travers claims to have another great comedy, and one that is in every respect equal to his former success, "The Private Secretary."

Register Notices and Mail.

Register Sunday JAN 8 1898

Tuesday Mail JAN 11 1898

Mail Thursday JAN 13 1898

THEATER GOSSIP.

The Greenwall Opera House will have four attractions and four nights this week. Monday night, Jan. 10, the eminent actor, Mr. Louis James, in an entirely new and original romantic drama, "A Cavalier of France," with an exceptional company and a carload of special scenery.

Thursday, Jan. 13, Richards & Pringle's famous Georgias in mighty union with Rusco & Holland operatic minstrels.

Friday, Jan. 14, one night only, Jas. H. Wallick's big scenic production, "When London Sleeps," the positive sensation of the season.

Saturday, Jan. 15, matinee and night, first presentation in this city of Hoyt's newest, funniest and best, "A Contented Woman."

Louis James.

Mr. Louis James has a novelty this season in "A Cavalier of France," which he will produce for the first time here at Greenwall's Opera House on Monday (tomorrow night), Jan. 10. The play is a picturesque romantic drama of the time of Henri III of France. Mr. James' role is that of a devil-may-care young nobleman of the court, who is known as Rene de Froisac, and who is beloved by everyone excepting Catherine de Medici, the queen mother. Catherine causes a false accusation of theft to be brought against him. As a result Rene is banished from court and otherwise disgraced. But finally clears his character from all suspicion, and, by saving the life of the king, is restored to royal favor, and further rewarded by the hand of Gabrielle de Bois, the girl of his heart. The costumes and scenic effects, which are all carried by the company, are very fine, and the support has received great praise everywhere. "A Cavalier of France" is said to be the greatest success Mr. James has made in years, and no lover of what is best in dramatic art should miss seeing it.

Richards & Pringle's Minstrels.

Robert J. Ingersoll once remarked that the only real hearty laugh he ever enjoyed was on the occasion of a visit to Richards & Pringle's Famous Georgias, at Washington, D. C. The witticisms and facial contortions of Billy Kersands completely captured the colonel, and he has never since failed to pay a visit to the minstrels when in his neighborhood. If the colonel should by chance visit Richards & Pringle's Georgias in mighty union with Rusco & Holland's Operatic Minstrels he, as well as all others, will be greatly surprised, as the managers have fairly eclipsed all their previous efforts, as in former years; sweet melodies, up-to-date witticisms, drills and dances make up a programme of genuine minstrelsy. Silks, satins, velvets, Arabs, Japanese and all other features foreign to good old-time minstrelsy find no place with this monster organization. Richards & Pringle's Minstrels will be seen at Greenwall's Opera House Thursday night, Jan. 13.

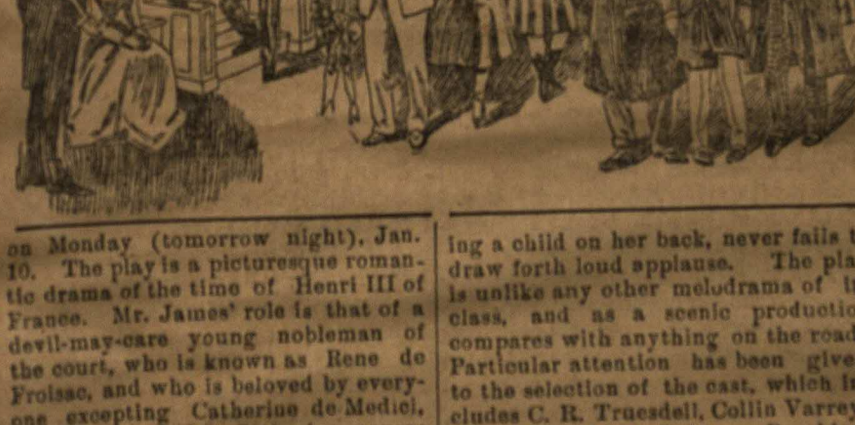
"When London Sleeps."

"When London Sleeps" comes to Greenwall's Opera House Friday, Jan. 14, one night only. The play illustrates life in the English capital to perfection, and the two scenes in the second act, showing both the exterior and interior of Helliwell mansion, one of the most notorious resorts in London, to which the heroine is lured, is one of the features of the production. Her escape from the burning house by walking a telegraph wire, carrying a child on her back, never fails to draw forth loud applause. The play is unlike any other melodrama of its class, and as a scenic production compares with anything on the road. Particular attention has been given to the selection of the cast, which includes C. R. Truesdell, Collin Varrey, Geo. E. Murphy, Delancey Barckley, William E. Whitman, Vera DeNoie, Annie Barclay, V. Markellie, Elma Gillette and Coni Havre.

The play is beautifully mounted, all of the special scenery being carried complete.

"A Contented Woman."

The critics of Hoyt are continually worrying themselves and the public by trying to find out the secret of his



great success. When theatrical business is bad all over the country Hoyt's shows, one and all, continue to roll up large profits. When other managers are retrenching Hoyt is enlarging; when other playwrights are waiting for the royalties that never come, Hoyt is counting enormous receipts from his ridiculous skits with a regularity that makes his rivals green with envy. The solution of this problem is that Mr. Hoyt values the dollar in Fort Worth just as highly as the New York coin, and gives the same identical performance, the same gorgeous scenery, the same competent cast and stage accessories in Fort Worth as he does in New York. He keeps faith in the provinces, as they are called, and anything that is good for New York is equally good for the smaller cities. That is the reason Hoyt counts his profits year in and year out.

"A Contented Woman," Mr. Hoyt's greatest success and most laughable comedy, will be presented for the first time in this city at Greenwall's Opera House, Saturday, Jan. 15, matinee and night. A competent company has been selected by the management to portray the characters in this funny comedy, and among them will be found Belle Archer, Henrietta Lee, Rose Synder, Bonnie Lottie, Alfie Perry, Inda Palmar, Vivian Townsend, Gertrude Saye, John H. Brown, Charles P. Morrison, Harry D. Byers, Mat Snyder, Barry Maxwell, Jas. C. Marlowo, Ed Craven, M. J. Scanlon, Frank Baldwin and W. J. Lanthurn.

Coming Attractions

It becomes our pleasant duty to announce the coming to this city shortly of Daniel Frohman's special company in the dramatization of the greatest of Anthony Hope's romantic stories, "The Prisoner of Zenda." The play has become familiar to most theatergoers throughout the length and breadth of this great country, and nothing need further be said concerning it now than to add that it never was in better hands than it is at present, and never was seen to better advantage. The dual role is now intrusted—the same as last season—to Howard Gould, a competent, manly and painstaking actor, who wins deserved recognition for the intelligence he brings to this most trying impersonation and for the artistic manner in which he differentiates the two characters.

Tuesday Mail JAN 11 1898

RICHARD & PRINGLE'S MINSTRELS

Minstrelsy is an American institution; originating in this country as it did, many years ago, and holding its place in stage amusement through all the changes made necessary by a fickle-minded public. It stands today as one of the leading factors in theatricals. There is no entertainment that is patronized so largely by all classes of theater-goers as minstrelsy. A great many people talk of the good old-time minstrelsy and it is right they should. Richards & Pringle's famous Georgias in mighty union with Rusco & Holland's operatic minstrels give an old-time minstrel show, with features up to date. Carrying over forty people, using two cars to transport them from city to city. Two bands in daily parade. Two big shows in one. The show is full of fun from start to finish and no vulgarity is allowed. It is about the cleanest minstrel show traveling, and one can take their mother, sister, wife or sweetheart and feel safe that they will see or hear nothing to cause a blush. Richard & Pringle's minstrels will be the attraction at Greenwall's opera house Thursday night, January 13.

"WHEN LONDON SLEEPS."

Jas. H. Wallick's big scenic production, "When London Sleeps," will be presented at Greenwall's opera house Friday night, January 14. The opening scene represents a circus dressing-room, the heroine, "Queenie Carruthers," being a slack wire performer, and her lover, "David Engleheart," a famous athlete. The young lady proves to be a great heiress and the second finds her removed from the old life and surrounded by wealth and many dangers as well, on account of the existence of a cousin and a villain of the deepest dye who is determined to secure her fortune by fair means or foul, foul rather preferred. From his relentless persecutions the play derives its action, and the audience is carried from one startling situation to another with rapidity. The climax is reached in the second act when "Queenie" is rescued from a London resort of the demi-monde, whither she has been lured. This scene is gorgeously staged, but it is a stepping stone to the wonderful escape of the ex-queen of the wire from a burning building by means of a telegraph wire along which she walks to an opposite roof, carrying a child upon her back. The last act contains another startling situation where the interior of a Hindoo temple is shown, and the heroine is offered as a human sacrifice. The play is elaborately staged and a perfect production is promised.

"A CONTENTED WOMAN."

Miss Belle Archer, who has made such a hit in the leading character of Hoyt's "A Contented Woman," is well known through her connections with Nat Goodwin, the late Salvini and in Hoyt's "A Milk White Flag." Miss Archer is not only the most beautiful woman on the stage but has that rare faculty to be magnetic and to be an entertainer of high order. Mr. Hoyt has surrounded her with a company of an admirable character and the public can rest assured that in the performance of "A Contented Woman" which will be seen here at Greenwall's opera house, Saturday, January 15th, matinee and night, there will be a treat for the musical ear, a delightful hour for the lover of fun and a most enjoyable evening for every admirer of fresh, crisp and novel comedy.

Last night's performance at the opera house was a treat. But the taste of Fort Worth seems to grow worse instead of better in matters dramatic as the years go by, if one may judge from last night's slim audience.

Leon Victor, agent of James H. Wallick's latest scenic production "When London Sleeps," is in town completing final arrangements for the production which appears at Greenwall's opera house next Friday, Jan. 14.

Register Wednesday JAN 12 1898

Richard and Pringle's Minstrels.

In years gone by it was the custom of the merry minstrels to introduce an afterpiece or parody on some popular play to conclude the show. This was discontinued when the so-called "evolution of minstrelsy" took place, and a specialty concluded the performance. They are always unsatisfactory as one wants to go home laughing.

Richards & Pringle for the past two years have been ending their performance with an up to date laughable farce that made such a hit that managers have insisted on repeating it whenever a return date was made. This season they have a laughable skit entitled "Mr. Johnson Turn Me Loose," that bids fair to excel "Lucy's Lawn Party," made famous by this company. This season they also introduce a novelty in combining with Richard & Pringle's Famous Georgias and Rusco & Holland's Operatic minstrels. Two shows in one, with two bands and two big first parts. Billy Kersands, Jas. Crosby, Jas. White, Wm. Slay and W. O. Terry, of the Georgias, are retained. The new stars are Geo. Titchner, Allie Brown, Frank Kirk, Williams Bros. and Famous Diamond Quartette.

The Richard & Pringle's minstrels will be the attraction at Greenwall's opera house Thursday night, Jan. 13.

"When London Sleeps."

One of the most realistic fire scenes ever presented on the stage is witnessed in "When London Sleeps," which will be the attraction at Greenwall's opera house Friday night, January 14. The heroine, Queenie Carruthers, known as the white queen of the slack wire, a former circus performer, has taken refuge with a little child in an isolated building. The villain, bent on their destruction, sets fire to the house, after securely barring the doors and windows. When almost suffocated, the brave girl climbs to an attic window by means of an old wardrobe and high backed chair. After lifting the child to a place of safety, she shatters the glass and makes her escape by walking a telephone wire to an opposite roof on the other side of the stage, carrying the child on her back. This is only one of the sensational scenes in "When London Sleeps."

"A Contented Woman."

When Hoyt's successful comedy "A Contented Woman," is presented at Greenwall's opera house Saturday, January 15, matinee and night, it is but fair to presume that standing room will be at a premium. Playwright Hoyt has written and produced a score or more of successes. But from all reports his most emphatic success, the one that has brought him the most dollars and placed him more prominently before the public as a successful author is "A Contented Woman." It is claimed that he has never shown a more thorough knowledge of what makes the success of such a piece than in this production. Its novel features, ridiculously funny situations and a superb cast, more than anything has made it a go. The cast includes many prominent people, among whom will be found Belle Archer, Rose Snyder, Henrietta Lee, Bonnie Lottie, Mat Snyder, Barry Maxwell, John Brown, Harry Byers, Chas. P. Morrison and others; aside from the large cast some thirty-five supernumeraries are required for the proper production of the piece.

RICHARDS & PRINGLE'S MINSTRELS.

Richards & Pringle's Georgias in mighty union with Rusco & Holland's Operatic Minstrels, headed by the great colored comedian, Billy Kersands, who is beyond question the greatest exponent of genuing negro minstrelsy in the world, comes this year with a brand new show, which, according to newspaper comment, surpasses anything ever attempted by this organization. They will appear at Greenwall's opera house tonight, for one performance only.

"WHEN LONDON SLEEPS."

"When London Sleeps," one of the most successful of last season's plays will be the attraction at Greenwall's opera house Friday night, January 14th. The piece is in four acts and eleven scenes, and if some of the action transpires while the people of London are supposed to sleep, there is nothing of a sleepy or soporific nature about the play. On the contrary, it is of a wide awake and lively character and is filled with exciting incidents. The heroine, Queenie Carruthers, a slack wire performer in a circus, inherits a fortune, but does not on that account turn her back upon her lover, who, like herself, is a circus performer. But a villiain in the shape of a relative and fortune-hunter, pursues the ex-queen of the slack wire through every act and scene until the final climax ends in his undoing. After the usual English melodramatic style there is a climax in every act and scene which arouses the excitement of the audience to the highest pitch. A number of very effective scenes are shown, including a dressing room in a traveling circus, and the god of the heathen in the interior of the Temple of Somnath. In the third act the heroine escapes from a burning building by walking across the stage of a telegraph wire, carrying a little child in her arms. In act two there is a scene in a gambling house which is a little risque, but the author justifies it by the moral which it is supposed to paint. The company is said to be a very strong one and the production is handsomely staged.

"A CONTENTED WOMAN."

The happiest sort of good feeling is bound to exist at the Greenwall's opera house Saturday, January 15, matinee and night, when Hoyt's roaring comedy, his latest success, "A Contented Woman," will receive an introduction to theater goers of this city. Hoyt's various comedies have always pleased amusement lovers here, and all have been liberally patronized. "A Contented Woman," coming as it does, for the first time and announced as being better than this clever author's previous best, and presented by a cast which is claimed to be the strongest and most talented ever organized it is not at all surprising that this engagement has awakened an unusual interest with the theater going public. The presentation here will be exactly the same as given in New York. Everything used on the stage, even the furniture, will be brought from Hoyt's theater. The cast will include such well-known players as Miss Belle Archer, Miss Henrietta Lee, Miss Rose Snyder, Miss Bonnie Lottie, Miss Alfie Perry, Miss India Palmer, Miss Gertrude Saye, Miss May Biffin, Miss Vivian Townsend, Mr. John I. Brown, Charles Morrison, Mr. Harry D. Byers, Mat Snyder, Barry Maxwell, Jas. C. Marlowe, M. J. Scanlon, Ed Craven, Frank Baldwin and W. J. Lanthurn.

"A STRANGER IN NEW YORK."

"Bob" Hilliard, who has temporarily left the legitimate for the Vaudeville, came into Keith's in New York one evening last week humming a song that was new to his associates.

"What is it Bob?" some one asked.

"Why, that's Hattie," was the reply. "I've just been to Hoyt's and saw "A Stranger in New York." It's full of good things and is the best Hoyt farce comedy up-to-date! I can't get that Hattie song out of my head. Every man who has ever been in New York much will involuntarily smile with pleasure when he hears that song. His wife may stop the smile by asking what cheers him up so, but she knows very well why it is when she asks the question.

Hoyt's "A Stranger in New York," will be seen at Greenwall's opera house Monday night, January 17th.

Mail-Telegram.

Saturday DEC 4 1897

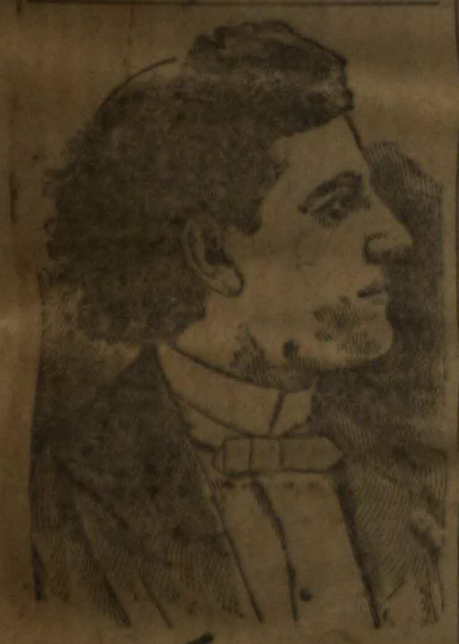
PLAYS AND PLAYERS.

SANTANELLI.

The exhibitions of hypnotism to be given by Santanelli at Greenwall's opera house next Monday, Tuesday and Wednesday promises to be extremely interesting. When laughing gas was first discovered the discoverer could not persuade the public to accept the use of this wonderful anaesthetic until a shrewd genius conceived the happy thought of renting an opera house and inviting volun-

"SANTANELLI."

teers from the audience to come on the stage and partake of this then mysterious gas. After a few nights volunteers became numerous, the public became familiar with its effect and in a few years they lost all fear of the gas that caused people to go through humorous antics, yet leaving no ill effect. Today no one hesitates when in the dental office to take laughing gas. It is the same with hypnotism, the public entertainers are doing good missionary work in showing the genteel public that all can be hypnotized, that the sound-minded man is the better subject, that no ill can come from it, that a subject does not lose his individuality, and no



Santanelli

advantage can be taken of him. The American public are so constituted that they first must laugh, then investigate, then adopt. Santanelli is the king of laugh makers, giving by far the most humorous exhibition of its kind extant. He makes converts by thousands and is pleased to discuss the subject and give demonstrations to any who are interested enough to call on him. If you would laugh and be entertained, don't miss his exhibitions which are nightly changed next Monday, Tuesday and Wednesday at the opera house. At the close of the entertainment on Monday night Santanelli will put a boy to sleep, he will then be carried to the store of A. & A. August, where he will be placed in a window and remain until Wednesday evening when he will be awakened in the opera house in view of the audience. Both the puting to sleep and the awakening are very pretty and interesting to witness. It has been the custom for hypnotists to put their subjects to apparently cruel and nauseating tests to prove their power to the skeptical, Santanelli promises that he can prove beyond doubt about hypnotism as a science without these tests which disgust the refined audience and yet he is credited with giving the most amusing hypnotic entertainment offered to the public. The prices for his engagement are 50, 35 and 25 cents and as an inducement it has been decided to admit all ladies accompanied by a person holding one paid ticket free on Monday night.

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WALKER WHITESIDE.

Next Thursday night, December 9, at the Greenwall opera house, will witness the first performance of Mr. Whiteside, the tragedian, in Fort Worth. His performances throughout the south have received the highest praise from all the critics. The lovers of the highest order of drama in consequence will not be backward in accepting the assurances, and will have no hesitancy in reserving seats, being sure that they will be well repaid for witnessing the tragedian's work.

Walker Whiteside.

present Hamlet, in which he assumes the role of the melancholy Dane. Such a brilliant actor with such a brilliant future should not be passed by unnoticed, and theater-goers will undoubtedly give him the welcome he deserves. The New Orleans Times-Democrat of November 22 says:

Last night the brilliant young tragedian, Mr. Walker Whiteside, opened a week's engagement at the Academy of Music with "Hamlet" as the attraction. This appearance is Mr. Whiteside's second season in New Orleans. Last year the clever young actor gained many ardent admirers and won many friends in this city, and the warm welcome extended him by the appreciative and enthusiastic audience last night is evidence sufficient that his star is in the very morning of its glory, and ere it sets his career will have been a most successful one. Since last season Mr. Whiteside has greatly improved the presentation of

MR. WHITESIDE AS HAMLET.

"Hamlet," has eliminated some parts of the text thereby reducing the tiresomeness of the unpleasant features to a minimum, and has given the character of "Hamlet" a new and pleasing personality that is born of an ideal conception and of a temperament well suiting the part. When it is considered that "Hamlet" is not a Sunday night house and, further, that the usual Sunday night audience was greatly augmented by the presence of many Shakespearian scholars fully capable of appreciating Mr. Whiteside's interpretation and that the applause burst forth from all alike in acknowledgment of the clever young tragedian's ability, he cannot fail to feel gratified at the wholesome welcome extended him last night. Mr. Whiteside's support individually and collectively, is way above the average. Mr. Charles Herman, in the role of the King, portrayed the emotions of fear and remorse and conscious guilt, well. Mr. Salspolis as Horatio and Mr. Sephers, in the roles of Polonius and the grave diggers were clever in their parts. Miss Lelia Walston's interpretation of Ophelia was above par and won marked ap-

plause. Miss Antoinette Walker was very pleasing as the player Queen and Mrs. Ola Humphries, as Queen Gertrude, the mother of Hamlet, proved herself equal to the part.

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THE HERRMANNS.

The New York Tribune says:

"A large audience assembled at the Metropolitan opera house last evening to see the first performance before the New York public of the Herrmann the Great company, which was incorporated at Albany the other day to give theatrical and magical exhibitions. The novelty of the occasion was Mrs. Adelaide Herrmann's performance of her husband's trick of catching rifle bullets.

"Leon Herrmann stood in the place of Alexandre, and for the rest the entertainment was the usual one of the Herrmanns. Leon has the ease, the smoothness, the celerity, the charm, the finish, in short the mastery of his art, that his uncle had.

"Mrs. Herrmann never did her dances better than she did them last night. The colored light effects which she uses are among the most brilliant, delicate and beautiful ever exhibited here. She seems to know the beauty there is in violet and rose and green, and she uses the knowledge to good advantage. She did the bullet-catching act with rather less fuss than her husband used to bestow upon it, and it is therefore even less comprehensible. At the same time it was equally successful. The six guns were fired and Mrs. Herrmann still lives, prepared, it is to be presumed, to catch innumerable bullets on an indefinite number of plates hereafter."

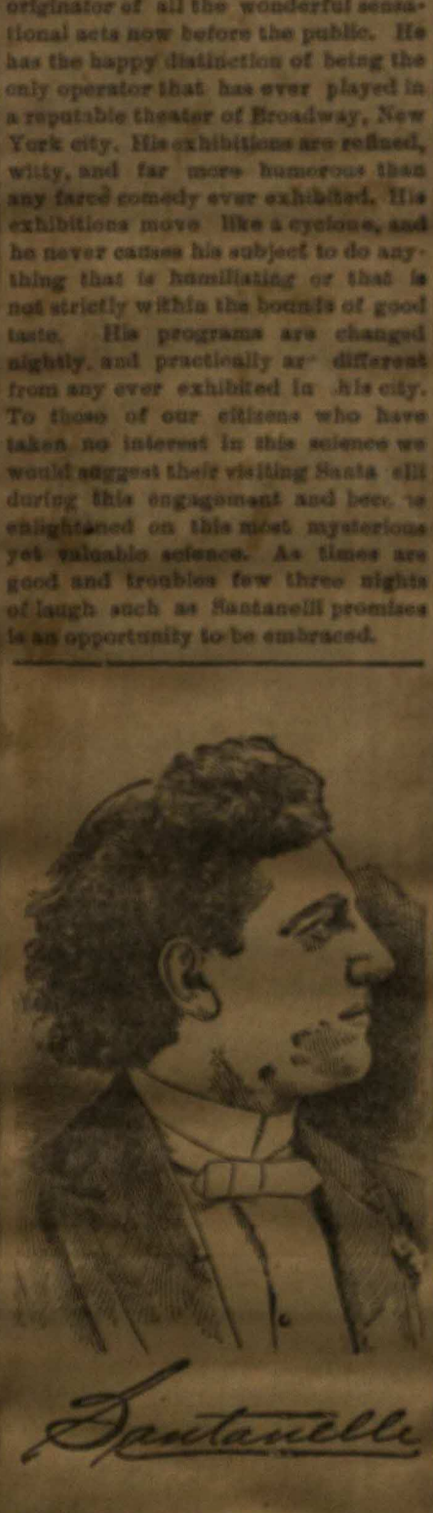
The Herrmanns will be the attraction at Greenwall's opera house Saturday, December 11, matinee and night.

Monday DEC 6 1897

PLAYS AND PLAYERS.

SANTANELLI TONIGHT.

"Go deeper," will be the byword in this city for the next few weeks, for Santanelli, the master hypnotist begins a three night's engagement at Greenwall's opera house tonight. Santanelli is the most refined and brilliant



Santanelli

Tonight Santanelli will put a boy to sleep at the close of the entertainment, he will be carried to A. & L. August's store on Main and Fourth streets and placed in one of the windows where he will remain, experiencing no hunger or thirst and with the functions of the bowels and kidneys suspended, he will remain there until Wednesday evening when he will be taken back to the opera house and awakened in full view of the audience. Santanelli is the originator of this act and has kept his subjects under the same conditions for ten days on several occasions. The prices during his engagement will be 50, 35 and 25 cents and on Monday night ladies accompanied by a person with one paid ticket will be admitted free.

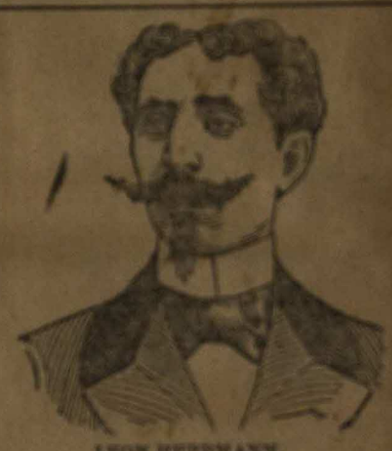
Monday DEC 6 1897

Tuesday DEC 7 1897

PLAYS AND PLAYERS.

HERRMANN THE GREAT CO.

Nothing has ever been seen on any stage to equal in beauty and dazzling brilliancy the wonderful dances of Adelaide Herrmann, the handsome and graceful widow of Herrmann the Great. A number of dancers have attempted to imitate her, but none have succeeded. One of the most beautiful and at the same time startling dances of Mme. Herrmann is her new "fire dance." Just before the dance commences the stage and entire theater is thrown in inky darkness. Out of this blackness and in the center



LEON HERRMANN.

of the stage there is suddenly seen a golden light, slowly growing brighter and brighter until it seems to be a column of living flame encircled by smoke, through which is discovered the figure of the dancer clad in a wonderful mass of gauze and drapery. The graceful movement of the drapery produces, with the aid of the wonderful lights used, the effect of enormous tongues of flame. The effect is almost startling, so real does the fire appear to be. The climax is reached when with the aid of steam the flames seem to be fairly smothered by smoke, and in the twinkling of an eye the fairy figure vanishes and the house is again in darkness. It is a marvelous dance. Mme. Herrmann will perform it here at Greenwall's with several of her famous dances during the engagement of Herrmann the Great company next Saturday, December 11, matinee and night.

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WHITESIDE'S CONCEPTION.

One of the most talked of actors on the American stage today is Mr. Walker Whiteside, who will appear at the Greenwall opera house Thursday night, Dec. 9, in the greatest of Shakespearean characters, Hamlet. Each quarter of a century since the bard of Avon penned his matchless lines seems to have furnished a master for their interpretation. There is but little doubt that Walker Whiteside is the pre-eminent figure in this line of the present period. With the passing away of Booth, Barrett and McCullough, it seemed to many delvers into the almost limitless scope of Shakespearean thought that the present fail to find any person gifted by nature in all respects fitted for a pre-eminent delineation of the masterpiece which all but breathed and lived with the genius of Shakespear. The coming of Whiteside is regarded by hundreds of thousands of people as in the nature of a gift of a Creator. Although he began modestly, but a short time elapsed until it was learned that the age was to be honored with a presence of a person who, in youth, appearance, profundity of conception and flexibility of expression, was thoroughly fitted to carve in almost matchless lines the subjects of Shakespeare's pen. His Hamlet is a superb creation.

Register Notices And Mail Notices.

Mail Monday JAN 10 1898

PLAYS AND PLAYERS.

Perhaps the strongest, largest and generally best equipped legitimate theatrical organization now traveling is the Louis James company, which will appear at Greenwall's opera house tonight only.

During the past few seasons since Wagenhals & Kemper have conducted Mr. James' arrangements he has been provided with a new play each season. The wisdom of this course is shown by the rapid strides into public favor, which this excellent actor has made during that time.

This season the new play is a romantic drama entitled "A Cavalier of France." The scenery and costumes for the play are most elaborate and require a sixty-foot baggage car for their transportation. During its recent production in San Francisco the play received warm commendation from the press, which in some instances claimed for it a greater success than "Under the Red Robe," or "The Prisoner of Zenda." Mr. James' engagement should draw a large house to all parts of the theater as the play is one which appeals to all sorts and conditions of theatre-goers.

BONNIE LOTTIE THE SENSATIONAL DANCER.

RICHARDS & PRINGLE'S MINSTRELS.

Richards & Pringle's famous Georgias, in mighty union with Rusco & Holland's Operatic Minstrels, will be a pleasant relief to the theater patrons. The company is composed of genuine negro performers, who are picked artists, and the press everywhere speaks of them in the highest terms.

They will appear at Greenwall's opera house tonight.

"When London Sleeps"

Is the taking title of a new sensational melodrama at Greenwall's opera house Friday night, January 14. It is from the pen of Mr Charles Darrell, a noted English uthor. "When London Sleeps" is described as an original melodrama in four acts and eleven scenes. The piece is a circus play. The irreproachable heroine is a treader of the wire. The female villian, a woman with a bad past, is the other one's rival in the affection of a brave and noble athlete. There is a notably active male scoundrel, and the pair of malevalent mischief makers conspire against the lives and properties of the worthy couple. The action, as indicated by a synopsis of the plot, runs along in the way that has served its entertaining and thrilling purpose well in similar pieces. Scenes shift from the tents of the showmen to the homes of aristocrats. There are two situations that are depended upon for sensational effect. In the first, the heroine—a wire-walker by profession, climbs from an upper window of a burning house in which she has been imprisoned, reaches a telegraph pole, and strides to safety on the electric wire. The second alarming sight is that of the same girl bound to the altar in a a Hindoo temple by the villains, who pretend that she is an East Indian widow, and therefore should be burned with the body of her dead husband.

"A Contented Woman."

Somehow there is an unnameable strength in Hoyt's trademark which appeals with a sort of magnetic influence to the minds of the most fashionable as well as the masses. This fact is forcibly demonstrated by the enormous demand for seats for the first presentation in this city of Hoyt's master piece, "A Contented Woman," at Greenwall's opera house Saturday, January 15, matinee and night. This comedy has been pronounced as being infinitely superior to any of his previous writings. Be that as it may, it is pretty certain that it has added more to his bank account than any of the others. Everywhere the piece has been presented, the theaters have had the seating capacity severely tested and "standing room only" has been the rule. Critics everywhere have been enthusiastic in their praises, not only for the cleverly constructed play but the very capable artists the management have engaged to present it. The scenery is said to be extremely fine, while the music is of that bright and catchy order that readily appeals to the public ear. Miss Belle Archer will play the title role of a Contented Woman.

Gaining Fame.

Creston Clark and his company produced "The Last of His Race" at Memphis recently, and the Commercial-Appeal pays this high compliment to a Fort Worth lady who but recently made her debut on the professional stage. In the course of a brief criticism of the play, the Commercial-Appeal says: "The role assigned Miss Bessie Gatlin was a small one in the piece, but in her hands it was magnified and rendered captivating."

MISS DENORE AND LITTLE LILLIE HAVRE.

Wallick's company presents for the first time in this city "When London Sleeps." The piece is a strong English play fonuded upon the story of sudden wealth coming to a circus performer, a wire walker, known as the Queen of the Air, and the attempts of a villainous cousin to obtain possession of the same by fair or foul means. The story is well defined and simply told, full of human interest and at times is intense in its power. The action quick and full of vim, leading up to some exciting climax at the close of every act. For the proper presentation of the play Mr. Wallick has provided one of the most complete scenic equipments ever carried on the road. Every stick need

tional episodes in melodrama have a rare treat in store for them Friday night, January 14th, when James H.

Mail Monday JAN 10 1898

as well as the ear. Every accessory that can possibly add to the success of "A Contented Woman" has been carefully looked after and the extravagant stage settings, with the gorgeous costumes and bevy of pretty girls cannot fail to make a wonderfully pleasant picture under the dazzling brightness of the calcium. The cast will be made up of twenty-five clever comedians. Miss Belle Archer will play the title role of the "Contented Woman," and others equally as well known.

Register Thursday JAN 18 1898

Richard and Pringle's Minstrels.

In the days when we were boys and girls the songs of the sweet singers were of melody and harmony. Then the end man was to us far more interesting than the circus clown, and when the old plantation "breakdown" made us almost wish we could join the festivities. In by-gone days the size of the company cut no figure, it was the ability to please that counted. The Richard & Pringle's Famous Georgias in mighty union with Rusco & Holland's Operatic Minstrels will be a pleasant relief to the theater patrons. The company is composed of genuine negro performers, who are picked artists, and the press everywhere speaks of them in the highest terms.

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Friday Register

"When London Sleeps."

For many years the British government in India has endeavored to suppress the awful custom practiced by certain castes of Hindoos, that of burning alive the Brahmin widows upon the pyre that consumes the dead body of their husbands. This commendable action of the government has met with only partial success however, as these horrible rites are still practiced in secret by certain sects of the Brahmin caste. Mr. Chas Darrell, the author of "When London Sleeps," has devoted one act to a vivid description of this barbarous custom, the scene being laid at the East Indian exposition recently held at Earl's court, London, representing the interior of the temple of Somnah and its imposing idol (the Suttee) with its wonderful electrical and mechanical effects and which was one of the most interesting and instructive parts of the exhibition.

"When London Sleeps" will appear at Greenwall's opera house tonight.

"A Contented Woman."

"A Contented Woman" is the title of the latest work of Charles Hoyt, which has scored for the brilliant playwright his greatest success. The announcement that it will be presented at Greenwall's opera house Saturday, January 15, matinee and night will attract a large and fashionable audience. "A Contented Woman" is heralded as one of the most dexterous blendings of comedy, character and specialties ever presented to the public. Its situations are side-splitting, and the dialogue, or rather the most of it, is extremely keen, approaching now and then, real Gilbertian drollery. A rippling stream of melody runs through the piece, broken only by the sharp turn of witty lines, and from beginning to end it forms most captivating symphony of merriment and music. Upon none of his former productions has Mr. Hoyt exercised such care and judgment in selecting a cast. He picked out from anywhere and everywhere the men and women most capable of playing the characters he has chosen to portray. Miss Belle Archer will lead the company.

The sale of seats are now on.

"A Stranger in New York."

Monday night, Jan. 17, at Greenwall's opera house will be a red letter occasion, the event being the presentation of "A Stranger in New York," the newest work of Charles Hoyt, the popular writer of farce comedies. The new piece was produced late last season, and the unanimous verdict of all the critics was that "A Stranger in New York" was by far the best effort of this clever playwright. From all accounts, as a success it began where the famous "Chinatown" left off. It is played by the best cast Mr. Hoyt has ever organized, every member being an artist, and each individual having a part especially written for him. The specialties are numerous, and, best ofall, every one of them is said to be absolutely new, while the music is particularly bright and catchy, and there are such quantities of it, that at times the piece takes on an air of comic opera.

Hoyt's plays have a strong hold upon theater-goers of this city, and the coming of anything new from his pen is an event always looked forward to with a great deal of pleasure. Thesale of seats is now in progress.

Mail Friday JAN 14 1898

"WHEN LONDON SLEEPS."

"When London Sleeps" will occupy the stage of Greenwall's opera house tonight. The reputation of this play has preceded it and there is already a lively interest manifested in the coming. It was one of last season's big money makers. Jas. H. Wallick under whose direction it is staged has engaged the strongest cast possible to procure, and it will be presented here with the same superb scenery which electrified the patrons of the Fourteenth Street Theater, New York.

"A CONTENTED WOMAN."

At Greenwall's opera house, Saturday, January 15, matinee and night, Charles Hoyt's most pronounced success, "A Contented Woman," a satire on the woman in politics, will receive its initial presentation in this city. So much has been written and said concerning the phenomenal success of this the funniest of all the Hoyt comedies, it is not unnatural that theater-goers look forward to the coming engagement with much pleasure and anticipation. The piece will come with the endorsement of the New York press, where it enjoyed a most prosperous run. The cast is heralded as the strongest Mr. Hoyt has ever organized including as it does many favorites who have frequently been seen in other of Hoyt's successes. Belle Archer, formerly leading lady with Nat C. Goodwin, and whose wonderous beauty has been the subject of song and story, will be seen in the title role. Music has been abundantly supplied and the vaudeville portion of the program is said to offer some things that are strikingly novel and of a sensational order. The early inquiry for seats indicates one of the largest and most fashionable audience of the season.

Mail Friday JAN 14

"A STRANGER IN NEW YORK."

"A Stranger in New York," the latest work of Charles Hoyt, although scarcely six months old, has proven itself a great winner. It will be presented for the first time here at Greenwall's opera house Monday night, January 17, and that it will be greeted by a large audience goes without saying, for Hoyt's plays, one and all have a strong hold with theater-goers, and anything new from him creates more than ordinary interest. The new piece was written very much on the lines of "A Trip to Chinatown," and as Mr. Hoyt himself has confessed, is very much the same sort of an entertainment. It represents the adventures of a man who goes to New York for the purpose of seeing the city. As a framework for the admission of innumerable local hits, nothing, it would seem, could be better than this.

Charlotte Crane plays the part of "Hattie," which is that of the girl who is a good fellow, a charming companion, who plans all the adventures, sings a song when need be and goes to the French ball. The pretty McCoy sisters, Steve Maley, Joseph Coyne, Mae Crossley and others contribute to the specialty portion of the program.

"WHEN LONDON SLEEPS."

It is not often that so lealistic and so peculiarly constructed a comedy-drama as "When London Sleeps," which was presented at the opera house last evening to the evident delight of an intelligent and sympathetic audience, is enacted on the local stage. As a living picture of the unfortunate side of city life, its disappointments, its temptations, its sorrows and its joys, the play possesses that charm of human interest that strongly appeals to the predominating instincts of human nature. It can not be designated a perfect specimen of the playwriter's art, nor a play of strong situations or stirring climaxes. Its essential quality to please consists in some well conceived and clearly defined characters, its realism of incident and scene, and its quiet and touching pathos.

There are many passages in the production — colorings of suggestive broadness that would lead the auditors to the belief that something startling, improper climaxes, were inevitable. But a close observation, coupled with a reasonable analysis of the theme will warrant the assertion that an acceptable moral lesson is offered in revaling the triumph of good over that worst of all evil. The second act reveals a most pictureque scene, exterior and interior views of Helliwell mansion, a notorious resort, and even here virtue and good are triumphant. The scene is not only suggestive but a champion for realism. Men, women and wine predominate, questionable characters hold high carnival, but virtue and good that have been lured there, in these contaminated surroundings stand out in bold defiance against the black background. Whether or not this broad suggestiveness is justified by the touch of moral lesson is a question for conjecture.

A libertine whose greed for money tempts him to commit any form of crime; a notorious woman—his instrument, keeper of Helliwell mansion—to whom vengeance is sweeter than life; a true and faithful lover and a virtuous, good girl are the principal characters around whom the play revolves.

With the exception of little Lillie Havre, a capable child actress, Collin Varrey, Miss Vera De Noie, Miss Annie Barclay, Miss Elma Gillette and W. N. Farnum, the cast was insufficient.

The scenery is very picturesque and appropriate. The scenery exhibited here last night was perhaps the most praiseworthy that has been seen here with similar attractions.—Dallas News, January 14.

Thursday night, January 13.

Only one thing can be said of this aggregation of fun-makers. They put up a show that is completely "pat," as the slang expression goes. Everything in the show fits in its place to precision, and the whole program is connected in such a manner that from the time the curtain rises it is a never-ceasing, continual round of fun. The musical specialties are of the highest order, and this minstrel show, which is given by colored talent, is much more refined than many others that have appeared here of white talent exclusively. Not an objectionable feature noticed in the show.

"WHEN LONDON SLEEPS."

Patrons of the Greenwall opera house who are lovers of the sensa-

being carried by the company and includes many mechanical and electrical effects.

"A CONTENTED WOMAN."

Saturday, January 15, matinee and night, at the Greewall opera house the much talked of and extensively heralded success "A Contented Woman" the most pretentious work of America's popular playwright, Charles Hoyt, will be presented for the first time in this city, identically the same as given in New York. "A Contented Woman," like all of Mr. Hoyt's comedies is a satire and was constructed for laughing purposes only, and to furnish an enjoyable evening's entertainment. It is said that Mr. Hoyt has been very lavish in the expenditure of money in making this a production that will appeal to the eye

notes due by reason of failure to perform covenants therein, and have requested the trustees to sell said land.

Now therefore, by virtue of the authority vested in me by said deed of trust, I, J. C. Terrell, Jr., will on February 1, 1898 (same being the first Tuesday in said month), between the hours of 10 o'clock a. m. and 4 o'clock p. m. of said day, sell said above described real estate at public outcry, at the court house door of Tarrant county, Texas, in the city of Fort Worth, to the highest bidder for cash in hand paid.

J. C. TERRELL, JR.,
Trustee.

NOTICE.

The regular annual meeting of the stockholders of the Fort Worth Iron Works company will be held at the office of said company in Fort Worth, Texas, on Tuesday, January 11, 1898, at 7 o'clock p. m.

E. B. HARROLD, Pres't.
FRANK W. BENNETT, Sec'y.

FIFTEENTH AND MAIN.

Smallwood & Anderson,

SEVENTH AND MAIN.

Foster, Harry — West Third ar... Manu...

Faucher, J. J. — 404 Holt s... M...

SUBS...

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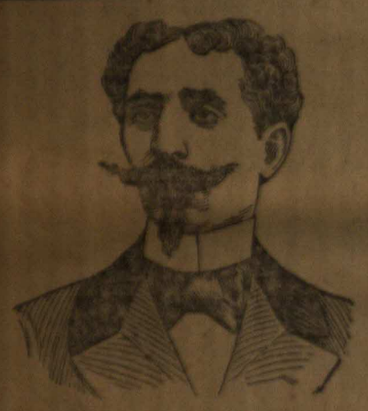
Mail - Telegram.

Wednesday DEC 8 1897 Thursday DEC 9 1897 Friday DEC 10 1897

PLAYS AND PLAYERS.

LEON HERRMANN.

Leon Herrmann was born in Paris 1862. It was also under the direction of Carl Herrmann that he mastered his profession, and with him visited the principal cities of Europe and South America. When he reached the age of twenty he had to interrupt his tour and return to France for military duty. In three years he rose to the rank of sergeant-major. When quitting the service he at once took up the task of mystifying the public. His illusions are new and startling,



LEON HERRMANN.

and have a flavor of originality about them that is unique and unsurpassed; he has several new illusions that have caused universal comment, the most mystifying being "Elixir Vitae" a man's head cut off in full view of the audience; this is said to be the most *startling and realistic illusion ever performed by a magician.*

In palming he is universally admitted to be superior to Herrmann the Great, while his tricks with cards are beyond understanding. His part of the performance is a brilliant one.

There are twenty members in the company, and every one of them including the "Dusky Boomsk," the faithful attendant, have been with the Herrman's for many years.

The spectacular dances with which Adelaide Herrmann varies the program of magic have won her fame all over the globe.

The Herrmann The Great company will be seen at Greenwall's opera house, Saturday, December 11, matinee and night.

* * *

MR. WALKER WHITESIDE.

Mr. Whiteside made his first appearance in New York Some three years ago as an unknown quantity. The New Yorker always looks forward to a new Hamlet as to something who went to scoff remained to admire."

Having disarmed opposition by his first visit to New York Mr. Whiteside made a second appearance there to challenge serious criticism. He was now cordially welcomed as a valuable acquisition to the Shakesperian drama and a worthy artist. Whole columns were devoted to a consideration of his ability and methods, and predictions of supreme achievement were made. Mr. Whiteside has now an increased

WALKER WHITESIDE.

claim upon the interests of all lovers of the best things in the drama. He will appear as the "Melancholy Dane" at the Greenwall opera house to-morrow night.

Mr. Whiteside's company has been most carefully selected for individual fitness and Mr. Chas. D. Herman, one of the most finished and prominent of our legitimate actors has been specially engaged for leading man.

Thursday DEC 9 1897

MR. WALKER WHITESIDE TONIGHT.

When a young acter is able to make a convincing impersonation of an aged man his success proves the possession of very remarkable resources and of a high finish in them. It is amazing to see the versatility with which Walker Whiteside presents one night a youthful Hamlet and the next a withered and ancient Shylock or the foxy old Cardinal Richelieu. Mr. Whiteside does not rely, as many stars do, on their own merits unaided. His company has been most carefully selected. In addition to the beauty and emotional powers of the charming actress, Miss Lelia Welstan, he has specially engaged for leading man Mr. Chas. D. Herman, the well known legitimate actor. His productions are elaborate and conscientious, carrying a car load of scenery. All the costumes and properties are selected with great care as to their elegance and accuracy to the period represented. Mr. Whiteside will appear at the Greenwall opera house tonight in Hamlet in which he assumes the leading role.

* * *

HERRMANN THE GREAT COMPANY

Nothing has ever been seen on any stage to equal in beauty and dazzling brilliancy the wonderful dances of *Adelaide* Herrmann, the handsome and graceful widow of Herrmann the Great. A number of dancers have attempted to imitate her, but none have succeeded. One of the most beautiful and at the same time startling dances of Mme. Herrmann is her new "fire dance." Just before the dance commences the stage and entire theater is thrown in inky darkness. Out of this blackness and in the center of the stage there is suddenly seen a redish light slowly growing brighter and brighter until it seems to be a column of living flame encircled by smoke, through which is discovered the figure of the dancer clad in a wonderful mass of gauze and drapery. The graceful movement of the drapery produces with the aid of the wonderful lights used the effect of enormous tongues of flame. The effect is almost startling, so real does the fire appear to be. The climax is reached when with the aid of steam the flames seem to be fairly smothered by smoke, and in the twinkling of an eye the fiery figure vanishes and the house is again in darkness. It is a marvelous dance. Mme. Herrmann will perform it here with several other of her famous dances during the engagement of Herrmann the Great Company Saturday, December 11, matinee and night.

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DON CEASER DE BAZAN.

At Greenwall's opera house Monday, December 13, one night only, Mr. Wm. L. Roberts and Miss Olive Martin will be seen in a magnificent production of D'Ennery's well known romance "Don Ceaser de Bazan." This piece has been class as a master-piece among great actors and the public for many years, yet in no instance has the full beauty and strength of the play been so thoroughly brought out as in Mr. Roberts' own version. The whole piece has been so strengthend and altered as to almost stamp it an original drama.

Absorbing in interest, charming in action and humor, it breathes the very essence of realistic romance.

Mr. Roberts, recognizing the demands of the theatre going public of this country, has surrounded himself with an excellent company and a most stupendous production, "Don Ceaser de Hazan" will be presented here by the same company, magnificent scenery and beautiful costumes that were used in the original New York production.

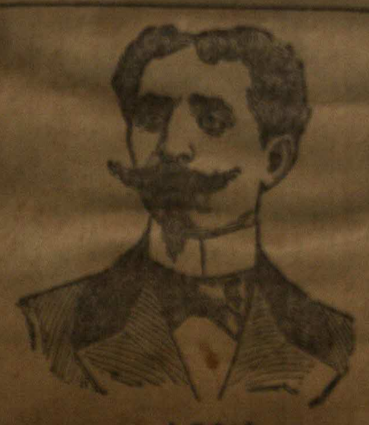
* * *

IT IS ALL FOR LAUGHTER.

"A Night at the Circus," that funny farce which has been the reigning comedy success for the past five years will be produced at Greenwall's opera house next Tuesday, December 14, matinee and night, by M. E. Rice's big company of comedians, singers, dancers and musicians. Perhaps no similar production has met with the same liberal patronage and approval of the amusement loving public as has this jolly farce, and the mere announcement of its production here will be sufficient to fill the theater to overflowing. The company engaged for this season is the best ever seen in the play each member being especially selected for the various roles they assume and all appear in up-to-date specialties during each act. New and appropriate scenery has been prepared for this season and according to the press reports of various cities "A Night at the Circus" has never had a better production than the present season.

Friday DEC 10 1897

Leon Herrmann, the chosen successor to Herrmann the Great, and the nephew of that famous magician, will make his debut in this city at Greenwall's opera house, Saturday, December 11, matinee and night. With him is Adelaide Herrmann, the graceful and charming widow of Herrmann the Great, and one of the features of the program of these popular entertainers will be the wonderful spectacular dances to be given by Mme. Herrmann. Her fame as a dancer is



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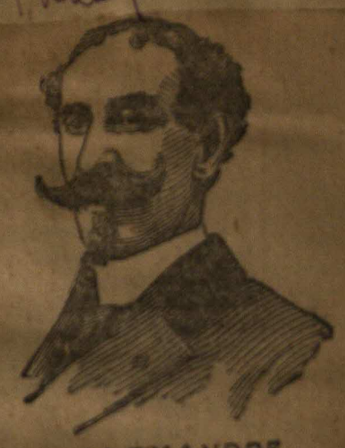

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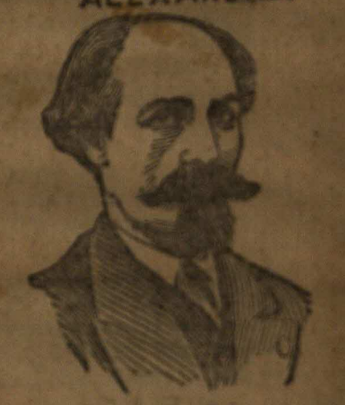

CARL.

world wide, and the bewildering beauty and grace of her dances have made her the leading artist of the world in this line. Thousands of colored lights are used, and her dances are dazzling spectacles of brilliancy. Leon Herrmann has already established his ability to succeed his late uncle, and the enthusiastic receptions accorded him in every city and town in which he has been seen this season foreshadows the triumph that is before him. His illusions are new, original and inexplicable, and he performs them with a grace and skill that win admirers wherever he goes. Herrmann the Great company carries twenty people and two car loads of scenery.

* * *

"DON CAESAR DE BAZAN."

Mr. Wm. L. Roberts, supported by Miss Olive Martin and an excellent company, in Mr. Roberts' own version of D'Ennery's sterling romance, "Don Caesar de Bazan," comes to the Greenwall opera house Monday, December 13, one night only.

These two stars have now been before the public for the past four seasons, and during that time they have played from Maine to California, from Canada to the gulf, and, to their credit be it said, that their friends throughout that country are legion. What others have done by strong financial backing, these people have accomplished by true meritorious talent.

And their forthcoming in "Don Caesar de Bazan" is an event looked forward to with a great deal of curiosity and pleasure. A car load of scenery and properties are carried by Messrs. Lester & MacLachlan in surrounding these two clever people with all the necessary acquisitives to properly present the play.

* * *

"A NIGHT AT THE CIRCUS."

"A Night at the Circus," the comedy in which M. E. Rice's company will be seen at the opera house on Tuesday December 14th, matinee and night, is one of the funniest plays which any age or literature has produced, having a novel theme and unique surroundings. Although the characters in the play are all drawn for the purpose of provoking laughter, there is no time during the action of the entire play when the actors resort to vulgarity or immorality to provoke applause.

Manager Rice has engaged a strong company of comedians for the interpretation of the various roles, and as each person in the cast is seen in refined and up-to-date specialties during each act of the play, all who enjoy

SURPRISE

Miss Gatlin on the Stage

BEFORE ANYBODY KNEW SHE WAS GOING.

A FORT WORTH FAVORITE

MAKES HER DEBUT AS AN ACTRESS.

Appearance in a Performance at Corsicana When Society thinks She is at Home.

An interesting little incident has just occurred which illustrates how little society in general and quidnuncs in particular know of what is going on in the social world or what is about to be. Here Miss Bessie Gatlin, one of the most prominent young ladies of Fort Worth, has suddenly escaped from the glittering cage of the conventional and all unannounced, and therefore to her intense satisfaction, has made a sudden and unexpected and evidently successful debut upon the stage.

The Creston Clarke company is to be congratulated.

The following advice from Corsicana tells the story of Miss Gatlin's mysterious appearance upon the stage:

Corsicana, Tex., Dec. 7.—Theatergoers in Corsicana were last night treated to a decidedly sensational surprise at the opera house when Creston Clarke and troupe were presenting "The Last of His Race," when in the second act it was discovered that the character of Louise de St. Cyr was being interpreted by Miss Bessie Gatlin, daughter of a well known cattleman of Fort Worth, and who at one time was a citizen of this city. Miss Gatlin arrived in the city from Fort Worth, joined the company after it reached this city and made her first appearance on the stage last night in the city that was her former home, and where she has a large circle of both lady and gentlemen friends. There had been no advance notice that Miss Gatlin would make her debut here; had there been the opera house would not have held the crowd. Even when the programmes had been distributed there was nothing in them that gave an inkling to the surprise in store for Miss Gatlin's friends and acquaintances in the audience as she was programmed as Miss Angela Dolores, which, it is understood, is the stage name she selected. The debutante is a lady of decidedly prepossessing appearance, has a good voice, and a remarkable self-possession for one so new on the stage. Her interpretation of Louise de St. Cyr last night gave evidence of considerable dramatic force, and it is sanguinely predicted by her perhaps oversanguine friends here that Miss Gatlin has a dazzling future ahead of her.

The debutante has quite a thread of romance running through her life that is well known to her Texas friends, especially in Fort Worth. It has not been a great while ago, that this lady began studying for the stage, and that fact had been kept so quiet that but few of her acquaintances were prepared to learn of her debut.

After having received the congratulations of a large number of friends and old acquaintances who knew her "when she was a little girl" Miss Gatlin left with the Creston Clarke company for Waco this morning.

MME. HERRMANN.

Mail Telegram and Register Notices.

Mail Wednesday JAN 12 1898

"Is it going to be good?" Not once but a thousand times have we been asked this. Never having been found "guilty" one can say that our brethren of the press never lie, and every comment in the columns of our exchanges regarding the Richards & Pringle's Georgias, in mighty union with Rusco & Holland's Operatic Ministrels, who appear in this city Tuesday night, January 13, at Greenwall's opera house bringing over forty famous ministrel artists in an old time ministrel show with features up to date. Billy Kersands the famous comedian, James Crosby the clever young artist, the great Gauze, Frank Kirk, Allie Brown, Williams Brothers, Master Robinson, William Slay and the famous Diamond Quartette are among the noted features. A parade at noon by two bands will be given.

"WHEN LONDON STEEPS."

The story of "When London Sleeps" runs thus: Queenie Carruthers, the queen of the slack wire in a circus, suddenly falls heir to an immense estate. An unscrupulous cousin turns up and wants to marry Queenie to get her fortune. Queenie, however, is in love with an athlete in the circus and declines to marry the man. Her cousin presses her and she imperiously orders him from the house. He then determines to win her fortune by fair means or foul. To separate her from the man she loves he lures her to a gorgeous mansion of bad character, which opens its doors only when London sleeps.

"When London Sleeps" will be seen at Greenwall's opera house Friday night, January 14th.

A SCENE IN "WHEN LONDON SLEEPS."

Mail Wednesday JAN 12 1898

"A CONTENTED WOMAN."

At the Greenwall opera house Saturday, January 15, matinee and night, merriment of the highest order of excellence will reign when Hoyt's newest composition and most successful comedy, "A Contented Woman," will be presented for the first time in this city.

"A Contented Woman is an amusing satire on the woman in politics. It teems with bright lines, particularly Hoytesque in their sharpness, and the follies and foibles of the gentle sex who dabble in politics, and advocate the "new woman," all satirized with humorous and, to use a paradoxical expression, kindly severity. The story is said to be an interesting one and is founded upon the law recently passed in some of the Western states, giving women the right to vote and allowing them to hold office.

The scenes are all laid in Denver, and the scenery used in the piece is the same as used at Hoyt's theatre, New York, and is pronounced the most extravagant ever seen in comedy.

It is pretty well known that Mr. Hoyt never has a poor cast, and in "A Conted Woman," he has secured the best talent possible, which no doubt is one of the reasons that has made "A Contented Woman," the most successful of all the bright comedies he has turned out.

BONNIE LOTTIE, THE SENSATIONAL DANCER, HOYT'S "A CONTENTED WOMAN."

Register Saturday JAN 15 1898

"A Contented Woman."

Today matinee and night at Greenwall's Hoyt's phenomenal success "A Contented Woman," will be presented identically the same as given at Hoyt's New York theater during its prosperous run. An enthusiastic critic of one of the New York dailies describes Mr. Hoyt's latest work as follows: "A Contented Woman" is a boquet culled from all that is prettiest in the Hoyt flower garden. It is a performance upon which the dramatist, the composer, the costumer, the scenic artist, the mechanic, and the electrician have bestowed their highest talents, and for which Dame Nature has picked her handsomest women. It is the climax in a series Hoyt's successes which began fifteen years ago, and which have climbed higher and higher until it would seem money and brains had reached their final end. Such stage settings have never been seen before—even the furniture especially carved, being carried. Fun bubbles, effervescent, in every line. Summarized and condensed "A Contented Woman" can properly be called "Hoyt's ottar of roses"—the sweetest of his extracts. A clever company will be seen in this new comedy headed by Miss Belle Archer.

"A Stranger in New York."

"A Stranger in New York," the latest musical farce comedy, from the pen of America's foremost comedy author, Mr. Charles Hoyt, will be the offering at Greenwall's opera house Monday night, Jan. 17th.

Theater-goers are familiar with Mr. Hoyt's methods, and no recommendation is necessary. The author of such originally clever and humorous farces as "A Texas Steer," "A Trip to Chinatown" and "A Contented Women" cannot have failed in his new play, "A Stranger in New York," and it is safe to say that it is inspired with all the humor, wit and liveliness that is so characteristic of his other successes.

An exceptionally strong cast has been engaged to introduce the new piece. Joseph Coyne and Charlotte Crane are in the leading roles.

The music in the piece—of which there is said to be a great abundance—has been prepared by Richard Stahl, whose name alone as being connected with a play is sufficient to make it a roaring success. The scenic effects are said to be most elaborate, the Japanese room in the tower of the Madison Square Garden, New York, showing the hallway and the three working elevators, is particularly praised.

Charleston Belles Were Jealous.

When Hoyt's "A Stranger in New York" comes to Fort Worth, the date of which is announced as January 17, there will be in the company a lady who is not only well known to Fort Werth theater-goers as an attractive figure of the stage, but as one who has won her way to an enviable position, and that too in the face of considerable opposition.

Charlotte Crane is not unknown to Fort Worth people. She appeared in this city in 1895 in the "Texas Steer" as an understudy to Dorothy Sherrod. By her dramatic talents she has risen in her profession, and is now the leading lady in "A Stranger in New York." While in Charleston, S. C., with her company on Christmas day she was invited and accompanied to a swell ball by Cadet L. C. Peterson of the frigate Chase. It came about that one of the sensitive ladies of that aristocratic capital of the Palmetto state became offended at the introduction of Miss Crane into their exclusive circles and demanded her withdrawal from the ballroom. This Cadet Peterson refused to observe, and his superior officer on board the Chase was appealed to. His commands Mr. Peterson had to obey, and Miss Crane was escorted from the ballroom.

Newspapers that have commented upon the episode speak in rather sarcastic terms of those aristocratic ladies of Charleston who objected to Miss Crane's presence at the ball. And it is said that the objection arose over the fact that she was so much handsomer and more attractive than the majority of the South Carolina belles that she attracted an undue amount of attention from the Charleston beaux, and that through reasons of jealous envy the Charleston matrons asked that she be withdrawn from the ballroom. Of course she was highly indignant at the insult.

Miss Crane is not only well known to the play-going people of Fort Worth, but she is a close acquaintance of some prominent railway officials of this city, who knew her well at her old home in Topeka.

Miss Crane's first attempt to go on the stage met with very violent opposition on the part of her father, and it was only on his promise of an opportunity for dramatic training that she returned to her home in Topeka after she had determined to go upon the stage.

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"A CONTENTED WOMAN."

Bonnie Lottie, the sensational dancer who will appear in Hoyt's "A Contented Woman" tonight wears two hundred yards of lace in her dancing costume made up into several knee skirts, divided and undivided. She does toe-dancing like that of the premiere ballerinas only she is younger, strikingly beautiful and has a smile that doesn't look as though it were the work of a scenic artist.

THEATRICAL.

There will be five shows, six nights and three matinees at Greenwall's opera house next week. Monday night, January 17, Hoyt's big musical farce "A Stranger in New York," under the personal direction of Hoyt & McKee. Tuesday night, January 18, Hoyt's "A Trip to Chinatown," headed by the popular comedy actor, Mr. Frank Lane. Wednesday and Thursday, January 19 and 20, matinees daily, Punch Robertson in change of bill at every performance. Friday night, January 21, Daniel Froham's "The Prisoner of Zenda," the greatest heroic love story of modern times. Saturday, January 22, matinee and night, "Hogan's Alley."

"A STRANGER IN NEW YORK."

At Greenwall's opera house Monday night, January 17, theater goers will have an opportunity of passing upon Charles Hoyt's latest success, "A Stranger in New York." The play is one which tells of life as we find it today in the metropolis, portraying the adventures of a stranger in New York as its title would imply.

MISS CHARLOTTE CRANE.

MR. STEVE MALEY.

The stranger is a smooth well-dressed man of the world, perhaps a drummer for some big concern, who finds a letter on the floor of the Hoffman House reception room and hands it to the man whose address is on the envelope. It proves to be a letter of introduction, and almost before the stranger knows it, he without having a chance to explain, is taken to lunch and then whirled away with a number of new friends to the French ball.

Being something of a philosopher, he accepts the situation and revels in fun. The party supposes he is a stranger in New York, but it turns out that he has been there before and he knows the ropes as well as the rest of them. Joseph Coyne plays the part of the "Stranger," and he is said to have made an immense hit in this character. Charlotte Crane plays the part of "Hattie," "The Best Fellow of Them All." Other prominent members of the cast are Mae Crossley, Wm. H. Currie, Harry Rogers and others.

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The piece throughout is said to be replete with lively music and specialty features.

"A TRIP TO CHINATOWN."

An event that Greenwall opera house play-goers are sure to regard as of more than ordinary importance in local amusement annals will be the coming Tuesday night, January 18th, of Frank Land and an excellent company of fun-makers in Charles Hoyt's most famous farce comedy "A Trip to Chinatown." While the play is not new in this city, it has a history that makes its coming of more than usual interest. For 656 consecutive performances it held the boards at Hoyt's theater, New York, playing to the capacity of the house. This has never been approached before—the longest run previous to that time being "Adonis" for 603 times, ending April 17, 1886.

When "A Trip to Chinatown" was removed from Hoyt's theater, it was still crowding the house, and had it not been for its road engagements previously made, would probably be running there yet. When the curtain ascends Tuesday night on "A Trip to Chinatown," the admirers of the play will see a production a counterpart in every way to the farce-comedy as given in New York. Since this farce-comedy was last seen in this city many new features have been added, and a number of musical numbers that are sure to set everybody singing and whistling them have been introduced.

Register Friday JAN 28 1898

"Pudd'nhead Wilson."

"Pudd'nhead Wilson," which proved a success in the metropolitan cities north last season, comes to Greenwall's opera house tonight. It will be presented by that excellent character actor, Theodore Hamilton, and a thoroughly competent company, and will be staged with the same attention to detail that made its production at the Herald Square theater in New York so noteworthy. The story, as all those who have read Twain's book know, is very entertaining, and the living pictures of that little corner of the south, throw new light upon a people who have their being in Mayo's arrangement of Twain's odd conceit.

"Tennessee's Pardner."

"Tennessee's Pardner," one of last season's most successful productions, will be given here for the first time at Greenwall's opera house Saturday, Jan. 29, matinee and night. Competent critics in the large cities, where the play ran for months, have described it as a most delightful combination of prose and poetry; laughter and tears; powerful dramatic climaxes and spirited dialogue. Though it has never been seen in this city before, it is not unfamiliar to us, the fame of its success in other cities having reached us through several of our best known people resident here who have witnessed it. The names of the artists engaged in "Tennessee's Pardner" are all well and favorably known to us, and is sufficient guarantee of the excellent evening's entertainment to be given us. The advance sale of seats is already unusually large and predicts an audience that will test the entire seating capacity. There are some eighteen characters in the play—the principals of which are essayed by James M. Brophy, Percy Plunkett, Estha Williams, Jane Corcoran, O. H. Barr, Annie Mortimer, and others of equal note. The rendition of various popular songs by the Golden Nuggett Quartette will be found a very pleasing feature.

James O'Neil.

"Monte Cristo" is the favorite novel of Bret Harte, the great American novelist. Mr. Harte recently gave a review in Munsey's, showing why he considered Dumas the greatest novelist of all and "Monte Cristo" the best novel of all.

In Charles Fetcher's version of the play, which James O'Neil uses, and which he has played over 3000 times, all the strong and beautiful points of the story are brought out in bold relief.

Mr. O'Neil will present "Monte Cristo" here at Greenwall's opera house Tuesday, Feb. 1.

Mail-Telegram.

Saturday DEC 11 1897

There will be four attractions at Greenwall's next week, beginning Monday night, December 13, with Mr. Wm. L. Roberts, supported by Miss Olive Martin, in the magnificent production of D'Ennery's popular romantic drama, "Don Ceaser De Bazan." Tuesday, December 14, matinee and night, the dashing farcial comedy, "A Night at the Circus," by H. Gratton Donnelly, author of "Darkest Russia," "The Dazzler," etc. Watch for the parade of the musical clowns Tuesday morning. Wednesday and Thursday, December 15 and 16, matinee Thursday, Hal Reid's beautiful play, "Human Hearts," with the author in the cast, as it was produced at Miner's New York theater. Saturday, December 18, matinee and night, Aiden Benedict and Miss Olive West in the romantic melo-drama, "Fabio Romani."

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THE HERRMANN'S TONIGHT.

Leon Herrmann, the new magician, is already famous throughout Europe, where he has been a star in necromancy for years past. By many he is considered the superior of his late uncle in feats of magic. During the engagement recently closed by Herrmann the Great company in Chicago the critics devoted columns of praise to Leon Herrmann for his wonderful skill as a prestidigitateur. "The young man stepped successfully into his uncle's shoes," said the Chicago Tribune, "in some respects, notably in the art of palming, he even exhibited a superior talent."

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"HUMAN HEARTS."

Wednesday and Thursday, matinee Thursday, at Greenwall's opera house, Hal Reid's "Human Hearts" will be the attraction, and there is every reason to expect that it will prove a drawing one, and that the production will gain popular favor as it has done in the East for the past two seasons. There is said to be much that is out of the lines of the melo-drama in "Human Hearts," and that it is a play in which the author has not resorted to the customary modern methods of stage artifice to win thundering applause. He has written a pretty play full of genuine sentiment, natural situations and stirring incidents and woven in through the lines, pathos and tears and enough of comedy and brightness to make it true, honest and sincere to its plot and scenes. Its characters are clearly defined and carry with them the atmosphere of real human life. Its story is simple and told in so plain and so homely a way that it sets one to dreaming about a little vine clad cottage that most all of us can remember, with the flower garden beside it and the scent of lilacs in the air, and the homely charm of this memory never is quite lost through the play, from the first open-

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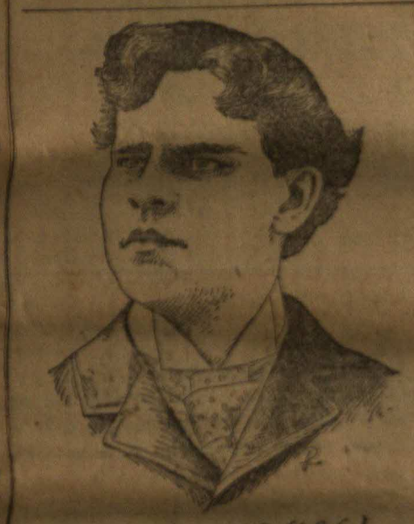
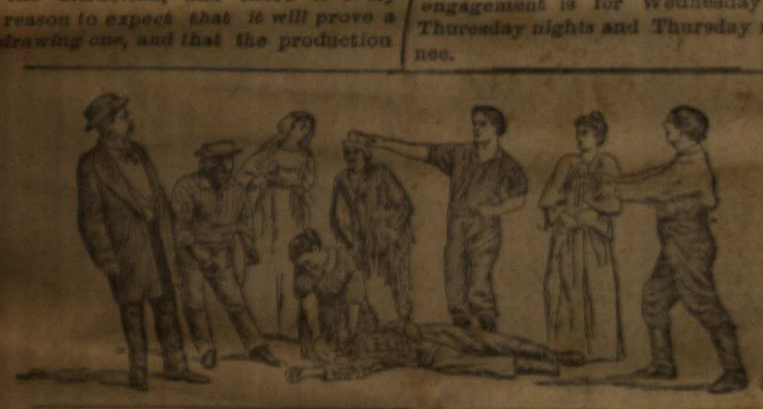
goes down upon the last scene and Tom Logan is left alone in a city flat with that repentent wife, shot by the man who has betrayed them both. The story that it tells is a new one, yet it is about old-fashioned people, and yet it is pure and wholesome and every one must realize some good from hearing it told. The well remembered "family worship," hearing the old hymn sung, and the little child's "now I lay me," will recall tender memories of a long ago to many.



HAL REID (A.D.C.)

Human Hearts was first produced two seasons ago at Miner's New York theater, and won instant favor and had a popular run to big business. The play will be produced here with the original cast and the entire outfit of stage equipment and scenery that marked a feature of its first presentation will be used at the Greenwall opera house. Hal Reid assumes the role of Tom Logan the country blacksmith, and a character that cannot but win favor and approval. The engagement is for Wednesday and Thursday nights and Thursday matinee.



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the best ever seen in the play each member being especially selected for the various roles they assume and all appear in up-to-date specialties during each act. New and appropriate scenery has been prepared for this season and according to the press reports of various cities "A Night at the Circus" has never had a better production than the present season. Prices 25, 35 and 50 cents, no higher.

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HUMAN HEARTS.

"Human Hearts," the play that comes to Greenwall's opera house tomorrow night and Thursday night, December 15 and 16, matinee Thursday, has the reputation of being one of the most successful melodramas of recent years. Mr. Hal Reid, the author of the piece, says that much of the story of his play, is founded on fact and not entirely a product of his skill, and that the incidents were brought to his notice while sojourning in the back hills of Arkansas with a hunting party of friends. Because of a most untimely seven days drenching rain they were compelled to abandon their camp that had become uninhabitable, and seek shelter with a neighboring mountaineer's family. It was in that mountain home, shut away from civilization, as we know it, that he found the central characters of his play, and it was there that he extended his sojourn for a period of three months to study the strange, homely life, the quaint character and the drawling dialect so uncommon to our ears. From these simple people he learned the story of lives made sorrowful through villainy and by which he was enabled to give the intense human

of hearts, and a plot not unreasonable and happenings that seem entirely natural, together with an opportunity to contrast the purest and noblest sentiment and action with the most ignoble and basest of feelings.

The production of the piece here will be by the original and only company playing it, and the full equipment of scenery will be used. It

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promises to be an attraction our people will heartily enjoy and that it will crowd the house for each performance.

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FABIO ROMANI.

Aiden Benedict's "Fabio Romani" which will be presented at Greenwall's opera house Saturday, December 18, matinee and night is a fine creation and pronounced by the press wherever it has been presented, to be an excellent dramatization of Marie Correlli's famous novel "The Vendetta."

The company secured by Mr. Benedict is one of the best organizations now traveling and the scenery and spectacular effects are equal to anything of the same nature ever before produced in this city. A special feature of the entertainment will be the serpentine, stereopticon, fire and Spanish dances introduced by Miss Grace Hunter which are pronounced superior to those performed by the much advertised "La Loie" Fuller.

Thursday DEC 16 1897

FABIO ROMANI.

Aiden Benedict's "Fabio Romani" which will be presented at Greenwall's opera house, Saturday, December 18, matinee and night, is a dramatization of Marie Correlli's famous novel entitled "The Vendetta" it is a very interesting story and the interest is much strengthened by the dramatic production. It is a melo-drama with sense and consistency, as well as undeniable power and unflagging interest. It is filled with interesting dramatic scenes, which grapple fast to the heart strings, and the comedy, which comes in naturally, is not only genuine but appropriate. The play is well staged; the company carrying all the scenery for the production. The great earthquake scene in the last act is wonderfully realistic. The plot starts with the deception of a husband who is afterward buried alive by his wife and best friend, but emerges from the tomb, and the punishment meted out to the erring pair by that husband is a truly effective theme and is well worked out by the dramatist. The company is specially engaged for the characters assigned them. Mr. Benedict in the dual character of Fabio Romani and Conte Cesare Oliva and Miss Olive West as Nina the false wife are highly spoken of by the press wherever the company have appeared. A special feature of the performance will be the introduction between the second and third acts of Miss Grace Hunter in her serpentine, fire and stereopticon dances which must be seen to be appreciated, she being pronounced superior to "Loie Fuller."

Mr. Harry Bell, who styles himself "The Promoter of Publicity," is in the city looking after the interests of his attraction, the Holmes-Wolford Stock company which is booked for the first four nights of next week.

Monday DEC 20 1897

PLAYS AND PLAYERS.

HOLMES & WOLFORD TONIGHT.

Commencing tonight the Holmes & Wolford company will present a repertoire of big scenic productions at popular prices, producing "The Smugglers," "The Stowaway," "Mystic Mountain," "Storm-Beaten," "The Isle of Cuba," "The Danites," "Streets of New York," "The Brand of Cain," "Camille," and "The Train Wreckers." A car load of special scenery and mechanical effects are used to present these plays. A continous performance is given each night, there being no waits between acts. A number of well known vaudeville and specialty artists introduce up-to-date specialties after each act of the drama. Two of the latest improved animated picture machines show beautiful moving pictures of all the latest subjects, also the newest songs will be illustrated at every performance.

Matinees will be given on Tuesday, Wednesday and Thursday. Tonight ladies will be admitted free to the best seats if accompanied by any person holding a paid 30 cent reserved seat ticket.

Prices, 10, 20 and 30 cents. Seats now on sale at the box office.

Tuesday DEC 14 1897

PLAYS AND PLAYERS.

A NIGHT AT THE CIRCUS.

"A Night at the Circus," that funny farce which has been the reigning comedy success for the past five years, will be produced tonight for the last performance at Greenwall's opera house by M. E. Rice's big company of comedians, singers, dancers and musicians. Perhaps no similar production has met with the same liberal patronage and approval of the amusement loving public as has this jolly farce, and the mere announcement of its production here will be sufficient to fill the theatre to overflowing. The company engaged for this season is

Wednesday DEC 15 1897

PLAYS AND PLAYERS.

HUMAN HEARTS.

Human Hearts tonight and tomorrow matinee and night at Greenwall's opera house. A high class attraction is Hal Reid's beautiful new play which has been successfully played for three seasons throughout the East. The company carry complete sets of scenery for all four acts, and the play will be put on the Greenwall stage the same as in the large cities. The Washington (D. C.) Times says:

"Human Hearts, which, held the attention of the audience at the Academy last night, has been here before, but that did not detract from its charms, even on a rainy night. The atmosphere of realistic country life was preserved in the scenery and accessories and in most of the character work. 'Human Hearts' is now in its third season, at once a test and a proof of its success."

The author of the play will be seen here in the east and in the role of Tom Logan, the cross-roads blacksmith, a character which his handsome face and physique enables him to render in a most attractive and realistic manner.

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FABIO ROMANI.

Aiden Benedict's "Fabio Romani" which will be presented at Greenwall's opera house Saturday, December 18, matinee and night, is an adaption of Marie Correlli's famous novel, entitled "The Vendetta" and is one of the best melo-dramas ever written, of absorbing interest dealing with Italian love and vengeance. The scenic effects and costuming are pronounced by the press wherever the company have appeared to be the best extant, and the company have been highly complimented by the public. Messrs Benedict and Bowman, and Miss Olive West, receiving special praise. Miss Grace Hunter's fire, serpentine, and other dances are also highly spoken of and she is universally considered by all to be the best in that line now before the public.

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A SCENE IN HUMAN HEARTS.

Monday DEC 20 1897

and successive seasons past, and every one who knew him in the past was more than pleased at his work of last afternoon. Every member of the company appeared to excellent advantage, and the performance in its entirety pleased to a most marked degree. It is a matter of regret that the rush of late matter prevents a more extended notice, but suffice to say that Mr. Travers and his company are in every particular excellent, and their work yesterday and last night was finished in every respect.

Monday DEC 20 1897

CHRISTMAS ATTRACTIONS.

Manager Greenwall announces "A Jolly Night" as his attraction for Christmas-- matinee and night, and assures his patrons a dramatic treat as well. Comparatively little is known of "A Jolly Night" in Fort Worth--the comedy is new to the theatre goers of this city--that is to those who have not been in the East this season. Not so with the choice artists in the cast. Those that might be skeptical will experience a rapid change of feeling when they see the name of Edwin Travers on the play bills. Mr. Travers is a favorite in Fort Worth, and deservedly so. For a number of seasons past he has been seen here with "The Private Secretary." In fact it is Mr. Travers who has made for this famous comedy a world wide reputation. That "A Jolly Night" is in every respect a high class attraction is guaranteed by Mr. Travers' connection with and management of the company. Those who have seen Mr. Travers in The Private Secretary and Jim The Penman will readily recall the fact that his support has always been first-class, and that he has made no exception in the selection of a company this season is very manifest from the following, from the Austin Daily Statesman of Sunday Dec. 12th:

Yesterday in a matinee bill and again last night Ed Travers and a most excellent company appeared at Hancock's opera house in high comedy and pleased critical audiences immensely. Mr. Travers is well known in this city, having been here for sev-

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"The American public like to be fooled." Since P. T. Barnum, the great showman, first gave utterance to this statement theatrical press agents have been claiming for their respective attractions the distinction of "the greatest show on earth." The press agent of "A Jolly Night," which will be seen in this city for the first time Saturday, December 25 (Christmas), matinee and night, makes no such claim, but modestly asserts that the attraction is in every way worthy of the patronage of the public and offers the following good reasons why such is the case. The company is strong, being headed by Edwin Travers, whom the public will remember as "Douglas Cattermole," in the "Private Secretary," and "Captain Redwood," the detective, and "Jim the Penman," the first company being for the last seven years under his own management, and the latter under the management of A. M. Palmer. Mr Travers has won bright encomiums on both sides of the Atlantic, and fully merits his splendid reputation as a comedian. The entire company is fully adequate. There is not a stick in the cast. Every one is an artist and all were engaged for their fitness to play the parts assigned. The play itself is strictly first class, being exceedingly funny throughout, and oozes full of ludicrous situations and mirth-provoking complications. Artists engaged for specialty work of a high order are with the company, and the specialties introduced are guaranteed as up to date and strictly high class. A feature of the evening's entertainment will be the presentation of that charming and beautiful little story, familiar to nearly every one, entitled "Forget-Me-Nots."

Register Sunday JAN 17 1898 Mail Monday JAN 17 1898 Mail Tuesday JAN 18 1898

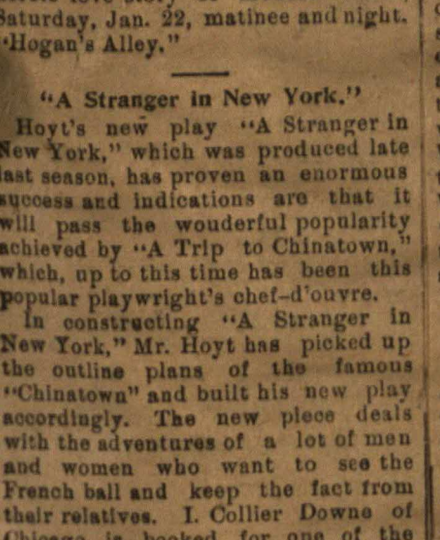
There will be five shows, playing six nights and three matinees at Greenwall's Opera house next week. Monday night, Jan 17, Hoyt's big musical farce, "A Stranger in New York," under the personal direction of Hoyt & McKee; Tuesday night, Jan. 18, Hoyt's "A Trip to Chinatown," headed by the popular comedy actor, Mr. Frank Lane; Wednesday and Thursday, Jan. 19 and 20, matinee daily, Punch Robertson, in change of bill at every performance; Friday night, Jan. 21, Daniel Frohman's "The Prisoner of Zenda," the greatest heroic love story of modern times; Saturday, Jan. 22, matinee and night, "Hogan's Alley."

"A Stranger in New York."

Hoyt's new play "A Stranger in New York," which was produced late last season, has proven an enormous success and indications are that it will pass the wonderful popularity achieved by "A Trip to Chinatown," which, up to this time has been this popular playwright's chef-d'ouvre.

In constructing "A Stranger in New York," Mr. Hoyt has picked up the outline plans of the famous "Chinatown" and built his new play accordingly. The new piece deals with the adventures of a lot of men and women who want to see the French ball and keep the fact from their relatives. I. Collier Downe of Chicago is booked for one of the party, but he loses his letter of introduction, which is found by a stranger in New York, who makes use of it.

This puts every one in embarrassment when the real Mr. Downe finally shows up. In order that the ladies may not know that they have been in the company of a stranger, Mr. Downe is introduced as Wolly West. The impostor living off Downe's reputation as a wit and a good fellow, enjoys himself hugely. This is the part allotted to Jos. Coyne. The contrasting part of I. Collier Downe is played by Steve Maley. To further complicate the play Mrs. I. Collier Downe follows her husband to the ball, employing a female detective to spy upon him, the detective, of course, devoting herself to the bogus Downe.



Mr. Hoyt's keen knowledge of the funny spots in the anatomy of the theater-goers is said to have served him well in the concoction of this piece.

The new play will be the attraction at Greenwall's Opera House Monday night, January 17.

"A Trip to Chinatown."

Hoyt's most successful comedy, "A Trip to Chinatown," will be presented at Greenwall's Opera House Tuesday, night, Jan. 18, by the well known comedy actor, Frank Lane, who will be supported by a specially selected company of fun-makers direct from Hoyt's theater, New York. The titles of Mr. Hoyt's plays are not often very descriptive. "A Trip to Chinatown" contains no trip to Chinatown. The characters make a pretense of going to the Chinese quarter of San Francisco, but they don't get there, and they don't mean to. Instead, they go to a supper at a public restaurant, and then to a masked ball at a San Francisco seashore resort. The night's escapade is something like a spree, not outright vulgar, but just a little venturesome, considering that they are all ladies and gentlemen. Their doings are at least unconventional. They skim very swiftly along—just below propriety and just above Bohemianism (in that delightfully spicy atmosphere that we all like to sniff occasionally so much) startling the observer a little now and then, but never shocking him badly. This season a large number of musical numbers have been put into "Chinatown" and they are all catchy and up-to-date. John W. Bratton, the author of the recent successful ballads "Only Me" and "The Sunshine of Paradise Alley" is the musical director of the company, and his handiwork in the musical part of the performance will be noticeable.

Punch Robertson.

Commencing next Wednesday matinee, Jan. 19, jolly Punch Robertson, who is the favorite of the Southern circuit, and his merry company will open a short return engagement at Greenwall's Opera house. The prices will be the same as they have always been, 10, 20 and 30 cents nights and 10 and 20 cents matinee. Nothing cheap but the prices, as Mr. Robertson stages his play with scenery and electrical effects, and puts them on in a way which wins laurels in every town they play. The repertoire which will be presented here is as follows: Wednesday matinee the great sensational drama, "Falsely Accused;" Wednesday night the society comedy, "Rose Cottage;" Thursday matinee the comedy drama, "The Buckeye," and Thursday night, "Polly and I."

"The Prisoner of Zenda."

On Friday, January 21, "The Prisoner of Zenda" will be at Greenwall's Opera House, this city, on its third annual tour of the country. The fact that it is a New York Lyceum production, and under the personal supervision of Mr. Frohman, is a sufficient guarantee of the superior quality of the attraction.

The cast, the strength of which cannot be questioned, is headed by Howard Gould, and includes most of the members of last season's company.

The production, including scenery, costumes, paraphernalia and effects, is identically the same as the original, and was an important factor in the Lyceum success. The spirit of honor and self sacrifice expressed in the lines of "The Prisoner of Zenda" will live in the hearts of theater-goers long after the play itself has been withdrawn from the boards.

Hogan's Alley.

All New York is convulsed with the latest farce comedy out, which introduces the famous Yellow Kid in Gilmore & Leonard's great play, "Hogan's Alley," which will appear at Greenwall's Opera House Saturday, Jan. 22, matinee and night.

Readers of the World are familiar with his appearance, and Tiddlewinks as Mickey Dugan gives a perfect rendition of the character. Just hear him sing—it's a delight. He is just the same old yellow favorite, loved by all the children, who go distracted over him, and delighting the older folks also. The company is made up of all clever comedians, specialists, in their lines.

It has been the aim of the management to secure the best artists and a production which has already attained instantaneous success insures an engagement of great enjoyment.

Such artists as Campbell and Caulfield, Taylor and Karcher, Jos. J. Conlan, Harry Crandall, Frank Rhoades, Mannie Ward, Johnnie Dugan, the Misses Anna Driver, May E. Cunard, Ethel Cope and the Chappelle sisters, combine to make up the brilliant company.

Mr. and Mrs. Henry Greenwall, of New Orleans were in the city this week the guests of Mr. Phil Greenwall and family.

Mail Monday JAN 17 1898

A STRANGER IN NEW YORK.

Somehow there is an unnameable strength in the trademark of Charles Hoyt which appeals with a sort of magnetic influence to the minds of the most fashionable as well as to the masses. This fact is forcibly demonstrated by the enormous demand for seats for the first presentation in this city of latest comedy success—"A Stranger in New York," which comes to Greenwall's opera house tonight. The new piece was written with the idea of making it a companion piece to "A Trip to Chinatown," which is pretty well known to theater-goers as at one time the most popular success in the history of the comedy stage, and made more money for this popular playwright than any of his other efforts. It holds the record for the longest continual run—656 nights at Hoyt's theater, New York. Since Mr. Hoyt has been accused of being a business playwright, it is not strange that he should attempt to duplicate his previous financial, and it is rumored that he builded better than he knew, as competent critics have pronounced it, and from a financial standpoint it has eclipsed all previous records.

"A TRIP TO CHINATOWN."

Tuesday night, January 18, Charles H. Hoyt's amusing comedy, "A Trip to Chinatown, with a record of sixty-five performances in New York city. The author is one of the best known playwrights of the day, and his bright satirical works have punctured many follies and feds in an amusing fashion, giving amusement to a legion of theater-goers.

In "A Trip to Chinatown" he levels his safts at hypochondriacs, and introduces a crank upon the subject of health. A giddy widow, a gay bachelor and the usual contingent of young people are utilized in the comedy. The bachelor is the guardian of several young ladies, and they play a joke on him in order that he may not interfere with their plans of attending a masked ball. He receives a note, supposedly from the widow, asking him to meet her at a cafe. He goes, but no widow is there, and Uncle Gay is very angry. The action of the comedy is laid in San Francisco and several well known places of that city are represented in the play.

PUNCH ROBERTSON.

Popular Punch Robertson will open a short return engagement at Greenwall's opera house, commencing Wednesday matinee, January 19th, for two matinees and two nights. Mr. Robertson this year has eclipsed all previous years by bringing along scenery and electrical effects for each play. The repertoire will be Wednesday matinee, the sensational drama "Falsely Accused." Wednesday night, society drama "Rose Cottage." Thursday matinee, comedy drama "The Buckeye," and Thursday night the forcical comedy drama "Polly and I." The prices will remain the same as they have always been nights, 10c, 20c and 30c, matinees 10c and 20c.

THE PRISONER OF ZENDA.

A magnificent performance, a great audience and a splendid play handsomely staged are confidently expected when Daniel Frohman's company presents his great New York lyceum success, "The Prisoner of Zenda," at Greenwall's opera house Friday night, Jan. 21.

The gathering will undoubtedly be marked by the presence of the rank and fashion of the city, as it will be a performance worthy of such a gathering. Mr. Frohman promises the original production in all its detail. The company, headed by Howard Gould, is, for the most part, the same that achieved such success during the road tour of last season. Sale of seats will go on Wednesday morning.

Mail Tuesday JAN 18 1898

"A Trip to Chinatown."

The coming to this city of any of Hoyt's humorous creations is always the signal for a general assembly of local theater-goers and it is therefore a pleasure to announce that the best of all the Hoyt farces, "A Trip to Chinatown," is announced for Greenwall's opera house tonight. This is the exhilirating satire which delighted New Yorkers for two years and succeeded in breaking all records for successful runs in the metropolis. It is brimfull of good things in the shape of musical novelties, unique dances and taking features of all descriptions. At the same time Mr. Hoyt has written a probable story and a plot which while it does not greatly tax the mental forces, is full of interest and altogether a source of much enjoyment. John W. Bratton, the author of "Only Me" and "The Sunshine of Paradise Alley," is the musical conductor of Chinatown this year, and has wholly reconstructed the musical portion of the comedy until in this respect it excels any previous year. Frank Lane will appear as "Well and Strong" and Jane Stetson as "The Widow."

Punch Robertson.

This popular actor, who plays a short return engagement at Greenwall's opera house commencing next Wednesday matinee, January 19th, for two matinees and two nights has put together in the past season the best company ever seen in repertoire. Aside from the company he stages each production with his own scenery of which he carries a car load. An expert electrician is also with the company and calcium and mechanical effects are one of the features. All the plays which will be seen here have never been seen for less than one dollar. The admission remains the same as it always has 10, 20 and 30 cents nights and 10 and 20 cents matinees. The repertoire will be as follows opening Wednesday matinee: The great sensational drama "Falsely Accused," Wednesday night the society comedy "Rose Cottage," Thursday matinee the comedy drama

Friday Night, January 21st.

...Daniel Frohman's Special Company...

—IN HIS—

Greatest of New York Lyceum Successes,

The PRISONER OF ZENDA

By Anthony Hope Hawkins.

—Interpreted by the following superb players:—

Howard Gould, R. F. McClannin, Robert Elliott, Benj. Monteith, Fanchon Campbell, Grace Reals, Vaughan Glasser, Charles Brandt, Duncan Harris and Others.

....Original Lyceum Production Intact....

Sale of Seats Opens To-morrow (Wednesday) Morning.

Mail Tuesday JAN 18 1898

"The Buckeye," Thursday night the farcial comedy drama "Polly and I."

"The Prisoner of Zenda."

"The Prisoner of Zenda," that wonderfully strong, romantic play, which was produced more than three years ago at the Lyceum theater, New York, reaching the top pinnacle of success in that house, and which last year was given to a succession of packed houses in all the principal cities of the country, will be presented at Greenwall's opera house, this city, on Friday night, January 21. The company under Daniel Frohman's management, is headed by Howard Gould, whose success in the leading role has been trumpeted from Maine to California, and includes many of the members of last season's cast.

The production in all its detail is identical with that of the New York Lyceum. Mr. Daniel Frohman never makes promises he does not fulfill, hence theater-goers will see "The Prisone of Zenda" just as it was given at the New York Lyceum.

Seats on sale tomorrow morning.

Hogan's Alley.

One of the novelties of the season will be seen at Greenwall's opera house Saturday, January 22, matinee and night, when Gilmore and Leonard's company present the latest laughing craze "Hogan's Alley," made famous by the New York's greatest and representative paper the "New York Sunday World," which has devoted a half page to R. F. Outcalt's funny cartoons. Messrs. Gilmore & Leonard have secured a company particularly adapted to this funny comedy, and contains such well known artists as Campbell and Caulfield, Taylor and Karcher, Jos. J. Conlan, Harry Crandall, Mannie Ward, Johnnie Dugan, Frank Rhoades, the Misses Anna Driver, Ethel Cope, May E. Cunard, the Chappelle sisters and Tiddlewink, that funny Yellow Kid.

If you would enjoy a hearty laugh secure seats and see this farce comedy.

Register Wednesday JAN 19 1898

Punch Robertson.

Punch Robertson and his merry company open a short engagement of two matinees and two nights at Greenwall's opera house today, matinee at 2:30 the sensational drama, "Falsely Accused;" tonight the society comedy, "Rose Cottage;" tomorrow matinee, the comedy drama, "The Buckeye;" tomorrow night, the farcial comedy drama, "Polly and I." The prices will remain the same as they have always been. Night prices 10, 20 and 30 cents; the matinee prices 10 and 20 cents. The play will all be staged with the company's own scenery.

"The Prisoner of Zenda."

The brave old days when a courtier would as soon draw a sword as do a favor for a fair lady, and frequently did draw a sword to do a favor for a fair lady, in fact when the practices of life were tinged with romance, those times are gone, doubtless succeeded by better; nevertheless, many practical people have an itching for the stirring, reckless adventure, the daring of the age of romance, and read its record with interest.

Anthony Hope bowed to this sentiment when he wrote "The Prisoner of Zenda," and it was a clever conceit and one by which he gained thousands of readers. The incorporation of the old romance in a setting of the present day—nineteenth century—and the fact that he chose a country but hazily conceived in the minds of his readers for the scene of all these deeds, but adds to the reality of the illusion.

While Mr. Hope was making readers for his novel he was paving the way for the success of Edward Rose's dramatization which will be presented at Greenwall's opera house Friday night, January 21.

This model play may be called as great a triumph as the novel on which it is based. The drama abounds with that rare quality known as real heart interest, the smallest details being looked after with scrupulous care. Incident follows incident in perfectly natural sequence and the stirring climaxes are thus so easily led up to that they occur simply as matters of course without straining for effect.

The company under Daniel Frohman's management comes from the Lyceum theater, New York, and is headed by Howard Gould, whose performance of the dual role has been highly commended in all the large cities of the country.

Seats on sale at box office.

Hogan's Alley.

Unique among the successes of the season is the play "Hogan's Alley," which will appear at Greenwall's opera house Saturday, January 22, matinee and night.

Gilmore & Leonard's company, which presents it, has made an instantaneous and phenomenal success.

Tiddlewinks as "Mickey Dugan," that far famed "Yellow Kid," has made an ever remembered hit, and so

A SCENE IN "HOGAN'S ALLEY."

Mail-Telegram.

Saturday DEC 18 1897

"FABIO ROMANI."

Aiden Benedict's "Fabio Romani," which will be presented at Greenwall's opera house tonight is an adoption of Marie Correlli's famous novel "The Vendetta." The scenic effects and costumes are highly spoken of and the company is very strong, consisting in part of such well known artists as Aiden Benedict, Willard Bowman and Miss Olive West, who sustain the principal characters. Incidental to the performance Miss Grace Hunter will introduce her celebrated Fire, Serpentine, Stereopticon, and Spanish dances.

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"A JOLLY NIGHT" (CHRISTMAS.)

There will be two attractions, five nights and four matinees, at Greenwall's opera house next week. Commencing Monday night, December 20, for four nights and three matinees, the Holmes & Wolford company, at popular prices, in a repertoire of stupendous scenic productions, opening Monday night with "The Smugglers." Saturday, December 25 (Christmas), matinee and night, Mr. Edwin Travers and a capable company of comedians in a three-act farce adopted from the French, "A Jolly Night."

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THE HOLMES & WOLFORD CO.

The Holmes & Wolford company commence a four nights' engagement at Greenwall's opera house next Monday night, December 20, presenting a repertoire of stupendous scenic productions at popular prices, opening their engagement with the sensational comedy drama, "The Smugglers." A car load of elegant special scenery is used in producing their plays. The company made a most favorable impression when they played a week's engagement here last season, playing to packed houses at each performance. The company is larger and better this season than it was last, presenting several new plays with new scenery and mechanical effects. The company give a continuous performance, there being no waits between acts. Several specialty artists and well known Vaudeville stars are with the company, who introduce clever singing and dancing specialties between each act of the drama. On Monday night ladies will be admitted free to the best reserved seats, if accompanied by any person holding a paid 30 cent reserved seat ticket. Prices, 10, 20 and 30 cents.

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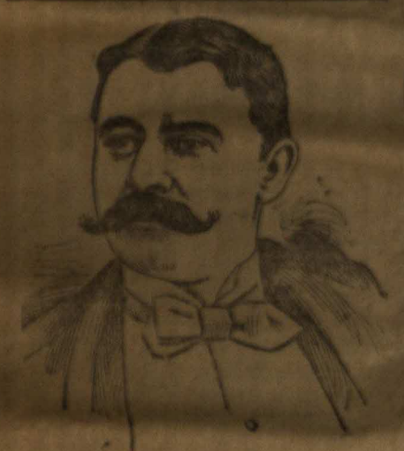
"A JOLLY NIGHT."

Manager Greenwall has secured Mr. Edwin Travers and a capable company of comedians to present Saturday, December 25 (Christmas), matinee and night, a three act farce, adopted from



the French, "A Jolly Night." The New Orleans Picayune of November 22, speaks of the play as follows:

Sam Selwyn.....Mr. Edwin Travers
Fred Bellamy.....Mr. Dean Raymond
Captain Katskill...Mr. Revel Germaine
Basco Blithers.....Mr. F. K. Wallace
Dibbs.....Mr. Chas. Barrington
Mrs. Selwyn.....Miss Maud Cooling
Grace.....Miss Norma Hyatt
Tilly.....Miss Alice Barrington
Lottie Blithers.....Miss Loleith Hyatt

Mr. Edwin Travers, the popular light comedian, made his appearance at the Grand opera house last night, after an absence of two years. He comes now with a new play and a new company. The play, which he calls "A Jolly Night," is a good one. It is a bright three-act farce from the French, and during an extended run in New York was played under its Englishized title of "The Three Hats." Edwin Travers in an actor, and he played capitally the part of Selwyn, the married man, who has had a little time with the boys, and who makes more trouble for himself trying to prove he is honest by lying about things. Mr. Wallace makes a good character part of the perplexing Mr. Blithers. Mr. Charles Barrington and Miss Alice Barrington are a clever musical team and did some good imitations. Miss Norma Hyatt, a pretty little lady, sang one or two songs in which Master Geo. Morrison took up the refrain in the gallery. Previous to the comedy the little sketch of "Forget-Me-Not" was well acted by Mr. Revel Germain and Miss Evelyn Evans.

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Mr. N. C. Goodwin's engagement at the Knickerbocker theatre has been extended to January 1. The comedian, ably assisted by Miss Makine Elliott, is reaping a golden harvest in Madeline Lucette Ryley's delightful comedy "An American citizen" and the present extension of his time will give him a three months stay in New York.

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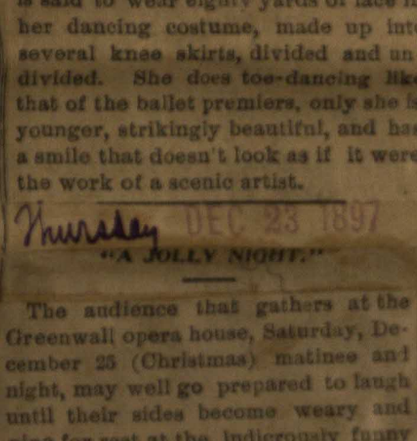
Bonnie Lotta, the sensational dancer in Hoyt's "A Contented Woman" is said to wear eighty yards of lace in her dancing costume, made up into several knee skirts, divided and undivided. She does toe-dancing like that of the ballet premiers, only she is younger, strikingly beautiful, and has a smile that doesn't look as if it were the work of a scenic artist.

Thursday DEC 23 1897

"A JOLLY NIGHT."

The audience that gathers at the Greenwall opera house, Saturday, December 25 (Christmas) matinee and night, may well go prepared to laugh until their sides become weary and pine for rest at the ludicrously funny farce, "A Jolly Night," which will be presented by Mr. Edwin Travers and his capable company of comedians. The following from the Louisville Courier-Journal of November 3, speaks for itself. "Edwin Travers and a very capable company of comedians exploited a decidedly amusing comedy at MacCauley's last night, under the name "A Jolly Night," and those who attended were glad of the opportunity to spend a jolly night



Edwin Travers

with such fun makers as Mr. Travers and his company. "A Jolly Night" affords Mr. Travers and his associates ample scope for their talent as comedians, it is full of genuinely funny and not improbable situations and does not need the uproarious accompaniments that are frequently necessary to the success of a company. The actors were applauded vigorously, and while the house was only fairly well filled the applause was as vigorous as if the 'standing room only' sign had been hung out."

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"THE DAZZLER."

The secret of the great success of Cosgrove & Grant's comedians in "The Dazzler" lies in the fact that this celebrated farce comedy is always kept up to date, and if possible a little way beyond. No matter how successful a season may have been, no sooner does it close than a strong effort is at once begun and kept up until the object is accomplished, viz: the gathering together of a lot of new material, songs, dances, specialties, etc., and the clothing of this material in bright new dresses, so that the following season the show shall be to all intents and purposes a new one.

The management has never been satisfied to repeat from one season to another, no matter how good the material which they put aside might be. The result naturally is that the old friends of "The Dazzler" go to see it again and again, knowing that, though the names may be the same in every essential feature, the performance will be new.

No year since its first production has "The Dazzler" ever gone out so completely equipped with new material as this one, and the result shows the wisdom of those who handle it.

It will be seen at Greenwall's opera house, one night only, Monday, December 27.

Friday DEC 24 1897

PLAYS AND PLAYERS.

A JOLLY NIGHT (CHRISTMAS).

"Laugh and the world laughs with you; weep and you weep alone." This proverb won't always work. For instance, "A Jolly Night," which will be seen at Greenwall's opera house, Saturday, December 25 (Christmas), matinee and night, is so immensely funny that everybody is kept screaming with laughter incessantly. On the contrary, that pathetic little story "Forget-Me-Nots," which will be presented the same evening as a curtain raiser to the comedy, will touch a responsive chord in the hearts of every one and bring tears to the eyes of many. The popular demand for specialties has been fully met with, and during the evening "A Jolly Night's" audience will be entertained by elegant imitations, sweet singing, and catchy dancing. Mr. Edwin Travers, whom the public will remember as Douglas Cattermole in the "Private Secretary" and Captain Redwood, the detective in "Jim The Penman," the first company being for the last seven years under his own management and the latter under A. M. Palmer's management, and who heads "A Jolly Night" company, has surrounded himself by well known metropolitan comedians, and in consequence, "A Jolly Night" is guaranteed to prove one of the brightest events of the season's theatricals.

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"THE DAZZLER."

Everybody who has seen Cosgrove & Grant's comedians in the Dazzler will recall the infectious humor of Will West's tramp character "Ezekial Pipes," and be pleased to learn that he will be seen in the same character again this season. Mr. West has elaborated the character considerably, and made it even more humorous than it was last season. Although he has several new and very taking songs, it seems to be impossible for him to get through an evening without singing his famous Beer song. For three years he has been singing it, and determined this year to shelve it; but wherever he has been, the demand has been so great that in addition to his new pieces he has been obliged to give at least one verse of "Beer, Beer, Glorious Beer."

The Dazzler will be seen at Greenwall's opera house Monday, December 27, one night only.

Saturday DEC 25 1897

PLAYS AND PLAYERS.

Greenwall's opera house will have its doors open every night next week commencing Monday, December 27, one night only Cosgrove & Grant's comedians in the rollicking musical farce comedy, "The Dazzler." Everything new and up-to-date. Tuesday, December 28, for four matinees and four nights, commencing Tuesday matinee, The Baldwin Melville company in a repertoire of plays, opening Tuesday matinee with "A Mad Marriage," and Tuesday night "Bulls and Bears." Saturday, January 1 (New Years), matinee and night, Mme. Modjeska.

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A JOLLY NIGHT TONIGHT.

Mr. Edwin Travers, the talented young comedian who has won bright encomiums on both sides of the Atlantic, will be seen at Greenwall's opera house tonight for the last performance, with a finely balanced company of comedians, in the great masterpiece of the farcical comedy art, "A Jolly Night." Mr. Travers' company contains nothing but clever, reputable players, but one of the most gilt edged performances ever seen in this city is promised. The comedy is of a pure and wholesome order, clean and strictly up-to-date. Specialties of a most pleasing nature will add to the evening's enjoyment.

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Saturday DEC 25 1897

"THE DAZZLER."

To say The Dazzler, which will be here Monday night recalls to the average theatre goer, pleasant recollections of cleverly eccentric comedians, pretty girls and a wealth of songs and dances in the latest and most up to date fashion. The Dazzler belongs to that class of theatrical entertainments, called for lack of a better name farce comedy, and whatever short-comings they possess, they have at least one great advantage. Their story is never so intricate or essential to the success of the entertainment that liberties cannot be taken with it to almost any extent, so long as they result in improvement. Consequently a first-class farce comedy though appearing season after season with the same name is virtually a new show each year. Such its the case with The Dazzler this season. The old story and characters are of course retained, but all of the old music and comedy interpolations have been swept aside and the newest, latest and brightest material that New York can offer in the way of songs and dances and humorous incident have been added to this new version.

Many familiar faces of last season will be seen again, but also new ones, and those who have seen the piece this season say that the changes have all been for the better.

The company is larger than last season, and the costumes are entirely new and improved for the production of 1897.

The old "Dazzler" in its brand new guise will be seen at Greenwall's opera house, for one night only, Monday, December 27.

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BALDWIN-MELVILLE CO.

Beginning next Tuesday December 28th the pioneers of popular prices, the Baldwin-Melville Co. will be at the Greenwall opera house for four matinees and four nights. This season Manager Baldwin has outdone all previous efforts in securing an exceptionally strong dramatic company for the production of the best repertoire of plays ever presented at popular prices. In addition to this dramatic company a number of high-salaried vaudeville artists have been engaged, whose specialties are introduced between the acts of each performance, thus avoiding the long tiresome waits. Some of the artists engaged for this purpose are Little Ethel May in pleasing songs and dances, Louisa Hamilton and Bert Clark in clever comic songs, etc., "Ameta" the great sensational and drapery dancer in a repertoire of beautiful dances produced with calcium and electrical effect, and the royal Japanese "Yamamoto Brothers" in the most thrilling and daring acts ever witnessed. The romantic comedy drama "A Mad Marriage" will be presented Tuesday matinee. Tuesday night the bright comedy success "Bulls and Bears" will be produced. This play is a story of New York life in Wall street and is replete with plenty of bright comedy and exceedingly interesting dialogue throughout. Although the expenses of the company have been greatly increased the prices never change. Matinee prices 10 and 20c. Night prices 10, 20, 30c.

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MME. MODJESKA.

The Chicago Inter-Ocean speaks of Modjeska who will appear at Greenwall's opera house Saturday, January 1 (New Years), as follows:

The first week of Mme. Modjeska's engagement at the Grand opera house was notable chiefly for two things. It was demonstrated beyond doubt that the health of the great actress was entirely restored and that she acted with all the fervor, finish, and convincing powers of yore, and secondly it introduced Sudermann's play of "Magda," which has been seen but very little in this country, but for which claims of the highest character had been advanced. The performance of this play was unquestionably an extremely interesting one, and the portrayal of the leading role by Mme. Modjeska tended much to confirm the belief that she had added another to the great character creations with which her name is identified. "Adrienne Lecouvreur," the romantic drama of Scribe and Legouve has been called the lucky play of Modjeska. It was in this piece that she made her first appearance on the stage of the Imperial theater in Warsaw, the leading theater of her own country, and it was also as Adrienne that she made her first appearance on the English stage at the California theater, San Francisco. The success in Warsaw gave her at once the first position in Poland; the success in San Francisco established her rank on the American stage. Many other parts Modjeska plays have been associated almost as closely, perhaps, with her name—Rosalind, Ophelia, Lady Macbeth, Mary Stuart, Camille, Magda—but it is said she has always had a tender feeling for the role to which she first owes her prominence in Europe and America, "Adrienne."

SPECIAL NEW YEAR'S.

On New Year's day Madame Modjeska will play Mary Stuart at the matinee and at night Macbeth.

Monday DEC 27 1897

The Dallas News has the following to say of "The Dazzler," which will be the attraction at Greenwall's opera house tonight:

"'The Dazzler,' which was produced at the opera house last night and welcomed by a large and highly pleased audience, will never lose its place in the field of farce comedy if interpreted by as capable a cast as that of last night. Farce comedy may have seen its palmiest days, but it can not be designted as a fancy of bygone generations. Unlike old time minstrelsy, it is not laboring under a weary life, nor does it read its doom in the sombrous frowns of an indifferent public. It has many admirers with whom its popularity is deep-rooted and who will doubtless prevent it from becoming one of the lost arts.

"'The Dazzler' probably deserves to stand in the front rank of theatrical concoctions designed for laughing purposes only and the introduction of up-to-date specialties. The piece is a triumph of the farcical comedy art; a curiosity of theatrical folly.

"The present company presenting the piece is the most capable one that has been seen here in 'The Dazzler,' embracing several actors of acknowledged merit.

The dancing and singing and musical specialties were all first-class."

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BALDWIN MELVILLE COMPANY.

Next Tuesday the pioneer of popular prices, the Baldwin Melville Company, will begin a four nights engagement at Greenwall's Opera House. Mr. Baldwin has this season secured the exclusive right to produce the best repertoire of plays yet seen at popular prices. Mr. Baldwin has always left a good reputation in Fort Worth, as elsewhere, and all his patrons will find him anxious to add to, as well as maintain his excellent reputation of the past. The opening play, Tuesday matinee, will be the romantic comedy drama "A Mad Marriage," and Tuesday night will be presented the great comedy success, "Bulls and Bears," followed throughout the engagement by "Master and Man," "All the Comforts of Home," "Rip Van Winkle," "Hazel Kirke," "Never Too Late to Mend," etc.

"Ameta," the great spectacular dancer, and other pleasing vaudeville acts will be seen between the acts of each play, thus avoiding the long tiresom waits. The company will give matinees daily, commencing Tuesday. Matinee prices 10 and 20 cents. Night prices 10, 20 and 30 cts.

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MME. MODJESKA.

Probably no theatrical announcement will be received with delight by a larger part of the play-goers of this city than the one that Modjeska, fully restored to health and strength, will appear here on New Years day for a matinee and night performance. The high position she occupied in the artistic world is known to all those interested in the drama and she is today the only exponent of many of the classic characters made famous by the great artists of former times. At the matinee she will play Mary Stuart, in which her finished art, her fine intellectual gifts and her individual charms find ample scope. She will be supported by a company containing Mr. Joseph Haworth, Mr. John Malone, Mr. Lester Lonargan, Miss Anna Proctor, Miss Grace Fisher, Mrs. H. E. Sargent and others.

On Saturday, New Year's night, "Macbeth" one of the immortal bard's tragedies, which is not frequently presented will be given. The two leading characters in this great play require artists of such splendid powers and consumate artistic training that an adequate presentation of it in these days is a rarity. Modjeska's portrayal of "Lady Macbeth" is one whose adequacy and beauty has long since been recognized and placed alongside the great interpretations of this role by the famous artists of other generations.

Mail-Telegram & Register Notices.

Register Wednesday

Friday Night, January 21st.

...Daniel Frohman's Special Company...

—IN HIS—

Greatest of New York Lyceum Successes,

The PRISONER OF ZENDA

By Anthony Hope Hawkins.

—Interpreted by the following superb players:—

Howard Gould, Fanchon Campbell,
R. F. McClannin, Grace Reals,
Robert Elliott, Vaughan Glasser,
Benj. Monteith, Charles Brandt,
Duncan Harris and Others.

....Original Lyceum Production Intact....

Sale of Seats Opens To-morrow (Wednesday) Morning.

Register Thursday JAN 20 1898

"The Prisoner of Zenda."

Daniel Frohman's revival of his Lyceum theater success, "The Prisoner of Zenda," has thus far this season more than justified the managers' hopeful expectations, and at the same time has given much genuine pleasure to the large and cultured audiences. The same condition of affairs will undoubtedly continue when the play is presented at the Greenwall opera house Friday night, January 21.

The interesting story, the variety of incident, the strong contrasts of character, the tone of suspense, the alternations of humor and sentiment, the romantic atmosphere and the fine stage effects that are skillfully conjoined in this drama, invest it with most attractive qualities.

Mr. Frohman's new special company has also proved judicious, and the performance in all respects is said to be as satisfying as last year.

Howard Gould, not the son of the late illustrious financier of Wall street, but the talented actor who played the leading role with eminent success last season, will be seen in the same part. The cast also includes Fanchon Campbell, Grace Reals, Robert F. McClannin, Robert Elliott, Vaughan Glaser, Duncan Harris, Benjamin Monteith and others, many of whom were in last season's company.

"Hogan's Alley."

Gilmore & Leonard's "Hogan's Alley" company, a farce comedy in three acts and 150 laughs, will be the attraction at Greenwall's opera house Saturday, January 22, matinee and night.

"Hogan's Alley" was constructed especially for the fun loving public, its plot being only to please, there being not a dry moment during its action, and fun reigns supreme from the rising to the falling of the curtain. Each character is represented truthfully and not over drawn.

The New York World has spoken of it as being a comedy that has never yet been equalled, and the "Yellow Kid" plays many important pranks, which keeps the audience in the best of humor—all the music, songs and dances being the very latest and catchy and those desirous of spending a pleasant time should not fail to secure seats at once.

James O'Neill has a remarkable cane given him by James Maguire, the theatrical magnate of the northwest, during his late visit to Butte. It has excellent likeness of all the Irish leaders in parliament carved in its wood and was made by a convict in the penitentiary in Helena.

R. F. Outcault, N.Y. World.

A SCENE IN "HOGAN'S ALLEY."

Col. Robert S. Ingersoll will visit this city shortly and tell on the lecture platform his reasons for never adopting the orthodox belief in Christianity. The title of his lecture is, "Why I Am an Agnostic," and it abounds with eloquence, wit, satire and humor.

Francis Wilson's company for the season of 1898-99 will be of imposing dimensions. His new comic opera will be produced at an unusual expense and he will appear in the principal cities of Texas at an early date.

Register Friday JAN 21 1898

"The Prisoner of Zenda."

What is regarded by many as the greatest and most heroic love story of modern times, "The Prisoner of Zenda," will be offered tonight by Daniel Frohman's special players. Like the "Two Orphans" and the "Lady of Lyons," this romance of Anthony Hope's will doubtless go on for years. Mr. Frohman sends a specially selected company, and all the beautiful scenery and rich assortment of fine and elaborate costumes, and thus has worthily embellished this beautiful play with all the necessary accessories. Such well known actors as Howard Gould, R. F. McClannin, Grace Reals, Fanchon Campbell, Benjamin Montieth, Vaughan Glaser and over a dozen others, all rehearsed at the Lyceum theater, New York, appear in the play. Mr. Frohman regards this as his greatest success.

"Hogan's Alley."

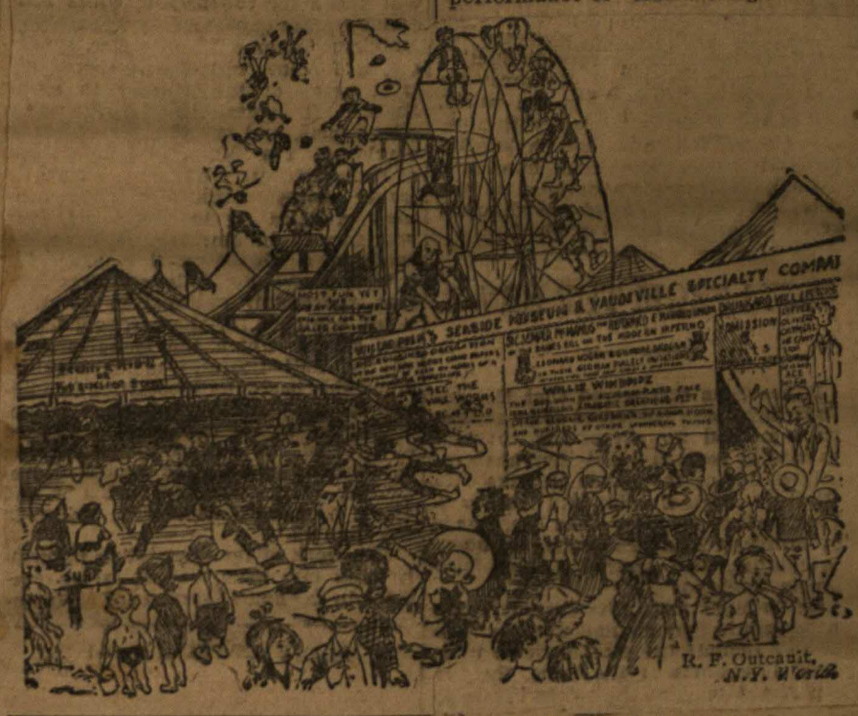
Gilmore & Leonard's laughable farce comedy, "Hogan's Alley," which will be the attraction at Greenwall's opera house Saturday, Jan. 22, matinee and night, has made an instantaneous hit in New York and everywhere else, playing to crowded houses that have

Mail Thursday

"The Prisoner of Zenda."

A beautiful and romantic story of love and chivalry is that told in "The Prisoner of Zenda," which will be presented by Daniel Frohman's special company at Greenwall's opera house Friday night, January 21.

Being picturesque in scenery, characters, action and sentiment "The Prisoner of Zenda" fulfills the best idea of the romantic play as it is regarded today.



It is not often that a single play traverses so nearly the whole gamet of tragedy, melodrama and comedy, yet all these features are important elements in the construction of the perfect whole.

Daniel Frohman has always given splendid casts to his drawing room plays, of which he makes a specialy, but he has done fully as well in the company that appears in the courts and scenes during the age of chivalry and romance.

Howard Gould, who appears in the double character of the prisoner of Zenda and the man who took his place on the throne, has created a most marked impression, one that will not soon be forgotten. Miss Fanchon Campbell, comely, sweet and strong, as the Princess Flavia, is an artist of ability. She was a member of Stuart Robson's company for two years.

"Hogan's Alley."

Gilmore & Leonard's company will present to the patrons of Greenwall's opera house, Saturday, January 22, matinee and night, the latest New York laughing craze, "Hogan's Alley," in three acts, with all its characters taken from life. The New York Sunday World has devoted a half-page supplement for six months to this subject, and Messrs. Gilmore & Leonard, through the kindness of R. F. Outcalt, the artist, have a distinct character of the "Yellow Kid," who will be seen with their company of funny comedians.

No expense has been spared in this production to make it perfect in every detail, and to those who enjoy a good hearty laugh we would say, secure your seats at once for "Hogan's Alley."

As this is the season of romantic plays, Mr. James O'Neill has included three in his repertoire, namely "The Dead Heart," "The Courier of Lyons" and "Monte Cristo," all three of which have been proven to be enormous successes.

A more brilliant and interesting discourse than "Why I Am an Agnostic," which will receive its initial presentation in this city in the near future at the hands of America's greatest living

Register Friday JAN 21 1898

simply given over to continuous laughter from beginning to end.

"Hogan's Alley" is a play which deals with modern glimpses of life. It was a very pathetic story and possesses a deep plot, the Yellow Kid swiped it and it can't be found now. That just explains it. The Yellow Kid is the great feature of the play and the rest goes like a bunch of fire crackers.

Campbell and Caulfield, Taylor and Karcher, Harry Crandall, Jos. J. Conlan, Johnnie Dugan, Tiddlewinks, Mannie Ward, Frank Rhoades and the Misses May E. Cunard, Ethel Cope, Anna Driver and the Chapelle Sisters are the bright particular stars of the company. The management has spared no expense in securing special scenery and properties—all of the latest up to date order.

Henry Irving's version of "The Dead Heart," which James O'Neil has revived again this season is one of the greatest romantic plays ever written; the production will be given in its orator, Col. Robert G. Ingersoll, would be almost impossible to find. It is the famous iconoclast's latest effort and is said to be the most powerful of all his arguments in favor of free thought and free speech on religious matters.

Francis Wilson recently met Anthony Hope at a breakfast in Philadelphia, which was attended by Dr. Weir Mitchell, Owen Wistar and other notables. Mr. Hope contends that Wilson would be sure of an unqualified triumph in London in his performance of "Half a King."

Register Friday JAN 21 1898

entirety as it was played by Irving in London and by O'Neill in Chicago five years ago.

After a year's absence, Col. Robert G. Ingersoll, the great orator and agnostic, will again visit the southern country and give a series of his facinating and brilliant lectures. In this city, which he will visit very soon, he will tell his hearers "Why I Am an Agnostic." This is his latest effort and epitomizes his best thought on the subject. It is witty, humorous and satirical and will be delivered with all the eloquence for which the colonel is world-famed.

Francis Wilson's new production for the season of 1898-99 will outstrip all his previous productions. He has devoted two years to its elaborate preparation. It will cost not less than $20,000.

Emil Ankermiller arrived in the city last night to arrange with Manager Greenwall for the first presentation of "Pudd'nhead Wilson" here Friday, January 28th, in which Theodore Hamilton, an old time actor and southern gentleman, plays the title role in Mark Twain's romance of the beautiful Southland. Mr. Ankermiller says that Mr. Jos. Jefferson, Jr., John Ince, Ed A. Locke and other members of the Jos. Jefferson company are in the support of Mr. Hamilton, and that the original Herald Square theater scenery will be used here.

Geo. Samuels was in town yesterday arranging for the production of the "Prodigal Father," which will be seen at the opera house next Thursday, matinee and night. The "Prodigal Father" was originally produced in New York, where it had a long run. It is one of the most successful farce comedies on the road and is meeting with success everywhere.

Mail Friday JAN 21 1898

"The Prisoner of Zenda."

In offering the play of "The Prisoner of Zenda" tonight at Greenwall's opera house, Daniel Frohman not only presents the strongest love story of the nineteenth century—a story which develops the loftiest and noblest traits in human nature—but a company especially selected in New York to do Anthony Hope's story justice, and the rich and varied costumes and elaborate scenery for every act, to properly embellish this tale of heroism. The company contains such names as Howard Gould, R. F. McClannin, Grace Reals, Fanchon Campbell, Benjamin Monteith and over a dozen others, all rehearsed and drilled at the Lyceum theater, New York, under Mr. Frohman's direction. Our theatergoers are sure to enjoy a great treat.

Hogan's Alley.

Gilmore & Leonard's "Hogan's Alley" company, a farce comedy in three acts and 150 laughs, will be the attraction at Greenwall's opera house Saturday, January 22, matinee and night.

"Hogan's Alley" was constructed especially for the fun-loving public, its plot being only to please, there be-

Mail Friday

ing not a dry moment during its action, and fun reigns supreme from the rising to the falling of the curtain. Each character being represented truthfully and not over drawn.

The New York World has spoken of it as being a comedy that has never been equalled, and the "Yellow Kid" plays many important pranks, which keeps the audience in the best of humor—all the songs and dances being the very latest and very catchy.

Notes.

The long looked-for engagement of the "Prodigal Father" is near at hand, they are booked to appear at Greenwall's opera house very soon, and those who enjoy an evening of real pleasure will not fail to secure seats as early as possible, for already they are being spoken for.

Mr. James O'Neill's magnificent revival of "The Dead Heart" was staged and arranged under the personal supervision of Mr. William F. Connor, Mr. O'Neill's manager. The scenic paintings are from the brush of John A. Thompson of the Hollis Street theater, Boston, and the costumes were designed and made by Maurice Hermann of New York.

The lectures of Colonel Robert G. Ingersoll, who will shortly appear in this city, are always fraught with interest for those who sympathize with him, as well as for a great many who differ with him on his conclusions, but admire his rhetoric and oratory. His lecture here will be a new one, a definition of his position, a reply to the question often asked but hitherto unanswered, "Why I Am an Agnostic." It will be a typical Ingersoll discourse, abounding in wit, humor, satire and pathos.

Speaker Reed admires the stage speeches of Francis Wilson. He says the comedian has a peculiarly happy knack in delivering telling points and describes him as a master of the art of condensation.

Mail Thurs FEB 3 1898

"Dodge's Trip to New York."

One of the most successful of modern farce comedies is "Dodge's Trip to New York," which will be seen at Greenwall's opera house Friday and Saturday, February 4 and 5. It has been presented in nearly every part of this country during the past six months, and this season the reliable Henshaw-TenBroeck company is better than ever. The story is a good one, the complications arising from the visit of a rural New Jersey bank president to the French Ball in New York. The situations are extremely humorous and the complications and fun clean.

A notable company will appear here, comprising such prominent farce comedy makers as John E. Henshaw, everybody's favorite comedian, George Mack, Ben. F. Grinnell, Taylor Williams, George Howson, R. J. Ward, May TenBroeck, Blanche Ward, Carlotta, Ella Gardiner, Clara Van Vechten, and a dozen others. It is expected that one of the largest and most representative audiences of the season will greet this organization this time. All the latest New York and London musical successes will be given. There will be a matinee given on Saturday.

"Why I Am an Agnostic."

In this lecture Col. Ingersoll gives a description of the people among whom he was raised and by whom he was educated. He tells what he was taught and the arguments used. He shows what first attracted his attention to the cruelties and absurdities of orthodox religion—tells the books he read and the road he traveled from the superstitions of his fathers to the science of today.

He tells the story and tells it without prejudice, without bitterness—tells it with clearness and candor, and gives his reasons for the conclusions he has reached. In this lecture he justifies himself and pays a glowing tribute to the mental heroes of the world.

It is full of wit, pathos, reason and philosophy.

Colonel Ingersoll will lecture at Greenwall's opera house Monday night, February 7.

Mail-Telegram.

Tuesday DEC 23 1897

PLAYS AND PLAYERS.

BALDWIN-MELVILLE CO.

The Baldwin-Melville company arrived in the city last night and opened their engagement at Greenwall's opera house this afternoon on which occasion the romantic comedy drama "A Mad Marriage" was presented by a most capable cast. Tonight this popular organization will present the laughing success "Bulls and Bears," the scene of which is in *Wall street, New York City*, on the stock exchange and abounds in plenty of comedy woven in a very interesting plot. All the great vaudeville artists will be seen between the acts of each performance during the engagement which ends Friday night, December 31. Matinees will be given daily and the prices are always the same. Matinee, 10c and 20c. Night prices, 10c, 20c, and 30c.

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MME. MODJESKA.

Modjeska will be at Greenwall's opera house at the New Year matinee in "Mary Stuart." The Chicago Dispatch said of her performance in this play recently: "All this, the beautiful art of Modjeska expressed from the delicately tinted clouds of subdued sorrow and pride abased, on and on, with ever increasing power, to the grand and awe-inspiring storm of passion that drives the crawling Elizabeth into the maze of the forest and the vindicated Mary Stuart to the executioner's block. It was Modjeska in all her queenliness and *her womanly majesty. The perfect purity, the rise and fall of poetry and* the glowing radiance of a good woman faithfully presented, marked as of old her Mary." On Saturday night (New Years) the distinguished Polish actress will be seen in "Macbeth," one of Shakespeare's great plays, which has not often been put on the stage of late. The two central characters demand artists of such pronounced talent to interpret them that, happily, few have the temerity to undertake them.

Madame Modjeska is the only star in America playing "Lady Macbeth," and it has long been recognized not only as one of her greatest creations but as the only adequate one now on the American stage. Mr. Joseph Haworth, who comes with Modjeska as her leading man, is said to play the character of Macbeth better than any other American actor. The performance will be one of deep interest to Shakespearean students, who will once more have an opportunity of seeing one of his great works interpreted by artists who do it justice. As the event will possess additional importance owing to the fact that this will probably be Modjeska's last appearance here.

Wednesday DEC 29 1897

MME. MODJESKA.

One of the most brilliant social and artistic events of the present dramatic season will undoubtedly be the engagement of Modjeska at Greenwall's opera house on New Years day for two performances. This admirable actress, who has not been in this city for some years is sure to find a warm welcome awaiting her. Since Modjeska's return to the stage recently, after a brief retirement, she has demonstrated in the most emphatic and gratifying manner to those interested in maintaining for the theatre the character of a temple of art, that her permanent removal would have been a great calamity. She has appeared in nearly all the great roles which she has made familiar to the public, and the exquisite beauty, delicacy and refinement of her art, as well as the peculiar charms of her personality, have, it is said, never been more manifest. She will be seen here at the matinee in Mary Stuart, of which she is today the most illustrious exponent, and a play with which her name is so securely allied. To those who have never seen this beautiful play, as well as to those who have enjoyed it, it is certain to prove a source of profound delight. It is one of Schiller's most stately and poetic productions, and the version of the great German poet's masterpiece used by Modjeska was especially translated for her benefit by the Hon. Lewis Wingfield, of London.

On New Year's night "Macbeth" will be presented. Modjeska's "Lady Macbeth" is one of her most impressive characters, and is regarded by the critics as the most satisfactory portrayal of this great creation of the poets since the death of Charlotte Cushman. Modjeska, it is said, brings a first class company with her on this tour. Its principal member is Mr. Joseph Haworth, well known and highly esteemed in this city. He is one of the most versatile of America's actors, and one of the few younger men who received a thorough instruction in legitimate work. Besides him are Messrs. Lester Lonergan, John Malone and Wadsworth Harris, Misses Anna Proctor and Grace Fisher, Mrs. H. E. Sargent and others.

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Hoyt and McKee are theatrical hypnotists. When they want a strong cast, pretty and shapely girls, they go among the following of Thespia and Svengalia them to the interior of the handsome Hoyt's theater, on Twenty-fourth street near Broadway, New York. It is said that a stronger or more talented cast could not have been secured than the one they have organized for the presentation of Mr. Hoyt's most successful comedy, "A Contented Woman," which will be seen here at an early date.

Mr. E. P. Ahern, business manager of the Manhattan Stock Company which will open an engagement at the opera house on next Monday night, is stopping at the Worth hotel.

Thursday DEC 30 1897

MME. MODJESKA.

Madame Modjeska, who comes to Greenwall's opera house January 1, has perhaps, during her artistic career played more of the great roles which call for the highest talents of the actress than any other woman on the American stage. She has drawn upon the treasures of the English, the German and the French drama, and has always chosen what was highest and best in them. Earlier in her career, she was partial to such roles as Rosalind, Juliet and Camille, and every theater-goer who has ever seen her in those characters holds them in vivid recollection. The play in which she will be seen at the matinee here is Mary Stuart, Schiller's beautiful drama, which she has appeared in oftener, perhaps, than in any other in her repertoire. As the noble and fascinating Queen of Scots, Modjeska appeals to all ears and gives a portrayal marked with great power and exquisite refinement and finish. Joseph Haworth, an actor widely known and highly esteemed, plays the leading roles and the company contains in addition a number of talented and reputable legitimate players. The lovers of the legitimate drama will be delighted to learn that the bill chosen for Saturday night is Macbeth. Modjeska's great portrayal of Lady Macbeth is one of the classical performances of the English speaking stage, and is regarded by all the best artists as the most poetic and effective interpretation poem by any actress today.

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MANHATTAN STOCK COMPANY.

On next Monday night, January 3, the Manhattan Stock Company, one of the strongest popular price organizations on the road, will open an engagement of five nights and four matinees at Greenwall's opera house. A change of bill will be given each performance during the engagement. The opening bill for Monday night will be Rosdale. Popular prices will prevail. Night prices, 10, 20 and 30 cents; matinee prices, 10 and 20 cents. Ladies will be admitted free on Monday night if accompanied by a person with a paid 30-cent ticket if reserved before 6 p. m. Monday. The following is taken from the Savannah, Ga., News of recent date:

"The Manhattan Stock company presented "Rosdale" at the theater last night, and came pretty near playing to standing room only. The theater was packed from the gallery to the orchestra, and the audience gave evidence to the fact that it enjoyed the play throughout. Mr. Leffingwell as Elliott Grey, was in his usual good form, and carried the part exceptionally well. Mr. Keogh's specialties were greatly enjoyed and he was compelled to respond to several enthusiastic encores. The company will remain in Savannah during the entire week, and, judging from the reputation it has made, it will play to packed houses every afternoon and night."

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Like all of Hoyt's plays "A Contented Woman" guys a specific object. The victims in this instance are women who live in some Western States where laws have been passed allowing them to vote, and who imagine they can run the political affairs of the country better than the men. The new piece will be presented here at an early date.

Friday DEC 31 1897

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MME. MODJESKA.

Modjeska, who comes to Greenwall's opera house Saturday, January 1 (New Years) matinee and night, recently concluded a three week's engagement at the Grand opera house in Chicago. Of her Mary Stuart, which she will present here at the matinee, the Chronicle said: "In this grand episode (Act 3) Modjeska rose easily to her wonted height; the volume of her voice supplemented the splendor of her spirit as mirrored in her flashing eye and one felt as of yore the authority, the inspiration and the consumate skill of the great artist. In the final scene, Modjeska was supremely impressive. We know nothing on the stage more piteous, couched in terms of dignity and repose, than the passage of Mary Queen of Scot's to the block, as Modjeska interprets the scene."

Macbeth will be the bill at night, and a performance of this great tragedy will interest students of Shakespeare and all lovers of the legitimate drama may be expected. Modjeska's Lady Macbeth is one of her most highly praised creations, and Joseph Haworth is said to give the finest performance of Macbeth now given by any American actor.

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ROSEDALE, MONDAY.

The Manhattan Stock company in the great English comedy "Rosedale" *next Monday night* at the Greenwall opera house. The Savannah Press says the following of the company: The Manhattan Stock company, one of the finest companies of players ever appearing in Savannah at reduced prices, will be seen again at tomorrow's matinee and play for the balance of the week. The play for the matinee today will be the comedy, "The Hand of Fate." At night the bill will be A. C. Gunter's dramatization of his novel, "Mr. Barns of New York." This play is one of the most interesting dramas written, and will be cast with the full strength of the company. There is nothing cheap about the Manhattan Stock company's productions excepting the price of admission.

The Manhattan Stock company will open an engagement of five nights and four matinees at Greenwall's opera house on next Monday night, January 3. Night prices 10, 20 and 30 cents, matinees daily commencing Tuesday, mattinee prices 10 and 20 cents. Ladies free Monday night on a paid 30 cent ticket reserved before 6 p. m.

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Belle Archer, whose portrait adorns one of the salons of Paris, and who has been pronounced as one of the most beautiful women of America, will shortly be seen here in the title role in Hoyt's latest and most successful comedy, "A Contented Woman." Miss Archer's clever work as leading lady with Nat Goodwin, the late Salvini, and as the widow in Hoyt's "A Milk White Flag," has stamped her as an artist of great ability.

Saturday JAN 1 1898

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Two good attractions at Greenwall's opera house next week. Monday, January 3rd., for five nights and four matinees, the Manhattan Stock Co., of New York, opening Monday night in "Rosedale," or "The Rifle Ball." Change of play at every performance. Saturday, January 8th, matinee and night, Hoyt's "A Milk White Flag." Some other good ones to be here soon.

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Manhattan Stock Company.

On next Monday night the Manhattan Stock Company will open an engagement of five nights and four matinees at Greenwalls opera house. In the cast of the Manhattan company are several people who have appeared before Fort Worth audiences. The cast includes Miss Laura Reberts, Miss Clara Coleman, Mr. Miron Leifingwell, Thos. J. Keogh and Wilson Day. A carload of special scenery is carried by the Manhattan Company. Night prices will be 10, 20 and 30 cents. Matinees daily commencing Tuesday. Matinee prices 10 and 20 cents. Ladies will be admitted free on Monday night if accompanied by a person with a paid 30 cent ticket. The following is taken from the Lake Charles, La., Daily American:

The Manhattan Stock company opened an engagement at the Lake Charles opera house last night with A. C. Gunter's great play, "Mr. Barnes, of New York." The company is an excellent one and those present last night witnessed a good show. If Manager Milligan can get more attractions of this high class he certainly will have no cause to complain of a want of patronage. The play, based on the terrible vendetta of the Corsicans and the great struggle between love and hate which runs to the last fall of the curtain, gives opportunity for some strong acting and it was presented last night. Miss Laura Alberta as "Marina Paoli," the Corsican lass who falls in love with and marries, as she is afterwards informed, the man who killed her brother in a duel and on whom she had sworn to wreak vengeance, is an emotional actress of rare ability.

The opening bill Monday night will be the great English comedy "Rosedale" or "The Rifle Ball."

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HOYT'S "A MILK WHITE FLAG."

Charles Hoyt's "A Milk White Flag" will flutter triumphantly on the stage of Greenwall's opera house Saturday, January 8, matinee and night. As is generally known "A Milk White Flag" is a keen but kindly satire on the amateur warriors who compose the militia companies of this great continent. Our boys in blue are just as fond of an ice cream sociable as they are of an hour on the parade grounds. They like just as well to whirl in the giddy mazes of the dance as to go to the right and left about in company drill. In other words they combine business with pleasure, and with a light preponderance in favor of the latter.

It is with this weakness of our brave defenders that Author Hoyt deals in "A Milk White Flag." He handles the boys without gloves, but in such a humorous way that not one of them could possibly take offense at his method, and strange to say among his large audiences that have witnessed the performance of "A Milk White Flag," local militia organizations have been prominent. The play comes here this season brighter and better than ever and with crisp and witty dialogue and humorous situations introduced.

MME. MODJESKA.

She Tenders a Select Number of Friends a Reception Last Night.

That brilliant artiste, Mme. Modjeska, and her husband, Count Bozenta, tendered a small party of friends an informal reception last night. The event occurred in the madame's elegantly appointed private car, the "Mascotte," and was continued until after the midnight hour.

The party consisted of some twenty-five members of the company and a few invited guests, among them being Mrs. Charles A. Harrison, Dr. Ellen Lawson Dabbs, Manager and Mrs. Greenwall and their daughter and son, Miss Mary and Mitchell, and three or four newspaper men, among them a Mail-Telegram representative. Madame Modjeska and her husband officiated as hostess and host and exhibited the fact that they knew how to entertain.

The evening was spent very pleasantly and those who were fortunate enough to be present will have occasion to long remember the occasion for a more pleasant social event never occurred in Fort Worth. At a seasonable hour refreshments were served and many old-time innocent games of amusement were participated in by the happy gathering. The delightful manner in which the party were entertained demonstrated fully the ability of the great artiste to please her friends off as well as on the stage, and those who were the recipients of her hospitality last night will always cherish the event as one of the brightest in their lives. By her affable manner all were made to feel doubly welcome.

The members of the entire company made themselve pleasingly agreeable and materially assisted the charming Modjeska in making the reception a pleasant one. Among those who might be especially mentioned in this particular connection were Miss Northam and the Messrs. Malone and Riley.

Delightful songs were rendered by musically inclined members of the company.

At the advent of the New Year, the invited guests bid the charming Modjeska and her intertaining and interesting company a Happy New Year and departed for their respective homes.

Monday JAN 3 1898

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HOYT'S "A MILK WHITE FLAG."

A gallant organization is Charles H. Hoyt's superb spectacular musical military comedy, "A Milk White Flag," which ran all last season at Hoyt's theatre in New York City, and also ran over 100 nights in Chicago. This emanation from Mr. Hoyt's marvelously fertile brain is a good-natured satire on our military organization is replete with that humor which is so rampant in the "make-up" of our boys in blue. The author has seized with ready wit upon the many opportunities for twitting our amateur soldier, which the latter is constantly furnishing to the keen pen and fertile imagination of the writer, and from this ample material has constructed a comedy more elaborate in its entirety than any of his previous efforts. Mr. Hoyt's plays are too well known to the theatre-goers for us to expatiate at any great length on them here. Suffice it to say, he is the only native author who has never made a failure; his plays having, one and all, in rapid succession, scored emphatic, artistic and financial success, and in "A Milk White Flag," he has outclassed all his previous efforts. The play will be presented in the same elaborate manner and with the same marked attention to artistic detail and accessory as all of his other productions. A cast of fifty people, stunning scenery, a military band, new musical numbers and the latest select specialties, make up the aggregate of this great presentation which will be seen at Greenwall's opera house, Saturday, January 8th, matinee and night.

If displaying the "Standing Room Only" sign at Hoyt's theatre New York, every night for ten weeks counts for anything, Hoyt's latest composition entitled "A Contented Woman," is a roaring success. The new piece has broken all Hoytian records everywhere it has been presented. It's presentation shortly in this city is eagerly looked forward to by all lovers of this clever playwrights handiwork.

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MANHATTAN STOCK COMPANY.

"Rosedale or the Rifle Ball," by many regarded as the daintiest comedy of modern times, will be presented tonight at Greenwall's opera house by the Manhattan Stock company by special arrangements with the Lester Wallack estate, who holds the sale in Rosedale, which ran for hundreds of nights in New York and was always a great success. Its story is consecutive. Its plot absorbing, its incidents national and interesting. It permits of the greatest elaboration and scenic mounting and costume equipments. Lester Wallack considered its hero, Elliott Gray, as his best role, and his portrayal of the big, good-natured beau, Sabruer, was a gem. Its comedy was immense and the sensational features are many and varied. The gypsy dell scene provokes the wildest enthusiasm.

The Manhattan Stock company presents "Rosedale" perfectly and is regarded as their most important production both as regards cost and every scenic effect.

The Manhattan Stock company opens an engagement of five nights and four matinees at Greenwall's opera house tonight. Popular prices will prevail, night prices 10, 20 and 30 cents. Matinees daily, commencing Tuesday, matinee prices 10 and 20 cents. Ladies will be admitted free tonight on a paid 30 cent ticket if purchased before 6 p. m., Monday.

Madame Modjeska and party, in a special Pullman car, the "Mascotte," went to Dallas yesterday over the Texas and Pacific.

Thursday JAN 6 1898

Miss Lansing Rowan, the talented young actress whose beauty and cleverness contributed no small share of the great success won by the Frawley Stock company in San Francisco has been engaged at a big salary to play the role of "The Widow" in Hoyt's laughable farce "A Milk White Flag."

Jno. W. Dunne in the role of "Colonel" in Hoyt's "A Milk White Flag" is said to make the strongest hit of any one that has yet presented the character.

Petite and pretty, none more clever in her line, is the usual compliment paid to Miss Mary Marble, the popular soubrette who will be seen at the Greenwall opera house, Saturday matinee and night, as the orphan in Hoyt's great big musical production, "A Milk White Flag."

Little Mary Marble as the "Orphan" in Hoyt's "A Milk White Flag," is said to be making the hit of her dramatic career. She is considered to be one of the cleverest soubrettes on the American stage.

In "A Milk White Flag" Mr. Hoyt promises to eclipse his efforts of last season. To use his own words, "A Milk White Flag" is bigger, brighter and better than ever.

Mail Telegram & Register Notices.

Register Saturday JAN 22 1898

"Hogan's Alley."

The following conversation between two half grown boys was heard on the street yesterday:

"Hello, Chimmey." "Hello, Tommy." "Say Tommy, have you seed de Hogan's Alley lithographs in der winders?" "Have I! Yer bet I have, and they are corkers, and dey look exactly like de pictures dat I seed in der Sunday World, dat pop got last Sunday. Say Chimmey, are yer goin' to see it?" "Am I? Yer bet yer sweet life I am, if I can raise de stuff to go with. Are yer goin' too Tommy?" "Yep! Fadder said that if I would promise him dat I would get up early to breakfast, and go to school, and be a good boy for a week, he would take me, and I told him I would promise him dat I would not only fer a week, but fer a whole year. Now Chimmey, now you go to your mudder and tell her dis, and I bet you a nickle she will take you; but remember when you promise her don't break it, and yer won't regret it, and then we can go and see the funniest show we ever saw, and hully gee! what a funny mug de yeller kid must be?"

This is just a sample of the talk that Gilmore & Leonard's company is creating throughout the country with "Hogan's Alley." So be sure to secure seats at once, it is a chance of a life time and will be seen at Greenwall's opera house tonight.

Stuart Robson.

Stuart Robson, whose cheery personality and quaint genius for comedy has been a welcome presence to the American public for many years, has certainly become a recognized national institution and a prominent object of esteem in the admiration of all classes of society. His success has been brilliant and substantial. His appearance this season in that purely American comedy, "The Henrietta," is a source of gratification. It is undoubtedly the best play Bronson Howard has ever written. Its success was instantaneous and most pronounced. n the character of Bertie the Lamb he has created an excellent foil for Robson's attractive personality. Mr. Robson is this season supported by an excellent company, including several very handsome women, who we are told will wear some very magnificent gowns to delight femininity.

Mr. Robson will be seen at Greenwall's opera house Wednesday night, January 26.

Glen MacDonough's comedy, "The Prodigal Father," which will be seen soon at Greenwall's, has been converted into a farce comedy and the result is that the company gives a bright and breezy performance that is appreciated by the large audiences that attend the play. The comedy has been so broadened out that one would hardly recognize it in certain passages. The company is a clever one and the strength of the organization is evenly divided. A number of excellent specialties are introduced.

"The Courier of Lyons" is still retained in James O'Neill's repertoire this season. Mr. O'Neill achieved a distinct success in many parts of the country in his impersonation of the dual role of Dubosc, the bloody brigand and Lesurques, the honest citizen and innocent victim of his resemblance to the dreaded Dubosc.

Col. Robert G. Ingersoll has been prevailed upon to give his new lecture, "Why I Am an Agnostic," in this city in the near future. This lecture is conceded on all sides to be the best of Col. Ingersoll's efforts, and will undoubtedly attract a great deal of attention, for in it, for the first time, he goes into the whys and wherefores of his belief. It is eloquent, entertaining and instructive to a degree. This will probably be the last lecture trip the genial agnostic will make in this part of the country in many years and all who can, should hear him.

Francis Wilson is the owner of the most expensive library that adorns the home of any American actor. He has over 6000 carefully selected books and 1200 valuable autographs.

HIGH THEATER HATS.

The Request to Remove Them Endorsed by the Public.

Manager Greenwall is endorsed by the theater-going public in his placarded request to the ladies to remove their hats during the progress of the play, as is evidenced by the pretty general acquiescing noted on the part of a greater number of the lady patrons.

At one of the club meetings a few evenings since the matter was discussed in a social way, and one lady, who enjoys a play, is quoted as saying:

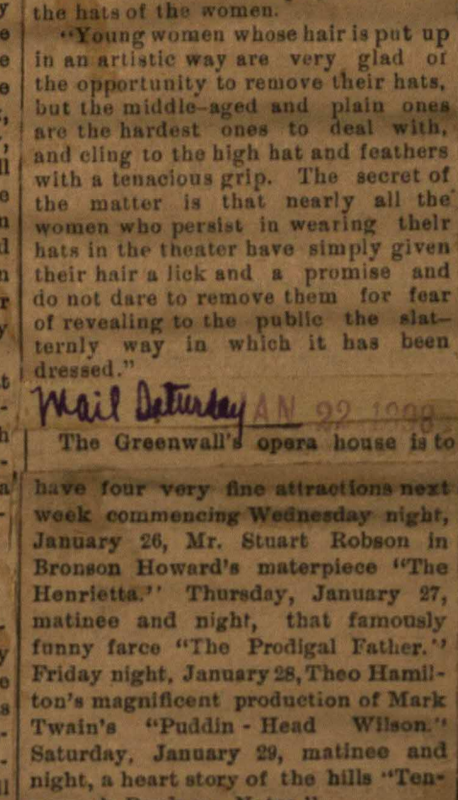
"We are truly glad to note that the high, stage-obscuring hat is passing."

"Only a few of them are now to be seen in the theaters. All ladies at heart remove their headgear, or wear bonnets that do not obstruct the view of those sitting behind them. The mark of gentility in these days is to remove the hat, lest it offend. The careless will no doubt continue to wear high hats and flaunting feathers, to the discomfort of those who go to the theater to see the play instead of the hats of the women.

"Young women whose hair is put up in an artistic way are very glad of the opportunity to remove their hats, but the middle-aged and plain ones are the hardest ones to deal with, and cling to the high hat and feathers with a tenacious grip. The secret of the matter is that nearly all the women who persist in wearing their hats in the theater have simply given their hair a lick and a promise and do not dare to remove them for fear of revealing to the public the slatternly way in which it has been dressed."

Mail Saturday JAN 22 1898

The Greenwall's opera house is to have four very fine attractions next week commencing Wednesday night, January 26, Mr. Stuart Robson in Bronson Howard's materpiece "The Henrietta." Thursday, January 27, matinee and night, that famously funny farce "The Prodigal Father." Friday night, January 28, Theo Hamilton's magnificent production of Mark Twain's "Puddin-Head Wilson." Saturday, January 29, matinee and night, a heart story of the hills "Tennessee's Pardner—Notes."



"Hogan's Alley."

Manager Greenwall will present to his patrons tonight for the second performance at Greenwall's opera house the latest New York laughing craze "Hogan's Alley," one of the funniest farce comedies ever produced. Special attention has been given to the scenic production and all the latest music, songs and dances, etc., will be seen with this company.

Stuart Robson.

Jolly, rollicking humor is always sure to reign when that nester of American comedians, Stuart Robson, appears. Mr. Robson will appear for

one night only at Greenwall's opera house, Wednesday, January 26, when the magnificent revival of that perennially delightful comedy, "The Henrietta," will be given. If one were to enumerate the many successes which Mr. Robson has made in past years in a wide range of pieces from the most refined of modern comedy to the broadest kind of Shakespearean, it would be impossible to designate a single role which is so well adapted to his original and unique personality as Bertie the Lamb. One of the strong points in Mr. Robson's productions of both classical and modern comedy has invariably been in the beautiful and artistic costuming of the ladies of his company. In "The Henrietta," they will have unusually favorable oppportunities for the display of their feminine tastes, and the Paris gowns that they will wear during the three acts of "The Henrietta" will in themselves be no insignificant attraction.

"The Prodigal Father."

When "The Prodigal Father" was originally produced it was a comedy and as seen at the Greenwall opera house Thursday, January 27, matinee and night, it will be more in the nature of a farce comedy. Much of the dialogue has been eliminated and specialties substituted. The company, that portion which amuses with specialties, is a thoroughly good one, while the acting company is better perhaps than usually found in such organizations. The play itself tells briefly the story of a scientist who starts out to explore Africa, but meeting a serio-comic vocalist, he gives up his journey to chase after the actress. When he comes home he tells his family all about his trip to Africa, and then his troubles begin.

Lynn Welcher is one of the very best portrayers of old-man characters in either legitimate or farce comedy; Rose Melville is a comedienne of exceptional abilities; Ma-Belle Davies, the wonderful toe dancer direct from her New York Casino success, is a feature. The male members of the company are above the average. Several new and original songs and dances and medleys are introduced by Messrs. Welcher, Garrison, Forrester, Spink, Halpin and Elmore.

Puddenhead Wilson.

There is coming to this city Friday night, January 28, an attraction that will surely hold the rapt attention of our theater-goers both from a literary and dramatic standpoint. The play in question is "Pudd'nhead Wilson." Frank Mayo's dramatization of Mark Twain's novel of that name, and its enactment is in the hands of Theodore Hamilton, Joseph Jefferson, Jr., (son of the dean of the American stage) and other artists of equal note. The story of the piece as all who have read Mark Twain's work know, is laid in a sleepy, drowsy corner of Missouri, where ignorance is bliss and a self-satisfied air with everything in general reigns. The theme hinges on the substitution of a one-thirty-second part negro child for a white boy, but through the preservation of the thumb marks of both children by a quaint, kind-hearted pudd'nhead lawyer, the wrongs of the Caucasian are eventually righted, and the white boy now at man's estate, comes to his inheritence. This play affords considerable character studies in that it shows to the very life depictations of scenes that have actually happened. The opera house ought to be crowded during this engagement.

"Tennessee's Pardner."

"Tennessee's Pardner," a beautiful and picturesque comedy-drama suggested by Bret Hart's mining camp story of that name, will be the attraction at Greenwall's opera house for an engagement of one matinee and night, beginning Saturday, January 29.

The story of the play is a pretty one and the characters such as have often been heard of in the mining camps of the West. Among the modern plays are quite a number that are classed as melodrama, and in the front ranks of the list may be placed "Tennessee's Pardner."

The plot is neither deep nor intricate. The scene is laid in a mining camp in Nevada, in which Caleb Swan, a gambler, and Asa Bice, his side partner, are the ruling spirits. Prior to the opening of the play Bill Kent, a miner, had died, leaving a young daugter at his old home in the mountains of Tennessee.

Not knowing of the death of her father, the girl arrives at the camp in search of him, and it is some time before any of the rough but tender-hearted men can muster up courage to tell her of the death of her father. On the day of the arrival of "Tennessee Kent," Asa Bice had gone to Carson to get married, and when he returned with his bride, his partner, Swan, is horrified to recognize in her an adventuress whom he had known in San Francisco. As his partner is madly in love with the woman, Swan warns her that she must act square by her husband, he thus agreeing to keep silent and wait events. Almost immediately a brother of the bride appears and insists that she carry out a pre-arranged plot to rob her husband. The woman having come to appreciate the love of her husband and being desirous of leading a better life, resists, but finally consents to give her brother one theory by which to accomplish this and accompany him to the Ridge as his escort. The flight being discovered, she soon after returns and tells the whole story to her husband in time to prevent bloodshed between him and his partner.

Mail Saturday JAN 22 1898

Notes.

Col. Robert G. Ingersoll, the noted lawyer, orator and agnostic is now on a lecture trip through the South and will make his appearance in this city in the near future, when he will give his reasons for his belief, or rather his lack of belief. The title of the lecture, which has never been given in the South is "Why I Am An Agnostic." It was written, it is said, with a view to answering the requests that come from all parts of the civilized world that he accept some orthodox faith. In it he does and in a manner that leaves no doubt in his hearers' minds.

Francis Wilson is preparing a select anecdote recital on the subject of Eugene Field.

Mail Monday JAN 24 1898

This week's attractions at the opera house promise to be unusually interesting.

Stuart Robson.

Stuart Robson, whose cheery personality and quaint genius for comedy has been a welcome presence to the American public for many years, has certainly become a recognized national institution and a prominent object of esteem in the admiration af all classes of society. His success has been brilliant and substantial. His appearance here on Wednesday night, January 26, at Greenwall's opera house will be in that purely American comedy, "The Henrietta."

It is undoubtedly the best play Bronson Howard has ever written. Its success was instantaneous and most pronounced. In the character of "Bertie, the Lamb," he has created an excellent foil for Mr. Robson's attractive personality. Mr. Robson is this season supported by an excellent company, including several very handsome women, who, we are told, will wear some very magnificent gowns to delight femininity.

"The Prodigal Father."

The lovers of farce comedy will be glad to know that we shall be given another chance to laugh at "The Prodigal Father," Thursday, January 27, matinee and night, at Greenwall's opera house. This play has been seen here before, but an entire new dress has been supplied it, and the author, Glen MacDonough, proclaims that it is now a hundred per cent funnier than the last time. If this be true we may expect to be well entertained, indeed. The company the management has brought together for its presentation is a good one. The scenery too has been all brightened up and made to suit the other improvements of the comedy. The management announce no advance in prices.

"Pudd'nhead Wilson."

The chance to make a lasting "hit" on the stage comes but once in a lifetime to most actors, and when both press and public agree as to the greatness of the artist in a role, then the "hit" must be a palpable one. Such a "hit" was made by Theodore Hamilton, the old-time character actor, in Mark Twain's story of "Pudd'nhead Wilson." His interpretation of the backwood, diffident lawyer, with scarcely an ambition in his uneventful life, beyond the collection of "thumb prints," is described as perfect. The play will be seen in this city at Greenwall's opera house Friday night, January 28, and will be presented with the same careful attention to detail that characterized its long run in New York City. The company in support of Mr. Hamilton is a strong one, and is headed by Mr. Joseph Jefferson, Jr., son of the eminet comedian of that name.

"I have to be very careful with "Monte Cristo" now, says Mr. James O'Neill, "because I have played the part more than 3000 times and I am liable to forget the lines. The mind is like a lithographer's stone. The more impressions that are taken from it the dimmer they are. I have made $700,000 with Monte Cristo, but I haven't got it all now. However, if I were a good business man, I might be a bad actor, and I am satisfied."

Register Tuesday JAN 25 1898

Stuart Robson.

Stuart Robson, whose cheery personality and quaint genius for comedy has been a welcome presence to the American public for many years, has certainly become a recognized national institution and a prominent object of esteem in the admiration of all classes of society. His success has been brilliant and substantial. His appearance here Wednesday night, Jan. 26, at Greenwall's opera house will be in that purely American comedy, "The Henrietta." It is undoubtedly the best play Bronson Howard has ever written. Its success was instantaneous and most pronounced. In the character of Bertie the Lamb he has created an excellent foil for Mr. Robson's attractive personality. Mr. Robson is this season supported by an excellent company, including several very handsome women who we are told will wear some very magnificent gowns to delight femininity.

"The Prodigal Father."

"The Prodigal Father," which will be seen at Greenwall's opera house Thursday, Jan. 27, matinee and night, furnishes an audience with an amount of fun and frolic. There are few good pieces of the same order that are fuller of chances for a good company, and this production of "Prodigal Father" is in the hands of capable people. There is a tramp, a policeman, a dude, and a number of other people, all of whom are indigenous to the soil of farce comedy, and they keep at the fun making from the beginning to the end of the performance. Of pretty girls there are five or six. In this bevy Miss Rose Melville is the leader and in a hoydenish, rollicking way she sets the pace for her lovely playmates. More than half the time the plot of the piece goes out of sight altogether and on its ruins rises a host of performers with song, dances and imitations. This part of the performance is entirely satisfactory.

JAN 24 1898 Mail Monday

Seats on Sale To-morrow Morning at 8 O'clock for

PUDD'NHEAD WILSON,

WHICH PLAYS HERE FRIDAY NIGHT, JANUARY 28th.

Register Tuesday JAN 25 1898

Box Sheet Opens this Morning at 8 O'clock for

Pudd'n Head Wilson!

Mark Twain's charming story of the South,

FRIDAY, JANUARY 28

Tuesday

HOYT'T "A MILK WHITE FLAG."

Charles H. Hoyt's pieces are not modeled on the classic drama; they do not follow Shakespearian lines; they are less formal and more frivolous than the old comedies; they are not

so suggestive as the latter-day "purpose plays" or so theatric as modern melodrama. But they all have a story to tell, and tell it plainly. They satarize the fad or fancy of the moment, they abound in humor, and not infrequently scintillate with true wit, and they present cleverely drama types of character well contrasted and—what is more important—they succeed.

When a play can run 200 nights in New York, ten weeks in Chicago, eight weeks in Boston, four in Philadelphia and San Francisco, and at every performance displaying the "standing room only" sign, it is pretty safe to say that *it is a popular success.*

This is the record of "A Milk White Flag" which comes to Greenwall's opera house Saturday, January 8, matinee and night, when it will be presented with the largest and strongest cast that ever traveled under the Hoytian standard. The company numbers forty people and requires two 60 feet cars to transport the scenery, costumes and mechanism for its production.

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THE PRISONER OF ZENDA.

"The Prisoner of Zenda" will be presented by Daniel Frohman's superb company, including Howard Gould and others who were conspicuous in the success of last season's tour, in this city soon. All the original scenery, costumes and splendid effects used in the Lyceum production will be seen here. This is the fourth season of "The Prisoner of Zenda," and its third annual tour under Mr. Daniel

Wednesday JAN 5 1898

HOYT'S "A MILK WHITE FLAG."

Local play-goers have always extended a cordial greeting to the comedies of Charles Hoyt, but the heavy demand for seats for the first presentation in the city of his mammoth spectacular comedy operata, "A Milk White Flag" at the Greenwall opera house, matinee and night, indicates that the audience will be the most fashionable and largest that ever witnessed a Hoyt play.

"A Milk White Flag" comes to us highly endorsed by dramatic circles wherever it has been presented and its long run of more than 200 nights at Hoyt's theater, New York, makes the piece familiar to that portion of the theater-going public who keep pace with theatrical affairs in the great metropolis. The cast cast is an unusually large, numbering forty people, and embraces the best people in the profession.

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MR. LOUIS JAMES.

Mr. Louis James will present a new romantic play, entitled "A Cavalier of France," at the Greenwall opera house Monday night, January 10. The play is by Espy Williams, the action of which is based on the loss of the jeweled garter of Marguerite, queen of Navarre. The garter is found in the chest of Rene de Froisac, a nobleman of the court of Henry III. The courtier resents the imputation that he has stolen the article, but is, nevertheless, banished from the court. His sweetheart, Gabrielle Du Bois, a ward of the queen mother, alone believes him innocent. The development of the plot, the exposure of the conspiracy, and the final triumph of right, furnishes an intensely interesting story, which is taken full advantage of and admirably related by Mr. James and his excellent company. The play will be beautifully staged and costumed, Mr. James carrying all the scenery for the proper production.

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A CONTENTED WOMAN.

A few short weeks ago Bonnie Lottie was a name practically unknown to Metropolitan theater-goers. Today the fame of the marvelous young danseuse is blazoned high in the annals of New York's favorite. The recent engagement of "A Contented Woman" at Hoyt's theater served to introduce to public notice this most wonderful young dancer of modern times.

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"THE PRISONER OF ZENDA."

"The Prisoner of Zenda," Antony Hope's somantic story which has achived a reputation for attractiveness in its present dramatic form second to no other play before the public will again be seen in this city shortly, presented by Daniel Frohman's special company.

People interested in what is most engaging in literature and in the correlative form of the drama, which affords persons of cultivated tastes and a liking for scenic embellishment their keenest enjoyment, should witness a performance of "The Prisoner of Zenda," not only once but several times if the opportunity is presented.

The company is said to be thoroughly equipped, many of the cast having been seen in the play last season.

Tuesday JAN 5 1898

LOUIS JAMES.

It has been alleged that Epsy Williams' new play, "A Cavalier of France," which will be given an elaborate production by Mr. Louis James at the Greenwall opera house on Monday, January 10, one night only, is a plagiarism from "A Gentleman of France," the novel of Stanley J. Weyman. Mr. Williams, who owns the dramatic rights for this country for Mr. Weyman's novel. "The Man in Black," and who, under the author's supervision, has dramatized the book, pronounces this charge of plagiarism as unkind as it is unfounded. As a matter of fact the only similarity between the play and the novel is that the scene of both is laid in France during the time of Henry III., and Baron Rosny and other historical characters of that era are introduced in both play and novel. Mr. Williams claims that no author has absolute right to an historical character, and that he is just as much entitled to use these individuals as Mr. Weyman, who, by the way, was preceded by Alexander Dumas in his own field.

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Like all of Hoyt's plays, "A Contented Woman," guys a specific object. The victims in this instance are women who live in some Western states where laws have been and passed allowing them to vote, and who imagine they can run the political affairs of the country, better than the men. The new piece will be presented here at an early date.

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THE PRISONER OF ZENDA.

A long anticipated delight is in store for the lovers of romance and chivalry in this city, in the appearance here shortly of Daniel Frohman's special company in the dramatization of Anthony Hope's greatest romantic story, "The Prisoner of Zenda." There have been other plays that have appealed to the sympathies and better nature of theater-goers, but none within the past three or four years have attained the high position sustained by "The Prisoner of Zenda" in that respect.

And so it has come about that this remarkable play now holds undisputed sway in the fairy like realm of romance. In more ways than one will the engagement in this city be noticeable. It appeals directly to the cultured and literary taste and possesses enough of the modern romance and chivalry to give it dramatic interest.

Friday JAN 7 1898

HOYT'S "A MILK WHITE FLAG."

One of the most pronounced successes in the theatrical line of last season was "A Milk White Flag." How great a success it was, how much amusement of the highest order of excellence it furnished, is well known to the vast audiences that nightly availed themselves of the opportunity to witness it. "A Milk White Flag" is the most pretentious effort of this popular playwright. It requires for its production a large amount of scenery of a special design, a cast of forty performers, and costumes that are rich and in great variety. The announcement that "A Milk White Flag" will be seen at Greenwall's opera house Saturday, January 8, matinee and night, will be welcome news to theater-goers and the fun-loving public.

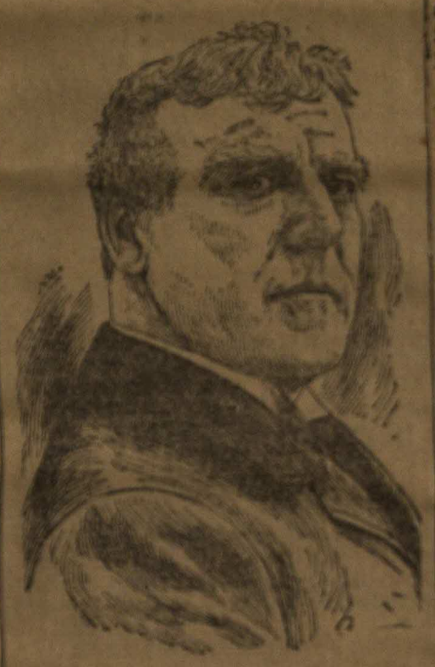
Since last year Mr. Hoyt has spent much time in brightening up this spectacular comedy, and it is now claimed that it is bigger and better than ever.

Friday

LOUIS JAMES.

One of the strongest and most thrilling dramatic scenes ever witnessed on the stage occurs at the climax of the third act of Espy Williams' romantic drama "A Cavalier of France," which Mr. Louis James will present at the Greenwall opera house on Monday, January 10, one night only.

It may be described as "the combat scene," in which Mr. James demonstrated that in addition to his ability as an actor, he is one of the most skillful swordsmen on the stage. The scene is in the astrologer's tower in the king's palace, wherein is confined, against her will, Gabrielle Du Rois,



MR. LOUIS JAMES.

the object of Rene de Froisac's affections. Rene (Mr. James) enters the tower by strategy and is confronted by the queen mother, and her accomplice, Cosmo, an old astrolger. He is promised the genealogy (a secret known to Catharine only) of his sweetheart, if he agrees to enter into a conspiracy to overthrow the king. This de Froisac scorns, whereupon he is threated with his life. He defies her, the guard is summoned, De Froisac immediately dispatches one of them, and calls to Gabriella, who takes the dead soldier's sword, and holds at bay the remainder of the guard, while her lover makes his escape in safety, and amid the sounds of clashing swords, the gleaming of armor, the shrieks of women, and the shouts and curses of impassioned men, the curtain descends on one of the most exciting, realistic and dramatic of stage pictures.

PRICES NOT ADVANCED.

"A Contented Woman," said to be the most pretentious as well as the most successful of Hoyt's many comedies, will follow "A Milk White Flag" at the opera house, a week from tomorrow. Messers. Hoyt and McKee's representative now in the city wishes it thoroughly understood that notwithstanding that these productions are made here identically the same as given at Hoyt's theatre, New York. There will be no advance in prices. The sale of seats for Louis James is now in progress for which there is also no advance.

Wednesday

Punch Robertson.

Tonight Punch Robertson and his merry company will be seen in the second performance of his brief return engagement at Greenwall's opera house in the beautiful picturesque society comedy, "Rose Cottage." Mr. Robertson this season stages all his plays with special scenery and electrical effects as never before presented by any repertoire company. A new feature which was added to the show since last here which will be presented at each performance, is Miss Victore Harrison in her bewildering kaleidoscope dance. The prices will remain the same, nights 10, 20 and 30 cents. Matinees 10 and 20 cents. Tomorrow matinee, the comedy drama "The Buckeye." Tomorrow night the farcical comedy drama "Polly and I."

"The Prisoner of Zenda."

It is seldom that the theater-goers of this city have an opportunity to see such a finished presentation of a play as will be given of "The Prisoner of Zenda" at the Greenwall's opera house, Friday night, January 21.

It is safe to say that the theater will be crowded with the wealth and fashion of our city on that occasion.

The play, like the book from which it takes its name, is built on broad lines, and tells a story of unusual interest in terse language. It is a "rapier play," and at times reminds one of the dash and ensemble of Dumas. It deals with kings and princes, their intrigues and loves and duels. There is a beautiful love story in the play, as true a piece of art as has been seen upon the stage in a long time.

Those who have seen the play will enjoy it again. Those who have not seen it, but have read the book, will enjoy it equally well. It appeals to all classes alike and is one of the few plays of the time that may be seen more than once with profit. Romance and reality are so charmingly blended that the old stager himself may be pardoned for being aroused to enthusiasm.

Daniel Frohman's special company, headed by Howard Gould, is for the most part the same as appeared in the play last season, and includes Faneon Campbell, Grace Reals, R. F. McClannin, Robert Elliott, Vaughan Glaser, Benjamin Monteith, Duncan Harris and others.

Seats on sale at box office.

"Hogan's Alley."

Gilmore & Leonard's laughable farce-comedy, "Hogan's Alley," which will be the attraction at Greenwall's opera house Saturday, January 22, matinee and night, has made an instantaneous hit in New York, and everywhere else, playing to crowded houses, that have simply given over to continuous laughter from beginning to end.

"Hogan's Alley" is a play which deals with modern glimpses of life. It was a very pathetic story and possesses a deep plot; the Yellow Kid swiped it and can't be found. That just explains it. The Yellow Kid is the great feature of the play and the rest goes like a bunch of firecrackers.

Campbell and Caulfield, Taylor and Karcher, Harry Crandall, Joe. J. Conlan, Johnnie Dugan, Tiddlewinks, Mannie Ward, Frank Rhodes and the Misses May E. Cunard, Ethel Cope, Anna Driver and the Chapelle sisters are the bright particular stars of the company. The management has spared no expense in securing special scenery and properties, all of the latest up-to-date order.

Notes.

James O'Neill and "Monte Cristo" are proof positive that the taste for romantic drama is reviving. Mr. O'Neill's business with "Monte Cristo" this season is far in excess even over the big business he has done the last five years.

Col. Ingersoll, the great agnostic orator, will give his new lecture, "Why I am an Agnostic," in this city in the near future. It is said to be the most powerful of all this wonderful man's arguments against orthodox christianity and should attract a large audience. Not in years has he given anything so eloquent.

Francis Wilson has received two distinct and important offers to appear in London next summer in "The Merry Monarch" and "Half a King." England at present has no comic opera comedians of Wilson's prominence and ability.

Register Sunday

The Greenwall's Opera House is to have its doors open four nights this week. Wednesday night, Jan. 26, Mr. Stuart Robson in Bronson Howard's masterpiece, "The Henrietta." Thursday, Jan. 27, matinee and night, that famously funny farce, "The Prodigal Father." Friday night, Jan. 28, Theo. Hamilton's magnificent production of Mark Twain's "Pudd'nhead Wilson." Saturday, Jan. 29, matinee and night, a story of the hills, "Tennessee's Pardner."

Stuart Robson.

The annual engagements of Stuart Robson are always anticipated with pleasurable expectations on the part of the hosts of admirers of this delightful comedian. He will play at Greenwall's Opera House Wednesday, Jan. 26, when he will be seen in Bronson Howard's great play, "The Henrietta." His characterization of Bertie the Lamb is one of the great works of the American stage. It stands side by side with the famous creations of the men of the past and present as a work of art.

The play has proved Mr. Howard's greatest success, largely owing to the tremendous personal success of Mr. Robson in its principal role. It has endured for years where the other great successes of the last decade have endured for months, and is sure to prove a good medium for the brilliant comedian for years to come. A fine company has been placed in the support of Mr. Robson this season. A pleasant feature of the latter is the re-appearance of Mrs. Robson in the role of the gay Widow Opdyke, a role which she has made famous. Thomas E. Wise, Edwin Holt, Ernest Lamson, John Webster, John Wooderson, Lida McMillan, Edna Brothers, Gertrude Perry and other clever people will be seen in the cast.

"The Prodigal Father."

"The Prodigal Father," which will be seen at Greenwall's Opera House, Thursday, January 27, matinee and night, furnishes an audience with an amount of fun and frolic. There are few good pieces of the same order

ETHEL ROBIE.

that are fuller of chances for a good company, and this production of "A Prodigal Father" is in the hands of capable people. There is a tramp, a policeman, a dude and a number of other people, all of whom are indigenous to the soil of farce comedy, and they keep at the fun making from the beginning to the end of the performance. Of pretty girls there are five or six. In this bevy Miss Rose Melville is the leader, and in a hoydenish, rollicking way she sets the pace for her lovely playmates. More than half the time the plot of the piece

MABELLE DAVIES.

goes out of sight altogether, and on its ruins rise a host of performers with songs, dances and imitations. This part of the programme is entirely satisfactory.

Especially engaged for this year's performance are the talented New York travesty artists, Jules and Ella Garrison, and Dave J. Halpin's tramp act is the peer of anything of its kind. The Misses Davies and Doerge, acrobatic dancers, are premiers of sterling worth, and the dramatic support is such as has long since established a reputation.

"Pudd'nhead Wilson."

On Friday night, Jan. 28, there will be presented at Greenwall's Opera House for the first time in this city Frank Mayo's dramatization of Mark Twain's quaint and humorous work, "Pudd'nhead Wilson," with that eminent Southern character actor, Theodore Hamilton, in the title role. Of "Pudd'nhead Wilson" the metropolitan press have written the highest enconiums, comparing it to "Shore Acres," and "The Old Homestead," stating that it is an idyl of the South where they are an epitome of New England life. There is said to be much heart interest in "Pudd'nhead Wilson," and a quaint and quiet humor that permeates its entire being; comedy and pathos being said to so richly blend, laughter chasing away tears so rapidly that the beholder often wonders why his eyes are moist. Mr. Hamilton will play Pudd'nhead, a role for which nature seems to have eminently fitted him. His interpretation of the quaint, kind hearted Missourian is said to reach right into the inmost tendrils of your heart and hold you in sympathetic touch with his life's work—that of righting a great wrong. Mr. Hamilton will have as an able second Mr. Joseph Jefferson, Jr., (son of the greatest comedian of the age) and other eminent actors of note.

"Tennessee's Pardner."

The Dallas News says of the play: "There is no denying the strong predilection existing with theater-goers for realistic drama. Originally the outgrowth of a peculiar phase of dramatic taste, and plays are as characteristic in their distinctive attributes as are the works of Moliere or Sardou, and are probably more productive of pleasure and amusement to the average theatre-goer than the most prominent and classical contributions to dramatic literature. To this peculiar yet popular class belongs 'Tennessee's Pardner,' presented at the opera house last night. The drama makes no attempt to ideal-

"NOW YOU CARRY IN THAT WOOD AND CLEAN UP THE SUPPER DISHES."

TENNESSEE'S PARDNER.

ize or transfigure human nature, nor is it in its province to discuss or treat human life with power or might. While it is not a play of deep motive or adroit construction, it is of absorbing interest—a tender and diversified picture of mining life in Nevada, effective from commingled humor and sentiment, and set in admirable frame of scenic embellishment. As interpreted last night by a thoroughly capable and evenly balanced company, 'Tennessee's Pardner' was refreshing, and was accorded an enthusiastic reception. The success of the performance was far reaching, and approval was warmly expressed of the individual and collective merit of the players.

The several numbers incidentally rendered by the Golden Nuggett quartette was perchance the most artistic quartette singing given on the local stage in a long time. The voices are unusually sweet and highly cultured.

"Tennessee's Pardner" will be seen at Greenwall's Opera house Saturday, Jan. 29, Matinee and night.

Notes.

James O'Neill's repertoire this season is the most varied in which he ever appeared. It embraces "The Dead Heart," "Monte Cristo," "Hamlet," "Virginius," "Richelieu" and "The Courier of Lyons." Special scenic appointments have been provided for each play and the costumes are all new, elegant and historically correct.

"Why I Am An Agnostic," the latest and greatest of Colonel Ingersoll's arguments against the orthodox church, will be the subject with which he will entertain and fascinate the lecture-goers of this city and vicinity on the occasion of his rapidly approaching appearance. It will be his only appearance in this vicinity in many years.

Mr. Ben J. Tillar entertained a small number of friends with a theatre party Friday night to witness "The Prisoner of Zenda." After the play quite an elaborate luncheon was served at Hotel Worth, and covers laid for the following guests: Misses Genevieve Eagan, of Dallas, Pauline Wynne, Alma Turner, and Messrs. Ernest L. Stevens, Will L. Ward, Ben J. Tillar and Colonel and Mrs. R. M. Wynne.

Mail Tuesday JAN 25 1898

Tomorrow night Stuart Robson opens his annual engagement at Greenwall's opera house, presenting his ever popular success, Bronson Howard's "The Henrietta." This play which made the fortunes of Mr. Robson has proved the greatest money-maker Robson has ever had or may ever expect to have. For a dozen years it has packed the theaters throughout the country for him and made him an independent fortune. The royalties alone which he pays every year to Mr. Howard would be considered a good sized fortune by most people. It has been the most successful play produced within its time and will endure for many years to come. Mr. Robson's wholly delightful creation of the cherubic Bertie is inimitable and will endure in the memories of theater-goers long after Mr. Robson has retired from the stage. A fine company will be seen in the support of Mr. Robson.

"The Prodigal Father."

"The Prodigal Father" will be the attraction at Greenwall's opera house, Thursday, January 27, matinee and night. The piece was evidently constructed for laughing purposes only, and it fulfills its mission. The plot which is very gauzy, centers on the escapades of Stanley Dodge, who misses his ship to Africa through flirting with an actress. His son becomes a prodigal, marries the actress and a regular mix-up results. The complications are of the most amusing kind and the fun is intense from start to finish. To properly interpret a farce-comedy requires the services of competent specialty artists, for the success of such a play depends largely on the introduction of novelties. The company representing "The Prodigal Father" has been carefully chosen and many songs, medleys and dances are rendered in such style as to call forth enthusiastic applauses. Miss Rose Melville who assumes the leading female role, is a young woman of prepossessing appearance and a decidedly clever actress, and her decidedly clever imitation of Sis Hopkins the Jay Girl from Slab Hollow is one of the hits of the vaudeville stage.

Pudd'nhead Wilson.

The New Orleans Daily Item says of the play:

"An admirable play, well acted, is 'Pudd'ndead Wilson,' which was repeated again to an appreciative audience at the Grand opera house last night, with Theodore Hamilton in the title role. The attention to detail, the excellent cast, and the appropriate scenery and costumes make this a notable production. It is a treat to see so many legitimate, old time actors—real actors—as are in the cast of 'Pudd'nhead Wilson,' aside from Theodore Hamilton, the star, who has played in New Orleans many times before, and who was actor and manager here during the season that John E. Owens directed the fortunes of the Grand opera house for La Varietie association. John E. Ince, of the cast, was a popular 'Our Boarding School' star here years ago, and has played Chinamen here with as much favor as was ever granted to Chas. T. Parsloe, for similar work. Mr. Ed. A. Locke, in the cast, brings back memories of the days when he was a dashing young comedian for Lotta, in the long ago.

There is in the case also a chip of the old block which is sound yet, young Joseph Jefferson, Jr. The company is a good one. It is managed by Master Frank Chapman, whose ancestors brought the English Drama to river towns in the South, when they traveled by flatboats before steam turned paddle-wheels in this part of the country.

Theodore Hamilton, besides being the actor and the artist, is a genial, scholarly Southern gentleman of the old school. He was betimes a gallant and meritorious soldier—one of the immortal paladins of the immortal Lee. His cordial invitation to his old comrades to visit him at his rooms at the Commercial hotel, the Item knows will be warmly responded to, and the old soldiers of the Southern Cross will enjoy a chat with one who has served faithfully a cause that called to battle a host of the brightest and best of the Southland—and among them no truer heart than that of Theodore Hamilton of the Eighth Virginia cavalry.

Puddin'head Wilson will be seen at Greenwall's opera house Friday night, January 28.

Mail Tuesday

Register Wednesday JAN 26 1898

Stuart Robson.

Mr. Robson will appear at Greenwall's opera house tonight when the magnificent revival of that perennially delightful comedy, "The Henrietta," will be given. If one were to enumerate the many successes which Mr. Robson has made in past years in a wide range of pieces from the most refined of modern comedy to the broadest kind of Shakespearean, it would be impossible to designate a single role which is so well adapted to his original and unique personality as Bertie the Lamb. One of the strong points in Mr. Robson's productions of both classical and modern comedy has invariably been in the beautiful and artistic costuming of the ladies of his company. In "The Henrietta" they will have unusually favorable opportunities for the display of their feminine tastes, and the Paris gowns that they will wear during the three acts of "The Henrietta" will in themselves be no insignificant attraction.

"The Prodigal Father."

Jules and Ella Garrison, travesty artists late from Keith's and Pastor's New York theaters, are sure to more than make the time spent in witnessing the performance of "The Prodigal Father" one to be remembered. An act where extreme dramatic powers harmoniously clash with the burlesque, where the sublime travels hand in hand with the ridiculous, and one where the light and shade of dramatic art are so handled that one fails to remember and remembers to forget all except that life is a dream whose emptiness is only a hallucination. "The Prodigal Father" will be the attraction at Greenwall's opera house Thursday, Jan. 27, matinee and night.

"Pudd'nhead Wilson."

Theodore Hamilton, the eminent actor, the friend of General Longstreet, Fitzhugh Lee, of Edwin Booth, the playmate of John Sleeper Clarke and John E. Owens, is coming here with Frank Mayo's dramatization of Mark Twain's Missourian idyl, "Pudd'nhead Wilson," Mr. Hamilton playing the title role, which he would look to the very life, and would play with the fine truth and quiet humor for which all his work has been noted. Mr. Hamilton will have as an able support, Mr. Joseph Jefferson, Jr., son of the distinguished comedian of that name, and a company whose excellence cannot be questioned. The play will be mounted with the same careful attention to detail, that aided it so much in its long New York run. All the Herald scenery will be used. This great play comes to our city Friday night, Jan. 28.

"Tennessee's Partner,"

Which will play an engagement of matinee and night Saturday, Jan. 29, at Greenwall's opera house, is not a dramatization of Bret Harte's pathetic story, the name of which has been taken, but it is strongly suggestive of that author's work. The Tennessee of the play is a sweet slip of of a girl, instead of the wayward man whose partner's gentle, generous, pitiful grief is an ineffaceable memory; but the manner of the play, its settings, its characters and its story are of the California of Bret Harte—the rough frontier pictured through the softening haze of human sympathy. A principal character, Caleb Swan, gambler, always legitimate and high toned, is certainly none other than Bret Harte's John Oakhurst, calm, resourceful, hero of many a memorable episode. "Tennessee's Partner" is a good play, and a singularly refreshing one in these days of mechanically monstrous melodrama. The interest in the performance never flags, and the audience follows the action of the play with attention and eagerness until the curtain falls upon the last scene.

Manager Arthur C. Aiston has selected a company of more than ordinary ability, and has expended a large sum this season on new and attractive scenery and effects.

Mail Wed. JAN 26 1898

Mr. Stuart Robson is this season again appearing as Bertie the Lamb in Bronson Howard's delightful comedy, "The Henrietta," which will be seen at Greenwall's opera house tonight. This characterization is universally conceded to be one of the most charming portraits in the gallery of the American stage. Mr. Robson's artistic study of the callow youth of Anglo-maniac tendencies must be conceded to rank amongst the foremost comedy characterizations of the stage. Mr. Robson will be supported by an excellent company including Mrs. Robson as the Widow Opydyke.

"Pudd'nhead Wilson."

Frank M. Chapman for many years the business manager for Mr. Joseph Jefferson is directing the tour of Mr. Theodore Hamilton in Mark Twain's dramatized story, "Pudd'nhead Wilson." Mr. Hamilton too has been with Mr. Jefferson for several seasons but as that veteran of the stage only plays ten weeks in the early fall and a few weeks in the late spring, Mr. Hamilton secured Twain's idyllic story of the quaint and quite Missourian and is making his first tour of the South with it. In the company supporting Mr. Hamilton is Mr. Joseph Jefferson, Jr., a real chip of the old block, who for the first time assumes his own name, having played under that of Joseph Warren, his middle name.

Young Joe, as he is familiarly called by his associates, will, if all signs fail not, create as great a stir in the annals of the stage in his time as does the distinguished father now. "Pudd'nhead Wilson" will hold the boards of Greenwall's opera house Friday night, January 28, and all who have read Twain's story should go and renew their acquaintance with the philosophic Dave, and those who have not can do no better than secure an introduction and sit down to listen to a reading of extracts from Pudd'nhead's diary.

"Tennessee's Pardner."

"Tennessee's Pardner," a drama suggested by Bret Harte's delightful story of the same name, is steadily strengthening its hold on public favor. It was one of the few big road successes last year, despite the uniformly bad business of the theatrical season of 1896-7. Presidential election year is not a wholesome one for the show business in the United States, even in its broadest sense, and when that time is chosen to launch a new play on the community the manager must have a faith in his play that is simply sublime—a faith that is equal to the removal of mountains. Manager Arthur C. Aiston's faith was of that quality, and the public had faith in him and were confident that he would not endanger his reputation as a manager of high-class attractions.

Aiston closed a thirty-five weeks tour of "Tennessee's Pardner's" first season with the balance on the right side of the ledger, and presents the play this season clothed in new and magnificent scenery and costumes. The play is cleverly constructed, the contrasts in character are marked, the story is quaint and in many respects new, while the text is crisp and interesting. There are no long speeches, the action is brisk, and the audience is kept on the tenter hooks of expectation from the beginning to the close. It will be seen here at Greenwall's opera house, Saturday, January 29, matinee and night.

"The Prodigal Father."

"The Prodigal Father" will be the attraction at Greenwall's opera house Thursday, January 27, matinee and night. The play is now in its fifth year of popularity and by no means new to theatre-goers. The company is capable of extracting enough entertainment of a lively order out of it to keep an audience in good humor for a day. In addition to the fun contained in the original text and situations, further diversion is provided by the introduction of a number of pleasing specialties. There is a lot of good singing and dancing.

The specialties are up to date and exceedingly clever, and new and taking songs are well executed

Register Thursday JAN 27 1898

The Texas and Pacific due from the west at 3:50 o'clock yesterday afternoon was delayed until after midnight on account of a breakdown of a freight train at Milsap, and did not arrive in this city until 1:30 a. m. For this reason the Stuart Robson company, who were passengers on the delayed train, could not fill their engagement at Greenwall's last night, and one among the largest audiences of the season was disappointed.

It was announced that the train would arrive in sufficient time to allow the curtain to go up at 9 o'clock, and by the usual hour the house was well filled, Mr. Greenwall hoping to have the company fill its engagement. When it was learned definitely that the company could not get here, the announcement was

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made that all who desired it could have their money refunded, or hold their tickets for tonight's performance—"The Prodigal Father."

The Stuart Robson company came through direct from El Paso.

"The Prodigal Father."

"The Prodigal Father," which will be seen at Greenwall's opera house today matinee and night, continues its wonderful success. Farce comedy seems to be the rule this season, but the "Prodigal Father" will easily prove the best that has been seen in this city this season. The play itself furnishes plenty of opportunity for fun, and the company is fully capable of taking advantage of each opportunity. There are excellent specialty artists in the company who find an opportunity to amuse the audience *outside of the lines of the play.* In fact it is the excellence of the company that puts it ahead of its predecessors.

"Pudd'nhead Wilson."

One of the most notable dramatic characterizations of this decade will have its depictation upon the stage of Greenwall's opera house Friday night, Jan. 28th, when that eminent actor and student, Mr. Theodore Hamilton presents his conception of "Pudd'nhead Wilson," Mark Twain's quaint, kind, yet withal shrewdly gifted backwoods Missouri lawyer whose apparent aim in life seems to be the collection of thumb prints. Mr. Hamilton has the voice, face, figure and manner of the ideal thumb collector and should give entire satisfaction in the *role*; indeed if reports from other cities are criterions he does; some cities even going so far as to describe his performance as great, saying that he makes Twain's quaint and humorous old pettifogger appear to be a reality and not a stage picture.

Mr. Hamilton will be ably supported by an excellent company, among whom we recognize the names of Joseph Jefferson, Jr., John R. Trice, John Tucker, Ed Locke, Belle Stokes, Lillian Schovelin and Margaret Haywood. The play will have most regal mountings and is said to present the locale of the story with a minuteness that makes the place easily recognizable to those that have traveled in Southeastern Missouri.

"Tennessee's Partner."

"Tennessee's Pardner" is a romantic drama of the type that appeared upon the stage soon after Bret Harte's sketches of California mining camps were given to the world. It owes its origin in part to Harte's famous story of the same name. The title has been retained, but the plot of the story is different from that of the drama, though the picturesque incidents of the frontier are the same. "Tennessee's Pardner" is an interesting drama of the sand hills, with a unique comedy vein running through a simple story of mining life. There isn't a tiresome moment from the opening line to the final curtain. There is no vagueness of plot, no distractions of irrelevant detail, not a line nor an incident but what has its value in rounding out the story of a Nevada mining camp. One can readily believe after witnessing "Tennessee's Pardner" that it was suggested by the spirit that animates all the tales of the most delightful American story writer. The playwright has caught the proper idea of melodrama and has given theatergoers one that does not resort to stage tricks, and carpenters' mechanism to elicit applause. "Tennessee's Pardner" will be seen at Greenwall's opera house Saturday, Jan. 29, matinee and night.

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"The Prodigal Father."

"The Prodigal Father" which appears at Greenwall's opera house tonight is not prodigal alone in father, or the ways of one father. It is prodigal in songs, dances and the quirks that amuse and keep an audience in a continual manifestation of its appreciation. There are clever people with the "Prodigal Father" and they manage to keep up with the procession of the events that transpire in the busy world about us. Has it ever occurred to the ordinary mathematician to figure out the number of new songs and dances necessary to interest a continual theatre-goer? The average in the "Prodigal Father" is above and not below. There is nothing better in the farce comedy line than this side-splitting play.

"Puddin'head Wilson."

At the first performance in New [illegible] Pudd'nhead Wilson," which

Mail Thursday JAN 27 1898

comes to this city tomorrow (Friday) night, January 28, Mark Twain, when called upon for a speech, said that if he had seen the play first he would have written a better book. But this seems hardly probable, for had not Twain written his old conceit, Mayo would not have been able to turn it into a play that has pleased the countless thousands that have laughed and cried at its humor and pathos. The play, depicting as it does a quiet corner of the Southland, comes to us with all the effective settings and elaborate stagings that helped so much in making its long New York run successful.

In the title role will be recognized an artist of worth—one who ranks among the greatest character delineators on the stage of today—Mr. Theodore Hamilton. This actor gives to the part of "Pudd'nhead" a treatment that is original, quaint, keen, just such a character as one would suppose Twain's kind-hearted Missouri lawyer to be. The company that supports Mr. Hamilton, we are told, is an excellent one, including Mr. Joseph Jefferson, and the names of many persons well and favorably known to our play-goers.

Tennessee's Pardner.

The popular theatrical attraction of the present day is the one that pleases the largest number of theater-goers. Dramatic writers have recognized this, and in the combination of comedy and pathos have evolved the "comedy drama," which is neither tragedy nor farce, but a delightful medium. One of the most successful of the latter class of plays is "Tennessee's Pardner," which had a wonderfully successful tour last season. According to the criticism of some well known writers "Tennessee's Pardner" is a gem in its naturalness, the main incidents of the play being founded on actual occurrances. The scenes are laid in the mining regions, the action taking place during the present day.

Legitimate comedy of a high order predominates its dramatic story, but the latter is thrilling in the extreme. The laughable doings and clever dialogue of some of the characters arouses shouts of laughter from the audience and the play is warranted to cure the worst case of "blues" and send the theatregoer home happy in the recollection of a highly enjoyable evening's entertainment. The organization presenting the play contains the names of well known players who are decided favorites here. "Tennessee's Pardner" comes to Greenwall's opera house Saturday, January 29, matinee and night.

Mail Friday JAN 28 1898

Pudd'nhead Wilson.

"Pudd'nhead Wilson," which comes to Greenwall's opera house tonight, is Frank Mayo's dramatization of Mark Twain's famous Missourian idyl. The play deals with the folk of a little Missouri village, to which has come a lawyer named Dave Wilson, who by his quaint sayings and eccentricities has long been looked upon as a simpleton and dubbed "Pudd'nhead." He is that kind of a lawyer to whom nobody will trust a case, but by his great fad for taking thumb impressions of different persons he is at last able to demonstrate his talents and win the greatest case the region

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PUDDINHEAD AND ROXY.

has ever known. The role of "Pudd'nhead" will be assummed by no less an artist than Mr. Theodore Hamilton, one of the best character actors on the stage today. Mr. Hamilton is said to portray the genial, quizzling, kind-hearted Missourian to the very life, and his sayings and twisting of the proverbs give to Twain's work a new charm. Joseph Jefferson, Jr., son of the elder Jefferson of Rip Van Winkle fame ably supports Mr. Hamilton. The play will be mounted with that same attention to detail that aided much in making its New York run so successful.

"Tennessee's Partner."

The comedy drama, "Tennessee's Pardner," a romantic story of the mountains which was such a pronounced hit everywhere last season will come to Greenwall's opera house Saturday, January 29, matinee and night. Though the play has never been produced here it does not come as an unknown quantity, for its reputation and success in other cities has long ago preceded it. Especial interest is attached to the forthcoming production from the fact that the scenes are laid in this section, the characters drawn from life, and the incidents portray a series of remarkable happenings that actually occurred. There is a comedy of both the ludicrous and legitimate kind in plenty for those who go to the theater to be amused and for those who like a crisp well told and exciting dramatic story, they need not complain of lack of adventure.

The play is best described as a symphony of smiles and tears. A pleasing feature will be found in the sweet singing of the Golden Nuggett quartette. Their rendition of various popular songs has earned them well deserved success. There is no shouting in "Tennessee's Pardner," instead the audience will witness a clean, wholesome combination of sentiment, humor and pathos portrayed by a company of artists who are in every way worthy of the play. The names of most of the players are familiar to our theater goers. The advance sale promises a very large audience.

James O'Neill.

It is all very well for people to say, [illegible]

romantic play?" There are two very important reasons. One is that nobody has been able to write a romantic play for Mr. O'Neill, for while many thousands have been presented to him, he has found none that will suit him. Another reason is that "Monte Cristo" is as popular as ever. If the story told at the box office is true, Mr. O'Neill's investments from the money he has made from "Monte Cristo" include a mine in Colorado, a farm in Jersey, two houses on the Boulevard, New York city, three houses in Kansas City, half of the suburbs outside of Denver, an orange grove in California and five houses in New London, Conn., where he makes his home. Dumas is dead, but "Monte Cristo" certainly is not, as far as Mr. O'Neill is concerned.

Register Saturday JAN 29 1898

"Tennessee's Pardner."

An admirable company of players, most of whom are pronounced favorites here, will present "Tennessee's Pardner" at Greenwall's opera house today, matinee and night. The play is an idyl of the mountains, introducing a series of quaint characters among scenes of local interest. "Tennessee's Pardner" is the name of one of Bret Harte's most exquisite stories. This play of "Tennessee's Pardner" is entirely unlike the literary work, but, as a lively, quick moving drama, with enough of the tragic to make the plot interesting, it deserves the success it met in New York. In the play Tennessee Kent appears as heiress to her father's share in the Rocky Mountain mine, and Caleb Swan is her "Pard." The bride of Asa Bice is recognized by Swan as a [illegible] than questionable character; her promise of good behavior, on condition that her story shall remain untold, is too hard for her to keep; she plots with Romain, her brother, to rob her husband; the plot is foiled by Tennessee, the bride is cruelly treated by her accomplice, who thinks she has played him false, and returns, bruised and bleeding to ask forgiveness of her husband. Finally the happy ending is brought about by Tennessee's good offices, and the heroine, after a pretty comic confession of love is united to her chosen "Pard." "Tennessee's Pardner" is a legitimate comedy drama. It is not a one star play nor a lone star cast. All of the characters are powerfully drawn, and the company one of the strongest that will be seen here this season.

James O'Neill.

Although James O'Neill cannot write his name on a check for the same amount as the Count of Monte Cristo, nor carries "one million dollars in treasury bonds in some corner of his inside pocket," the wealth he has acquired during the ten years he has been playing Dumas' masterpiece, entitled him to a prominent place on the list of American actors who have made a fortune on the stage. Every season he adds to this fortune, through his never ending success with the good old play.

As fascinating as during the earliest days of "Monte Cristo," America's only surviving romantic actor gives as spirited a representation of Dumas' hero as before. The whole production is complete so far as scenery and costumes are concerned. A carefully selected company will support Mr. O'Neill on his visit at Greenwall's [illegible]

Mail Monday [Tuesday crossed out] JAN 31 1898

James O'Neill.

James O'Neill, everywhere recognized as one of the great actors of America, will appear here at Greenwall's opera house, Tuesday night, February 1, as the Count of Monte Cristo, the part and play with which his fame is indelibly associated.

Of this prime old favorite, which, like everything good, is always new, but little can be said. The handsome young sailor, Edmond Dantes, the dignified abbe, the magnificently mysterious Count of Monte Cristo, all radiating from the genius of the player, are as familiar as any stage people in the world.

Dumas' fascinating story will always have ardent admirers, whether it is written in books or mirrored in dramatic compositions and while James O'Neill lives he will have no rival worthy the name. That actor would be presumptuous indeed who should dare essay the role of the princely count who talks of millions as beggars of pennies, who walks enveloped in a mystery so delicious that not to confess to a feeling of emulation would be to deliberately lie to one's self. Monte Cristo, wealthy, "beyond the dreams of avarice" learned, unknown, with the power to crush his enemies and wreak a deadly vengeance upon them all, well did he prophesy in that cry out of the night, and storm, and sea: "The world is mine!"

Mr. O'Neill is not changed. He plays the part with the enthusiasm which is to him the actor's art, what salt is to the ocean, "it preserves it and keeps it sweet."

"Dodge's Trip to New York."

On Friday and Saturday, February 4 and 5, matinee Saturday, the Henshaw-Ten Broeck company present their laughable musical comedy "Dodge's Trip to New York," which has been such a success elsewhere. There are many new features, songs, dances, etc.

In the second act of the comedy, John E. Henshaw and George Mack, give almost an entire minstrel first part, recalling the palmy days of Cool Burgess, Lew Benedict and Billy Birch. Mr. Henshaw has the tambo end. His colleague manipulates the bones. Their jokes and witticisms, savoring of '49 vintage and recalling the undertaker, the butcher and lovely woman gags, are rendered with a seriousness worthy of Henshaw's reputation and received by the audience with vociferous applause.

This innovation is Mr. Henshaw's conception and enhances his well-merited title as an artist in touch with the demands of the amusement public.

This unique minstrel show is but a feature of the performance. The comedy, "Dodge's Trip to New York," is perhaps the only farce comedy extant in which an attempt has been made to observe unity. It is not a conglomeration of senseless absurdities, but is a series of irresistibly funny situations, telling a story which is farcical in the extreme. The specialties do not seem out of place, they come in legitimately, enhanced and enhancing by this fact.

One of the most enjoyable farce comedy entertainments ever given here may be expected.

Colonel Bob Ingersoll.

Colonel Robert G. Ingersoll will deliver his latest lecture, "Why I Am An Agnostic," on next Monday night, February 1, at Greenwall's opera house.

This will be an event of unusual interest, as it is not often that the brilliant agnostic pays a visit to this part of the country, and this may be his last appearance in many seasons.

Register Saturday FEB 5 1898

Seats on Sale.

Seats are on sale this morning for Colonel Robert G. Ingersoll's lecture at Greenwall's Monday night, and Manager Greenwall desires The Register to correct the false report that has been spread that a rate of \$2.00 will be charged for seats. The seats will be \$1.50 and \$1.00 which price has also been secured for Francis Wilson's engagement next week.

Mail Telegram & Register Notices

Mail Saturday

JAN 29 1898

Register Sunday

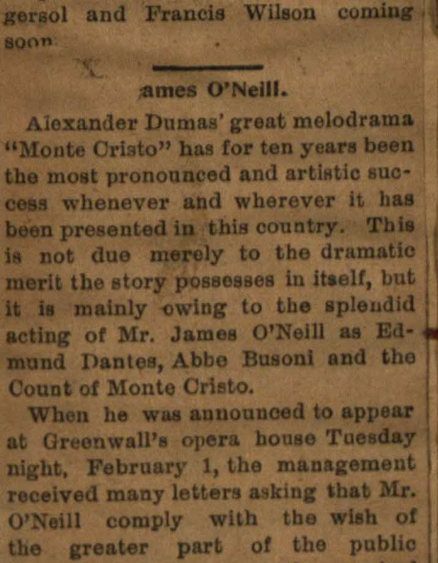
JAN 30 1898

Two attractions at Greenwall's opera house next week. Tuesday night, February 1, James O'Neill in an elaborate production of "Monte Cristo," which is soon to celebrate the 4000th performance of this play. Friday and Saturday, February 4 and 5, John E. Henshaw and May Tenbroeck in the funniest of all comedies, "Dodge's Trip to New York." Colonel Bob Ingersol and Francis Wilson coming soon.

ames O'Neill.

Alexander Dumas' great melodrama "Monte Cristo" has for ten years been the most pronounced and artistic success whenever and wherever it has been presented in this country. This is not due merely to the dramatic merit the story possesses in itself, but it is mainly owing to the splendid acting of Mr. James O'Neill as Edmund Dantes, Abbe Busoni and the Count of Monte Cristo.

When he was announced to appear at Greenwall's opera house Tuesday night, February 1, the management received many letters asking that Mr. O'Neill comply with the wish of the greater part of the public by presenting a scenic revival of "Monte Cristo." This request from the cultured class of Fort Worth theater-goers shows that a reaction has finally set in, and that the public, heartily tired of vulgar vaudeville performances and machine-made dramas, has again taken the romantic drama to heart. It is simply reviving an old and undisputed assertion to say that Mr. James O'Neill is the foremost romantic



actor in America today. He has not only been ranked in the same class as the late Charles Fechter, but competent critics insist upon saying that in personal magnetism and artistic finesse, Mr. O'Neill is even superior to the lamented actor. As for "Monte Cristo," generally recognized to be the masterpiece of Dumas, the play is so full of human interest, exciting and dramatic episodes, that it never fails to capture a house.

Mr. O'Neill's impersonation of Edmond Dantes needs no extended comment. It is still the same clear and forcible portrayal as of old, in spite of the fact that he has played the part 4000 times. Unlike other actors who have achieved prominence in one part, and resting content with their fame, neglect to provide for a proper support, thinking that their own star is bright enough to shine for all, Mr. O'Neill has taken great pains in selecting a company whose artistic standard would do credit to any organization.

"Tennessee's Pardner."

"Tennessee's Pardner" which made such a pronounced hit last season will be seen at Greenwall's opera house tonight for the last performance. In point of clever workmanship, sustained interest and admirable construction, this play is more than on a level with anything of its class recently produced. The action from first to last is rapid, close and decisive. Any surprises the author may hold in reserve are legitimately led up to; the sequence of events is natural and convincing. "Tennessee's Pardner" is something more than melodrama; for it deals, and deals in no superficial or sketchy manner, with the strongest of human ambitions—the love of man and woman. The piece will be presented by the original company of last season, (with very few exceptions) who by dent of work together for so long a period have reached a high point of perfection. The Golden Nuggett quartette which was a special feature last season will be heard in some new songs this year.

"Dodge's Trip to New York."

On Friday and Saturday—matinee Saturday, February 4th and 5th, the management offer the theatre-goers of this city a novelty in the shape of a musical farce comedy, called "Dodge's Trip to New York," which will be interpreted by that prince of entertainers John E. Henshaw and the twenty artists who make up the Henshaw-TenBroeck comedy company, who appear here again at the opera house. The vehicle in which Mr. Henshaw and Miss TenBroeck are starring this season is "Dodge's Trip to New York," and the complications which arise during the performance are attributable to a visit to the French Ball in New York, by Howell I. Dodge, a bank president from a rural village in New Jersey. There is said to be ample scope afforded in the slight thread of the story to meet all the requirements of farce comedy. The piece has achieved a decided success and is from all accounts clever enough to divert the mind of a theatre-goer from business cares and other worries that induce people to seek recreation in the theatre.

There are more than two dozen songs and choruses scattered throughout the three acts and in the entire list it is claimed there are few that have done service in any farcial play that has been presented here. As bucolic bank president, Dodge, Mr. Henshaw is credited with making a much more emphatic success than when he disported himself in "The Nabobs" a year ago.

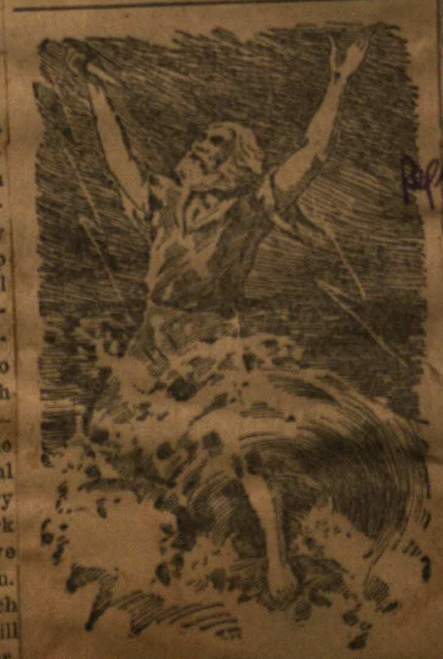
Miss TenBroeck, Mr. Henshaw's worthy partner in the fun, is credited with playing the part of a stage wife that few comediennes could excel. She wears some very excellent costumes that have pleased the ladies very much wherever "Dodge's Trip to New York" has been played this season. The supporting company is very strong and is said to be equal to any musical comedy company now traveling. A matinee will be given next Saturday.

FEB 1 1898

Register Tuesday

James O Neill.

It is doubtful if there is another actor in the country who could have held "Monte Cristo" so long before the people of this country as Mr. O'Neill, and won their affection in the part and left an everlasting impression in the minds of the public. But it is a historical fact in the annals of America that this distinguished romantic actor has played the part of Edmond Dantes over 4000 times in the course of ten years without missing a single performance. This is a record only surpassed by Mr. Joseph Jefferson's twenty-five years connection with "Rip Van Winkle." Mr. O'Neill's



Two attractions at Greenwall's Opera House this week. Tuesday night, February 1, James O'Neill in an elaborate production of "Monte Cristo," which is soon to celebrate the 4000th performance of this play.

Friday and Saturday, February 4 and 5, John E. Henshaw and Miss May Tenbroeck in the funniest of all comedies, "Dodge's Trip to New York." Col. Bob Ingersoll and Francis Wilson coming soon.

James O Neill.

To see James O'Neill as the Count of Monte Cristo is to drink at the fount which Ponce de Leon searched for in vain. It is to feel youth spring eternal in the breast. It is many years since the play-going world first took a liking to this French sailor lad, Edmond Dantes, who became a count with millions in his possession.

Yet, it has not wearied of the sight of this same buoyant youth playing familiar with the dignified official, accepting his release from unjust detention with a jocular nudge in the ribs that startled the officer into an an amazed "sir!" Nor has it grown impatient of the exulting cry of the liberated prisoner, who mounts a tempest assailed rock off the Chateau

d'If, shouting, "the world is mine." Nor yet again has it begrudged the beautiful count with the white hair one of the million francs he carried in the corner of his pocket for spending money. Nor has it expressed any wish to deny him any of the privileges he so much enjoys in killing his enemies, "one, two, three." In all these years, which have brought fame to Mr. O'Neill, in which he has become a veritable count of Monte Cristo in the ease with which he has coined money by his play, the public has stood by him, to suffer with his Dantes in prison, to exult with him in his triumph.

Mr. O'Neill in "Monte Cristo" will be seen at Greenwall's Opera House Tuesday night, Feb. 1.

John E. Henshaw Coming.

John E. Henshaw, than whom there is no greater favorite in the United States, was never intended for the theatrical profession. He was born in Albany, N. Y., some 38 years ago,

and when quite a lad had a chance to join Harry Robinson's minstrels. He had been studying law in a lawyer's office previous to this time and he found that he had decided talent

Register Tuesday FEB 1 1898

versatile talent found an unexcelled field in the complex character of Dumas' weird creation, and whether as the dashing sailor lad, the emaciated convict, the impressive priest or the stately Monte Cristo, his performance has always met with the approval that is only lavished on the real geniuses of the stage. He has surrounded himself with a company that has been pronounced by critics to be the best he ever had and the scenery is said to be appropriate and handsome. Mr. Jas. O'Neill will present "Monte Cristo" at Greenwall's opera house tonight.

for the minstrel business and eventually became end man with Cal Wagner's minstrels and afterwards with the famous California minstrels. By gradual degrees, however, he abandoned "burnt cork" and played on the variety stage in various sketches until 1886, when he took out a farce comedy, the "Two Old Cronies," which was very successful. His comedy, the "Nabobs," was launched about eight years ago and served to make him one of the most popular comedians on the stage today. He is very ambitious and it is likely that inside of a year we will see him at the head of the extravaganza business of this country. His methods are easy, him manners graceful and his singing voice excellent. He is extremely popular off the stage, and among his own profession there is no actor held in higher esteem than Mr. Henshaw, who reappears here again at the opera house Friday and Saturday, Feb. 4 and 5 next. This time he appears in his latest comedy success "Dodge's Trip to New York," which has made all America laugh for the past few months.

Ingersoll.

"If you have but one dollar in the world, and have to spend it, spend it like a king; spend it as though it were a dried leaf and you were the owner of unbounded forests," says the great infidel orator, Col. Robert G. Ingersoll, whose rapidly approaching visit to this city will be an event of unusual interest. It is not often that the brilliant agnostic pays a visit to the southern part of our country and this may be his last appearance in many seasons. He has chosen for his subject here his latest and best discourse, "Why I Am an Agnostic," in the telling of which he brings to bear all his wonderful powers of oratory and eloquence.

Francis Wilson.

Whenever Mr. Francis Wilson isn't engaged with affairs of state, he puts in the time teaching philosophy to the family circle. The other day he gathered his children about him and gave out the following fable:

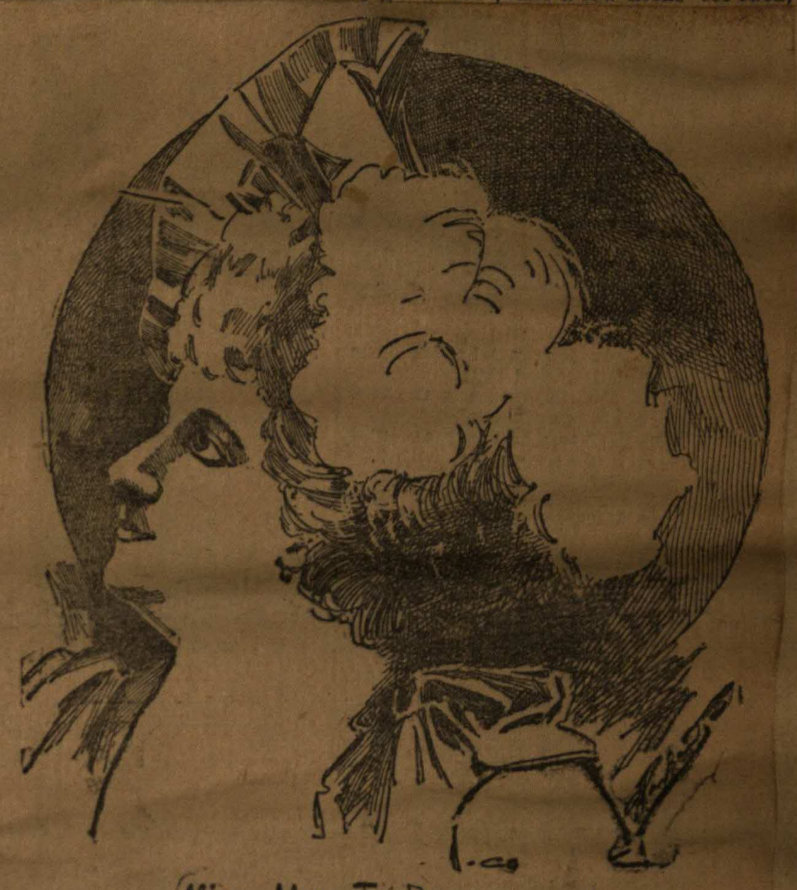
"Once upon a time there lived a wise king, who, finding that his large and accomplished staff of soothsayers were not earning their salaries, called upon them to stock up the old cabinet with a new set of aphorisms; he especially desired one that would serve equally well the man in affluence and the man in adversity. Whereupon the soothsayers bestired themselves and brought forth: 'Even this shall pass away.' The king was much pleased with the handiwork of the accomplished gentlemen and and promptly presented each with a fine imported leather medal."

Mr. Wilson's children were of

Register Tuesday FEB 1 1898

"Dodge's Trip to New York."

The revival of old favorites by managers this season but proves the fact that only the best can survive the critical test of the stringency of the times, and also the praise or condemnation of a critical public. This is particularly so in the line of comedy and is the principal reason that those clever artists, Henshaw & TenBroeck decided to star this season in their new comedy called "Dodge's Trip to New York." The management this year have made an effort to out-do the former successes of the stars, if this is possible, and to that end they have made for them a new play



Miss May TenBroeck

course duly impressed, and each filed the little fable away for future reference.

The following day Mr. Wilson was in his library disposing of some work with considerable impatience. He pulled down the top of his desk with a bang and jammed his thumb. He was naturally greatly incensed, and began to break up the furniture; he gave the piano a few kicks for luck, threw a chair at a mirror and let off some adjectives that shattered the windows. Just as he was warming up to the work, the door opened and a curly head popped in and a voice said: "Even this shall pass away."

Mr. Wilson stealthily left the premises and passed himself away on a bike for the rest of the afternoon.

Register Tuesday

called "Dodge's Trip to New York," and added to it a style of infectious humor that is most pleasing to the auditor. Their manager has surrounded his stars with a specially large and well balanced company, with the exception of the aforesaid nearly all new faces will be seen this season. In this aggregation of comedians, singers and actors he has been careful to select a number of novel specialties that he asserts have proven very successful wherever they have been seen. In the supporting company many names can be seen that are seldom met with outside of New York city. The musical numbers also are all new and catchy and two hours and a half of merriment of high class order is promised. Henshaw & TenBroeck have always kept faith in the public and have ever been practical exponents of the maxim, "laugh and grow fat."

This jolly couple will be here on Friday and Saturday, Feb. 4 and 5, matinee Saturday.

Register Sunday FEB 17 1898

Mr. H. Dallet, press agent in the interest of the "Ben Hur" production, came over from Dallas last evening, and will remain in the city for a few days. Mr. Dallet says preparations for the production in Dallas are progressing nicely.

Guy P. Wilson, advance agent of the Margaret Mather company, which is to appear in this city soon, is in town, telling good stories and advertising his attraction.

Mail Thursday MAR 24 1898

"A Night Off."

In "A Night Off," which will be given at the Greenwall opera house tonight, Augustin Daly has written a comedy that is worthy of and receives the warmest praise wherever it has appeared. Not only is the theme and story bright and original, but its comedy is fast and furious from beginning to end, happening in a manner most consistent and natural which can be conceived through the master mind of a man of Augustin Daly's experience and genius.

Mail Tuesday — Mail Telegram and Register Notices.

FEB 1 1898

James O'Neill.

Great actors are inseparably connected with some particular play, and James O'Neill has become identified so closely with "Monto Cristo," which will be the attraction at Greenwall's tonight, that the two names are spoken in one breath by the whole theater-going public of America. Mr. O'Neill is universally recognized as the greatest romantic actor of the decade. He has played the part of Edmond Dantes over 3000 times and has achieved prominence in this role from New York to San Francisco. It is with James O'Neill as it is with Joseph Jefferson, the public insists upon seeing them impersonate the character their artistic worth first made famous. His great success in Dumas' fascinating play has made him wealthy and famous, and the thousands who flock to hear and see him are as enthusiastic now as ten years ago, when he surprised the country by his brilliant presentation of the character of Edmond Dantes. He will be supported by a splendid company that has been selected with particular consideration of each actor's ability.

"HALF A KING," A GREAT SUCCESS.

Phil Greenwall, manager of Greenwall's opera house received the following dispatch today which fully explains itself:

"New Orleans, La., Jan. 31, '98.
Phil Greenwall, Manager Opera House, Fort Worth, Texas.

Francis Wilson opened his week's engagement here tonight to a large house. The opera was received with great enthusiasm and Wilson's speech at the end of the second act was met with vociferous applause.

The star and his principals were called repeatedly before the curtain and "Half a King" has emphasized its success of last season.

HENRY GREENWALL."

Register WED — FEB 2 1898

Robert G. Ingersoll.

Col. Robert G. Ingersoll, one of the most eloquent orators of the modern times, will make his appearance on the lecture platform in this city Monday, Feb. 7, at Greenwall's opera house, and tell "Why I Am an Agnostic." The colonel never fails to attract a large audience whose admiration of his power of word painting extends to the realms of the orthodox. In this lecture he tells how he became an agnostic, beginning with his early childhood; how he was raised among people who knew they had the truth. They had no doubts. They knew the human heart was utterly depraved so that man by nature was in love with wrong and hated God with all his might.

Francis Wilson.

Francis Wilson comes to the opera house with "Half a King" for one night only, Thursday, Feb. 10. A fact that is frequently commented upon to the disadvantage of this country is that we have no actor-managers on the American stage, as compared to those of England, who, in the pursuit of fortune, care to risk any part of it in enriching the stage with productions that show a high artistic purpose as well as a desire to attract the mighty dollar. However true this may be of many of our prominent stars, an exception must certainly be made in the field of comic opera as represented by Francis Wilson. His career as a comic opera manager has been a fruitful one in the matter of new and elaborate productions, appealing to the higher tastes and artistic sense of theater-goers. In the eight years that he has had his own operatic organization he has made seven entirely new productions, never using any material for one that had been used in a previous production. The list is an interesting one and recalls ambitious efforts, whose picturesque environment, gorgeous costuming and elaborate detail must always remain a source of pleasant memory. Beginning with "The Oolah," his career as a star is brilliantly recorded in the following list of worthy operatic presentations: "The Gondoliers," "The Merry Monarch," The Lion Tamer," "Erminie," "The Devil's Deputy" and "The Chieftain." It is quite within reason to state that the mounting of any one of these operas cost him not less than $20,000, and in the case of the magnificent revival of "Erminie" it is well known that his outlay was over $27,000. His eighth opera, "Half a King," compares with any of his former operas in its elaborateness, elegance of appointments, richness of costuming and the pictorial beauty of its settings. This will be Mr. Wilson's first appearance in Fort Worth.

Mail Wed — FEB 2 1898

The Henshaw-TenBroeck Co.

Speaking of the performance of the famous Henshaw-TenBroeck farce comedy company, that appears here, a leading paper recently said:

"Mr. Henshaw's peculiar humor makes the most of every opportunity. As Howell I. Dodge, the bank president, with a wife to explain to, he renewed very pleasant recollections of his previous performances here. Mr. Henshaw sang several selections, one of them his old time success 'Across the Bridge.' His song, 'Two Little Hearts,' was extremely well received. In another one he gave a duet with Mr. George Mack. It is unnecessary to say more than that Mr. Henshaw also danced. His ability in this line

is well known and needs not to be alluded to. Miss TenBroeck took the part of Mrs. Dodge.

She looked well, and assisted in several musical numbers, one of them a trio, entitled, 'When the Darkey Strikes the Strings,' in which she was aided by Mr. Henshaw and Mr. Mack, who was very successful in his impersonation of Barnaby Potter, reading the lines of the part with much humor. In the course of the play he was not called upon to do any solo work, but showed up well when required to sing along with the other characters. Mr. Ben. F. Grinnell, who took the part of Alphonse D'Arville, has a good voice and sang a duet with Miss Ward, and danced very pleasantly. His speciality burlesque with Miss Gardiner was heartily applauded. Mr. Williams' bass voice was heard to advantage in several airs."

The Henshaw-Ten Broeck company will appear at Greenwall's opera house in Dodges Trip to New York, Friday and Saturday, February 4 and 5, matinee Saturday.

Register Thursday — FEB 3 98

"The entertainment is clean and spirited and fully meets the requirements of those who go to the theater to enjoy a good laugh."

Henshaw and TenBroeck will be seen at Greenwall's opera house in "Dodge's Trip to New York" Friday and Saturday, Feb. 4 and 5, matinee Saturday.

Col. Robert G. Ingersoll.

In his lecture on "Why I Am an Agnostic," which he will deliver in this city at Greenwall's Monday, Feb. 7, Col. Robert G. Ingersoll tells of his early surroundings, the growth and development of his mind and of the books he read, both for and against orthodox Christianity. In speaking of the authors whom he greatly admires he mentions the name of George Eliott, of whom he says:

"George Eliott tenderly carried in her heart the burdens of our race. She looked through pity's tears upon the faults and frailties of mankind. She knew the springs and seeds of thought and deed, and saw, with codless eyes, through all the winding ways of greed, ambition, deceit, where folly vainly plucks with thorn-pierced hands, the fading flowers of selfish joy, the highway of eternal right. Whatever her relations may have been—no matter what I think, or others say, or how much all regret the one mistake of all her self-denying, loving life—I feel and know that in the court where her own conscience sat as judge, she stood acquitted—pure as light and as stainless as a star."

Register Friday — FEB 4 1898

The Henshaw-TenBroeck Company.

The Henshaw-TenBroeck company are scheduled to appear here at Greenwall's opera house tonight, also tomorrow (Saturday) matinee and night, presenting their famous comedy entertainment, "Dodge's Trip to New York." The following strong editorial recently appeared in a leading paper of the Eastern States:

"Anyone that fails to see the production of 'Hodge's Trip to New York' wherever it may be given, will miss the opportunity of their lives to

have a good time. The Henshaw-TenBroeck company is the star company in the field, and their show is away up among the chorus for brilliancy, brightness and cleanness. The piece is sparkling with wit, full of stirring scenes, overflowing with gasps for wind, and teeming with shocks of mirth that we have never before experienced. It is of no use to attempt to describe the play, it is indescribable, but it keeps you awake all the time, and is away beyond anything that has come this way."

"Why I Am an Agnostic."

In this lecture Col. Ingersoll gives a description of the people among whom he was raised and by whom he was educated.

He tells what he was taught and the arguments used. He shows what first attracted his attention to the cruelties and absurdities of orthodox religion—tells the books he read and the road he traveled from the superstitions of his fathers to the science of today.

He tells the story and tells it without prejudice, without bitterness—tells it with clearness and candor, and gives his reasons for the conclusions he has reached. In this lecture he justifies himself and pays a glowing tribute to the mental heroes of the world.

It is full of wit, pathos, reason, and philosophy.

Colonel Ingersoll will lecture at Greenwall's opera house Monday night, Feb. 7.

All a Mistake.

The report is current that Manager Greenwall has placed the down-stairs tickets for Col. Bob Ingersoll at $2, which is erroneous. The prices of tickets run as follows: Down-stairs, $1 and $1.50; balcony, 75 cents and $1; gallery, 50 cents.

"Dodge's Trip to New York."

"'Laugh, and the world laughs with you,
Weep, and you weep alone."

"That saying," said John E. Henshaw, the clever comedian of 'Dodge's Trip to New York,' "is a truth that was taught me early in life and one that I have ever found true. So thoroughly has it been instilled in me that I have always since tried to make people laugh." The truth of that clever comedian's words is best known to the public from the fact that he has succeeded in making a large part of the Western hemisphere laugh at his funny action. Mr. Henshaw's partner is Miss May TenBroeck, and together they are purely and simply laugh provokers. Henshaw and TenBroeck always offer something good for the approval of our theater-goers.

For their greeting to old friends this season their new comedy is being presented and is brimful of new sayings and songs that are as bright as sunshine. A large number of pretty girls and funny comedians make up the cast. Mr. Henshaw will be seen in the roll of Howell I. Dodge, president of the Mosquitoville Bank, Mosquitoville, N. J. where he resides. Miss TenBrook will provoke laughter as Zenobia Dodge, Howell's wife and also the stage manageress of an operetta production which is given at their residence, during the action of the play. The company play here Friday and Saturday, February 4th and 5th. Matinee Saturday.

Register Wed — FEB 2 1898

Henshaw's Latest Story.

John E. Henshaw, who has achieved a personal triumph during the present season and who will appear here soon with the Henshaw-TenBroeck company in "Dodge's Trip to New York," relates the following interesting anecdote, which needs no exemplification. At Lake Hopatcong, N. J., Henshaw and TenBroeck own a small beautifully furnished hotel which they have erected for their wide circle of friends in and out of the profession. Among the number of invited guests last summer was an old rustic friend of Mr. Henshaw, Silas Culver, on whose farm John had often summered, when his present enviable position in the theatrical world was still in embryo. It was late in the evening when Mr. Culver arrived. After being duly impressed with the magnificence of his surroundings and the warmth of his reception he professed fatigue, having that day traveled twenty miles by steam car. Mr. Henshaw, as the genial host, at once ordered a servant to show Mr. Culver to one of the most comfortable rooms. The servant preceded Mr. Culver to the room assigned him, turned on the electric light and retired. Early next morning the guest appeared, looking as if he had passed the night with a Welsh rarebit or the ghost of Banquo. Mr. Henshaw noticing his perturbed appearance anxiously inquired the cause. "Waal, John," said Culver, "to tell the truth I didn't sleep a wink all night; them new-fangled electric lights kept me awake." "Well, Silas, old boy, why didn't you turn them out?" "Turn them out? Why, John I couldn't get at 'em. You've got the durned things in glass bottles!"

Henshaw & TenBroeck will appear at Greenwall's opera house in "Dodge's Trip to New York" Friday and Saturday, Feb. 4 and 5, matinee Saturday.

Francis Wilson's Success.

The following dispatch has been received by Manager Phil. Greenwall from New Orleans:

New Orleans, La., Jan. 31.—Francis Wilson opened his week's engagement here tonight to a large house. The opera was received with great enthusiasm, and Wilson's speech at the end of the second act was met with vociferous applause. The star and his principals were called repeatedly before the curtain, and "Half a King" has emphasized its success of last season. HENRY GREENWALL.

Register Thursday — FEB 3 1898

Henshaw and TenBroeck.

The Houston Post of Jan. 28 says: "The very favorable impression made here last season by Mr. John E. Henshaw and Miss May TenBroeck was fully sustained last evening at the opera house when they were again seen in 'Dodge's Trip to New York.' Mr. Henshaw is one of the most capable and popular comedians on the stage, but his name has not been until recently a familiar one in this section, his appearance in the state last season being his first visit to Texas in his professional capacity. 'Dodge's Trip to New York' is a regular potpourri of fun, a laughing success, with no plot to speak of, nor any special claims to dramatic construction, but a rollicking, musical farce comedy, full of ginger and humorous situations and pleasant vocal and dance specialties, with some burlesque.

"The principals, Mr. Henshaw and Miss TenBroeck, have an excellent company this season and the attraction gave hearty satisfaction last night. The audience laughed and applauded throughout the evening. Mr. Henshaw has any amount of magnetism about him, sings well, acts well and puts everybody in a good humor. As Howell I. Dodge he gets into and out of many mistakes and amusing complications and is admirably sustained by his 'confidential clerk,' Potter, personated by Mr. George

Register Thursday — FEB 3 1898

Mack. Miss TenBroeck is a jolly comedienne and also, by the way, displays some very fine dresses.

Mr. Grinnell as Alphonse does some unusually good work in the dancing line, while Taylor Williams, capable as an actor, received an enthusiastic encore after his fine rendition of the sentimental song, 'The Black Sheep Loved Him Better Than the Rest.' Messrs. Howson and Pimerson introduced a pleasant musical specialty, with mandolin and guitar.

Col. Robert G. Ingersoll.

Col. Robert G. Ingersoll, who will lecture in this city at Greenwall's, Monday night, February 7, on "Why I Am An Agnostic," is full of wit and humor, which breaks out on the slightest occasion. The other day he stuck his head in the door of his press agent's room, in the basement of his residence, at the same time saying, "How to do, d—n you? The press agent laughed, whereupon the colonel told the following story:

"About twenty years ago when I was practicing law in Peoria, I had a case in court which had just opened, and I was about to commence pleading, when a drunken farmer stuck his head in through the door and yelled, 'How are yer all, d—n yer?' 'Sheriff,' yelled the judge to that official, 'Arrest that man and bring him before me.' The sheriff started after the drunken man, but in about twenty minutes he returned, winded, red in the face and looking very much distressed. 'Well,' said the Judge, 'what's the matter? Where's your prisoner?' As soon as he could get his breath, the sheriff said: "I couldn't catch the long-legged ——, and a string of oaths came forth that made the Judge gasp. Turning to the clerk of the court, his honor said, 'Fine the sheriff ten dollars, he's a blank, blank, blankety lout.' A yell went up from the court room and it was several minutes before order could be restored."

Mail Telegram and Register Notices.

Mail Friday FEB 4 1898

Mail Saturday FEB 5 1898

Mail Monday FEB 7 1898

"Dodge's Trip to New York."

Regarding some of the members of the Henshaw-TenBroeck company that appears here at Greenwall's opera house tonight and tomorrow matinee and night, in their latest comedy success, "Dodg's Trip to New York," a prominent paper recently had this to say: "The trio of Miss TenBroeck and Messrs. Henshaw and Mack, 'When the Darkey Strikes the Strings,' brought down the house, and Miss Carlotta's rendition of Barney Fagan's 'A Hot Member,' together with her dancing, were encored again and again. While these features were especially successful, all of the others were applauded warmly and many of them had to be repeated. Mr. Henshaw, himself, is inimitable in all that he does and says.

He laughs and the house laughs with him; he is over-whelmed by trouble and he is laughed at; he storms and the people laugh still. They laugh no matter what predicament Mr. Henshaw finds himself in, just so Mr. Henshaw remains before them. And his efforts to amuse are ably seconded by Mr. Mack; the two of them together are simply irresistibly funny. There is no question of the fact that the play scored a success, and there is no doubt of the additional fact that the company deserved the applause which it received, individually and collectively."

Robt. G. Ingersoll.

Beginning with childhood, telling of the books he read, of his surroundings from infancy up to the present time, and telling it in such a fascinating and eloquent way, finally with a burst of eloquence rarely if ever equalled, why he could never adopt orthodox Christianity as his belief, Colonel Ingersoll is justly proclaimed the greatest orator of his day. All this he does in his new lecture, "Why I Am an Agnostic," which will be given in this city at Greenwall's opera house Monday night, February 7. No one should miss it, no matter what his or her religious views may be. Like all the rest of us, the colonel is growing older and this may be his last visit in this part of the country. The prices will be: Lower floor, $1.50 and $1.00; balcony, $1.00 and 75c; gallery, 50c.

Register Saturday FEB 5 1898

Col. Robert G. Ingersoll.

Col. Robert G. Ingersoll will make his second appearance in this city on a lecture trip at Greenwall's opera house Monday night, Feb. 7, when he will deliver his latest and greatest anti-orthodox lecture, entitled "Why I Am an Agnostic." As the title denotes the brilliant agnostic gives his reasons for his belief and does so in words that thrill, educate and amuse. Starting with childhood, he tells of the development of his mind, of his early surroundings and the depth and length of his studies and research. The lecture will be given with all the eloquence for which this great orator is renowned and it should prove a great literary treat. The prices for the lecture are: Lower floor $1.50 and $1.00, balcony $1.00 and 75 cents, gallery 50 cents.

Francis Wilson.

Francis Wilson and his admirable comic opera company will be at the opera house February 10 for one night only. Mr. Wilson's success in "Half a King" last season was enormous; all the old Wilsonian wiles were hailed with all the old time hilarity. "Half a King" is one of the best specimens of a modern type in musical entertainment. It is the concentration of the effort of many people, each a specialist in his line, with the costumer and scene painter fully holding their own in importance with the litterateur and the musician. It is a shock to Anglo-Saxon pride to find that when a particularly clever theatric inspiration manifests itself, he who would give credit where it is due most, so frequently seek the Frenchman. "Half a King" was adapted from the French of Leterrier and Van Loo. It has a clever conceit as a basis and a wealth of humorous and romantic complications. Hoyt and and Marston have furnished some beautiful stage settings, and nothing has been spared to make the costuming attractive. Considered as a business venture, the production impresses itself at once as being heavily capitalized. The chorus is large and pleasing to the eye, and everybody on the stage sings and acts with that animation which comes when popular approval lends its potent encouragement.

The Greenwall's opera house will have its doors open four nights next week, and three fine attractions will be seen here. Commencing Monday night, February 7, Mr. Robert G. Ingersoll in his new lecture "Why I Am an Agnostic." Thursday night, February 10, first appearance in Fort Worth and first tour in Texas of Francis Wilson and his comic opera company in the most successful of productions, "Half a King" with the original company in its entirely original scenery, costumes, properties and light effects. Friday and Saturday, February 11 and 12, matinee Saturday. Mr. Roland Reed accompanied by Miss Isadore Rush presenting Friday night and Saturday matinee, his latest success "A Man of Ideas," and Saturday night the brilliant comedy "The Wrong Mr. Wright."

Colonel Robert G. Ingersoll.

For many years the story has been going the rounds that Colonel Robert G. Ingersoll, who is to make his appearance on the lecture platform in this city at Greenwall's opera house Monday night, February 7, on which occasion he will deliver his new and powerful anti-orthodox discourse, "Why I Am an Agnostic," is a eulogist of whisky. As a matter of fact, some years ago a very dear friend of the colonel's presented him with a jug of very old whisky and he sent a bottle of it to a young friend, Mr. Walston H. Brown, who is now his son-in-law. The following letter went with the bottle:

"My Dear Friend—I send you some of the most wonderful whiskey that ever drove the skeleton from a feast or painted landscapes in the brain of man. It is the mingled souls of wheat and corn. In it you will find the sunshine and the shadow that chased each other over the billowy fields; the breath of June; the carol of the lark; the dews of night; the wealth of summer and autumn's rich content, all golden with imprisoned light. Drink it and you will feel within your blood the starlit dawns, the dreamy, tawney dusks of many perfect days. For forty years this liquid joy has been within the happy staves of oak, longing to touch the lips of men."

The time this whiskey was sent, Mr. Brown was suffering from pneumonia, and as the doctor had prescribed whiskey in small doses, the colonel sent it to him with the letter to cheer him.

Francis Wilson.

The Greenwall's opera house offers an enjoyable program for Thursday, February 10. Mr. Francis Wilson will appear with his opera company in "Half a King." The pertinence of the title of Mr. Wilson's latest opera is derived from the fact that half a playing card, the king of diamonds, serves to identify a kidnapped girl, without infringing on the melodramatic prerogative of "The Fatal Card."

The fact that the child of aristocratic parentage has been stolen and reared by mountebanks, and is eventually restored to her estate, is not startlingly new, considering the amount of romance that has been strung on this thread; nor is the temporary impersonation of titled dignitaries by audacious and humorous vagabonds to be regarded as a sunburst novelty (with memories of "Erminie" and "Princess Trebizonde"), yet it comes in fresh, attractive guise, at a merry pace, set to tuneful music. Francis Wilson is kindly allowed to eccentrically gyrate in a new sphere of success, with a pleasing variety of irresponsible attractions whirling about his orbit—the merry way. As for the story, suffice it to say: A band of merry mountebanks, led by Tireschappe, having had hard luck in attracting ordinary audiences, succeeds in capturing a Duke de la Roche Trumeau.

His blithsome daughter, Lucinde, and a shapely secretary, Simplice, having acquired their passports and portmanteaus, take possession of Duke de Chateau Margaux's palace, where the captured duke and his daughter are the expected guests. Pierette, the adopted daughter of the mountebank, is beloved by Honore, the son of the Duke Margaux, who is betrothed to the daughter of Duke Trumeau. She is put forward as the royal substitute, but is subsequently humiliated by the supposed daughter of royalty, who escapes her captors and comes to the palace. The wedding is announced "off," but it is eventually discovered that Pierette is really royal, and a happy denouement is attained. Mr. Smith has furnished a good assortment of lines for Mr. Wilson's whimsical and unctuous exploitation, and as before remarked, the lyrics are unusually good, both in the merry and sentimental mood, and the story is interesting and diverting.

Roland Reed.

Roland Reed and his company, including charming Isadore Rush, will be the offering at Greenwall's opera house Friday and Saturday, February 11 and 12, matinee Saturday. Mr. Reed will be seen in "A Man of Ideas," Friday night and Saturday matince.

Mr. Reed is an actor of strong individuality, whose style and methods are peculiarly his own, and since he became a star he has wisely chosen to appear only in such characters as are, to a certain extent, reflections of his own personality. However creditable

versatility may be from an histronic point of view, it cannot equal individuality in winning approval from the public, and Mr. Reed has become so thoroughly identified with a peculiar line of characters that any radical departure would be regretted by the majority of his admirers.

In this "Man of Ideas" he has secured an ideal creation. It preserves his individuality and allows his talents full scope for mirthful exploitation. Perhaps none of Mr. Rosenfeld's numerous previous efforts in this comedian's behalf have proven quite as happily successful.

The "Man of Ideas" is a clever caricature of that peculiarly up-to-date individual known as a promoter. In this instance he is a hustling, bustling, noisy fellow, of infinite resources, who attacks all obstacles with good-natured aggressiveness and generally succeeds in overcoming them.

Mr. Reed will present Saturday night "The Wrong Mr. Wright."

Mail Monday FEB 7 1898

Col. Robert G. Ingersoll.

"We live on an atom called earth," says Colonel Robert G. Ingersoll, who lectures at Greenwall's tonight on 'Why I Am an Agnostic,' "and what we know of the infinite is almost infinitely limited; but, little as we know, all have an equal right to give their honest thought. Life is a shadowing, strange and winding road on which we travel for a little way—a few short steps—just from the cradle with its lullaby of love, to the low and quiet wayside inn, where all at last must sleep, and where the only salution is—good night."

All through his lectures run such beautiful thoughts and his new effort is no exception to the rule. It fairly bristles with epigram, wit, humor, satire and eloquence.

The prices for the lecture are: Lower flower, $1.50 and $1.00; balcony, $1.00 and 75; gallery, 50c.

"Francis Wilson."

Among the funny men of the stage who are now helping in their generally vigorous way to lighten the public's burden of care and worry, Francis Wilson is foremost. Mr. Wilson's connection with the variety of theatrical entertainment called comic opera is probably purely accidental, the result of the popular fancy for musical farce which was either created or developed by the first joint efforts of Gilbert and Sullivan. Comic opera has been to American theatricals since 1880 what comic pantomime and burlesque used to be, and Wilson, in nearly all that time, has been one of the ablest and most popular expo-

nents, which means that comic opera is not essentially and fundamentally musical.

In "Half a King" the cultivation and refinement of Wilson-show in his work. There is a degree of actual grace in his buffoonery that some of us may miss in the clowning of other comedians, who, in private life prefer baseball and horse racing to lawn tennis, golf and rare first editions. There is something fine always in his feeling. The pictorial part of his show is invariably as tasteful as it is costly. But after all it is the personal humor that counts, and the rich exuberance of it, rather than any delicate flavor in its quality. Wilson is successful because he is an extraordinarily funny man, not because he has a soul above buttons. Mr. Wilson's brief season of one night only at the opera house Thursday, February 10, is sure to be a notable engagement.

INGERSOLL

Expresses His Opinion on The Silver Question.

BELIEVES GOLD THE PROPER STANDARD FOR US.

TALKS ON RELIGION.

Says He Does Not Enter Into Controversies With Ministers And Does Not Attack Them, But Their Doctrines.

Colonel "Bob" Ingersoll is in this city and is domiciled at the Hotel Worth.

This morning when a reporter called on him he was met with a hearty welcome by the genial colonel and his worthy wife.

Col. Ingersoll is one of those men you take a liking to immediately, and his wife is the same.

He was in conversation with several gentlemen on the silver problem.

He said that to his mind gold was the standard. "Mr. Bryan of course says that Mexico is a silver country, but then when he goes into a hotel and gets his breakfast and pays for the same with a gold dollar he is handed a silver one in return because the gold one is worth two of the silver ones. So if the commodities are not measured by the gold standard why should he be handed the silver dollar in return.

"To my mind it is just like two men riding a horse, one of course has to sit in front, so it is with gold, the overproduction of silver has made it more plentiful and if a solid gold mountain should be discovered it would decrease the price of gold so much that it in time would be a secondary commodity.

"This saying that money sets the price is all bosh, suppose you sell cotton here at 5 cents a pound this year, and next year you get 10 cents, does the money make the price."

When asked about religious affairs and told one of the ministers advised his congregation against going to the lecture tonight, he said:

"I do not enter into any personal controversies with one minister or the entire ministry, but am against their doctrines, and of course probably this minister thought the members of his congregation would learn some truths at my lecture and would then think for themselves instead of accepting all they would hear from him."

Again monetary affairs crept into the conversation. The colonel said that during the past few months something which had never occurred before had happened and that was loans to the amount of $70,000,000 had been made to England, and the balance in trade was over $100,000,000—that is we exported that much more than we imported.

When asked what he attributed this to, he replied: "The unusal yield of crops and the activity in manufacturing circles.

"Of course this talk about legislation making the monetary problem easy is not so, congress can no more make a silver dollar worth a dollar than it can make money of good old honest buckwheat pancakes."

Colonel Robert McCart was announced, and thus broke up the interview.

Colonel McCart has known Colonel Ingersoll for many years, in fact, when he was in active practice before the courts, and has often heard him conducting cases.

Mail Thursday FEB 10 1898

Francis Wilson.

Several years ago a firm friendship sprang up between Hon. Thomas B. Reed and Francis Wilson, the comedian, dating from a supper given by Mr. Reed at Chamberlain's in Washington. A number of bright minds, congressmen, actors and writers, were gathered around the "ordinary" of the restaurant for what Mr. Reed liked to term "a bright night in Bohemia." Stories, recitations, wit, repartee, and song made the hours spin faster. During the course of the evening Wilson told a story which appeared to please Mr. Reed more than any that had been submitted. It was about a young man with an ecclesiastical air and a very pronounced ministerial visage who was a guest at a banquet that Mr. Wilson attended a good many years ago. The wife of the host was a member of the church, so when her husband was about to open the banquet she quietly informed him that on such an occasion the divine blessing should be invoked. He couldn't do it himself, and he wasn't positive that any of his guests could, but on the spur of the moment he thought he would take a chance shot at the ministerial looking young man sitting at the farther end of the table. "Will Mr. P—— kindly say grace before we proceed," he asked. All heads wese bowed preparatory to receiving the divine unction. The young man with the ministerial air didn't move a muscle. The necks of the guests were getting tired, being so long in the reverential attitude. Everybody was looking out of the corner of their eyes towards the man who had been asked to invoke. The guests commenced to whisper to each other and the situation was growing awkward. Finally Mr. P. noticed he was being eyed by the whole company and said with petulancy and in a general sort of way: "I know you are all talking about me but I'm so d—d deaf I can't hear what you are saying."

Mr. Wilson and his opera company will be seen at Greenwall's tonight in "Half a King."

Mail Telegram & Register Notices.

Register Sunday FEB 6 1898

THEATER GOSSIP.

Manager Greenwall deserves patronage for three such fine attractions as will be seen at Greenwall's Opera House this week; commencing Monday night, Feb 7. Mr. Robert G. Ingersoll in his new lecture "Why I Am an Agnostic;" Thursday night, Feb. 10, first appearance in Fort Worth, and first tour in Texas, of Francis Wilson and his comic opera company, in the most successful of productions, "Half a King," with the original company in its entirety, original scenery, costumes, properties and light effects; Friday and Saturday, Feb. 11 and 12, matinee Saturday, Mr. Roland Reed, accompanied by Miss Isadore Rush, presenting Friday night and Saturday matinee his latest success, "A Man of Ideas," and Saturday night, the brilliant comedy, "The Wrong Mr. Wright."

Col. Robert G. Ingersoll.

"The dark continent of motive and desire has never been explored. In the brain, that wondrous world with one inhabitant, there are recesses dim and dark, treacherous sands and dangerous shores, where seeming sirens tempt and fade; streams that rise in unknown lands from hidden springs, strange seas with ebb and flow of tides, resistless billows urged by storms of flame, profound and awful depths hidden by mist of dreams, obscure and phantom realms where vague and fearful things are half revealed, jungles where passion's tigers crouch, and skies of cloud and blue where fancies fly with painted wings that dazzle and mislead; and the poor sovereign of this pictured world is led by old desires and ancient hates, and stained by crimes of many vanished years, and pushed by hands that long ago were dust, until he feels like some bewildered slave that Mockery has throned and crowned."

This is Col. Robert G. Ingersoll's idea of the brain, which he gives in one of his former lectures. In his new and powerful lecture, "Why I Am An Agnostic," which he will give in this city at Greenwall's Opera House, Monday night, Feb. 7, are to be found like passages. Rarely, if ever, has he given a more poetic, eloquent and fascinating discourse than this one.

Francis Wilson.

Francis Wilson is sure of a hearty welcome during his engagement at Greenwall's Opera House Thursday, Feb. 10. The unqualified indorsement of the public last year and his opera, "Half a King," proved to be one of the most successful productions of the season. Certainly the comic operas which have been presented here recently have shown none of the weakness, banality or stupidity which are the hall marks of decadence in this form of dramatic composition. "Half a King" is a distinct advance upon the average which has been maintained during the past few years. The libretto has been adapted from the French of Leterrier and Van Loo by Harry B. Smith, who has come to be recognized as the leading workman in this branch of stage mechanics. The story which has been worked into

charge of cavalry. To class it as a comic opera hardly does justice to "Half a King," for there is ambitious effort shown in every part to get very near the legitimate in the musical line, and these attempts seldom fail to achieve distinct results. Mr. Wilson is well fitted in this latest conceit, for the part of a mountebank masquerading as one of nobility, gives him opportunities that serve his ends admirably. He goes through the three acts with that jocund lightness characteristic of him, and succeeds in winning additional endorsement.

Roland Reed.

Roland Reed and his company will be the potent attraction at Greenwall's Opera House, Friday and Saturday, Feb. 11 and 12, matinee Saturday. The comedian will be seen in a new play "A Man of Ideas" which report says is one of the best mediums the popular actor has yet had.

The scene of "A Man of Ideas" is a thriving western town over which a wave of "political reform" has just

ROLAND REED.

passed. Fosco Wales, a former resident, now a New York promoter, returning to "work" a big trolley scheme, finds his task extreme difficult. The young reform mayor cannot be approached, even through his heart. He is in love with the promoter's daughter, but will not betray his trust even when the alternative seems to be the loss of her hand.

But Mr. Rosenfeld cannot be serious lons and nobody wold ask him to be in writing a play for Mr. Reed. In the second act the trolley scheme is mixed up with a rehearsal for an out-door performance of "As You Like It" by amateurs on the very site selected by Fosco for his new powe- house. In the third act the promoter falls a victim to the wiles of a

ISADORE RUSH.

eight years, and will undoubtedly be accorded a royal welcome by the playgoers of this city, who enjoyed her charming performance of "Romeo and Juliet" on her last visit. Herewith is given a criticism from the Toledo (Ohio) Commercial, where the company played last Tuesday evening:

"A large and fashionable audience witnessed the performance of 'Cymbeline' at the Valentine last evening. The production, with Miss Margaret Mather in the role of 'Imogen,' proved to be one of the most enjoyable of the season's theatrical events.

"From a mechanical standpoint, the piece was far better staged than anything seen in Toledo this year.

"Miss Mather, whose excellent work has been enjoyed here many times, exceeded all former efforts. The company without exception was capable and suggestion of improvement would be scarcely possible. Those who failed to see Miss Mather last evening missed a theatrical treat. Harrison J. Wolfe, as Leonatus Posthumus, the husband of Imogen, enacted the character in a faultless and powerful manner."

Register Sunday FEB 8 1898

Francis Wilson.

That ever popular operatic comedian, Francis Wilson, had an experience in New York on his last night in that hustling city that would have been very funny for the audience had they been able to catch it, but that approached pretty close to tragedy for the versatile Francis. It was in the last act of "Half a King," where, as will be remembered, the vagabond monarch gets upon a barrel and warbles that pathetic ditty with his wealth of longing, "If I Were Only a King." The barrel in New York was a new one, and so were Wilson's tights, and when the two got together the hose remembered an old friend of [illegible]ling in the person of a nail at the other side of the cask, and straightway renewed the acquaintance. Francis Wilson felt them getting into each other's company—in fact the nail penetrated his flesh for some distance, but when he attempted to part them his woes began. Instead of willingly saying good-bye the two clung to each other as though they never would lose sight of themselves

and "the other fellow." It was a case of "when shall we three meet again." The nail triumphed. Francis felt the cloth give, and the long drawn sigh of the nail, and then a cold breath of air as he realized that a fair portion of his anatomy would be exposed to view the moment he arose. By this time his song was quite over, but he only sat on the barrel and took another encore while wondering how in the world he was going to get to his dressing room without attracting attention. For once he heartily wished the center of the stage belonged to some one else, and then he found that in his worry he had gotten all mixed up in his verses, and that the orchestra was swearing at him. He didn't get another encore after that song. Meanwhile the chorus and house were divided in wondering what was the matter and some one voted for apoplexy. Francis saw the scheme. He turned to the man next to him and whispering "I'm ill, take me off." He was carried out as if it had been a part of the business. But Francis Wilson has a new man on his staff and his title is inspector of barrels.

Francis Wilson and his opera company will appear at Greenwall's opera house next attraction, Thursday night, February 10.

Roland Reed.

Roland Reed will play his annual engagement at Greenwall's opera house Friday and Saturday, February 11 and 12, matinee Saturday. Mr. Reed will present his latest success, "A Man of Ideas," a brilliant comedy by Sidney Rosenfeld, Friday night and Saturday matinee.

Register Tuesday FEB 8 1898

A man with an idea has great possibilities. Men have had ideas and believed them to be overpowering and convincing. Men with ideas have been termed cranks or were pointed out as having "wheels," though not members of the L. A. W. The all-absorbing topic uppermost in a man's mind must necessarily be the controlling influence, until such a time arrives when the result is accomplished or the inevitable met. For a man to attract attention and advertise his idea, necessitates action of the most pronounced type, energy and the peculiar persuasive powers that are only born in the person imbued with a desire to convince.

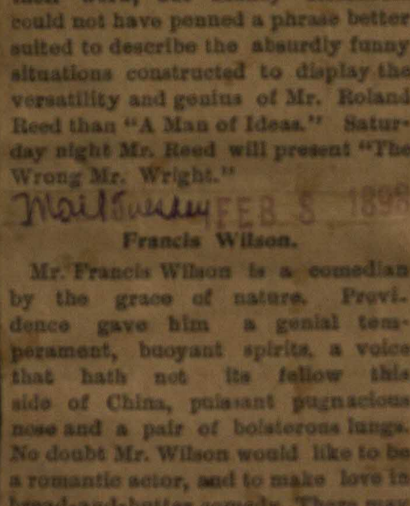
The desire is not always the most commendable feature. Personal interest and profit are inseparable when connected with an idea. This to the disinterested person furnishes one of the most humorous sidelights upon human nature.

Playwrights have not always been happy in the selection of a title for their work, but Sidney Rosenfeld could not have penned a phrase better suited to describe the absurdly funny situations constructed to display the versatility and genius of Mr. Roland Reed than "A Man of Ideas." Saturday night Mr. Reed will present "The Wrong Mr. Wright."

Mail Tuesday FEB 8 1898

Francis Wilson.

Mr. Francis Wilson is a comedian by the grace of nature. Providence gave him a genial temperament, buoyant spirits, a voice that hath not its fellow this side of China, pulsant pugnacious nose and a pair of boisterous lungs. No doubt Mr. Wilson would like to be a romantic actor, and to make love in bread-and-butter comedy. There may have been a time when Mr. Wilson cherished fond hopes of blank verse, calcium lights and a Roman sword. Most successful comedians have passed through some such stage of dream life. But this man has had the good sense to follow the lead of nature, and he is now dancing along the primrose path of public favor, a



successful man. Mr. Wilson is announced for an engagement of one night only at the opera house Thursday, February 10. Mr. Wilson is continually funny, while Miss Glasser is without doubt the best singing comedienne on the stage today. She sings admirably. Mr. Lang, Mr. Brand and Mr. Myron do their work well. The mounting of the operetta is notably good, and nothing richer or more tasteful than the color scheme of the costumes in the second act has ever been seen on the stage. On the whole, "Half a King" is a most inviting bit of folly.

Roland Reed.

Roland Reed, as has been his custom for a number of years, will present a new play during his engagement at Greenwall's opera house Friday night and Saturday matinee, February 11 and 12. The piece selected is from the fertile pen of Sydney Rosenfeld and has the happy title, "A Man of Ideas." Mr. Rosenfeld has been particularly successful in all his efforts in behalf of Mr. Reed, his "Club Friend," "Lend Me Your Wife," and "The Politician," all being decided hits and pleasing the comedian's admirers immensely.

In his present composition, the author is said to have evolved an interesting plot and concocted some scenes and incidents that will be refreshing novelties to the play-going public.

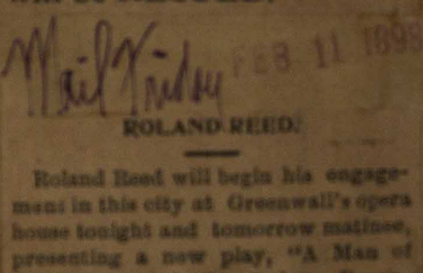
The character assigned Mr. Reed, that of a promoter, enable him to shine in a vein of comedy that he has not attempted in many years. That charming actress, Isadore Rush, will be seen as a fascinating widow with speculative business tendencies. The comedy will be cast to the full strength of Mr. Reed's most capable company. The presentation will be adequately staged. Saturday night Mr. Reed will be seen in the funny comedy, "The Wrong Mr. Wright."

Bob Ingersoll is a good orator but a devil of a theologian.

Special Notice!

Parties having tickets laid aside for FRANCIS WILSON engagement Thursday night will please call for them before 6 o'clock Wednesday eve.. or they will be RESOLD.

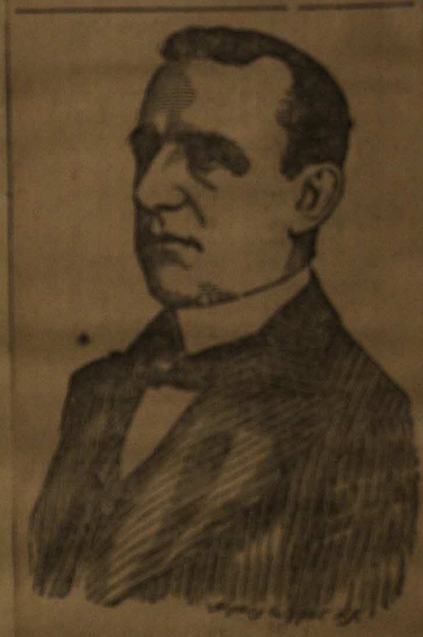
Mail Friday FEB 11 1898



ROLAND REED.

Roland Reed will begin his engagement in this city at Greenwall's opera house tonight and tomorrow matinee, presenting a new play, "A Man of Ideas," a comedy by Sydney Rosenfeld.

Mr. Reed is an actor of strong individuality, whose style and methods are peculiarly his own, and since he became a star he has wisely chosen to appear only in such characters as are, to a certain extent, reflections of his own personality. However creditable versatility may be from an histrionic point of view, it cannot equal individuality in winning approval from the



ROLAND REED.

public, and Mr. Reed has become so thoroughly identified with a peculiar line of characters that any radical departure would be regretted by the majority of his admirers.

In this "Man of Ideas" he has secured an ideal creation. It preserves his individuality and allows his talents full scope for mirthful exploration. Perhaps none of Mr. Rosenfeld's numerous previous efforts in this comedian's behalf have proven quite so happily successful.

Saturday night Mr. Reed, accompanied by Miss Isadore Rush, will present Mr. George H. Broadhurst's original comedy, "The Wrong Mr. Wright," Mr. Reed playing the part of Seymor Sites and Miss Rush as Henrietta Oliver, a fin de seicle detective.

the opera has the advantage of being humorous in itself. although not wholly new. This makes the usual forcing process unnecessary. Interwoven with the thread of wit and fun is a silken thread of romance which gives the whole texture delicacy and distinction.

It is a question, indeed, whether "Half a King" could be called a romantic opera as accurately as it is now called a comic opera. Mr. Smith has kept the dialogue of his "book" up to his best level and Mr. Wilson has sinned less than usual with interspersed up-to-date allusions. The music of Ludwig Englander is charming. Some of the melodies have all the languorous sweetness of Jakobowski at his best, and some of the choruses and marches ring as spiritedly as a widow and Cupid triumphs over political jobbery.

Saturday night Mr. Reed will present "The Wrong Mr. Wright."

Mr. Stewart Lithgow, representing the celebrated actress, Miss Margaret Mather, arrived in the city yesterday and is registered at the Hotel Worth. Arrangements have been concluded whereby Miss Mather will be seen here on Feb. 23, as Imogen in Shakespeare's delightful comedy, "Cymbeline," which had an expensive production as well as extensive run at Wallack's theater, New York, last spring. The production cost $40,000 before the curtain rose upon the initial performance. Miss Mather has not been seen in this city for

Three Prisoners in Cripple Creek Lose Their Lives.

Cripple Creek, Col., Feb. 5.—Three men were burned to death and another received fatal injuries in a fire which destroyed the Victor jail early to-day. The dead are Thomas Quinn, railroad grader, of Philadelphia; a railroad grader known only as "Shorty;" James Conners. A man named Dublin was injured.

The four men were arrested last night for disturbance. Screams for help were heard by hundreds of people who were powerless to aid them.

LAUNCH CAPSIZED.

Kiel, Feb. 5.—By the capsizing of a navy launch here to-day, nine sailors and three workmen were drowned.

the whole ... re... tion of the fortifications and appropri... tion bill.

WAS M'KINLEY'S FRIEND.

J. P. Smith Died This Morning at Miami, Fla.

Washington, Feb. 5.—Joseph P. Smith, director of the bureau of American Republics, died at Miami, Florida, this morning of heart failure. He had been well known in Ohio politics for many years before coming to Washington on the inauguration of Mr. McKinley as President. He and the President were intimate friends, and when McKinley was inaugurated he tendered Smith the office he held at the time of his death.

Mail Telegram Register Notice

Register Wednesday FEB 9 1898 Reg Thursday FEB 10 1898 Mail Wed FEB 9 1898 Mail Wed

Francis Wilson.

Francis Wilson enjoys a popularity quite unique in his profession. Apart from his artistic gifts, much of his success is due to a peculiarly engaging personality and an intimacy he has established with his audiences that brings him close to them in a more or less confidential manner. In the field of what is generally misnamed "comic opera" Mr. Wilson holds a unique place as a fun-maker, pure and simple. A production, therefore, by this comedian is an event of more or less importance, the success of which is watched with interest by a large portion of the public. Mr. Wilson's appearance at the opera house in "Half a King" is announced for Thursday, February 10. The story of "Half a King" recalls Mr. Wilson's first success of "Erminie." An aristocratic child is taken by the mountebanks and reared as one of a band of

FRANCIS WILSON.

strolling players. These people capture a duke as he is proceeding with his daughter to make a rich alliance. The poorer girl is substituted, and two of the mountebanks assume the guise of the nobles. Complications follow. The stolen child, upon whose person was found half a playing-card, the king of diamonds, is discovered to be the duke's daughter by an early love affair. Her father produces the other half of the card, and everything ends happily. As the leader of those mountebanks, Mr. Wilson has a role that he acts with a discretion born of much experience. The years have enabled him to trip over a sword with great ease. He is at home in a misfit suit of velvet and laces, while his greed and thirst over unaccustomed food and wines are as funny as ever and never grow stale. There is great interest manifested in the first visit here of this famous company.

Roland Reed.

That popular comedian, Roland Reed, will be the attraction at Greenwall's opera house Friday and Saturday, Feb. 11 and 12, matinee Saturday. The favorite actor will be seen in his latest success, "A Man of Ideas," which promises to be one of the greatest hits he has ever had. In Boston it was pronounced the best comedy of its class seen in years and played to a succession of crowded houses. The play tells a highly amusing and entertaining story and its scenes and incidents cause almost in-

MISS ISADORE RUSH.

cessant laughter. Mr. Reed has a strong role in that of a promoter, and manages to plunge himself into some wildly amusing situations and complications. All the characters are strongly developed and are of natural and interesting types. Chief among them is the fascinating widow, portrayed by Isadore Rush, in her own inimitable way. Miss Rush has the opportunity and displays some marvelous gowns. Mr. Reed will have the assistance of the same company that assisted him during his recent New York run.

Saturday night Mr. Reed will be seen in the funny comedy, "The Wrong Mr. Wright."

Special Notice !

Parties having tickets laid aside for ***Francis Wilson*** engagement Thursday night will please call for them before 6 o'clock this evening or they will be RESOLD.

~~Mail Wednesday~~

Register Thursday FEB 10 1898

Francis Wilson.

Mr. Francis Wilson and his company are announced for Greenwall's opera house tonight in the popular "Half a King." Some one recently summarized "Half a King" as "a picture of eighteenth century splendor, framed with a nineteenth century genius." That was the concrete idea of it; the observer might have added that the quaint quips of Francis Wilson were a succession of pungent satires with an eighteenth century environment, directed against nineteenth century foibles. Viewed entirely from a spectacular standpoint, the opera is a study in the harmony of tints. Preserving as it does a strict fidelity in the costuming of its characters to the gay period in France, amid which the scenes are laid, it presents no incongruities, no harsh contrasts, and this is consistently maintained in a gradually ascending scale until the zenith of gorgeous and artistic brilliancy is reached. The libretto is a departure from the familiar compositions used for some time by performers like Mr. Wilson; there is no strange island with an eccentric king and fantastical inhabitants, nor is the scene laid in the East, Persia, China or Japan, where almost anything grotesque may happen and no one remark upon it. The action occurs in Paris in the eighteenth century, and the only very high-handed liberty taken by the librettist is to transfer a portion of Victor Hugo's romance of "Notre Dame" to the later time. The theme of "Half a King" is not essential to enjoying the spectacle and the action.

The nonsensical situations, which are built upon a plot of considerable gravity, are the amusing points, as Francis Wilson presents them, but the chief attraction lies in the wonderful and artistic arrangement of light and color in each of the three acts, giving full warrant to the opinion which has been expressed, that the production is really superior to anything that Mr. Wilson has offered in many years. Next to Mr. Wilson the most pleasing feature of "Half a King" is Miss Lulu Glaser. Miss Glaser has always been handsome, graceful and animated, but her piquancy used to be marred by occasional pertness. Today she is finished and artistic, singing the varied songs which fall to her lot with dainty grace and expression, winsome in the little dance measures through which she trips, and occasionally touching up the whole of her piquant performances by a bit of nature, almost pathos, which does not go amiss among her auditors. Mr. Wilson's supporting company is the same as last season.

Roland Reed.

Roland Reed will present his new comedy, "A Man of Ideas," at Greenwall's Friday night and Saturday matinee, February 11 and 12, a dramatic composition by Sidney Rosenfeld, in which the comedian appears as a promoter. The play tells an interesting story and there are several novel scenes and incidents. Miss Isadore

Rush has a splendid role, that of a dashing widow of business proclivities.

Saturday night Mr. Reed, accompanied by Miss Isadore Rush, will be seen in Geo. H. Broadhurst's original comedy, "The Wrong Mr. Wright." Mr. Reed plays the part of Seymour Sites, a wealthy but intensely penurious merchant of San Francisco. Miss Isadore Rush takes the part of Henrietta Oliver, a fin de seicle detective.

Register Friday FEB 11 1898

Roland Reed.

At Greenwall's opera house tonight and tomorrow matinee Roland Reed returns and will present "A Man of Ideas," which has scored an immense hit wherever it has been seen. The play is said to be the best medium Mr. Reed has ever had.

The story of the piece is highly amusing and entertaining and is constituted on a thoroughly legitimate basis. The comedy hinges on the attempt of Fosco Wales to exploit a trolley road between the two towns for his own particular gain and reaches a most entertaining point in the second act. This takes place in a wood on some land which the widow (Isadore Rush) has bought, partly on speculation and partly to prevent the cynic rascal (Mr. Reed) from getting it. He wants it as a site for his power house and she wants it because all land about will rise in value when he gets his trolley line through, but also because the promoter has been bribing aldermen for his franchise and even offers his daughter's hand to the mayor to buy off the veto.

So there is a very pretty combination of interests in this "forest of Arden" when the widow and her friends come to rehearse for their outdoor performance of "As You Like It." The stage manager in all his absurd

ferocity, importance and bluster, Mr. Reed, assumes the grotesque costume of Jacques and gives a comically travestied "All the World's a Stage" sticking precisely to the text, but punning broadly with "his action." Miss Rush plays Rosalind.

This act closes with one of the fresh turns that makes Mr. Rosenfeld's work kaleidoscopic. The promoter, confronted at every point by the ingenuity and foresight of the widow and seeing no way to get his franchise against her proposition, sits on a stump and scratches his head. The thought came to him that when two strong bodies approach each other they must either destroy each other or unite. "We'll unite," he says, and straightway he proposes. She leads him on and the act closes on his hope that he has won her.

During the play there is some pretty bright talk. "Give me a man with brains to deal with," he says. "It's the darn fools that keep you guessing." "They say that every woman is sincere at one moment in her life; the thing is to find that moment." "Flowers are the advance agent of felicity." "If I can only soak an English syndicate, I'm doing my duty as an American citizen."

Saturday night Mr. Roland Reed, accompanied by Miss Rush, will be seen in Geo. H. Broadhurst's original comedy, "The Wrong Mr. Wright." Mr. Reed as Seymour Sites and Miss Rush as Henrietta Oliver, the fin de siecle detective.

Francis Wilson and his opera company will appear Thursday, February 10th at Greenwall's opera house in the famous "Half a King." In "Half a King" Mr. Wilson has found as comfortable a vehicle as "The Merry Monarch," which it resembles in style but not at all in substance. It is just the sort of piece, more extravaganz than comic opera, in which Mr. Wilson revels and in which the public like him best. He plays a harmless vagabond very like the disreputable character in "Erminie," which Mr. Wilson used to interpret with such succes. The Mountebank, Tirechappe in "Half a King" succeeded in passing himself off as a duke, and his pretty adopted daughter, who is really an aristocrat thereby becomes engaged to a young sprig of the nobility, whose heart she had won previously in her humble capaciiy.

FRANCIS WILSON.

The adventures of the mountebank in aristocratic circles are immensely amusing, and an effective climax is provided in the second act by his adopted daughter's resolve to terminate the imposture. She wins her lover, nevertheless, her noble birth is established and, of course, all ends merrily with wedding bells. The story is quite strong enough for a comic opera, and Harry B. Smith has adapted the libretto brightly from the French. Ludwig Englander's mosic is charming. It is the smooth music which never offends and often captivates the ear. The prettiest numbers fall to the lot of Miss Lulu Glaser, and that very piquant little woman sings them with an arch grace which compels encores.

Miss Glaser's voice is growing better year by year; she is still little more than a child, and her vocalization plainly shows that she has studied under good teachers. Miss Glaser has a part in the opera which is almost as important as Mr. Wilson's. It is that of the vagabond's adopted daughter, which, besides giving her half a dozen very pretty songs, entitles her to wear a very cute costume as a street singer, and a bewitching wedding dress, to which she adds the mountain of powdered hair, the patches and other preposterous prettiness of Marie Antionette's day. A very dainty and engaging heroine, in short, is Miss Glaser.

The first vieit to Fort Worth of Mr. Wilson and his great company will be a notable event.

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Roland Reed.

That popular comedian, Roland Reed will be the attraction at Greenwall's opera house Friday and Saturday, February 11 and 12, matinee

ROLAND REED.

Saturday. The favorite actor will be seen in his latest success, "A Man of Ideas," which promises to be one of the greatest hits he has ever had. In Boston it was pronounced the best comedy of its class ever seen in years and played to a succession of crowded houses. The play tells a highly amus-

and entertaining story and its scenes and incidents cause almost incessant laughter. Mr. Reed has a strong role in Fosco Wales and manages to plunge himself into some wildly amusing situations and complication. All the characters are strongly developed and interesting types. Chief among them as "Grace Marvell," a widow, portrayed by Isadore Rush, in her own inimitable way.

Miss Rush has the opportunity and displays some marvelous gowns. Mr. Reed will have the assistance of the same company that assisted him during his recent New York run.

In "The Wrong Mr. Wright," which will be presented Saturday night Miss Isadore Rush has caused quite a flutter among her admirers with her many stylish and beautiful gowns.

Register Saturday FEB 12 1898

Roland Reed.

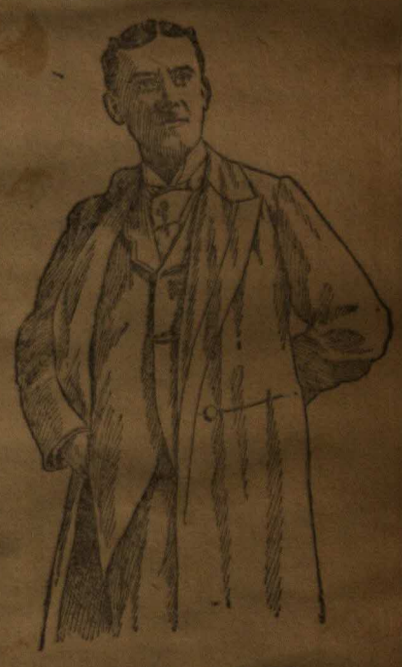
That most popular of actors, Roland Reed, will present at Greenwall's opera house tonight, last performance, "The Wrong Mr. Wright." The play is the work of Geo. H. Broadhurst, and it has at once placed this young writer in the front rank of dramatists. In Mr. Reed's company is charming Isadore Rush, one of the beauties of the stage, and who is noted as being one of the best dressed women.

The story is intensely interesting and highly amusing. The principal players meet first at a hotel in Old Point Comfort. Sites, who hails from San Francisco, is in pursuit of a clerk who has robbed him by forgery of $50,000, and for whose arrest he has offered a reward of $5000. In an economical effort to save this reward, he has traveled to Virginia. To hide his identity he assumes the name of Mr. Wright, and the first complication arises on [illegible] spending a few weeks at the same place. He takes them into his confidence. A far more serious complication arises on the arrival of Henrietta Oliver, who has been employed by the detective agency to try to capture the defaulter. She has learned that he has assumed the name of Mr. Wright, and she immediately picks Sites out as the man for whom she is in search; but Sites becomes enamoured of Henrietta; his whole manner changes. From being mean and close, he becomes liberal almost to extravagance. He sends her flowers in abundance, but she never forgets that he is a thief. Out of this grow puzzles and situations. She finally causes his arrest, but he proves that he is Sites. Then he chooses the fin-de-seicle detective for a wife. Another love match culminates too, and then the curtain falls for the last time in front of a mirthful reorganized stage full of players. Mr. Reed has a splendid role in Sites, and the balance of the company, including Isadore Rush—all have merry characters.

Register Thursday FEB 17 1898

Primrose & West Minstrels.

Primrose & West's minstrels, greater, grander and better than ever before, will be the attraction at Greenwall's opera house today matinee and night. It is promised that the performance as a whole will be of an entirely different nature from that given last season. The company will be



MANUAL ROMANO.

composed of white men only, no negroes being employed, as was the case last season. George Wilson and Ernest Tenney are prominent in a long list of comedians, while Manuel Romano heads the roster of vocalists.

George H. Primrose will again appear in a revised and up to date edition of his English swell specialty.

Mail Telegram & Register Notices.

Mail Saturday

FEB 12 1898

Register Sunday

Tuesday Register

FEB 14 1898

Greenwall's opera house will have only one show next week. Thursday, February 17, matinee and night, Primrose & West's Big Minstrels, George H. Primrose, America's greatest minstrel, and Geo. Wilson, Fort Worth's favorite comedian, besides forty others. Margaret mather on the 23rd, and Koster & Biel's Gayest Manhattan coming soon.

Primrose & West's Minstrels.

One of the peculiar features about theatrical business is the way the number of minstrel companies start out at the beginning of the season, and how few survive over two or three months. We hear all sorts of promises. We are given to understand all sorts of schemes until managers become bewildered and scarcely know who to book

PRIMROSE AND WEST.

or whom to believe. But it is for the one reliable one to show the merit of ministrelsy, and the absurdity of giving attention to these so-called fakirs. This "one reliable one" is the Primrose & West minstrels which starts out every year with a flourishing of trumpets and ends the season in a greater glory than any minstrel company on earth. Primrose and West are in the start—they are first at the finish, and simply because their many years experience in the minstrelsy business has taught them facts, not promises, are the essental qualifications for continued prosperity. This organization has traveled the country over twenty-five years. In that time it has been able to play town after town with the splendid results of return engagements to bigger

business. The show is thoroughly up-to-date and what is more it is the only minstrel company that is purely a minstrel organization. All the others are mere travesties upon the name.

Primrose and West's minstrels will be seen at Greenwall's opera house, Tuesday, Feb. 17, matinee and night.

* * * *

Margaret Mather.

Arrangements have been made whereby Miss Magaret Mather will be seen at Greenwall's opera house, Wednesday, February 23, as Imogen in Shakespear's delightful comedy "Cymbeline" which had an expensive production as well as extensive run at Wallack's theater, New York, last

Register Sunday FEB 13 1898

The Greenwall opera house is to have only one attraction this week. Thursday, Feb. 17, matinee and night Primrose and West's big minstrels, George H. Primrose, America's greatest minstrel, and George Wilson, Fort Worth's favorite comedian, besides forty others. Margaret Mather on the 23rd, and Koster and Bial's "Gayest Manhattan" coming soon.

Primrose & West.

MARGARET MATHER.

spring. The production cost $40,000 before the curtain rose on the initial performance. Miss Mather has not been in the city for eight years, and will undoubtedly be accorded a royal welcome by the play-goers of this city who enjoyed her charming performance of Romeo and Juliet on her last visit.

* * * *

Gayest Manhattan.

The Gayest Manhattan company which will be seen at Greenwall's opera house soon, the Washington Post, January 25, says:

People stood up all over the house at the Academy of Music last night, and evidently felt well repaid for so doing. The attraction was the burlesque-extravaganza-comedy-pastoral mix, dubbed "Gayest Manhattan," and it proved a winner. As announced by the advance notices, the performence is not exactly the kind for a Sunday school benefit, yet it failed to injure the sensitive feelings of any of the audience.

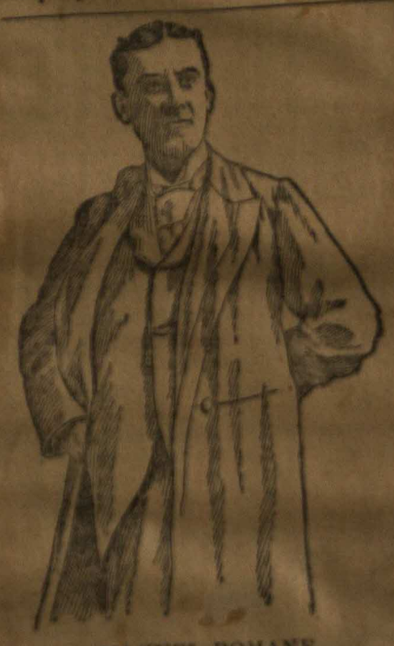
The plot of the piece is in this wise: A resident of Skowhegan, Me., accompanied by his two daughters, one a graduate of the collar and cuff factory and the other a verdant miss, arrive in New York, and desire to see the town. They see it, and with the aid of friends, the metropolis is brought to assume a lurid tint, both bewildering and pleasing to the Yankees. The farmer, Hiram Pringle, is played by Richard Gorman, who, by the way, either from design or otherwise, is a "dead ringer" for Uncle Nat in "Shore Acres." The company is very good, and where all are excellent it is hazardous to specialize. The musical specialties all through the piece are very good, and other numbers of a taking kind are introduced ad libitum and in great number. That the audience appreciated the performance goes without saying. The only regret of the management is that there was not more room in the house. Several hundred people were unable to gain admission even to standing room.

Register Sunday FEB 13 1898

It is a fact beyond contradiction that there is only one first-class minstrel company now before the public, that is, only one company that plays all the large cities and first-class theatres. This company is the one owned and managed by Messrs. Primrose & West, the enterprising firm of managers who have

GEO. H. PRIMROSE.

for years catered to the best tastes of the amusement-loving public. The Primrose & West's minstrels will be the attraction at Greenwall Opera House Thursday, Feb. 17, matinee and night, on which occasion they will be seen in an entirely new bill from that last presented here, and with a company of artists superior to any they have yet offered to their patrons. Unlike last season, the company is composed of white men,



MANUEL ROMANE.

no negroes being employed in the performance at all. Mr. Primrose will again be seen in his exemplification of the dandy colored coon, but with a new budget of songs. George Wilson will amuse with new songs and jokes. The great tenor, Manuel Romane, will sing new selections from his own compositions, while a company of more than forty artists will use every endeavor to make the occasion a joyful one.

Margaret Mather.

Miss Margaret Mather will again be seen at Greenwall's Opera House, Wednesday, Feb. 23, as Imogen in Shakespeare's delightful comedy "Cymbeline," which had an expensive production as well as extensive run at Wallack's theatre, New York, last

MAGARET MATHER.

spring. This production cost $40,000 before the curtain rose on the initial performance. Miss Mather has not been seen in this city for eight years and will undoubtedly be accorded a royal welcome by the playgoers of this city who enjoyed her charming performance of Romeo and Juliet on her last visit.

"Gayest Manhattan."

The first experimeet in the way of a road organization to be attempted by the famous music hall amusement purveyors, Koster and Bial, will be presented at Greenwall's opera house soon.

It is a musical extravaganza entitled "Gayest Manhattan," which ran continuously through the winter season in New York, and its success was supplemented by its performance during the summer at one of the beach resorts adjacent to New York. The story hinges upon a stage-infatuated maiden, who, aided and abetted by a rich, fond and foolish father, comes to New York to study for the stage. The pair are rural and gullible, and, like all people of that kind coming to New York, are subject to the gold brick swindle.

In Miss Ricketts' search for fame through histrionic channels she meets with some strange people, all the way from bogus managers to the real swelldom, and her fond father, Hiram, of Skowhegan, is thrown into contact with the choice spirits of the town. The awkwardness of the two and the impositions upon them afford the fun of the play for a time, but their progression is rapid, like the chrysalis of the worm to the butterfly, and while in the first act the immature Tess blushes at an undraped figure in the park, in the last act she has developed into a full-fledged skirt dancer and prime favorite of the roof garden. The transitory figure is most interesting. The father undergoes no less a change, in fact, becomes one of the gayest blades in "Gayest Manhattan."

The scenery effects of the play are spoken of as complete in detail and finish.

Among others mentioned are the hall in Central park, the ballroom at the Waldorf, New York's famous hotel, and the promenade floors at Koster and Bial's. Of course a musical extravaganza like "Gayest Manhattan" would fall flat without a chorus of pretty girls. They are considered an all-important adjunct in every burlesque to enliven things when the scene approaches dullness, and to give chic and color to everything. The merry maidens in "Gayest Manhattan" have been selected with the greatest care, regarding both voice and shape. While the dialogue in "Gayest Manhattan" is at all times snappy and bright, and the action as swift as a whirlwind, Mr. Harley, the manager, assures the public that nothing in the piece can be found offensive to the most fastidious taste.

FEB 14 1898

Mail Monday

Primrose & West's Minstrels.

Primrose & West's Minstrels will be the attraction at Greenwall's opera house Thursday, February 17, matinee and night, with an entirely new company, or one that is nearly so at least, and new features and novelties galore. This company is one that has never

PRIMROSE AND WEST.

failed to win the approbation of our theater-goers, no matter how often they have appeared here, and it is safe to say that the present engagement will prove no exception to the rule. It is promised for them that this season the company is fully equal in numbers to that of any former season and vastly superior in talent. Of the list of artists who will help to amuse the audience Mr. Primrose forms no small part. As a delineator of the dandy young negro he has no equal in the minstrel field. George Wilson, "Waltz me again, George" has been held over from last season and will be again heard in his monologue specialty with new songs and jokes. Mr. E. M. Hall is also in the company, with forty others.

Register Sunday FEB 13 1898

Primrose & West Minstrels.

The Chicago Herald speaks of the Primrose & West minstrels which will be seen at Greenwall's opera house Thursday, February 17, matinee and night, as follows:

"The Primrose & West minstrels may be likened to those jointed snakes that come apart about the middle, leaving the head and tail free to go each in a different direction. Last fall Mr. West was here with what, in this instance, may be called the tail and now Mr. Primrose has arrived with the head section, which is on view at the Grand opera house. These gentlemen are exceedingly afraid that their show in its combined form would prove so excessively entertaining that the public could not endure so much excellence in one unbroken dose. They consequently exhibit in sections, the only objection to which plan lies in the fact that the box office rate is not also divided to fit the case. When, in practice, two prices are charged to

hear one company in detachments there is a faint suspicion of a confidence operation.

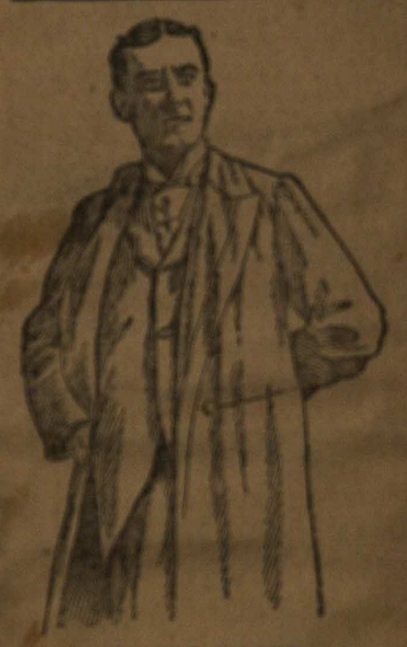
"However, it may be argued in extenuation that the loss of the tail does not amount to much in the present instance, and all who have observed Mr. West and his absurd gyrations would be likely to assist in this view of the case." Mr. Primrose, assisted by George Wilson, the musical blacksmiths, the Ben Mowatt trio of club swingers and the Seymours gives a very good entertainment, containing a due proportion of mirth and music. It is not old-time negro minstrelsy, which no doubt has had its day and could not be revived with a dynamo, but is amusing, which was much more than anyone could say with truth when the caudal appendage of this jointed institution wiggled at the Grand some time ago."

Mail Sunday FEB 13 1898

Primrose & West.

When George H. Primrose and Wm. H. West, as mere boys, formed a song and dance team years ago, their youthful minds were no doubt filled with visions of laurel wreaths in their chosen profession to be snatched from the hand of "fame" and placed upon their own brows. Without doubt they dreamed of hearing themselves heralded as masters in the art of terpsichore, and in fancy imagined that some day they might even see their names emblazened in large type upon the dead walls of the large cities.

It is scarcely probable, however, that in their wildest imaginations that they ever deemed it possible that in the unknown future they would have their own company, much less that theirs would be the only representative minstrel organization in America. Such, however, is the case, and after years of hard work and faithful endeavor they find themselves the peers



MANUEL ROMANE.

of all their competitors, in fact, they find that they no longer have competitors—that they stand alone in the field of minstrelsy; with practically no more worlds to conquer. Not content with this commanding position, they are now seeking to outdo themselves, if that were possible. It is said that when they organized their present company, the one which is to appear at Greenwall's opera house, Thursday, February 17, matinee and night, they bore in mind that what the public most desires is novelty, with this end in view they have secured those comedians whose specialties are always up to date and singers who keep abreast of the times in the musical world. The long list of artists engaged includes the names of such well known people as George Wilson, the eminent comedian in an entirely new monologue, Ernest Tenney, the eccentric comedian, Manuel Romane, in new songs, Waterbury Brothers and Tenney, Quaker City quartette, the marvelous Seymours, and many others.

Mr. Primrose, certainly one of the best of black-face comedians, will contribute an entirely new edition of his famous specialty. The first part is described on a marvelous conception in dressing, scenic effect and general make-up, while the whole performance will no doubt prove the most satisfactory one yet presented by this firm.

Mail Telegram + Register Notices.

Register Wednesday FEB 16 1898

Primrose & West Minstrels.

The management of minstrel companies has of late years become a matter of great difficulty, owing to the fact that so much has been done that there practically remains little of novelty that can be introduced into this kind of entertainment. Then, too, minstrelsy has grown so in magnitude and the expense of equipping and maintaining a minstrel company is such that none but those possessing capital and extraordinary resources can engage in this branch of amusement enterprise.

Messrs. Primrose & West, however, whose magnificent organization will play a short engagement of matinee and night Thursday, February 17, at Greenwall's opera house, have, as it were, grown up in minstrel management, and have always not only been up in the times, but just a little ahead of them. In other words, they have been the leaders, whom others copy, but so far ahead that they now practically control the field. It is promised that when they make their annual appearance here it will be with a company second to none that they have ever exploited, both as to comedians and singers, and also as to novelties in the way of clever specialties.

GEORGE H. PRIMROSE.

Of course, that versatile comedian and universal favorite, George H. Primrose, will endeavor to amuse the audience in his usual taking way with new songs and parodies and an entirely new specialty. Of the others the long list is headed by George Wilson, a comedian of renown, whose "single turn" never fails to effect the risibilities of the audience. It is said that contrary to all tradition, Mr. Wilson will have an entirely new stock of jokes, with which to amuse the waiting public, whilst Ernest Tenney will no doubt be found to be little behind in originality.

Mail Thursday FEB 17 1898

Primrose & West.

When Primrose & West's minstrels appear here at Greenwall's opera house tonight for the last performance it will be with a company of practically new faces. While this is necessary in the minstrel busines, it is said that Primrose & West have been more than careful in the selection of their present company. George Wilson, of "Waltz Me Again" fame, is still retained and will be heard in new songs and parodies. Ernest Tenney, the eccentric comedian, will be a pleasing feature of the program, while Manuel Romane will discourse sweet music.

* * * *

Miss Margaret Mather.

Perhaps one of the most charming and pathetic stories that Shakespeare has given us is that of the lovely and virtuous Imogene in "Cymbeline." The part is one which has always strongly attracted the greatest actresses, but it is one rarely seen nowa-days. By some this is attributed to a decline in the demand for Shakespearean plays on the part of the public, but it is really due to the fact that producers hesitate on account of the large expense that a production of

Mail Wed FEB 16 1898

Primrose and West.

The "Minstrels are coming". Next to the "circus" there is nothing quite so "heavenly" to the small boy as the minstrels. Like the circus, too, it requires about seven able-bodied elderly relatives to properly take care of each aforesaid small boy, when he is taken to see the minstrels.

GEORGE H. PRIMROSE.

The present occasion is all the more exciting when the announcement is made that Primrose and West, the acknowledged leaders of modern minstrelsy are to appear with their grand company of white artists at Greenwall's opera house, Thursday, February 17, matinee and night.

It is said that the present organization headed by these gentlemen is the best one they have ever presented, and includes numberless singers, dancers and comedians, all of whom have been carefully selected for their ability and originality.

Mail Thursday FEB 17 1898

"Cymbeline" necessarily involves. None of Shakespeare's plays, perhaps, demand such a lavish expenditure of money as does this. The changes of scene in it are very many and very marked. One of the few people who has lately dared to invest the necessary sum in "Cymbeline" is Miss Margaret Mather, who is to present it at Greenwall's opera house, Wednesday night, February 23.

Miss Mather is a close student and ardent admirer of Shakespeare, and she believes that his works are worthy of any expenditure that their presentation may prompt, and she has carried out this idea in the production which is about to be seen here, she being fortunately so situated financially that she can do this. As it will be presented here, "Cymbeline" was done in New York last season, and the magnificent manner in which it was done won for Miss Mather much commendation. Precisely as it was presented there, it will be seen here, and it is promised that it will add materially to the laurels already gained by Miss Mather.

MISS MARGARET MATHER.

Register Friday FEB 18 1898

Miss Margaret Mather.

Miss Margaret Mather comes to Greenwall's opera house Wednesday night, February 23. when local playgoers will then be given an opportunity of seeing her splendid production of "Cymbeline," which from all accounts, is the most elaborately staged presentation of Shakespearean tragedy ever seen in this country. The play, indeed, as Miss Mather does it, becomes a series of magnificent pictures, a panorama of intricate, elaborate and gorgeous stage settings, any one of which might have been selected to give distiuction to any ordinary production. Each one of these splendid settings rivals the other in

MISS MARGARET MATHER.

magnificence, and each draws from the audience a prolonged outburst of applause. In costuming, it is claimed that "Cymbeline's" lavish sumptuousness surpasses even the splendor of Irving's "King Arthur." If the student of Shakespeare is pleased to find his favorite given a dress so fitting, the less studious man who relies more directly on the pleasures of the imagnation for entertainment is equally delighted at tableaux whose elaboration is seldom equaled. It is said that in the role of Imogen Miss Mather is as sweet and seductive as ever she was as Juliet, and the company which Manager Whitney has selected to support her is declared to be in every way competent, including some of the best dramatic arsists of the period.

Presented With Cigars.

During the progress of the ball at the Delaware last night, after the splendid entertainment furnished by Primrose & West's minstrels at the opera house, Conductor O'Connor of the Texas and Pacific sought Mr. George Wilson, the pioneer minstrel, who visited Fort Worth for the first time the year the "panther laid down," and in behalf of the Ladies' Auxiliary of the O. R. C., presented Mr. Wilson with a fine box of cigars, the presentation speech and impromptu reply being made eloquently.

Mail Friday FEB 18 1898

Miss Margaret Mather.

Considerable interest has been aroused by the announcement of the appearance at Greenwall's opera house Wednesday night, February 23, of

MISS MARGARET MATHER.

Miss Margaret Mather in "Cymbeline." So far as the theater-going public is concerned, this may be called one of the rarest of Shakespeare's plays. Yet none possesses greater powers of interesting an audience. The part of Imogen is one which has always appealed strongly to ambitious actresses, but it is seen rarely, chiefly, perhaps, because its worthy presentation requires a money expenditure which few stars feel justified in making. Miss Mather, however, is an ardent lover of Shakespeare, and is fortunately in a financial position to give his works worthy representation upon the stage and to gratify the ambition (which is by no means confined to her) to appear as Imogen amid proper surroundings. There is every indication that her engagement here will be an unusually successful one, for her production will appeal strongly to local lovers of legitimate drama.

Register Saturday FEB 19 189

Miss Margaret Mather.

The engagement of Miss Margaret Mather at Greenwall's opera house Wednesday night, February 23, gives every promise of being one of the most noteworthy events of the season at that house. "Cymbeline," which Miss Mather will present, is probably more rarely seen nowadays than any of Shakespeare's works, for the reason that its proper presentation necessitates very unusual expenditures, for the changes of scene are many and great, and the cast is an unusual long one. But the role of Imogen has long fascinated Miss Mather, and her private means made it easy for her to make the costly pro-

MISS MARGARET MATHER.

duction necessary to properly frame the part. She has spent money lavishly on "Cymbeline" and it is acknowledged that the result is one of the most complete and delightful Shakespearean productions the American stage has ever been favored with, and more than this, the cast is an unusually capable one throughout. Miss Mather's stay at Greenwall's opera house is limited to one night only.

Mail Monday FEB 21 1898

Miss Margaret Mather.

Miss Margaret Mather will present here at Greenwall's opera house, Wednesday night, February 23, Shakespeare's great "Cymbeline." The history of the play is an interesting one. As far as is known it was first produced at the Theatre Royal, Drury Lane, London, in 1683, but no copy of the original cast exists today. Twenty-eight years later it was again played at Lincoln's Inn Fields, with Ryan as Posthumus (then called Ursaces), Bullock as Iachimo, and Miss Bride as Imogen. In 1785, Kimball played Posthumus and repeated his performance at Drury Lane with the great Mrs. Siddons as Imogen. Then followed performances in 1800, 1812, 1816, 1823 and 1829, in all of which save the last, Kimball played Posthumus. Macready played the part at Covent Garden with Miss Fawcett as Imogene. Then came minor productions in 1843, 1847 and 1864.

A long lull followed until last year, when the play was produced in splendid style at the Lyceum theater, London, by Sir Henry Irving, with Miss Ellen Terry as Imogen. In America "Cymbeline" has been very much of a rarity. Its first presentation so far as is known was about the year 1847, when Miss Ellen True played Imogen in the old Park theater on Park Row, near Ann street, New York city. The reason for this is not difficult of discovery. The part of

MARGARET MATHER.

Imogen appeals very strongly to all portrayers of serious roles, for it is one of the most sympathetic Shakespeare ever wrote, and it may be added that it is one of the most difficult.

Many have essayed it, but few, very few, successfully, among this limited number being Miss Mather. The primary reason for public unfamiliarity with "Cymbeline," however, lies in the fact that of all Shakespeare's plays it is probably the most difficult and expensive to present properly. Miss Mather, however, unhampered by monetary considerations, determined to give it a worthy production, and the result which we are about to see here has been pronounced by the best critics the most sumptuous, artistic and correct presentation of a Shakespearean play that has ever been seen on the American stage.

Mail Saturday FEB 19 1898

GREENWALL'S OPERA HOUSE

Wednesday. February 23d.
ONE NIGHT ONLY.

MISS MARGARET MATHER

Supported by a Complete Company of Superior Excellence

IN A SUMPTUOUS $40,000 PRODUCTION OF

"CYMBELINE."

DIRECT FROM WALLACK'S THEATER, N. Y.

Parquette Circle.....$1.50 Parquette.....$1.00
Balcony.....75c and 50c Gallery.....50c

SEATS ON SALE AT BOX OFFICE.

Coming Saturday, Feb. 26, Matinee and Night, "GAYEST MANHATTAN."
Koster and Bials Big Spectacular Production.

Mail Telegram + Register Notices.

Mail Saturday FEB 19 1898 Register Sunday FEB 20 1898 Register Sunday FEB 22 98

PLAYS AND PLAYERS.

Greenwall's opera house will have its doors open four nights next week. Wednesday night, February 23, Miss Mather, supported by a complete company of superior excellence in a sumptuous $40,000 production of "Cymbeline" direct from Wallack's theater, New York. Thursday and Friday nights, and Friday matinee, February 24 and 25, Walter C. Clar'z's successor to Clark & Cox, great spectacular "Ben Hur," in aid of the Benevolent Home. Saturday, February 26, matinee and night, the season's splendid novelty Koster & Bials big burlesque extravaganza "Gayest Manhattan."

* * * *

Miss Margaret Mather.

Few of Shakespeare's plays are so rare y presented on the stage to day a: "Cymbeline." This is in large measure doubtless due to the fact that it demands imperatively a scenic pro-

MISS MAGARET MATHER.

duction of extreme elaboration. This means expense, and all too often the question of expense is the dominant influence in theatrical performances, art having been forced to give place to considerations of mere money. Miss Margaret Mather, however, has ideas of her own as to what a stage production should and should not be, and it is good to know that she is in a financial position to carry out her notions regardless of their cost. Her production of "Cymbeline" has been accorded everywhere the acknowledgment that no more elaborate and in every way artistic Shakespearean production has yet been seen upon the American stage. When preparing for this production she gave everyone who had to do with it carte blanche, and its initial presentation in New York last season proved a revelation as to the possibilities of the piece. Wherever it has been presented since, it has been an exact duplication of the New York production, and such it will be at Greenwall's opera house Wednesday night, Feb. 23. Miss Mather has surrounded herself with an admirable company, and there is every promise that her engagement will be a treat of the first magnitude to lovers not only of Shakespeare, but to all those who delight in that which is best in theatrical productions.

* * * *

"Ben Hur."

At the opera house on Thursday and Friday matinee and night, February 24 and 25, Walter C. Clark's oriental spectacular Ben Hur will be given in aid of Fort Worth Benevolent Home. The play is founded on Law Wallace's famous novel Ben Hur, and will be given with a car load of special scenery, gorgeous costumes and electrical effects. The cast is composed of 150 people, the best local talent in your city. The Springfield, Illinois Monitor says of this production:

"From the lonely desert scene where is depicted the meeting of the magi to the closing of the allegory where is pictured Irus' story of the Nile, the rapidly shifting scenes which illustrate Law Wallace's incomprable tale of Ben Hur passed before the delighted eyes of a large and appreciative audience at Chatterton's opera house last night. The scene at the Joppa gate, where Joseph and Mary appear, the arrival of the wise men at the Damascus gate in their search for him who is "born King of the Jews," their appearance before Herod, and all those scenes made familiar through the Scriptures, were vividly presented. Then the scene shifted and Ben Hur is presented in the strength of young manhood and in the succeeding scenes carry him through all the adventures familiar to the readers of Gen. Wallace's romantic and beautiful story from the center of a happy home to the loathsome galleys. Then comes the famous chariot race, which is a scene almost unexcelled in scenic pantomime, ending with the reuniting of the severed family and the dramatic farewell of Iras. It is impossible to more than touch upon these main incidents and to recall the splendid scenes which bring to mind the glories of that ancient time when imperial Rome was in the zenith of her power. The drills, dances and processions are fairly magnificent, and the ladies and gentlemen who lent their time and talents to assist in making the presentation a success deserve the highest praise for the perfection attained in the various difficult movements and the grace and precision displayed. The drill of the Roman soldiers, the revelry of the priestesses, the drill of the Naiads, the graceful evolutions of the Arab maidens, the tableaux introducing the butterflies and the classic statuary were sights to charm the senses and delight the eye of the most critical.—Springfield (Ill.) Monitor.

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"Gayest Manhattan."

The first experiment in the way of a road organization to be attempted by the famous music hall amusement purveyors—Koster and Bial will be presented at Greenwall's opera house Saturday, February 26, matinee and night.

It is a musical extravaganza entitled "Gayest Manhattan," which ran continuously through the winter season in New York and its success was supplemented by its performance during the entire summer at one of the beach resorts adjacent to New York. The

A SCENE IN "CYMBELINE."

story hinges upon a stage intatuated maiden, who, aided and abetted by a rich, fond and foolish father, comes to New York to study the stage. The pair are rural and gullible, and like all people of that character coming to New York, are subjected to the gold brick swindle.

In Miss Ricketts' search for fame through histrionic channels she meets with some strange people, all the way from bogus managers to the real swelldom, and her fond father, Hiram, of Skowhegan, is thrown in contact with the choice spirits of the town. The awkwardness of the two and the impositions upon them afford the fun of the piece for a time, but their progression is rapid, like the chrysalis of the worm to the butterfly, and while in the first act the immature Tess blushes at an undraped figure in the Park, in the last act she has developed into a full-fledged skirt dancer and prime favorite of the roof garden. The father undergoes no less a change, in fact, becomes one of the gayest blades in "Gayest Manhattan." The scenic effects of the play are spoken of as complete in finish and detail. Among the others mentioned are the hall in Central Park the ballroom at the Waldorf, New York's famous hotel, and the promenade floor at Koster & Bial's. Of course, a musical extravaganza like "Gayest Manhattan" would fall flat without a chorus of pretty girls. They are considered an all-important adjunct in every burlesque to enliven things when the scene approaches dullness, and to give chic and color to everything. The merry maidens in "Gayest Manhattan" have been selected with the greatest care, regarding both voice and shape. While the dialogue of "Gayest Manhattan" is at all times snappy and bright and the action as swift as a whirlwind, Mr. Harley, the manager, assures the public that nothing in the piece can be found offensive to the most fastidious taste.

Three attractions and four nights at Greenwall's opera house this week. Wednesday night, Feb. 23, Miss Margaret Mather, supported by a complete company of superior excellence in a sumptuous $40,000 production of "Cymbeline," direct from Wallack's Theater, New York; Thursday and Friday nights and Friday matinee, Feb. 24 and 25, Walter C. Clark's (successor to Clark & Cox) great spectacular "Ben Hur" in aid of the Benevolent Home; Saturday, Feb. 26, matinee and night, the season's splendid novelty, Koster & Bial's big burlesque extravaganza, "Gayest Manhattan."

Miss Margaret Mather.

Miss Margaret Mather's production of "Cymbeline" at Greenwall's opera house Wednesday night, Feb. 23, revives interest in that masterpiece of the playwright's art. It is a little difficult to assign this play to the proper place among the works of Shakespeare, and to say whether it is a comedy or a tragedy, for it has the elements of both. It takes its name from a king of Britain, who is sup-

MISS MARGARET MATHER.

posed to have reigned over the Trinobantes who inhabited Middlesex, Hertfordshire and Essex, England, a quarter of a century before the birth of Christ. This period lends itself to splendid scenic display of an impressive sort, more especially as the scenes are laid both in Britain and in Rome; the latter in its most picturesque period, and Miss Mather has taken the fullest advantage of the opportunities offered. Historical accuracy has been made a prime feature of the production scenically, but picturesqueness has by no means been lost sight of. Miss Mather's supporting company is an exceptionally strong one.

Some idea of the extent and magnificence of Miss Mather's production of "Cymbeline" may be gathered from the statement that in it there are no less than eighteen changes of scene, the audience being shifted with lightning-like rapidity from ancient Britain to the Rome of the most magnificent of the Caesars, and back again, and the further fact that in the mere matter of bulk alone the scenery and properties carried by the company are three times as great as those used by what have hitherto been considered the best caterers to lovers of Shakespeare.

"Ben Hur."

At the opera house on Thursday, Friday matinee and night, Feb. 24 and 25, Walter C. Clark's gorgeous spectacular "Ben Hur" will be given in aid of the Fort Worth Benevolent Home.

The play is reproduced from the famous novel of Lew Wallace's "Ben Hur," "a Tale of the Christ," and will be presented with special oriental scenery, gorgeous costumes and electrical effects. The cast will be composed of 150 people, the very best volunteer local talent of the city.

Of the performance the Detroit, Mich., Free Press says:

"The pantomimic representation and semi-dramatization of Gen. Lew Wallace's celebrated story of 'Ben Hur' attracted one of the largest and most appreciative audiences of the season to the Detroit opera house last night. The performance, which was in every way complete and satisfying, more than realized the anticipations of those under whose auspices and personal direction it was produced. The thread of the novelist's story is followed with a fidelity and charm that is irresistible, all references to the ultra sacred character of the story being carefully expunged, so that even a suspicion of possible irreverence may de avoided. The theme and the pantomimic tale are each pre-eminently pleasing, and numerous drills and marches executed with surprising skill and precision contribute to the marked success of the performance. Many of the stage pictures, framed in gorgeous and handsome settings, are beautiful in the extreme and arouse a pleasant fluttering in the region of the heart and flood the already captivated mind with a mellow and crimson-hued light. Chaste and charming, fittingly describe 'Ben Hur' when other language fails".

"Gayest Manhattan."

It is well known that Grimaldi, the great English clown, was subject to fits of melancholia. On one of these occasions he consulted a physician and after describing his symptoms and rejecting a half dozen receipes as useless, because already tried without effect, was told as a last resource to go and see Grimaldi. "Alas!" replied the clown, who was unknown to the physician, "I am Grimaldi." The manager of "Gayest Manhattan," who tells this anecdote, supplements it with a bet that the production he will present at the Greenwall opera house Saturday, Feb. 26, matinee and night, will cure anyone of melancholia, at least temporarily during the performance of the burlesque, no matter how obstinate or how long standing.

Accepting the auspices under which "Gayest Manhattan" was originally produced and the period of its successful run as a standard of its merits, he is not without reason in his boast. The play was first enacted at Koster & Bial's theater last season, and so instantaneous was its success that it was kept as the leading attraction of the place until the hot spell of early summer forced the well known managers to close their doors. During the entire summer it was played at the Casino, Midland Beach, a summer resort near New York city, and with only sufficient time to give the performance a two weeks' resting spell, it is started on the road for a tour of the United States.

The play will suffer nothing in its itinerary. The scenery, properties and costumes as originally used in New York, have all been retouched and will be utilized on the tour. They are the very best of their kind. Necessarily they must have been so as to have stood the test of a production at Koster & Bial's. The company, with a very few exceptions, necessarily forced on account of sickness and overwork, will be the same as took part in the original production. A chorus of over sixty males and females accompany the production, while the principals comprise

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"A Night Off."

Augustin Daly's comedy, "A Night Off," which will be presented at the Greenwall opera house on Thursday night, March 24, is the most successful comedy that has ever been produced at Mr. Daly's theater in New York. The incidents, situations and dialogue are perfectly natural, yet withal they happen in such a ludicrous way that you are simply convulsed with laughter from the beginning to the end. Nothing of the horseplay order is ever presented at Mr. Daly's theater. Clean cut situations, and dialogue is adopted to amuse in all cases, which is responsible for the great success of all of Mr. Daly's plays.

Register Sunday FEB 22 1898

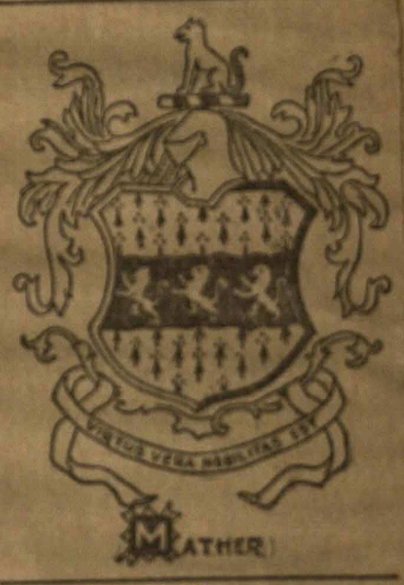
MARGARET MATHER.

A Descendant of Cotton Mather of the Mayflower.

Throughout New England few names are better known and few have become more prominent than has that of Mather. Of the famous divines of that section several names stand out but none shine with a greater lustre than that of Cotton Mather, whose ministrations left behind them an indelible mark. Cotton Mather came of good old English stock, and it is with pardonable pride that to him Miss Margaret Mather, the distinguished actress, traces her lineage. The earliest of Cotton Mather's ancestors of whom authentic

THE WINWICK GRAMMAR SCHOOL.

record has been kept was named John and he was a native of Warwick parish in Lancashire. His son was named Thomas, and the son's wife was the first Mather to bear the name of Margaret. Her son, Richard, was the grandfather of Cotton Mather. He was brought up under the shadow of the beautiful old Winwick Parish church, attended the Winwick Grammar school, and played under the celebrated old Winwick broad oak. That the Mathers, even in the old days, were people of note is shown by the family arms and crest, which, described in the peculiar language of the herald were, "Ermine on a fesse



wavy azure, there lions rampant or; crest, a lion sedant or." The ermine would indicate that some one of the family had a judgeship, while fesse means a belt of a knight, and both the lions and the color or (gold) denote importance. In this democratic country we are accustomed to scoff at many of the things dear to the hearts of our cousins across the water, but when one's ancestral arms bear such an interpretation as do these it is easy to appreciate the pride felt in them by the Margaret Mather whom so many theatre goers of this generation know and admire.

"Gayest Manhattan."

The big spectacular extravaganza "Gayest Manhattan" which comes to Greenwall's opera house Saturday, Feb. 26, matinee and night, made a big success at Koster and Bial's New York city, last season, but nothing compared with the triumph the play made at Midland Beach, Staten Island, during the summer months when crowds of the most fashionable and elegant New York society were seen daily at this handsome resort, which, by the way, bids fair to outdo Manhattan Beach in popularity, especially with the better classes. The Midland Beach is only twenty minutes' sail from the battery. The company presenting "Gayest Manhattan" is a large one, numbering over sixty people and includes such well known artists as Richard Gorman, Gus Pixley, Jennie Lewis, Eleanor Falk, Kate Michelena, Alta De Kerman, and is by far one of the largest productions that will be seen here this season.

The fact that the same cast will appear with the company here as was seen when the production was first given in New York will be an inducement for Fort Worth theater-goers to turn out in goodly numbers to witness this production. The company includes some of the prettiest girls seen in plays of this kind, without which productions of this kind are tame and uninteresting. The scenic environment is also very highly praised. The mall at Central Park, the ball room at the Waldorf and the promenade floor at Koster and Bial's are among the stage pictures that will be presented. The sale of reserved seats will open Wednesday morning at 8 o'clock. On account of the season of the year the management has decided not to raise the prices of seats, but will allow them to remain the same as usual.

Mail Telegram & Register Notices.

Mail Tuesday FEB 22 1898

Miss Margaret Mather.

Miss Margaret Mather has a passion for anything purple in color and has a peculiar faculty of distinguishing that color by the sense of touch. This was commented on among a party of her friends recently in Boston and Miss Mather was put to the test in one of the principal dry goods stores in the shopping district, and also at a prominent florist's on Tremont street. Stuffs of many hues were offered her, and though blindfolded, in no instance did she mistake any other color for purple. She had like success in the flower test.

Miss Margaret Mather will present "Cymbeline" at Greenwall's opera house Wednesday night February 23, which promises to be a genuine treat to all lovers of perfection in dramatic production. Miss Mather has lavished time and money upon "Cymbeline" for it has always been her ambition to give it in a style worthy of one of the

MISS MARGARET MATHER.

best of the master playwright's works. She accomplished this ambition at Wallack's theater, New York, last season, and the piece will be done here exactly as it was seen there.

* * * *

Gayest Manhattan.

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The fact that the same cast will appear with the company here as was seen when the production was first given in New York will be an inducement for Fort Worth theater-goers to turn out in goodly numbers to witness this production. The company includes some of the prettiest girls seen in plays of this kind, without which productions of this kind are tame and uninteresting. The scenic environment is also very highly praised. The Mall at Central park, the ball room at the Waldorf and the promenade floor at Koster and Bial's are among the stage pictures that will be presented. The sale of reserved seats will open tomorrow morning at 8 o'clock. On account of the season of the year the management have decided not to raise the price of seats, but will allow them to remain the same as usual.

Register Wednesday FEB 23 1898

"Cymbeline" Tonight.

The coming of Miss Margaret Mather to Greenwall's opera house tonight gives every promise of being one of the most noteworthy engagements of the season at that house. She will be seen in Shakespeare's "Cymbeline," which she is presenting in a style which is pronounced superior to that of any Shakespearean production that has yet been offered to the American theater going public. "Cymbeline" is rarely put upon the stage, largely because of the elaborate production necessary for its proper presentation, but Miss Mather is happily in a financial position to do it ample justice, and this she has done. The critics wherever she has appeared in

Register Wednesday

it have accorded it unstinted praise, and this will doubtless be the verdict following its presentation at Greenwall's opera house.

"Gayest Manhattan."

From all seen and heard of "Gayest Manhattan" which will receive its initial presentation at Greenwall's opera house Saturday, Feb. 26, matinee and night, nothing like it in the shape of burlesque or extravaganza has ever been seen in this city. It was an original production at Koster and Bial's New York theater last winter and ran the entire season, after which it served a supplemental season at Midland Beach, a summer resort near the commercial center. It was written at a time when New York abounded in burlesque; in fact, the theater-going public at that time would tolerate nothing but burlesque. It was a fad. In the midst of this competition Koster and Bial entered and announced that they would produce a work beyond all existing ones. "Gayest Manhattan" was the result. It was written to order, and the author was instructed that no dialogue explanatory of the action of the play should comprise more than five sentences of not more than ten words each, without the accompaniment of unlooked for situations and comical interlude. How successful the author was, and how faithfully Koster and Bial kept their word, is best attested by the fact that "Gayest Manhattan" out of all the other burlesques of that period alone survives. Shakespeare says, "Man plays in his time many parts." If there are any parts unplayed in "Gayest Manhattan" the management have been unable to discover them. It has society girls and bicycle girls, nurse girls and debutantes, chappies and policemen, summer girls and winter girls, concert hall celebrities and bogus theatrical managers, noblemen and peasants, and in the variety of scene necessary to engage such a diversity of characters, the action of the play begins in Central Park to the music on the Mall, is whirled over the ballroom floor of the Waldorf, which is set as on the night of the Bradley-Martin entertainment, and then drifts down to the promenade floor at Koster and Bial's music hall. The action throughout is fast and furious. A spectator describes it as producing sensations similar to those felt when riding on a switch-back railroad.

To interpret the story of "Gayest Manhattan" requires the gorgeous stage settings, painted by Voegtlin, Operati and Dangerfield, a chorus of sixty pretty girls and a principal cast of a dozen well known comedians, all familiar to the vaudeville world, among them may be mentioned Richard Gorman, Eleanor Falk, Kate Michelena, Thomas Kiernan, Matt Alexander, Alta De Kerman, Gus Pixley, Jennie Lewis and Robert Watson. As a relief from the "blues" or a remedy for nervous headache, "Gayest Manhattan" may be recommended.

Mail Wednesday FEB 23 1898

"Cymbeline" Tonight.

Miss Margaret Mather's much and justly talked of production of "Cymbeline" is to be given its first presentation here at Greenwall's opera house tonight, and there is every indication that this distinguished actress will repeat here the triumphs she has been scoring in other cities.

Her production of "Cymbeline" is one of the most elaborate Shakespearan revivals the stage has ever seen, as is shown by the fact that it includes as many as 18 scenes. The costumes, too, are very beautiful and the closest attention has been paid to historical accuracy.

* * * *

"Gayest Manhattan."

One need not expect to have his mental faculties worried as over a game of chess, nor his judgment exercised as over the perusal of one of Bacon's essays, in the exhibition of "Gayest Manhattan," which will be seen here Saturday, Febuary 26, matinee and night at the Greenwall's opera house. The play is constructed on principals entirely different. All the spectator has to do is to look and listen, the comedians, the chorus, the music and the stage effects will do the rest. The management of "Gayest Manhattan," promise much for their production and their guarantees seem to be responsible by the past prestige of the piece. Produced originally last winter at Koster and Bial's New York theater, where things are never done negligently, nor by halves, it ran the season through, and was only closed by the approach of hot weather. It served as a vehicle of sport all summer at a seaside resort near New York, and now, unshorn of any of its splendors, undiminished in its cast of principals or chorus, and without any of its bright music left out, it is on a tour of the United States.

Mail Wednesday

The libretto is by W. H. Lytell and the music by W. H. Batchelor. The cast of the principals comprises some of the best known comedians of the vaudeville stage, who appear in their specialties. Among the number may be mentioned, Richard Gorman, Eleanor Falk, Gus Pixley, Jennie Lewis, Kate Michelena, Mabel Montgomery, Alta DeKarman, James A. Kiernan, Robert Watson, Thos. Kiernan, Matt Alexander and Jean McIlmoyle. Besides this cast, there is an accompanying chorous of sixty voices, belonging to ladies of pretty faces and shapely limbs. The scenes depicted in the play are up-to-date and their easy recognition renders the well known characters burlesqued therein all the more enjoyable. These scenes embrace the Mall in Central Park, with music on Saturday afternoon; the ballroom of the Waldorf, with the late Bradley-Martin entertainment in progress, and promenade floor of Koster and Bial's with the midnight visitors in full tide of pleasure.

The music of "Gayest Manhattan" seems to be its strong point, the pivotal center upon which much of the mirth turns. Some of the catchy airs are: "I Am a Practical Politician," "For Sweet Charity's Sake," "Deferred Ambitions," "The Good Old Palmy Days," "The Dandy Sparrow Cops," "Titles to Sell," "From Skowhegan, Maine, B'Gosh," and "My Husband Taught Me To Be One of the Boys," etc.

In view of all the favorable notices heretofore passed upon "Gayest Manhattan" it is not too much to predict a successful engagement at the Greenwall opera house for this burlesque.

Mail Thursday FEB 24 1898

"Gayest Manhattan."

The Washington Evening Star of Tuesday, January 25, speaks of Koster and Bial's magnificent spectacular production "Gayest Manhattan," which is to be the attraction at Greenwall's opera house Saturday, February 26, matinee and night is as follows:

"One of the largest audiences in the history of the Academy of Music witnessed the production at that playhouse last night of the spectacular farcial comedy, "Gayest Manhattan." Not only was every seat in the house taken, but standing room even could not be obtained on either the first or second floor, and the box office stopped doing business almost before the first act began, leaving several hundred disappointed ones on the outside. "Gayest Manhattan" is a conglomeration of rather pretty music, some good situations, extremely pretty costumes, pretty girls, catchy songs and splendid scenery.

There is no plot to the thing, and it does not need one. It is merely a succession of songs and dances and pretty stage effects, but the show is a pleasing one. There is a competent cast and a long one, the principal contributors to the fun being Richard Gorman, as Hiram Prindle; Miss Eleanor Falk, his daughter; Miss Jennie L. Lewis, his other daughter; Gus Pixley, as a teacher of elocution; Miss Kate Michelena and Miss Mabel Montgomery, as society girls, and James A. Kiernan, in a multiplicity of characters. It is to be understood that these characters are not usually the ones seen in a farce of this kind, but that they are true, especially in the case of Richard Gorman as Hiram Prindle, who made one of the most natural countrymen ever seen on the Academy stage. The remainder of the cast is filled in by pretty girls and men, all good singers, who make the piece go with a whirl.

During the action there are introduced any number of songs and dances and a number of new and taking topical songs.

There are enough good things in "Gayest Manhattan" to raise a laugh without affronting good taste and common decency by going to extremes in order to spring some surprise that results in one more spasm.

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Baldwin-Melville Company.

Beginning next Monday, February 28, the popular Baldwin-Melville company will be the attraction at the Greenwall opera house for the entire week, giving matinees daily, except Monday, at 2:30. Introductory remarks are not necessary as this organization is so well known in Fort Worth. On Monday night Wm. Gillette's great comedy "All the Comforts of Home" will be presented in an elaborate manner as the company carries all scenery, properties, etc., for the production, using nothing whatever belonging to the local theater. The repertoire for the week will be announced later. Ameta, the drapery dancer, Yamamoto Bros., Little Ethel May, Louise Hamilton, Bert Clark

In "Gayest Manhattan."

Register Wednesday

"Gayest Manhattan."

From all seen and heard of "Gayest Manhattan," which will receive its initial presentation at Greenwall's opera house Saturday, Feb. 26, matinee and night, nothing like it in the shape of burlesque or extravaganza has ever been seen in this city. It was an original production at Koster and Bial's New York theater last winter and ran the entire season, after which it served a supplemental season at Midland Beach, a summer resort near the commercial centre. It was written at a time when New York abounded in burlesque; in fact, the theater-going public at that time would tolerate nothing but burlesque. It was a fad. In the midst of this competition Koster and Bial entered and announced that they would produce a work beyond all existing ones. "Gayest Manhattan" was the result. It was written to order, and the author was instructed that no dialogue explanatory of the action of the play should comprise more than five sentences of not more than ten words each, without the accompaniment of unlooked for situations and comical interlude. How successful the author was, and how faithfully Koster and Bial kept their word, is best attested by the fact that "Gayest Manhattan" out of all the other burlesque of that period alone survives. Shakespeare says, "Man plays in his time many parts." If there are any parts unplayed in "Gayest Manhattan" the management have been unable to discover them. It has society girls and bicycle girls, nurse girls and debutantes, chappies and policeman, summer girls and winter girls, concert hall celebrities and bogus theatrical managers, noblemen and peasants, and in the variety of scene necessary to engage such a diversity of characters, the action of the play begins in Central Park to the music on the Mall, is whirled over the ballroom floor of the Waldorf, which is set as on the night of the Bradley-Martin entertainment, and then drifts down to the promenade floors at Koster and Bial's music hall. The action throughout is fast and furious. A spectator describes it as producing sensations similar to those felt when riding on a switch-back railroad.

To interpret the story of "Gayest Manhattan" requires the gorgeous stage settings, painted by Voegtlin, Operati and Dangerfield, a chorus of sixty pretty girls and a principal cast of a dozen well known comedians, all familiar to the vaudeville world, among them may be mentioned Richard Gorman, Eleanor Falk, Kate Michelena, Thomas Kiernan, Matt Alexander, Alta De Kerman, Jennie Lewis, Gus Pixly and Robert Watson. As a relief from the "blues" or a remedy for nervous headache, "Gayest Manhattan" may be recommended.

KOSTER AND BIAL'S SPECTACULAR PRODUCTION.

"GAYEST MANHATTAN"

Mail Thursday FEB 24 1898

that are exceptionally clever, solos, duets and choruses, and some special features that deserve notice. Among these may be mentioned the march of the New York dailies, the "Wedding of the Chinee and the Coon," Pixley, the whistling tramp; Miss Falk, the American De Merode, quartet singing and others will be seen in a change of vaudeville specialties at each performance. Ladies will be admitted free Monday night when accompanied by a person with a paid 35 cent ticket, provided the tickets are purchased before 6 p. m. Monday. The curtain will rise at 8:30 Monday night and every night after Monday curtain will rise promptly at 8 o'clock.

Mail Friday MAR 18 1898

"A Night Off."

Augustin Daly's comedy "A Night Off" will be presented here on Thursday night, March 24, at the Greenwall opera house, and it is safe to say that it will be received with the same hearty welcome with which it has been greeted since it left Daly's theater, New York, after its phenomally long run. There is and always will be a great demand for a genuine farce comedy such as a "A Night Off" in which it has been demonstrated that horse play and topical gags are not the things that engage and amuse under the much abused name of comedy, and for that reason we are glad to have the opportunity of witnessing a performance of a comedy on the style of Mr. Daly's "A Night Off," the most successful comedy ever written and produced by him, and which will be ably rendered by an excellent company.

Sunday Register MAR 1 1898

TICKETS SELLING

For "His Excellency," Treasurer Greenwall's Benefit.

Tomorrow morning tickets will be on sale at the opera house for "His Excellency," the benefit tendered Mr. Mitchell Greenwall next Friday matinee and night. The prices are as usual, and the theatre-going people should show their appreciation of young Mr. Greenwall by crowding the house at each performance May 6.

Manager Greenwall promises a first class attraction, "His Excellency" company comes highly endorsed.

Mail Telegram and Register Notices.

Register Friday

FEB 25 1898

"Gayest Manhattan."

The New Orleans Daily Item of Monday, Feb. 14, speaks of Koster and Bial's magnificent spectacular production, "Gayest Manhattan," which will be the attraction at Greenwall's opera house Saturday, Feb. 26, matinee and night, as follows:

"The Grand opera house was crowded to its doors last night. Long before the curtain rose on the first act of 'Gayest Manhattan' the S. R. O. sign was displayed. The crowd continued to surge into the cosy little theater even after the posting of the announcement that no more seats were to be had, and by the time the orchestra leader rapped his baton for the opening of the overture, there was a struggle in progress for positions of advantage behind the rows of occupied seats.

"In 'Gayest Manhattan' is a farce comedy of the most pronounced type. There is not the weakest pretension of plot; in fact, if there was any continuity of action, the effect would undoubtedly be spoiled. The play is a succession of humorous and extravagant incidents, held together by the most splendid thread. The central

figure is a provincial from Maine, who seeks his daughter in the American metropolis. He finds her in the center of a gay, cosmopolitan throng, and plunges into the pleasures into which his daughter has already dipped. This is all there is in the way of plot, if so thin a story may be dignified with such a title.

"The company presenting 'In Gayest Manhattan' is an exceptionally good one. The artists are conscientious workers from the rise to the fall of the curtain, and the interest is never permitted to lag. A laudable feature of 'Gayest Manhattan' is the absolute absence of horse play. No fourteenth-rate comedian falls on his nose and expects the audience to laugh, or rolls himself around like a rubber ball for the edification of the gallery god. The fun is of the wholesome kind and the applause last night was continued and prolonged.

"Mr. Richard Gorman, who appeared as Hiram Prindle, was all that could be desired. He is an excellent comedian and his interpretation of the country yokel was in the nature of a creation. Miss Eleanor Falk made an admirable Milanda and the work of Mr. Gus Pixley, in the character of Bellgraff, was above the average. Without particularizing further, it may be said that the other members of the cast acquitted themselves creditably. There are no 'stars' in 'Gayest Manhattan.' Every member of the company is on the same footing and all work conscientiously for the success of the performance. The songs are new, the costumes attractive and the scenic effects admirable."

Baldwin-Melville Company.

The Baldwin-Melville company will begin their return engagement at Greenwall's opera house next Monday night, Feb. 28, and continue throughout the entire week with matinees daily after Monday. Wm. Gillette's great comedy success, "All the Comforts of Home," will be the opening play and ladies will be admitted free Monday night when accompanied by a person with a paid 30-cent ticket, provided the tickets are purchased before 6 p. m. Monday. There will be a change of play at each performance and all the vaudeville artists will be seen in an entire change of specialties between the acts of each play, thus avoiding the long waits. The hour for the matinees is 2:30 and on Monday night the curtain will not rise till 8:30, but after Monday the curtain will rise promptly at 8 o'clock. Matinee prices 10 and 20 cents, night prices 10, 20 and 30 cents.

Mail Friday

FEB 25 1898

PLAYS AND PLAYERS.

"Gayest Manhattan."

As volatile and as full of sparkling life as the fizz that forms on freshly opened champagne is "Gayest Manhattan," the famous Koster & Bial burlesque that opens at the Greenwall opera house Saturday, February 26, matinee and night.

It is filled to repletion with pretty girls, with shapely limbs and venus figures, tuneful voices and stunning gowns. The action of the piece compels them to flit through a variety of scenes, from Central Park to the ballroom at the Waldorf, from the streets of New York to the promenade floor at Koster & Bial's famous music hall. And throughout these transitions these girls never tire, their infinite variety never grows stale. At one minute they appear as debutantes, gorgeously gowned, the next as stage coryphees of the ballet as gorgeously ungowned. They are in the course of one evening bycycle girls and nurse girls and chappies. "Gayest Manhattan" is not a production for embryo St. Antonys with susceptibilities to temptation or Sunday school teachers to visit, it is just the kind to brighten jaded nerves and relieve the vexatious worries of a very busy day.

There is much to be said in favor of "Gayest Manhattan." As a production it is said to be the greatest of its kind in New York last season, when the theater-going public there tolerated scarcely anything but burlesque. While risque and literally burdened with jollity, bright dialogue, witty repartee and songs of the cafe cantant, its humor is never coarse. There is not a vulgar line in it from beginning to end. The management is most particular in insistence upon this point. Its audiences both at Koster and Bial's, where it run last season, and at Midland Beach, where it was played during the entire summer, was always of the best people in the social stratum.

* * * *

All Next Week.

Next Monday, February 28, the pioneer of popular prices the Baldwin-Melville company, will begin a week's engagement at Greenwall's opera house. Mr. Baldwin has secured the exclusive right to produce the best repertoire of plays yet seen at popular prices. Mr. Baldwin has always left a good reputation in Fort Worth as elsewhere and all his patrons will find him anxious to add to, as well as maintain his excellent reputation of the past. The opening play for Monday is Wm. Gillette's great comedy success, "All the Comforts of Home," followed throughout the week by "Master and Man," "A Mad Marriage," "Bulls and Bears," "Rip Van Winkle," "The Plunger," "Black Flag," "Hazel Kirke," "Never Too Late to Mend," etc. "Ameta," the great spectacular dancer, Yamamato Bros., Little Ethel May and other pleasing vaudeville acts will be seen between the acts of each play, thus avoiding the long tiresome waits. The company will give matinees daily except Monday. Matinee prices 10 and 20c. Night prices 10, 20 and 30c. Ladies will be admitted free Monday night when accompanied by a person with a paid 30c ticket, provided the tickets are purchased before 6 p. m. Monday. 2:30 is the hour for matinees, and on Monday night the curtain will not rise before 8:30, but each night after Monday the curtain will rise promptly at 8 o'clock.

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piece, "All the Comforts of Home," will be elaborately staged Monday, the opening night, and will be followed throughout the week by a change of play and specialties at each performance. Ladies will be admitted free on Monday night, when accompanied by a person with a paid 30-cent ticket; but the tickets must be purchased before 6 p. m. Monday. Matinees will be given daily at 2:30 after Monday, and the hour for the curtain to rise on Monday night will be 8:30, but promptly at 8 o'clock after Monday night. Matinee prices 10 and 20 cents, night prices 10, 20 and 30 cents.

Register Sunday

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The Greenwall's opera house will have only one show this week—Baldwin-Melville company all the week, with change of bill at each performance.

"The Girl From Paris," "Shore Acres" and "Wang" will appear here soon.

Baldwin-Melville Company.

The Baldwin-Melville company will be the attraction at Greenwall's opera house all this week, commencing tomorrow night. Ladies will be admitted free tomorrow night, when accompanied by a person with a paid 30-cent ticket, but the tickets must be purchased before 6 p. m. tomorrow. William Gillette's great comedy master-peice, "All the Comforts of Home," will be the opening play tomorrow night, and will be followed throughout the week by "Bulls and Bears," "The Plunger," "Master and Man," "Rip Van Winkle" "Black Flag," "Monte Cristo," "A Mad Marriage," "Louisiana," "The Devil's Web," "Never Too Late to Mend," etc.

All the vaudeville specialties, Ameta, Yamamato Bros., Louise Hamilton, Bert Clark, little Ethel May and others will be seen in entire change change of specialties between the acts of each performance.

Matinees will be given daily at 2:30 except tomorrow.

The curtain will not rise before 8:30 tomorrow night, but will rise promptly at 8 o'clock during the remainder of the week.

The prices will be just the same as they have always been before—matinee 10 and 20 cents, night prices 10, 20 and 30 cents.

"The Girl From Paris."

Edward E. Rice's superb production of "The Girl From Paris" is the most popular musical attraction that has been presented in years. It is practically a comic opera, possessing a plenitude of the daintiest and most catchy music of the season. At the same time it possesses a book by George Dance of the purest comedy.

So remarkably humorous is this combination of George Dance's book and Ivan Caryll's music, that the play caused the coinage of the now universally-used phrase, "It is to Laugh."

It is the most successful production leaving New York this season and probably the best attraction to be presented here during the year. The piece comes direct from New York, this being one of the few towns where it is to play en route to Chicago, where it will undoubtedly repeat its enormous New York success. It has a record of 1000 nights at the Duke of York theater, London, and 300 nights at the Herald Square theater in New York, and will be presented here with all the elaborate settings, etc., used during its famous engagement. The cast is one composed of the most talented members of Mr. Rice's renowned organization, and is composed of some fifty people.

The piece will be presented here at Greenwall's opera house soon, with all the magnificent paraphernalia of its famous Herald Square theater production.

"Shore Acres."

James A. Herne owns the finest summer home of any actor in America. The house, which stands on a knoll overlooking Peconic bay, is known as "Herne Oaks," and is located in the village of Southampton, L. I. The grounds are beautifully laid out and stretch along the bay shore for nearly a mile. There are bathing houses, ponds, docks, etc., and his yacht, "The Gretchen," rides at anchor within gun shot of the house. "Shore Acres" will be seen at Greenwall's opera house soon with Mr. James Herne in leading role.

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"Gayest Manhattan."

The great success last season at Koster and Bial's New York Music Hall, "Gayest Manhattan," is announced at Greenwall's opera house today matinee and night.

It is claimed to be an extravaganza, a burlesque and comic opera, making its claim good to all. Simply told, the story merely presents the mishaps of Miss Rickets, a young lady from the wilds of Maine. She is accompanied by her father. The former comes to New York to study for

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the stage, the latter to buy her plays and fame. The one develops into a roof garden favorite, the other into one of the gayest roysterers in town. It is not very elaborate, but in the course of the action pretty songs materialize; dances, many of them, and all good; bright sayings, special acts,

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beautiful scenery, handsome girls, attractive costumes and a cast of players that includes among the principals Richard Gorman, Elanor Falk, Kate Michelena, Thomas Kiernan, Matt Alexander, Alta De Kerman, Gus Pixley, Jennie Lewis and Robert Watson, who, besides taking part in the play proper, do notable specialties. There is also a troupe of acrobatic dancers, a troupe of pickaninnies and and novelties many and fine. Among the exclusive numbers of the piece are "The Rulers of Central Park," "I Am a Gay Politician," "For Sweet Charity's Sake," "Deferred Ambitions," "The Dandy Sparrow Cops," and "From Skowhegan, Maine, B'Gosh."

"Gayest Manhattan" is the first of their elaborate productions ever put upon the road by Koster and Bial. But its triumphs were so great at their New York music hall, where it ran its course last winter and far into the summer, winning equal laurels for the balance of the heated spell at Midland Beach, a resort contiguous to the metropolis, it was thought other localities had a right to witness this merry combination of laughter, music, song, fun and every element of amusement that could be crowded into its perpetual motion acts.

Baldwin-Melville Company.

There will be a solid week of amusement next week at Greenwall's opera house, and when we consider that the popular Baldwin-Melville company is the attraction it is sufficient guarantee of merit. Wm. Gillette's master-

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Mail Saturday FEB 26 1898

The Baldwin-Melville company will hold the boards at Greenwall's opera house all next week with change of bill at each performance. "The Girl from Paris," "Shore Acres" and "Wang" will appear here soon.

* * * *

"Gayest Manhattan."

Under the management of Messrs. Harley & Lytell "Gayest Manhattan" will be presented tonight at Greenwall's opera house—last performance. Much is guaranteed for this attraction, and from its success much may be expected. It was originally produced at Koster & Bial's music hall, last winter, and so great was the hit it made that it continued the main attraction there throughout the season. During the summer it was played at the Casino, Midland Beach. It is one of those elastic fantasies capable of being stretched to any tension and susceptable to all kinds of novelties and specialties, which seem rather to enhance than to diminish the plot.

The fact that "Gayest Manhattan" was played at Koster & Bial's is a reasonable assurance that its production was attended with stage settings and a cast of exceptional excellence. The same scenery and costumes and practically the same cast will be presented here as in New York.

Among the musical gems of the burlesque may be mentioned the following: "The Rulers of Central Park," "I Am a Gay Politician," "For Sweet Charity's Sake," "Deferred Ambitions," "Life Is What We Make It," and "That's What the Mermaids Are Saying."

Besides a chorus of sixty voices, the following well known vaudeville performers will appear in their speciality performances; Richard Gorman, Eleanor Falk, Thomas Kiernan, Matt Alexander, Alta De Kerman, Gus Pixley, Robert Watson and Kate Michelena.

* * * *

Ladies Free Monday Night.

On next Monday night, February 28, the opening night of the return engagement of the Raldwin-Melville company, Manager Baldwin has decided to admit ladies free when accompanied by a person with a paid 30c ticket, but the tickets must be purchased before 6 p. m. Monday. The opening will be Wm. Gillette's great comedy "All the Comforts of Home," for which play the company carries every particle of scenery, properties, etc., and a great production of the piece is assured. All the vaudeville artists will be seen in an entire change of specialties between the acts of a choice repertoire of plays during the engagement which is for the entire week with matinees daily after Monday. On Monday night the curtain will not rise before 8:30, but after Monday the curtain will rise promptly at 8 o'clock. The prices are the same as always. Matinee 10 and 20c. Night prices 10, 20 and 30c.

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"The Girl from Paris."

Edward R. Rice's latest success, "The Girl from Paris," crowds every theater it plays to overflow, just as it did the Herald Square theater at every presentation. The secret of the success of the latest venture of Mr. Rice is its up-to-date spirit. It is thoroughly in touch with the times. There is something which pleases everybody in it, from the child at the matinee to the jaded man of business at the evening performance. The music of "The Girl from Paris" is singularly pretty and catchy, the mirth unbounded and spontaneous, and the acting crispy, not lagging. The cast is an exceptionally strong one; not only are the members artists of repute, but each one has a part to present which perfectly suits his or her peculiarities. It numbers some fifty persons. The production will be presented at Greenwall's opera house by Mr. Rice's organization, with all the stage settings used at the Herald Square theater.

* * * *

"Shore Acres."

When Sir Henry Irving was asked for his opinion of James A. Herne's play, "Shore Acres," he said: "It is the best American play I have ever witnessed." It was at Mr. Irving's request that another popular English actor, John Hare, went to see this new ideal play of New England farm life. Mr. Hare was delighted with the performance and said: "Any play that could bring tears to my eyes as 'Shore Acres' did must be a good play." When Mr. Herne decides to go abroad with this piece he will have all the leading players of the London stage to bid him welcome. Mr. Herne is underlined to appear at Greenwall's Opera House

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The Great I Am.

It has been a noticeable fact in all ages, all countries and all conditions of man that there have been creatures—men and women—so egotistical that they deemed themselves above law, custom and even politeness. In this advanced age of our brilliant American government, based on "equal rights to all and special privileges to none," they still exist and apparently flourish.

It would be but repetition of the greatest thinkers to observe that the humblest, most unpretentious man is always the truly great one, and he who is most considerate for others, even in little things, is the man who would be considerate in the great. Evidently these observations were forgotten, or were unknown to some of our prominent social leaders when they enter the opera house.

Some weeks since Manager Greenwall saw fit to wage war against Dame Fashion and placed large cards in the building requesting ladies to remove their hats. The request was all that was necessary in a large majority of cases and many had been considerate enough to anticipate Mr. Greenwall and removed their feather-bedecked ornaments before he made the request.

But 'tis not these that a much enraged young man was seated behind last week at the opera. The creatures upon whom he wished to vent his ire were the self-important grandees (?) that think nothing applies to them, and consider themselves privileged characters wherever they go; so of course they never even thought of removing their hats. Perhaps they think Mr. Greenwall secures the attractions for their especial pleasure and benefit, but this is a great mistake, for no matter how much our popular manager might wish to oblige them, and study their interests, it would be utterly impossible for him to run "A Paradise of Fools" every night.

"Oh, wad some power the giftie gie us, to see oursel's as ithers see us," and oh for a kodak to take a "snap-shot" at these slaves of fashion and self-worshippers as they flirt their feathers, regardless of the discomfort they may cause others.

You have no more right to disregard Mr. Greenwall's request to remove your hats than a drunken man would to go there and behave in a disorderly manner when Mr. Greenwall requests the strictest order.

The difference is, you are a woman, and you show a most unwomanly disposition, unrefined and unpolished manner, when you disregard the expressed wish of the man in whose house you seek pleasure. You are only one little microbe among millions and you are making yourself the ridiculous "laughing stock" of others by wearing your hats in the opera house. FLORENCE WILSON.

Mail Monday FEB 28 1898

"Gayest Manhattan."

A fair sized audience greeted Koster and Bial's musical extravaganza "Gayest Manhattan" at Greenwall's opera house, on Saturday night, and thoroughly enjoyed the good singing, the sprightly dancing of the different members of the company, and the excellent marching of the pretty chorus girls.

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Baldwin-Melville Company Tonight.

The Baldwin-Melville company, which is acknowledged to be the best and most popular organization of the kind on the road, has just closed a most phenomenal week's engagement at Houston, Texas, testing the capacity of the theatre at every performance. This most worthy company opens a solid week's engagement tonight at Greenwalls opera house, presenting Wm. Gillett's great comedy, "All the Comforts of Home" for the opening bill.

Ladies will be admitted free tonight when accompanied by a person with a paid 30 cent ticket, but the tickets must be purchased before 6 p. m.

The curtain will not rise before 8:30 tonight but for the rest of the week the curtain will rise promptly at 8 o'clock.

Matinees will be given daily for the remainder of the week beginning tomorrow. The prices are always the same: matinee, 10c and 20c; night prices, 10c, 20c and 30c.

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Shore Acres.

William B. Gross, the manager of the James A Herne "Shore Acres" company is in the city arranging for the appearance of his star in the famous comedy-drama at the Greenwall opera house. This will be Mr. Herne's first and only appearance in this city in "Shore Acres" and he will undoubtedly have the largest house of the season. The management guarantees not only the appearance of Mr. Herne, but also the entire New York company and the scenery will be the same as was used at the Fifth Avenue theatre, New York. "Shore Acres" is booked for a single performance at the Greenwall opera house, Wednesday, March 9.

Register Tuesday MAR 1 1898

"The Girl From Paris."

Some idea of the magnitude of Edward E. Rice's superb production, which is to be presented at Greenwall's opera house Monday and Tuesday, March 7 and 8, may be obtained when it is known that the company required to produce "The Girl From Paris" numbers some forty or fifty people. These artists are all members of Mr. Rice's famous organization, a school that has at one time or another contained all the prominent American aators and actresses. The attraction is practically a comic opera, and is staged with all the elaborate attention and detail of a burlesque. It is produced under the personal care and attention of Mr. Frank Smithson, of the Lyric and of the Terry Street theaters of London, and has for its musical director Mr. A. M. Langstaff, leader of the noted Newport orchestra. The beautiful dances of the production are under the control of the celebrated Ballet de Maitre, Mr. H. Fletcher Rivers. Throughout every department of the attraction, the same standard of talent has been employed.

The scenic effects employed in the presentation are magnificent, while the costumes are picturesque and gorgeous. It is the greatest attraction leaving New York this year.

A Clever Little Actress.

Julie A. Herne, the oldest daughter of the actor-dramatist, is credited with doing really clever work as an actress in her father's "Shore Acres" company. The young lady is only seventeen years of age.

"Shore Acres."

Theater-goers generally will be pleased to hear that the eminent actor and dramatist, James A. Herne, is booked for one performance at the Greenwall opera house, on Wednesday evening, March 9, when he will appear in his original creation of Nathaniel Berry in his beautiful play of American home life, "Shore Acres." Mr. William B. Gross, who is managing Mr. Herne's company, was in the city yesterday arranging for the play's presentation here. The company, which is guaranteed to be the same as appeared with Mr. Herne in New York city, carries all its own scenery, properties and mechanical effects, and a rare treat is promised.

Mail Tuesday MAR 1 1898

"The Girl From Paris."

No production for many years has achieved the tremendous success, financially and otherwise, as that which has been accorded to "The Girl From Paris" during its phenomonally long engagements in London and New York.

It is one of those attractions which might be justly termed comic opera, and practically is such, with an exquisite score by Ivan Caryll, which includes many of the most popular songs now being sung in London and New York, and a book which has produced the now universally plagiarized saying, "It is to laugh." The remark explains this greatest of Rice's productions. It is the most amusing piece of modern times.

To interpret the burlesque, Mr. Rice has selected a company of forty or fifty people whose standing in their several branches of the theatrical profession is unquestionable. It is produced under the direction of Mr. Frank Smithson, who was secured from the Lyric and Avenue theatres of London especially for the purpose.

The dancing is under the charge of the famous Maitre de Ballet, H. Fletcher Rivers, while the orchestra is by Mr. Geo. Hayes, under the personal direction of Mr. A. M. Langstaff, leader of the noted Newport orchestra.

The scenic equipment is the work of LaFayette W. Scavey, and is of a most elaborate character. Taking it all in all it may justly be said that Mr. Rice's production is the greatest attraction leaving New York this season and is one of those pieces whose wonderful popularity impells one to desire to witness this engagement here at Greenwall's opera house, Monday and Tuesday nights, March 7 and 8.

In addition to the excellent cast who present the piece, and whose names are given below, the dainty dancer, Mille. Fleurette, will accompany the attraction in a new creation, "La Parisienne." Miss Mamie Gilroy, who won great fame for many of the Hoyt farces, will appear in the title role of "The Girl From Paris;" Mr. Wm. Blaisdell, as "Augustus Pompier," the amusing and volatile French spy; Mr. Edgar Halstead will assume the responsibilities of "the shining light," Ebenezer Honeycomb; Mr. Harry Hermsen portrays the Spa Hotel proprietor "Hans," "It is to laugh," and Mr. J. C. Marlowe, as Major Fossdyke of the Battersea Butterfly Shooters; Mr. Phillips Tomes has left "The Bostonians" to join the company and will act the part of Tom Everleigh, the barrister; Miss Carrie Dehr who played the title role in "Excelsior Jr." will appear as Ruth, the famous slavey, and render "Sister Mary Janes Top Note," while Clara Lavine, the noted singer, is to play Norah, the daughter of the Honeycombs. Miss Lavine, by the way, is the young lady who replaced Della Fox so successfully when Miss Fox was indisposed during her New York engagement. Miss Florence Webberr is also a member of this company, which through its entirety is of the same standard as verified by the names already given.

The chorus is composed of many pretty girls, whose voices add materially to the great attraction, and with their many fascinating dances form a pleasing feature of the production.

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James A. Herne.

James A. Herne has an actress in his company who plays a thinking part and frequently gets a scene call for her remarkable performance. Throughout the whole performance she only utters one word, Oh! and that word but once. The name of this clever artist is Gladys Crolius, and she is just 7 years old. Mr. Herne predicts the young lady will become a famous artist if she remains in the profession.

Register Wednesday MAR 2 1898

"The Girl From Paris."

One of the greatest attractions of the regular theatrical season here will be Edward E. Rice's superb presentation of "The Girl From Paris," which will take place at Greenwall's opera house Monday and Tuesday nights, March 7 and 8.

The production has scored the most notable success both in London and New York, and is a combination of music, humor, and stage effects so artistically blended as to prove far more entrancing than comic opera or its vaudeville offshoots. It is equipped with all the elaborate paraphernalia and extensive spectacular scenic arrangements of an opera which serves as a setting for the utmost pleasing scenes and situations devised for public entertainment in many years. It possesses a story of purest comedy, daintily interspersed with the most delicate music. The solos and choruses have secured the greatest popularity by their peculiar catchyness, while the ensemble work of the play, in particular, has received the most unstinted approval of the vast multitudes who have witnessed the presentation of the production at the Herald Square theater in New York.

The effectiveness of this combination may be more fully appreciated when it is known that, notwithstanding the great financial depression that existed in New York during the past season the average receipts of "The Girl From Paris" exceeded $1,100 a performance throughout its entire uninterrupted run of some 300 nights. Under these conditions its record is unprecedented in theatrical history.

The libretto is by George Dance, one of the writers of "The Geisha," and the music is by Ivan Caryll. The piece was called "The Gay Patisienne" in London, but to avoid confusion with "The Gay Parisians" in this country, Mr. Rice changed the title to "The Girl From Paris."

Register Wednesday

James A. Herne.

A dramatist worries more about the title of his play than he does about the play itself. James A. Herne when he first wrote "Shore Acres" called it "The Hawthornes." Not being pleased with this title, he changed it to "Shore Acres Subdivision,' which in turn was changed to "Uncle Nat," and that in turn to "Shore Acres." The play was originally produced at McVicker's theater, Chicago, May 23, 1892.

Mail Wednesday

"The Girl from Paris."

The greatest event of the theatrical season here is announced in the special engagement of "The Girl From Paris," Edward E. Rice's famous production, which will take place at Greenwall's opera house Monday and Tuesday nights, March 7 and 8. The piece is one of those dainty, exquisite entertainments of the comic opera order, with a delightful book by George Dance, author of the "Geisha," and a catchy score by Ivan Caryll. Interspersed through this clever combination of comedy and music is a series of magnificent dances, beautiful choruses, and effects of the most elaborate description. It is said to surpass any of Mr. Rice's past successes, not excepting the famous "Evangeline," "Excelsior, Jr.," or "1492." The effectiveness of this superb combination may be fully understood when it is known that, notwithstanding the great financial depression that existed in New York during the past season, the average receipts of "The Girl From Paris" exceeded $1100 a performance throughout the entire run of some 300 nights.

The piece as presented here will be the same as it was at the Herald Square theater, with the same lavish disregard for expense as marked its production there. Every feature will be included in a more elaborate manner, from the curtain rise to its final falling in the last act on the magnificent effects of its novel ending.

It requires a large company of some forty or fifty people to present the novel production. To interpret the piece Mr. Rice has secured the services of an excellent caste which contains many people who have heretofore starred in his attractions.

The title role of "The Girl From Paris" is interpreted by Miss Mamie Gilroy, who will be remembered as the pretty young lady to whom the success of most of Charles Hoyt's plays is due; Miss Carrie Behrs, who starred in "Excelsior Jr.," will appear as "Ruth," the famous slavey; Miss Clara Lavine, of the Lillian Russell and Della Fox Opera companies, assumes the part of Norah; Miss Florence Norwood as Mrs. Honeycomb, and so throughout the long list of ladies appearing in the attraction, the same standard is maintained.

Mr. Harry Herwell will appear as "Hans," the hotel keeper, whose famous "It is to laugh," is quoted the world over; Edgar Halstead as the "shining star," Ebenezer Honeycomb, Wm. Blaisdell as the vivacious Frenchman, Pompier; Charles Drake as Dingle and Phillips Tomes as the young lawyer Tom Everleigh. In addition to this partial roster of those appearing in the caste there are choruses of wheel women, Alpine girls and every sort imaginable. Then there is the noted young French dancer, M'lle. Fleurette, who will appear in her new creation, "La Parisienne." Taking it all in all, "The Girl from Paris" is a production one can hardly forego the pleasure of seeing, for "It is to laugh" we all desire.

* * * *

"Shore Acres."

The continued success of "Shore Acres" is commented upon on all sides and is an object lesson to theatrical managers on the value of native plays. There is no need of buying the foreign made article when the theatre patron shows his preference for such works as "Shore Acres," "The Old Homestead" and "Alabama." Every one of these plays has made a fortune for their owners and the demand for plays of a similar class is constantly increasing. Mr. Herne has been asked by several noted players to write for them, but he prefers to present his own works and is looking forward to the production of his new play, "Rev. Griffith Davenport" some time next year.

For the production of "Shore Acres" this season an unusually strong company has been [illegible] The play will be g[illegible]

Mail Telegram & Register Notices

Register Thursday

"The Girl From Paris."

No production of modern times had scored, under similar circumstances, the phenomenal success of Edward E. Rice's famous production, "The Girl From Paris." It even surpasses the records established by his previous successes, "Evangeline," and "1492."

Notwithstanding the great financial depression in New York during the past season, its average weekly receipts amounted to some $9000 throughout the entire year, doubling that of any two other productions presented in New York during the season. Such a record establishes its worth. It is the funniest production yet presented, and as its celebrated motto proclaims, "It is to Laugh."

In addition to its comedy there is an abundance of the most delightful music. It surpasses all comedies and is equalled by very few comic operas. The piece will be presented here with all the stage settings, effects, and mechanisms used during its long run in New York, and with Mr. Rice's own famous organization and original chorus, comprising in all some forty or fifty people. In addition to the regular cast, M'lle Fleurette, the noted French dancer, accompanies the production, and will render her new creation, "La Parisienne."

It will be the greatest production appearing here this season, and will be presented in the same elaborate manner at Greenwall's opera house Monday and Tuesday nights, March 7 and 8, as at the Herald Square theater in New York, being possessed of all the stage settings, mechanisms and effects used during the long engagements there.

"Shore Acres."

"Shore Acres" has proven an epoch-marking play. In it Mr. Herne has demonstrated the value of quiet and intense acting, and the effects he has obtained are valuable to the makers of plays. He has also shown the player that it is not necessary to act whenever he is on the stage. The scene between the lovers in the first act and Nathaniel's telling of his father's shipwreck are admirable illustrations of this new school of acting. The character studies in "Shore Acres" are also interesting and the idiosyncrasies of the people introduced are sharply differentiated. Although it is but a play of simple, every day life upon a New England farm, yet rarely has its minute analysis of the human passions been equalled. This is its sixth consecutive season and Mr. Herne feels confident it will prove attractive for many years to come. Entire new scenery will be used in the production of this beautiful play, at Greenwall's opera house Wednesday night, March 9.

Mail Friday

"The Girl From Paris."

This brilliant production has proven the greatest success of the season both in London and New York, and will be presented here at Greenwall's opera house Monday and Tuesday nights, March 7 and 8. It would be difficult to imagine a brighter or more sprightly performance. There are two acts overbrimming with music, laughter and merriment. In fact there is a succession of laughs from curtain rise to curtain fall. Since the opening night the piece has drawn the largest audiences the Herald Square theater in New York has had since its inaugural gathering. Mr. Rice has gathered together a most notable case of some fifty people for the production, and has staged the piece with the utmost care and attention. The settings are even more lavish than is usual in the Rice spectacles, while the effects are delightfully new and exquisite. It surpasses anything presented for the past several seasons.

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"Shore Acres."

"Shore Acres," that beautiful story of home life, which ranks among the best of recent American plays, will be seen at Greenwall's opera house on Wednesday night, March 9. James A. Hearne, the author, will appear in the title role. The play is one of the few which can be seen with renewed pleasure many times, and the story, if not exactly unconventional, is told in a manner that gives it every element of interest and charm. The characters are those of common, every-day people in the little New England village, and the scenes are laid in and about an unpretentious farmhouse on the Maine coast.

Those who once see the play, however, will never forget dear old self-sacrificing Uncle Nat, talkative Ma Berry, with her "I say;" bashful little Mandy Gates, or any of the persons who appear in the absorbing history of real life which Mr. Herne has written with such perfect fidelity. The love story in "Shore Acres" is not exaggerated or made ridiculous, nor does it dominate the play, but is only one of the incidents employed in the evolution of the plot. Of the many scenes which form a series of delightful pictures, may be mentioned the barnyard among the pine trees, the interior of the kitchen, the anniversary dinner, the interior of the lighthouse, and the boat crossing the bay in the terrific storm.

Mail Thursday

"The Girl from Paris."

The greatest and latest of London successes, "The Girl from Paris," which has duplicated its extraordinary success in New York, will be presented here at Greenwall's opera house, Monday and Tuesday nights, March 7 and 8, by E. E. Rice's superb company. There is no doubt of the perfection of the spectacle as a spectacle. The libretto is by George Dance, one of the writers of the "Geisha," and the music by Ivan Caryll. The piece was called "The Gay Parisienne" in London, but to avoid confusion with "The Gay Parisians" in this country, Mr. Rice changed the title to "The Girl from Paris." The story deals with the adventures of Mr. Honeycomb, a married man and a shining light of his community, who, masquerading under the name of Dingle, is sued for breach of promise by Julie Bon Bon.

Fearing his wife's wrath, he flees to Switzerland and assumes a disguise. He is reported dead, and the arrival of his wife to claim the body leads to some of the most laughable situations ever presented on the stage. The humorous complications are numerous and the dialogue is said to be of the wittiest order. The piece has achieved more praise than any other presented during the past several seasons, and is presented by a large company of fifty people. The presentation is of the most lavishing nature, with its beautiful choruses, picturesque costumes and magnificent scenery.

* * *

"Shore Acres."

"Shore Acres," that beautiful staged poem, which has gained more favor in the theatrical world than any pastoral play within memory, will be the attraction at Greenwall's opera house Wednesday night, March 9, its talented author, James A. Herne, appearing in his original creation of Nathaniel Berry. This is Mr. Herne's sixth consecutive season in this famous play and the fortune he has gained from it is justly deserved. As a picture of domestic life it is doubtful if this play has ever been equaled. Its story is told so simply and naturally that one cannot help being interested in its unfolding.

Its characters come and go as people do in life. The children—there are five of them—are not dragged into the piece, but belong there, and they act just as children do at home. It has been said that "Shore Acres" is a woman's play, and perhaps it is. Women certainly are extremely fond of it, but so is every one that has been fortunate enough to see it. For the production of "Shore Acres" this season entire new scenery has been prepared, the work of Mr. Homer Emens.

"The Girl from Paris."

Register Saturday

"The Girl From Paris."

This brilliant production of Edward E. Rice is one that is particularly adapted to the art of amusement, being of that light, airy, dainty order of musical composition that do not overtax one with its heaviness. "It is to laugh," and it would be difficult to imagine a brighter or more sprightly performance.

There are two acts, brimming over with music, laughter, and merriment. In fact, there is a succession of laughs from curtain rise to curtain fall. The eye of the spectator is delighted constantly by the color scheme revealed in picturesque costume and scenic effects of the magnificent spectacle, while the ear is pleased by effervescent music of the most charming character. It is one of the greatest productions of modern times, and is famous for everything that goes to make up the amusement menu of the present era. The magnitude of the piece practically makes it a comic opera, with its book by George Dance, author of "The Geisha," and its score by Ivan Caryll. "The Girl From Paris" will be seen at Greenwall's opera house Monday and Tuesday nights, March 7 and 8.

"Shore Acres."

"Shore Acres" is unquestionably the best type of New England play known to the stage. In it Mr. Herne tells an interesting story, the characters are true to life, and the dialogue abounds with those quaint and homely sayings that are always listened to with delight. The character of Nathaniel Berry, which the author plays with such skill, has become exceedingly popular, sharing honors with Rip Van Winkle and Josh Whitcomb. Uncle Nathaniel is human to the core and his smile has brought cheer and comfort to many weary hearts. "Shore Acres" is not a one part play, however, and while many may have accepted Uncle Nat as their favorite, others think the grass widower, Joel Gates, a greater hero, while others prefer Mrs. Berry and her reiterations, or the clever little children, who walk on and off the scene, wholly unconscious of life's tragedies. As heretofore, Mr. Herne will be supported by an excellent company of players. There will be entire new scenery and other important stage accessories. "Shore Acres" with Mr. Herne as its hero is announced for representation at the Greenwall's opera house next Wednesday night, March 9.

Register Friday

"The Girl From Paris."

The era of romanicism in the drama has set in to almost the complete exclusion of the lighter forms of entertainment, but the desire to laugh, inherent in every human breast, cannot be extinguished by any serious craze of the day, and the necessity of continued catering to the always large percentage of the theater-going public, who prefers to be amused rather than instructed, is potent to the shrewd manager as the desirability of securing the substantial benefits of their patronage. The recognition of the public's desire to be amused is perhaps one reason for the phenomenal success of "The Girl From Paris" at the Herald Square theater in New York, but the popularity of the breezy new musical comedy is also established upon the broad and firm foundation of intrinsic merit and novelty. The transplanted jumble of nonsense, mirth and melody, has fastened as well in its new American ground as upon its native London heath. "The Girl From Paris" possesses in a marked degree all the essential elements that go to make up the ideal form of lighter entertainment. It reached its 300th performance in New York before it closed, and its 1000th performance at the Duke of York's theater in London.

Some fifty people appeared in its production, which is undoubtedly one of the most gorgeous presentations of years. As a comedy it is unequalled, and as a comic opera it is unsurpassed with its dreams of harmony, picturesque costumes, and magnificent scenery.

"The Girl From Paris" will be seen at Greenwall's opera house Monday and Tuesday nights, March 7 and 8.

"Shore Acres."

Dramatists generally agree that "Shore Acres" is the best American play yet produced. Although unconventional in structure and almost entirely free from old-time theatrical devices, the play is uncommonly interesting and its story is full of surprised. No doubt the success of "Shore Acres" is largely due to Mr. Herne's character creations. The people in the play are all common every day types and they only do such things as people do in everyday life and therein lies the great strength of this interesting comedy drama. The characters are easily recognized and one feels that nothing is overdone, but everything is true to life. The character of Nathaniel Berry is admirably drawn and its interpretation is artistically perfect. Another important factor in James Herne's play are the children that run on and on the scenes just as children do in our daily life. They know nothing of the tragedies being enacted about them, nor do they care for anything beyond the pleasures of the hour. The children in "Shore Acres" belong there and their happy prattle forms a delightful background to the more sombre scenes. Entire new scenery has been prepared for the production to be given of this famous play at Greenwall's opera house Wednesday night, March 8.

FLEURETTE PREMIER DANSEUSE.

Register Saturday

At Greenwall's.

Manager Greenwall has secured for the delineation of the visitors next week as strong a list of attractions as ever appeared in one week in Fort Worth. Beginning with "The Girl From Paris," which will hold the boards Monday and Tuesday nights, and which is said to be a remarkably strong company of forty-five performers, "Shore Acres" will follow on Wednesday, with the author, James A. Herne, in the cast. Thursday the favorite, "Wang," will again appear after an absence from Texas of a couple of years, and Friday and Saturday, with Saturday matinee, Lillian Lewis will present two new attractions. Friday night and Saturday matinee the Cuban fight for liberty will be portrayed in "For Liberty and Love," and Saturday night "An Innocent Sinner," a Southern comedy drama, will be presented.

Register Thursday MAR 17 1898

Changed.

The management has changed the matinee which Grau's Opera company was to present yesterday to today (St. Patrick's Day), when the ever popular "Chimes of Normandy" will be produced. Tonight, "Grand Duchess."

Mail Monday MAR 21 1898

"A Night Off."

Augustin Daly's "A Night Off" is a comedy which has enjoyed the longest run in New York and other of the larger cities of any of his plays or comedies that have been produced by him. It is a genuine comedy such as is scarcely offered to the public, a comedy without that stale and misapplied word farce, the characters interpreted by a company of brilliant comedians rendering their respective parts in the most realistic, natural and characteristic way and which is seen only in the finished and capable actor. "A Night Off" is a comedy that will live for many years and still shine as a comedy when all other so called comedies are laid away on the shelf past all usefulness. "A Night Off" will be given at the Greenwall opera house on Thursday night, March 24.

Mail Telegram + Register Notices.

Mail Saturday

MAR 5 1898

Mail Monday

MAR 7 1898

Register Tuesday

PLAYS AND PLAYERS.

The strongest list of attractions of the season will appear at Greenwall's opera house next week, commencing Monday and Tuesday nights, March 7 and 8, Edward E. Rice's incomparable spectacular production of mirth, music and frivolity, "The Girl from Paris." Manager Greenwall has arranged to have this large and expensive attraction play at regular prices for this engagement. Wednesday night, March 9, James A. Herne in a grand scenic production of his famous comedy drama, "Shore Acres," which is guaranteed to be the complete New York production, company and scenery, or money refunded. Thursday, March 10, by special permission of D. W. Truss & Co., Shean & Roy announce a special tour of "Wang" presented upon a more sumptuous scenic scale than ever. Friday and Saturday, March 11 and 12, matinee Saturday, Miss Lillian Lewis in two big scenic productions. Friday night and Saturday matinee, the romantic military drama "For Liberty and Love." Saturday night, the beautiful Southern comedy drama, "An Innocent Sinner."

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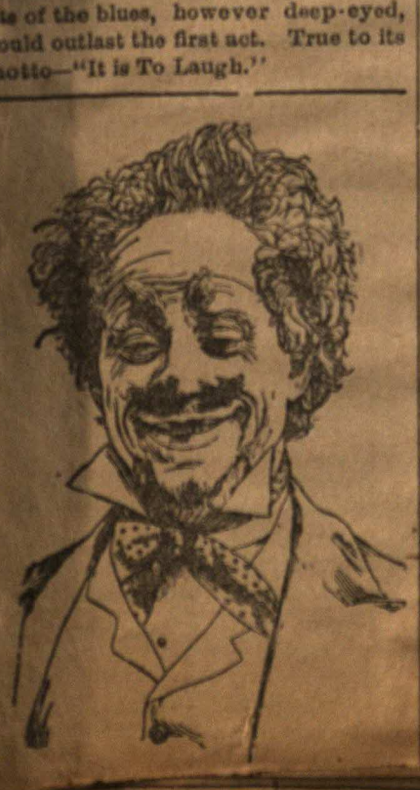
"The Girl From Paris."

Of all the English musical novelties which have been here since the "Gaiety Girl," none have caught the attention of the pleasure-seekers as fixedly as "The Girl From Paris." Probably this is because the catchy music and the bright book are interpreted by one of the cleverest companies of American actors ever gotten together for a play of the sort. There is only one fault which the official can find, and that is that the performance is too laughable. A pain in the side is sure to be the reward of the most staid or blase theatre-goer who sits out its two extremely funny acts. No sie of the blues, however deep-eyed, could outlast the first act. True to its motto—"It is To Laugh."

MR. E. E. RICE.



As a spectacle it far surpasses Mr. Rice's former successes, "Evangeline," or "1492," and is presented by a company of some fifty people.

A new feature has been added to "The Girl From Paris" in the engagement of the celebrated young French dancer, M'lle Fleurette, who will appear in her new creation, "La Parisienne." M'lle Fleurette is possessed of a gift of the utmost grace and abandon in her dances, and will greatly increase the interest of the already superb production of Edward E. Rice's latest success. Nothing has been left undone, or no expense spared in the presentation of the magnificent spectacle, and its presentation here will be the same as at the Herald Square theater in New York. It is the greatest piece leaving New York this year.

"The Girl From Paris" will be seen at Greenwall's opera house Monday and Tuesday nights, March 7 and 8.

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"Shore Acres."

It has been the happy portion of James A. Herne to demonstrate that the realistic drama need not be necessarily permeated with unwholesomeness, or that the trail of the serpent should cross the boards. "Shore Acres," sweet, earnest, sympathetic, tender and ennobling, is as refreshing as a summer shower after days of drouth. It appeals to the best in humanity, and its intrinsic dramatic worth outranks the problem play. Simplicity and sincerity are its symbols of manly self-denial and womanly virtue, and they are incomparably richer and dearer than the symbols of

JAMES A. HERNE
AUTHOR OF "SHORE ACRES."

darkness and despair. Despite the pessimistic philosophies of abnormal thinkers, it is pleasant to know that such a play as "Shore Acres" appeals to so large a share of humanity, that the interest and delight in its homely rural environments does not decrease with the passing of years. The world is not going backward, despite the grunters. It is going forward, and humanity is growing broader and more wholesome as it nears the mountain tops. To such men as Herne and Gillette the American stage owes a debt that is not easily paid

This is Mr. Herne's sixth season in "Shore Acres" and the public is as deeply interested as ever in this charming play, which is underlined for production at the Greenwall's opera house Wednesday night, March 9. Mr. Herne's interpretation of Nathaniel Berry is a very carefully considerod characterization and has justly brought him recognition as one of America's greatest delineators of character. It has been suggested to Mr. Herne that he appear in a repertoire of six or seven plays, merely to exploit his versatility. Among his greatest successes might be mentioned Bill Sykes in "Oliver Twist," the negro in "The New South" and Rip Van Winkle in Irving's masterpiece, to say nothing of the parts he has impersonated in his own plays. In his new play, "The Rev. Griffith

NATHANIEL BERRY.

Davenport," he will appear as a circuit preacher. Like "Shore Acres" his new work is of a domestic nature and employs two score or more players. Nearly all its characters belong to the South.

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"Wang."

The comic opera "Wang," which for the last five seasons has gained golden opinions everywhere, comes to Greenwall's opera house Thursday, March 10. The theatre-going public is always in search of novelties, but in this city there are so many stage novelties which disappoint, that the coming of an old and tried friend like "Wang" is indeed a welcome anticipation. Novelty will to a certain extent enter into the production of the merry opera, for there will be many new and pretty faces, many new, fresh and youthful voices, new scenery and costumes more costly than were lavished upon it in the days when it was an experiment. These new features will, however, be but the settings for the same merry opera. Those who saw it before will all the more anxiously desire to hear "The Man With an Elephant on His Hands," "A Pretty Girl, A Summer Night," "You Must Ask of the Man in the Moon," and all the other catchy songs that have become so popular, but, thank fortune, have not yet become part of the hand organ repertoire. The opera's mirth-provoking story, with its complications involving the Oriental prince regent and a Europeanized heir to the throne, French widows and maidens, Parisian dancing girls, has given many a person as delightful an evening as he could ask for. Mr. Dan Packard is still playing the part of "Wang," the regent of Siam, and it is unnecessary to comment upon his conception of that famous part. The balance of the company remain about the same as when seen here before.

* * * *

Lillian Lewis.

A sensation in Lillian Lewis' new play "For Liberty and Love" is the fall which has to be made from a tower 23 feet high. One character in "For Liberty and Love," the new play which will be seen at Greenwall's opera house Friday night and Saturday matinee, March 11 and 12, in which Lillian Lewis will appear here, can justly claim the distinction of being the most famous that modern history has produced. He is Dr. Zertucha. The authors have meted out to him a punishment to fit his crime. It is a combination of the punishment Hale provided for his Man Without a country and Flaubert for his Matteo in Salambo. Zertucha is doomed to move on through life without a home, without a friend, without the privilege of hearing the human voice, prodded by guards when weary, with the hand of every man against him, and a history of his infamy branded on his forehead in the three words—I am Zertucha—he goes on and on over the long and narrow island. Saturday night Miss Lewis will present the beautiful Southern comedy drama, "An Innocent Sinner."

"The Girl From Paris."

Edward E. Rice's "The Girl From Paris" will be produced here in exactly the same elaborate manner as it was presented at the Herald Square theater in New York, tonight at Greenwall's opera house. All the accompanying stage settings, mechanisms and effects will be produced with the same lavishing disregard for expense to secure the spectacular beauties Mr. Rice has ornamented the piece with. Every attention and care will be devoted to the presentation by Mr.

HARRY HERMSEN.

Rice himself and the company composed of members from his own powerful organization. Of the piece itself it is not necessary to state that it has proven the greatest of all the Rice successes, and is not even excepting "Evangeline," or "1492," the leading production of the New York and London successes with its beautiful choruses, dainty music, picturesque costumes and superb scenery.

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Shore Acres.

James A. Herne and his excellent supporting company are announced for Greenwall's opera house Wednesday night, March 9, when they will appear in his beautiful play of American home life, "Shore Acres." This piece has become as familiar to theater-goers generally that it is becoming a difficult matter to pass fresh encomiums upon it. It is one of the few native plays that will bear witnessing a second or third time. Its lofty and noble sentiments, set in the homely frame of the lowly New England farm house, are genuinely wholesome and one follows the trials and tribulations of Uncle Nathaniel and Ma Berry with untiring interest. There is nothing new in the story Mr. Herne tells in "Shore Acres," but he tells the old, old story in quite another way from that chosen by other dramatists that have gone before him, and the observer listens to it gladly because it is stamped with the Hall mark of verity. It is the truth to life, the truth to nature, that charms in "Shore Acres," and the piece will continue attractive until some other master hand shall play upon the æolian harp Mr. Herne has fashioned in Maine's piney woods.

To make the daily incidents of a hundrum existence in a small farming village attractive to the blase patron of a metropolitan theater is no mean task, yet this has been accomplished by Mr. Herne in "Shore Acres," and he had done this without introducing any quartette or solo singers or variety dancers. As a character study Mr. Herne's Nathaniel Berry will compare with any role in the modern drama and the author's interpretation of the part could hardly be excelled. Ma Berry is also a delightful creation and nothing more novel has been seen on the stage during the past decade, than bashful Mandy Gates, the little five-year-old daughter of Joel Gates, the village's buffoon. The love story is not exaggerated or made ridiculous nor does it dominate the play. It is only one of the many incidents employed in the evolution of Mr. Herne's plot.

Register Tuesday

MAR 8 1898

"Shore Acres."

The lover of the drama will find in "Shore Acres" a play that cannot fail to please his taste for stage art in its highest form. Although the eye may see every detail in life reproduced in a faultless manner, yet so true is the art of its reproduction, that the mind is never startled by the inner motive suggested and in the end the thoughtful student cannot help but marvel at the countless touches of humor and pathos with which Mr. Herne has illumed his great masterpiece. While it may require both sympathy and intelligence to fully comprehend and grasp the moral truths that abound in this beautiful play, yet even a child can find enjoyment in the unraveling of its simple story. A costly scenic production of "Shore Acres" will be given at Greenwall's opera house Wednesday night, March 9.

"Wang."

The comic opera "Wang," which for the last five seasons has gained golden opinions everywhere, comes to Greenwall's opera house Thursday, March 10, for the last performance here.

The theater-going public is always in search of novelties, but in this day of so many stage novelties which disappoint, the coming of an old and tried friend like "Wang" is indeed a welcome anticipation. Novelty will to a certain extent, enter into the production of the merry opera, for there will be many new and pretty faces, many new, fresh and youthful voices, new scenery and costumes more costly than ever lavished upon it in the days when it was an experiment. These new features will, however, be but the settings for the same merry opera. Those who saw it before will all the more anxiously desire to hear "The Man with an Elephant on His Hands," "A Pretty Girl, a Summer Night," "You Must Ask of the Man in the Moon," and all the other catchy songs that have become so popular, but thank fortune have not yet become part of the repertoire of the hand-organ.

Mail Wednesday

MAR 9 1898

"Shore Acres."

It has often been said that with a single play an author or actor can make a fortune. Joseph Jefferson has done this with "Rip Van Winkle," Denman Thompson with "The Old Homestead," James O'Neill with "Monte Cristo," William Gillette is doing it with "Secret Service," and James A. Herne with that charming idyl of the Maine coast, "Shore Acres." This play has a wondrous vitality and may be seen a dozen or more times with profit. Mr. Herne has based his play on sympathetic ideas, and his simple story of domestic home life appeals to every heart. "Shore Acres" contains the philosophy of truth, the honest sentiments of humanity, and no matter how hardened or how blase the individual, he must yield now and then to the influence of such alluring thoughts. The drama that carries the auditor back to nature and to childhood cannot fail of a mission much higher than that achieved by *any* philosophy of pessimism and despair. A fine scenic production of "Shore Acres" with its author as Nathaniel Berry is announced at Greenwall's opera house tonight.

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"Wang."

D. W. Truss & Co., sole owners of "Wang," will present that well known and successful comic opera at Greenwall's opera house, Thursday night, March 10, for one and the farewell performance of that merry opera in our city.

One of the scenes in "Wang" represents the river landing place of one of Siam's least known towns. This is Pechaburi, 100 miles southwest of Bangkok. Although the king has a summer palace there and the place will some day be famous as a sanitarium for Europeans, yet its present obscurity made it a matter of great difficulty to obtain accurate data upon which to construct the scenery for "Wang." This scenery will be used in all its entirety at Greenwall's.

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Lillian Lewis.

The axiom that history repeats itself pales into insignificance when contrasted with the way that facts often exceed the wildest pictures of the fiction writers. There comes every day some startling realism in real life that makes fiction seem stolid facts and the facts a fantasy. One scene in "For Liberty and Love," which will be seen at Greenwall's Friday night and Saturday matinee, March 11 and 12, history since the scene was written has made reality. It is the day that Maceo was assassinated. Carlotta, a modern Joan of Arc, and some prominent patriots make a solemn vow to avenge his death—to kill every man connected with the dastardly killing of their general. Saturday night Miss Lillian Lewis will present the beautiful com-

Register Sunday

The list of attractions which will be seen at Greenwall's Opera House this week will be the strongest that have been presented during any week of the season. Monday and Tuesday nights, March 7 and 8, Edward E. Rice's incomparable spectacular production of mirth, music and frivolity, "The Girl From Paris." Manager Greenwall has arranged to have this large and expensive attraction play at regular prices for this engagement.

Wednesday night, March 9, James A. Herne in a grand scenic production of his famous comedy drama "Shore Acres," which is guaranteed to be the complete New York production, company and scenery, or money refunded.

Thursday, March 10, by special permission of D. W. Truss & Co., Shean & Roy announce a special tour of "Wang," presented upon a more sumptuous scenic scale than ever.

Friday and Saturday, March 11 and 12, matinee Saturday, Miss Lillian Lewis in two big scenic productions. Friday night and Saturday matinee the romantic military drama, "For Liberty and Love;" Saturday night, the beautiful Southern comedy drama, "An Innocent Sinner."

"The Girl From Paris."

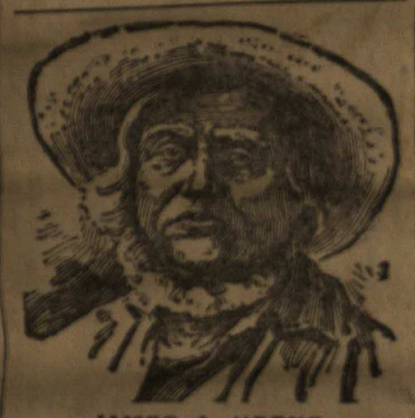
E. E. Rice's great production, "The Girl from Paris," the most pronounced success of the New York season, which will be presented at Greenwall's is possessed of charms that suffer not from the warmest of weather, and continued to crowd the Herald Square Theatre in New York to overflow for over a year. In London, where the piece was commenced even earlier than here, the production has not abated in its wonderful vitality, and is rapidly nearing its 1000 performance. Its mirth provoking qualities are of a type that seemed destined to make it one of those singular long lived successes that occasionally bob up in the amusement world, like some star of the first magnitude.

Register Sunday

of the past, being neater, newer and far more artistic in the quality of its merriment. With its superb scenery, picturesque costumes, and dreams of harmony, it is the greatest production of the year. It will be presented by Mr. Rice's own organization of some fifty people at Greenwall's Opera House Monday and Tuesday nights, March 7 and 8.

"Shore Acres."

"Art for truth's sake" is the shibboleth of the new school in the drama and it finds a counterpart in the naturalistic movements that are disturbing the other realms of art expression. Art should give pleasure, because it is true, not because it is art, that is the principle to which the new school pins its faith, and of which James A. Herne's "Shore Acres" is perhaps the best dramatic demonstration. This is not to say

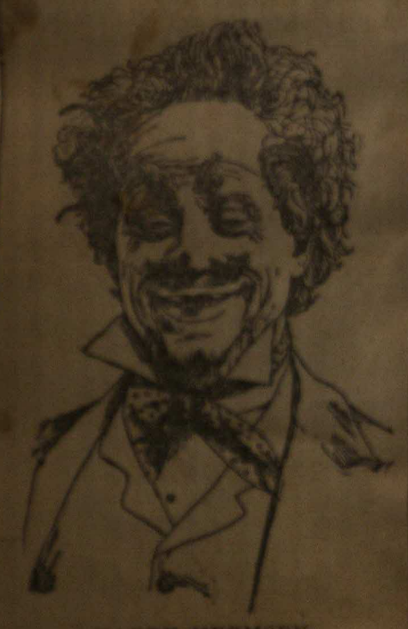


JAMES A. HERNE
AS UNCLE NAT
IN "SHORE ACRES."

that all truth is artistic. Of course that would very palpably be a logical fallacy. The selective principle is in no wise curtailed or annulled by the adoption of "art for truth's sake" as a guide in dramatic construction, but on the contrary becomes more necessary than ever. "Shore Acres" is true from beginning to end, but it is truth artistically selected and welded into one harmonious whole.

"THE GIRL FROM PARIS."

"The Girl From Paris" with its sprightly gayety and delightfully airy melody, has secured its favor by means of an evenly excellent company of comedians, some of whom sing and dance well, and all of whom are expert in comic characterization. It affords a kind of entertainment which is a great advance upon the vaudeville farces and comic operas



HARRY HERMSEN.

It is the highest and best expression of Mr. Herne's two score years of experience on the stage, but, as he confesses in a recent magazine article, it was preceded by a number of failures which, though on similar principles, were either too far in advance of public taste or were perhaps faulty in construction. "Margaret Fleming," for instance, was so radical and plain spoken an expression of a social truth that Mr. Herne could find no theatre willing to permit its performance and was compelled to hire a hall in Boston

for a series of representations. He believes that one day public taste will approve and even demand "Margaret Fleming." Meanwhile the public seems not to weary of "Shore Acres," that idyllic expression of the beauty of the commonplace.

Mr. Herne is announced to appear at Greenwall's Opera House Wednesday night, March 9, as Nathaniel Berry in his remarkably successful play of American home life,

Register Sunday

"Shore Acres." His characterization is universally commended, and promises to become as famous as Jefferson's "Rip Van Winkle." This is the sixth season of "Shore Acres," and no native work has ever called forth heartier commendation. It is a pure, clean play, and you can hardly fail to find pleasure in its representation. Mr. Herne will be supported by a thoroughly competent company. There will be entirely new scenery and other necessary accessories.

"Wang."

Last season Messrs. D. W. Truss & Co. announced the farewell tour of the comic opera "Wang." Thousands flocked to see the favorite characters and listen to the ever melodious music and see the famous elephant, little children, etc.

It was unquestionably one of the monetary successes of the year, playing to more money than at any time in its long career.

All the bright paraphernalia was stored away, the elephant was taken apart and packed away, the music was placed on the shelf, so to speak, and "Wang" was laid down to have a long rest, but this was not to be. Managers throughout the country soon commenced to inquire as to whether there was a possibility of securing the opera for their respective cities. The owners of "Wang" fought against the numerous requests until a perfect avalanche of requests poured on them and then they decided to make a special tour this season with everything in the shape of scenery, costumes and properties brand new. Even the elephant has a new trunk.

In all, no doubt this season's production will surpass all others ever seen at this merry opera. The cast will be about the same as last season with one or two changes which the management thought best.

"Wang" will be seen at Greenwall's Opera House Tuesday, March 10.

Lillian Lewis.

Lillian Lewis will present a new play at Greenwall's Opera House Friday night and Saturday matinee, March 11 and 12. The name of it is "For Liberty and Love." Love is the text. Carlotta and Mario are the lovers whose turbulent love gives rise to the big climaxes and dramatic situations. The Kansas widow and Jack are the lovers whose love, like themselves, is a matter of course. They are funny people and funnier lovers. Rigo and Anita are the lovers whose love is as calm as the calmness of the tropics and just as warm. The play is a great military drama and a big military production. Saturday night, March 12, Miss Lewis will present the beautiful Southern comedy drama, "An Innocent Sinner."

Mail Tuesday

The Girl from Paris.

The Girl from Paris was greeted by an immense audience last night at Greenwall's. The theater was beautifully decorated. In the foyer an immense five pointed star made out of red, white and blue bunting had been suspended to the ceiling.

The boxes were all decorated with red, white and blue bunting and were occupied by the Kansas delegation. Of the play itself it is only necessary to say that the chorus was good, and while no very surprising solo voices were heard they were up to the average.

Miss Carrie Behr, as Ruth the Honeycomb's serving maid, was the hit of the evening.

The story of the play is woven around the adventures of Mr. Honeycombe, a sort of "shining light" in the wilderness of his neighborhood. Honeycombe tires of his humdrum life at home and goes to Paris where he takes the name of a friend of his, Dingle, and has a hot time. He is sued by a gay charmer Julie Bon Bon for a breach of promise and she recovers ten thousand pounds.

To avoid payment of this he flys from England and goes to a mineral spring in Switzerland, where he passes by the name of McWusky, a Scotchman of the short kilt order. He is followed by his wife and Julie Bon Bon, and many amusing complications arise.

* * * *

"Shore Acres."

It rarely happens that the patron of the drama is afforded an opportunity of seeing so perfect a play as "Shore Acres." This delightful pastoral poem, which is announced for production at Greenwall's opera house Wednesday night, March 9, is the outcome of years of thought and study, and Mr. Herne is to be commended for having given to the American stage a play of such pronounced originality and strength.

No higher compliment could have been paid to a playwright than that paid Mr. Herne by the Society of American Dramatists, when they invited Henry Irving to see "Shore

Mail Tuesday

Acres," which they considered the best example of native drama yet produced. This is Mr. Herne's sixth season in this play and no matter how many more plays he is to write and produce "Shore Acres" will continue a prominent play. His supporting company contains all of last season's favorites. Miss Julie A. Herne, the oldest daughter of the author-actor, will appear as Helen Berry. The little child wonder, Edith Tallaferro, is still a member of Mr. Herne's organization.

* * * *

"Wang."

"Wang," with a large company of fifty people and two carloads of scenery, drops and properties, comes for its farewell visit here Thursday, March 10, at Greenwall's opera house.

Among the novel features of the much-talked-about comic opera "Wang" are a banjo chorus rendered by ten of the cleverest and prettiest girls of the company; a quaint and talking chorus of nursery rhymes given by several charming little tots, none of whom is over 7 years old; a Siamese wedding ceremony reproduced accurately in every detail; a real steam launch and a royal barge floating among French men-of-war at anchor in the harbor at Bangkok; and a really wonderful elephant whose method of getting rid of a four-gallon glass of beer is a mystery to the audience.

* * * *

Lillian Lewis.

"For Liberty and Love," which will be seen at Greenwall's Friday night

Mail Monday

GREENWALL'S OPERA HOUSE

Thursday Night, March 10th,

—ONE NIGHT ONLY,—

THE GREATEST OF ALL COMIC OPERAS

WANG.

50 ....PEOPLE.... 50

Special Orchestra. No Advance in Prices.

Lower Floor.....$1.00. Balcony.....75c and 50c.
Gallery.....25c.

SEATS NOW SELLING.

COMING Friday and Saturday, March 11 and 12, MATINEE SATURDAY,

LILLIAN LEWIS.

Register Tuesday

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LILLIAN LEWIS.

Mail Tuesday

and Saturday matinee, March 11-12, is a very elaborate production. It is a military play. Lillian Lewis plays a modern Joan of Arc. There is a piece of sensational realism in the third act. It is giving the flash light signal from a tower, under the fire of sharp shooters, and the consequent fall from the top of the tower. The situation was originally devised for the hero, but the leading man made such objections—to the fall, that Miss Lewis decided to make the fall herself.

On Saturday night Miss Lewis will present the beautiful Southern comedy-drama, "An Innocent Sinner."

Register Tuesday MAR 22 1898

"A Night Off."

Mr. Augustin Daly is perhaps the most remarkable man in the theatrical profession today in that he owns and occupies solely with his own company, the most exclusive and high priced theater in New York, where nothing but his own plays and productions are seen. It is true that during every theatrical season several of the most important and interesting of Shakespeare's plays are given in a thoroughly modern way, and in which Mr. Daly's masterly hand in revising much of the dialogue, many of the scenes, costumes, etc., is evident, all of which tends to please the present generation. At Greenwall's opera house on Thursday night, March 24, one of Augustin Daly's greatest comedies, "A Night Off," will be presented with a company of artists seldom seen together in any one company.

Mail Telegram + Register notices

Register Wednesday

"Shore Acres."

It is only two or three times during the theatrical season that the patron of the drama is offered an opportunity of seeing so enjoyable a play as "Shore Acres." This interesting comedy drama is the outcome of years of thought and labor on the part of its author, James A. Herne, and it is well known that he wrote the piece five times, and then not being satisfied with some of his character sketches he went and lived for nearly a year among the people he was rep-

JAMES A. HERNE
As Uncle Nat
In "Shore Acres."

resenting, so that he might more truthfully portray their idiosyncrasies. It is an unusual thing for an actor to write so good a play as "Shore Acres" and Mr. Herne cannot be too warmly commended for giving to the English-speaking stage a work of such intrinsic merit. Arrangements have been made for a full scenic production of this famous play at Greenwall's opera house tonight.

"Wang."

"Wang," that greatest and most successful of all comic operas, will be seen for the last time in our city Thursday, March 10, at Greenwall's opera house.

The Herald, in speaking of this season's production of "Wang," says:

"Wang."—The largest audience of the season thus far, but no larger than the character of the performance merited, was present at the Opera house last evening to witness the presentation of the opera "Wang," under the management of D. W. Truss & Co. The production is by far the best of its kind ever seen in this city. The plot, dialogue and action are humorous and lively from beginning to end, the music is tuneful and catchy, the scenery is magnificent and the costumes gorgeous.

Lillian Lewis.

There is one character which, like Bret Harte's creations, has the distinction of being the first in that field—the Kansas widow in "For Liberty and Love" is the one—her booming characteristics—her political proclivities—and the breezy go as you please atmosphere of the wheat and corn fields of Kansas—she has with her—her hobby is to free Cuba—her means a silver medal—and her scheme Cuban annexation—with herself holding down the office of minister of finance. She is a veritable Colonel Sellers—and Miss Lillian Lewis, who plays a modern Joan of Arc sort of heroine—thought the widow so brilliant a comedy part—that she was anxious to play it herself. "For Liberty and Love" is a military play, with some very startling dramatic situations, which will be seen at Greenwall's opera house Friday night and Saturday matinee, March 11 and 12. Saturday night Miss Lewis will present the beautiful southern comedy drama, "An Innocent Sinner."

Register Thursday MAR 10 1898

"Wang."

"Wang," with its wealth of former prosperity, comes this season with everything bright and new. Preparations for the tour have been going on the past summer with a costly elaboration that utterly ignored hard times. It will be seen for the last time here tonight at Greenwall's opera house, and already the demand for seats is large. "Wang" has but two acts, yet the scenery for its production will cost several thousands, while the total bill for accessories will probably reach as much more. This is but little more than the average cost of mounting comic operas in these days. When it is considered that these figures do not include thousands spent in costumes, nor the further thousands required for lithographic work, the thousands for the railroad transportation for half a hundred people, and the thousands necessary to have to fall back upon for salaries in case of bad business, it can readily be imagined that the theatrical business, especially in the department of comic opera, is one requiring abnormal business qualifications as well as almost unlimited capital. The cast this season remains about the same as when seen here before.

Lillian Lewis.

Lillian Lewis relates an unparalelled example of egotism—as a matter of course there are some actors who have developed this ego quality to its most perfect state—but it remained for a German artist to accomplish in this line—the even undreamed of by his American brother. A certain German actor came to this country last year to play an engagement at the German theater. During her trip abroad Miss Lewis had met him and his wife, and when they arrived here Miss Lewis of course made it her business to call. The day she called was the Fourth of July. They had arrived the day before. The German and his wife were at the window frantically waving their handkerchief and hands at the people in the street below. Imagine her surprise when to her question regarding the meaning of their actions, our German friends told her that they had no idea the American people would have such a demonstration on account of their arrival.

Miss Lewis will present Friday night and Saturday matinee, March 11 and 12, the romantic military drama, "For Liberty and Love." Saturday night the beautiful southern comedy drama "An Innocent Sinner."

Register Thursday MAR 10 1898

"Wang."

"Wang" the most successful opera on the road today, comes to Greenwall's opera house tonight only.

One of the prettiest things in "Wang" is the chorus of little children. The little ones are the sweetest and cleverest who have yet appeared on the stage. In New York they made one of the distinct hits of the piece, and their song, "Baby, Baby, Dance My Darling Baby," is now sung by the children of the entire land.

How the children who see the wonders of a theatrical performance would love to have a look behind the scenes! And how they do envy the four pretty little tots who actually take in the Siamese opera "Wang." Behind the scenes is a delightful place for anyone to visit, but there is nothing more delightful there than these same four little babies who for ten minutes every night romp and sing before the footlights and have just as much fun as though they were not being paid for it all. They impart a life and joyousness behind the scenes the existence quite as refreshing as their doings when the eyes of the audience are on them. "Wang" is now on its final tour and the engagement here tonight will be the last chance to see this famous opera.

* * * *

Miss Lillian Lewis.

Lillian Lewis says theatrical fathers and mothers bring up their children much more carefully, and with more christian teaching, than they are ever given credit for. Miss Lewis is a high church Episcopalian and instructed classes in Sunday school; taught the catechism and creed to hundreds of children; but teaching her little two-year-old niece her first prayer, was the hardest task she ever undertook in the prayer, creed, catechism line. After a few weeks the result was about like this: "Now I lay me down to sleep (oh Auntie Kit I am awfully tired) —(oh Auntie Kit I am awfully tired) —I pray the Lord my soul to keep— (oh Auntie Kit ain't I through yet)." She had a little petition at the end of the prayer, and quickly learned that the more names she could string on the petition, the longer she could stay out of bed.

In the home was a beautiful brown setter "Jess," who had just presented the family with a large litter of pups. On the day they arrived this was the tag to her: "Now I lay me,' prayer, and God bless baby and make her a good girl, and always tell the truth, and God bless mamma and papa and auntie and tot and uncle Fritz, and Mrs. Flaherty, Mr. Fred, Jess, and grandpa and all the rest of the pups."

Miss Lillian Lewis will present Friday night and Saturday matinee March 11 and 12, the romantic military drama, "For Liberty and Love." Saturday night, the beautiful Southern comedy drama, "A Innocent Sinner."

* * * *

Coming—all next week, Grau's opera company in repertoire.

Grau's Opera Company.

Mail Thursday MAR 10 1898

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* * * *

Coming—all next week, Grau's opera company in repertoire.

Grau's Opera Company.

Mail Thursday

Miss Mortimer, one of the leading prima donnas of the Grau opera company, made her first appearance on the American stage eight years ago, at which time she joined the Emma Abbott opera company. When Miss Abbott first heard her she took a great interest in this talented lady, and sent her abroad to have her educated and her voice cultivated. On her return to this country, after two years, she rejoined the Abbott opera company, and was understudy for Miss Abbott. After the death of Miss Abbott, Miss Mortimer was engaged to support Pete Daly in "A Straight Tip," meeting with great success in a new line of business. She was also engaged by Mr. Jeff Bernstein to replace Verona Jarbeau in "Starlight." Miss Mortimer is said to have a wonderful voice and a great future before her. She will make her first appearance in Fort Worth Monday.

This will be the only appearance of Grau this season and the prices are the lowest ever played to by this famous organization—25, 35, 50 and 75 cents. Following is the repertoire: Monday, "New Mascot," introducing the famous "Kentucky Babe," "Billy Daly's Girl" and the Southern wonder, Master Willie Kirsl, the world's greatest boy tenor singer. Tuesday, "Boccaccio." Wednesday matinee, "Chimes of Normandy." Wednesday, "Martha." Thursday, "Grand Duchess," introducing the great finale from Sousa's opera "El Capitan." Friday, "Il Trovatore." Saturday matinee, "Fra Diavolo." Saturday, "Olivette."

Register Friday MAR 11 1898

Miss Lillian Lewis.

The widow from Kansas in "For Liberty and Love," which will be seen at Greenwall's opera house tonight and tomorrow matinee, the new romantic military play in which Lillian Lewis appears this season, is one of those breezy western women who are born to "do." She laid out town lots in Kansas cornfields and Oklahoma grass lots, and saw the town lots go back to cornfields and grass. But she moved right on in accordance with her theory to be the first in everything everywhere. Her principle is, "If it's a fight, be the first—if its a woman be the first." And she believes every father and mother should spank that "be the first" principle into every boy. In "For Liberty and Love" she is the first with her silver medal scheme. Her plan is to do what policy of politicians has kept the United States from doing—to free Cuba. Her means as she herself puts it—49 cent silver. Of course the widow is a comedy character in the play, and her plan is as wild as the eye water scheme of Colonel Sellers, but a very serious intention lurks under all those smiles and laughs and frivolity and joking of the Kansas widow. Her plan to free Cuba is to issue a silver medal which to make costs 49 cents, to be sold to the people of the United States for $1, the profits to be divided between herself and Cuba. She figures it out that the profit on seventy-six millions of medals, one for each of the population of the United States, would free Cuba and make her the richest widow in the world, and all she need to do it is the support of seventy-six millions of people—to the tune of $1.00 each. She is a great widow and needs looking after.

Saturday night Miss Lewis will present the beautiful southern comedy drama, "An Innocent Sinner."

Grau's Opera Company.

All next week, commencing Monday night, March 14, matinees Wednesday and Saturday, Jules Grau Opera company.

There is no doubt but that the operatic event of the season will be the advent of the Grau Opera company at the opera house next week. There is no organization of a like character in this country today that ranks higher in the public estimation than does the Grau company, for their representations have always been carried out to the letter; they have always avoided any claims they could not justify, and theater-goers have come to know that an organization bearing the name of Grau has upon it the genuine stamp of merit. The papers everywhere have been profuse in their praises not only of the personnel and the ensemble of the company, but of the repertoire and magnificent manner in which the various productions are costumed. Other companies of much repute have put prices at $1.50, but Grau has kept to the popular vein, 25, 35, 50 and 75 cents, and matinee prices 25 and 50 cents to all parts of the house.

Mail Friday

Miss Lillian Lewis.

Love, the beginning, middle and the end of all successful novels, stories and life, is the theme of "For Liberty and Love," the new play in which Lillian Lewis appears, and in which she will be seen here at Greenwall's opera house tonight. The motive for life and death, jealousy, hate and revenge, is love, and if a love story was ever written, "For Liberty and Love" is the one. The love that exists between Carlotta and Mario is absorbing, tender, strong and complete, and there is enough of it to thrill both old and young with its ardor, its abnegation, and its happy fruition. It is beautiful in its human divineness. The atmosphere of the play is electric with passion and pathos, and beauty and war. Then the character of Carlotta was written to suit Miss Lewis' pyrotechnic, Bernhardt—like style of acting.

Tomorrow, Saturday night, the beautiful Southern comedy drama "An Innocent Sinner."

* * * *

A Week of Comic Opera.

Monday, March 14, Grau's Opera company will begin a week's engagement, at the opera house, at popular prices, 25, 35, 50 and 75 cents.

New Orleans States says:

That the Grau Opera company are great favorites was shown by the very large house that greeted them when the curtain went up on The New Mascot last night. The personnel of the company has very much changed since their last appearance in this city, but

MAR 11 1898

they have not deteriorated. The company will doubtless leave many friends behind them when they close their engagement. The 'gobble duet' between Kettina (Miss Eloise Mortimer) and Beppo (Mr. Martin Pache) the tenor, was particularly good. Gilbert Clayton, whose excellent comedy caused so much laughter last season, is still with the company, and he was responsible for much merriment last evening. As Recco, with Mr. Stanley Felch as the Prince, Mr. Clayton had an unlimited supply of little local witticisms which they interpolated at times, much to the amusement of the large audience. Robert Lett, another favorite comedian, had a very slight part, but ere the engagement closes will be seen to advantage. During the evening Miss Mortimer introduced a new song, a catchy lullaby, "Sleep, Kentucky Babe." Miss Fanny Myers, who played Prince Frederick very acceptably, also introduced a solo, the chorus being taken by Willie Keist, a boy possessed of a splendid voice, rich and clear in tone. Another specialty was the dance of Misses Ward and Moller. The company is a very well balanced one and will undoubtedly draw large audiences every evening during their stay here."

Reg Saturday MAR 12 1898

Grau's Opera Company.

Grau's popular opera company, which played a ten weeks' engagement at the Grand opera house, New Orleans, will return to Fort Worth for one week Monday, March 14. The opening opera will be "The New Mascot." The New Orleans Picayune says:

"A large sized audience was present at the Grand opera house last night to witness the production of Audran's sprightly opera, "The Mascot." This opera has been a favorite with the theater-going public ever since its initial presentation. It affords ample opportunity for the principals to display their talent, and, while not exactly trying to those cast in the leading roles, demand of them certain qualifications which are necessary to a successful rendition of the opera.

"The present fever scare was not in evidence last night, judging from the

Register Saturday

manner in which the comedians disposed of their jokes and witticisms.

The board of health came in for a few side licks, while Mayor Flower was referred to as the tailor who made the gamblers' clothes (close.)

"Miss Eloise Mortimer as Bettina sang as she always does and, if possible won additional laurels last night.

"Miss Carrington never appeared or sang to better advantage than the did last night in the role of Francetta.

"The mere mention of the name of Mr. Stanley Felch is synonymous with that of humor and liveliness as portrayed on the stage. He is one of the best comedians in comic opera at the present day. There is nothing coarse or vulgar about the portrayal of any character assumed by him, and when he is on the stage there is not a moment passes but he excites the risibilities of the audience. As Lorenza he was inimitable.

"Mr. Gilbert Clayton made a very good Rocco, while Mr. Martin Pache sang the part of Pippo in his usual excellent manner. Miss Meyers made a dashing Prince Frederick, and her singing and acting was most commendable."

Mail Saturday MAR 19 1898

Only one attraction at Greenwall's opera house this week. Thursday night, March 24, Augustine Daly's comedy, "A Night Off," which was produced at Daly's theater, New York, over 100 nights.

"The Girl I Left Behind Me" coming soon.

* * * *

"A Night Off."

A remarkable fact in connection with a theatrical enterprise of any kind at the present time is that the patrons of the theater can no longer be misled in regard to the merit or demerit of any play or production previous to its appearance in any city. Its reputation travels fast—faster than the advance agent, and no work of his genius brain can change the impression or opinion of the theater-goers not even by the extraordinary display of sensationally gotten up printing or sensational stories often printed about some particular individual in the company—it is rarely necessary, however, for the agent or manager of a successful production of any kind to have to resort to any outlandish measures to advertise his attraction, and Augustin Daly's very successful comedy "A Night Off" is an excellent criterion to go by—as it is very seldom that any of Mr. Daly's attractions travel, and yet who has not heard of Augustin Daly, or of Daly's theatre, New York? No matter what part of this country you may settle in you will find that the honest reputation gained has done its work, and the success of Mr. Daly's best efforts is a "A Night Off," which comes to the Greenwall opera house Thursday night, March 24.

MAR 22 1898

Mail Tuesday

"A Night Off."

It is seldom that theater-goers of this section of the country have an opportunity of witnessing any of Mr. Augustin Daly's plays—for the reason that they invariably fill out an entire season at Mr. Daly's own theater in New York, and when the regular season is over there, the successful play or comedy, which ever it may be, is usually transported along with his company to his London theater, where his company and plays appear every summer during the London social season. On Thursday night, March 24, Mr. Daly's most successful comedy, "A Night Off," will be presented at the Greenwall opera house.

Mail Telegram + Register Notices

Mail Saturday

Register Sunday MAR 13 1898

PLAYS AND PLAYERS.

"Liberty and love," a strong romantic play based on the Cuban war, was presented to a fair sized audience in an effective manner by the Lillian Lewis company last night.

* * * *

The Greenwall's opera house is to have comic opera all next week by the ever popular Grau opera company, opening Monday night in the "Mascotte," Tuesday night "Boccaccio," Wednesday matinee "Chimes of Normandy," Wednesday night "Martha," Thursday night "Grand Duchess," Friday night "Il Travatore," Saturday matinee "Fra Diavolo," Saturday night "Olivette."

Grau's Great Company.

Monday, March 14, Grau's Opera company will appear at the opera house for one week at popular prices, 25, 35, 50 and 75 cents, opening in the "New Mascot."

Miss Fanny Myers, the prima donna of the company, is one of the most talented and accomplished singers in the country.

She began her vocal culture under the tuition of the eminent impressario Max Maretzek, during his sojourn in Cincinnati as a member of the faculty of the Cincinnati college of music. She afterward sang at Christ church in Chicago for some time, after which she went to New York and studied operatic singing under George Sweet and at the same time perfected herself in all the arts of acting. She then joined the Clara Louise Kellogg Grand Opera company and has from that time had a wonderfully successful career.

Mail Wednesday MAR 16 1898

GREENWALL'S OPERA HOUSE.

GRAND SPECIAL **MATINEE**

TO-MORROW, **ST. PATRICK'S DAY,** AT 2:30 P. M.

Chimes of Normandy

CHANGED.

The Grau's Matinee for Today

WILL BE GIVEN TOMORROW AFTERNOON.

FOR ST. PATRICK'S DAY.

THIS POSTPONEMENT HAS BEEN MADE.

"The Chimes of Normandy" Will Be Presented, to the Delight of All All Who Are Interested in St. Patrick and High Class Opeas.

The Grau Opera company, which was to have played a matinee today (Wednesday) has agreed to postpone it until tomorrow, St. Patrick's day, when the "Chimes of Normany" will be produced. Secure your seats early.

The "Chimes of Normandy" will blend hormoniously with the musical spirit of St. Patrick's day and prove most acceptable to those who most enjoy the anniversary.

"Martha" will be presented tonight as previously announced.

Coming Attractions.

There are several splendid attractions booked by Manager Greenwall to follow Grau's Opera company's engagement. Before the season closes Fort Worth theater-goers will have an opportunity of witnessing "Brother for Brother," "A Night Off," "The Girl I Left Behind Me," Nat Goodwin, "1492" and Peters and Green's Farce Comedy company.

Grau Opera Company.

The Dallas News says of Grau's Opera company, now playing to crowded houses in Dallas:

"A musical treat was afforded theater-goers last evening in the presentation of that most charming and tuneful opera, "Boccaccio," by Grau's Opera company. It seems that age cannot wither this most popular of operas; whistled and sung as it has been for years, its power to please remains the same, as was demonstrated by the frequent outbursts of earnest plaudits. Last night's performance was by the first strictly comic opera organization that has been here this season, and considerable pleasure was anticipated by the amusement loving public, and it is gratifying in view of the success of last night's event to commend Grau's present organization to the hearty reception of the theatrical public. This in itself, let it be said, is worth a passing note, inasmuch as the recent production in Dallas of comic opera by the Francis Wilson company and "Wang" signally failed of fulfilling managerial requirements of her role, receiving frequent applause.

"Miss Fannie Myers made a clever Peronella. Miss Myers is not only a creditable singer, but an exceptionally good actress. Her early training and successful experience upon the stage is noticeable in her bearing, gesture and 'stage business,' and her character acting in contrast with the deplorable histrionicism of the majority of operatic performers is refreshing.

"The chorus and orchestra were strong and tuneful. The orchestra travels with the company, and what it lacks in quantity it makes up in quality.

"The specialty by Miss Myers and Mr. Lett, a burlesque on the 'legit,' was most satisfactory. It demonstrated both to be character stars of no mean ability.

"A feature of the performance was the echo song of the little boy tenor—a New Orleans boy. He has a most wonderful voice, strong, clear and high pitch. The little fellow sang from the 'roost,' and he was earnestly applauded.

and public expectation. Owing to the fact that to the average playgoer 'Boccaccio' is a familiar piece, it is not deemed necessary on this occasion to review its many features of commendation.

"Grau's present organization is perhaps the most capable he has ever brought to the local stage, many of whom would be acquisitions to some of the high-priced attractions that come here heralded by most glittering promises of artistic merit. It has been the misfortune of local theatergoers to be taken in, as it were, by worn-out metropolitan successes, who after nothing is left them but past reputation, come South and resort to advanced prices and lavish publication of past complimentary notices to mislead the theatrical public.

"Unlike many managers, Jules Grau has from year to year strengthened his company and has kept pace with the times, at least in so far as leading members are concerned, and he has not depended on reputation merely and advanced prices to attract the amusement public. Let it be said that Grau's Opera company gave the most worthy presentation of 'Boccaccio' last evening—considering the price of admission—that has been seen on the local stage. The present company includes many popular performers, and the large audience admitted and evidenced their appreciation by hearty encores.

"Stanley Felch, an old favorite in Dallas, Gilbert Clayton and Robert Lett in the ludicrous roles of Lambertuccio, Lotteringo and Scalza respectively, were very clever. Felch is an exceptionally capable comic opera comedian, original and natural in method and spontaneous in humor.

"Martin Paene as Pietro invited hearty approval for dignified and artistic vocalization. He possesses a splendid clear tenor.

"Miss Carrington made an attractive and pleasing Violet. She has the rare advantage of youth, of possessing a sweet voice and a good physique and is a capable prima donna.

"Miss Mortimer as Boccaccio vocally and histrionically fulfilled the

The balance of the cast was of more than the average of operatic organizations. The costumes were picturesque and new.

"Brother For Brother."

The attraction at Greenwall's opera house soon will be the English drama, "Brother for Brother," with Miss Maude Granger and Mr. Sheridan Block in the leading roles. This will be the first presentation of this successful play in this city. The attraction comes bearing the stamp of highest approval of the best newspapers of New York, Boston and Chicago. It is said to be an interesting, wholesome play, telling a story full of heart and interest and pathos mingled with the refined comedy, well deserving of the great success it has achieved.

"The Girl I Left Behind Me."

David Belasco and Franklin Fyles' military drama, "The Girl I Left Behind Me," will be seen at the Opera house soon. The play deals with military life at Post Kennon in the Blackfoot country, Montana, during the Indian uprising of 1890, and there are many scenes of the most intense and exciting kind. Particularly the one where the Indians attack the little garrison at sunrise, with the general's daughter pleading with her father to shoot her, not to let her fall into the hands of the Indians.

Register Sunday MAR 20 1898

Only one attraction at Greenwall's opera house next week. Thursday night, March 24, Augustin Daly's comedy, "A Night Off," which was produced at Daly's theater, New York, over 100 nights. "The Girl I Left Behind Me" coming soon.

"A Night Off."

An amusing incident is related of a well known railroad official, who, as is well known to his friends, is very much interested in theatrical matters, and numbers many members of the profession among his friends.

He called at the opera house the other night, and in the lobby met a friend who ask him what he was doing there. Our railroad friend replied that this was his night off. His friend immediately asked him to fix him for himself and wife. Mr. Railroad asked him what he was getting at? "Didn't you say that this is your 'Night Off,' that I see billed?" Then it dawned upon Mr. Railroad that his friend had misinterpreted his remark and understood him to mean that he was connected with Mr. Augustin Daly's comedy, "A Night Off," which will be produced at the Greenwall opera house on Thursday night, March 24. In place of making an explanation to his friend and telling him that what he told him about "A Night Off" was meant literally, he walked into the box office, bought two of the best seats, and presented them to his friend, who accepted them with a profusion of thanks and remarked that he was glad that he had become connected with such a good company, and wished him success.

Register Wednesday MAR 23 1898

"A Night Off."

One of the most important engagements at the Greenwall opera house this season will be that of Mr. Augustin Daly's most successful comedy, "A Night Off," which was the means for setting the patrons of Mr. Daly's theater, New York, and metropolitan theater-goers in a laughing humor for a period extending over a hundred nights, and it would probably run for many months longer, were it not for the fact that Mr. Daly will not under any circumstances allow any success of his no matter how great to interfere with his annual Shakesperian season which have helped to earn for him his great reputation. "A Night Off" will be given on Thursday evening, March 24.

Mail Wed MAR 23 1898

"A Night Off."

For a manager and writer of his standing Mr. Augustin Daly has been probably more fortunate than any other manager or playwriter in this country. Besides managing his own (Daly's theater in New York) as well as that well known and highly accomplished actress, Ada Rehan. Mr. Daly has written and adapted all the plays and comedies so successfully produced at his own theater, the most successful play of which is "A Night Off," which ran for nearly 250 nights, and which will be given in the same careful and highly creditable manner on Thursday night, March 24, at the Greenwall opera house.

Register Friday MAR 24 1898

"A Night Off."

"A Night Off," the comedy of all comedies, and probably the most prominent of all of Augustin Daly's productions, will be the attraction at Greenwall's opera house tonight, March 24, and a great laughing treat is in store for all lovers of legitimate comedy, the individual members of the company appearing in "A Night Off" have been selected with great care, with the result that every part is played in accordance with the ideas of Mr. Daly and thereby contrive to keep the audience in a roar of laughter.

Register Friday

"Our Girl Again."

"The Girl I Left Behind Me" will come to the Greenwall opera house on Thursday night, March 31. This is the play that had the honor of opening the Empire theater, New York, where so many plays by American dramatists have been launched. It is itself the work of two very skillful and popular writers, David Belasco, whose writings for the Madison Square, Lyceum, Empire and other theaters have made him famous, and Mr. Franklin Fyler, the veteran and versatile dramatic critic of the New York Sun. It is an open question with many people whether the actor makes the play or the play makes the actor; in the case of "The Girl I Left Behind Him," it would seem that the latter has been the case, for the performers identified with this production in New York and other cities, have been lifted through sheer force of the plays vivid dialogue and stunning situations, into positions which they deserve.

Mail Monday MAR 14 1898

Mail Telegram + Regist. Notices.

Mail Sunday MAR 26 1898

PLAYS AND PLAYERS.

Grau's Opera Tonight.

Grau' Opera company, which played to the largest business ever known in New Orleans for ten weeks, will appear at the opera house tonight, March 14, in "The Mascotte," for one week, at the cheapest prices ever played to here by the Grau company—25, 35, 50 and 75 cents. Matinees on Wednesday and Saturday. The New Orleans Times-Democrat says:

The Grau company scored an unqualified success in "The Mascotte" last night at the Grand Opera house. It was one of the cleverest presentations of the pretty opera ever given here, and the large audience which was present last night was not slow to appreciate the efforts of the singers. Though it was a first night performance the most critical did not discover any flaws. Theatregoers need not be told of the good points of "The Mascotte." The music is just as familiar to them as the yellow fever situation. The play is handsomely mounted and costumed the choruses showed evidences of excellent training. The singers were in good form and sustained their respective roles in good style. Mr. Felch as Lorenzo is the life of the play. Mr. Felch has a fund of witticisms which the audience gets the benefit of, and his local hits are always enthusiastically received. Some of his jokes on the police last night were very humorous. Mr. Felch has demonstrated by this time that he is a comedian of high order, and he is one of the favorites of the company. He was assisted in the fun making by Mr. Clayton, whose ability is well known in that line. Miss Mortimer added new laurels to her crown, and Miss Carrington was excellent, as usual. Mr. Pache's tenor was heard to an advantage, and he made the most of the part allotted to him. Miss Meyers was pleasing as the Prince.

Mail Friday MAR 25 1898 Register Saturday MAR 26 1898

"The Girl I Left Behind Me."

"The Girl I Left Behind Me," which will be presented at Greenwall's opera house Thursday, March 31, is one of the strongest of war dramas now on the road. It is from the pen of such authors as Belasco and Fyles, and will be presented by Julius Cahn's superb company.

The play is very artistically written and develops rapidly. The second act is a great piece of dramatic composition. The action is quick and exciting and the author succeeds in increasing the effectiveness of the scene by varying the stirring incidents of war and peril with the interrupting gaiety of strollers from the ballroom, unconscious of the danger with which all are alike imminently threatened.

The story is that of an outbreak of Blackfoot Indians and the location of of the second act is at the nearest military post. The scene in this act between "Lieutenant Hawksworth" and "Lieutenant Parlow," both in love with the daughter of General Kennion, and "Parlow" engaged to marry her, is one of the many strong scenes in the play. "Lieutenant Hawksworth" has ordered "Parlow" to inform a body of troops of the approach of Indians. "Parlow" had started but turns back in terror and the troops were attacked from ambush and massacred. "Hawksworth" charges "Parlow" with cowardice. The pride and anguish of "Parlow" in the consciousness of his cowardice is a thoroughly well considered study in character analysis. At the close of a sharp colloquy between the two lieutenants, "Parlow" throws himself upon the ground in the agony of his sense of shame and disgrace, stigmatising himself as the "meanest creature on God's footstool, a coward."

The third and fourth acts increase in interest and the play as a whole is realistic and powerful.

"The Girl I Left Behind Me."

David Belasco and Franklin Fyles' military drama, "The Girl I Left Behind Me," under the direction of Julius Cahn, will be at Greenwall's opera house Thursday, March 31.

The play deals with military life at Post Kennion in the Blackfoot country, Montana, during the Indian uprising of 1890, and there are many scenes of the most intense and exciting kind. Particularly the one where the Indians attack the little garrison at sunrise, with the general's daughter pleading with her father to shoot her, not to let her fall into the hands of the Indians. Although the background of the play is rough, it is in every respect a polished piece. Its dialogue is terse and direct, its actions rapid and culminative, its climaxes growing stronger with each act. The lighter side of the play rests on the love making of several couples, all of whom are the young people of the garrison.

Many of the parts call for strong and clever acting of an unusual line, but suffice to say that with Mr. Cahn's excellent company the piece will in no way suffer in this respect.

Mail Sunday MAR 26 1898

PLAYS AND PLAYERS.

There will be two very strong attractions at Greenwall's opera house next week. Thursday night March 31, Belasco and Fyle's "The Girl I Left behind me." Saturday night April 2, Mr. Nat C. Goodwin, assisted by Miss Maxine Elliott, presenting his greatest success "A Gilded Fool."

The big operatic extravaganza "1492" coming soon.

* * * *

"The Girl I Left Behind Me."

"The Girl I Left Behind Me" comes heralded as one of Frohman's greatest successes, and those who have had the good fortune to see this play can easily tell why this drama has created such a favorable impression on the theater-going public. It is a military drama of peculiar interest, literally interspersed with effective climaxes and presents excellent opportunities for capable actors to display their capabilities. Then, again, it is constructed on original lines, and is in the nature of a novelty, inasmuch as it differs greatly from the conventional, thread-bare love drama of today.

The scenes are laid in the far West during an Indian uprising in 1890, the chief characters being a general, major, the general's daughter, a lieutenant's sister and two lieutenants, one the soul of honor, the other furnishing the villain role. The whole story briefly told is as follows: Kate, the daughter of a general, has captured the hearts of the two handsome lieutenants, Hawksworth and Parlow. For some reason Hawksworth is rejected and she becomes affianced to the villainous Parlow, who the after developments show to be the defamer of the post major's dead wife, and a coward afraid to face powder and ball.

In the end Hawksworth triumphs and Parlow is exposed and all ends well. The second act is very strong and the interest really begins at this point. A post ball is in progress and all is merry. Suddenly over a ticker comes news of an uprising of the Blackfoot Indians. Scouts, couriers and a detachment of soldiers are dispatched to the scene. The curtain falls while godspeeds are being wished the brave men of the post.

"The Girl I Left Behind Me" will be seen at Greenwall's opera house Thursday night, March 31.

* * * *

Mr. Nat C. Goodwin.

When the curtain rises at Greenwall's opera house Saturday night, April 2, one of the largest and most fashionable audiences of the season will welcome the appearance of America's foremost artist, Mr. N. C. Goodwin, who, assisted by Miss Maxine Elliott, will present Henry Guy Carleton's great play, "A Gilded Fool." There is no artist now before the public whose advent to this city will be looked forward to with greater anticipation than Mr. Goodwin's. During his long career he has at no time presented a play which scored a greater success than "A Gilded Fool."

It proved the artistic success of New York and Chicago where standing room was nightly at a premium.

Miss Elliott's gowns will prove a revelation. The company is the best Mr. Goodwin has ever brought here, including such well known people as William Ingersoll, Clarence Handyside, Neill O'Brien, Thos. Oberle, Louis Payne, Estelle Mortimer, Gertrude Elliott, Hattie Russell and L. E. Woodthorp.

GREENWALL'S OPERA HOUSE ... EXTRA!

FASHIONABLE EVENT OF THE YEAR!

The management take pleasure in announcing the appearance of.....

Mr. N. C. GOODWIN

Saturday Night, April - - - - - 2

Assisted by MISS MAXINE ELLIOTT,

—Presenting His Greatest Success—

A GILDED FOOL.

By HENRY GUY CARLETON.

SEAT SALE BEGINS WEDNESDAY.

Free List Entirely Suspended.

Mr. Nat C. Goodwin and Miss Maxine Elliott.

Mail Monday MAR 28 1898

which is often crisp and sprightly. It tells of stirring incidents of Indian warfare on the Northwest frontier, into which is interwoven a very pretty love story and just enough of villainy and intrigue to serve as a background upon which truth, bravery, nobleness and unwavering fidelity are painted with a bold, free hand in vivid colors.

The climax in the third act, when Lieutenant Hawksworth rushes into Post Kennion, is very dramatic and thrilling and was admirably executed. In short, the whole story, whose beginning is in the hearts of young lovers and whose ending is wreathed with orange blossoms, was told in a way that was creditable to the company.

* * * *

Mr. Nat C. Goodwin.

The fashionable event of the season will be the appearance in this city of Mr. Nat C. Goodwin Saturday, April 2, at the opera house. What will make the fact all the more interesting is the announcement that Mr. Goodwin will be assisted by Miss Maxine Elliott, who is, without question the most gifted and beautiful of all our leading women now before the public. In fact, a greater treat than to witness the wonderful art of Mr. Goodwin and Miss Elliott cannot be imagined. The company comes here after phenomenal engagements in Chicago and New York. The gowns to be worn by Miss Elliott have been considered the handsomest seen on the stage in years. The scenic environments—like all of Mr. Goodwin's productions—will be most complete. Among the more prominent members in the company besides Mr. Goodwin and Miss Elliott, are William Ingersoll, Clarence Handyside, Neill O'Brien, Thos. Oberle, Louis Payne, Estelle Mortimer, Gertrude Elliott, Hattie Russell and L. E. Woodthorp.

Notice.

The seat sale for the engagement of Nat C. Goodwin Saturday night, April 2, will open on Wednesday morning at 8 a. m. There will be no seats laid aside before Wednesday morning for any one, so first come, first choice of seats. Entire lower floor $1.50.

Mail Saturday APR 2 1898

Mr. Nat C. Goodwin will be seen tonight in this city at the opera house. He will be assisted by Miss Maxine Elliott, admittedly one of the most beautiful and gifted leading women on the stage, and he will present here for the first time his greatest success, "A Gilded Fool," from the pen of Henry Guy Carleton. Mr. Goodwin's supporting company is the best ever had, and includes such well known players as William Ingersoll, Clarence Handyside, Neill O'Brien, Thos. Oberle, Louis Payne, Hattie Russell, Gertrude Elliott, Estelle Mortimer and L. E. Woodthorpe. In the production of "A Gilded Fool" Mr. Goodwin has spared neither pains nor expense, and from a scenic standpoint, the presentation will prove a revelation. The dresses worn by the ladies, especially those of Miss Maxine Elliott, will be found the most brilliant ever seen on a local stage.

Monday Mail MAR 28 1898

"The Girl I Left Behind Me."

"The Girl I Left Behind Me," which will be presented at Greenwall's opera house Thursday night, March 31, is a stirring play, in which heroic sentiment, thrilling incident and sparkling comedy are gracefully and artistically blended. The story is one of absorbing interest from first to last, and it is told in clever, entertaining dialogue, which is often crisp and sprightly. It tells of stirring incidents of Indian warfare on the Northwest frontier, into which is interwoven a very pretty love story and just enough of villainy and intrigue to serve as a background upon which truth, bravery, nobleness and unwavering fidelity are painted with a bold, free hand in vivid colors.

The climax in the third act, when Lieutenant Hawksworth rushes into Post Kennion, is very dramatic and thrilling and was admirably executed. In short, the whole story, whose beginning is in the hearts of young lovers and whose ending is wreathed with orange blossoms, was told in a way that was creditable to the company.

MAR 27 1898

Register Sunday

GREENWALL'S OPERA HOUSE ... EXTRA!

FASHIONABLE EVENT OF THE YEAR!

The management take pleasure in announcing the appearance of.....

Mr. N. C. GOODWIN

Saturday Night, April - - - - - 2

Assisted by MISS MAXINE ELLIOTT,

—Presenting His Greatest Success—

A GILDED FOOL.

By HENRY GUY CARLETON.

SEAT SALE BEGINS WEDNESDAY.

Free List Entirely Suspended.

Mail & Telegram & Register notices

Register Sunday MAR 27 98

THEATER GOSSIP.

Greenwall's opera house is to have two very strong attractions this week. Thursday night, March 31, Belasco and Fyles "The Girl I Left Behind Me;" Saturday night, April 2, Mr. Nat C. Goodwin, assisted by Miss Maxine Elliott, presenting his greatest success, "A Gilded Fool." The big operatic extravaganza "1492" coming soon.

"The Girl I Left Behind Me."

Belasco and Fyles greatest success, "The Girl I Left Behind Me," under the direction of Julius Cahn, will be seen at Greenwall's opera house Thursday, March 31.

The play deals with military life at Post Kennion, in the Blackfoot country, Montana, during the Indian uprising of 1890, and there are many scenes of the most intense and exciting kind, particularly the one where the Indians attack the little garrison at sunrise, with the general's daughter pleading with her father to shoot her, not to let her fall into the hands of the Indians. Although the background of the play is rough, it is in every respect a polished piece. Its dialogue is terse and direct, its actions rapid and culminative, its climaxes growing stronger with each act. The lighter side of the play rests on the love making of several couples, all of whom are the young of the garrison.

Many of the parts call for strong and clever acting of an unusual line, but suffice to say that with Mr. Cahn's excellent company the piece will in no way suffer in this respect.

Mr. Nat C. Goodwin.

What gives every indication of proving the most interesting engagement of the present amusement season will be the appearance of Mr. Nat C. Goodwin and Miss Maxine Elliott Saturday night, April 2, at the opera house, when they will present for the first time in this city, Mr. Goodwin's greatest success, "A Gilded Fool," from the pen of Henry Guy Carleton.

are both seen at their best, and at no time has either artist been afforded a greater opportunity for displaying the unequalled versatility they possess.

MISS MAXINE ELLIOTT.

The costumes to be worn by Miss Elliott will come like a revelation upon local theater-goers: in fact, they were pronounced the most elaborate and beautiful ever seen on a New York stage. The company includes among others William Ingersoll, Clarence Handyside, Neill O'Brien, Thos. Oberle, Louis Payne, Miss Estelle Mortimer, Gertrude Elliott, Hattie Russell, L. E. Woodthorpe, and others of equal renown.

"1492."

"1492," the musical burlesque which comes to Greenwall's opera house soon, is a blending of sumptuous stage effects, brilliant costuming, pretty girls, bright, catchy music, funny scenes and all else that tends to make a popular entertainment. The piece is literally crowded with clever specialties, including the famous and original Rikanyi living pictures, a Spanish ballet, "Six Daily Hints From Paris," "march of the Columbian Guards" and the "Hurrah Dudes." This season the company is stronger and better than ever. Among the sixty-five people engaged in the performance are Stuart, the "male Patti;" Zelma Rawlston, a young and clever burlesque actress and vocalist; Master Thomas Meade, the phenomenal boy tenor; the Herald Square Quartette, Frank Gardiner, Mario Conchita, Connie Thompson, Arthur R. Seaton, Thomas H. Ince, and others. There is also a large and well drilled chorus.

MR. NAT C. GOODWIN.

The advance sale of seats goes on Wednesday morning and no pains has been spared by the management in their endeavor to make the event memorable. Our theater-goers are thoroughly conversant with the enthusiastic ovations that have been accorded Mr. Goodwin and his brilliant organization elsewhere. In "A Gilded Fool" Mr. Goodwin and Miss Elliott

Register Sunday APR 29 1898

"The Girl I Left Behind Me."

David Belasco and Franklin Fyles' celebrated American play, "The Girl I Left Behind Me," comes to Greenwall's opera house Thursday night, March 31. The record made by this piece is phenomenal. It was the most scintillating success of the season during which the Empire theater was open in New York. It has been discussed in the newspapers and magazines and was produced across the water in London, where it duplicated its New York success. It is the kind of drama that appeals to all kinds and conditions of people, but is essentially human. It abounds in thrilling situations, but has not the remotest resemblance to the lurid melodrama whose birthplace is generally the Bowery. "The Girl I Left Behind Me" is a piece of action. It depicts graphically the life of the American Indian and the American military post and clashes them strongly.

Mr. Nat C. Goodwin.

What will unquestionably prove the most interesting event of the present amusement season in this city of Mr. Nat C. Goodwin Saturday night, April 2, when he will be seen at the Greenwall opera house in his greatest success, "A Gilded Fool," from the pen of Henry Guy Carleton. At no time in his long and remarkable career has Mr. Goodwin been afforded greater opportunity for displaying his wonderful versatility than in this wonderful play. The character portrayed is one that appeals to the immediate sympathy of the auditor. Mr. Goodwin's organization is a brilliant one, and besides Miss Maxine Elliott, who is recognized as one of the most gifted of all leading ladies; there are such well known players in the cast as William Ingersoll, Clarence Handyside, Neill O'Brien, Thos. Oberle, Louis Payne, Miss Estelle Mortimer, Gertrude Elliott, Hattie Russell and others of equal renown. Like all of Mr. Goodwin's productions that of "A Gilded Fool" will be no exception, and the scenic environments and costumes will be found to be the most interesting ever seen on a local stage.

Register Tuesday

Mail Tuesday MAR 29 1898

The Girl I Left Behind Me.

One of the best plays in the military drama line, to be presented here on Thursday night, March 31, at Greenwall's, is "The Girl I Left Behind Me," and its authors are David Belasco, whose name figured in connection with "The Wife" and "The Charity Ball" and Franklyn Fyles, the dramatic editor of the New York Sun. Its scenes are the surroundings of the military posts in the Northwest. There is an uprising of the Indians which brings the hero and the villain, rival lieutenants, into full play. The second act represents the post Kenion stockade at daybreak. The post is surrounded by Indians whose tomtoms and weird chant are heard in the distance, and who will attack the little garrison at sunrise. Scenes of the most intense and exciting kind are evolved in this connection.

* * * *

Mr. N. C. Goodwin.

Mr. N. C. Goodwin, unquestionably the foremost artist on the American stage, will next Saturday night present at the Greenwall opera house for the first time in this city, "A Gilded Fool," from the pen of Henry Guy Carleton, which play has proven Mr. Goodwin's greatest success. The presentation here will be identical in every respect to that which the eminent artist gives it in the larger cities of the East. Mr. Goodwin will be assisted by Miss Maxine Elliott, justly recognized as one of the most talented and beautiful of all our leading women. The story of "A Gilded Fool," which is extremely interesting, has been told in these columns, and offers both Mr. Goodwin and Miss Elliott unlimited opportunities. Others in the company are William Ingersoll, Clarence Handyside, Thos. Oberle, Louis Payne, L. E. Woodthorpe, Miss Gertrude Elliott, Estelle Mortimer, Hattie Russell and others of equal renown. The costumes of Miss Elliott are all new and have been the sensation of both New York and Chicago. It is gratifying to note that the advance sale of seats has been unprecedented and standing room will prove at a premium during the engagement.

Register Wed MAR 30 1898

"The Girl I Left Behind Me."

It does not follow necessarily that a play successful in New York and London will succeed outside of these cities, but "The Girl I Left Behind Me" has been successful, wherever staged throughout the country and the indications are that it will do likewise when it is staged at the Greenwall opera house Thursday night March 31. It is a drama of life on the frontier, but aside from the fact that the background is rough, it is described as in every respect a polished piece. That is to say its dialogue is terse and direct, its actions rapid and culminative, and its climaxes stronger act by act. The American Indian is a picturesque character. This has not yet been denied, but the dramatist has never before this play was written, seen fit to illuminate him to the full glare of the footlights. The uprising of the Indians in the far west and their besieging of a stockade, furnish the sombre side of the play. The lighter side rests on the love making of several couples, all of whom are the young people of the garrison.

Mr. Nat C. Goodwin.

Mr. Nat C. Goodwin will, on Saturday night, be seen in this city at Greenwall's opera house. He will of course present his greatest success, "A Gilded Fool," and with one of the best companies with which he has ever been surrounded. Miss Maxine Elliott will, of course, assist Mr. Goodwin in Henry Guy Carleton's most successful play, and the opportunities afforded these two brilliant players will come like a revelation upon local play-goers. It is extremely gratifying to not that the applications for choice sittings have been phenomenally large and every indication points to the banner engagement of the season. Mr. Goodwin's company this season includes besides Miss Elliott, William Ingersoll, Clarence Handyside, Thos. Oberle, Louis Payne, Neill O'Brien, Miss Estelle Mortimer, Gertrude Elliott, Hattie Russell and others of equal renown.

Mail Wed MAR 30 1898

"The Girl I Left Behind Me."

"The Girl I Left Behind Me," which is to be produced at Greenwall's opera house tomorrow night, was produced originally at the Empire theater, New York, January 28, 1893. It was the first play ever produced in that theater, and was possibly the most successful play ever seen there. It may be described as an American drama in four acts, written around Indians and white men with a stockade for the most startling scene, and Indian warhoops for the incidental music. It has a cast of seventeen characters, and every human emotion is brought into play during the action of the piece. There is a strong love element intimately connected with the garrison life, and there are vivid contrasts. "The Girl I Left Behind Me" is considered the best combined work of its authors, David Belasco and Franklin Fyles.

* * * *

Nat C. Goodwin.

There is no event looked forward to with greater anticipation by our local theater-goers than the appearance in this city of America's foremost artist, Mr. Nat C. Goodwin, who is announced for Saturday night at the opera house, and if the unprecedented demand for seats can be taken as a criterion the engagement will unquestionably be the most superior any star has filled in this city. The excellent judgment which has been displayed with reference to the play to be presented is most gratifying. It is Henry Guy Carleton's most interesting work, "A Gilded Fool," and it affords both Mr. Goodwin and Miss Maxine Elliott such opportunities for displaying their remarkable versatility that it is not surprising that this production should be the feature of the repertoire.

Mr. Goodwin's company is unquestionaly the strongest that he has ever surrounded himself with. Besides Miss Maxine Elliott who is recognized as a worthy successor to Miss Ada Rehan, and justly termed the most beautiful and gifted of our leading women, there are among others, William Ingersoll, Clarence Handyside, Thos. Oberle, Neill O'Brien, Louis Payne, Gertrude Elliott, Estelle Mortimer, and Hattie Russell. A noteworthy feature of of the engagement is the magnificent gowns to be worn by Miss Elliott. They are all new and have been the sensation of New York and Chicago. In both cities they were pronounced the most beautiful ever seen on the stage.

NAT GOODWIN.

Prices for the Performance at the Opera House.

The prices for Nat Goodwin's performance at Greenwall's opera house Saturday, April 2, will be $1.50 for entire lower house, $1.00 for the entire balcony and 50c for the gallery.

Register Sunday

"The Girl I Left Behind Me."

"The Girl I Left Behind Me," which can be seen at the Greenwall opera house tonight, March 31, seems to have the power of delighting all classes of society. It ran for months at the fashionable Empire theater after its initial production, and then during the winter was revived at the Academy of Music, the largest theater in New York, where thousands of people were thrilled with the great stockade scene in the third act. Perhaps the judicious mingling of social incident, the flirting and fun that are sure to happen when soldiers and pretty girls are thrown together, and the exciting war scenes explain this success with different classes. But even without its pretty girls and the brilliant ball at Camp Kennion, there is enough fire and stir in the tremendous stockade scene to fill any audience with enthusiasm, no matter whether it is a purely fashionable one or not.

Mr. Nat C. Goodwin.

If the hundreds of applications for choice sittings for the engagement in this city of Mr. Nat C. Goodwin next Saturday night at Greenwall's opera house can be taken as a criterion, then one of the most fashionable and interesting audiences ever assembled in a local play house is assured. It is most gratifying that the management should have been fortunate to have induced Mr. Goodwin to present what has unquestionably proven to be his greatest success, "A Gilded Fool," from the pen of Henry Guy Carleton. The production here will be identical to that which this eminent artist gave in New York and Chicago. It seems especially gratifying that Mr. Goodwin should be assisted by Miss Maxine Elliott in "A Gilded Fool," as the opportunities afforded both of these artists to display their versatility is unlimited, and it is not surprising that the advance sale of seats should be so phenomenally large. From a scenic standpoint the production will prove a revelation, while the costumes to be worn by Miss Elliott and other members of the company will be found the most interesting ever seen on a local stage.

Mail Thursday MAR 31 1898

The Girl I Left Behind Me.

The stirring deep emotions in the average theater-goer should be awakened tonight when "The Girl I Left Behind Me" is presented.

This play has been popular and successful everywhere and is one of the dramatic successes that we can boast of in the last ten years.

"The Girl I Left Behind Me" depicts graphically the life of the American Indian and the American military post and clashes with them strongly. The second act is partly given up to a ball, which, with its music, laughter, flirtations and pretty dresses, constitutes a strong contrast with the sombre clouds of danger hanging about the camp.

* * * *

Nat C. Goodwin.

"A Gilded Fool," the greatest triumph of Mr. N. C. Goodwin, America's foremost artist, will be presented by him and his most excellent company, for the first time in this city, at the opera house, on Saturday night, April 2. This will undoubtedly be the most brilliant event of the present amusement season, and will no doubt crowd the theater to the very doors, as it is Mr. Goodwin's first appearance among us.

Mr. Goodwin is accompanied by the beautiful and talented Maxine Elliott, who is justly styled the most beautiful and gifted of all our leading ladies. The company surrounding these two brilliant artists is all that could be desired, and includes such well known people as William Ingersoll, Clarence Handyside, Louis Payne, Thos. Oberle, Neill O'Brien, L. E. Woodthorpe, Gertrude Elliott, Hattie Russell and Estelle Mortimer. The scenic environments and the costumes to be worn by Miss Elliott will come like a revelation upon our theater goers.

Register Friday APR 1 1898

Mr. Nat C. Goodwin.

No better evidence is the great interest manifested in the appearance in this city of Mr. Nat C. Goodwin, who will open an engagement Saturday night, April 2, at the Greenwall opera house, could possibly be given than the large and unprecedented application for seats, and it goes without saying that the engagement will prove the artistic success of the present amusement season. The desire to see Mr. Goodwin and Miss Maxine Elliott in their greatest success, "A Gilded Fool," which will receive its first presentation here, seems to be unanimous. The presentation will be identical to that seen in the larger cities of the east, which was pronounced by the press as the most notable production seen on the stage in years. An interesting feature will be found in the magnificent new gowns to be worn by Miss Elliott, and other ladies of the company; while the scenic environments will also prove a revelation. The story of "A Gilded Fool" is that of a young man, who suddenly finds himself the possessor of a fortune, the income of which he is almost unable to spend, he is living a fast life without aim or purpose, until love awakens ambition in his soul, and under its gentle sway he becomes a man of brains and energy. The dialogue throughout is bright and crisp, the action is rapid, and the situations are ludicrous and highly dramatic. Mr. Goodwin in the role of Chauncey Short keeps his audience in a constant roar. It is a sure cure for

— Mail Telegram & Register. —

Register Friday APR 1 1898

the blues. It is true that at times the characters drop into pathos, and it is here that the genuine artistic work of Mr. Goodwin is shown. He at all times has a real power over his audience, he makes them laugh and cry in a breath, and this versatility shows the real power of the true artist.

Mail Friday APR 1 1898

Nat C. Goodwin.

What will unquestionably prove the most interesting event of the present amusement season will be the appearance in this city of Mr. Nat C. Goodwin Saturday night at Greenwall's opera house, when he will be seen here for the first time in his greatest success, "A Gilded Fool," from the pen of Henry Guy Carleton. At no time in his long and remarkable career has Mr. Goodwin been afforded greater opportunity for the displaying of his wonderful versatility than in this wonderful play. The character portrayed is one that appeals immediately to the sympathy of the auditor. Mr. Goodwin's organization is a brilliant one, and besides Miss Maxine Elliott, who is justly recognized as the most beautiful and gifted of all our leading ladies, there are such well-known players in the cast as Clarence Handyside, Neill O'Brien, William Ingersoll, Thos. Oberle, Louis Payne, Gertrude Elliott, Hattie Russell and Estelle Mortimer. Like all of Mr. Goodwin's productions, that of "A Gilded Fool" will be no exception, and the scenic environments and costumes will be found the most interesting ever seen on a local stage. Seats are selling rapidly.

Register Sat APR 2 1898

Nat C. Goodwin.

No better evidence of the great interest manifested in the appearance of Mr. Nat C. Goodwin tonight at the Greenwall opera house could possibly be given than the large and unprecedented advance sale of seats, and it goes without saying that the engagement will prove the artistic success of the present amusement season. The desire to see Mr. Goodwin and Miss Elliott in their greatest success, "A Gilded Fool," appears to be unanimous. The production will be identical to that given in the larger cities of the East, and which was pronounced by the press the most notable presentation seen on the American stage in years. An interesting feature will be found in the magnificent gowns to be worn by Miss Elliott and other ladies of the company, while the scenic environments will also prove a revelation. The company surrounding Mr. Goodwin and Miss Elliott includes William Ingersoll, Clarence Handyside, Thomas Oberle, Neill O'Brien, Gertrude Elliott, Hattie Russell and Estelle Mortimer.

—Nat Goodwin.

Parties having spoken for seats for Nat Goodwin's engagement must call at the box office and secure their reserve coupons before 12 o'clock noon today.

Mail Saturday APR 9 1898

Rice's "1492."

"1492," the musical extravaganza which comes to the Greenwall's opera house, Saturday April 16, Matinee and night, is a witty conceit which takes Columbus from the throne of Ferdinand and Isabella and lands him in Madison Square in New York. There is a fine display of handsome scenery, pretty costumes and shapely young ladies. The music is bright and catchy and the dialogue witticisms up to date. The organization of seventy people includes Stuart, the "male Patti;" Zelma Rawlston, a young and clever actress and vocalist; Master Thomas Meade the phenominal boy tenor; Frank Gardiner, Marie Conchita, Connie Thompson, Arthur R. Seaton, Thomas H. Ince, and other competent artists. The special features are the original and famous Kilanyi living pictures, a Spanish ballet, "Six Daily hints from Paris," the march of the Columbian Guards and the "Hurrah Dudes." There is a large and well drilled chorus composed of beautiful young ladies.

Register Sunday APR 10 1898

Rice's "1492."

"1492," the operatic extravaganza which comes to the Greenwall's opera house Saturday, April 16, matinee and night, is a spectacle containing bright and catchy music, amusing scenes and incidents, pretty dances, effective marches and an army of pretty young ladies, clad in fetching costumes. There is a brilliant display of elaborate scenery and accessories and a number of novel, special features. The organization of seventy people contains many clever artists, among them Stuart, the "male Patti;" Zelma Rawlston, a handsome young burlesque actress and vocalist; Master Thomas Meade, the phenomenal boy tenor; the famous Herald Square Quartette; Frank Gardiner, Marie Conchita; Connie Thompson, Arthur R. Soatan, and others. The special features include the original and sensational Kilanyi living pictures, a Spanish ballet, "six daily hints from Paris," "March of the Columbia Guards," and the "Hurrah Dudes." A large and well drilled chorus present admirably, the ensemble features.

Monday Mail APR 11 1898

Rices "1492."

"1492" with all its sumptuous and brilliant display is one of the most successful extravaganzas of recent years and will be seen at the Greenwall opera house, Saturday April 16, matinee and night. In this spectacle, the stage is a revelation of scenic beauty; the costumes are unusually handsome; the music bright and catchy and the special features of a decidedly attractive order. The company numbers nearly seventy people and includes Stuart, the "male Patti;" Zelma Rawlston, a young and handsome burlesque actress; Master Thomas Meade, the phenomenol male boy tenor; the Herald Square quartette; Frank Gardiner, Marie Conchita, Connie Thompson, Arthur R. Seaton, Thomas H. Ince, Geo. D. Cunningham, H. J. Turner and George Ovey. The specialties are the original and famous Kilanyi living pictures, a Spanish ballet, "Six Daily Hints from Paris," March of the Columbian Guards and the "Hurrah Dudes." There is a large chorus of pretty shapely girls.

Register Tuesday APR 12 1898

Rice's "1492."

"1492," the spectacular burlesque which is to be presented at Greenwall's opera house Saturday, April 16, matinee and night, is in three acts and tells the story of the discovery of New York by Christopher Columbus. It is filled with melodious music, dancing and mirthful comedy. There are many special features including the original and famous Kilanyi Living Pictures, which created such a sensation in New York, where the piece had a successful run for two years. The other special features are the "six daily hints from Paris;" the Spanish ballet and the "Hurrah Dudes." The organization includes seventy artists, all of whom are well and favorably known in the metropolitan cities. Among the more prominent members of the company are Stuart, the "male Patti;" Miss Zelma Rawlston, a handsome and clever burlesque actress and vocalist; Master Thomas Meade, a phenomenal boy tenor; the famous Herald Square Quartette, Frank Gardiner, Marie Conchita, Geo. D. Cunningham, M. J. Turner and George Ovey. There is also a large and well drilled chorus.

Mail Tuesday APR 12 1898

Rice's "1492."

"1492" with a phenominal record of a two years run in New York is to be presented at Greenwall's opera house, Saturday, April 16, matinee and night, with all the original and costly scenery, costumes and accessories and with a company of metropolitan favorites. The piece is a burlesque, and is full of fun, song and dance. The comedy is of the best kind, the music is bright and catchy and the army of young women are all handsome and shapely. The special features include the original and famous Kilanyi living pictures, a Spanish ballet, "six daily hints from Paris" and the "hurrah dudes." There are nearly seventy people in the organization including Stuart, the "male Patti," Zelma Rawlston, a burlesque actress and a beauty; Master Thomas Meade, the phenomenal boy tenor; the famous Herald Square Quartette, Frank Gardiner, Marie Conchita, Corine Thompson, Arthur R. Season, Thomas H. Ince, and others. The chorus of pretty young ladies is large and well drilled.

Register Wed APR 13 1898

Rice's "1492."

"1492," with its sumptuous display of handsome scenery, magnificent costumes aud pretty young ladies, will be presented at the Greenwall's opera house Saturday, April 16, matinee and night. There have been spectacles galore, but the handsomest and most successful of them all is "1492." It is full of amusing scenes and incidents, bright and catchy music and catchy specialties. The first act opens in Spain with Columbus and his dazzling court. This scene is filled with amusement and color, and dancing and singing features aid in the unfolding of the plot. The finale sees Columbus embarked for the new world. Act II shows Madison Square in New York. Specialties are a feature of this act, and they are of a clever order. The last act takes the audience to Spain, when everything is straightened out and a grand electrical finale brings the performance to an end. Among the novel features promised are the original and famous Kilanyi living pictures, the Spanish ballet and the "six daily hints from Paris." The company includes Stuart, the "male Patti;" Miss Zelma Rawlston, a handsome burlesque actress; Master Thomas Meade, a phenomenal boy tenor; the famous Herald Square Quartette, Frank Gardiner, Marie Conchita, Corine Thompson, Arthur R. Seaton and others. There is also a large and well drilled chorus of shapely young women.

Mail Wed

Rices "1492."

"1492" the musical burlesque which is to be presented at Greenwall's opera house Saturday, April 16, matinee and night, is one of the largest and decidedly most entertaining extravaganzas of recent years. It carries the record of a two years' run in New York, one of the longest ever known in that city. It is a witty conceit which takes Columbus from Spain and sets him down in the streets of New York of today. The first act shows the court of Ferdinand and Isabella with the courtiers of 1492 and their magnificent costumes, the second act is in Madison Square, New York, and the last back in Spain. "1492" is a bright satire and a clever combination of comic opera, vaudeville and farce. It is well filled with amusing jokes, constant surprises and a grotesque mingling of fifteenth and nineteenth century ideas.

The story is better than that of the usual burlesque and the music is bright and of the popular order. There are no dull moments and fun, song and dance are the chief elements of the performance. The special features are the original and famous Kilanyi living pictures, a Spanish ballet. Six Daily Hints from Paris and the Hurrah Dudes. There is a large chorus which includes more than a score of handsome young women. Among the principal members of the company, which numbers nearly seventy people, are Stuart, the "Male Patti," Miss Zelma Rawston, a handsome young burlesque actress and vocalist; Master Thomas Meade, a phenomenal boy tenor; the famous Herald square quartette, Frank Gardiner, Marie Conchita, Connie Thompson, Arthur R. Seaton, Thomas H. Ince, George D. Cunningham, H. J. Turner, and George Ovey. The piece will be presented with an uncommon display of scenery and accessories, all of which is carried in special cars.

Mail Thurs APR 14 1898

Rice's "1492."

"1492," a brilliant burlesque that ran for two years in New York will be seen at Greenwall's opera house, Saturday, April 16, matinee and night. The piece is a musical extravaganza of much merit and is filled to overflowing with good music, vaudeville and comedy. There are a number of novel features introduced, including the original and famous Kilanyi living pictures, a Spanish ballet, "Six daily hints from Paris," the Columbian Guards march, and the "Hurrah Dudes." The piece is given with elaborate scenery, costumes and accessories, and the large chorus contains more than a score of young and handsome ladies. The company of seventy comedians, vocalists and dancers, includes Stuart, the "male Patti," Miss Zelma Rawlston, a handsome young burlesque actress, Master Thomas Meade, a phenominal boy tenor, Frank Gardiner, the dancing comedian, the Herald square quartette, Carl Anderson, Marie Conchita, Connie Thompson, Arthur R. Seaton, Thomas H. Ince, Geo. D. Cunningham, A. J. Turner, George A. Willis and George Ovey.

Register Friday APR 15 1898

Rice's "1492."

The Kilanyi living pictures, according to the management of "1492," are high art. The young women who are in these tableaux are each engaged by the rule of three. The principles of multiplication, addition and substraction are booked, and by this method is determined the height, weight and general contour of the women. This principle is adhered to, so that every young lady who poses in the pictures is certain to be perfect in form. These pictures are shown in "1492" at every performance and are always an uncommonly attractive feature of this clever musical extravaganza. A Spanish ballet, and "six daily hints from Paris" are also present in the performance. Stuart, the "male Patti" who assumes the role of Queen Isabella, is described as a phenomenal singer. Miss Zelma Rawlston, the leading actress and vocalist of the company, is also said to be exceedingly chic and clever. "1492" will be seen at Greenwall's opera house Saturday, April 16, matinee and night.

Mail Friday APR 15 1898

Rice's "1492."

The San Antonio Express of April 10 speaks of the big operatic extravaganza "1492," which will be seen at Greenwall's opera house Saturday matinee and night, as follows:

"There was a large and well pleased audience at the opera house last night to witness the operatic extravaganza of '1492,' prerented by a company strong numerically and otherwise. Like musical extravaganzas generally, it is made up largely of spectacular effects, pretty amazonian marches, decolette costumes, ballads and chorus and terpsichorean exercises, from the fancy pirouetting to the buck dancing. There are funny comedians who furnish food for merriment and there is an evtravagant idea of a plot.

The bright particular star of the aggregation is Stuart, the famous female impersonator who filled the role of Isabella, Queen of Spain. So admirable is his make up and so feminine his assumed voice that the audience did not realize that the regal personage in royal gowns was a man until he had made the fact known by speaking in his natural voice at the conclusion of one of his "coon songs." Stewart is really marvelous. His voice is clear and sweet, with considerable range, and he reaches the highest notes with perfect ease, giving them true and almost faultless enunciation. In the management of his train he is as expert as the most fashionable belle and in his movements he is light and graceful throughout. Stuart is a "Texas boy" and is proud of it and that makes his success all the more gratifying to a Texas audience.

In the second act of "1492" there are some clever specialties, among them a "Newsboy's dance," which many in last night's audience remembered, so far as the music and other semblance went, as having been done earlier in the season by amateurs in the "Trianon Fete."

The Herald Square quartette rendered a number of selections, the audience recalling them until they could respond no longer without taking up so much time as to shut out all the others. The quartette is composed of two excellent tenors, a good baritone and a very deep-voiced basso.

Thomas Pessly did his tramp specialty, and as usual won a good deal of applause.

Register Saturday 16 1898

Rice's "1492."

The Galveston News of April 14 speaks of the big operatic extravaganza "1492," which will be seen at Greenwall's opera house today matinee and night as follows:

"It is really to be regretted that counter attrations of a social nature, together with a heavy rain storm, kept so many away from the Grand last night to witness the production of '1492' and those lovers of extravaganza who were not otherwise engaged and who braved the elements were glad they turned out, for a better burlesque has seldom been seen here.

"'1492' is a representative extravaganza. It hasn't even the slightest thread of a plot, and depends entirely upon the cleverness of its specialties to make it a 'go.' When it was first produced in New York by the Columbia college boys, Mr. E. E. Rice appreciated the opportunities it offered as a vehicle for a clever vaudeville performance, and secured the rights for it for the professional stage. His excellent judgment was attested by the success which greeted the play. The company seen here has none of the 'metropolitan cast,' but those who are engaged in it invest it with the proper 'ginger,' which all extravaganzas must possess to be successful.

"To particularize among the deserving specialties would require more space than is allotted to the ordinary dramatic criticism, but one stands out so prominently among the exceedingly clever 'turns' done that it must not pass unnoticed. That is the female impersonation of Stuart, who takes the part of Queen Isabella. Many female impersonators have been in Galveston, but the work of most is strained and unrefined. Stuart works with graceful ease and without apparent effort. There is no attempt at vulgarity, and his singing is really good, his upper notes being creditable. In make-up, too, he is far ahead of the average, and his 'act' will stand out prominently in specialties of a similar nature.

"The living pictures were magnificent; in fact there are a score of deserving specialties."

Mail Saturday APR 16 1898

Rices "1492."

The Houston Post of Thursday, April 14, speaks of Rice's big operatic extravaganza "1492" which will be seen at Greenwall's opera house tonight for the last performance:

The productions of "1492" at Sweeney & Comb's opera house were witnessed by large audiences both afternoon and night.

"1492" takes Columbus' efforts to secure ships and successful discovery as a theme to hang a number of tuneful songs graceful dances and realistic living pictures upon, all of which made an entertaining performance.

Rice has always succeeded in securing a premier female impersonator, and while George Fostesque delighted the audiences of Evangelyne, Stewart essays a higher roll and carries it on a high plane of excellence. There were many who heard Stewart's clear high soprano notes who did not believe that it was a man who was portraying the character of Isabella, Queen of Spain. Stewart dressed the character to perfection.

The chorus, marches and specialties were above the average and the entire production was in keeping with its billing.

The production of the living pictures was seriously hampered by the want of electric lights, but the setting and character creation of many of the subjects showed conclusively the vast amount of detail incident to a true portrayal.

The ballet broke away from the old style short, spangle skirt, and introduced character dances but with ample display of agility and shapely limbs. The chorus seemed to be composed of fresh, young girls who had not passed the giggling stage and were evidently on good terms with each other.

Register Sunday APR 17 1898

ANSWERS INGERSOLL.

Judge Dickson Has Consented to Speak in Fort Worth April 25.

Arrangements were made Saturday afternoon to have Thomas J. Dickson of Kansas City deliver his famous lecture, "Fallacy of Ingersollism," in Greenwall's Opera House Monday eve, April 25. It will be practically a free lecture, as only a small admission fee will be charged to defray necessary expenses. Judge Dickson was at one time a prominent sceptic and delivered many addresses in defense of infidelity. In the coming address he will review some of his personal experience with infidelity. The lecture is indorsed by press and pulpit as a masterly defense of Christianity.

In a recent review of this address the Kansas City Times said: "It seems when he closes that absolutely nothing could be said in answer from the standpoint of agnosticism."

He discusses everything in the light of modern research and investigation. He should be greeted with a packed house.

Mail Saturday Apr 23

MITCHELL GREENWALL

Popular Treasurer of the Opera House to Have a Benefit.

Mitchell Greenwall the popular treasurer of Greenwall's opera house and urbane ticket seller will have a benefit on May 6. "His Excellency" commedy company consisting of twenty first-class commedians will be the attraction on that occasion.

The opera house will no doubt be filled with well-wishers of the popular young man whose courtesy and all around good nature has made him a general favorite with Fort Worth's theater patrons.

Regista Tuesday

FEMALES WHO WERE SPORTY.

A Delegation of the "1492" Chorus Visit Club Rooms.

Their Action Caused No Little Curiosity, and the Halls Were Thronged With the Curious.

Saturday night after the close of the "1492" extravaganza, a delegation of a dozen or more of the chorus girls, with two or three of the men escorts, visited an uptown gambling hall.

The fact that they were there flashed up and down the streets with remarkable rapidity, and soon the halls were thronged with visitors eager to see women in a gambling house.

The girls took seats about the various roulette, crap and other tables in a most matter-of-fact manner, and watched the guileless youth and hardened sport "buck" the games, and appeared much interested.

The dealers endeavored, with their most "fetchy" invitations and "catchy" talk, to induce the girls to take a hand, but they declined, sipping their wine, lemonade and beer all the while as they looked on.

Roulette was evidently their favorite game of chance, and they talked knowingly about the various points of the wheel and layout.

This is the first time, it is said, that a Fort Worth up-town gambling house was ever so publicly invaded by females, and their actions caused no little commenpt.

Mail Tuesday APR 21 1898

MR. DICKSON'S LECTURE.

A Good Attendanee to Hear the Missouri Lawyer Talk.

The Woodard Street Methodist church was comfortably filled last night to hear a lecture on "Infidelity exposed, or the Mistakes of Ingersoll," by Thomas J. Dickson, of Kansas City. Mr. Dickson is a member of the Missouri bar, who, like the man whose logic he attacked last night, leaves his practice for a jaunt around the country on a sight seeing tour and for recreation. Similar to Mr. Ingersoll in another particular, Mr. Dickson appears to be a master of rhetoric, and moulds his sentences with classic precision. He grew eloquent at times in paying beautiful tributes to the different branches of Christianity, and his reference to the birth of the Savior, His station in life and His individuality was charming in its simplicity. Mr. Dickson then proceeded to demonstrate by reason how infidelity had been weighed in the balance of public opinion and found sadly wanting. He closed his address in about an hour with a pretty piece of oratory that left the auditors in a pleasant frame of mind.—Herald, Denison, Tex.

Mr. Thos. J. Dickson will be seen at Greenwall's opera house Monday night, April 25th, in his greatest lecture, "Fallacy of Ingersollism."

Register Wed APR 20 1898

INGERSOLLISM.

A Masterly Reply to the Bible Criticisms of Robt. G. Ingersoll by Thomas J. Dickson.

An appreciative audience listened to an eloquent lecture at the opera house last evening by Judge Thomas J. Dickson upon the subject, "Fallacy of Ingersollism."

The speaker at once entered upon his subject with an earnestness which showed that he believed in the beautiful truths of christianity and was proud to defend those grand truths against the attacks of Mr. Ingersoll or any one else. Mr. Dickson said: * * * (Column Extract.) * * *

Time and space prevents us from giving a more complete synopsis of this splendid lecture, but we will publish a more extended report of it in our weekly issue. It was an intellectual treat, an interesting and eloquent address upon a subject that is dear to all christian hearts.—Daily Times, Van Buren, Arkansas.

Mr. Thomas J. Dickson will lecture on the "Fallacy of Ingersollism" at Greenwall's opera house Monday night, April 25, and no doubt but that there will be a big attendance.

Mail Wed

AGNOSTICISM.

THOMAS J. DICKSON AT LAWRENCE, KANSAS.

He Handled the Subject in a Masterly Manner and His Address was Well Received by a Most Appreciative Audience.

Lawrence, Kan., April 28, 1897.—A most appreciative audience greeted Thomas J. Dickson of the Kansas City bar at the Bowersock opera house this evening, and listened with pleasure and profit to his new lecture, "Agnosticism." Mr. Dickson has given much study to the subject he discusses, and is unquestionably one of the most advanced thinkers of the day. He has a logical mind and is fearless in the expression of his convictions. He distinguishes clearly between knowing and guessing, and never submits a proposition without being prepared for the demonstration. His diction is choice and his delivery natural. * * * Mr. Dickson gave perfect satisfaction to the liberal-minded of the audience, and they seemed very much pleased after having heard his masterly exposition of agnosticism. Considering everything, it was the most scholarly criticism of the Christian religion ever delivered in this city.—Journal, Kansas City, Mo.

Mr. Thos. J. Dickson will be heard at Greenwall's opera house in a lecture on the "Fallacy of Ingersollism," Monday night, April 25.

Register Thurs APR 21 1898

INGERSOLL ANSWERED.

Judge Dickson, Formerly of the Kansas City Bar, Replies to the Noted Infidel.

It takes a lawyer to answer a lawyer. This was clearly shown last evening, when Judge Dickson defended the Christian religion against the assaults of infidels. He spoke one hour and twenty minutes, during which time he showed the fallacy of Mr. Ingersoll's positions. It would be unjust to give a part of the lecture without giving the whole, but what struck us most forcibly was when the speaker made utility the measure of value and showed what the Christian religion has done to alleviate the sufferings of the race. His arguments were all sound and clothed in beautiful language. He defended Christianity in the light of the nineteenth century and drew all his figures from the daily walks of life. The lecture is a scholarly production and is written in a language so pure and simple that all may understand.—Daily Venture, Van Buren, Ark.

Mr. Thos. J. Dickson will lecture on the "Fallacy of Ingersollism" at Greenwall's opera house Monday night, April 25.

Mail Tuesday APR 21 1898

INGERSOLLISM REFUTED.

THE HON. THOMAS J. DICKSON SPEAKS IN DEFENSE OF THE CAUSE OF CHRISTIANITY.

An Eloquent Tribute by a Former Member of the Kansas City, Mo., Bar.

A highly appreciative audience greeted Hon. Thomas J. Dickson at the Methodist church last evening and listened to his masterly discourse on the "Fallacy of Ingersollism."

Judge Dickson opened by stating: It is impossible in our limited space to do justice to this lecture. Judge Dickson is a young man of fine appearance and handles the subject with a familiarity born of study and reflection. His language is eloquent and his delivery natural. Judge Dickson is a Christian gentleman and a scholar. He has traveled much and has had occasion to observe the effects of Christianity and infidelity upon the race; and, as a result, he has massed his conclusions into a masterly defense of the Christian religion.

Judge Dickson produced much evidence to show the error of Mr. Ingersoll's position and the evil that resulted from such a reckless thing as infidelity. He answered many of his arguments, and the lecture will do much good in the community. It should be delivered all over the country.—Advance, Liberty, Mo.

Mr. Thomas J. Dickson will be heard at Greenwall's opera house Monday night, April 25, in a lecture on the "Fallacy of Ingersollism."

Register Friday APR 22 1898

DICKSON ON INGERSOLL

A Large Audience Listens to His Lecture at Liberty, Mo.

A special to the Kansas City Times from Liberty, Mo., Feb. 6, said: "A most appreciative audience greeted Thos. J. Dickson, formerly a member of the Kansas City bar, and listened to his master address: 'Fallacy of Ingersollism,' last night. He reviewed the influence of Christianity and infidelity upon the human race, and took utility as a measure of value. He cited the institutions Christianity had established, and said that any one of its prominent branches had more organized charities than all the infidel organizations combined. * * * * * (Extracts from Lecture.) * * * The lecture was intensely interesting from beginning to end. He was very courteous in his references to Mr. Ingersoll, and, instead of abusing him, produced evidence showing the fallacy of his argument. Judge Dickson is a young man of marked ability, and has a bright future before him on the lecture platform."

Mr. Thomas J. Dickson will be seen at Greenwall's opera house Monday night, April 25, in a lecture on the "Fallacy of Ingersollism."

DICKSON ON WAR.

The Noted Lecturer Believes in Providential Interposition.

Judge Thomas J. Dickson, who is billed for a lecture at Greenwall's Opera House on Monday night next in controversion of the arguments of the noted agnostic, Colonel Ingersoll, left last night for a trip up the Rock Island road. Before going he said to a Register representative: "I can't well conceive that we are on the verge of a bloody war. It all seems unnatural, after more than thirty years of peace. But I am forced by the developments to face the issue, horrible as it is to contemplate, and the idea comes to me that it is probably the workings of an all-wise Providence, who uses the United States as a means to the advancement of civilization. I have a strong confidence in the providential overslight of the affairs of this world, and believe that all things will work to His glory."

Register Saturday APR 23 1898

"HIS EXCELLENCY."

Treasurer Mitchell Greenwall to Have a Benefit May 6.

Manager Greenwall of the opera house says he has secured a popular comedy company of twenty people in "His Excellency," for Friday night May 6.

This engagement will be a benefit for the popular treasurer and ticket seller, Mr. Mitchell Greenwall.

"Fallacy of Ingersollism."

On Monday night, April 25, Judge Dickson will be seen at Greenwall's opera house in his lecture, "Fallacy of Ingersollism."

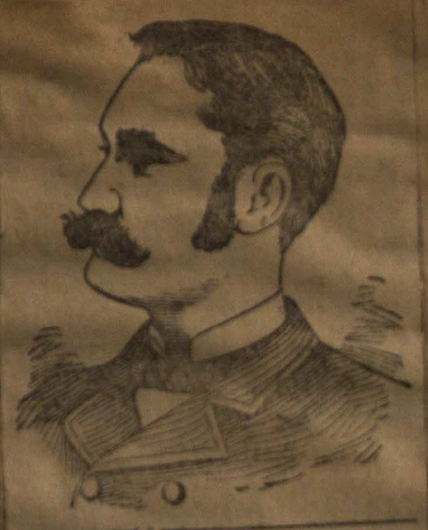
A special to the Kansas City Times from McPherson, Kan., says: "Thos. J. Dickson delivered his lecture, 'Fallacy of Ingersollism' here last evening. He was greeted by a fine audience, the opera house being well filled. His argument on the subject is interesting, instructive and convincing. It seems when he closes that absolutely nothing could be said in answer from the standpoint of agnosticism. The lecture was a masterly combination of oratory, logic and sparkling gems of rhetoric."

Mail Saturday APR 23 1898

ELOQUENT LECTURE.

Thomas J. Dickson Defends Christianity Against the Assaults of Infidelity.

Yesterday afternoon Thomas J. Dickson of Kansas City addressed one of the largest bodies of men ever assembled in the auditorium of the city hall. The place was crowded to overflowing. His subject was: "The Fallacy of Ingersollism," and as the following extract of his remarks will show, he handled it in an able manner.



Mr. Dickson was born in 1867. He is a self-made man; a graduate of the law department of the Missouri State University, and was for years a member of the Kansas City Bar. He is on a three weeks' tour, delivering the above lecture, and has had packed houses wherever he has appeared. Before his conversion Mr. Dickson was a skeptic, and doted upon the writings of Tom Paine, Voltaire and Ingersoll. * * (Two columns of extracts from the lecture.) * *—Dallas Morning News.

Judge Dickson will be heard at Greenwall's opera house Monday night, April 25, in his lecture "Fallacy of Ingersollism."

Register Sunday APR 24 1898

INGERSOLL ANSWERED.

A Masterly Defense of Christianity by Judge Dickson.

That it takes a lawyer to answer a lawyer, was clearly set forth last night in the lecture of Judge Dickson, formerly of the Kansas City bar. The lecture was given at the Central Christian church. Half the people that came had to be turned away, and it is regretted that a larger building could not be secured. In one hour and twenty minutes Judge Dickson made a most able exposition of the fallacy of Mr. Ingersoll's position. One of the most beautiful features of the lecture was the delineation of Christ, which secured Judge Dickson many compliments. He said: * * (Extracts.) * * Judge Dickson produced much evidence to show the error of Mr. Ingersoll's position and the evil that resulted from such a reckless thing as infidelity. He answered many of his arguments, and the lecture will do much good in the community. It should be delivered all over the country.—Democrat, Sherman, Texas.

Judge Thomas J. Dickson will be seen at Greenwall's opera house Monday night, April 25, in his lecture, "The Fallacy of Ingersollism."

A Small Admission.

Manager Greenwall announces that only the small admission of 25 cents will be charged for "The Fallacy of Ingersollism" at the opera house Monday night. This small price is fixed to simply cover expenses. The rumor was current that it would be charged, which is erroneous.

"His Excellency."

Manager Greenwall assures The Register and the theatre going public that the company presenting "His Excellency" is composed of twenty comedy artists. The play is booked for May 6, and will be given for the benefit of young Mr. Mitchell Greenwall, the popular treasurer and ticket seller.

Register Tuesday APR 26 1898

"His Excellency."

Sale of seats is now on at the box office at Greenwall's opera house for the benefit to Mitchell W. Greenwall, Friday, May 6, matinee and night. The attraction will be Edwin A. Davis and his company of commedians in "His Excellency." This will be the last dramatic attraction of the season.

Mail Tuesday APR 26 1898

TICKETS ON SALE.

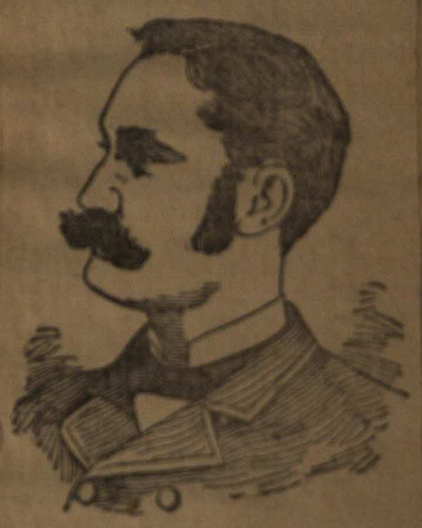
For Mitchell W. Greenwall's Benefit—"His Excellency" the Attraction.

Sale of seats is now on for the benefit of Treasurer Mitchell Greenwall which takes place Friday, May 6, matinee and night. The attraction will be Edwin A. Davis and his company of comedians in "His Excellency." This will be the last dramatic company of the season—secure your seats early.

JUDGE DICKSON ON INGERSOLL.

A Large Audience Listened to His Lecture at Liberty, Mo.

Liberty, Mo., Feb. 6.—A most appreciative audience greeted Thomas J. Dickson, formerly a member of the Kansas City bar, and listened his masterly address, "Fallacy of Ingersollism," last night. He reviewed the influence of christianity and infidelity upon the human race, and took utility as a measure of value. He cited the institutions christianity had established, and said that any one of



its prominent branches had more organized charities than all the infidel organizations combined. (Extracts from lecture.) The lecture was intensely interesting from begining to end. He was very courteous to Mr. Ingersoll, and, instead of abusing him, produced evidence showing the fallacy of his argument. Judge Dickson is a young man of marked ability, and has a bright future before him on the lecture platform.—Kansas City Times.

Mr. Thomas J. Dickson will be heard at Greenwall's opera house tonight in his lecture "Fallacy of Ingersollism." The small admittance of 25 cents will be charged.

Buggy Raffle.

The raffle for the surry will take place at the opera house Wednesday night at 8 o'clock.

Mail Saturday APR 30 1898

"His Excellency."

"His Excellency," at the Broadway theater, closes its run of 100 nights next Saturday. No play of modern times has made a greater impression than "His Excellency." It has done much to elevate the stage, and its bright, catchy lines have made even the most blase New Yorker laugh. It has been a great success, both artistic and financial, and the easy, even work of the star stamps him as one of America's foremost comedians. He has all the elements of success—good looks, physique, voice, personality and magnetism. He should make even more of a success on the road than on his metropolitan debut. —New York Herald.

"His Excellency" will be seen at Greenwall's opera house Friday, May 6, matinee and night, as a complimentary benefit tendered Treasurer Mitchell Greenwall. Seats on sale at box office.

Register Sunday MAY 1 1898

"His Excellency."

Edwin A. Davis, a young man by no means new to New York theatergoers, made his formal bow last night as a light comedian in the English comedy drama, "His Excellency." We had thought when the first act was over that Davis was a success, but his play a failure, but we changed our mind before the play was half finished. The third and fourth act shows careful attention to detail, and while the plot is by no means original it has a new dress that makes it very acceptable. Edwin A. Davis has a good conception of the part and invests the character with all ease and grace; different from the ordinary light comedian he never drops the character. Mark it, my masters, here is a worthy successor to our beloved Nat C. Goodwin.—Allen Dale, in New York Journal.

"His Excellency" will be seen at Greenwall's opera house Friday, May 6, matinee and night as a complimentary benefit tendered Treasurer Mitchell Greenwall. Seats on sale at box office.

Mail Telegram [illegible] Notices

Mail Monday MAY 2 1898

"His Excellency."

This attraction, which comes to Greenwall's opera house Friday, matinee at 2 o'clock and night at 8:15, as a benefit tendered Treasurer Mitchell Greenwall, the Mobile register has the following to say:

"The Mobile theater was crowded to the doors long before the orchestra went in, and to judge by the frequent applause and laughter the large audience enjoyed itself to the limit. Despite the strong opposition of 'Wang' t the Princess theater, 'His Excellency' did not suffer by comparison. The specialties were out of the usual rut and made a big hit. Edwin A. Davis' has a fine conception of an Englishman, 'don't you know, re-ally.' He is a hard and conscientious worker and swerves his hearers from laughter to tears at will. The audience follows him throughout the play. He is an actor from the ground up, and has surrounded himself with a capable supporting company, headed by a very handsome young lady, Miss Pearl Berry. The costumes and scenery of the company are the best that have been seen on a Mobile stage for many a day."

Register Tuesday MAY 3 189

"His Excellency."

This attraction will close Greenwall's opera house this season, with two performances Friday, May 6, the matinee commencing at 2 o'clock, and night at 8:15, as a benefit tendered Treasurer Mitchell Greenwall, of which Allen Dale in the New York Journal says: "Edwin A. Davis, a young man by no means new to New York theater-goers, made his formal bow last night as a light comedian in the English comedy-drama, 'His Excellency.' We had thought when the first act was over that Davis was a success, but his play was a failure, but we changed our mind before the play was half finished. The third and fourth acts show careful attention to detail, and while the plot is by no means original, it has a new dress that makes it very acceptable. Edwin A. Davis has a good conception of the part and invests the character with all ease and grace; different from the ordinary light comedian he never drops the character. Mark it, my masters, here is a worthy successor to our beloved Nat C. Goodwin."

In the third act the comedian, Mr. Davis, will produce his specialties on the blowing up of the Maine. He also sings the latest songs of the present war.

Mail Tuesday MAY 3 1898

His Excellence.

The Montgomery Times speaks of this attraction which will be seen at Greenwall's opera house as a benefit tendered Treasurer Mitchell Greenwall Friday, May 6, matinee at 2 o'clock sharp, and night at 8:15:

No company that ever visited Montgomery delighted the audience as did Edwin A. Davis, in "His Excellency," last night. He is funny, awfully funny, and his topical songs were encored to the echo. His company is capable in every respect; there is not a "stick" among them. The play was mounted in an admirable manner and costumed exquisitely. By his conscientious work last night Mr. Davis has made himself a prime favorite. I predict for him a bright future. We had heard of the play, but did not expect anything half so good. The dancing in the second act was very amusing. Mr. Davis, in his scene with the Spaniard, where he refers to the blowing up of the battleship Maine, did a very artistic bit of acting, and the end of the third act, where wounds the Spaniard in the arm by shooting him from his reflection in the mirror, is a cleverly conceived idea.

Register Wednesday MAY 4 189

"His Excellency."

This attraction, which will be seen at Greenwall's opera house Friday, May 6, matinee at 2 o'clock sharp and night 8:15, will be seen as a benefit tendered Mitchell Greenwall, of which the Spartanburg Herald says:

"A new star has risen in the theatrical firmament. It is Edwin A. Davis, who played the good-natured, light-hearted Baron in 'His Excellency.' His finesse was a revelation. His songs were original, and he had the audience with him in everything he said or did. The play is a gem. It tells a very pretty love story, and in such a manner as to interest the audience all the time without getting monotonous. It is a play that every lady should see, as there is nothing in it to offend the most fastidious, not a vulgar word in the play, not a suggestive action the whole evening. In this it differs from most of the companies so far this season."

Mail Wednesday MAY 4 1898

Treasurer Greenwall's benefit, a comedy-drama entitled "His Excellency" will be seen at Greenwall's opera house Friday, May 6, matinee at 2 o'clock sharp and night 8:15, as a benefit tendered Treasurer Mitchell Greenwall, of which the Mobile Register says:

Manager Tannebaum certainly did a wise thing when he secured Edwin A. Davis in "His Excellency" for his opening attraction. The Mobile theater was crowded to the doors long before the orchestra went in, and to judge by the frequent applause and laughter the large audience enjoyed itself to the limit. Despite the strong opposition of "Wang" at the Princess Theater, "His Excellency" did not suffer by comparison. The specialties are out of the usual rut and made a big hit. Edwin A. Davis has a fine conception of the Englishman, "don't you know, re-ally." He is a hard and conscientious worker and swerves his hearers from laughter to tears at will. The audience follow him throughout the entire play. He is an actor from the ground up, and has surrounded himself with a capable supporting company, headed by a very handsome young lady, Miss Pearl Berry. The costumes and scenery of the company are the best that have been seen on a Mobile stage for many a day.

Register Thursday MAY 5 1898

Treasurer Greenwall's Benefit.

Edwin A. Davis, in a comedy drama entitled "His Excellency," will be the attraction for Treasurer Mitchell Greenwall's benefit, which takes place at Greenwall's opera house Friday, May 6, matinee at 2 o'clock sharp and night 8:15, which will be the last performances of the season. The New York Journal says the following:

"Edwin A. Davis, a young man by no means new to new York theater-goers, made his formal bow last night as a light comedian in the English comedy drama, 'His Excellency.' We had thought when the first act was over that Davis was a success, but his play a failure, but we changed our mind before the play was half finished. The third and fourth acts show careful attention to detail, and while the plot is by no means original it has a new dress that makes it very acceptable. Edwin A. Davis has a good conception of the part and invests the character with all ease and grace; different from the ordinary light comedian he never drops."

Mail Thurs MAY 5 1898

Treasurer Greenwall's benefit.

The Durham, N. C., Morning Herald says of Edwin A. Davis in "His Excellency," which will be seen at Greenwall's opera house tomorrow, Friday May 6, matinee at 2 and night at 8:15, as follows:

Edwin A. Davis and his companion, in "His Excellency," held the boards at the opera house last night. Owing to the fact that the weather being very inclement, the audience was not near so large as it should have been, yet those who attended were amply repaid for their trouble.

To one who has been attending the plays given by the repertoire companies here the ast season, "His Excellency" was happy relief. The play is a pleasing comedy, devoid of chestnut, and Mr. Davis, as the principal comedian, was all that could be desired. If Mr. Davis will visit us with his company again we will assure him a larger house.—Morning Herald, Durham, N. C.

Last dramatic matinee and night performance tomorrow. Edwin A. Davis company in "His Excellency." Benefit of Treasurer Mitchell Greenwall.

Secure your seat for the matinee tomorrow and the performance tomorrow night at Greenwall's opera house—"His Excellency."

Register Friday MAY 6 1898

Treasurer Greenwall's Benefit.

Courteous Treasurer Mitchell Greenwall's benefit to be given at the opera house today at matinee at 2 o'clock, and tonight at 8:15 is exciting no little interest in dramatic circles. "His Excellency," as interpreted by Mr. Davis and his capable company, which will be presented at both performances, it is promised, will be a rare treat to the lovers of high grade comedy.

"His Excellency" at the opera house this afternoon at matinee, 2 o'clock, also tonight. This is the last attraction for the season. The performance this afternoon and tonight is for Treasurer Mitchell Greenwall's benefit.

Mail Saturday MAY 7 1898

Dr. M. D. Livingston Described the Klondike Country.

The Austin Daily Statesman says of Dr. M. D. Livingston in his lecture "A Trip to the Klondike," which will be heard at Greenwall's opera house Wednesday, May 11, matinee and night at popular prices:

Last night at the Board of Trade hall a large audience was entertained for a couple of hours with a most interesting recital of the wonders of the Klondike by Dr. M. D. Livingston of California, who has but recently returned from the great gold fields. The lecture was replete with information as to preparations for those intending to make the trip to the Klondike, and opened the eyes of many to the hardships and difficulties to be encountered. Incidental to the lecture some 150 stereopticon views were exhibited showing in a most realistic manner the important scenes along the route to the new El Dorado, and also many interesting views of the native Indians on the Yukon. The views of the famous Chilkoot pass were especially fine, and showing most vividly the terrible hardships that must be encountered before the hardy would-be millionaire can surmount its snowclad summit.

In a conversation with the Statesman reporter Dr. Livingston stated that he was satisfied that the Klondike field would yield untold wealth, and that the coming summer would see at least $40,000,000 of the yellow metal shipped down to the United States. The doctor was five weeks en route on his return from the gold fields, and carries a memento of his trip in the shape of a frozen ear and a hacking cough. The temperature, he says, ranged between 70 and 60 degrees below zero, seldom reaching as high as 40 degrees. He says it is a great country for a man of good physique and $1000 to start with; otherwise it would be foolhardy to attempt the long and arduous journey.

Register Sunday MAY 8 1898

A Trip to Klondike.

The Santa Clara County (Cal.) Recorder says:

"Dr. Livingston gave his lecture, 'A Trip to the Klondike,' in the auditorium last night to a large and intelligent audience, and to say the least, the lecture was exceedingly interesting, and the views beautiful in the extreme. The doctor is a cultured gentleman, pleasant in manner, eloquent and entertaining."

Dr. D. M. Livington will deliver his illustrated lecture, entitled "A Trip to the Klondike," Wednesday, May 11, matinee and night. He will give a vivid and interesting description of personal experiences in crossing the dreaded Chilkoot pass, shooting the awful rapids and the perils on the way to the gold fields of the north illustrated by nearly 150 stereoptican views made from photographs taken on the way to Dawson City. Popular prices will prevail.

Mail Monday MAY 9 1898

A Trip to Klondike.

A lecture was delivered last night at Board of Trade hall under the auspices of the Y. M. C. A., entitled "A Trip to the Klondike." It was intensely interesting, entertaining and instructive. The lecturer Dr. M. D. Livingston handled the subject in a masterly manner, and the large audience was more than delighted. Over one hundred and fifty views illustrating every phase of the trip from San Francisco to Dawson City were thrown upon the scene—Austin Statesman.

Dr. M. D. Livingston will be seen at Greenwall's opera house, Wednesday, May 11, matinee and night in his ecture "A Trip to Klondike."

Register Tuesday MAY 10 1898

A Trip to Klondike.

The eloquent and popular California orator, Dr. M. D. Livingston, who has just returned from Dawson City, gave a lecture entitled "A Trip to the Klondike," in Armory opera house last night, illustrated by about 150 stereopticon views, nearly all of which were taken by him on his trip.

To say the lecture was greatly enjoyed by the large audience, is only to speak within bounds, for the doctor is too well known here to expect anything else but an enjoyable time by those who heard him last night.—[Daily Argus, Stockton.

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Season 1898-9-

Mail Saturday AUG 3 1898

GREENWALL'S.

Summer Repairs to the Opera House.

THE PICTURES OF THE BATTLESHIPS.

A HIGHLY COLORED STORY

The Theater Will Present a Fine Appearance When Opened at the Commencement of Next Season.

A reporter called at the opera house where he found the work all completed and ready for the opening attraction, which will be about the first of next month.

All of the summer repairs have been under the supervision of Victor Jossenberger and Tommie Cornwall, and some of their work needs special mention. The reporter was carried away with the battleship and other new decorations in the boxes which is the handy work of Vick and Tommie. They are as follows: In box A, the cruiser New York; box B, cruiser Brooklyn; box C, the late battleship Maine; box D, cruiser Charleston, and in the lobby to confront each patron of the lower floor the cruiser Olympia painted on the face of Old Glory.

Tommie tells a very interesting anecdote in regard to the pictures. I do not mean to say that the ships were so natural that they sailed off, but for two or three hours we were compelled to believe worse than that. After Vick had finished the cruiser New York, the next day he started the work on the Brooklyn, and was putting the finishing touches on it when a dust storm come up and it grew very dark, and we wanted to complete the picture that evening, so I thought that I would lend him a hand. Seeing the ship lacked a flag, I dipped a brush in yellow instead of white, then with a red brush put the stripes over the yellow, and as the flag was very small I thought the blue field would not show so I left it off. The picture was finished that evening after a little work in the dark.

The next morning when we arrived on the scene, Vick discovered that the plaster had been knocked off and the wallpaper was torn and battered up, and called my attention to it. We found buckshot all over the floor around the picture and a good many of them sank deep into the plaster under the picture.

And to our sorrow, I found that instead of putting an American flag, I put the Spanish ensign, yellow with red bars. I will assure you my intentions were good and I am not color blind, but I could not see very well in the dark. Vick and myself thought at once of the New York, which mistook the Brooklyn for a Spanish boat and engaged her for a battle.

On further investigation we found that it was only a well-known jeweler and one of his friends had been practicing with an air rifle at a target they had hung over the picture after we went home.

The house looks fine in every respect and should receive a hearty patronage from the theater-goers of our city.

The boys were not prepared to let the public know the list of attractions for the ensuing season, but will assure the play-going people of our city that Manager Greenwall has a complete list of the very strongest and largest traveling companies on the road to fill his boards this season.

Theatrical Notes.

Col. P. W. Greenwall, the manager of the Fort Worth opera house, who is now in Denver recuperating, sends the following bits of interesting theatrical information:

The repertoire of the James-Kidder-Warde combination will embrace "The School for Scandal," "Othello," "Macbeth," "The Merchant of Venice," "Julius Cæsar," "The Marble Heart" and "The Lady of Lyons." Each play will be a scenic production.

"Down In Dixie," a play of the South, and which has already been made successful by Davis and Keogh, has been re-written to meet the present fraternal conditions between the Northern and Southern soldier, and thereby making it a semi-military drama. The play will be presented in its new dress for the first time at the Academy of Music, Charleston, S. C., August 31.

Hoyt's "A Texas Steer" Co., closed a successful season June 18, at Omaha. The next season opens about September 1, and will include all the principal cities and a Southern trip. Katie Putnam and all the old favorites will be seen in the cast.

The Omaha Bee, commenting upon Clay Clement's "A Southern Gentleman," said editorially: "We want to make a prediction. It is that Mr. Clay Clement, who last night produced at Boyd's opera house his own play, 'A Southern Gentleman,' will not only become one of America's greatest actors, but will be known as one of America's greatest playwrights as well. 'A Southern Gentleman' is in sentiment, action, humor and human interest as far above the ordinary drivel and rot, so common upon the stage to-day, as the heavens are above the earth."

Mail Telegram-Register Notices.

Register Sunday.

THEATRICAL GOSSIP BY ARTHUR L. SMITH

The coming theatrical season bids fair to become a very patriotic one if nothing else. A partial list of the Cuban dramas announced for the season discloses the following:

"The Commodore," "Remember the Maine," "The Maine Avenged," "A Daughter of Cuba," "For Free Cuba," and "For Life and Liberty."

The acquisition of Cuba by the United States will turn the attention of managers to that territory. Undoubtedly, Havana is destined to be included in the itinerary of certain companies visiting the South. It is within easy reach of Tampa and New Orleans, and is a comfortable sea trip. When the "Paris of the Antiles" falls into Uncle Sam's hands, grand and comic opera companies, vaudeville and minstrel troupes, musical comedies and magicians will find it a profitable place to visit, but there will be little field for serious plays in English. The Tacon theater in Havana is one of the noted opera houses of the world. It compares favorably with La Scala, of Milan. Its seating capacity is about 4000. The other principal theaters are the Albisu and Jan, while there are several minor places, including a couple of vaudeville houses. Performances are not usually given on consecutive nights, three or four a week being the usual number. The bill is changed each time, the repertoire idea finding most favor with Havanese play-goers. It is customary in Havana to buy your seats for one act only. At the conclusion the tickets are taken up by the ushers and the audience go into neighboring parks and cafes. If you like the piece and want to see more of it you buy seats for another act and so on until the play is over.

It is said that in no play heretofore offered has Southern atmosphere and Southern sentiment been so happily combined into a story of intense interest as has been done by Clay Clement in his play, "A Southern Gentleman." The play was only seen in one Southern city last season, Louisville, Ky., where it was the subject not only of the most extended and favorable critics, but it was editorially commented upon by Mr. Watterson himself of the Courier Journal.

That sterling young actor, Barry Johnstone, "last" season leading man with Louis James, has been engaged for leading business with the James-Kidder-Ward combination. The veteran actor Harry Langdon will also be prominent in the supporting company of the Triumvirate.

Charles H. Hoyt has a host of admirers everywhere, from the eastern lakes to the western ocean, from the lakes to the gulf, wherever the satirical brand of plays is known with which his name has become identified. Among the best—if not the best—of the Hoyt productions is "A Texas Steer," which is said to have been highly successful the past season. Katie Putnam and all the old favorites will appear in the play again next season.

Davis and Keogh's production of Scott Marble's "Down In Dixie" will, they say, be the best ever given to this play. The author has infused a little war spirit and several of the characters will represent the soldiers of the North and South as comrades in arms against a common foe. The play will open its present and fifth season at Charleston, S. C., Aug. 31.

Wm Gillett's next venture will be as Sherlock Holmes in a drama of that name, for which he is jointly responsible with D. Conan Doyle. While the play will be original in its main features, the story will have as its dramatic center the adventures of the famous sleuth.

Yvette Guilbert is to sing next year in Russia, Germany, Austria and Roumania under the Rosenfelds, always referred to in foreign newspapers as "American managers of Mme. Duse." It is asserted that she is to receive $60,000 for a hundred appearances and it is gravely added that she will in addition get 45 per cent of the gross receipts. The largest sum ever paid her in this country was $20,000 for thirty performances. She has recently been talking about America again. She said that in no country in the world had she ever found a greater natural appreciation of art among the people, although our taste is crude and undeveloped. But she has hope for us.

A war drama by Edward E. Kidder, "A Gallant Surrender," has had favorable comment in San Francisco.

Tom Thumb's widow is on the stage again. She is now the wife of Count Magri, an Italian dwarf, whose brother is also little, and the three are members of a lilliputian company in London.

Josephine Sabel is singing her new coon song, "Mah Baby's Very Warm," with great success.

Katie Putnam will undertake Bossy Brander in "A Texas Steer" next season. The youth of that plucky little woman is miraculous. She has made and lost several fortunes and still deserves good luck.

Charles Hoyt's London trip proved the most melancholy experience which has befallen him since his early attempts to float melodrama in Boston. Such a vigorous and unanimous condemnation as the critics visited upon him has seldom been gained here. Talented actors who carried the skit suffered a harrowing fortnight, for, struggle as they would to arouse the English to laughter Hoyt's American humor seemed to inspire only solemnity and amazement.

Alberta Gallatin, recently of Mrs. Fiske's company, is announced as leading support to Chauncey Olcott for the coming season. Mr. Olcott's company is already rehearsing, and will open with a "Sweet Inniscarra" revival on September 4 in Chicago. Later a new Irish play will be produced.

Isabelle Evesson and Cora Tanner will appear in James N. Wallick's "Devil's Island," a spectacular play founded on the Dreyfus case.

The curtain-speech, so common in this country, is reserved in England for special occasions. The opening night at the Lyceum is an event marked by an address by Sir Henry Irving, which the fashionables of London would be as unwilling to miss as the play itself, and the next morning the speech is copied verbatim in the leading newspapers. The closing of the season is marked by similar events. It is in these effusions that the actor-managers take the public into the confidences, and verify the conflicting rumors about their plans for the coming season.

One of the most expensive new productions which will go out the coming season is the production in English of Puccini's "La Boheme" by the Imperial English Opera company. Ever since "La Boheme" first saw the light of day in Italy, a little over two years ago, certain portions of the music loving world, both in America and Europe, have been clamboring for its translation. The Imperial Amusement company, which bids fair to blossom out into quite an opera syndicate, was the first to see the possibilities in an English production of Puccini's masterpiece, and accordingly "La Boheme's" American career will begin at Philadelphia September 19. The company will, according to the claims of those backing the new venture, be one of the best English operatic organizations heard in this country in many seasons. The part of Rudolph will be created by Mr. Charles Bassett, and the company will also include Clara Lane, J. K. Murray and W. H. Clark.

Richards & Pringle's Georgia Minstrels have weathered the theatrical seas for twenty-four years, never changing management. The secret of success has been the fact that the management has always believed that the paying public craved a genuine colored performance on the lines that made minstrelsy popular years ago. This year the minstrels are combined with Rusco & Holland's Operatic Minstrels, making two shows in one—over fifty people all told. Billy Kersands is still at the head of the list of artists.

Singular things sometimes happen in the theatrical world, and in it the whirling of time cuts up peculiar pranks as in other walks of life. Katherine Grey and Grace Filkins, in their careers, illustrate this. Katherine Grey first played the part of Helen Berry in "Shore Acres," and was followed in this character by Grace Filkins. Last season Grace Filkins played Celia Pryse in support of Charles Coghlan in "The Royal Box," and next season Katherine Grey will play this role. Miss Grey introduced Miss Filkins to her husband, Lieut. Com. Adolph Marix, U. S. N., the captain of the Scorpion, who acted as judge advocate of the inquiry into the destruction of the battleship Maine. The fates seem to have interwoven the lives of Miss Filkins and Miss Grey in ways other than professional.

Mrs. Potter has bought from Mrs. T. P. Connor, the clever American wife of the Irish member of parliament, a new play founded on the story of the late Charles Stewart Parnell and Mrs. O'Shea, reports the Pall Mall Gazette. The last scene represents the night of the great division in the house of commons, when Parnell learns of his fall from power and dies on the stage. Mrs. Potter will play the part of Mrs. O'shea, and Kyrle Bellew will impersonate Parnell.

One of the oddest titles of forthcoming productions will be the comedy production of Smyth and Rice, written by Henry Guy Carleton. It will be called "The Cukoo," and the expectations are that, in point of theme and originality, it will mark a new feather in the cap of its author, whose excellent work in the American comedy field is exemplified in John Drew's "The Butterflies," and Nat Goodwin's "A Gilded Fool."

While the stage has not an entire monopoly on the prodigality of the universe it has its full share with "The Prodigal Father," "The Prodigal Daughter," "The Prodigal Sire" and last, but not least, "The Prodigal Parson."

Sarah Barnhart has again expressed [illegible] London next season.

A Russian ship has reached Varna with a curious present from the Czar to the Bulgarian people. It consists of complete costumes for a hundred plays, selected from the wardrobes of the court theaters at St. Petersburg and Moscow. There are no less than 8700 separate articles of dress, valued at 60,000 roubles. The Bulgarian government intends to hire a house in Sofia, where they will be exhibited.

Mrs. Voynich, author of "The Gadfly," is said to be at work on a dramatization of that remarkable novel.

The long standing silence of Mrs. James Brown Potter and Kyrle Bellew is to be broken, at least temporarily. Mrs. Potter has been engaged by Beerbohm Tree as leading lady to play Miladi in his version of "The Three Musketeers," next fall. Mr. Bellew becomes leading man with Charles Wyndham for a new play by Louis N. Parker and Murray Carson, the authors of "Rosemary."

For the second time in her career Bernhardt has accepted and will produce a play written in French by an Englishman. Some years ago she produced Oscar Wilde's "Salomie," and recently accepted a one-act play by Hamilton Aide, who is one of the leading London critics.

Frank Rushworth will sing the leading tenor role in the new opera, "The Fortune Teller," in which Miss Alice Neilson will star this season.

Della Fox has signed a three-years contract with Frank Murray, the erstwhile manager of the Fox-Russell-D'Angelis combination. Della's new play will be an operetta by Edgar Smith, who wrote "Pousse Cafe" and Louise DeLange. The music will be written by a dozen and a half of America's best known composers. No male chorus will be carried.

Cissy Fitzgerald has, it is said, secured an engagement in Paris. America has wearied of her insane wink.

"Black Patti" is going to sing in Santiago de Cuba. Alas the poor Cubans! "One woe upon another's heels doth tread, so fast they follow."

Edna Wallace Hopper in tights in "Yankee Doodle Dandy" at the Casino has set the Gotham critics wild with delight. One and all declare that limbs of such ravishing beauty never before dawned upon their astonished vision.

Francis Hodgson Burnett's play, "A Lady of Quality," in which Julia Arthur made her stellar debut last season, is to be produced in London this autumn with Eleanor Calhoun in the leading role.

Barnum & Bailey's circus is scouring Scotland and sweeping in the shillings of even the parsimonious Highlanders. This may be considered in the line of reprisals for Scotch novels and plays that have devastated this country.

Mail Sat. AUG 20 1898

The theatrical season will open Monday, September 5 (Labor Day). Manager Greenwall's as a fine list of attractions booked, which full list will appear in a few days.

* * * *

W. S. Cleveland and George Wilson, the minstrel folk, who have ever been at daggers drawn, are going into the dual instead of the duel business, after being out for blood for years, they have combined for cash in a union that promises to be a happy and successful one. Wilson has always suffered in all his managerial ventures for the lack of a manager, and he has found a shrewd and capable one in his new partner—a tireless worker and a hustler from Hustlertown. There is no more popular comedian who blacks his face than George Wilson, and he is now bound to make fun and fortune at the same time.

* * * *

"Down In Dixie" infused with a little war spirit, will make a tour of the South, beginning at Charleston, S. C., August 31. This will make the fifth season of this successful play under the management of Davis & Keogh.

* * * *

"A Texas Steer," the best comedy that has come from the successful pen of Charles H. Hoyt, will be seen again next season with Katie Putnam as "Bossy" and the same excellent company from Hoyt's Madison Square theater.

* * * *

Mr. P. Aroni, the gifted critic of the Louisville Courier Journal, when Mr. Clement presented his play in Louisville, said: "To Mr. Clay Cement, actor, your 'Southern Gentleman' is the first, the only 'Southern Gentleman' that the American stage has seen portrayed with truth. When heart strings long silent had been stirred into an old forgotten melody, by a southern woman's story of the war's unwritten history, where comes back the poetry of southern childhood, it leaves me hardly in condition to write a criticism of your beautiful play.

* * * *

The repertoire of the James-Kidder-Warde combination for the coming season will include "A School for Scandal," "Hamlet," "Julius Caesar," "The Marble Heart," "Macbeth," "Othello," and "The Lady of Lyons." Complete scenic productions will be carried for each play and the combination will number thirty-two people. The three stars will be seen in all plays in the repertoire.

Sunday Register

The Greenwall's opera house will open the season Monday, Sept 5 (Labor Day).

* * *

A fine list of attractions have been booked for Greenwall's this season. The list will be published in a few days.

* * *

Now that fighting William Cleveland, the minstrel manager, and George Wilson have enlisted under the same banner all things have become possible. Even Mrs. Fiske may play in a syndicate theatre and the Frohmans advertise in the Mirror. The next thing we expect to hear of will be a banquet given to Richard Mansfield by his former managers. Indeed, we are living in wonderful times!

* * *

One of the most popular of Southern plays is "Down in Dixie," which Davis and Keogh will present at the Academy of Music, Charleston, S. C., August 31. It has been re-written by its author and is now cloaked with just enough war spirit to inspire its audiences with the brotherly feelings existing between the Northern and Southern soldier. It aims to be a stirring drama, a hearty comedy and an accurate picture of Southern life, and excels in both scenic and mechanical effects.

* * *

The New York Clipper of May 14 says: "Theodore Bert Sayre's four act romantic comedy, "Charles O'Malley," founded on Charles Lever's novel of the same name, was produced with great success for the first time on any stage by Wilton Lackaye at the Lafayette Square Theatre, Washington, D. C., May 3, 1898."

* * *

Katie Putnam has been specially engaged for the part of "Bossy" in Hoyt's "A Texas Steer," commencing September 1. She made a decided hit in the part the past season.

* * *

Miss Kathryn Kidder, of the James-Kidder-Warde combination, promises some striking examples of the dressmaker's art during the forthcoming tour. Her gowns for "Lady Teazle," in the "School of Scandal," likewise for "Desdamona," "Lady Macbeth," and "Portia," will be the creations of Worth, Paquin and Duse, the famous Parisian gown makers.

* * *

When Opie Reid witnessed Clay Clement's "A Southern Gentleman" in Chicago he said: "Take this play South. Its beauties will be better understood in the South than in the North." "General Carroll," "Arzelia Thompson," "Old Hannibal" and "Mamy Lindy" will be recognized and regarded at their true worth in the South, and the story told in a dozen lines by Mrs. Sterling is enough, was there nothing else in the play to assure its success."

Saturday Mail AUG 27 1898

Opening of Greenwall's Theatre—A Fine List of Attractions.

The theatrical season [illegible] bloom under the sunny influence of the desire of the public for amusement and forgetfulness from the cares of business and war. The big plant will quickly unfold its leaves and flowers, and with the return of prosperity to the country, which is now an assured fact, the coming year, especially in the amusement line, will no doubt be a prosperous one. The curtain will roll up early this year, and among the offerings of the management we find many old and true friends, as well as new ones that come well indorsed.

The Peters and Green Comedy company will start the ball a rolling, commencing Monday, September 5, for one week, with the exception of one night, Wednesday, September 7, when the Cleveland-Wilson minstrels will hold the boards and judging from the reports received from the various cities in which they have appeared, we may expect to enjoy one of the best minstrel organizations on the road.

"Down in Dixie," a romance of the South, brightened with a band of pickaninny band of singers and dancers, will be another early visitor, to be followed by Richard & Pringle's minstrels, the old stand-bys, better equipped than ever before.

"Knobs O' Tennessee," a story of the mountains.

Uncle Tom's Cabin, not a story with bloodhounds, onkeys, ice floes, etc., but a beautiful literary effort, one that has won no end of praise in the northern cities.

Grau's opera company for a few nights, when new faces and new operas are promised.

Bishop's two big farce comedies, "A Boy Wanted" and "A Hired Girl" will make their annual trip, and if reports are true, will prove friends worth knowing.

"Gay Coney Island", and Marie Wainwright in "Shall We Forgive Her," two of Jacob Litt's excellent attractions.

Arthur Aiston's pretty little play "Tennessee's Pardner," will pay a second visit.

"1492," brightened up with new scenery, costumes, songs and faces, including the inimitable mule Patti-Stuart, is another old friend we will be glad to see.

"What Happened to Jones" with the clever comedian Harry Corson Clarke and "Heart of Maryland," the prettiest play ever written, two of the big hits of last year, which are sure to prove a treat.

Al Field's new and bigger minstrels, who are always welcome.

The evergreen success, "A Parlor Match."

The Southern Idyl, "The White Slave," the best play written by the late Bartley Campbell.

"Remember the Maine," a naval drama, written around the incidents of the late war.

The big organization, Louis James, Katherine Kidder and Frederick Warde, in very elaborate productions of legitimate drama.

The artistic comedian, Stuart Robson, in his new play by Augustus Thomas, and with the best supporting company of players ever carried by a star that toured the country.

"Texas Steer," "Bunch of Keys," "A Breezy Time" and "Natural Gas" are four of a kind and hard to beat as laugh producers.

Clay Clement in "The Southern Gentleman," a play that has made him rich, and added strength to his reputation as a scholastic actor.

Thomas Shea in his big New York success "Man O'Warsman," a play that has packed the New York theaters on four different engagements the past season.

Hoyt's "Milk White Flag," and Lewis Morrison in a most magnificent production of "Faust."

The English and American hit "Secret Service," with the author, William Gillette, in the cast.

Creston Clarke and his charming wife, Adelaide Prince, in two plays.

The funny Oak Brothers in the farcical play "All Aboard."

West's big minstrel jubilee.

"Lost in London," a spectacular production on a large scale, introducing Newton Beers and a dramatic company, as well as several specialty novelties.

"Me and Jack," a new extravaganza.

"The Signal of Liberty."

The success of last year, "My Friend from India."

The Lyceum theater success, "The Tree of Knowledge."

"Miss Francis, of Yale," who gave us no end of amusement last season.

"The Prisoner of Zenda," with the same excellent cast.

"Under the Red Robe," with William Morris in the leading role.

"Sowing the Wind," the play that has made the world talk.

Jolly Roland Reed.

Hoyt's newest play "A Day and A Night" with Otis Harlan.

In the musical line we will be favored with the famous Sousa and his band, in his latest arrangement "The Trooping of The Colors."

Murray and Mack, the funniest of all Irish comedians, in a new play.

Otis Skinner in "Rosemary" which ran a year in New York.

The ever welcome Bostonians.

The popular comic opera "El Capitan."

The International Grand Opera company, an organization carrying 101 people, including an orchestra of 21 solo musicians.

The Wilbur Opera company will play a week's visit, headed by Susie Kirwin, and singing the popular comic and grand operas at popular prices.

The romance of "Coon Hollow," another play full of Southern sentiment; "Town Topics," "A Contented woman," with the beautiful Belle Archer; "The Dazzler," "Two Married Men."

"Chattanooga," a war play recently produced with success at the Columbia theater, Chicago.

Biscx Patti, the phenomenal singer.

Primrose & Dockstadter's minstrels.

"Hogan's Alley" and the "Kid."

Nat Goodwin will visit us in April.

Agnes Herndon, Klint Hearn and the Peters Comedy company are ex-

Mail-Telegram & Register, Notes

Saturday Mail

ganizations producing plays at popular prices.

Taken altogether the outlook is most promising, the line of attractions varied and good, with others to follow as the season progresses.

* * * *

W. S. Cleveland, a capable aggressive manager, and George Wilson, probably the most popular minstrel comedian on the road, after years of bitter enmity, have sunk the hatchet and are going on the warpath together the coming season. Of course the fur will fly all along the line and the battle cry will be "stand from under" for someone is going to get hurt in the forthcoming fray. All that George Wilson ever did need was a manager, and Will fills the bill.

* * * *

It is said that in sentiment, atmosphere, character drawing, dialect and all else that goes to make a story truly a tale of the Southland, Mr. Clay Clement, in his "New Dominion," and also in his play "A Southern Gentleman," has succeeded far beyond any of the plays of the past.

* * * *

The revival of Sheridan's comedy "A School for Scandal," which Wagenhals & Kemper will make the notable feature of the James-Kidder-Warde combination the coming season, will be a production of scenic splendor. Every piece of scenery, drapery, cushions, portiers, sofa pillows, ottomans, curtains and floor cloths will be carried by the company. The company's costumes will be from Herrmann's emporium and the scenery by Ackermann of the Empire theater. The production, it is said, will rival that made by Augustin Daly several years ago, in which, by the way, Louis James was also a conspicuous figure.

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Davis and Keogh's big production of "Down in Dixie" will open the season at the Academy of Music, Charleston, S. C., August 31.

Sunday Register AUG 28 1898

THEATRICAL GOSSIP BY ARTHUR L. SMITH

The theatrical season of 1898-99 will soon open, and a partial list of attractions for the coming season has been furnished by Treasurer Greenwall. Judging from the list already booked and business generally improving the outlook is quite promising and the season should prove a most profitable one for the management as well as a most enjoyable one for the public. Many familiar plays are to be presented, as well as new ones which come to us with the highest of indorsements. Later bookings will be added as the season progresses.

The Peters and Green Comedy company will open the season, commencing Monday, Sept. 5, for one week, with the exception of one night, Wednesday, Sept. 7, when the Cleveland-Wilson minstrels will hold the boards and Down in Dixie, a romance of the South, brightened with a pickaninny band of singers and dancers, will be another early visitor, to be followed by Richard & Pringle's minstrels, better equipped than ever before. Knobs O'Tennessee, a story of the mountains, Uncle Tom's Cabin, a beautiful literary effort, one that has won no end of praise in the Northern cities, Grau's opera company for a few nights, when new faces and new operas are promised. Blaney's two big farce comedies, A Boy Wanted, and A Hired Girl, will make their annual trip. Gay Coney Island and Marie Wainwright in Shall We Forgive Her, two of Jacob's excellent attractions. Arthur Aiston's pretty little play, Tennessee's Pardner, will pay a second visit. 1492, brightened up with new scenery, costumes, songs and faces, including the inimitable male Patti-Stuart, is another old friend we will be glad to see. What Happened To Jones, with the clever comedian, Harry Corson Clarke and Heart Of Maryland, the prettiest play ever written, two of the big hits of last year which are sure to prove a treat. Al Field's new and bigger minstrels, who are always welcome. The evergreen success, A Parlor Match; The Southern Idyl, The White Slave the best play written by the late Bartley Campbell. Remember the Maine, a novel drama, written around the incidents of the late war. The big organization, Louis James, Katherine Kidder and Frederick Warde, in very elaborate productions of legitimate drama. The artistic comedian, Stuart Robson, in his new play by Augustus Thomas, and with the best supporting company of players ever carried by a star that toured the country. Texas Steer, Bunch of Keys, A Breezy Time and Natural Gas are four of a kind and hard to beat as laugh producers. Clay Clement in The Southern Gentleman, a play that has made him rich and added strength to his reputation as a scholarly actor. Thomas Shea in his big New York success, Man O'Warsman, a play that has packed the New York theaters on four different engagements the past season. Hoyt's Milk White Flag and Lewis Morrison in a most magnificent production of Faust, the English and American hit, Secret Service, with the author, William Gillette, in the cast. Creston Clarke and his charming wife, Adelaide Prince, in two plays, The funny Ott Bros. in the farcial play, All Aboard. West's big minstrel jubilee. Lost in London, a spectacular production on a large scale, introducing New-Beers and a dramatic company, as well as several specialty novelties. Me and Jack, a new extravaganza; The Signal of Liberty, the success of last year; My Friend From India. The Lyceum Theatre success, The Tree of Knowledge; Miss Francis of Yale, who gave us no end of amusement last season; The Prisoner of Zenda, with the same excellent cast; Under the Red Robe, with William Morris in the leading role; Sowing the Wind, the play that has made the world talk; Jolly Roland Reed, Hoyt's newest play, A Day and a Night, with Otis Harlan; Otis Skinner in Rosemary, which ran a year in New York; Murray and Mack, the funniest of all Irish comedians, in a new play.

In the musical line we will be favored with the famous Sousa and his band in his latest arrangement, The Trooping of the Colors; the ever welcome Bostonians, the popular comic opera El Capitan; the International Grand Opera company, an organization carrying 101 people, including an orchestra of twenty-one solo musicians; the Wilbur Opera company will play a week's visit, headed by Susie Kirwin, and singing the popular comic and grand operas at popular prices. The romance of Coon Hollow, another play full of southern sentiment; Town Topics; A Contented Woman, with the beautiful Belle Archer; The Dazzler; Two Married Men; Chattanooga, a war play recently produced with success at the Columbia theater, Chicago; Black Patti, the phenomenal singer; Primrose & Dockstadter's minstrels; Hogan's Ally and the Kid, Nat Goodwin, will visit us in April; Agnes Herndon, Klint Hearn and the Peters Comedy company are organizations producing plays at popular prices.

One of the new crop of minstrel men was trying to explain to an old-time minstrel of the date of "Dixie" that George Wilson and W. S. Cleveland were going to put on a dual programme with their new united shows. The old chap was a little deaf as well as aware of the fact that Wilson and Cleveland had been in many a minstrel war on the road, and it was not so strange that he misinterpreted and exclaimed:

"Billy and George is going to fight a duel, eh? Well, I alers thought it would come to that before they got through."

"Down in Dixie," Davis and Keogh's big success of 1891, is to be sent south, opening at Charleston, S. C., August 31, and then to Texas, where this play has not been seen.

No actor who has visited the South has created a finer impression than has Clay Clement, the young actor-playwright, who has been seen in some of the southern cities in past seasons. This season he will come on an extended tour throughout the South, presenting his new play, A Southern Gentleman, which, it is said, will appeal strongly to southern audiences.

The James-Kidder-Warde combination will be seen here early in the season. The organization will number thirty-two people, among whom are the veteran actor Harry Langdon, who for years has been a member of Julia Marlowe's company; Collin Kemper, from Augustin Daly's London and New York theaters; Barry Johnstone, of Louis James company; Norman Hackett, of Modjeska's company; Miss Loretta Wells, of Frohman forces, and the English actress, Mrs. Henry Vendenhoff, of Sir Henry Irving's Lyceum Theater company. The repertoire will comprise productions of A School for Scandal, Hamlet, Othello, Julius Caesar and Macbeth.

Frank J. Keenan has been engaged to play Brother Paul, in The Christian.

Martha Morton's new comedy, which Sol Smith Russell will produce this season, has been christened Uncle Dick. Mr. Russell expresses the conviction that it will prove as genuine a success as A Bachelor's Romance.

Grace Filkins has been engaged by James O'Neill as his leading lady for this season, appearing as Mathilde in When Greek Meets Greek.

Aubrey Boucicault will have a leading role in Hotel Topsy-Turvy.

We are threatened with a new English play entitled Mr. Bilberry of Tilberry. It was produced at the Criterion in London, and pronounced "too slow." Heaven help us!

Marie Burroughs will be Stuart Robson's leading lady during the coming season.

Richard Mansfield announces that his son and heir (who has received so many press notices) will not be named Richard, but George Gibbs Mansfield.

Ignace Paderewski, according to a cable of last week, has suffered paralysis of two of his fingers. Friends of the great pianist are anxiously awaiting a refutation of the rumor, for its truth would mean the end of the career of "the magnetic Pole."

Fay Templeton won the lawsuit brought against her by the assignee of E. E. Rice to recover $22,772.34 for alleged violation of contract involving her engagement in Excelsior, Jr. The court pronounced the claim purely speculative.

Dorothy Drew has signed with J. P. Cotton for George W. Monroe's new comedy, Her Majesty the Cook.

Mrs. Annie Yeamans, who is an important member of George H. Broadhurst's company, presenting Why Smith Left Home, has completed her fiftieth year as a comedienne.

Jacob Litt has purchased the American rights to The Club Baby, a comedy by Laurence Sterner and Edward Knoblauch, which was a decided success when produced by Lionel Brough at the Avenue theater, London, last season.

Ella Wilson has received a new Cuban war play, The Hope of Cuba, the work of A. K. Hyerlove of San Francisco, now stationed with his regiment at Chickamauga Park, Ga. Miss Wilson may star in the play next season.

Eddie Foy has been engaged for the principal comedy party in The Hotel Topsy-Turvy.

Charlotte Crane has been engaged for Shenandoah.

Dorothy Sherrod has been engaged by Tim Murphy for a leading role in The Carpetbagger.

Edward E. Rice has secured the American rights to To To, Ta Ta, a comic opera in three acts, book by Paul Bilhaud and Albert Barre, music by A. Banes.

Way Down East, a comedy, the location of which is aptly told by its name, has started its season at the Tremont, Boston. Phoebe Davis, Louisa Galloway and Odell Williams are said to have made the hits of their lives in this rural play.

Some plays will never die. Here is that sterling old drama, The Old Homestead, starting out on a renewed lease of life with its originator, Denman Thompson, in his old role. The play is being revived at the Academy of Music in New York, with good success.

Mail Tuesday AUG 30 1898

OPERA SEASON OPENS

ON THE 5th OF SEPTEMBER AT GREENWALL'S.

The Peters Comedy Company Will Entertain Jolly Crowds With Their Performances Next Week.

J. V. McStea, the genial advance agent of the opera season in Texas, traveling for the Peters Comedy company, called on the Mail-Telegram this morning with a pleasant smile and a most cheering account of prospects for an interesting year. Frequent changes of program and a variety of talent enable this company to present a pleasing variety wherever they appear. They have received the warmest encomiums at Dallas, where they appeared last night before a crowded house.

Fort Worth is ready for a good hearty laugh with the opening of what promises to be a most profitable season and will enjoy it when this company comes to open the season, making its appearance here September 5.

Register Thursday SEP 1 1898

The "Peters Comedy Company"—headed by Phil and Nettie Peters, will commence a week's engagement, with the exception of Wednesday, at the "Opera House" on next Monday, September 5. This company promises a new departure in repertoire, playing nothing but farce comedies replete with specialties and changing both play and specialties at each performance. A company capable of changing all specialties nightly must be a good one. The Jackson Tenn., "Whig" where the company stayed a few weeks ago had this to say: "The Peters Comedy company held a large audience at the opera house last evening. With no attempt to go into personal mention of the characters represented, we wish to say that there was never a better equipped repertoire company in Jackson and the attraction grew stronger every day." The bill for Monday night will be the three act farce comedy entitled "My Boys," during which several up-to-date specialties will be introduced by the different members of the company and will conclude with a grand National cake walk. The price will be 10, 25, 35 and box seats 50 cents for night and children 10 cents and adults 25 cents for matinee. Ladies admitted free on Monday night, when accompanied with one paid reserve seat ticket if secured before 6 p. m.

Cleveland and Wilson's Minstrels.

Walter J. Kingsley, business agent of the Cleveland-Wilson minstrels, is in the city with his advertising agent, W. T. Boyer, arranging for the special matinee and evening engagement of his organization at the Greenwall opera house on Wednesday, Sept. 7. The company is now touring the South and breaking records for receipts at all houses played.

The combination of Wilson and Cleveland is the biggest thing in minstrel history. It is an alliance of the greatest minstrel and the greatest minstrel manager. The show is big and brilliant. Novel staging and gorgeous costuming make it a dazzling scene of minstrel magnificence. Manager Greenwall is fortunate in having secured such a notable attraction.

Mail Thursday SEP 1 1898

Greenwall's Opera House.

One week, excepting Wednesday, commencing Monday September 5, with matinees Tuesday, Thursday and Saturday, we shall have for an attraction at the above named house the "Peter's Comedy Company" in a repertoire of up to date farce comedies at popular prices. This company comes here highly recommended both by press and public and as this is their first visit to Texas they will no doubt be accorded a hearty welcome. The opening bill will be the three-act farce comedy entitled "My Boys." The play is a jolly farce into which many enjoyable and bright specialties will be introduced also a grand national cake walk. During the engagement of this company the popular prices of 10, 25, 35 and box seats 50 cents will prevail. The matinee on Tuesday, Thursday and Saturday admit children for 10 cents and adults 25 cents to all parts of the house. Ladies will be admitted free on opening night if accompanied by one paid reserved seat ticket secured before 6 p. m.

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The Prince of Minstrels.

Walter J. Kingsley, general business agent of the Cleveland-Wilson minstrel company, is in town with advertising agent, W. T. Boyer, arranging with Manager Greenwall, of the Greenwall opera house, for the special engagement of the great minstrel organization on September 7. The company will give a matinee and evening performance. George Wilson and W. S. Cleveland have allied forces and the people of Fort Worth will see a big, brilliant show full of originality, sparkle and dash on Wednesday next. The Cleveland-Wilson minstrels are on a 20,000-mile tour of the country, which began August 1. They have done a record-breaking business in the South.

Register Friday SEP 2 1898

The preliminary season of the Greenwall's opera house will commence next Monday, Sept. 5, opening with "Peters Comedy company" as the attraction for one week with the exception of Wednesday, in a repertoire of up-to-date comedies at popular prices, 10, 25, 35 and box seats 50 cents. A change of bill at each performance. Matinee on Tuesday, Thursday and Saturday, when the prices of 10 cents for children and 25 cents for adults will admit to any part of the house. The opening bill will be the three-act comedy of "My Boys." The leading characters in this company are "Phil W. and Nettie Peters," who will appear individually at every performance, supported by a brilliant collection of recognized artists, in a mirthful melange devoted to laughing purposes only, with all the elegance of artistic refinement. New music, new songs, new scenery, new costumes, in fact everything as bright and new as a golden ray of sunshine. Ladies admitted free on opening night when accompanied with one paid reserve seat ticket if secured before 6 p. m.

Mail Friday

Greenwall's Opera House.

Commencing Monday night, September 5, the Peters Comedy company will open a week's repertoire with the exception of Wednesday, of farce comedies at popular prices. One thing about this company is that its repertoire consists purely of comedies, there are none of the sickening melodrama's which so many repertoire companies attempt and execute so badly, there is nothing but fun and plenty of it. The opening bill will be the bright three act comedy entitled "My Boys," played lately by Richards & Canfield. During the performance many clever and up-to-date specialties will be introduced by the following people: Phil and Nettie Peters, George Simmons, O'Brien sisters, the Misses Whyte, James Deolin and others together with a grand national cake walk. There will be a change of bill and specialties nightly. The popular prices of 10, 25, 35 and box seats 50 cents will prevail during the company's stay of one week. The matinees on Tuesday, Thursday and Saturday will admit children to any part of the house for 10 cents, and adults 25 cents. Ladies admitted free on Monday night when accompanied with one paid reserve seat ticket if secured before 6 p. m.

Register Saturday

The Season to Open at Greenwall's Monday Night.

The theatrical season of '98 and '99 will be opened at this house next Monday night Sept. 5, Labor Day, by the "Peters Comedy company" in a repertoire of up-to-date farce comedies, at popular prices, with the usual matinee on Tuesday, Thursday and Saturday. The opening bill will be the bright three-act comedy entitled "My Boys." This company is composed of the following artists: Phil W. and Nettie Peters, the Misses Whyte, Miss Georgia Powers, the O'Brien sisters, Jas. Deolin, Geo. Timmons, John Gregory, Jess Powers, Col. Lambert and others. There will be a change of bill at each performance. The "Minneapolis News" says:

"The Peters Comedy company was the attraction at the opera house last night and played to an appreciative audience, presenting the jolly comedy of "My Boys." The play was interspersed with clever specialties, which won frequent applause from the audience. Phil W. and Nettie Peters, the leading artists in the play are deserving popular comedians. Their humor is of the spontaneous kind which is almost invisible and which never fails to provoke laughter. Their work is also surrounded by an atmosphere of newness and creativeness."

During the engagement of this company the popular prices will prevail.

Register Saturday

The theatrical season of 1898-9 is practically opened now, and there is cause for congratulation in the number of real good things promised. There will be fewer theatrical companies on the road this season than for a number of years, but the average of attractions will be of higher grade. A number of new dramas will be presented, and the very best of the old ones will be retained. The abolition of "No 2" companies and weak attractions that cannot hope to exist under the war tax will not be mourned, for in their place theatergoers will see the best dramas presented by the very best companies, the best minstrels and the best in comedy.

Mail Saturday

Opening of the Season.

There will be two attractions at Greenwall opera house this week, the Peters Comedy company and the Cleveland Wilson minstrels one matinee and night.

* * * *

Peters Comedy Company.

The Greenwall's opera house opens Monday night, September 5, for one week, excepting Wednesday night, with the Peters Comedy company in the rollicking 3-act farce comedy entitled "My Boys." Matinees will be given on Tuesday, Thursday and Saturday. On Monday night ladies will be admitted free if accompanied by one paid reserve seat which must be secured before 6 p. m. The prices for this company will be 10c, 25c and 35c for box seats. Matinee prices

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Mail - Saturday

SEP 3 1898

10c and 25c. The Dallas News of August 30 has the following to say of this excellent company:

Despite the fact that there was a gratuitous show at Cycle park last night, the opera house contained one of the largest audiences that has gathered to witness a performance.

It is a compliment to the opera house, the management and the players that the opening performance was signalized by such a large and representative gathering and that the weather did not at all affect the number. The standing room only sign was posted long before the curtain rose on the first act.

Mr. Phil W. Peter's clever art prevailed and frequent merriment and earnest plaudits will attest the fact that his efforts were sincerely enjoyed and the unbridled good will and approval with which the audience received the comedian and the company was a testimonial to the attraction that could not be mistaken. They seemed hungry, as it were, for the opera house and a good laugh, and, judging from the almost continued outbursts, their appetites were well served. Mr. Peters has a quaint personality and comic impersonation. The comedy in which he appeared, entitled "My Boys," was peculiarly a suitable one for him. It afforded a splendid scope for his special talent and genius in turn admirably interpreted the comedy. It is a farce, abounding in amusing situations and quaint humor. Its absurd situations and incongruous positions kept up the theory of a plot.

Of the supporting company James Devlin and Miss Netti Peters deserve praiseworthy mention. Mr. Devlin is an exceptionally clever young actor and he capably assisted Mr. Peters in a quaint, body character. Miss Peters is a most acceptable vivacious soubrette. The specialties were interesting.

* * * * *

Cleveland-Wilson Minstrels.

Wednesday matinee and night the Cleveland-Wilson minstrels will appear in especial engagement at the Greenwall opera house. It is a brilliant booking.

"When W. S. Cleveland and George Wilson united their great minstrel shows this year after being enemies for years it was all off with rival organizations, which did have a chance to do business when these monarchs among minstrels were fighting one another. Separately W. S. Cleveland and George Wilson were the two greatest minstrels, and their sway over the merry realm of black face comedy was absolute. Together they have the irresistible force of a power of nature, and the Cleveland-Wilson Minstrels, which will play a special matinee and night engagement at the Greenwall opera house on Wednesday, September 7, mark the high tide of minstrelsy. They are the culmination of all that is great, glorious and enduring in this distinctively American form of amusement. There is but one all-star minstrel company, but one which sums the whole black face world of fun, and that is the Cleveland-Wilson Minstrel company.

"Hear the names of its stars: W. S. Cleveland, who for years has been the most brilliantly successful of minstrel managers; George Wilson, the greatest minstrel America has produced; E. M. Hall, the Paganini of the banjo; John Queen, a national favorite; Caicedo, the king of the wire, the highest salaried specialty artist on the stage; Marion and Pearl, Keno and Welch, two teams that have made London successes; the Troubadour Four, Fred Anderton, the Hogandobiaville Quartette and over fifty others. There is nothing provincial about the Cleveland-Wilson minstrels. They are not afraid of the big cities. They play only at the best and biggest theaters in the land.

"They are now on a 20,000 mile tour of this country, Canada and Mexico. In 1900 they will play in Paris all through the exposition. The Cleveland-Wilson minstrels will be the only American show in Paris that year. Later they will play in London, and after a farewell tour of this country will go around the world. when you see a minstrel show see the best. There is but one worthy of the name, and that came into existence this fall, when W. S. Cleveland and George Wilson united the massive minstrels of the former with the model minstrels of the latter. They are no "Wisconsin" or "Cal Wagner" entertainers. They don't keep within a limited territory, but they play the whole world and are winners everywhere. No expense was spared in costuming and staging the great new show, which is in fact, two shows in one, for the street parade is double and the stage performance dual. The first part is absolutely new and original and presents a dazzling scene of minstrel magnificence. It is wonderful, the result being what nothing but unlimited brains and unlimited capital can produce. It is an all-star minstrel show. It is more than metropolitan, it is national.—Dayton Press, August 11.

Register Sunday SEP 4 1898

The Peters Comedy company and the world-famous Cleveland-Wilson minstrels will both play at the Greenwall Opera House this week. This gives two shows in the week at the popular play house. The Peters Comedy company is booked for one week, but will give way on Wednesday to the minstrels, who have a special matinee and night booking for that day. It will be a lively week in local theatricals.

The Peter's Comedy company will commence a week's engagement, with the exception of Wednesday night, at this house on Monday, next, Sept. 5, Labor Day, in a repertoire of up-to-date farce comedies at popular prices, with the usual matinees on Tuesday, Thursday and Saturday. The opening bill will be the rollicking three-act comedy, "My Boys." Phil and Nettie Peters play the leading roles, and it may be said that his part requires almost as much manual labor as having a controversy with a freight engine, but he never tires. His beautiful face and figure perform evolutions that would make the gyrations of a Nautch girl look stiff in comparison.

Manager Greenwall is opening the season at his opera house with the best shows on the road. The Cleveland-Wilson Minstrels will play a special matinee and night engagement on Wednesday. It is the biggest minstrel show out this year.

Merry "Wats-Me-Again" George Wilson will be in Fort Worth with W. S. Cleveland and their allied minstrel companies for the special engagements of two performances Wednesday, Sept. 7. The Peters Opera company will give up the opera house that day to the great minstrels. It is a notable event to have Wilson and Cleveland to appear in conjunction. Cleveland's brilliant career is well known. He is easily the greatest of all minstrel managers.

Minstrelsy is synonymous with fun. There is more mirth and rollicking in a minstrel show than in half a dozen of the farce comedies, whose humor gives them long runs in metropolitan theaters. For a night of good, clean, whole-souled fun, that irradiates the the soul like sunshine, one has to go to a minstrel show. They are all good, but some overtop the others as a California redwood overtops a toadstool. There is just one of this class in the country today and that is the tremendous aggregation now on tour as Cleveland & Wilson's minstrels. George Wilson and big, brainy W. S. Cleveland have focussed their respective brilliant rays of mirth, music and gorgeous entertainment into one show, whose combined glory makes the other minstrel companies of the past and present look like starving Spanish soldiers waiting to be fed by Yankee captors. E. M. Hall is with them. So are three score of other good people, among whom

Register Sunday SEP 4 1898

stars Caicedo, the king of the wire. Other specialty wonders are Keno and Pearl, Marion and Welch, the Troubador Four, Fred Anderton and Harry De Laine, the "male Anna Held."

Among the latest theatrical promises is that of a farce comedy that goes under the suggestive name of "A Cheerful Idiot."

Jacob Litt's Shenandoah company will travel by special train next season. Mr. Litt has recently purchased two palace horse cars for the transportation of the horses used in the production, and two baggage cars will be required for the production property. One of the "props" is both realistic and expensive. A. W. Dingwall, Mr. Litt's general manager, bought it last week for $1000. It is a very handsome brass twelve-pounder, with limber and caisson complete. All the troopers (cavalrymen) will be regular members of the company. There are twenty-five of them, and they all have seen army service.

Register Sunday SEP 4 1898

Jerome H. Eddy, the well-known New York critic and press agent, has, in conjunction with Olive Gates, written a play, entitled "The Last of His Tribe," which will be produced this winter.

The Primrose and Dockstader Minstrels played recently to $6,696.85 in six one-night stands. Which says pretty clearly that the public hasn't forgotten the dancing of the senior or the infectious humor of the junior partner in the firm.

James W. Harkins, Jr., author of The White Squadron, Northern Lights and The Man-o'-War's Man, has just completed a new melodrama, to be called Under Sealed Orders.

Nancy Sykes, famous for her dramatic letters, answers an attack upon herself, and winds up her article by announcing that she has enemies merely because "some actors and actresses don't like to hear the truth." Which shows Miss Sykes to be a student of human nature as well as a dramatic critic.

Go-Wongo-Mohawk, the Indian actress, has a press agent who is setting his contemporaries a lively pace at the very outset of the season. Last week the public was entertained with a delightful tale about how the Indian thespian, having been out for a ride, was surprised on the roadside near Undercliff, N. J., by her friend, Robert Thompson, who had decided to test her courage, and was shot by Go-Wongo-Mohawk for his pains. Thompson had been listening for some time to her stories of Indian life out on the plains, and wanted to see if the girl was as brave as her stories might lead one to believe. The press agent says he is now convinced.

Al G. Field, whose minstrels are coming, has a galaxy of soloists with him this year. He has in his list of artists Reese Prosser, the Welsh tenor, who for three years was with the Boston Concert company and afterward with the Boston Ideals; Harry Sheldon, who was with Mr. Field last year; Charles A. Van, who sang until recently in the choir of Trinity Church, New York, will make his initial bow on the minstrel stage; George A. Hassell, who left the stage four years ago, and until recently sang in Grace M. E. church at New Haven, Conn., has returned to Mr. Field; Charles C. Dickens, who has been with "The Bride Elect," a new recruit to the minstrel stage; George A. Reeves, Charles A. Sheldon, Frank Todd and Paul Le Roud, backed up by a strong chorus for the vocal corps that will revive recollections of the good old days when fine singing was the foremost factor in refined minstrelsy.

Olive Redpath, Eva Davenport, Yolande Wallace, Charles Bigelow and William Armstrong all have been engaged for "The French Maid," giving that delightful comedy almost the same cast for the second season that was seen during its first.

Tim Murphy, the comedian, says he doesn't know whether he will be called an actor manager next season or a circus manager, as his new play, "The Carpet Bagger," compels him to use a regular menagerie. He carries a bulldog, parrot, alligator and cub bear, all of which appear in one comedy scene in the play, and should create a world of merriment.

Rose Coghlan has decided to venture forth as an authoress, and has just concluded a one-act play entitled "Art against Heart, or Between Matinee and night." It is said to be a clever reflex of things that occur behind the scenes. The action is laid in the dressing room of a leading actress. Miss Coghlan, assisted by

GREENWALL OPERA HOUSE.

5 Nights and 3 Matinees!

COMMENCING MONDAY, SEPT. 5.

Monday, Tuesday, Thursday, Friday and Saturday Nights. Matinees Tuesday, Thursday and Saturday.

Peters Comedy Co.

The largest and most complete repertoire company in the country.

MONDAY, SEPT. 5th,

First production in this city of the 3-act Farce Comedy,

"MY BOYS."

Ladies admitted free on opening night when accompanied with one paid reserve seat ticket, if secured before 6 p. m.

Change of Bill Nightly.

Night Prices.......................10c, 25c, 35c and 50c.
Matinee Prices.......................10c and 25c.

SEATS ON SALE.

GREENWALL OPERA HOUSE.

Wednesday Mat. and Night, Sept. 7.

Grand Special Engagement

W. S. CLEVELAND'S

GREATER MASSIVE **MINSTRELSY**

—UNITED WITH—

GEORGE WILSON'S

WORLD'S MODEL.... **MINSTRELS!**

Two Shows! One Price!

Big Dual Program Includes E. M. HALL, JOHN QUEEN, Juan Caicedo, "King of the Wire," Newsboys' Quintette, Troubadour Four, Keno & Welch and many other stars. SEE THE ENGLISH HUNT CLUB PARADE.

RESERVED SEATS SELLING NOW.

Matinee.......................75c, 50c, 25c. Night.......................$1, 75c, 50c, 25c.

GREENWALL'S OPERA HOUSE.

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COMMENCING MONDAY, SEPT. 5.

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MATINEE PRICES.......................10c and 25c

SEATS ON SALE.

GREENWALL'S OPERA HOUSE.

Wednesday, Matinee and Night, September 7

GRAND SPECIAL ENGAGEMENT

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—AND—

W. S. CLEVELAND'S

GREATER MASSIVE **MINSTRELSY**

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TWO SHOWS. ONE PRICE. DUAL PROGRAM INCLUDES E. M. HALL, JOHN QUEEN, JUAN CAICEDO, "King of the Wire," NEWSBOYS' QUINTETTE, TROUBADOUR FOUR, KENO & WELSH, NUMEROUS OTHER NOTABLES AND *ENGLISH HUNT CLUB PARADE.*

SECURE DESIRABLE SEATS EARLY.

MATINEE.......................75c, 50c, 25c
NIGHT.......................$1.00, 75c, 50c, 25

Mail - Telegram & Register Notices

Register Sunday

SEP 4 1898

John T. Sullivan, will appear in the play.

Mr. James A. Hearne is retouching his "Hearts of Oak" that he will send out the coming season, and is rewriting his play "Rev. Griffith Davenport," in which the well-known author-actor will star himself.

Among the most novel and stirring of the new war plays is the naval drama, The Commodore, recently produced with great success in Chicago. Among its many sensational scenes are the gun-deck of an American cruiser in action, showing the firing of exact reproductions of 4-inch rapid-fire guns, and the engine room of the same vessel, with all the machinery in motion. The Commodore is under the direction of Julian Magnus.

Julia Marlowe's newest play is called Because She Loved Him So. It is a Gillette adaptation of Jalouse.

Roland Reed began his twelfth engagement at the Boston Museum Aug. 29. Mr. Reed has carefully planned his coming tour, and will, during the season, produce two new plays. The first, a farce from the German, which will have its premier at the museum, was last season's big success in Berlin. The adaption was made by Sydney Rosenfeld. The farce has been named "A Distinguished Guest," and Mr. Reed will have one of those eccentric roles that he has made peculiarly his own. Later in the season will present a new comedy from the pen of Madeline Lucette Ryley, which is now receiving its finishing touches in London. Miss Isadore Rush will remain Mr. Reed's leading support, and in his company will be Mrs. Mary Myers, Mabel Florence, Sherridan Tupper, Charles S. Abbe, Julian Reed, L. P. Hicks, James Douglass and others.

George B. Miller has been re-engaged for "The Girl I Left Behind Me."

Hall Caine's drama, "The Christian," was produced for copyright purposes on August 7, at Douglas, Isle of Man, Mr. and Mrs. Hall Caine, Miss Hall Caine, and Master Ralph H. Caine, being in the cast. The price of admission was one pound.

Maud Granger will play, in Stuart Robson's production of the "Medler," the role of Mrs. Oliphant, for which Louise Muldener was cast originally.

Burr McIntosh will commence his starring tour in Washington, October 10, in Lottie Blair Parker's play, "A War Correspondent." The scenes are laid in and about Havana, just prior to General Fitzhugh Lee's recall from Cuba.

Mail Monday

SEP 5 1898

Greenwall's Opera House.

One week, with the exception of Wednesday, commencing tonight, with matinee Tuesday, Thursday and Saturday, the "Peters Comedy company" in a repertoire of up-to-date farce comedies at popular prices. Tonight the "Peters Comedy company," one of the strongest organizations of repertoire companies on the road, will commence an engagement for one week with matinee Tuesday, Thursday and Saturday. The bill for tonight will be the amusing three-act comedy of "My Boys," with Phil and Nellie Peters, two excellent and well known artists in the leading roles. These two people have been highly spoken of by the press and public wherever they have appeared. There will be a change of play at each performance. The prices of admission for night will be 10, 25 and 35c and for box seats 50c; matinees, children 10 and adults 25c. Ladies admitted free tonight when accompanied with one paid reserve seat ticket if secured before 6 p. m.

Register Tuesday

SEP 6 1898

Wilson-Cleveland's Minstrels.

George Wilson is coming. That announcement means a night of joyous mirth and heart uplifting fun to all who have heard him before and to all whom the exquisite experience will be new. "Merry Waltz Me Again" is out again in all his glory with a brand new company, the best of his remarkable career which he has allied with a crack organization recruited by that king of minstrel managers, W. S. Cleveland, whose name has insured crowded houses at a minstrel show for a dozen years and he is still a young man. The minstrels made money fighting each other and they added to the gayety of the nation, but they have determined that there is more fun and a better entertainment possible with a show made up of the two organizations playing together without, however, losing individuality. They parade separately with different bands as of yore, but on the stage they join in rollicking rivalry that taken all together makes up a minstrel entertainment that marks the high water mark of this truly American form of amusement. George and William set an amazingly high mark for themselves, but they have gone beyond it. The Wilson-Cleveland minstrels will be at Greenwall's Opera House Wednesday, Sept. 7, matinee and night.

Mail Tuesday

Cleveland-Wilson Minstrels.

W. S. Cleveland's victorious and splendid career on the stage as a minstrel manager has been received by the public in a way that stamps him pemier in the hearts of the people. His is the most dazzling career that minstrelsy ever saw, and after a temporary and self-willed occultation in prosperous business pursuits that have yielded rich returns, he is on the road stronger than ever and effervescing with the ideas that make his shows a delight forever. George Wilson has combined with him and it is the Cleveland-Wilson Minstrels that the show is touring. George is the greatest of minstrels and Cleveland is the best of managers. With them they have no less a luminary than E. M. Hall and many other brilliant minstrels, besides many specialty artists of the highest class. The tour of the company, which began extremely early, in response to an irresistible demand, has been a dazzling success. The Cleveland-Wilson Minstrels will be the attraction at Greenwall's opera house Wednesday, Sept. 7, matinee and night.

Register Wednesday

SEP 7 1898

Cleveland-Wilson Minstrels.

Like the Oregon chasing the fleet of Cervera, in its dash to annihilation, the Wilson-Cleveland Minstrels are outclassing the world, making comparison impossible and leaving nothing for others but despairing imitation. Rivals bear about the same relation to this splendid organization that a Spanish cruiser does to a Yankee armorclad. They are scattered along the beach of the amusement world in woeful confusion. When George Wilson and W. S. Cleveland combined forces and resolved to end enmity and work together to make the biggest and most brilliant minstrel show in the world, they builded better than they knew. They knew that the public would welcome them with a greeting such as no other similar organization ever received, for both have been for years the idols of the amusement world of America, but the reception that has been accorded them by tremendous audiences, since the inception of their triumphal tour, has been akin to that given returned heroes from fields of national victory. George Wilson, and E. M. Hall, the Paganini of the banjo, form the greatest living minstrels. With them as captains of the stage and W. S. Cleveland as admiral of the business end of the show, what but an overpowering, dazzling success is possible. The Wilson-Cleveland Minstrels will play here at Greenwall's opera house today matinee and night.

Mail Wednesday

Cleveland-Wilson Minstrels.

The ladies always did love George Wilson and W. S. Cleveland. When they were rivals, managing opposing shows, they sighed and said it was a shame that two such splendid fellows should be enemies. They sigh no longer, for their favorites have combined and it is now the Wilson-Cleveland Minstrel company. George has a way with him that always wins the hearts of the women and when he sings "Girls I Love You All," he makes each one of the dear creatures jealous of the rest, for you know she would much rather have George love her alone. W. S. Cleveland, whose handsome face and stalwart, commanding figure are familiar on the streets of every city in the country, has no less a hold on the hearts of the feminine majority and wherever he goes there are smiles to greet him and tears to bid him farewell. Another favorite with the ladies is E. M. Hall. He is now with Wilson & Cleveland. Such an aggregation of favorites never got together before, and, for the first time, the ladies can see them all in the same evening and settle on the one they like best. They will play at Greenwall's opera house tonight for the last performance.

* * * *

Peters Comedy Company.

The already popular Peters Comedy company will be with us all the rest of the week, matinee each day excepting Friday. A different play at each performance will be given. Thursday matinee they present "Miss Harum Scarum" and Thursday night "King of Liars."

* * * *

How Plays Are Paid For.

"How do you pay for plays?" asked a long-haired, highly inspired looking individual, who stalked sublimely into Davis & Keogh's offices the other day.

"Are you a playwright?" inquired Tom Davis.

"Not yet," replied the visitor, "but I feel inspired to write a drama, and competent to do so on any lines suggested, provided always that the compensation is adequate."

"The compensation," remarked Davis, "depends entirely on the nature of the subject. If a dry goods clerk is the principal character we pay by the yard. For nautical dramas we pay by the cargo. For 'The Great Train Robbery' we paid by the car load. For rural plays we pay by the acre. For society drama whatever the modiste and the tailor charge for the clothes. How we are to pay for 'Have you seen Smith' is still a question. 'The Finish of Mr. Fresh' has already cost us almost a fortune, and before production. We are willing to pay by the foot for a real lively farce, by the barrel for a big burlesque and by the ton for heavy tragedy."

"But where do I come in?" interrupted the caller.

"Oh, you don't come in at all. You go out," said Mr. Davis, and out he went.

Register Thursday

Peters Comedy Company.

The Peters' Comedy company will continue their engagement at Greenwall's opera house all the rest of the week, with matinee each day, excepting Friday. There will be a change of bill at each performance. Thursday matinee, "Miss Harum Scarum;" Thursday night, "King of Liars." New specialties are introduced at each performance.

Mail Saturday

There will be only one attraction at Greenwall's opera house next week-Friday, September 16, matinee and night, Richard and Pringle's big minstrel festival.

* * * *

Richard and Pringle's Minstrels.

The burnt cork artist is distinctly an American product, and with more or less prominence has been in evidence on the stage for over three-quarters of a century. As early as 1815 negro impersonations were given in connection with melodrama, but not until 1843 that special minstrel troops were organized, the first consisting of the famous quartet, Dan Emmett, Frank Bower, Billy Whitlock and Dick Pelham, who gave their initial performance—the first of the kind ever given—on the 17th day of February 1843. Since this date the passage of years has witnessed hundreds if not thousands of similar organizations, and this arm of the dramatic art has raised into national, and in some instances, international renown such names as Dan Merrett, Charley White, George Christy, Eph Horn, Nelse Seymour, Billy Birch, Billy Backus, Ben Cotten, Bob Hart, Ben Gardner, Luke Schoolcraft, Gus Howard, Billy Gray, Tony Hart, Lew Benedict, Wm. Arlington, Cal Wagner and Billy Kersands. The last named has outlived all other performers of note and today is as popular as ever, and is the star of Richards & Pringle's—Rusco & Holland's Big Minstrel Festival who appear at the Greenwall opera house, one day only (matinee and night), Friday September 16th.

The appearance of a minstrel company is now so rare a theatrical event that by striking contrast with the past, it forcibly recalls to the minds of all the old theatre goers the time when similar troupes were counted by the tens where now they figure only in the units.

Manager Greenwall, of the opera house, is to be congratulated upon securing for his patrons the engagement of such a powerful play and company as "Tennessee's Pardner," which will be seen here soon.

"Tennessee's Pardner" is a comedy-drama and was suggested by one of Bret Harte's stories of "roaring camp," but the original plot has been slightly modified in order to admit of more dramatic situations.

Saturday Register

Richard and Pringle's Minstrels.

Robert J. Ingersoll once remarked that the only real hearty laugh he ever enjoyed was on the occasion of a visit to Richard and Pringle's Famous Georgia minstrels at Washington, D. C. The witticisms and facial contortions of Billy Kersands completely captured the colonel, and he has never failed to visit the minstrels when in his neighborhood. If the colonel should by chance visit Richards and Pringle's-Rusco and Holland's big minstrel festival, he, as well as all others, will be surprised, as the managers have fairly eclipsed their previous efforts, and, as in former years, sweet melodies, up-to-date witticisms, drills and dances make up a programme of genuine minstrelsy. Silks, satins, velvets, Arabs, Japanese and all the other features that go to make up a good old-time minstrel find a place with this organization.

Richard and Pringle's—Rusco and Holland's big minstrel festival will appear at the Greenwall opera house, one day only, matinee and night, Friday, Sept. 16.

Random Comment.

"Down In Dixie," the well approved Southern play, has begun its annual tour of the South beginning at Charleston, S. C., on August 31. This play has the distinction of several repetitions in nearly every city of the South, to the largest receipts of the season.

One of the most gorgeous scenes ever seen on a stage is now being painted by Mr. Ernest Albert of New York to be used by Adelaide Herrmann in her latest creation, the Japanese Magic Floral fete, in which she will introduce for the first time the most novel acts of Magic ever seen in this country and will be a revelation to theatre goers.

The Mail and Express, New York, May 4, says: In "Charles O Malley," which was produced last night at the Lafayette Square theater for the first time on any stage, Mr. Wilton Lackaye has every promise of a clever and successful romantic comedy. Mr. Theodore Burt Sayre, the author, has taken Charles Lever's famous novel and built up a comedy which is interesting, witty and dramatic. In the character of the witty, dashing and chivalrous young Irishman Mr. Lackaye has a part entirely different from those he has recently been identified with, and his success last night was instantaneous.

The Los Angeles Times says: "A Texas Steer," which was presented at the Los Angeles theatre last night, is a striking evidence of Chas. H. Hoyt's ability. The company throughout is evenly balanced. Katie Putnam makes an excellent "Bossy," and the Texas Steer Quartette probably received more encores last night than any group of singers that ever appeared at this theatre.

Mrs. McKee Rankin has been specially engaged for "The Turtle," a farcical comedy not so slow, which introduces W. J. Ferguson, M. A. Kennedy, Henry Bergman, George Leslie, Sadie Martinot, Agnes Findlay, Merri Osborne and other skilled players at the Manhattan theatre, New York.

Real gold nuggets fresh from Dawson City will be distributed as souvenirs for "Heart of the Klondike" in Boston.

Dave Braham has just completed the incidental music for "On Land and Sea," and will immediately begin the composition of the score for "Daughters of the Poor."

The king of Greece is to found a national theater at Athens, founded on the plan of the Comedie Francaise. He has put up the building at his own expense. Baron Krupp has built a theater for the benefit of his workmen and it was dedicated by the best of the Vienna companies.

Charles Hoyt's farce, "A Day and a night," opened the season at the Garrick theatre in New York, and the general verdict is that Mr. Hoyt's latest is not equal to some of his former creations.

An organization is said to be being formed in New York for the purpose of sending on the road thirty popular-priced repertoire companies. James R. Waite, a pioneer of the "ten-twenty-thirty," is at the head of the scheme, which seems to involve a monopoly of one-night-stand interests.

Jefferson de Angelis' new opera will be the "Three Musketeers," by Stanislaus Stange and Julian Edwards, and a fine production is promised. At the present indications the season of 1898-'99 is to be rich in new comic opera productions.

Lottie Blair Parker has completed a new war drama, entitled "The Broken Sword." Miss Parker seems to have graduated into a sort of miniature war drama factory lately. This is her third play on the subject.

It is now reported that the great Barnum and Bally circus will remain in England for another year, and from there will move over to Paris in time for the World's Fair in 1900.

Joe Ott, who made his reputation in "The Star Gazer," will have a new farce next season entitled "Looking for Trouble. It might be well to remind Mr. Ott that those who look for trouble generally get it.

Blanche Walsh has declined the offer to take Fanny Davenport's place in the company the latter's husband, Melbourne McDowell, is organizing, now that it is a certainty that Miss Davenport will not act the coming season at least.

J. Walter Kennedy, the ex-strong man, is to have a play by William Dean Howells. Well, we will be—never mind what!

"Way Down East" is a sensational hit in Boston despite the warm weather, and the indications are that William A. Brady will find it one of the most profitable of plays.

The Black Patti, in announcing her present success in the Dramatic Mirror, remarks that during the performance "Fashionable folks were frenzied." Now the question arises as to whether that deplorable accident was the cause or effect of their attending the performance. Really, Mme. Jones' press agent should be more explicit.

Mlle. Anna Held will shortly be seen in a new French comedy, secured during her recent trip to Paris.

Mason Mitchell, the rough rider and actor, is to lecture. What a substitute for a press agency this war has been!

Anita Wilson has been engaged for "Yankee Doodle Dandy," completing a cast of unsurpassed excellence.

A Polish company of actors from the Posen theater is to appear in Berlin. In order to get around the police difficulties connected with the engagement, the actors are to appear as amateurs nominally, although they are the best known members of their profession in Poland.

There is a cheap theater in London where teeth are extracted free of charge between the acts.

Monday Mail

Richard & Pringle's Minstrels.

Hassan Ben Ali's famous troupe of Beni Zoug Zoug stars of the East and athletic wonders of the world are a special feature with Richard & Pringle's-Rusco & Holland's Big Minstrel Festival, who will appear at the Greenwall's opera house, one day only, matinee and night, Friday, September 16.

The management have gathered together a strong aggregation of minstrel stars, including the world-famous Billy Kersands, Jas. Crosby, the Napoleon of colored comedy; Harry Fidler, the great mimic; Dan Avery, "the funny little coon;" Bob Kemp, the singing comedian; Dick Thomas, the eccentric comedian; Buddie Glenn, the Polyglot comedian; the great Ganze, Hallback and Thomas, dancers; the Georgia sextette, Arthur Maxwell, the trick bicyclist; Kamakiri Japs, and nearly half a hundred single dancers and musicians. The daily street parade is claimed to be the largest and best ever given with a minstrel show.

Register Tuesday

Richard & Pringles' Minstrels.

That preeminently distinct and perennial style of amusement known as "Minstrels" is undeniably popular with the masses is shown by the big business being done through the country by Richard & Pringles'—Rusco & Holland's Big Minstrel Festival, headed by the great colored comedian, Billy Kersands, who is beyond doubt the greatest exponent of genuine negro minstrelsy in the world. This year they come with a brand new show, which, according to newspaper comment, surpasses anything ever attempted by this organization. They will appear at the Greenwall Opera House, one day only (matinee and night), Friday, September 16.

Register Wednesday

Georgia Minstrels.

Competition is the life of trade. This season all the leading minstrel shows of the country are leading every effort to excel. Richard & Pringle's-Rusco & Holland's Big Minstrel Festival claim more novelties, and the largest company. They certainly have four great comedians in Billy Kersands, Jas. Crosby, Harry Fidler and Dan Avery, who are said to be the four highest salaried colored comedians in the world. Others worthy of mention are: Hassan Ben Ali's Arabs, the Kamakiri Japs, Arthur Maxwell, the trick bicyclist, the Georgia sextette, the Great Ganze, Bob Kemp, Dick Thomas, Buddie Glenn and Hallback & Thomas. Twelve big novelty acts in the olio and the street parade will be a decided innovation, using Arabs, Japanese, four special trap drawn by the company's own horses, drum majors and two bands. They will appear at the Greenwall opera house, one day only, matinee and night, Friday, Sept. 16th.

Register Tuesday

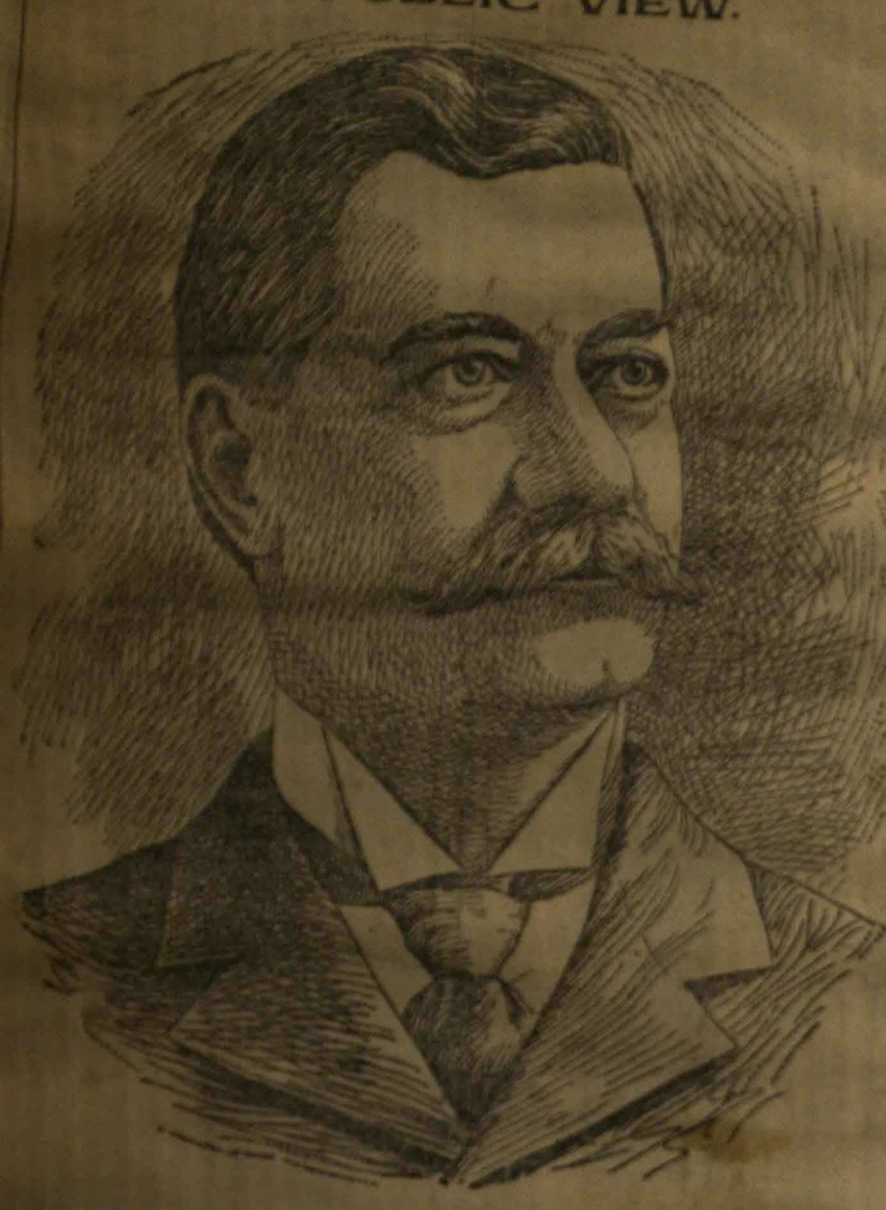
Klimt-Hearn Tonight.

The very popular Klimt-Hearn company will open a five nights and two matinees return engagement at the Greenwall's opera house tonight with change of bill nightly. Tonight they will present the great comedy drama, "Old Money Bags."

Registers and Mail Notices.

Mail Wednesday

IN PUBLIC VIEW.



Phil W. Greenwall, Manager of the Best Conducted Opera House on the Southern Circuit.

Mitchell Greenwall, Treasurer.

Georgia Minstrels.

To those who enjoy mirth, music and song the coming of Richards & Pringle's famous Georgia minstrels will be hailed with delight. This sterling organization has weathered the theatrical seas for twenty-four years, never changing management, and not once departing from their established rule of presenting what is great, good and wholesome in the minstrel world. Other minstrel companies have come and gone, but Richards & Pringle's go on forever. The secret of their success has been the fact that the management has always believed that the paying public craved a genuine colored performance, when given in the lines that made minstrelsy so popular years ago; their belief has proved to be the correct one. This year they combined with Rusco & Holland's operatic minstrels making two big shows in one—fifty people all told. They will appear at the Greenwall opera house one day only (matinee and night), Friday, September 16.

Mail Thursday

Georgia Minstrels Tomorrow.

Now that farce comedy has seen its day and the public turns to something light, it is found in minstrelsy, which is again as popular as ever. There is nothing as entertaining as the minstrel when it is given by competent people, such as is found in Richards & Pringle's, Rusco & Holland's Big Minstrel Festival, who give a bright and new entertainment, with features up to date. They carry over fifty people, two bands, two first parts, special scenery and elegant costumes, which make a strong aggregation. This big

Mail Thursday

show will appear at the Greenwall opera house tomorrow (matinee and night), Friday, September 16.

* * * *

"Knobs 'O Tennessee."

In Lincoln J. Carter and Hal Reid's new and beautiful success, "Knobs O' Tennessee," the president is seen in his private office in the white house at Washington talking to a one armed Union veteran—a moonshiner—who has come to plead for the pardon of his wife and child, convicted of moonshining.

Touched by the simple pathos of the mountaineer and finding that the veterans arm was lost at Gettysburg, the pardon is granted. Mr. Carter, after much research, at last found an actor so near the president's double that when the curtain rises the house at once breaks into cheers as the quiet little giant of the United States is seen in his office at work.

"Knobs O' Tennessee" will be the attraction at Greenwall's opera house Tuesday, September 20, one night only.

Register Friday

Georgia Minstrels Today.

In Richards & Pringle's—Rusco & Holland's big minstrel festival are brought together Kersands, Crosby, Fidler and Avery, the four highest salaried colored comedians in the world. It is the custom of all minstrel shows to have one commedian of reputation only, surrounding him with cheap, untried people, and as a result a disappointed audience.

This year Richards & Pringle's carry over fifty people, traveling in their own special train of cars. They introduce twelve big novelty acts in the olio. Hassan Ben Ali's Arabs, Kimo-kichi Japs, Arthur Maxwell, the trick bicyclist, Mr. and Mrs. Billy Kersands, James Crosby, Harry Fidler, Dan Avery, the Great Gauss and the Georgia sextette are prominent numbers. The big eight song and dance and the great novelty, "Going to the Cake Walk," are laughing carricatures.

A critic, in speaking of Billy Kersands, says "He is enough to drive the dyspepsia entirely away from one's system. His mouth is his fortune." Another says: "He is funny because he is built that way, and not simply for the $75 a week he can make out of his drollery."

He has been with the "Georgia Minstrels" for the past eleven years. Previous to that he was with the "Callender's Georgias," and "Jack" Haverley's "The Black Forty." It was with the Callender's that he went to England and made the hit of his life, and returned to this country with the "Georgias" under the management of the Frohmans, who made considerable

Register Friday

money out of the colored boys; in fact it was their first start in the show business, where they could handle their own money.

It is a clean cut performance from start to finish, and the patrons of the Greenwall opera house, will have a chance to judge of their merit.

They will appear at the Greenwall opera house today, (matinee and night), Septembir 16.

"Knobs O' Tennessee."

A scene so beautiful in the wavering moonlight, accompanied by the sounds of whipoorwills, tree frogs, katydids and other night sounds in the dreamy quietude of the mountain foothills, that it receives a thunderous round of applause the moment it is disclosed, is the scene made by Mr. Lincoln J. Carter for his and Hal Reid's new play "Knobs O' Tennessee," and used in the first and second acts of this new and beautiful success, which will be seen at Greenwall's opera house Tuesday, Sept. 20, one night only.

Mail Friday

TONIGHT'S GREAT SHOW.

The minstrel show at Greenwall's tonight will be one of the most interesting aggregations of talent ever seen on the stage.

Georgia Minstrels Tonight.

Tonight, for the last performance, the Greenwall opera house will be occupied by Richard & Pringle's-Rusco & Holland's Big Minstrel Festival. This company numbers over fifty people, traveling in their own special train of cars. The performance consists of the usual "first part," handsomely staged with all new scenery and costumes, new music, songs and witticisms. The olio is made up of twelve big novelty acts, which necessitates giving the performance without a single wait or drop of the curtain. The press speaks of them in the highest terms.

* * * *

"Knobs o' Tennessee."

The McKinley scene in the "Knobs o' Tennessee," by Lincoln J. Carter and Hal Reid, the late beautiful success, is one that introduces President McKinley. The part is taken by an actor who so strongly resembles the president naturally that at many hotels where the company stops he is often spoken to for the president. In this scene the president is depicted in a powerful scene of mercy wherein he pardons an old one-armed veteran from the crime of moonshining because he lost his arm at the battle of Gettysburg. Tuesday night, September 20, "Knobs o' Tennessee" will be seen at Greenwall's opera house.

Mail Saturday

There will be only one attraction at Greenwall's opera house next week, Tuesday, September 20, one night, Lincoln J. Carter's and Hal Reid's beautiful drama, "Knobs O' Tennessee."

* * *

"Knobs o' Tennessee."

The story of Lincoln J. Carter's and Hal Reid's beautiful play, "Knobs O' Tennessee" is as follows:

Madeline Bailey, the rich and refined daughter of Colonel Bailey of Memphis, has seen, fallen in love with and is married to Joe Preston, one of a family of moonshiners, and is disinherited.

Henry Preston, brother of Joe, has been accused innocently of the murder of a government officer, but being sick at home and nursed by his mother, though able to prove this alibi, he is convicted and the rope ready; when he is rescued from the sheriff by Joe and other moonshiners,

all of whom believe moonshining a God given right.

Colonel Bailey, Madeline's father, has determined that she shall marry George Germain who is the chief of the government deputies for this district of Tennessee. The old mother of the Preston's is half crazed at her youngest son's plight and when finally

Mail Saturday

the "Gov'ment Spies" do take Henry and tell her that he is to go back to punishment, she shoots him dead at her feet rather than see him hang. The father of the Preston's, a one armed veteran, goes to President McKinley and begs for the pardon of his wife and eldest son for the crime of moonshining and when the president finds that he lost his arm at Gettysburg the pardon is granted.

The last act discovers that a mica mine has been found on the place, thus making the Prestons rich. George Germain is in prison for a long term for having forged Colonel Bailey's name for several large amounts. The comedy is furnished by an Irish lad in love with a Swede girl and an ante-bellum "nigger" who loved the Prestons too well to take his freedom.

Knobs o' Tennessee will be seen at Greenwall's opera house Tuesday night, September 20.

* * * *

"Down in Dixie."

"Down in Dixie," Scott Marble's greatly admired stage mirror of the scenes and life its title indicates, was produced for the first time this season at the Academy of Music, Charleston, S. C., under the management of Davis & Keogh, thus inaugurating an extended tour of the principal cities of the South. The stirring and romantic plot of this really representative play has been so modified as to give it an intense, up-to-date, warlike interest for every soldier boy from Maine to Texas.

* * * *

NOTES.

The Otis Brothers in All Aboard, have started in New England, and it is said with success.

Richard Mansfield has started into active rehearsals of Cyrano de Bergerac at the Garden theater.

Stuart Robson began another week with The Meddler, at Wallack's, with increased business. The play has been brought into shape by Augustus Thomas, and Mr. Robson has now a first class comedy play. The cast, with John Kellerd and Marie Burroughs, is interesting.

Greenwall's Grand Opera House (N. O.) company will leave New York city September 19, opening in New Orleans October 9.

Salisbury's stock company have signed contracts with Henry Greenwall for a season commencing October 3, at Lyceum theatre, Atlanta, Ga.

The Herrmanns have started their season in Chicago. Ed Thurneare says the tour will embrace thirty-six weeks and will cover the entire country.

Mr. Chas. Halten, one of the graduates of the Class of '98, American Academy of the Dramatic Arts has been engaged for the Lost Paradise company.

Mason Mitchell was the star feature of Proctor's theater. The actor is popular and will be of a drawing quality. The usual high standard vaudeville bill will be offered all week.

Uncle Tom's Cabin, as played by the Barbour company, has done very well at the Park. It remains the week. Next week the Shakespearian festival, with Hanford and Haworth as the leading exponents.

Secret Service will be at the Empire theater two weeks longer. The drawing power of this famous play was demonstrated during the hot nights of last week, each of which found the theater crowded and the audience full of enthusiasm for the big scenes. This is Mr. Gillette's only engagement in New York this season, so it will be the last chance to see him in the character which has put him in the very front ranks of American actors.

A Day and Night is moving along well at the Garrick theater. Its fun has been added to since the production night, something new being injected each evening, as is the customary process with nearly all farces of this class. Otis Harlan's Rabbit's Foot song still holds the popularity, but it is going to be pretty seriously crowded by the new song which Mr. Hoyt added last week. Mr. Hoyt himself is the author of the new song, the title of which is They All Know Better Now.

Register Sunday

THEATER GOSSIP.

The Greenwall's opera house is to have only one attraction this week, Tuesday, Sept. 20, one night, Lincoln J. Carter's and Hal Reid's beautiful drama "Knobs o' Tennessee."

"Knobs o' Tennessee."

In some parts of the country, notably Tennessee and Kentucky, are a class of people commonly known as moonshiners. They are a peculiar, poetic—near to nature's heart sort of people—extremely faithful one to the other, their law being mainly that of a good winchester rifle aimed with a steady hand and a clear eye.

Their land as a rule is rocky and bad—as moonshining or plainly the making of corn whisky is done in the mountains or knobs. "Knobs" being the foothills of the mountains and about all they can raise is corn. It is a God-given right handed down

from generation to generation among them—this right to manufacture this moonshine whisky, so called because of the "gov'menters" their arch enemies, they work in some hidden nook by the light of the moon. When one comes to think of it, it is a wonder that some of our playwrights have not taken advantage of this class of people—the beautiful mountain scenery and this religion of these people to make a play of before. In "Knobs o' Tennessee," the new and beautiful play by the American authors, Lincoln J. Carter and Hal Reid, have used this theme, and have made an eleven curtain call hit of it.

"Knobs o' Tennessee" will be seen at Greenwall's opera house Tuesday night, Sept. 20.

Down in Dixie.

Among the score or more of dramatic productions controlled by Davis & Keogh, none has been more cordially and generously received than that masterly picture of southern life, from Scott Marble's graphic pen, "Down in Dixie." It is a play thoroughly imbued with the spirit and conditions of its theme, with an infusion of war spirit now added which strengthens its popular hold and appeals strongly to the soldier element of every section. Its season opened at Charleston, S. C., in the Academy of Music, August 31st, and its tour will include the leading cities of the south as far as the Rio Grande.

Madame Rhea, who has been seriously ill for a long time, is said to be dying of a cancer at Montmorency, France.

Emily Rigl, who joined the Devil's Island company for the New York engagement only, has been induced to remain with the organization for the season.

Daniel Sully's new play, "Uncle Bob," is said to have made an emphatic hit.

Harry Woodson, the famous old negro comedian, died on August 30 in a madhouse.

Robert Mantell has filed a petition of bankruptcy.

James K. Hackett will shortly begin rehearsals for his starring tour in "The Tree of Knowledge."

C. W. Couldock, the oldest actor on the American stage and originator of the role of Dunstan in "Hazel Kirke," is once more being seen in that play, this time as its star.

A Western hypnotist has developed a clever advertisement in a dodger on which is printed the line, "This strip of paper was torn from the walls of the opera house to make room for the crowd that attends Professor Lawrence's entertainments."

"Vagabondia" is the title of the new romantic play in which Mr. and Mrs. Rose Whytal [?] will star this season.

Hissing means different things, according to where you happen to be at the time. In West Africa the natives hiss when they are astonished; in the New Hebrides when they see a thing beautiful. The Basutos applaud a popular orator in the assemblies by hissing at him. The Japanese, again, show their reverence by a hiss, which has probably somewhat the force of the "hush" with which we command silence.

"The Fortune Teller" is a new opera by Victor Herbert. It is to be the most ambitious composition, mu- [illegible]

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sically, that an American composer has devised in late years, and easily the best thing that Mr. Herbert ever wrote.

Gladys Wallis has been engaged to play the part of Fifi in the Dan Daly "Belle of New York" Casino organization, which opens its seasons at the Montauk theater, Brooklyn.

Mail Monday

"Knobs O' Tennessee."

When one has artistic instinct enough to take the canvass and rough daub of stage scenery and so light it up that at the rise of the curtain an instantaneous and prolonged round of applause greets the scene, it must be beautiful.

A few weeks ago Mr. Carter produced a play, "Knobs O'Tennessee," written by himself and Hal Reid, which is entour this season, as it made what is termed in managerial parlance, an eleven curtain call hit. Mr. Carter's fame as a past-master of the scenic art is well deserved and his fame as a writer through some several plays, while Hal Reid, his co-author, has written several, among them "Human Hearts," now in its fifth year of success.

Mr. Reid will appear as Joe Preston, Miss Margaret Elsmere as Madeline Bailey, supported by a carefully selected company and a grand scenic investiture. Tomorrow night, September 20, at Greenwall's opera house.

Register Tuesday

THEATER GOSSIP.

"Knobs O' Tennessee."

The Nashville Banner says of "Knobs O' Tennessee," which will be seen at Greenwall's opera house tonight, Sept. 20:

The Grand was fairly well filled last night to see the "Knobs O' Tennessee," by Hal Reid and his company. A more untheatrical night it would be difficult to imagine. The torridity of the day refused to capitulate in favor of the customary moderation of the dark.

Waiving all question of faithfulness to mountain life in Tennessee with which the play deals, it may be said that the performance reflected credit on Mr. Reid, the author of the piece, both as a playwright and a player. His organization, too, has been greatly improved since his production here last season of "Human Hearts."

The "Knobs o' Tennessee" deals with the life of mountaineers engaged in moonshining, and undertakes to present the pathetic side of that outlawed class.

In the closing scene, a half-breed negro, the real murderer in the crime of which the young moonshiner was convicted, and in the role of blackmailer, proclaims his relation to the heroine of the play—the widow of the youth slain by his mother. Some objection was occasioned in the audience by this concluding scene of the play, and Mr. Reid is engaged today in re-writing and strengthening the last act, in order to obviate what he concedes to be an error in the drama. This rectified properly, will render the play strong and attractive. The re-written act is to be adopted tonight and henceforward.

Mr. Reid has a suitable role as the doomed distiller, and makes the most of his really creditable talents. The honors of the enactment, however, belong to Miss Margaret Ellesmere, whose impersonation was a faithful and delightful portraiture of woman's love. The other members of the cast are deserving of favorable mention, which the lack of space denies them here.

Mail Tuesday

"Knobs O' Tennessee" Tonight.

What James Whitcomb Riley is to dialect poetry, it is said, Lincoln J. Carter is to scenic stagedom. In a new play, "Knobs o' Tennessee," by he and Hal Reid, as the scenes are laid in the Knobs or foothills of Tennessee—among their whispering pines and beautiful landscapes—Mr. Carter has found ample scope for his wonderful ability in this line. As a writer he is sharp, quick and snappy, while his confrere has made some reputation as a word painter of pathos, this being proved by the fact that his "Human Hearts" is now in its fifth year of success. "Knobs o' Tennessee" will be seen at Greenwall's opera house tonight for one performance only.

The Houston Post of Sept. 11 says: No more conclusive evidence of the popularity of the Klint-Hearn company could have been shown than the magnificent house which greeted the organization at its final performance last night. The audience was the largest of the week, every seat in the parquette and balcony being filled, the gallery packed and all of the boxes occupied. It was an appreciative audience, too, one of the kind that spurs an actor on to his best efforts and makes him feel at peace with all the world. As a result of all these favorable conditions the bill for the evening, a three-act drama entitled "Life in Greater New York," was presented in an especially enjoyable manner, and its strong points brought forth all sorts of demonstrations from the spectators.

Every Southerner who has seen Davis & Keogh's production of Scott Marble's dramatic story of Southern life, appropriately entitled "Down in Dixie," likes it, because he not only recognizes that it is a very superior play, but also that it does him and his section justice, a quality he has not always met with on the stage. This popular play inaugurated an extended Southern season, including Texas, at the Academy of Music, Charleston, S. C., August 31, and its spirit and stirring action will be reinforced by the introduction of Dixie's daring sons and Yankee Doodle Dandies in fraternal rivalries upon the field of battle.

It is said, that during her period on the stage, Kathryn Kidder has expended more money for wardrobe than any other woman in the profession. No fabric is too rare or costly if it is desired by Miss Kidder. Her Lady Teazle gowns in which she will appear the coming season in "A School for Scandal," as co-star with Louis James and Frederick Warde are being made by Worth; while Pacquin and Duse, the famous rivals of Worth, will be represented in Miss Kidder's gowns for Lady Macbeth, Ophelia, Portia, Desdemona, etc. Miss Kidder states that her dresses for "A School for Scandal" will be even superion to those displayed in Mme. San Gene, which were acknowledged to be the most magnificent and costly ever worn on our local stage by an American actress.

When two widows get mixed up there's likely to be fun and more or less trouble. In the case of "The Real Widow" the trouble is not serious and fun is dealt out by the bushel in this latest farce comedy success. The ingenious complications of the plot are greatly enhanced by appropriate and tasteful costuming, brilliant music and clever acting. This excellent attraction will soon be seen at the opera house.

Southern dialect, as inflicted upon the South by actors and actresses, who chew their words, and seem to think Southern dialect consists in talking like their mouths were full of hot mush, have ever been the subject of unfavorable comment throughout the South in every play that is supposed to be typical of the Southland. And the same can be said of the Southern negro dialect, as it is perpetrated by so-called negro delineators. It has always been evident that those playfolk who have undertaken Southern roles, have made their own models, and not taken them from among the Southern people themselves. It is said that Clay Clement, in his Virginia story, "The New Dominion," and his South Carolina story, "A Sothern Gentleman," has not only caught the spirit and atmosphere of the South, but he has placed in the roles actors and actresses, who are Southern to the manner born, and whose dialect cannot be gainsaid or disputed.

The third tour of Herrman The Great company, headed by Leon and Adelaide, under the direction of Mr. Edward Thurnaer, will open in Chicago, Ill., Sept. 5 for a two weeks' stay and then continue on a Northwestern tour, covering the greater part of the territory used last season where the Hermanns gave the greatest of satisfaction, and where managers are desirous of playing them again. There will be many new illusions by Leon Herrmann that have as yet never been seen in this country and Adelaide Herrmann will give to the public for the first time her latest, "Ancient and Modern Fashion Plate," in which she changes her costume fifty times in ten minutes without leaving the stage, also the Japanese magic fete in which she will introduce some of the most intricate and sensational novelties known to the world. For this act especially new scenery is being painted by Mr. Ernest Albert of New York City.

Eddie Bald, the cycling champion, will soon begin rehearsing for his stage debut in "A Twig of Laurel."

W. H. Power has abandoned his intention of going on tour with "Shannon of the Sixth." He will, instead, make a revival of "The Ivy Leaf," one of the most successful of Irish plays.

"Iolanthe," Gilbert and Sullivan's pretty opera, has been revived with great success in New York.

Della Fox's latest title for her new comedy is "The Little Host."

It is pretty generally agreed that "The Turtle," a new musical comedy running in New York, is about the most vulgar play seen there in a long time, and the press agent of the attraction is energetic in sending in the dramatic critics throughout the country descriptions of the objectionable scenes of the play.

Jno. Slavin, Eugene O'Rourke and R. E. Graham have been engaged to play the season with Della Fox.

Jane Hading is negotiating for a trip to this country in 1899 with an English company. She speaks our language, and will have her regular repertory translated.

Lole Fuller has commissioned Russ Whytal to write her an Oriental play on the same lines, but offering her greater opportunities, than "Salome."

The police have forbidden Sunday performances in Memphis, Tenn.

An instructor in elocution has been appointed in Columbia University for the first time in twenty-five years. Wellington Putnam, of the faculty of the American Academy of the Dramatic Arts, having received this appointment.

Henry Weaver, who is now with McKee Rankin, has been offered an engagement with Julia Marlowe to play first old men.

The appearance of Camilla Urso in vaudeville is considered the greatest capture yet made for the continuous fold, and Robert Grau has been besieged with offers from the entire country. The famed violin virtuoso has by her latest move given the musicians a shock, and much editorial comment has been made in the press on the subject.

It is said that when Maude Adams appears as Juliet, William Faversham is to be Romeo and W. H. Thompson Friar Laurence.

Charles H. Hoyt, who has written many amusing farces, recently said to a lean friend, "If you desire tissue see Willie Collier in 'The Man From Mexico.'"

Mabel Dixey will not be a member of Viola Allen's company, as has been announced. She has engaged to play leading ingenues in a Syracuse stock company.

Mrs. W. J. Scanlan, widow of the late comedian, has been married to Augustus Pitou. More war dramas may now be expected from that gentleman's pen.

Mrs. Sol Smith will this season be seen with Julia Marlowe.

Horace B. Fry has written a sketch entitled "Little Italy," which will be given shortly by Mrs. Fiske.

Mrs. Ryley's new play, "The Voyagers," has been finished and will be produced in Chicago on October 3 by Roland Reed.

It is not generally known that Sadie Montgomery, a member of the California Theater Stock company, is a sister of Mrs. Botkin, celebrated in the recent chocolate poisoning case. Miss Montgomery was at one time a member of Augustin Daly's company.

"The King of the Schnorers" and "St. Ives," respectively by Israel Zangwill and Robert Louis Stevenson, are to be adapted for Richard Mansfield. The plague of dramatizations for the coming year threatens to assume proportions that will make necessary an intellectual quarantine station.

Mail Wed

Klint-Hearn.

The Houston Post of Tuesday, September 6 says of the Klint-Hearn company, which will be the next attraction at Greenwall's opera house for one week, commencing Monday, Oct. 3:

Last night was the opening of the theatrical season, and it was a record breaker so far as the attendance went.

"We have had more money on opening nights before," said Manager Bergman, as he stood smiling at the door last night, "but never have we had more people on an opening night."

Standing room was at a premium in both the balcony and parquet and the gallery was packed, and the weather was not at all propitious for such an audience, as it was intensely warm.

The attraction was the Klint-Hearne Repertoire company at a cheap scale of prices, 10, 20 and 30 cents, and in addition to this all ladies who were accompanied last night by escorts with 30-cent tickets were admitted free. With such inducements it was no wonder that the house was packed.

The attraction is also deserving of a liberal patronage. The play presented last night was one of Lotta's favorite productions, "Pawn Ticket 210," an interesting comedy drama, the chief interest of which revolves about the soubrette character of "Mag, Pawn Ticket 210," which role was assumed by Alma Hearne, who though not a Lotta was sufficiently vivacious and hoydenish to keep up a lively interest throughout.

The character of Uncle Harris, the Hebraic pawn broker, was very cleverly portrayed by George Klint, while the other characters were sustained by talent sufficiently capable for giving a very enjoyable evening's entertainment.

The audience was spontaneously responsive and applauded features that might have escaped a less appreciative gathering. It was an audience of the kind that puts an actor at his best and those in front and behind the footlights last night seemed en rapport and in perfect sympathy.

This company playing at popular prices includes in their repertoire such plays as, "The Inside Track," "Kidnapped," "Uncle Daniel," "Lights of London," "Old Money Bags," "Fanchon the Cricket," "Life in Greater New York," etc.

DRAMATIC SEASON OPENS.

The regular theatrical season will be inaugurated at Greenwall's opera house next Monday night, the attraction being the Klint-Hearn Repertoire company. A solid week of up-to-date plays will be seen nightly at popular prices.

COMING LATER.

Davis and Keogh's "Down In Dixie" company, owing to a quarantine at New Orleans, will not appear at Greenwall's opera house tonight as advertised but will be seen at a later date.

Register Thurs

Klimt-Hearn Company.

The Klimt-Hearn company will be the attraction at Greenwall's opera house all next week presenting a very strong repertoire at popular prices.

This company, as a whole, is new to the theater goers here, but press reports from the other cities give them unstinted praise, while the theaters have been taxed to their utmost capacity at each performance. They give as their opening play "Pawn Ticket 210," a piece made famous by Lotta, and in which Mr. Klimt and Miss Hearn are seen to good advantage. Other pieces to be given are "Kidnaped," "Inside Track," a scenic production of Shook & Collier's "Lights o' London," "Old Money Bags," "Life in Greater New York," and others of equal merit.

Monday night ladies will be admitted free if accompanied by a person with a paid 30-cent ticket, if secured before 6 p. m Monday.

Mail Thursday

A Week of Popular Prices.

The masses encourage and patronize good amusements at popular prices. The Klint-Hearn company, which has been secured by Manager Greenwall to appear at the opera house next week, is said to be one of the strongest attractions on the road at popular prices. Following is the list of plays to be presented here: "Pawn Ticket 210," "The Inside Track," "Kidnaped," "Lights O' London," "Old Money Bags," "Life in Greater New York," and "Fauchon, the Cricket." Monday night "Pawn Ticket 210," will be the bill, when ladies accompanied by a person with a paid 30-cent ticket, will be admitted free to a reserved seat, if secured before 6 p. m

Register Friday

Klimt-Hearn Company.

The Klimt-Hearn company will open a week's engagement at Greenwall's opera house next Monday night, presenting one of the strongest repertoires ever seen here at popular prices. Monday night Lotta's great play entitled "Pawn Ticket 210," will be the bill.

The Joplin (Mo.) Journal speaks of the company as follows:

The Klimt-Hearn company had another big house last night to witness the performance of "Old Money Bags," and judging from the enthusiastic applause the performance was fully up to the standard of the other excellent performances given this week by the company, which is, without exception, the best repertoire company that ever visited Joplin.

Klimt-Hearn Co.

The Klint-Hearn company, which is now playing to packed houses in Dallas, will open a week's engagement at Greenwall's opera house next Monday night, presenting the following repertoire: "Pawn Ticket 210," "The Inside Track," "Kidnaped," "Lights O' London," "Old Money Bags," "Life in Greater New York," and "Fanchon the Cricket." Special scenery is carried and each play is a perfect production.

The Houston Post says: "Last night was the opening of the Klint-Hearn company at Sweeney & Combs' opera house, and it was a record-breaker so far as the attendance went. 'We have had more money of a night at high prices,' said Manager Bergman, as he stood smiling at the door last night, 'but never have we had more people.' Standing room was at a premium in both parquet, balcony and gallery, and the weather was not propitious for such an audience, as it was intensely warm. The attraction is also deserving of a liberal patronage. The play presented was 'Pawn Ticket 210,' one of Lotta's favorite productions. Miss Hearn as Mag was vivacious and hoydenish, and kept up a lively interest throughout. Uncle Harris, the Hebraic pawnbroker, was cleverly portrayed by George Klint, while the company supported them in a most acceptable manner."

* * * *

Manager Greenwall has arranged with "Down in Dixie" to fill their engagement here on October 14. This is the company which was to have played here the 28th, but on account of the quarantine, failed to reach Fort Worth.

Registered

"Pawn Ticket 210."

Lotta's great play, "Pawn Ticket 210," will be presented at Greenwall's opera house next Monday night by the Klimt-Hearn company, which plays a week's engagement, excepting Friday, Oct. 7. Change of play nightly.

The St. Joseph (Mo.) Herald says: The Klimt-Hearn company began a week's engagement at the Crawford theater last evening and judging from the size and enthusiasm of the audience will undoubtedly play to a series of large houses. This would be justifiable, as the entertainment given was equal to a majority of the performances given with a much more pretentious organization at three times the price. In every respect it was complete. The company, headed by the clever couple, George Klimt and Alma Hearn, is a most evenly balanced one, and each member showed he or she had given much thought and study to the character portrayed.

Miss Hearn is a most charming and petite little actress, blessed with that essential quality, magnetism, and draws here listener to her at once. She will become a staunch favorite with St. Joseph's theater-goers.

Mr. Klimt gave a finished performance as a Hebrew loan agent, giving it all the strength necessary without overdrawing it. His death scene was extremely well done.

Register Saturday

The Greenwall opera house will have two attractions this week—one commencing Monday, October 3, excepting Friday. The Klimt-Hearn Co. in grand scenic productions. Friday, October 7, Harkins & Barbour's dramatic version of Mrs. Stowe's immortal story, "Uncle Tom's Cabin."

* * * *

Ladies Free Monday Night.

The Klimt-Hearn Co., which appears at Greenwall's all next week at popular prices will admit ladies free on Monday night, if accompanied by a person with a paid 30-cents ticket, if secured before 6 p. m. Monday. The San Antonio Express speaks of this company as follows:

The weather was quite inauspicious last evening, but that did not prevent a large audience at the opera house to witness the comedy-drama, "The Inside Track," presented by the Klimt-

Register and Mail Notices

Mail Saturday OCT 1 1898

Hearn Dramatic company. This play is one of the best in the company's repertoire, and has been made familiar to playgoers by Oliver Doud Byron. It was given with good effect last night, being well suited to the company, and was cast to the best advantage. The good impression Sunday afternoon and Sunday evening was fully sustained and the audience attested its appreciation by frequent applause.

During the action of the play specialties were introduced by Miss Lewis, Little Madeline and Mr. Horn, and were much enjoyed.

* * * *

Uncle Tom's Cabin.

A unique performance of Uncle Tom's Cabin will be seen at the Greenwall opera house Friday night, October 7. Messrs. Harkins and Barbour have made a new and beautiful version of the story and demanded a company of high-class actors to present it. All the ridiculous features are rejected. The tale is told without prejudice to section or race. It is a true picture which so far has received the warmest praise and approval of the press and clergy. The New York Press of May 4, says:

"Uncle Tom's Cabin, without bloodhounds, was the attraction at the Star theatre last evening, when a new version by James W. Harkins and Edwin Barbour had its first presentation. The dramatists have reduced the play to five acts, and have taken great liberties with the original text, and from a spectacular point of view, have made a most acceptable play of it. The cast is exceptionally good, the stage settings capital, and the play was well received by a large audience.

* * * *

The Real Mrs. Brown.

Talk about new women—it's the widow who wins every time. She is the latest bid for public favor, and Mr. A. Q. Scammon's company of comedians present her in an extremely laughable way. "The Real Widow Brown," the recent London and New York success, deals with the mixing up of two widows, one of them being an impersonation by a skylarking young man, and the inevitable complications which ensue. Aided by pretty faces, fetching costumes, taking music and delightful dancing, a jolly evening's entertainment is assured when this attraction is seen in this city.

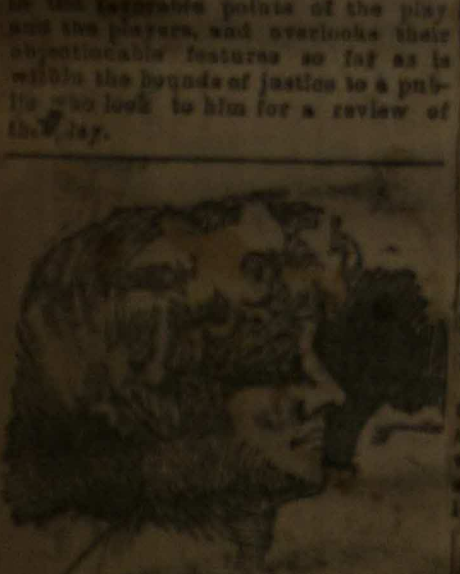
Register Sunday OCT 2 1898

There will be two attractions at Greenwall's opera house this week, commencing Monday night, Oct. 3, for one week, excepting Friday. The Klimt-Hearn company in grand scenic productions, including up-to-date songs and dances and the latest war views. Friday night, Oct. 7, Harkins & Barbour's dramatic version of Mrs. Stowe's immortal story "Uncle Tom's Cabin" with a magnificent company.

The Klimt-Hearn.

The Klimt-Hearn company will be seen at Greenwall's opera house for one week commencing Monday, Oct. 3, excepting Friday. The Austin Daily Statesman speaks of this company as follows:

The time-honored custom has ever dictated that where an attraction is billed for one or more engagements in the same city, that all possible favor should be shown in the criticism of the first night's performance. The critic bears with all possible leniency to the favorable points of the play and the players, and overlooks their objectionable features so far as is within the bounds of justice to a public who look to him for a review of the play.



In mentioning the opening night of the Klimt-Hearn company at Greenwall's last night, however, the Statesman this morning can assure its readers that none of this time-honored custom is brought to bear when the company is strongly recommended to the amusement-loving people of the city. They are recommended for the reason that they are competent and deserve such recommendation. They play with care and attention to every detail. They work singly and collectively to the success of the play they are presenting, and the result is that they please to a degree that must be participated in to fully understand.

Register Sunday OCT 2 1898

"Uncle Tom's Cabin."

A performance is to be given at Greenwall's opera house Friday night, Oct. 7, which really ought to have another title; not but that "Uncle Tom's Cabin" is absolutely proper, but the title has for many years been so associated with that misused version of the story that the public cannot be blamed for being a little bit dubious as to the dramatic quality of any play thus entitled. We have been deceived, cheated, disappointed and buncoed out of our money by tinhorn showmen, and have wasted our time seeing a lot of trash which never reached the dignity of a dramatic performance. Now, however, we are to have a true dramatic version of the famous story, which cannot fail to interest the most critical and refined audience. The New York World of May 9 says:

"The new version of 'Uncle Tom's Cabin' by Messrs. Harkins and Barbour, enters upon its second week at the Star Theater tomorrow night. The production is a handsome one, and the cast remarkably well balanced and efficient."

Down in Dixie.

There are a few so-called Southern plays which are nothing more than a caricature of the life and manners of the Southern people, and one visit is generally enough for these grimaces of paretic brain. "Down in Dixie" presents an intensely interesting story, and the atmosphere of the South pervades the entire action. One can almost detect the odor of the magnolia in the shifting scenes. The presentation of an allegorical picture of two soldiers, North and South in harmony, watching for their common enemy, brings out of the fading past a memory to cement the present. Everywhere in the South will this incident in the play be thoroughly appreciated.

Fannie Davenport.

The death of Fanny Davenport, which occurred last Monday, closes the career of one of the leading lights of the American stage. For fully a quarter of a century she has been acknowledged a leading exponent of dramatic art as represented by the American theatre. During this long period her name has been identified with only what has made for the best interests of the dramatic art in this country. The stage was her inheritance from parents who possessed ability of the highest order, and it may be said for her that she had steadfastly made the best use of these uncommon endowments.

Fanny Davenport's career was eminently that of a successful artist, which must be attributed in no small part to the fact that she was not only

a good actress but a good business woman. Miss Davenport was one of the best paying stars in the country. It is said that in one season she cleared $90,000 from "La Tosca." Miss Davenport had a perfect knowledge of stage business, so that although the public knew her only as the central figure in the play passing before their eyes, she was really the controlling influence in its production from the moment of its contemplated production until the curtain was rung up on the first night of its presentation.

Personally she was very popular, and with the stage hands extremely so. She had a bright, encouraging word for everybody, and behind the scenes she commanded admirers as loyal as those before them.

Notes.

A statue of Mme. Melba is to be put up next year in Melbourne.

Alice Nielsen and "The Fortune Teller" seem on the high road to success.

Wm. H. Dupont has been engaged to play "Neel" in "A Virginia Courtship" with W. H. Crane.

[illegible] is to appear as Mrs.

Register Sunday

Malaprop" in Joseph Jefferson's production of "The Rivals."

It is announced that Daniel Frohman is endeavoring to have Virginia Harned venture forth as a star.

E. S. Willard has abandoned his American tour for 1898-99. Sustained results of his recent illness is given as the cause.

Three hundred and seventy-five companies are now on the road. And the season has just begun. But there will be fewer when it closes.

The old story of a negro theater, with nothing but colored actors and attendants, has been revived in New York. It's nearly old enough to vote by this time.

Last week the advance agent of Blaney's "Hired Girl" was married to the soubrette of Blaney's "Boy Wanted." And yet Shakespeare wrote, "What's in a name?"

Edyth Wentworth Skerritt, daughter of the late Rear Admiral Skerritt, U. S. N., will make her professional debut in William Gillette's new play, "Because She Loved Him So."

Joseph Arthur's new play, "On the Wabash," made a hit in Indianapolis. The critics say that it created a sensation only second to that made by "Blue Jeans" on its initial appearance.

Maclyn Arbuckle has made a great comedy hit as Smith in Broadhurst's new farce comedy "Why Smith Left Home." The St. Louis press gives Mr. Arbuckle unqualified praise and ranks him as one of the best light comedians of the day.

Mr. and Mrs. Nat C. Goodwin and Gertrude Elliott have returned from England. Mr. Goodwin carries a cane, but has nearly recovered from the effects of his recent accident, when he was thrown from a horse and injured a leg. His season began Oct. 1 at South Bend, Ind.

Mrs. Langtry is contemplating a return to the stage, at least for a little while, and there is a pretty fair chance of her going on a provincial tour of six weeks or two months in an adaptation of a French comedy which Seymour Hicks has prepared for Charles Frohman.

From all accounts George Primrose and old reliable Lew Dockstadder have unearthed a gold mine in their little minstrel union. Everybody that comes in is singing the praises of this organization, and the universal opinion expressed is that Dockstadder in harness again as an end man is a whole show himself.

In "The Real Widow Brown" not a moment is permitted to go unenlivened by merriment, contagious humor and infectious song. According to the plot a very attractive widow is represented as hideous by a masquerading young man in order to bring a [illegible] father and get into the good [illegible] of his two lovely daughters, and song and dance incidentally afford entertainment of a rollicking nature.

Leander Richardson says: "Anybody who has ever played the fascinating game of draw poker with Lillian Russell will not be surprised that her husband, Signor Perugini, should have so strenuously objected to her continuance of it. With a pair of deuces as a starter in her hand you couldn't keep Lillian out of a jackpot with a $1000 raise. The manner in which Miss Russell's voice has held out is a source of constant surprise to those familiar with the number of times she has said: 'That's good.'"

Mr. Harry Robinson, who during his residence here was ever a popular member of our beau monde, is a member of the Klimt-Hearn company, who play an engagement here this week.

Mail Monday OCT 3 1898

Pawn Ticket 210 Tonight.

The Klimt-Hearn company will begin a week's engagement at Greenwall's opera house tonight except Friday at popular prices, 10 20 and 30 cents. Ladies will be admitted free tonight if accompanied by one paid 30 cent ticket if secured before 6 p. m. today. The company has received very flattering notices wherever they have appeared and will no doubt be accorded the usual large houses here as elsewhere. The Dallas News speaks of the company as follows:

The Klimt-Hearn company opened engagement at the opera house last night and captured a very large and select audience.

A more delightful performance was not anticipated and it may be taken as a fair test of the popular favor gained by popular priced attractions that the spiteful humor of the temperature did not affect the number of the audience. The opera house contained the largest gathering that ever greeted the opening performance of any organiza-

Mail Monday OCT 3 1898

tion in this city, and it was an audience that would have been a compliment to any high-priced attraction.

The Klimt-Hearn company is cheap in price only, and in many other instances it out classes the more pretentious. Miss Hearn, the little star, who is a favorite in Dallas (having been here several times), and Mr. Klimt, have surrounded themselves with a cast of more than average merit and are presenting plays that have been made famous by noted stars. The piece last night, "Pawn Ticket 210," a success of the celebrated Lotta, was a credit to the entire cast, and while there is no disposition to class Miss Hearn with Lotta, still in justice to Miss Hearn, The News representative having seen Lotta in the same role, has no hesitancy in saying that Miss Hearn's impersonation of the role of Mag does not suffer in the least from comparison with Lotta's. She is a talented soubrette and a comedienne of intrinsic ability.

Mr. Klimt's impersonation of the Hebrew pawn broker was a creditable effort. Viewed from the standpoint of legitimate work, his acting last night was in many instances worthy of hearty praise and merited the enthusiastic reception accorded it by an appreciative assemblage.

Mr. Horn contributed a natural and artistic piece of comedy acting. The balance of the cast was fully capable. The singing specialty of Miss Hearn and the little baby girl were heartily enjoyed.

Register Tuesday OCT 4 1898

UNCLE TOM'S CABIN.

From the Philadelphia Evening Telegraph of Sept. 3.

The vitality of the wonderful story told by Harriet Beecher Stowe quite 50 years ago still defies the erosion of Time. The management of the Park opera house has chosen the best of all theatrical versions of it for its reopening on Monday next—best because it is a unified tale, wrought out from the original material with an expert knowledge of stagecraft and preserving the powerful dramatic quality which, in the book, seized so quickly upon the imagination of the public. It may be interesting to many to scan the cast of the performance of "Uncle Tom's Cabin" given at the Chestnut Street theater, in this city on Sept. 26, 1853, to-wit: Uncle Tom, John Gilbert; Harris, A. W. Fenno; Gumption Cute, Joseph Jefferson; Fletcher, Joseph Parker; St. Clair, Al Sheppard; Loker, Mr. Walters; Legree, Mr. Mason; Haley, A. H. Davenport; Mann, John Jack; Old Shelby, T. Uhl; George Shelby, W. H. Briggs; Marks, John S. Clarke; Wilson, Mr. Lomas; Deacon Perry, Mr. Lomas; Skeggs, W. H. Bartholomew; Sambo, Mr. Wilmot; Adolph, Mr. Brown; Doctor, Mr. Lyons; Walter, Mr. Jones; Harry, Julia Parker; Topsy, Lizzie Weston; Aunt Ophelia, Mrs. John Gilbert; Eliza, Miss Cappell; Cassy, Mrs. Tyrrell; Emeline, Josephine Parker; Mrs. St. Clair, Mrs. Joseph Jefferson; Chloe, Mrs. Cappell; Eva, Louise Parker.

Mr. W. G. Kaufman, a theatrical antiquarian, says of the the play: "Since the first stage presentation it has been translated into nearly every important language spoken, both in book form and for acting purposes. It is familiar to German theater-goers under the title of 'Uncle Tom's Hutte,' to the French as 'La Case de l'Oncle Tom,' to the Danish as 'Onkle Tome's,' to the Dutch as Der Negerhut,' to the Flemish as 'De Hut Von Onkle Tom,' to the Hungarian as 'Tama's Batya,' to the Italian as 'La Campana Della Zia Tommaso,' to the Spanish as 'La Cabana del Tio Tomas,' to the Portuguese as 'A Cabana du Pai Thomas,' to the Polish as 'Chatia Uuja Tomas,' to the Russian as 'Khisinda Dyadi Toma,' and to the Swedish as 'Onkel Tom's Stuga.' In fact, it may be set down that the simple story intended originally for only American hearers has been heard throughout the world. No other story written by an American has been told so often.

"Messrs. Harkins and Barbour's new version of "Uncle Tom's Cabin" will be seen at Greenwall's opera house for one night only, Friday, Oct. 7.

Mail Tuesday OCT 4 1898

Uncle Tom's Cabin.

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Messrs. Harkins and Barbours' new version of "Uncle Tom's Cabin" will be seen at Greenwall's opera house for one night only, Friday Oct. 7.

Register Wednesday

"Uncle Tom's Cabin."

A grand production of Uncle Tom's Cabin will be given at Greenwall's opera house Friday night, Oct. 7. It is safe to say that for over twenty years this play has been given over to the barn-stormers, hence no dignified performance has been seen by the present generation. The presentations of late have been extremely bad, as they have been given by a troupe of bloodhounds supported by six or eight amateur actors who knew no more about playing the beautiful pastoral than Digger Indians. Messrs. Barbour and Harkins, however, have not only made a fine version of Mrs. Beecher's interesting story, but are presenting it on the stages of the best theatres in America, with a company of high-class actors, and playing to the most enormous houses. The play, properly told, will be enjoyed by everyone and this is the first time in a quarter of a century that it has been given in its purity and beauty. The Mail and Express of May 4th says:

"The new version of Uncle Tom's Cabin, by James W. Harkins and Edwin Barbour, was presented at the Star theatre last night for the first time on any stage. The work of these two actor-dramatists proves highly acceptable. The dignity of Mrs. Stowe's story is maintained to an unusual degree and the menagerie element that has hitherto too frequently entered into it has been carefully excluded. There is no lack of interest, however, and the audience appeared to enjoy to the utmost the able presentation of a good play." Seats on sale at box office.

Mail Wed OCT 5 1898

"Uncle Tom's Cabin."

Harkins & Barbour's new version of Mrs. Stowe's immortal story, "Uncle Tom's Cabin," will be seen at Greenwall's opera house for one night only, Friday, October 7th. The Savannah (Ga.) Morning News speaks of it as follows:

The story of "Uncle Tom's Cabin" is too well known to tell of it. The plot in the play is materially the same, but the more objectionable features are eliminated, and the play is made into a pretty and sentimental pastoral in which the character of little Eva is brought out more strongly than in the book.

"Uncle Tom" is a beautiful character. Mr. Barbour portrayed the [illegible]

Register and Mail Notices

Mail Wed

est, true and sacrificing slave, which old Southerners remember so well and which the present generation has read about, in a masterful manner. His acting was thoroughly finished.

Kittie McArdle, a little tot, played the part of Eva in a way which is hard to believe a child so young could be capable of.

The prominence given to the part of Simon Legree is perhaps the only objectionable feature of the play. As the villainous slave trader, Mr. Roberts plays his role to perfection, but Southerners do not like to see such a man shown as the typical slave owner. Among those who make up the cast are Frederick Julian, J. F Buiger, Joseph Cusack, Charles Irwin, May Haines, Christine Roberts, Ada Lytton, Alma Earle, Edith Julian.

Register Thurs. OCT 6 1898

"Uncle Tom's Cabin."

The Greenwall opera house will have for its attraction Friday night, Oct. 7, one night only, Harkins & Barbour's new version of Mrs. Stowe's immortal story, "Uncle Tom's Cabin." The Savannah Press speaks of this company as follows:

There is little of the melodrama in Harkins & Barbour's version of "Uncle Tom's Cabin," seen at the Savannah theater last night. Harriet Beecher Stowe's book has received considerable toning down and the play is now a very pleasing one to Southerners. There is more pathos than brutality in the production. More tears were shed over the death of little Eva last night than at the harsh treatment accorded Uncle Tom and the mulattoes by Legare, the "nigger trader." The last named character is the only one in the production that is in the least offensive and every play of the style of "Uncle Tom's Cabin" must have a villain. The performance was clean and interspersed with humor. The characters are in the hands of those who can, and do, give a most intelligent and enjoyable portrayal of the story which is said to have had so much to do with the bringing on of the civil war. Alma Earle, who appears as Topsy, gave a most acceptable version of this happy little pickaninnie. She is a comedienne of ability.

Mail Thursday OCT 6 1898

"Uncle Tom's Cabin."

The Dallas Morning News of October 5th speaks of Harkins and Barbour's new version of Mrs. Stowe's immortal story, "Uncle Tom's Cabin," as follows:

Messrs. Harkins and Barbour's new version of "Uncle Tom's Cabin" was presented at the opera house last night. The piece as presented last night is practically new, very little of the old remains. It is free from offensive features, and in its new uniform it is destined for popular favor. The theme of the original play is well known, and while the new version follows the original close enough for recognition, it is, nevertheless, a very decided improvement. It embraces in the theme a motive to rebuke the cruelty of slave owners. It is well constructed; an absorbing, a tender and diversified picture of humanitarianism, effective from sentiment. The reason for the existence and destined popularity of "Uncle Tom's Cabin" is not difficult to assign. It fills a niche in the province of the general instinct of human nature and it is the natural outgrowth of a demand to see suffering. We are not satisfied with the tragic episodes of domestic life; we have a curious desire to witness the sad and deplorable spectacle of broken-hearted womanhood embodied in the drama and enacted upon the mimic stage. That form of sin which subdues the mind, and the pity which melts the heart contribute to elevating the moral and spiritual tone of mankind. They exert a beautiful influence by making men and women more humane. Those elements are embodied in "Uncle Tom's Cabin."

The drama last evening was interpreted by a strong cast, and every indication was given by frequent and spontaneous out-bursts of applause that the performance was warmly approved. It is not often that so evenly balanced a company is seen here. Each and every member of the cast challenged approval.

Mail Friday OCT 7 1898

Uncle Tom's Cabin.

Uncle Tom's Cabin, the pastoral, not the miserable, will be seen at the Greenwall's opera house Friday, October 7, for one night only. This is not the monstrosity which for years has catered to the lovers of clowning, but a dignified and beautiful drama, full

Mail Thursday OCT 6 1898

GREENWALL OPERA HOUSE.

FRIDAY NIGHT, OCTOBER 7TH.

Harkin's & Barbour's

Dramatic Version of Mrs. Stowe's Immortal Story,

UNCLE TOM'S CABIN.

The most dignified exemplification of

The Power of the Cross

In American Literature.

INTERPRETED by a MAGNIFICENT COMPANY

—Headed by—

EDWIN BARBOUR,

As UNCLE TOM.

Comments of the Philadelphia Newspapers.

Press—"A dignified drama freshly made in a worthy spirit."

North American—"One of the most pathetic and powerful stories ever written."

Ledger—"A vivid picture of life among the lowly in slavery days, admirably acted."

Record—"The play aroused much enthusiasm."

Times—"The cast is a large one and the company throughout excellent."

Inquirer—"The audience showed that they thoroughly enjoyed the performance."

Item—"It would be difficult to suggest a cleverer stage arrangement of the novel."

Telegraph—"It is given legitimately."

Bulletin—"The Harkins & Barbour version of 'Uncle Tom's Cabin' places it on a plane worthy of Mrs. Stowe's great book."

Call—"Following more closely than any other dramatic version of Mrs. Stowe's immortal story, the interest in the story and the vividness of the pictures is increased ten-fold."

Star—"The lines and actions follow closely the story in Mrs. Stowe's book."

Regular Prices. .. .. .. Seats Selling at Box Office.

Register Friday OCT 7 1898

"Uncle Tom's Cabin."

The Philadelphia Item of Sept. 6 speaks of "Uncle Tom's Cabin" which will be seen at Greenwall's opera house tonight, Oct. 7, as follows:

The really meritorious dramatization of "Uncle Tom's Cabin" that has been made by James W. Harkins, Jr., and Edwin Barbour was presented as the opening attraction of the season at this house, and as was the case on the occasion of its previous presentation here, it pleased hugely. To those who know and appreciate Mrs. Stowe's novel, it long has been a matter for wonder that the stage form of the story generally accepted by our theater-goers should be so foreign in spirit and meaning to the spirit of that esteemed writer's masterpiece.

The Messrs. Harkins and Barbour have shown intelligence and cleverness in their arrangement of the story for the stage; and the five acts into which they have divided their play include all the principal dramatic incidents of the novel. And it is pleasant to note the fact that each of the acts requires but a single setting. The various scenes concern the principal characters and each makes for a distinct approach to the denouement. Indeed it would be difficult to suggest a clever stage arrangement of the novel; and the dramatists are entitled to the thanks of the play-goers, who believe that Mrs. Stowe's epoch-making work should have a place in the literature of the theater. Mr. Barbour himself was the Uncle Tom of last evening's performance, and played with feeling and effect. Frederick Roberts was the Legree, Joseph Cusack the George Harris, and J. F. Burger the Mr. Saint-Clare; and each of the three did excellent work. Calvin Tibbs was an active and amusing Marks; and Alma Earle made quite a hit as the mischievous Topsy. Very good was the Mrs. Eliza of May Haines; and Edith Julian was praiseworthy as Cassy. The cast is a long one, but the performance proved to be smooth and even. The settings—especially one showing the deck of a Mississippi steamboat—were realistic and picturesque.

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of heart interest, truth and typical scenes of Southern life forty years ago. It is a part of our history which should not be lost, but, in preserving it, care should be taken not to revile a nation because one man was cruel. Barbour and Harkins have not blamed a nation because it produced a Legree. Every country in the world has the same type of character. They are the pest and refuse of their race and always receive a just appreciation at the hands of the people they disgrace and dishonor. The true story of Uncle Tom's Cabin contains ten noble hearts to one dastard, and honors the noble American man and woman whose hearts beat as warmly in the South as in the North or West. The New York World of May 4, says:

"Harkins and Barbour's version of Uncle Tom's Cabin is a drama of genuine interest apart from its slavery setting."

Mail Saturday OCT 8 1898

The Greenwall opera house will have three attractions and four nights next week, commencing Wednesday and Thursday, October 12-13, matinee Thursday. Stanselle's Specialty Sensation, something new and novel,

Mail Saturday OCT 8 1898

Friday, October 14. Davis & Keogh's superb sensational play "Down in Dixie." Saturday, October 15, matinee and night, the funny comedy "The Real Widow Brown."

* * * *

Uncle Tom's Cabin.

The story of "Uncle Tom's Cabin" is familiar to the reading public, if not to theater-goers. The version used by Barbour and Moore last night is said to be shorn of the most offensive features formerly presented, but it is still so far from an accurate picture of the institution of slavery as to seem an exaggeration.

The company is a capable one and gave conscientious expression to their conception of negro manners, dialect and thought—a conception the present generation must of necessity judge imperfectly, the originals and environments that produced them having passed away.

Mr. Barbour's Uncle Tom was an artistic creation in its unaffected simplicity and no criticism can well be passed on Mr. Roberts' Simon Segree, nor on Kibbie McArdle as little Eva.

* * * *

Stanselle's Specialty Co.

The Ogwa and Kance Kichi Japanese troup are one of the novelties with Stanselle's comedy sensation company. They play here for two nights, Wednesday and Thursday, October 12-13, with matinee Thursday. This company carries thirty people, each and every one a performer. Lanky Bob, the wonderful boxing kangaroo, is positively with this company.

Pauline Parker and John Richards also appear in their screaming sketch, "The Rainmaker," and Annie E. Sylvester, the fancy trick bicyclenne exhibits her surprising command of the wheel. The chicks, John and Annie, comedy sketch and novelty stars, present their laughable sketch, "The Married Man;" M'lle Anita, the charming serpentine dancer presents her latest Parisian and electrical effects, and Mons. Valentine, the ventriloquist amuses by his clever voice deception. One of the most pleasing features connected with this entertainment is the announcement that there are no tedious waits or delays between acts—not even an overture. One act follows another rapidly, the interest is kept up without cessation until the curtain falls.

* * * *

"Down in Dixie."

Davis and Keogh's "Down in Dixie" will be seen at Greenwall's opera house, Friday night, October 14. The New Orleans Times-Democrat of September 12, speaks of them as follows:

In spite of the flood the public crowded the Grand opera house last night. They saw "Down in Dixie," a melodrama which fairly lifts the small boy out of his seat with excitement. Exactly why it should be called "Down in Dixie" no one living in Dixie could possibly surmise. A cotton compress and a numerous sprinkling of negroes who do specialties are the only remote suggestions of Dixie in the composition. And these negroes are such extraordinary darkies, and last night so easily carried away the honors from their white histrionic associates, that nothing like it has ever been seen in any cotton field in the South, to say nothing of a compress on a cotton plantation.

"Down in Dixie" represents an honest but poor girl forever endeavoring to prevent the son of an unmortgaged and proud Southern cotton planter from marrying her, not because she does not love him, but because this purse-proud planter and his people object. In the course of the play she finally wins over the old people by rescuing her lover from sudden and terrible death three or four times—the last time from a cotton compress, where the heavy villain and his accomplice had placed him. Of course there are circumstances which will win over even an unmortgaged cotton planter of Dixie to forgive a young woman for being poor and loving his son, and that is what happens. There is a counter-plot which makes another villain—this one a Chicago villain—seek to blackmail the proud cotton planter's wife. She had married a second time under the conviction that her first husband was dead, the circumstances of the death admitting of a doubt. The Chicago villain comes to her with the story that her first husband is alive and demands hush money to conceal his existence. These thrilling narratives are thrown into a very vortex of action on the plantation and in the cotton compress room.

Charles Webster impersonated a darkey, Bacon Green; Mrs. Milton G. Barlow took the part of Bacon Green's wife. By far the strongest of the play however, was furnished by the darkies. They easily carried off the honors last night.

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"The Real Widow Brown."

The Dallas Morning News of October 4, says of "The Real Widow Brown," which will be seen at Greenwall's opera house Saturday, October 15, matinee and night.

Farce comedy may have seen its palmiest days, but it can not be designated as a fancy of a bygone generation. It is not laboring under a weary life, nor does it read its doom in the sombrous frowns of an indifferent public. Worthy farce comedy has many admirers with whom its popularity is deep-rooted, and who will doubtless prevent it from becoming one of the lost arts. Those who doubt the popularity of certain features of farce should have been at the opera house last night to have witnessed the hearty applause accorded "The Real Widow Brown" and the capable company supporting it.

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It is not often that nowadays, especially in these war times, when it is not a question of filling the columns of the newspapers with something for the public to read, but the question is to get space enough to contain the news, that a newspaper is impelled to give space, and write editorials commendatory of an actor. Hardly a city is visited by Clay Clement, where he as an actor and a playwright, is not commented upon editorially. St. Paul, Minneapolis, Louisville, Indianapolis, Omaha, Detroit and Memphis, in their leading newspapers, have editorially commended Mr. Clement and his plays.

Register Sunday OCT 9 1898

There will be three attractions at Greenwall's opera house this week, commencing Wednesday and Thursday, Oct. 12 and 13, matinee Thursday, Stanselle's specialty sensation, the like of which has never been seen here. Friday, Oct. 14, Davis & Keogh's superb sensational play, "Down in Dixie." Saturday, Oct. 15, matinee and night, the funny, wholesome comedy, "The Real Widow Brown."

"Stanselle's Comedy Sensation."

An exchange speaks as follows:

Stanselle's Specialty Comedians appeared at the opera house last night to a large and appreciative audience which received the different acts and specialties with many demonstrations of approval. From the expressions of praise heard on every hand it was evident that the program gave satisfaction; in fact the show was pronounced by many the best that has appeared here for years. The boxing kangaroo, Lanky Bob, gave one of the most remarkable exhibitions of animal intelligence ever seen. He sparred three rounds with his trainer, Prof. Collins, and created the most uproarious laughter by his funny antics. Another pleasing feature was the amusing sketch by Mr. and Mrs. John T. Chick. These artists certainly made themselves favorites from the beginning. The trick bicycle riding of Miss Annie Sylvester evoked much favorable comment, and the Durand family in their musical novelties brought down the house. The feats of Kingman and Sarcone were performed with a grace and elegance that brought forth much applause; and the same may be said of all the company comprised on the programme.

Register Sunday

A True Southern Story.

One of the greatest theatrical attractions of the season is "Down in Dixie," which will be presented in this city soon by a company of excellent players. It has been brought right up to date by its clever author, and Thos. H. Davis and Wm. T. Keogh, its proprietors, have spared no expense in giving this fascinating comedy drama of Southern life a superb stage setting. As a pictorial stage production it is not to be eclipsed; as a drama it is of true literary merit and artistic skill. The plot has been most carefully woven, and each character contributes importantly to the whole action of the play.

The pickaninny band is a most amusing adjunct to the action of the play. The band has delighted thousands of theater-goers. The cotton compress scene, where two villains seek to crush the hero of the play, is one of the most startling episodes in the drama of today. The manner in which the hero is saved by the girl of his heart is highly thrilling. The cotton compress is the largest machine ever used in a stage production.

"The Real Widow Brown."

The Arkansas Gazette of October 1 speaks of "The Real Widow Brown" as follows:

"The Real Widow Brown," a farce-comedy in three acts, was presented at the Capital theater last night to an audience of fair proportions. The piece is a conglomeration of funny complications, much on the order of "My Friend From India" and "The Private Secretary." Things get "all mixed up" throughout the three acts, to the intense amusement of the audience. In fact the crowd last night did little else but laugh.

The performance is well worth going to see if one desires to laugh, and "The Real Widow Brown" was constructed for no other purpose than to produce laughter. Persons who want to be serious and sit in dignity to see something heavy should stay away.

Footlight Flashes.

"The matter is beyond argument," quoth Creston Clarke some little time ago, "Shakespeare has ceased to pay in this country. There is no use, therefore, in quarreling with the public taste or in complaining that the stage has gone down hill. The simple fact of the business is that the average American works so hard all day that he is simply unfit for further mental labor at night and does not care to indulge in long sleeves. One can't blame him much, either. In Germany, where heavy drama reigns, men live more slowly and easily than here. They rise later, take their time at meals and leave their stores and places of employment early. They bear no such nervous strain as do our business men. Naturally they are in better condition when evening comes to sit through an acted discussion of weighty opera. Of course, I should like to see things somewhat different, but then—well, as I said, one gains nothing by quarreling with the public taste."

One of the musical events of the year will be the introduction of Sada, an American girl, who is said to be the most marvelous violinist of her age ever heard abroad. The artist has come into prominence only recently, having been first heard of by many when, at her graduation from the Brussels Conservatoire, she was awarded the premier prix over nineteen other competitors, all of whom were full-grown men and women. This marked the first time that the honor had ever been won by anyone of Sada's nationality, and her success provoked many demands for her services.

"Josh" Ogden, who is one of James R. Waite's chief aides, wrote the other day to the office of the Wheeling and Lake Erie railway, asking what arrangements might be made for transporting the Waite Comic Opera company between two points on the W. and L. E. lines. This was the reply that staggered Mr. Ogden:

Dear Sir: Agreeable with request contained in your letter of Sept. 10, we send you herewith a list of the buyers and shippers of hay located on the lines of this railway.

Now Mr. Ogden is wondering what some farmer must have thought when his mail brought a rate for carrying a comic opera company.—Dramatic Mirror.

The name of Miss Adele Maria Juana Patti Nicolini of Craig-y-Nos castle appears in a recent London gazette among the aliens to whom certificates of British naturalization have been granted.

Register and mail Notices

Register Sunday

Joseph Le Brandt has completed a new melodrama entitled "On the Stroke of twelve."

Catulle Mendes' new play "Medea," which he has written for Sarah Bernhardt, is said to be the tenth play on that theme.

James K. Hackett will present this season the dramatization of Anthony Hope's "Rupert of Hentzau," reappearing in the dual roles of Rassendyll and the King of Ruritania, made familiar by "The Prisoner of Zenda."

Ignace Paderewski has completed the opera on which he has been at work for several years. It will be given first in Dresden.

Mason Mitchell, a hero of San Juan hill, has decided to postpone his vaudeville engagements until after election. He will join Col. Theodore Roosevelt in stumping New York state.

Sol Smith Russell produced at Binghampton, N. Y., Martha Morton's new comedy, "Uncle Dick," in which Mr. Russell plays a rich Southerner who aids his poor relatives to attain their ambitions in order that they may know the folly of them. The play is said to be preachy, like most of Russell's pieces, but it made a big hit.

Paul Gilmore, who has begun auspiciously his tour in the "Dawn of Freedom," has a new romantic play which he may produce later in the season.

While DeWolf Hopper is singing "What a Cinch for Mr. Zola Warp He Writes Another Book," a practical man of the name of Meyer is arranging for a lecture tour of this country by the noted Frenchman. There will be, however, no treading on the toes of Zangwill or the heels of Hall Caine, for Mr. Meyer's announcement is that the great author has been obliged to postpone the tournee until next February, owing to the current events in France."

Mr. Edgar Pemberton has presented the manuscript of Tom Robertson's "Society" to the Shakespeare Memorial theater at Stratford-on-Avon.

Blanche Walsh has made a splendid impression in the New England cities where she appeared as Cleopatra with Mr. Melbourne MacDowell.

McKee Rankin has been temporarily restrained from producing "Magda," the rights to which are owned in this country by Emanuel Lederer, and have been let out only to Modjeska and Mrs. Fiske. Nance O'Neil, who is far too clever a woman for her manager, was doing the title role in the piece and incidentally acting as a cat's paw for Mr. Rankin.

Joseph Cawthorn's acting of Boris in The Fortune Teller has greatly enhanced his reputation as an operatic comedian. His drolleries in that role evoke no end of laughter throughout the performance.

Casey's Wife, the new farcical comedy by Robert J. Donnelly, scored a success in Milwaukee, where it was produced last week.

Sam Jack is said to have secured a lease of the famous Tacon theater, Havana.

The Soldiers' and Sailors' Families' Protective association had a matinee entertainment last Friday at the Casino, taking in $1500. Colonel Roosevelt, General Wheeler, Captain Philip, and other war heroes spoke, and there were music and recitations by Ethel Irene Stewart, Louis Wood, Lucile Nelson, Joseph Pizzarello, George Beldan and W. H. Robinson.

Marshall P. Wilder visited the sick soldiers at Irvington, N. Y., last Wednesday upon invitation of Helen Gould, at whose request he is entertaining the inmates of the various military hospitals.

W. S. Hart has contracted with Julia Arthur as leading man, succeeding Scot Inglis.

Over $10,000 has already been collected for the monument to be erected to Wagner in Berlin.

Edith Hoyt has made a hit as Innocent Kid in the new production of A Parlor Match. Tom Browne has also scored heavily with his whistling specialty in the cabinet scene.

George C. Boniface, Sr., celebrates the fiftieth anniversary of his first stage appearance this season.

The death, by his own hands, of Scot Inglis was a painful bit of news which came to his professional friends late last Friday night. He had been discharged from Julia Arthur's company on that day, because of repeated absences from rehearsals, and as he was in poor pecuniary circumstances it is probable that this turn of ill for-

A. J. Meister, a well known New York newspaper man, arrived in the city last night and is at the Delaware. Mr. Meister is this season in advance of "Down in Dixie," the big spectacular comedy drama which will be presented at the opera house next Friday. The company concluded a very successful engagement in Dallas last night.

Leon Victor, assistant agent of the "Down in Dixie" company, is registered at the Delaware. He is well known

Mail Monday

FIRST TOUR IN TEXAS.

First Visit of "Down in Dixie" to the Lone Star State.

"This is our first season in the state of Texas," said A. J. Meister, the advance agent of the "Down in Dixie company, "and thus far it has been a most gratifying one. Our season opened in Charleston, South Carolina, and since then the business of our company has exceeded all expectations. We have nearly forty people in the company. The pickaninny band is a strong and very attractive feature. Every member of the company is delighted with the state of Texas. I have received letters from members of the company, expressing great admiration for the wonderful resources and industries of Texas. And you may depend on it that theatrical folk are very astute judges.

Register Tuesday OCT 11 1898

TO CROSS CONTINENT.

"Down in Dixie" to go on a Tour of California Next Season, Then to Europe.

"Next season the 'Down in Dixie' company will make a tour across the continent to California," said A. J. Meister, the advance agent of the "Down in Dixie" company, during the course of an interesting conversation on theatrical matters. "'Down in Dixie' has never been on the Pacific coast, and I fancy that when it gets there it will do phenomenal business. It is just that class of a pure comedy-drama that people like, and I have no doubt that its success in this and other parts of the United States will be duplicated on the Pacific slope. Matters are now under way for a long season in the principal cities of Europe. If the plans are satisfactorily consummated, and I dare say they will be, 'Down in Dixie' will play in London for three months. The engagement may be even then extended. A number of European managers are now in correspondence with Davis and Keogh, the proprietors of the play. In Europe there has never been any worthy or accurate representation of Southern life on the stage by a company of players, and if I mistake not 'Down in Dixie' will be a colossal success over the Atlantic."

Register Wednesday OCT 12 1898

A Stirring Comedy Drama of Southern Life.

The latest and most successful play of the South is appropriately named "Down in Dixie." It aims to be a stirring drama, a hearty comedy and an accurate picture of Southern life, all in one. The elements of the piece are such as to call for large spectacular treatment. The scene painter has had exceptional opportunities in turning out a Georgia mansion and cotton field, a Carolina homestead and its surroundings, a cotton warehouse with a Southern landscape around it, and a characteristic interior of a fine old Southern home. The machinist has had a task of magnitude in constructing a real, full-sized cotton compress, which is used in one of the sensational rescue scenes of the play. The story of the drama concerns the love of a manly young Southerner for a brave and beautiful Carolina girl who is thought by her lover's people to be socially beneath him. By her intrepidity and quick wit she saves the life of her lover, rescues another member of the household from a unique death arranged by the villains of the play, and in unmasking these villains she prevents a dire calamity from falling on the family, winning the esteem and affection that has been withheld from her. A number of amusing darkies figure in the presentation, among them being a musical band of "pickaninnies," genuine importations from "Down in Dixie." This genuinely great play will be seen at the Greenwall opera house next Friday, matinee and night. It will be a genuine treat.

"The Real Widow Brown."

In most of the latter day farce comedies the complications while humorous are of the same nature, and the fickle husband and the over-confident wife have been made to bring about situations which are often strained and unnatural. Not so in the case of "The Real Widow Brown." An audacious, frolicsome youth impersonates the real widow, another youth impersonates an old deacon who has been in correspondence with the widow, with a view to marriage, through the "Matrimonial Times" and the consequent complications brought about by the double identities give rise to an unbounded opportunity for fun and merriment. The situations and climaxes are intensely funny, and the combined effort of a clever company to amuse and create a huge amount of laughter has met with success. Interpersed throughout the play are the very latest musical singing and dancing specialties and medleys. Altogether "The Real Widow Brown" compares favorably with the greatest comedy productions of the Palais Royal of Paris.

"The Real Widow Brown" will be the attraction at Greenwall's opera house Saturday, Oct. 15, matinee and night.

OPERA HOUSE DARK

Until Next Friday, Matinee and Night. "Down in Dixie"

Manager Greenwall has cancelled the dates of the Stanselle Comedy company, and there will be no attraction at the opera house until Friday, matinee and night, "Down in Dixie."

Saturday, matinee and night, the "Real Widow Brown."

Both are high class attractions and by Friday and Saturday the public will be hungry for something good.

Mr. Greenwall is to be commended for canceling the dates of an inferior attraction, such as the Stanselles have proven themselves to be.

Mail Wed OCT 12 1898

A Huge Cotton Press on the Stage.

A machine that is not new in actual life is used for the first time on the stage in one of the most sensational scenes of "Down in Dixie," the Southern drama which Thomas H. Davis and William T. Keogh are presenting with a scenic outfit of great magnitude and with a large number of novel accessories. This machine is a genuine cotton compress. The heroine of the play, a dauntless Carolina girl, immediately after her romantic secret marriage to a manly young Southerner, is made a captive by a villainous overseer who has been an unsuccessful suitor for her love.

Imprisoned by him in a cotton warehouse, she escapes from her place of confinement and hides beneath some flooring, where she overhears and oversees a rascally blackmailer forming a scoundrelly plot and sees them overpower a young naval officer who suspects them. They put him in the cotton compress, set fire to the place, start the machinery and take flight. The heroine bursts into the room and drags the officer's body from the very jaws of death. This is but one of several exploits performed by her. The production of the play, with its views of Georgia and Carolina homesteads and cotton fields and its host of merry darkeys is exceedingly picturesque. A musical band of pickaninnies, themselves importations from "Down in Dixie" is an important adjunct to the play. "Down in Dixie" will delight theatre-goers at Greenwall opera house next Friday, matinee and night.

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"The Real Widow Brown."

"Laugh and the world laughs with you; weep and you weep alone." You may be feeling kind of blue and in the mental "Dumps" on the day of October 15—matinee and night—if so just drop into Greenwall's opera house and see "The Real Widow Brown." That charming lady will hold a reception, diversified by tuneful songs and captivating dances by an assembly of some of the cleverest comedians and commediennes on the farce comedy stage. And, strange to say, there's a plot, too, and that, together with clever acting and amusing complications will keep you in unbounded hilarity till the final fall of the curtain. But kindly observe this injunction: Don't be too boisterous in your merriment as your next neighbor may have made a mistake and thought he was to see a classical tragedy or romantic drama; in this case, kindly excuse yourself with the remark that you understood "The Real Widow Brown" was for laughter purposes only.

Register Saturday

GOOD NEWS

For Play Patrons at the Greenwall Opera House Next Friday.

It will be welcome news to the majority of theater-goers that "Down in Dixie" is to be presented in this city, matinee and night. The play is a vivid and realistic picture of the South, combining excitement and merriment. It tells a stirring story of love in Georgia and South Carolina, and although it deals with the tender passion it has incidents of the kind that quicken the pulse and stay the breath of the beholder. One of these is the rescue of the young lieutenant by the pretty heroine, "Georgia." Two scoundrels knock him senseless and put him in an immense cotton compress. They set fire to the warehouse in which the compress is and then

start the compress working. When it is within an ace of crushing the lieutenant to death, the heroine breaks through a window and drags him from the compress. This is as thrilling a rescue scene as the stage offers. There are comedy scenes involving a typical old colored couple and a slow old squire who thinks that the world is hardly worth living in since the good old days "before the war." The love scenes sparkle with light comedy. A vast amount of fun is contributed by the irrepressible darkey boys of the plantation. These are the boys which make up the famous pickaninny band which renders such spirited music. Another pleasing Southern feature is the cottonfield quartette of singers.

"The Real Widow Brown"

If you want to enjoy a long, hearty laugh of 180 minutes go and see "The Real Wid.. "own," which comes to the Greenwall's opera house Saturday, Oct. 15, matinee and night. It possesses the essential virtues of a real farce comedy. Clean, pure, exhilerating and with sufficient spice of captivating songs and clever dances to make it one of the best drawing attractions on the road. The author has built an ingenious plot on which the laughable incidents hinge, a seemingly strange anomoly, as the average farce-comedy is as barren of plot as the Klondike is of dress suits cases. Its cardinal object is to make you laugh; you may have a thousand domestic and business cares, but you'll forget them for the three hours you spend in the fascinating company of "The Real Widow Brown."

Mail Thurs.

Delightfully Presented and Acted.

The delightful atmosphere of the South enwraps the play of "Down in Dixie," which is to be presented in this city tomorrow, Friday, matinee and night, at the opera house. This atmosphere adds to the charm of what is in itself a most fascinating drama of love, plots, perils, escapes and exciting incidents. It has, too, a very large percentage of fun of a kind characteristic of the South. One particularly popular feature of the production is the pickaninny band. One much-talked-of scene is that in which the two villains knock a young naval officer senseless, place him in a big

cotton compress, start the compress working, and set fire to the warehouse in which it is. Just as the jaws of the compress grow about to crush out the powerless man's life, the heroine breaks out of the office in which she has been locked, rushes to the compress and drags the officer from the machine, whose jaws close together as soon as he is clear of them. This is but one of "Down in Dixie's" many sensations. Be sure you see this thrillingly absorbing and highly amusing play.

Register Tuesday

"The Real Widow Brown."

An evening of merriment when at the Greenwall's opera house Saturday, October 15, matinee and night. A lively two hours of pure unadulterated fun because "The Real Widow Brown" wishes to convince you that she is the genuine one and exposes all the intrigues and plans of the young man who would like to take her place as governess to the two lovely girls who were to have been placed under her charge.

Such funny situations, such hilarious events, no wonder audiences have grown weary with screams of merriment. Then the bright, catchy, up-to-date music, just the kind to drive away dull care and make one feel good natured with oneself. Charming maidens, hilarious comedians, all helping to make the Widow's visit a memorable one. The company is composed of some of the best dramatic and specialty talent, and is under the management of Mr. A. J. Seammon, whose name is connected with some of the finest enterprises on the road.

Register Friday OCT 14 189

AT GREENWALL'S.

A Vivid and Realistic Southern Play. Matinee and Night.

One of the most popular and deservedly successful plays before the public is "Down in Dixie," which Thomas H. Davis and William T. Keogh will bring to this city today, matinee and night. It is a vivid and realistic picture of the dreamy, seductive South, the land of the magnolia, cotton bloom and orange. People who have heard of Southern hospitality and chivalry, of the beauty and heroism of Southern women and of the exhuberant jolity of Southern darkies, will find these qualities graphically exemplified in this play. The piece is a comedy drama

into which enter the conflicting elements of seductive villainy and courageous virtue. Of course the latter, embodied chiefly in the person of a pretty Carolina girl, has the final victory. The story gives the occasion for the introduction of an actual cotton compress, a genuine pickaninny band and other features appropriate to a picture of Southern life. The pickaninny band is everywhere an immense hit.

"The Real Widow Brown."

The Greenwall's opera house will have the great pleasure on Saturday, Oct. 15, matinee and night, of witnessing the striking musical comedy "The Real Widow Brown," which is under the well known management of Mr. A. J. Seammon, who has under his direction some of the most successful plays on the road, among them "The American Girl," "Side Tracked" and "The Burglar."

"The Real Widow Brown" created a great sensation when first produced abroad and has met with success in this country where it sprang into instantaneous popularity. The real widow is a charming impersonation of her class. The mistakes and complications which arise from another endeavoring to fill her position are ludicrous in the extreme. The entire company is composed of clever people; the comedy is full of clean, wholesome fun, nothing suggestive or vulgar in the whole play, the specialties neat, and of a high order of merit; everything first-class, having been selected regardless of expense to the management. The opportunity of seeing them should not be neglected. "The Real Widow Brown" will charm all who pass the evening with her.

"Tennessee's Partner."

"Tennessee's Partner," a beautiful and picturesque comedy-drama, which was one of the most pronounced successes of last season, will be welcomed at the Greenwall's opera house Monday night, Oct. 17. "Tennessee's Partner" was suggested by Bret Harte's popular romance of the Nevada Sand Hills and is an excellently constructed play and meritorious from a literary point of view. The plot involves Harte's favorite "high toned and legitimate keard dealer," a sweet waif of the mountain in the orphan Tennessee Kent, an adventuress who marries the gambler's best friend in order to rob and desert him, two comedy characters, one of whom is a wonderful liar, and the other his shrewish wife and a number of others

Register and Mail notices

Register Friday

Bret Harte's delightful romances. Manager Arthur C. Aiston has retained the principals of the company seen in this play last season, including the Golden Nuggett Quartette and a production of superior merit is assured our theater-goers.

Mail Friday

A Brilliant Southern Comedy Drama.

A Southern play with uncommonly strong points of attraction is "Down in Dixie," Thomas H. Davis and William T. Keogh's picturesque comedy-drama which has attained great popularity. It is announced for appearance in this city at the Greenwall opera house tonight, last appearance, and its reception will be an enthusiastic one. The title is certainly an excellent one for a Southern play, and the play is fully worthy of the title. Among other novelties it introduces a genuine cotton compress and a pickaninny band. But it has much more to recommend it than these highly popular adjuncts. Its story is romantic and thrilling and its fun is of the most wholesome, rollicking sort. Of course there is a love story. While this has all the tenderness to be sought in a love story it abounds with incidents of the most exciting character. One of these is the heroine's rescue of the young naval lieutenant from being crushed to death in the compress, where he has been placed by the villains. The scenery of this production gives superb views of Southern localities. The pickaninny band has made a great hit not only in its playing but also in the plantation pastimes.

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"The Real Widow Brown."

Mr. A. Q. Scammon has been a purveyor of some of the best comedies and farce-comedies for years past and in his latest achievement "The Real Widow Brown," which comes to the Greenwall opera house tomorrow, Saturday matinee and night, he possesses one of the best drawing attractions on the road. This hilarious play has a marvelous run in Berlin and London simply on the strength of its clever situation and amusing complications, but for the American public Mr. Scammon has wisely and generously introduced a clever medley of up-to-date songs and dances, enhancing the intrinsic merits of the play inasmuch a famous New York critic pronounced the comedy to be a veritable "dramatic cocktail." It certainly possesses all its exhilarating effects without its fatal consequences.

If you feel blue or worried with care go and see "The Real Widow Brown," if you don't come out a happier man then your blood is out of order, and you should consult an M. D.

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Tennessee's Pardner.

"Tennessee's Pardner," which will be seen at Greenwall's opera house Monday night, October 17, is an unusually good play and the company which will present it is exceptionally strong. There is an absence of sensationalism, yet there is a distinct Western flavor to every line. The situations are dramatic and the play is carried along more by the story than by the tricks of the stage. "Tennessee's Pardner" was suggested by one of Bret Harte's popular romances. Manager Arthur C. Aiston has re-engaged nearly all of his last season's company and a perfect production may be depended on.

Register Sunday

"The Real Widow Brown"

The Dallas News of October 4 speaks of "The Real Widow Brown" which will be the attraction at the Greenwall opera house today, matinee and night, as follows:

"The Real Widow Brown" is doubtless one of the best farces of that class, copious in all those elements that are productive of thoughtless laughter. It is an exceedingly effective conglomerate mixture of the Hoyt-Goodwin-Polk type—abounding in numerous laughable situations and brimfull of merriment. The piece as interpreted last night by a strong company of comedians and specialty performers is a sure cure for depression of spirits and "a symphony of delight" to the lover of farcicial comedy.

"Tennessee's Pardner."

"Tennessee's Pardner," with Arthur C. Alston as its proprietor and manager, is billed for presentation at Greenwall's opera house Monday night, October 17. The play has been presented for the past two seasons under Mr. Alston's management in all the principal cities of the country and has met with decided success. Mr. Alston's knowledge in the managerial department of theatricals is the result of ten years' experience and as a manager of high-class attractions his name is well at the top. "Tennessee's Pardner" has been making money for Mr. Aiston for the past two seasons and that is because the theatregoers of the country have yet to be deceived in an attraction he presents. "Tennessee's Pardner" is a rich and wholesome comedy-drama, suggested by Bret Harte's popular romance. The company contains all of last season's favorites in their original characters.

Klimt-Hearn Co., Tuesday, Oct. 18.

The popular Klimt-Hearn company which made such tremendous hit here last week has been booked for a return date by Manager Greenwall, and they will open a five nights' engagement on Tuesday, Oct. 18, with matinees Wednesday and Saturday. Tuesday night "Old Money Bags," a great comedy drama, will be the bill.

Mail Saturday

The Greenwall's opera house closes this week's attraction with the sparkling three-act comedy entitled "The Real Widow Brown." Next week two attractions will be seen commencing Monday night, October 17, the guaranteed attraction, "Tennessee's Pardner," Tuesday night, October 18, for five nights and two matinees, the Klimt-Hearn Company in change of plays and specialties.

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"The Real Widow Brown."

If you want to enjoy a good, hearty laugh go and see "The Real Widow Brown," when she will be seen at the Greenwall opera house tonight for the last performance. The lady is the leading character in one of the best farce-comedies on the road. The play has been a great success wherever produced and it is safe to say its popularity will be duplicated here. Manager Scammon has introduced a wealth of innovations in the shape of bright and catchy songs and dances.

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"Tennessee's Pardner."

One of the most pronounced successes in comedy-drama the past two

seasons was Arthur C. Aiston's admirable production of "Tennessee's Pardner." One of Bret Harte's most popular romances suggested the story of this play. The scene is laid in Nevada and the impressive feature of the drama is the heart story it tells.

The tone of the play is pure throughout, the story is unique, the situations judiciously arranged, the comedy wholesome and refined, the pathos natural and convincing and the climaxes thrilling and not overdrawn. The company has not been materially changed for the past three seasons and a clean cut, smooth performance is therefore assured. The Golden Nugget Quartette will be heard in new selections and magnificent scenic effects will enhance the completeness of the production.

"Tennessee's Pardner" has been booked for a special engagement of one night, Monday, October 17.

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Ladies Free Tuesday Night.

The Klimt-Hearn company, which opens a return engagement at Greenwall's opera house on Tuesday, October 18, will on the opening night admit ladies free if accompanied by a person with a paid 30 cent ticket; and reserved before 6 o'clock Tuesday evening.

The bill on Tuesday night will be the great comedy drama entitled "Old Money Bags," which will be presented with special scenic effects. New songs and specialties will be introduced during his engagement.

Register Sunday

Two attractions will hold the boards at Greenwall's opera house this week, Monday night, Oct. 17, the guaranteed attraction, "Tennessee's Pardner" with all the old favorites. Commencing Tuesday night, Oct. 18, for five nights and two matinees, return engagement of the jolly Klimt-Hearn company in change of repertoire and specialties.

Mail Saturday

MISS ALMA HEARN.

Register Sunday

"Tennessee's Pardner"

Will be presented by Arthur C. Aiston's company, which has for the past two seasons been recognized by the theater-going public as one of the leading dramatic attractions on tour. "Tennesse's Pardner" emanated from suggestions furnished by Bret Harte's popular romance of the same title and the play-writer has modeled his characters after some of the most noted of Bret Harte's creations. The play is an idyll of Western life, a natural interpretation of life in the Sand

Hills of Nevada, a romance in which the comedy and pathos of life intermingle much as they do in the busy world. Its every scene and every line is wholesome and rings true, and the types of character lose none of their unconscious humor, their dignity or their manliness through being invested with Harte's poetic charm. It requires a company capable of appreciating the possibilities and beauty of the various characters, and understanding the fine shading of true characterization. Manager Aiston has succeeded in retaining his original company intact for the past three seasons and the result is that the actors have become the characters they originally represented and are oblivious so the effect they produce. In this very thing lies the secret of the play's great success. The audience finds no occasion to comment on this or that actor's ability, but is interested in the welfare of the characters portrayed. The play will be handsomely staged and the Golden Nugget Quartette will render a new repertoire of vocal selections.

"Old Money Bags."

The above great comedy drama will be presented by the "Klimt-Hearn" company Tuesday night, when this popular organization will begin a re-

GEORGE KLIMT.

turn engagement of five nights with matinees Wednesday and Saturday. Several new plays will be presented during the engagement and new specialties introduced.

Footlight Flashes.

The familiar "A Parlor Match" proves as amusing as ever, and Mark Sullivan's impersonation of Old Hoss was a capital imitation of the original, the late William Hoey. J. W. Kingsley came up to the opportunities as I. McCorker, and Edith Hoyt made a lively Innocent Kid. James T. Galloway, a Baltimorean, did very clever as Captain Kidd. The specialties were entertaining, and Tom Browne's whistling a treat.—Baltimore Herald.

J. S. Leerburger has just brought out a neat pamphlet which contains full particulars of this organization and its forthcoming tour. Manager Leerburger states that the organization is as complete as good judgment, good management and an abundance of capital can make it. The operas to be given will be: "Carmen," "Faust," "I Pagliacci," "Il Trovatore," "Romeo and Juliet," "Lucia di Lammermoor," "Cavalleria Rusticana" "La Boheme." The last mentioned opera is entirely new and will be given for the first time in this country. "Romeo and Juliet" and "Carmen" will be sung in English; the others will be sung in Italian. There will be special scenery, complete properties, elaborate costumes, armor and accourtrements, a full orchestra and grand chorus. The director will be R. Sapio. The International opera company is booked to appear in Fort Worth soon.

William H. West severed his connection with all his old time business associates only after an earnest and long continued endeavor to secure their co-operation in carrying out his progressive plans for the advancement of minstrelsy. In one company or another he was associated with Wilson for twenty-seven years.

It now looks a certainty that Sir Henry Irving and Miss Ellen Terry will come to America ere the present season ends and present Sardou's new play, "Robespierre," with a possible try at "Cyrano."

Jessie Bartlett Davis will substitute for "Oh, Promise Me," in "Robin Hood," the principal number in Mascagni's new opera, "Iris."

Teresa Carreno, the world-renowned pianist, is announced for a tour of America, beginning in January.

According to report several opera companies are trying to break into Havana. This might complicate things for the peace commission.

The death of Mrs. Caroline Miskel Hoyt has brought to light the fact that Mr. Hoyt was at work upon a new play in which she was to have returned to the stage. It was to be named "A Dog in a Manger." The play will, perhaps, never be finished now.

"The Countess Valeska," Julia Marlow's new play, was originally "Der Lange Preusse," by Rudolph Stratz. It first touched Berlin's appreciation and applause. The Emperor of Germany called for its production three different times for his special benefit. It is said to be a story of strong interest, of logical situations and of fine intrigue.

The author of Roland Reed's new piece, "The Voyagers," is a woman, Madeleine Lucette Ryley. Miss Ryley is making a name for herself as a writer of plays, and good plays.

Commenting upon La Loie Fuller's wonderful serpentine dance, and how it was invented, Amy Leslie says: "As a matter of fact, Miss Fuller came upon the foundation of her splendid set of dances or moving tableaux by the merest chance. When she was with Hallen and Hart she ordered a dress made in Detroit for the opening night of her season with the farce comedians. It came late, and was too long, too full, too thin, too everything, and Loie went on the stage in hysterics. Her dance, and the frantic effort she made to keep from stumbling all over the tissue of the many-gored petticoat made her dance the talk of the town. She awoke famous, and elaborated upon the gown until her robes became the oceanic, vaporous cobwebs waved to catch shadows which have made a dozen imitators plenty of money and, thanks to Paris and l'Academie des Beaux Arts, a fortune for the plucky, hard-working American."

In 1872 Sarah Brenhardt was getting $40 a month at the Odeon. In the last twenty-five years since then she has received $2,500,000.

"La Boheme" is having a serious time, for the right to production in America is being disputed right and left and no one knows just where it stands.

Mrs. James Brown Potter's first distinction as a public performer was gained by a recitation of "Ostler Joe," the boldness of which caused discussion. She has again indulged in a similar exploit in London by declaiming at a club entertainment a poem entitled "Adam and Eve," a very daring composition, setting forth that when our first parents were turned out of Eden they declared an earthly kiss to be as desirable as a heavenly crown and that their love was preferable to paradise.

Evidently the success of Viola Allen and "The Christian" are certainties, for this early there is heard talk of taking the entire company to London after the New York engagement ends.

Lula Tabor, after a year's retirement, has gone back to "Old Kentucky."

Bancroft, the veteran English actor, has emulated the example of the divine Bernhardt and built for himself a tomb and inscribed it with "From shadows and fancies to the truth."

Mail Monday

Tennessee's Partner.

Tonight will return to Greenwall's opera house the play that made such a reputation here last year. All the old favorites are still with them. Read what the Dallas News says of this year's performance:

Tennessee's Pardner is judiciously constructed and provides situations and incidents of unquestionable dramatic value, besides affording room and verge enough for the display of histrionic talent and, unlike many strong plays, it does not deal too extensively with the serious side of human nature, which assures its popularity. The tone of the play is elevating and wholesome. Its pathetic passages are not overdrawn. They are true to nature and touching. The comedy incidentally interspersed in the eccentric role of Gewhilliker Hay is comedy pure and simple.

The character of Nettie Bice, the adventuress, gives Miss Williams' numerous opportunities for the expression of the actress' resources and it is an evidence of Miss Williams' genius that she imparts to the role and indeed to the entire play an interest that is not theatrical purely, but radically and distinctly human. Miss Williams is qualified for the successful interpretation of the more exacting characters of the legitimate drama. She has a strong, well-modulated voice. Her fervid imagination, her delicate sensibility, her refined and cultured taste, acute and unerring perception of the strength and value of human thought, sentiment and passion enable her in acting to mobilize all the powers of her nature in expression, losing her own individuality and essentially becoming the character which she impersonates.

There is much to admire in Mr. Mainhall's impersonation of Caleb Swan, the gentlemanly miner. He infuses into it that indescribable something that renders the role gracious with inherent gentleness. He treats it with a delicate touch, a correctness of conception. He demonstrates himself a finished actor, one who realizes that repose is the soul of acting and who knows how to "hold the mirror up to nature."

Miss Jane Corcoran gave a very pleasing interpretation of the country girl.

The remainder of the supporting company was fully equal to the requirement of their respective roles and individually and in the ensemble has been strengthened since last year.

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Klimt-Hearn Co. Returns Tuesday.

The popular Klimt-Hearn company will open a return engagement at Greenwall's opera house tomorrow night, Tuesday, October 18, for five nights, with matinees Wednesday and Saturday. Tuesday night the great comedy drama entitled, "Old Money Bags," will be the bill, when ladies accompanied by a person with a paid 30 cent ticket will be admitted free, providing the seats are reserved before 6 o'clock Tuesday evening.

Mail Wednesday

Farmers' Congress Amusements.

Manager Phil Greenwall has spared no pains to secure suitable attractions for National Farmers' Congress week, having booked twelve first-class attractions for that occasion. Visitors to the congress may rest assured that amusements of a high character will hold the boards during the sessions.

Register Thursday

"At Gay Coney Island."

An early announcement in the line of laughing shows for this city is Miller & Freeman's popular musical farce "At Gay Coney Island" which comes to the opera house Wednesday, Oct. 26. The principal claim to fame for this production is its departure from the ordinary groove. It is believed sea shore incidents were not used for stage purposes up to the advent of this play. That there should be limitless apportunities for humorous dramatic construction from this theme it would appear should have long since occurred to the playwright. However, this industrious genius has finally commenced the cultivation of this unique field, and no doubt there will be many to follow in Coney Island's footsteps. Theater-goers, however, prefer the original in all things theatrical and have not apparently had enough of the humorous features, musical diversions and elaborate scenic pictures provided by "At Gay Coney Island." Thirty vaudevillists—for such are the people who now constitute farce comedy companies entirely—will be seen this season and the management promises a list of new songs, not one of which shall fail to immediately appeal to the street whistler. There are also introduced a dozen specialty features, not of the musical variety, but which are claimed to show an advancement in the terpsichorian art and in acrobatic feats of the grotesque nature.

Register and mail notice

Mail Thurs

"At Gay Coney Island."

A farcical entertainment promised for this city October 26 is the musical skit "At Gay Coney Island." This mixture of dramatic absurdity, song, dance and specialty, has withstood two seasons of traveling from one end of the country to the other, and the best evidence of its merit is found in the fact that at no time has the big company employed in its interpretation been curtailed in the slightest. A feature of the performance is claimed to be its extensive chorus, there being no less than twelve pretty girls in addition to the principals. There are, all told, thirty people and a majority of them bring Eastern reputations for superiority in comedy work. The piece itself deals with phases of life at New York's famous Sunday playground, Coney Island. There is said to be a well defined plot and the characters are particularly well drawn. A scenic equipment of an elaborate description is promised and all that is new in music and unique in specialty.

Register Friday

"At Gay Coney Island."

"At Gay Coney Island," a title at once suggesting plenty of fun, and a humorously constructed play of the highest description, has been given to Miller & Freeman's attempt to exploit the comic incidents in musical farce. It has already been seen in all the large cities and is now upon its third tour of the continent. Among its thirty impersonators, most prominent perhaps are Smith and Campbell, high class vaudevillists, who have hitherto confined their efforts entirely to the New York music halls. These young men write their own songs, compose their own music and are the creators of at least half of all the funny situations known to farce comedy. They are surrounded by a galaxy of male and female talent carefully selected for the well drawn characters making up the cast of this play. A chorus of pretty singing and dancing young ladies, also familiar only to New Yorkers, will be seen in this production for the first time in the West. The scenic equipment is another feature of the piece upon which great stress is laid, and it is even claimed that no other farce comedy carries its entire investiture. "At Gay Coney Island" comes to Greenwall's Wednesday, Oct. 26—one night.

Mail Friday

"At Gay Coney Island."

The war excitement having completely subsided, the heated summer having passed, the average citizen may now return to his customary avocation with renewed vigor. Perhaps one of the early recreations to be renewed will be theater-going, and naturally after the glorious victories of our nation, it will be some time before anybody will desire to witness plays of the more serious nature. The laughing show unquestionably has the call, and that the sagacious manager is well aware of this fact is evidenced by the great number of attractions of this description announced for this season.

At the present time they are too numerous to count, and the new ones will find that the field has not been by any means left open through the demise or wearing out of the better ones which we have been enjoying for the past few years. Among the old favorites to be seen in this city soon is the unique sea shore concoction, "At Gay Coney Island." During its past seasons this production has been received throughout the country with interest beyond the ordinary, and this year the management promises a great variety of new music and other popular features. Thirty performers are engaged in the production and a carload of special scenery employed. Greenwall's will have this fine attraction Wednesday, October 26, one night only.

Register Saturday

"At Gay Coney Island."

"At Gay Coney Island" is an early announcement in local theatricals and one the first laughing shows to be seen in this city this season. It comes very well recommended and with the indorsement of two successful tours of the country. The author has explored a new field and should have found a most prolific one. Coney Island is visited principally for its noises and such-like entertainments of the country fair description. Much wholesome humor should be extracted from the subject, and together with the necessary music and other vaudeville diversions in a scenic frame of unusual elaborateness, the attraction promises to attract uncommon interest. Thirty people, including Smith and Campbell, favorites of the New York music halls, Mattie Lockette, a frisky soubrette, Nettie De Courcey, who claims to wear men's clothes with unusual grace; Ed Holt, a young man who has whistled himself into prominence, the Hart Family and Hattie Waters, the original bloomer girl, comprise a cast of rare excellence. The date at Fort Worth is Wednesday, Oct. 26, one night only.

Mail Saturday

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Two attractions will be seen at Greenwall's opera house next week. Commencing Wednesday night, October 26, one night, A. M. Miller and W. W. Freeman present the all-surpassing musical comedy triumph, "At Gay Coney Island." This company is en route from New York to San Francisco and only make three stops in Texas, consequently a large crowd should be on hand to see this sparkling comedy. Saturday, October 29, matinee and night, the big operatic extravaganza, "1492."

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"At Gay Coney Island."

"At Gay Coney Island" has once more been started upon its trans-continental tour. The attraction commands special interest from the fact that it deals with a subject heretofore not embraced in the category of the

architect of farce comedy. Phases of life as they exist at Coney Island, [illegible] to stage uses, with the elimination of all that is boisterous, should be productive of unlimited humor.

There are mechanical effects hitherto not seen in farce-comedy, notably a complete reproduction of that popular summer sport—shooting the chutes. The piece will be seen here Wednesday, October 26, for one night only.

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Rice's "1492."

"1492," with a phenomenal record of a two years run in New York which was also greeted by a large and enthusiastic audience here last year will be seen at Greenwall's opera house Saturday, October 29, matinee and night. It will be seen here with new and costly scenery, costumes and accessories and with pretty near all the same favorites who were seen in the production last year. There are sixty people in the organization including Stuart the "Male Patti." The ballet does not consist of the old style short spangle skirt but introduces character dances with ample display of agility and shapely limbs. The chorus is composed of fresh young girls who have not passed the giggling stage and are evidently on good terms with each other.

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Notes.

The Florida Times-Union and Citizen says: Al Field and his excellent organization of musicians, singers and vocalists came to Owens' Academy of Music last night, and the large and fashionable audience which gathered there gave ample evidence of its appreciation and enjoyment. The theater was filled from pit to dome and it was noticeable that nearly half of the assemblage was composed of ladies.

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The third tour of The Herrman The Great Co., headed by Adelaide and Leon Herrman, under the direction of Mr. Edward Thurnaer, began the earlier part of September in Chicago, and it is reasonable to expect will be one of the most successful these popular entertainments have as yet enjoyed as Herrman The Great Co. will present a number of new mystifying illusions given only by them and done for the first time on this side of the Atlantic.

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"A Bunch of Keys" is holding forth at Havlins, and it is one of the few rip-roaring all-fun plays in town this week. The plot of the piece is as of yore, of course. It could not be improved upon. But the specialties that go to make up the gist of the play itself are new and decidedly catchy.—Chicago Chronicle.

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Notwithstanding that she is generally abused and made fun of by the jokers, "A Hired Girl" was given a rousing reception at the Holliday street theater yesterday. At the matinee and at the performance at night people were turned away. "A Hired Girl" is one of Charles E. Blaney's many successful farce comedies, and, although seen in Baltimore often before, its many ludicrous situations, made most of by a company of clever comedians and specialty performers, keep a warm spot for it in the hearts of theater-goers.—Baltimore Herald.

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Mail Saturday

"At Gay Coney Island."

"At Gay Coney Island," a musical farce which has attained front rank in its class in a couple of tours of the country, will be seen in this city at Greenwall's opera house, Wednesday night, October 26th. It is claimed by the management that the entertainment this season surpasses in point of merit any similar attempt in the same line and the boast is made that every note of music and each special feature this season is entirely new. A company of thirty selected especially for this production from the great army of vaudevillists in New York has the piece in hand, and a complete scenic equipment has been specially prepared from photographs taken at New York's famous Sunday outing place.

Register Tuesday

What Happened to Jones.

Sanford H. Hicaby, who was in the city yesterday in the interest of the great New York comedy, "What Happened to Jones," which comes to the Greenwall opera house next Monday night, tells of an amusing incident that occurred the other day at San Antonio. "On the day of the performance," said Mr. Hicaby, "a long-haired, gawky individual, evidently from the suburbs, walked up to the box office of the Grand opera house and asked the treasurer: 'What show is played here tonight?' The gentlemanly ticket-seller replied: 'What Happened to Jones.' The countryman immediately said: 'Why, by gosh, did you know Jones? Say pardner, he was my neighbor and my best friend; put her there my boy' (extending his hand through the small ticket window), and I'll just tell you what happened.' Unfortunately there were several members of the company in the box office, and their roars of laughter stopped the conversation. The old fellow looked wonderingly at the laughing faces, seemingly a little dazed, said, 'Well, them's queer actions,' turned on his heel and walked slowly away mumbling to himself."

"Harry Corson Clarke, the star of the company remarked, 'I wonder if he knows the name of the show here tonight?' which brought another laugh. It is safe to gamble that he never knew what so amused us all," concluded Mr. Hicaby, "but it certainly was very funny."

"At Gay Coney Island."

A laughing entertainment whose reputation has preceded it will be seen in this city Wednesday, Oct. 26, and comes heralded as, in every respect, a departure in musical farce. It bears the suggestive title "At Gay Coney Island," and is produced by Miller & Freeman's fun-makers, an organization numbering thirty people and including the names of several ladies

and gentlemen whose fame as delineators of comedy is widespread. The scenic investiture is a feature strongly dwelt upon by the management, and it is claimed that this play is the first of its class to carry such an complete as to scenic adornment and stage illusion. Smith and Campbell, young men whose names will be found on the first page of the comedy history of New York during the past five years, have the principal parts and were especially selected because of their natural qualifications for those characters.

Mail Tuesday

"At Gay Coney Island."

Theatrical advance notices have become so familiar to the average reader that they are usually devoured at a glance nowadays—and the subject matter taken for granted. It is therefore difficult for attractions of genuine merit to properly place their wares in the public market through this medium. The press representatives are well aware of this fact, and if they are wise, will confine their notices to a bare statement of facts. It is the editor's duty in any case, if the attraction be unknown to him, to investigate thoroughly before stamping it with his approval. And it is a source of much gratification to the editor to be in a position to eliminate, curtail and make absolutely truthful all notices submitted. Noteworthy among the class of attractions which has made a reputation that requires nothing in the nature of unnecessary verbiage to place its merits before theatre boards is the successful musical farce "At Gay Coney Island," which will be seen in this city at Greenwall's opera house, Wednesday, October 26, matinee and night, with all its bright features of last season and many new and attractive specialties.

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Extravaganza "1492."

Speaking of "Stuart," the "Isabella" in the big production of "1492" at Greenwall's opera house, Saturday, October 29, matinee and night, an exchange says:

"Stuart," a Dallas boy, assumes the leading role of "Isabella," Queen of Spain. As a female impersonator, Mr. Stuart is himself alone. Where others left off, he began; he perhaps has no equal on the stage today. He is an excellent dresser, a graceful impersonator, and as a vocalist he is remarkable. He has a most wonderful soprano voice. His high register is as clear as a bell. His voice is highly cultivated, is of a bell-like tone and faultless intonation. Suffice it to say that he is an artist upon whom nature has bestowed all the requisites. Stuart has assisted nature, and those who have observed his onward and upward progress, have reason to regard his advancement with a great deal of satisfaction.

ATTRACTIONS

Which Have Been Held Up En Route

BY THE QUARANTINE IN THE SOUTH

HAVE BEEN RELEASED

And Will Appear in Accordance With Arrangements Made Before the Yellow Fever Scare—An Interesting Announcement.

Now that the quarantine has been raised in the South, Manager Greenwall is able to announce confidently that the list of excellent attractions booked for this season will be presented as arranged for. The plays to be given at the opera house in the near future are as follows:

"Gay Coney Island;" Rice's "Extravaganza," "1492;" Brentnall's new play "What Happened to Jones," Al Field's Big minstrels, Barney Campbell's "White Slave," Blaney's "A Boy Wanted," "A Parlor Match," "A Texas Steer," James, Kohler and Ward, the three stars in "Othello the Moor of Venice," "A Bunch of Keys," "Strange Adventure of Miss Brown," Newton Beers in "Lost in London;" Barney Ferguson in Muldoon's picnic; "Remember the Maine;" Stuart Robson in his new play, "The Meddler;" Ott Bros., "All Aboard!" William H. West's minstrels; "Signal of Liberty;" Clay Clement; Hoyt's "A Milk White Flag;" "Brass Tacks;" "Nancy Hanks;" Blaney's "A Hired Girl;" "The Bachelor's Honeymoon;" Louis Morrison in "Faust;" Hoyt's "A Stranger in New York;" Beach and Bowers' Minstrels; London Gaiety Girls Extravaganza; Creston Clark and Adelaid Prince; "Natural Gas," Jesse May Hall; "Me and Jack;" the International Grand Opera company; "Heart of Maryland;" Brockhurst's latest new play, "Why Smith Left Home;" "Miss Francis of Yale;" "My Friend From India;" "Prisoner of Zenda;" "Lost Paradise;" Charles B. Hanford, in Shakespearean plays; "Sowing the Wind," "Under the Red Robe," Marie Wainwright in two new plays, Roland Reed in a new play, "Town Topics," Sousa's band, Murray and Mack, The Hermans, Sosichi's Concert company, "Coon Hollow," El Capitana, Hoyt's new play "A Day And a Night;" "The Wilbur Opera Company;" Primrose & Dockstadter; "Hogan's Alley;" Ole Skinner in "Rosemary;" "Two Married Men;" "The Tree of Knowledge;" "The Dazzler;" Hoyt's "A Contented Woman;" Chattanooga; Agnes Herndon.

Other attractions are being booked fully up to the standard of those in the above list.

A Scene in "Gay Coney Island."

Wednesday, October 26, for one night only.

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Rice's "1492."

"1492," with a phenomenal record of a two years run in New York which was also greeted by a large and enthusiastic audience here last year will be seen at Greenwall's opera house Saturday, October 29, matinee and night. It will be seen here with new and costly scenery, costumes and accessories and with pretty near all the same favorites who were seen in the production last year. There are sixty people in the organization including Stuart the "Male Patti." The ballet does not consist of the old style short spangle skirt but introduces character dances with ample display of agility and shapely limbs. The chorus is composed of fresh young girls who have not passed the giggling stage and are evidently on good terms with each other.

Evans and Hoey's "A Parlor Match," which will be presented here this season was the first of the Hoyt plays to win success, and its proprietors made a fortune out of it. This had no ravaging effect on the play, but on the contrary seemed to add to its value. The wonderful ease, grace and agility with which it unfolds itself from its entanglements causes the lovers of farce comedy no end of delight.

Gay Coney Island Tonight.

The curtain will not rise at Greenwall's until 8:45 tonight on account of the wedding at the Baptist church.

Register Sunday

Register and mail notices

Register Wed

Register Thurs

THEATER GOSSIP.

The Greenwall's Opera House will have two high class attractions on the boards this week. Wednesday, October 26, one night, A. M. Miller and W. W. Freeman present the all-surpassing musical comedy triumph, "at Gay Coney Island." This company carries all its own scenery and is en route from New York to San Francisco. They only make three stops in Texas, consequently the opera house should be filled to see this sparkling comedy.

Saturday, October 29, matinee and night, the big operatic extravaganza "1492."

"At Gay Coney Island."

That the theatre going public has not tired of the musical farce is best evidenced by the fact that there will be seen this season no less than fifty organizations of this description. Prominent among those with established reputations may be mentioned "At Gay Coney Island," There are none others, we believe, dealing with sea shore incidents and life as it exists only at New York's far-famed summer resort. It is therefore to be expected that this frolicsome entertainment will bring us something new to laugh at, and the fact that it is mounted in a scenic frame of special design and great beauty should render the piece a novelty in itself. The company embraces the uncommonly large number of thirty people, and includes a chorus of pretty girls, who indulge in dancing diversions of an entirely novel character. The principals number fifteen, and include such well known comedians as Smith and Campbell, young men who are responsible for a great majority of the comic songs of the time, and who this season will be seen for the first time in the west.

"1492."

The attraction at Greenwall's Saturday, Oct. 29, matinee and night, will be 1492. All the scenery, costumes, and everything pertaining to the big production is said to be new this season. The company opened its season in that very critical city of Boston, and the Journal of Sept. 13 says: "A large audience greeted 1492 last evening in the Grand opera house, and applauded to the echo of the many familiar numbers, and others not so familiar that have been interpolated in the new version. For new version it must be called. The Ave Maria is pointed for a baritone, and Infanta Catalina is made a full-fledged dancing soubrette. The other changes show the capabilities of the company to good advantage.

"One could not help feeling somewhat surprised to see Columbus in a comedy quartette do a cakewalk and sing in ragtime, but that is not more incongruous than other things the libretto calls for.

"The interest naturally centered in the 'Dandy Queen,' and Stuart, the male Patti, deserved the warm appreciation accorded him. His voice was true and pleasing, and his gowns all that were promised. Neil McNeil as the King, and in his tramp specialty, easily proved himself a favorite, and was much superior to his surroundings. Of the many specialties introduced by the members of the company, none were better received than one by Hilda Thomas, whose 'types' were enthusiastically recalled. Miss Kent has a sweet and pleasing voice. A new finale of the second act, introducing the national airs, and a drop curtain representing the acquisition of our new territories, new costumes and scenery contribute in no small degree to the success of this revival of 1492."

Footlight Celebrities.

The organization of William H. West's big minstrel jubilee took place on the ninetieth anniversary of the birth of Thomas D. ("Jim Crow") Rice, who is generally conceded to have been the founder of Ethiopian minstrelsy. Rice was born in New York city in 1803.

Evans & Hoey's "A Parlor Match" will be presented in this city the coming season. The play is a farcical comedy by the popular author, Chas. Hoyt. This erratic but brilliant satirist has produced some great comedies, the first to create a furor being "A Parlor Match," which is admitted to outstrip the fame of any farce comedy ever seen on the American stage. Of course author and manager claim it is the best yet. One thing "it is to laugh," and that is the best reason for nonsense.

The combination of Louis James, Katherine Kidder and Frederick Warde seems to have struck a very comfortable arrangement for the distribution of the honors of their repertoire, in "The School for Scandal" it is Miss Kidder's Lady Teazle which attracts the most favorable attention, in "Hamlet" Mr. James plays the title role while Mr. Warde is relegated to the shadowy personality of the Ghost, but he gets his inning when "Othello" is put forward, as his part of Iago is at the fore in every scene save the last. Then they play "Macbeth," and all three have a chance.

Charles E. Blaney's farce comedy, "A Hired Girl," a play that is of the side-splitting variety, and the funny antics of Thomas J. Ryan, as Johanna Quinn, keep the audience in an uproar. The show is well staged, and has a strong cast. There is a bevy of beautiful girls with the show, and the costumes are all new and strikingly original. Anyone wishing to enjoy a good hearty laugh can get it when they see "A Hired Girl," to be here soon.

Hoyt's "A Bunch of Keys, or the Hotel, is embellished by many specialties, and the young women in the cast are a source of never-failing amusement. The Bonthners have brought their farce right up to date, and made changes that even Mr. Hoyt would not recognize, but for all that, the piece has lost none of its attractivness.

The International grand opera company booked for appearance at the Greenwall opera house this season, will come with a repertoire of fifteen operas. Three entirely new works are promised.

The Ottawa, Arnprior and Parry Sound railway carried 175 excursionists into the city recently to see Morrison in "Faust."

Concerning Stuart Robson and "The Meddler" the Brooklyn Citizen says: "The attraction selected to begin the season at the Columbia, Stuart Robson and his company in "The Meddler" is first-class from every point of view. Since the days it became necessary to lay aside 'The Henrietta' Mr. Robson has tried several ventures in comedy with only indifferent success, but now he has captured a play and a part by Augustus Thomas that are decidedly amusing. With the single exception of 'Alabama' Mr. Thomas has never achieved anything in stage production half so full of merit as 'The Meddler.' Nor has Mr. Robson done anything better in comedy than his personation of a persistent, blundering meddler in other people's affairs. The play is constructed with nice ingenuity, the dialogue is far and away above the average, and the characters are well drawn."

Though received with tepid enthusiasm by the critics, "The Christian" has really made as deep an impression in New York and will probably remain there all season. "Cyrano" is also drawing big houses, despite the dubious manner in which it was received.

E. H. Sothern will appear in Philadelphia on Nov. 28 as D'Artagman in Henry Hamilton's version of Dumas' "The Three Musketeers." Edith Crane, who is about two inches taller than Mr. Sothern, will be his leading lady.

Annie Grey, the celebrated Scotch vocalist, made her first American appearance in New York before an enthusiastic audience.

An English success, "His Better Half," is to be brought over here shortly.

The czar is to have a new imperial opera house in St. Petersburg, which will cost $4,000,000. It is expected that the new building will be ready next spring.

Henry E. Dixey will appear soon in a burlesque upon Cyrano de Bergerac, under management of E. E. Rice.

Della Fox has made her debut in "The Little Host." And, by the way, that title has a parodoxical side if one thinks a moment.

Dore Davidson and Albert Ellery Berg, his accomplice, are advertising a popular version of "Cyrano de Bergerac." Shades of Rostand!

A pillow of roses that lay on Mrs. Hoyt's casket at her funeral bore the well known legend of the call boy, "Last Act."

George R. Sims, in collaboration with Leonard Merrick, is at work upon a new farce-comedy, to be called The Elixir of Life.

Sol. Smith Russell is credited with having made a hit in Martha Morton's new play, "Uncle Dick."

A special performance was given by Haverly's minstrels in New York Tuesday morning, Oct. 11, for an invited audience of 2,500 newsboys. No more enthusiastic crowd had been seen since the days of Corinne, a historic annual newsboys' matinees.

Madame Janauschek made her first appearance in vaudeville last week, in a one-act play "Come Here." These are certainly great days for vaudeville. So many prominent stars have left the legitimate ranks and gone into vaudeville that the mention of a new recruit to this branch of the profession causes scarcely any comment.

Heinrich Conried has been decorated with the cross of the Knights of the Franz Joseph Order by the emperor of Austria. Only three other living actors have been similarly honored, and the decoration is bestowed upon Mr. Conried in recognition of his many services to German art in America. Richard Mansfield may now say in the tones of Archdeacon Wealthy, "What has the dear potentate against me?"

Two soldiers at Havlin's theater, St. Louis, becoming excited over Lincoln J. Carter's play, Remember the Maine, climbed over the stage and, but for timely restraint, would have damaged the actor impersonating Weyler.

James K. Hackett has commenced rehearsals of Anthony Hope's Rupert of Hentzau, to be produced on Nov. 21 in Philadelphia.

"A Prisoner of Spain" and "The Red, White and Blue" are two brand new plays. If this sort of thing keeps up long there will be only three sorts of piece on the stage—war dramas, war dramas and war dramas—and there isn't much peace about them.

Lee Jarvis Jewell is in Hong Kong, where she is composing a Chinese lullaby. "The great trouble," she writes, "is to make of Chinese music anything resembling a melody without destroying its character."

W. H. Crane will open next month in New York with E. W. Presbrey's comedy, "Worth a Million." Mr. Presbrey, who also furnished "A Virginia Courtship," is a skillful artisan in the playwriting line, and is said to be more adept at putting other people's ideas into form than any other man in America.

Reginald De Koven, the composer, and H. C. Chatfield-Taylor, the millionaire poet, have in preparation a comedy, "The Manners of Good Society," which may be considered by Julia Marlowe. From the title this can't be a very long play.

It is alleged that Fanny Davenport died of a broken heart caused by worry over the violently malicious and inexcusably personal attacks of certain metropolitan mud-slingers who call themselves critics.

H. C. DeMuth, agent "1492" company, arrived in town last night to arrange for the big production, matinee and night, next Satrday. The company is said to be beetter than ever, and is doing a phenomenal business everywhere.

THEATER GOSSIP.

"At Gay Coney Island."

Local theatricals will be interrupted Wednesday night, Oct. 26, by the presentation here of what is described as a rattling musical farce and is suggestively named "At Gay Coney Island." If the author has done justice to his subject, there should be no limit to the humorous situations and diverting musical features in this piece, for Coney Island is nothing if not pandemonium turned loose, and there have been counted on one summer's Sunday no less than fifty bands of music, a hundred exhibitions of singing and dancing and a thousand minor features that might with propriety be adapted to stage uses. A scenic investiture of rare beauty and completeness is carried by the company and no detail has escaped for a faithful stage picture of the phases of life existing at this riotous playground.

"Stuart," the Male Patti.

"Stuart," the male Patti, will appear as "Isabella, the Daisy Queen," in "1492" at Greenwall's opera house Saturday, Oct. 29, matinee and night.

One of our prominent exchanges in speaking of a recent performance of this young man, says: "Stuart, the young soprano, has been very correctly termed the 'Male Patti.'" He is decidedly the best female impersonator ever seen in Baltimore for years, and the receptions he has received are most flattering.

The most striking feature of Mr. Stuart's act is in his voice. He sings a soprano of unusual brilliancy and remarkable range; bringing out his high notes with a sweet resonance that is especially effective. His repertoire is a good sized one and his renditions all show conscientious study and the painstaking work of an artist.

A Half Hour Later.

The curtain will not rise tonight on "At Gay Coney Island" at Greenwall's until 8:45 on account of the wedding at the Baptist church.

Mail proof

"At Gay Coney Island."

Ever gay is Coney Island, New York's famous Sunday outing place, and a play dealing with phases of life at this resort should fairly bristle with refreshing humor and diverting situations. The first effort in the direction of adopting sea shore incidents to stage uses has resulted in a concoction called "At Gay Coney Island." The scenes of the piece are laid at Coney Island and in New York city, and having been especially prepared for this production are said to reproduce with fidelity all the chief points of interest familiar to the summer visitor to rare old Coney. "At Gay Coney Island" has been seen from the Atlantic to the Pacific during its two seasons of existence and without exception received with favor. It employs thirty people in its interpretation and of course abounds in specialty features of the singing and dancing variety. The piece is to be seen in this city at Greenwall's opera house tonight. The curtain will not rise until 8:45 account of the wedding.

"1492."

Among the notable engagements, "Stuart, the Male Patti" (who will essay the role of Isabella) is made for "1492," a young lady who (naturally) has created a sensation both on this and the other side of the water. Miss Stella Gilmore, who has been pronounced by painters and sculptors both in Europe and America (and who in her extreme girlhood was a protege of that famous sculptor, M. Bartholdi, the designer of the beautiful statue which stands in New York harbor, as a gift of the French nation to America) will pose in the beautiful "Visions of Art" as presented "1492." Miss Gilmore, besides being the feature of the Visions of Art, plays "Don Juan" in which part her physical accomplishments are shown to the best advantage. "1492" will be seen at Greenwall's opera house, Saturday, October 29, matinee and night.

Register Thurs

"1492."

"1492" opened its season in Boston this year, the home of Richard Harlow, the first Isabella, and the critics of that Athens of America were unanimous in its praise, and especially of the rendition of the role of Isabella by Stuart, "the Male Patti."

The Boston Post of Sept. 13 says: Barnet and Pfenegor's operatic extravaganza, "1492," still holds popular favor in Boston. The clever freshening hits that have sort of modernized the former success of the Boston Cadets add much to the otherwise brilliancy of the funny burlesque of the days of Ferdinand and Isabella, and their ridiculous confusion with the present time. A good sized audience greeted the reappearance in new dress of "1492," and gave substantial evidence of its hearty enjoyment. Much interest centered in "Stuart," who is known as the Male Patti, and who plays the role of Queen Isabella. His impersonation is one of the finest seen on Boston boards, and his admirable singing would seem to give him the right to assume the name he does.

Neil McNeil as Ferdinand gave a presentation that was worthy the applause he so bountifully received. The Columbus of Mr. Bruce was equally acceptable, while Miss Kent as Joanna made much of the role. Miss Kent possesses a voice of more than passing sweetness, and her rendition of several numbers was both artistic and pleasing. Mr. Teuny as the royal treasurer and Miss Thompson as Bridget De Murphy were notably good. In fact, all the principals gave excellent satisfaction. The chorus singing and dancing were fine. A prime favorite among the coterie of specialists was Miss Hilda Thomas, the inimitable singing comedienne. The Trocadero male quartette responded to repeated encores.

1492 will be seen at Greenwall's opera house Saturday, Oct. 29, matinee and night.

Coming Attractions.

Now that the quarantine has been raised in the South, Manager Greenwall requests The Register to say that he is able to announce confidently that the list of excellent attractions booked for this season will be presented as formerly arranged for. The plays to be given at the opera house in the near future are as follows:

Rice's "Extravaganza;" "1492;" Broadhurt's new play, "What Happened to Jones;" Al Field's Big minstrels; Bartley Campbell's "White Slave;" Blaney's "A Boy Wanted;" "A Parlor Match;" "A Texas Steer;" James, Kidder and Ward, the three stars in "Othello the Moor of Venice;" "A Bunch of Keys;" "Strange Adventure of Miss Brown;" Newton Beers in "Lost in London;" Barney Furguson in Muldoon's Picnic; "Remember the Maine;" Stuart Robson in his new play, "The Meddler;" Out Bros', "All Aboard;" William H. West's minstrels; "Signal of Liberty;" Clay Clements; Hoyt's "A Milk White Flag;" "Breezy Time;" "Nancy Hanks;" Blaney's "A Hired Girl;" "The Bachalor's Honeymoon;" Louis Morrison in "Faust;" Hoyt's "A Stranger in New York;" Beach and Bowers' Minstrels, London Gaiety Girls Extravaganza; Creston Clark and Adelaid Prince; "Natural Gas;" Jesse May Hall; "Me and Jack;" the International Grand Opera company; "Heart of Maryland;" Broadhurst's latest new play, "Why Smith Left Home;" "Miss Francis of Yale;" "My Friend from India;" "Prisoner of Zenda;" "Lost Paradise;" Charles B. Hanford, in Shakespearian plays; "Rowing the Wind;" "Under the Red Robe," Marie Wainwright in two new plays, Roland Reed in a new play, "Town Topics," Sousa's band, Murray and Mack, the Hernanns, Spalchi's Concert company, "Coon Hollow," El Capitana, Hoyt's new play "A Day and a Night;" "The Wilbur Opera company;" Primrose and Dockstedter; "Hogan's Alley;" Otis Skinner in "Rosemary," "Two Married Men;" "The Tree of Knowledge;" "The Dazzler;" Hoyt's "A Contented Woman;" "The Chattanooga;" "Agnes Herndon."

At San Antonio Monday night after the performance at the opera house by the "What Happened to Jones" company Miss Lillian Young and Mr. Charles Lee Chartres of the company were married at the residence of Mrs. Fager, on Alamo street. A swell reception and banquet followed. The bride is a daughter of Gen. S. B. M. Young and was once a favorite in San Antonio society when her father was stationed at Fort Sam Houston.

Buy ticket Friday

"Stuart," the Male Patti.

We are to see a big revival of "1492" at the Greenwall's opera house Saturday, Oct. 29, matinee and night. All the scenery, costumes and everything pertaining to the big production is new this season. The company opened its season in that very critical city of Boston, and the Journal of Sept. 13 says: A large audience greeted "1492" last evening in the Grand opera house, and applauded to the echo the many familiar numbers, and others not so familiar that have been interpolated in the new version. For new version it must be called.

Stuart, the male Patti, deserved the warm appreciation accorded him. His voice was true and pleasing, and his gowns all that were promised. Neil McNeil as the King, and his tramp specialty easily proved himself a favorite.

A new finale of the second act, introducing the national airs, and a drop curtain representing the acquisition of our new territories, new costumes and scenery contribute in no small degree to the success of this revival of "1492."

What Happened to Jones.

The seats for the Harry Corson Clarke engagement are now on sale, and there is every indication that this popular young commedian will be greeted by a full house at Greenwall's opera house Monday night, Oct. 31, when he begins a one-night engagement, presenting the latest New York comedy success, "What Happened to Jones," by George H. Broadhurst. Mr. Clarke is rapidly advancing to the front rank in his chosen profession, and his success is well deserved, for he is most conscientious and painstaking, which qualities added to his well known natural talents are sure to bring about the best of results. He has engaged an excellent company, and will please all with a bright, laughable comedy.

Register and Mail notices

Mail Thurs.

Stuart, the Female Impersonator, in a Revised "1492."

The revised extravaganza "1492" will be seen at Greenwall's opera house Saturday, October 29, matinee and night, of which the Houston Post of the 26th inst. says as follows:

The first half hour of "1492," which was presented at the opera house last night, dragged somewhat, but simultaneously with the appearance of Stuart, the female impersonator, the performance livened up considerably, and after that the audience was treated to a good show. Stuart himself is very clever. His make-up is correct in every detail, the gowns he wears are handsome and tasteful, his voice is of a nature calculated to deceive the most careful observer, and he does his work faithfully and conscientiously. Then, too, his performance possessed that degree of refinement necessary to make it thoroughly artistic and acceptable to the gentler element of his audience. He is "featured" throughout the piece, and everything which would tend to add finish and effect to his work is done.

The company as a whole is better than that which appeared here last. A few new jokes are introduced, some excellent musical features appear on the bill and several clever dancing turns are put on. One feature which does not fail to win the appreciation of the audience is the ballet, the girls composing which are pretty and shapely, and not the usual aggregation of job lots so often carried by such attractions. Neil McNeil, who has been seen here before, gives his tramp specialty, with some few additions, the Trocadero quartette, composed of Messrs. Prideau, Lomier, Byrnes and Sample, sings several fair selections, and Miss Brockway presents some old ballads in a very pleasing manner. The posings of Miss Gilmore between the second and third acts are hardly above the average, but are put on with an entire absence of vulgar effect, and on that account are more acceptable than they would be under other circumstances. The company carries all of the scenery used, which is pretty and well arranged.

"What Happened to Jones."

Society will be well represented at Greenwall's opera house Monday night, October 31, on the occasion of the first appearance here of the brilliant young comedian, Harry Corson Clark, who is nature's genius in his chosen profession.

His record of triumphs in San Francisco during the past two years is a remarkable one, he having played some forty different and distinct parts in that city and has yet to have recorded against him one failure or one adverse criticism.

He is now at the head of his own company, presenting the great laughing success "What Happened to Jones," one of the wittiest and most intensely amusing comedies written in years. It is a great New York and London success and Mr. Clarke has secured the Western rights. It is unnecessary to state that he has been very successful in the farce and the theatres invariably have been crowded, his reception in many instances amounting to an ovation.

He has gathered about him a most excellent company and will no doubt be greeted by a full house here.

Mail Friday

"Stuart" the Male Patti.

The Galveston Tribune of the 26 inst speaks of the extravaganza "1492" and Stuart "The Male Patti" which will be seen at Greenwall's opera house tomorrow, Saturday October 29, matinee and night, as follows:

"Fourteen Ninety-two" is like good wine—it improves with age—and there was not one of the large assemblage at the Grand opera house last night but who was fully pleased with the performance. Many of the audience, probably the greater percentage, had seen the production during the previous years when it visited Galveston, and were drawn to the theater again because of the new features promised. What they saw was almost a complete rehabilitation of the play, even the favorite old song, "Isabella, the Dandy Queen of Spain," being somewhat differently arranged. Of course, Stuart "The Male Patti," was the center of attraction, and there was scarcely any need of the calcium light that kept playing on him from the moment of his entrance on the scene to the final drop of the curtain. His drawing powers were sufficient in themselves to make him the cynosure of every eye.

Mail Friday

His impersonation of a woman character is a bit of allegance that it would be hard to surpass, and were not every one in the secret it would be difficult to convince one that "Isabella" was not in reality a woman.

The remaining characters in the extensive cast were in capable hands and were well rendered, though special mention is due the "Ferdinand of Arragon" of Neil McNeal.

"What Happened to Jones."

The coming engagement of Harry Corson Clarke and his company of merrymakers is arousing the utmost enthusiasm amongst our better class of people and the engagement of this talented comedian at the Greenwall opera house Monday night, October 31, bids fair to be the most successful from both an artistic and financial standpoint, of any in this city in years. He has certainly shown great foresight and executive ability in securing the reigning farcical New York success for the Western territory, for in "What Happened to Jones" he has what is said to be the best and cleanest comedy written in years, and in addition to that, it fits him like the proverbial glove. As "Jones," who equally at home selling hymn books or playing cards, he is excruciatingly funny, and the many complications in which he finds himself are so cleverly handled that he has won the admiration of both the press and the public.

Register Saturday

Stuart, in "1492."

The Galveston News of Oct. 28 speaks of the extravaganza, "1492", and Stuart, the male Patti, which will be seen at Greenwall's opera house today, matinee and night, as follows:

"The Grand was crowded last night with an audience that included many representatives of fashionable society—in fact, it was the first fashionable evening of the present season.

"The attraction was Stuart (the male Patti) in the spectacular extravaganza "1492." Both the star and the production pleased the audience, which abundantly manifested its approval by a veritable storm of applause. It was a remarkable 'show,' full of delusions and illusions. The spectacular features came up to expectations. Magnificent scenery and stage settings, as also gorgeous costumes, beautiful in design, added to the attractiveness of the production.

"Barnett and Pflueger's operatic extravaganza as revised and produced by Mr. Stuart and his company this season is a decided improvement on last year's arrangement.

"Everything is new this year—costumes, scenery—in fact, the entire company, with the exception of three members of the cast, who, as Mr. Stuart expresses it, 'could not be improved upon.'"

"What Happened to Jones"

A most noteworthy event at Greenwall's opera house Monday night, Oct. 31, is the appearance, as a star, in this city, of Harry Corson Clarke, the well-known and talented comedian and character actor who has, by his own efforts risen to a high position on the stage, and who is universally admired for the quaint and natural characterization he always gives, no matter how difficult the role. From all accounts Mr. Clarke is on the top wave of prosperity, and he has just played to crowded houses in San Francisco. In the farcial comedy "What Happened to Jones" he has made a wise selection, for it is one of the brightest and most laughable farces written in years. The brilliant lines and clever situations combined with some remarkable complications keep up the laughter and interest from the start to the finish. "What Happened to Jones" has proven itself a great hit in New York, in London, in San Francisco, and, in fact, wherever presented, and it will surely be the right play in the right place.

Fred Wynne, business manager of Blaney's big musical comedy, "A Boy Wanted," is in the city arranging for the coming of his attraction at the opera house, Saturday matinee and night, Nov. 5. There are twenty-two comedians, singers and dancers in the cast.

Mail Saturday

The Greenwall's opera house will have its doors open three nights next week. Monday night, October 31, the favorite comedian, Harry Corson Clark, presenting Broadhurst's hilarious sufficiency, "What Happened to Jones." Friday night, November 4, big scenic revival of Bartley Campbell's southern play, "The White Slave." Saturday, November 5, matinee and night, Chas. E. Blaney's big extravaganza, "A Boy Wanted."

"What Happened to Jones."

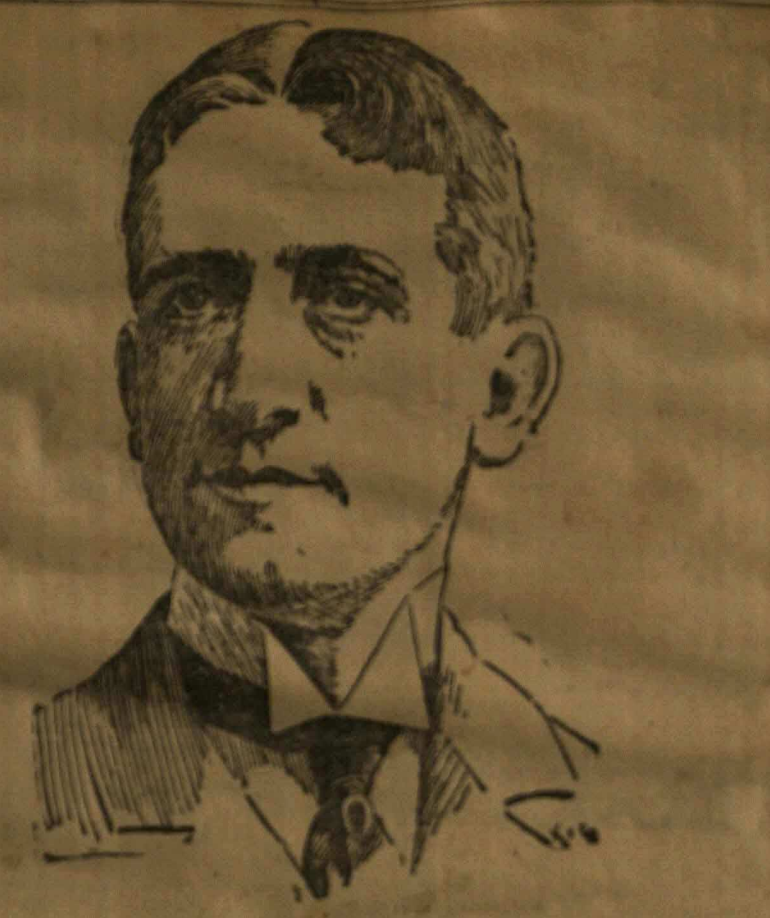
Mr. Clarke is presenting the great New York farcial success, "What Happened to Jones," and has an exceptionally strong supporting company. The new play has never been seen here, but it is described as a rollicking farce and large audiences in the East have laughed at its surprises and remarkably mirth provoking situations. It sparkles from beginning to end and there is no cessation of fun. It begins like polite comedy but soon develops into the broadest kind of wholesome farce with nothing to mar its acceptance by even over fastidious persons. All the characters represent persons of good breeding. There is no suggestion of vulgarity and it is recognized as good fun, affording an evening of pure merriment.

Mr. Clarke as the hymn book seller in slow towns, and the playing card dispenser in swift ones has been particularly happily cast, but when he assumes the dress and airs of the Australian Bishop, who is expected by the family into which Jones has been thrown, the audience is convulsed with laughter and his ludicrous mistakes in trying to assume clerical airs and knowledge are beyond description. His engagement at Greenwall's opera house is for one night only, Monday, October 31.

"A Boy Wanted."

Chas. E. Blaney's big extravaganza success, "A Boy Wanted," which comedians on the road today, in addition to being one of the biggest financial successes of the past season; and it goes without saying that the capacity of the house will be tested on their appearance. The company is made up of artists of ability, who during the entire play introduce their various specialties, with a host of pretty girls, clever comedians, talented vocalists, expert dancers and high-class vaudeville artists. The comes to the opera house Saturday, matinee and night, November 5, is one of the largest and strongest farce

Mail Saturday



plot of "A Boy Wanted" is a successful scheme to entertain in the best manner possible, and it is a continuous laugh throughout the entire evening. There are quite a number of witty situations, which are very happily brought out. It is witty, the jokes and songs are new and free from vulgarity, and with the Blaney trade mark on "A Boy Wanted" is a guarantee of success.

"1492" Tonight.

"Stuart" the "Male Patti" will be the central figure of the big revival of "1492" at the Greenwall's opera house tonight for the last performance. An exchange says: A wonderful make-up and a most remarkable impersonation of a chic woman confronted the audience in the person of Stuart. So perfect was the delusion and so remarkable the illusion that no one who had not previously consulted the program could possibly have known that Stuart was not a woman, had not a few words in a low masculine voice disclosed the identity of the fetching Chanteuse. When the imitator appeared on the stage several auditors were heard to say, "She's all right," and so "she" proved to be.

Mail Monday

"What Happened to Jones."

The Galveston News of the 27th inst. has the following to say of "What Happened to Jones" which will be seen at Greenwall's opera house tonight:

Mail Monday

"It was a large and intellectual audience that was present at the opera house last night to see "What Happened to Jones," and everybody admitted that a great deal happened to him. Judging by the size of the audience, it certainly looked like the people in general must have been very much interested in "Jones'" welfare, without even having met the gentleman, and that they were anxious to find out for themselves the story of his trouble, for troubles he had beyond measure. The unpoetical name of Jones proved to have magnetic powers.

Mr. Harry Corson Clarke and his clever company created an exceptionally pleasant impression last night in Broadhurst's much talked of farce comedy, "What Happened to Jones." The excellent presentation of the play captured the audience. It was one continued roar of laughter from be-

Mail Monday

ginning to end, the situations being most clever and highly amusing. The play is a pretty and pure farce comedy, every feature being clean and unobjectionable. The dialogue is sparkling and full of refreshing and refined wit. There is nothing ridiculous or boisterous. It is not a hurrah piece, like most farce comedies, and hence the participants do not have to depend on acrobatic and circus features to make it a success. The performance was refreshing and a great treat for the lovers of legitimate comedy. The plot is easy going and the presentation fully deserves the success it achieved.

"The White Slave."

"The White Slave," from the pen of Bartley Campbell, will be played at Greenwall's opera house Friday night, November 4. No American drama has continued so long before the public as "The White Slave." Since 1882 the play has made a vast amount of money, and, strange to relate, the author had less faith in its success than any other of his numerous works, for, two weeks before the initial presentation in New York, he offered to sell the play outright to Col. Wm. E. Sinn, for Cora Tanner, then under his management. Luckily for Campbell, the deal was not consummated, and "The White Slave" made him a rich man. The piece possesses all the elements of enduring popularity, namely, a probable story, told in language which has a strong poetic flavor, a number of intensely dramatic situations, an abundance of fine comedy, quaint and witty, and a series of stage pictures of a realistic and thrilling nature.

"A Boy Wanted"

Chas. E. Blaney's new extravaganza farce comedy, "A Boy Wanted," will be at Greenwall's opera house Saturday, November 5, matinee and night. It is certainly the best farce ever turned out by that brilliant author, and is truly just what it is advertised to be—two shows in one, a strong company engaged for the comedy and a high class vaudeville contingent who introduced their pleasing specialties during their stay and who have been selected with great care. Mr. Blaney is also the author of a number of successful plays, such as "A Hired Girl," "A Railroad Ticket," "A Baggage Check," "The Electrician," and Ward & Vokes' big success, "A Run On the Bank."

Register Tuesday

"The White Slave."

Bartley Campbell's pet play, "The White Slave," produced years ago in New York, having been acted by some of the representative actors of the American stage, returns to Greenwall's opera house Friday night Nov. 4. The play is well known, it is powerful in theme, original in climaxes, replete with rich comedy and deep pathos. Mr. Campbell never wrote so close to nature as when he created in his fanciful brain this same "White Slave." It is but a page in our national history. It is founded on fact, the future generations will be instructed through its performances, as it will doubtless be played for years to come. Everything has been done for the play that money can do. The several scenes have been newly gotten up and many innovations made to bring "The White Slave" in touch with the progressive spirit of the times, in other words the old gem has been re-set with every possible regard to minutest detail and play-goers will find more to enjoy than in any previous presentation of this beautiful play.

"A Boy Wanted."

See Chas. E. Blaney's big extravaganza success, "A Boy Wanted," at the Greenwall's opera house Saturday, Nov. 5, matinee and night, and have a long laugh of three hours—that is the general verdict. It is said to be the best ever produced by Mr. Blaney, and his successes have been very numerous the past five years. Why? Because he has only the best comedians, prettiest girls, sweetest singers, finest dancers and high class vaudeville artists. His plays always have a grand production, consequently are always well patronized, and they have become a theatrical event in all cities in which his attractions play, and "A Boy Wanted" is the funniest of 'em all.

Register and Mail notices

Register Sunday

THEATRICAL GOSSIP

There will be three attractions at Greenwall's opera house this week. Monday night, Oct. 31, the favorite commedian, Harry Corson Clarke, presenting Broadhurst's hilarious sufficiency, "What Happened to Jones." Friday night, Nov. 4, big scenic revival of Bartley Campbell's Southern play, "The White Slave." Saturday, Nov. 5, matinee and night, Charles E. Blaney's big extravaganza, "A Boy Wanted."

"What Happened to Jones."

The inimitable commedian, Harry Corson Clarke, will make his first bow in this city as a recognized star, and will present the most laughable farce of the decade, "What Happened to Jones," which ran for over three months in New York city last winter and is now a great go in London. There is nothing in the world like laughter. It is contagious and healthful. It takes a person's mind away from the dull cares of the day. "The man who cannot laugh," says Carlyle, "is not only fit for treasons, stratagems and spoils, but his whole life is already a treason and a stratagem."

The beauty of "What Happened to Jones" is that it makes you laugh in spite of yourself, and there is nothing said or done at any time to offend the most fastidious.

"Such plays as 'What Happened to Jones,' says Alan Dale, "are Godsends." Mr. Clarke has brought about him a very strong company, and has elaborately staged and costumed the comedy.

HARRY CORSON CLARKE.

"A Boy Wanted."

Charles E. Blaney's big extravaganza success, "A Boy Wanted," will be the attraction at the opera house Saturday, Nov. 5, matinee and night. It is conceded to be one of the biggest financial successes of the past season. "A Boy Wanted" is a mixture of farce comedy, burlesque, extravaganza and vaudeville, and was written by Mr. Blaney for the purpose of introducing a host of pretty girls, clever commedians, talented vocalists, expert dancers and high class vaudeville artists.

"BOY WANTED."

The company includes, among other high class artists, the sprightly and vivacious soubrette Eva Sanquag, the winsome little acrobatic dancers Lawrence sisters, Annie Bernard who introduces some catchy coon songs.

"The White Slave."

Bartley Campbell's play, the "White Slave," has long since taken its place among the standard works of American dramatic authors. The story finds its source from the skeleton in the Kentucky home of the Hardins. The characters are those every traveler has met in Kentucky, the humor droll and is free from horse-play.

The picturesque has not been forgotten, a rich plantation on the banks of the Mississippi river being shown in the third act. There will also be an innovation in the way of an exterior view of the steamboat "Belle Creole," which is seen during a terrific rainstorm introduced with electrical effect. Another realistic scene is that of the swampy and desolate Red Devil island, which gives evidence of the author's vivid imagination and the scenic artist's skill.

Footlight Flashes.

Walter Whiteside's new play is called "The Red Cockade."

Mason Mitchell has joined Col. Roosevelt in touring the state of New York for political purposes.

Al. Fields' minstrels are playing through the South with excellent results.

Margaret Fuller continues to meet with splendid attention from the public for her splendid work in "The Prisoner of Zenda."

Harry Webster has replaced Maurice D'Arcy in "Why Smith Left Home," the critics having been inclined to asking the same question about Mr. D'Arcy.

Evans & Hoey's "A Parlor Match" which will be presented here this season is the largest farce comedy production that has ever played in this city. There are also a number of specialties thoroughly up-to-date, including Tom Brown, America's greatest whistler.

The London Gaiety Girls' Extravaganza company will be seen at Greenwall's soon. Comedy, farce and burlesque are blended together to make an evening of merriment. There is no plot, but instead the management promises an olio of the best specialties to be seen on the vaudeville stage.

Lincoln J. Carter's big scenic production, "Remember the Maine," will be here soon. It is said to be the most pretentious and at the same time he most successful of Carter's plays.

The management of William H. West's big minstrel jubilee claim that that organization does only one thing that is not an absolute novelty—it still gives the familiar old-time street parade.

Maud Haslam, Nellie McHenry, Rose Eytinge and Anne Sutherland are new notable additions to the vaudeville.

Eugene O'Rourke has forsaken the vaudevilles and enlisted under the banner of Della Fox. Mr. O'Rourke was at one time with Hoyt's forces, and his entrance to the legitimate marks not a turn but a return.

E. H. Sothern is soon to revive his play, "A Shilling's Worth," under a new title, "The Old Love and the New." It has been worked over and improved upon considerably.

Augustus Thomas is writing another play for Stuart Robson. The scenes will be laid in Washington and Mr. Robson will impersonate a dare-devil young fellow whose friends nominate and elect him to congress much against his will.

N. C. Goodwin has the scenario of a new play by Clyde Fitch, entitled "Teddy," dealing with military life in the West.

W. S. Hart, who has been engaged to play the role of Sir John Oxon in "A Lady of Quality," had the benefit of only a four days' notice before the opening in Detroit. Notwithstanding the limited time, he is credited with having made a hit of decided proportions.

J. M. Barrie is said to have received $150,000 royalties from "The Little Minister" as a play and novel up to the present season.

"Way Down East," the latest idyl of New England farm life, has finished one of the most remarkable runs ever known in Boston, where the Tremont was sold out knightly for over two months.

Mrs. Madeline Lucette Ryley has confided to a Cleveland reporter the fact that she wrote sixteen plays before she succeeded in having one produced.

Paderewski denies that he will come to this country next year. He is engaged in preparing for the performance of his opera, "Stanislaus," in Dresden.

Paris is promised a new sensation in the course of the winter. In a new play entitled, "Papa La Vertu," the actress, Miss Lender, will enter a cage of lions in full view of the audience.

Boston is to have a Hebrew theater, with a Hebrew stock company.

From Fanny Davenport's will it appears that the actress was worth something over $400,000. The bulk of this goes to Melbourne McDowell, her husband, while members of her own family receive bequests ranging from $2000 to $8000.

Alice Neilson has been sued for vocal lessons said to have been given her before she went on the stage. Miss Neilson and Mrs. Leslie Carter may now pose as the heavenly twins.

Gus Hill is about to produce Owen Davis' melodrama, "Through the Breakers." Mr. Hill may be reminded that before the breakers are out long they are generally broke.

Augustin Daly has announced that his company, headed by Ada Rehan, will play "Cyrano de Bergerac" exclusively on the present tour. And we once thought Mr. Daly an honest man!

The Chicago papers have scored Roland Reed's "Voyages" with heavy hands. Either the playwrights are not working wisely this year, or the critics are writing too well.

Helena Fredericks, who is with "The Jolly Musketeer" this season, succeeded Alice Neilson last year in the role of Yvonne in "The Serenade." Miss Fredericks has been on the stage only three years, but her advance in that time has been rapid.

The Greenwall stock company at the Grand opera house, New Orleans, began its third week with a first-class attendance. A dispatch says the company made a big hit.

Bert Coote, a brother to the late Charley Coote, has bought the rights of "The New Boy" and may use it as a vehicle in which to star.

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The White Slave.

What student of the drama has not seen or heard of "The White Slave," that Southern romantic idyl which the gifted Bartley Campbell, in one of his happiest moods, contributed to the stage? Produced as it was more than fourteen years ago, in the best days of the melodrama, it has been continually before the public ever since, affecting millions to laughter and tears by the power and pathos of its beautiful story, sentimental and poetical dialogue and sparkling comedy. This exquisite play will be presented at Greenwall's opera house Friday night, November 4, under the personal direction of the Campbell-Caudwell Amusement company, who have provided an entirely new scenic outfit for this season's tour, and have also introduced some startling mechanical and electrical effects not seen heretofore, making it one of the most complete productions on the road. The cast is an exceedingly strong one, including some of the original members of the initial presentation.

"A Boy Wanted."

The big extravaganza success, "A Boy Wanted," announced to appear at Greenwall's opera house, Saturday, November 5, matinee and night, is from the pen of Charles E. Blaney, author and producer of numerous farce comedy hits. It was built up for laughing purposes only and has certainly met the authors ideas, the entire three acts go with a dash and vim from rise 'till fall of curtain. Act first shows the interior of a country newspaper office, "The Evening Keg," where no end of fun is dispensed by the printer's devil, the winsome typewriter and their co-workers. Act second presents the exterior of Starview hotel, on Wetwater Beach, a summer resort. Act third, interior of same hotel, where a performance is given in the drawing room. The company is composed of twenty-two artists of merit, who introduce many new specialties and up-to-date novel acts.

Triple Star Combination.

James Shergreen, agent for the big triple star combination, Louis James, Kathryn Kidder and Frederick Warde, arrived in the city this morning direct from Nashville, where the company comes from on Monday next. Fort Worth is one of the few Texas towns that the big organization plays and the prospects are that our local theater goers will have an opportunity of seeing two performances as Manager Greenwall is endeavoring to arrange for a special matinee on Monday next of "Othello." At the evening performance "The School for Scandal" will be given. It is said to be the most elaborate scenic production ever given this famous play.

Register Wed.

James Shergreen, agent of the big triple star alliance, Louis James, Kathryn Kidder, and Frederick Warde, was in the city yesterday arranging for the appearance of the triumviate on Monday, matinee and evening, next.

This big organization jumps from Nashville here on a special train, this being among the few Texas cities i which this big organization will play, and theater-goers will be pleased to know that Manager Greenwall has arranged for two performances, namely: a special matinee of "Othello" and an evening performance of "The School for Scandal."

Both plays will be elaborately staged, with special scenery carried by the company. The big combination numbers twenty-six people, the largest legitimate organization since the days of Booth and Barrett.

"The White Slave."

Bartley Campbell wrote many successful dramas. He was the author of "My Partner," "The Galley Slave," "My Geraldine," "Siberia," "Fairfax" and "Separation," but none of them has become as popular as his famous picture of the sunny South, "The White Slave," which has been acted almost constantly since the night of its initial production, April 3, 1882, not only in this country, but in the principal cities of the old world. The piece will be seen here at Greenwall's Opera house Friday night, Nov. 4. This season's tour is under the personal direction of the Campbell-Caldwell Amusement company, who has provided the play with an entirely new scenic environment and some startling mechanical and electrical effects. They have also engaged a cast of unusual excellence, which includes some of the best known players on the American stage, several of whom appeared in the original production at the Fourteenth Street theatre, New York.

"A Boy Wanted."

Blaney's rapid-fire farce comedy extravaganza, "A Boy Wanted," will be presented at Greenwall's opera house Saturday, Nov. 5, matinee and night. It is keyed right up to the minute with no end of bright dialogue, new music, catchy songs and ludicrous situations, and goes with a howl of laughter from beginning to end. The company of comedians and pretty girls never fail to keep their auditors amused during the entire performance. The cast includes Louis Martinnetti, acrobatic comedian; Lillian Harper, singing soubrette; Knox Wilson, German comedian and musical artist; Fred Walz, comedian and piano soloist; Bickell and Haight, novelty sketch duo; Lillian Ardell and Julia Taylor, singers and dancers; Ed S. Maury, J. A. Marcus, Ed. F. Murray, Dora Brush, Kitty Leoton, Annie Bernard, the original coal black lady; Misses Ruppell and Phillips and a chorus of fifteen.

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"The White Slave."

Bartley Campbell's remarkable play, "The White Slave," comes to Greenwall's opera house Friday night, November 4, and it is said that the production this season is more elaborate than ever before, many innovations have been made, all calculated to make this favorite drama still more attractive. The scenery is all new and much money has been expended in perfecting the electrical effects which include a rainstorm and a steamboat explosion. "The White Slave" is truly a masterwork, the plot is deftly constructed, the characters act as the generality of human beings would under similar circumstances, there is no straining for effect, there is a good reason for everything, the pathetic scenes are followed by a few moments of genuine fun, no introduction of vulgar specialties break the thread of the story.

The songs, which are old-time plantation melodies, are part of the play itself; these are rendered delightfully by a large chorus of blacks. An unusually large company is required to properly interpret "The White Slave." There are many distinguished players in the cast, a few of the original organization are still to be seen, although a new generation of people have come up since the lines were first spoken.

Mail Wed.

"A Boy Wanted."

Farce comedies continue to keep in favor with the masses of theater-goers. People never seem to tire of being amused and are ever on the alert to see a funny show, hear new music and songs and listen to the ready wit of the up-to date comedian who hurls his volley of jokes at them. Charles E. Blaney, the popular young author, who has advanced rapidly to the front as a producer of farce comedies, has made a study of the public taste and succeeded in giving performances that easily appease their appetite.

One of his latest successes, "A Boy Wanted," a musical farcical extravaganza in three acts and no end of laughs, presented by a company of twenty-five artists and an ensemble of pretty girls arrayed in fetching costumes will be presented at Greenwall's opera house Saturday, November 5, matinee and night. This farce comedy is as full of fun as an egg is of meat, the fun is clean and wholesome, not one word or act during the entire performance with a double "entendre." The music, medleys, songs, dances and specialties introduced during the action of the comedy are of the latest. The entire production is given with special scenery, trick properties and mechanical effects carried by the company. This excellent performance must be seen to be appreciated.

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"The White Slave."

The coming of "The White Slave" to Greenwall's opera house Friday night, Nov. 4, promises to be one of the most interesting events of the present season. Fifteen years ago Bartley Campbell's name was a household word in the home of the theater-goer. To his plays the whole family went. He was able, without sawmills, cotton presses, fire engines or other outside concomitants of a startling nature, to write an interesting play, in which tears and laughter were blended in just the proper proportions; from which there was always a good lesson to be drawn. He concealed the cunning of the playwright under the smoothness of the story. The attention of the auditor was held by the human interest contained within the play. Of all his splendid works no equals his famous "White Slave," either in originality of construction, brilliancy of dialogue or character drawing.

"A Boy Wanted."

Charles E. Blaney's big extravaganza success, "A Boy Wanted," will be the attraction at Greenwall's opera house Saturday, Nov. 5, matinee and night. It is conceded to be one of the biggest financial successes of the past season. "A Boy Wanted" is a mixture of farce comedy, extravaganza, burlesque and vaudeville, and was written by Mr. Blaney for the purpose of introducing a host of pretty girls, clever comedians, talented vocalists, expert dancers and high class vaudeville artists; and there is a most successful scheme to entertain an audience, and which should meet with the same big business at our play house as it has every place it has played during the past season.

The sale of seats for the James-Kidder-Warde triple star attraction for next Monday, matinee and night, will be put on at the box office at Greenwall's Saturday morning.

Mail Thurs.

"The White Slave."

A superb scenic production of Bartley Campbell's beautiful Southern play, "The White Slave," will be seen in this city at Greenwall's opera house Friday night, November 4. The Campbell-Cauldwell Amusement Co., under whose direction the piece will be presented, promise a dramatic cast as has never before been seen in this world-famous reflex of Southern life before the late "unpleasantness," and wealth of new and magnificent scenery and mechanical and electrical effects. Several innovations have been made, including an interior view of the steamboat "Belle Creole" on the Mississippi during an electrical rainstorm, which is said to be one of the most realistic stage pictures ever presented. The costuming will be characteristic of the period to which the play belongs.

"A Boy Wanted."

Chas. E. Blaney's big extravaganza success "A Boy Wanted," which comes to Greenwall's opera house Saturday, November 5, matinee and night is one of the largest and strongest farce comedies on the road [illegible] in addition to being one of the biggest financial successes of the [illegible]

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Mail Thurs.

season, and it goes without saying that the capacity of the house will be tested on their appearance. The company is made up of artists of ability who during the play introduce

their various specialties and with a host of pretty girls, clever comedians, talented vocalists, expert dancers, and high class vaudeville artists. The plot of "A Boy Wanted" is a successful scheme to entertain in the best possible manner, and is a continuous laugh throughout the entire evening. There are quite a number of funny situations which are very happily brought out; it is witty, the jokes and songs are all new, and free from vulgarity, and with the Blaney trade mark on "A Boy Wanted" is a guarantee of success.

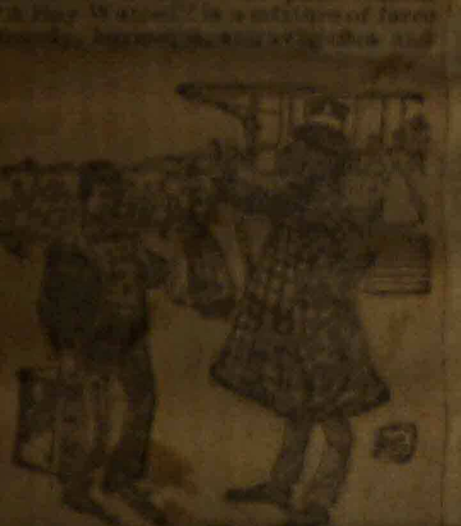
Register Friday

"The White Slave."

Bartley Campbell's famous play, "The White Slave," has long since taken its place among the standard works of American dramatic authors. The story ... scenes from the ... Kentucky home of the Hardins. The characters are those ... [illegible] ... on the banks of the Mississippi ... [illegible] ... on tonight at Greenwall's opera house.

"A Boy Wanted."

Chas. E. Blaney's big extravaganza success "A Boy Wanted," will be the attraction at Greenwall's opera house Saturday, Nov. 5, matinee and night. It is conceded to be one of the biggest ... of the past season. ... [illegible]



vaudeville and was written by Mr. Blaney for the purpose of introducing a host of pretty girls, clever comedians, talented vocalists, expert dancers and high-class vaudeville artists.

"The School for Scandal."

"The School for Scandal," which by general consent is placed at the head of the English comedies, will have an elaborate and artistic presentation in this city at the Greenwall opera house Monday night, Nov. 7, when Louis James, Kathryn Kidder and Frederick Warde will make their first appearance ... [illegible]

Register Friday

harmonious with the charms and beauties of Sheridan's masterpiece. Manager Greenwall has arranged a special matinee of "Othello," with Mr. James as the Moor, Mr. Warde as Iago and Miss Kidder as Desdemona. The sale of seats for both performances will be open Saturday morning.

Mail Friday

"The White Slave."

The play all America loves, "The White Slave," the best of Bartley Campbell's excellent plays, will be staged on a more elaborate scale than ever before at Greenwall's opera house tonight. The story of "Lisa," the slave girl, is so human, so dramatic, that it is ever fascinating. All the world loves a lover, and fiction can produce few as gallant and heroic, yet with all the faults which all human kind possesses as the young Kentuckian, Clay Britton. The author conceived many original and thrilling situations, the drama is most exciting, surprise follow surprise and comedy and pathos are delightfully interspersed.

"A Boy Wanted."

Chas. E. Blaney's big extravaganza "A Boy Wanted" will be presented at Greenwall's opera house tomorrow, Saturday, matinee and night. It is a farce comedy which fairly bubbles over with laughter from start to finish, and with the wonderful success of the past season will without doubt play to the capacity of the house, with the same strong company of artists who won so much favor in all the cities. "A Boy Wanted" has a plot that leads to nothing in particular, but serves as an introduction to the very latest songs and dances and a lot of clever comedians with specialties. It is said to be about as funny, clever and lively combination as could be desired, the fun is constant, contagious and never ceasing, and everybody is in the merriest mood during the three hours of its progress.

"The School for Scandal."

Richard Brinsley Sheridan's immortal comedy, "The School for Scandal," is the chief feature of the repertoire of the Louis James, Kathryn Kidder and Frederick Warde combination and it is in this famous play that these three eminent artists will be seen here on Monday night, November 7, at Greenwall's opera house. In point of witty lines there probably never was written a comedy so continuously scintillating as "The School for Scandal." The book of the play is apparently short, yet the comedy lasts till late whenever performed, because two considerations enter into the calculation of the time of performance, one is the time required by the actors to speak their lines and the other is the enforced delays on the part of the laughing audience.

Mr. James will be seen as Charles Surface, Mr. Warde as Joseph Surface and Miss Kidder as *Lady Teazle*, and the various other characters will be in brilliant hands. The combination numbers thirty-two people in all. Superb scenic environment and elaborate costumes are also features of the attraction. The company comes from Nashville, Tenn., direct to Fort Worth in time to give a special matinee on Monday of "Othello." The sale of seats for both performances will be open Saturday morning.

Register Saturday

A Boy Wanted.

Chas. E. Blaney's big extravaganza success, "A Boy Wanted," will be at Greenwall's Opera house today, matinee and night, and will afford an entertainment said to be the strongest and brightest ever written by that brilliant author, whose successes, viz: "The Electrician," "A Hired Girl,"

"A Boy Wanted," "A Railroad Ticket," "A Baggage Check," are all playing to enormous business. "A Boy Wanted" is filled with brisk action, bright dialogue and situations, singing and dancing. It moves swiftly from one thing to an-

Register Saturday

other, and keeps the audience constantly amused. A company of twenty-two performers make the largest and strongest farce comedy on tour.

"The School For Scandal."

Those things which are simplest and most apparent are, strangely enough, the very things which least often suggest themselves. The greatest inventions have been the simplest, it is one quality of genius that it has the faculty of seeing when and how to do the simple thing which has escaped everyone else.

Such considerations as these are actually suggested by the James-Kidder-Warde revival of Richard Brinsley Sheridan's comedy, "The School for Scandal." It is indeed astonishing that other enterprising managers than Messrs. Wagenhals and Kemper have not had the artistic shrewdness to foresee that a great cast in this great comedy would prove the most profitable and pleasurable production that could at present be offered to the public. The great triple-star alliance in the "School for Scandal" is the attraction that Manager Greenwall announces for Monday night, Nov. 7, at Greenwall's opera house. This company comes from Nashville, Tenn. direct to Fort Worth in time to give a special matinee on Monday of "Othello." Seats on sale for both performances at box office.

Mail Saturday

Greenwall's opera house will have on the boards, next week, three attractions. Commencing Monday, November 7, engagement of America's foremost theatrical organization, headed by the three distinguished artists Louis James, Katherine Kidder and Frederick Warde, presenting Monday matinee "Othello," Monday night "School For Scandal." Friday night, November 11, the merry revival of Hoyt's first and successful play "A Parlor Match." Saturday, November 12, matinee and night, the political satire of the century, Hoyt's great comedy, "A Texas Steer," Katie Putnam plays the part of Bossy.

"A Boy Wanted."

On the whole, nothing pleases an audience so much as a hearty laugh; and there is one continual laugh of three hours when Chas. E. Blaney's big extravaganza success, "A boy Wanted," will be presented at Greenwall's opera house tonight for the last performance by one of the strongest and largest companies of players ever gotten together for farce comedy, including a host of pretty girls, bright comedians and high class vaudeville artists. It is just what it is advertised: two shows in one. Its big success in the various cities the past season was an ovation, together with being one of unstinted praise.

"The School For Scandal" and "Othello."

There is no brighter comedy in the English language than "The School for Scandal," which will be presented at the Greenwall opera house Monday night, November 7, by the James-Kidder-Wade combination, under the

direction of Messrs. Wagenhals and Kemper. Its wit fairly scintillates, while its situations are most cleverly devised. It is a keen satire upon the perniciousness of gossip, and its application to society of today is scarcely less direct than it was to the society of more than a hundred years ago when Richard Brinsley Sheridan, sojourning at Bath, assailed the emptiness, the maliciousness and the hypocr-

Mail Saturday

risy of England's people of fashion.

The production of the play to be given in this city will be the most elaborate ever seen of this comedy, if not the most magnificent ever seen on the local stage. Every bit of furnishing used in the play has been prepared especially for this production and is carried by the management. Manager Greenwall has arranged a special matinee of "Othello" Monday with Mr. James as the Moor, Mr. Warde as Iago, and Miss Kidder as Desdamona.

A Parlor Match.

The Baltimore American of September 20th speaks of "A Parlor Match," which will be seen at Greenwall's opera house Friday night, November 11, as follows:

"A Parlor Match" is an extremely entertaining satire on the "tramp" and the "book agent," the comic possibilities of which Mr. Hoyt so captivatingly expresses in dramatic form. It is in three fun-laden acts.

Considerable new work has been done on the piece. The dialogue has been improved, touches added that apply to events quite recent, new songs and dances introduced, until the whole is brighter and merrier, if possible, than ever.

J. W. Kingsley as I. McCorker, the book agent, proved himself to be a great fun-maker. Mark Sullivan as "Old Hoss," collector for an auction room, made an exceedingly amusing "Old Hoss," as he appeared to invest the part with a new charm.

"A Texas Steer."

Greenwall's opera house, matinee and night, Saturday, November 12, will have Hoyt's greatest play up to date, "A Texas Steer." As it is familiarly known through its various productions here, an extended account of it is unnecessary. It is the play in which Hoyt took the greatest pride, because his wife had the leading female role in it. The author traveled with the company when he could get away from New York, and on occasions assumed the role of Brassy Gall, the member of the third house. The lamented death of Mrs. Hoyt left a vacancy in the original company which has been filled the last two seasons by Katie Putnam, in whom Mr. Hoyt has found the ideal "Bossy." "A Texas Steer" cannot help but amuse every American citizen who has any sense of the oddities of our political system, which makes it possible for the biggest ignoramus in the land to land in congress.

Mail Monday

The Great Star Triumvirate James-Kidder-Warde.

Not since the days of Booth, Barrett and Modjeska, has there been an organization formed equal to the triple-star alliance, Louis James, Kathryn Kidder-Frederick Warde, which will be seen at this theater tonight for the last performance in a magnificent scenic production of Sheridan's comedy "School For Scandal." When this alliance was formed the dramatic columns of the united press hailed the enterprise with favorable comment, for with the joint appearance of these three stars, the theater-goers may enjoy the greatest that remains of the legitimate drama. No these stars of ability and rank in the dramatic world can be named, who have with more laudable ambition and singleness of purpose, aimed more faithfully at the achievement of the highest degree of artistic accomplishment in their profession than have Louis James, Kathryn Kidder and Frederick Warde. Managers Wagenhals and Kemper have surrounded the stars with a company of unexcelled players. All scenery is carried by the combination and is from the hand of D. Dodd Ackerman of the Empire Theater, New York, while the costumes are from Herrmann's Emporium. The appearance of the combination in this city will be the theatrical event of the year.

"A Parlor Match."

Charles H. Hoyt's first and best farce comedy, "A Parlor Match," will be presented at Greenwall's Friday night, November 11. The piece has been improved materially from last year, and every member of the cast is famous. Phil H. Riley is the audacious book agent, "I. McCorker." Mark Sullivan is the tramp, "Old Hoss," who is never fazed, and James T. Galloway, who has been with "A Parlor Match" for the last fifteen years, plays his old part, Captain Kidd. Then there is a dainty Edith

Mail Monday

Hoyt, who has been the hit of "A Trip to Chinatown." She plays that awful child, "Innocent Kidd." Tom Brown, who can whistle as no other man on the stage, and the Olympia quartette, who have been with Evans and Hoey's "A Parlor Match" for the past ten years. The cast includes a dozen pretty young girls, who can sing and dance.

"A Texas Steer."

There may not be much in a name, so far as individuals are concerned, but as applied to plays the title is almost half the battle. Many a good play has been a failure before it has ever been produced, as the result of being given a poor title. Next to writing a good play, the most difficult task for the playwright is to select a good title. There are few men who are capable of writing not only good plays, but of naming them properly. There are many new and up to date features introduced in "A Texas Steer" this season, which comes to Greenwall's opera house matinee and night, Saturday, November 12.

Register Tuesday

"A Parlor Match."

Evans and Hoey's "A Parlor Match," will be presented in this city, at Greenwall's opera house, Friday night, Nov. 11. The play is a farcical comedy by the popular author, Charles Hoyt. This erratic but brilliant satirist has produced some great comedies, the first to create a furor being "A Parlor Match," which is admitted to out-strip the fame of any farce comedy ever seen on the American stage. Of course author and manager claim it is the best yet. One thing "it is to laugh," and that is the best reason for nonsense.

"A Texas Steer."

Hoyt's "A Texas Steer," that clever political satire, comes to Greenwall's opera house, matinee and night, Saturday, Nov. 12. In the character of the colored politician Dr. Hoyt has so cleverly pictured the officeseeker that at this time, when the scramble for office in Washington is at its height, it is apropos. Christopher Columbus Fishback, Jr., of Texas has assisted to elect Maverick Brander to congress, for which he has been promised an office. He comes to Washington confident that he has a "sure thing." Disappointment follows, hope gone, money gone and when reduced to the last extremity Brander tells him to come to the capitol in the morning and he will see if anything can be done for him. The officeseeker responds: "Mars' Brander, you will fin' me waitin' fo' you on de steps of de capitol in de mornin', sah." Will H. Bray, who plays the part, has made it famous. Katie Putnam, one of the best known artists on the American stage, has been specially engaged for the part of "Bossy." Herbert E. Sears is the "Maverick Brander," and the Bison City quartette is a strong feature.

Register WED

"A Parlor Match."

Little girls who think it is rude to laugh in public are warned not to venture into Greenwall's opera house Friday night, Nov. 11, while Evans & Hoey's "A Parlor" is there. All ideas of decorum in this regard are bound to go by the board. Laugh? Why it begins as soon as the curtain is up, with all those mishaps and difficulties

in the yard of Mr. Kidd's respectable residence, and it never stops until the ... old tramp and the book agent with the cast-iron nerve give up their ... and come down to the footlights to ask the pardon of the audience in one of the catchiest ensembles you ever heard.

"A Political Steer."

Although American audiences like nothing better for amusement purposes than satirical skits or travesties on their country's political machinery, it is ... complimentary to Hoyt's ... [illegible]

Register Sunday

Register and mail notice

Mail Tuesday

Register Thurs.

THEATRICAL GOSSIP

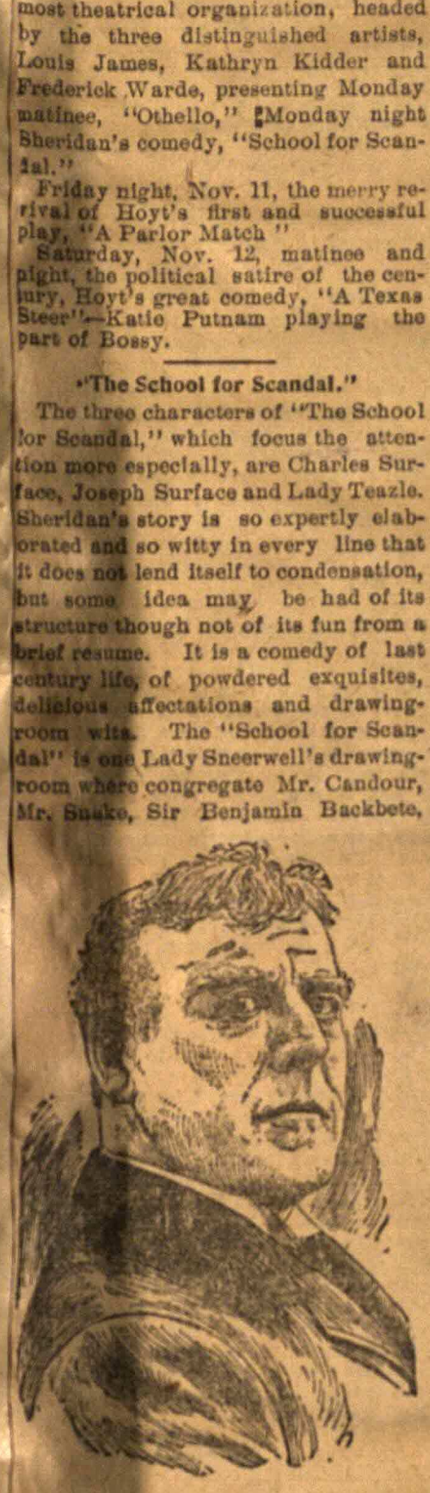
The doors of the Greenwall opera house will be open three nights this week, commencing Monday, Nov. 7, with the engagement of America's foremost theatrical organization, headed by the three distinguished artists, Louis James, Kathryn Kidder and Frederick Warde, presenting Monday matinee, "Othello," Monday night Sheridan's comedy, "School for Scandal."

Friday night, Nov. 11, the merry revival of Hoyt's first and successful play, "A Parlor Match."

Saturday, Nov. 12, matinee and night, the political satire of the century, Hoyt's great comedy, "A Texas Steer"—Katie Putnam playing the part of Bossy.

"The School for Scandal."

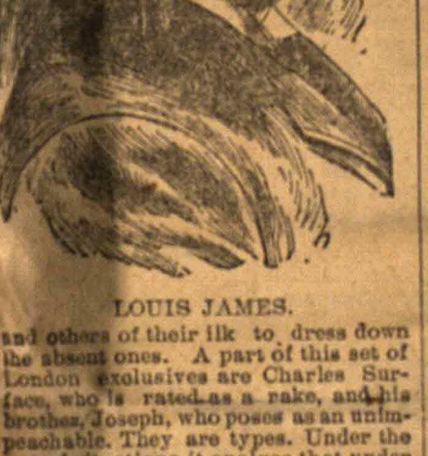
The three characters of "The School for Scandal," which focus the attention more especially, are Charles Surface, Joseph Surface and Lady Teazle. Sheridan's story is so expertly elaborated and so witty in every line that it does not lend itself to condensation, but some idea may be had of its structure though not of its fun from a brief resume. It is a comedy of last century life, of powdered exquisites, delicious affectations and drawing-room wits. The "School for Scandal" is one Lady Sneerwell's drawing-room where congregate Mr. Candour, Mr. Snake, Sir Benjamin Backbete,



LOUIS JAMES.

and others of their ilk to dress down the absent ones. A part of this set of London exclusives are Charles Surface, who is rated as a rake, and his brother, Joseph, who poses as an unimpeachable. They are types. Under the test of situations it evolves that under the candid exterior of pitiless frankness, dissipative bonhomie and irresponsible good fellowship, Charles has a character true to all the finer instincts of manliness.

But Joseph's virtue is only skin deep, a mere veneer, and at heart he is neither honorable in purpose or possessed of any of his reputed virtues. Their real relations to the standard of manhood are revealed through the part played by Lady Teazle. She is the young wife of a rich old gentleman, and their honey-



KATHRYN KIDDER

moon is scarce in the full before her love appears to have waned and her eye glances beyond to younger faces. Joseph is not an unwilling lover, but chance reveals her danger early and saves her honor.

In the sumptuous revival of this historic comedy which is announced as the attraction at Greenwall's Opera house on Monday night, Nov. 7, Louis James will play Charles Surface, Frederick Warde Joseph Surface, and Kathryn Kidder will be seen as Lady Teazle.

Special matinee on Monday of "Othello."

A Parlor Match.

Speaking of this attraction, an enthusiastic admirer says: "The revival of 'A Parlor Match' induces everyone to pause and ponder upon the marvelous career of this extraordinary play. 'A Parlor Match' has gone about, from coast to coast, for so many years, cheering downcast hearts and making the weary forget their burdens. Just figure it out. 'A Parlor Match' has been struck more than 2500 times. Suppose that only 500 persons attended each performance. I know that the average would be much higher, but let us say only 500, because countless hundreds have seen the play over and over again and conservative estimates are ever the most valuable. If, therefore, only 500 persons laughed at 'A Parlor Match' on each of these 2500 occasions, we find that it has delighted not less than 1,250,000 mortals. What a record it is! And then multiply this mighty number of persons by the two and one-half half hours that each auditor was entertained, and you will see that fully 3,125,000 hours of human misery have been divertedly L. McCorker and Old Hoss—over 350 full years, and more than five lifetimes of three score and ten years each."

Tom Browne, America's greatest whistler; the three Manning sisters, Parisian instrumental musical artists; and world famous Olympia quartette, whose names are known from Maine to California, and also a dozen pretty young girls who sing and dance, are included.

"A Parlor Match" will be seen at Greenwall's opera house Friday night, Nov. 11.

"A Texas Steer."

Mr. Charles H. Hoyt's masterpiece, "A Texas Steer," will be the attraction at Greenwall's Saturday, Nov. 12, matinee and night.

"A Texas Steer" is a play aiming higher than any of its author's farce comedies; and while it is full to the overflowing with fun, the merriment is of a higher grade. The play deals in the happiest way with politics, and as it is absolutely non-partisan, all parties are pleased, whether they live in or out of, by or for, interested in or disgusted with politics.

Calcium Flashes.

The San Francisco Evening Post says: A well-presented war drama, "The Signal of Liberty," was produced at the new Comedy Theatre, and the patriotic fervor of the audience was kept at the top notch during the four acts of the play. The story is founded on the late war in Cuba, beginning with the destruction of the Maine and ending with the fall of Santiago.

The Atlanta Journal says: "The London Gaiety Girls drew a large audience to the Columbia theater. Those who came expecting to see something vulgar or suggestive were disappointed, but those who came to see a good, bright entertainment with good dancing, singing, comedy and burlesque were well satisfied. The large audience was kept amused during the entire performance, which is a continuous one. The work of Tot Guichard, McAvoy and Gilson and Gus Mills was excellent.

The Baltimore Sun says of "A Hired Girl": "Charles E. Blaney's farce-comedy, "A Hired Girl," successfully opened a week's engagement at the Holliday Street theatre. The performance is full of ludicrous scenes and acts, based upon every-day occurrences in modern life. Large audiences greeted both performances yesterday. The first act represents the conservatory in Vassar college. The acting is up to the average of vaudeville artists. A number of catchy, funny songs are sandwiched into each of the three acts. Thos. J. Ryan plays the part of the hired girl, taking the name of Johanna Quinn. His make-up is excellent. He is full of wit and humor and the audience finds plenty to laugh at while he is on the stage.

The celebrated comedians, Murray and Mack, presenting their time-tried farce, "Finnigan's Ball," "gingered up-to-the-minute," the most charming of all farce comedies, will resume their sway under the able direction of Joe W. Spears the coming season with an organization stronger than ever.

Alma Kruger is now playing Mrs. Leslie Carter's part in "The Heart of Maryland," and she is doing very well. In Worcester recently she was given an ovation, which was repeated in several other New England towns.

Nat Goodwin began a season of six weeks at the Powers theatre in Chicago last week. Mr. George J. Appleton writes to the effect that the New Orleans engagement was the largest in the history of Mr. Goodwin's career.

William Gillette finished his season in Chicago a week ago. It was a record-breaking engagement. The past week Secret Service was being used in St. Louis.

Sarah Bernhardt appeared in Paris one day last week at the Renaissance theater in a new play which made a big hit.

Hogan's Alley is noted for its pretty girls, a dozen particularly handsome ones being members of this clever company.

Hoyt's A Day and a Night company is playing through New York state, and report excellent business.

Kathryn Kidder, of the James-Kidder-Warde combination, began the season with a French maid and her (the maid's) white mouse. The actress looks upon it as a rare dispensation of Providence that the possibilities of Felice's mouse were discovered when they were. On the night of the dress rehearsal of "The School for Scandal" prior to its first production the mouse perched itself on Miss Kidder's dressing table and sat quiet as a Dresden china statuette. As Lady Teazle, the actress, wears a powdered pompadour wig of the last century pattern. Though it looks like a mountain of hair it is built spacious on top for the sake of lightness and ventilation. However, between acts Miss Kidder laid it aside. When she resumed it for the screen scene she was in high feather. The rehearsal had gone superbly. Sir Peter and Joseph had had the talk about the French milliner behind the screen. Charles came on. Joseph left to head off Lady Sneerwell. They threw down the screen. It is the great moment of the comedy. There is not the French milliner but Lady Teazle! There stood Miss Kidder in the last agony of a real situation which had driven the fictitious situation completely out of her head. She was clutching her expensive head dress in both hands. As the screen dropped she tore off the wig and from its depths drew by the tail Felice's pet white mouse.

There is a bank in a little country town up in the mountains of New Hampshire, as the story is told, which holds a check of Joseph Jefferson for $2. The check is in a frame, under glass, and will probably never be seen by Mr. Jefferson. It was written while the veteran actor was out on a hunting and fishing trip. While following the road on foot to a town he came in sight of a farmhouse. Here, he thought, was an opportunity to hire a wagon and team to carry him the remainder of the way. But to his surprise he found that he did not have the $2. Not a piece of paper could he find. So the old comedian took out his knife, cut a square piece of white birch bark from one of the trees near by and wrote a check for the amount on that. When the little country village was reached this unique check was taken to the bank by the farmer and immediately cashed. The bank had it framed and keeps it as a souvenir of the great actor.

Alderman James Clifford of El Paso created a big sensation at Myer opera house in that city during the presentation of "Falka" by the Jules Grau Opera company. When Stanley Felch appeared on the stage in the character of Pelicon, the Catholic priest, and was telling of the fine time he had playing with the convent girls, Alderman Clifford sprang to his feet, his face white with anger, and commanded the commedian to leave the stage. "I shall not sit silent here and permit you," he shouted, "to burlesque my religion and ridicule the priesthood." The play stopped and the gallery yelled, "Put him out!" Fearing a riot might be precipitated, the chief of police hurried to the angry alderman, and the two left the opera house, and the show went on.

In a "professional" boarding house in New York, says an exchange, the hour had arrived for the process tersely described by the landlady, who was once on the stage herself, as "feeding the animals." A waitress, with an air of haughty abstraction, mechanically rattled off the bill of fare, and then proceeded to distribute the plates containing a deadly red compound supposed to be tomato soup. This was deftly accomplished by firing the plates around in front of the boarders, very much as if she were dealing cards. She was very expert, but a few drops of soup landed upon the best trousers of a distingue young juvenile man, who impatiently cried: "How unpardonably stupid! Have you no sense at all?" "Not a great deal," calmly replied the girl. "Then why on earth do they keep you here?" he asked tartly. "Just merely," she observed tranquilly, "just merely to wait on actors."

Louis Gerard (Mrs. Albert Gerard-Thiers), the American soprano, made her debut in grand opera in Venice, and is now appearing with great success in the principal cities of Italy. Her success is especially gratifying to Miss Gerard's American friends, as her entire musical training was received in this country.

"The Ragged Regiment," by R. N. Stevens, sounds like a good war play.

J. M. Barrie, who prepared his book, "The Little Minister," for the stage, is to dramatize George Meredith's "Evan Harrington."

James Davis, the English writer, who is better known as "Owen Hall," owns to having received $2700 for "The Gaiety Girl," $4250 for "An Artist's Model," and $20,000 for "The Geisha." His income in 1896 was $35,000, in 1897 $45,000, and so far in 1898 $20,000. Nevertheless, Mr. Davis has just confessed bankruptcy.

Lillian Russell says her continental musical hall engagements were canceled because of her refusual to sing in a country the language of which she cannot speak. Didn't Miss Russell know that German was spoken in Germany before she was booked for Berlin?

In "The Little Corporal" Francis Wilson makes his entry upon a camel, which is said to be even a greater hit than was the famous elephant in "Wang" or the heifer in "Evangeline." It is said, however, that the mock camel is not half as funny as Francis Wilson, who is seized upon with sea sickness after his ride upon "the ship of the desert," which he simulates with richest drollery.

Madame Emma Calve has been obliged to postpone her departure from England to this country on account of ill health.

A. H. Wilber, manager Hoyt's "A Texas Steer" company, is in the city arranging for the appearance of his company at the opera house Saturday, matinee and night, Nov. 12. The company, which is an exceptionally clever one, has been meeting with success this season.

Register Wed

witness the enjoyment with which "A Texas Steer" is recived by the audiences throughout the country. Almost constant services as an entertainer for several years past has not diminished the laugh-provoking qualities of "A Texas Steer," and it is as amusing now as when first produced. This excellent commedy will be presented at Greenwall's opera house, matinee and night, Saturday, Nov. 12.

Mail Tuesday

"A Parlor Match."

Farce comedy is in the ascendant this season, and there are no other farce comedies with the fascination possessed by Charles H. Hoyt's. He was the first man to write this form of stage entertainment, and no one has equalled him since. Evans and Hoyt's evergreen success "A Parlor Match," which will be at Greenwall's opera house Friday night, November 11, has been declared by critics and the public to be the very best. There is such an unbroken vein of clear humor running through it, and the story is at all times so clear and consistent, one experiences a satisfied feeling after seeing it that is not always the case with similar plays.

"A Texas Steer."

"A Texas Steer" will doubtless be greeted by a big house when it comes to Greenwall's opera house, matinee and night, Saturday, November 12.

It would be singular if the theme hit upon by Hoyt did not furnish rousing entertainment. "Maverick Branger" is a rugged, honest Texas ranchman. During a brief absence from his

"THIS BEING A CONGRESSMAN AIN'T SO BAD AFTER ALL."

ranch he is elected to congress. The yeoman confronted with this fact on his return indignantly refuses to fill his office. "If you think you're too good to represent us in congress, you jest say so," greets "Brander's" refusal. Backed by hundreds of barrels of six shooters, the plainsman throws up his hands, and hies to Washington with his honest wife and daughter.

Mail Wed-

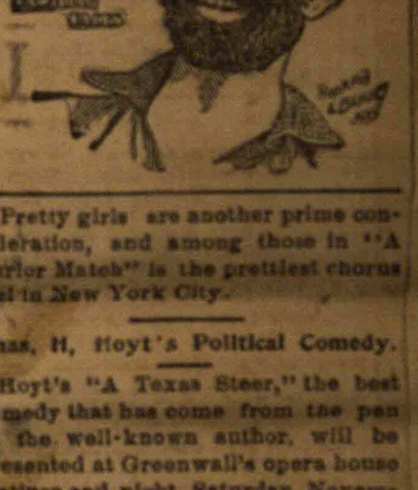
A Parlor Match.

There is enough sound sense in Evans & Hoey's "A Parlor Match" to balance the humor, and make one feel that he is not laughing at mere buffoonery. It will be presented at the Greenwall's opera house, Friday night, November 11, with a cast strong throughout, and all the newest songs and music.

Pretty girls are another prime consideration, and among those in "A Parlor Match" is the prettiest chorus girl in New York City.

Chas. H. Hoyt's Political Comedy.

Hoyt's "A Texas Steer," the best comedy that has come from the pen of the well-known author, will be presented at Greenwall's opera house matinee and night, Saturday, November 12. It is a most laughable satire on present-day politics. The company is said to be one of the best that has ever been seen in the comedy and the engagement to be the laughing event of the season. The company is large and efficient, including Katie Putnam, specially engaged for "Bossy;" Will H. Bray, in his original



part, Christopher Columbus Jr. Fishback, "The Minister to Dahomey;" Herbert E. Sears as "Maverick Brander," the Bison City quartette, and a star cast from Hoyt's Madison Square theater, New York.

Register Thurs

"A Parlor Match."

Bright, effective scenery and dashing costumes are essential to the success of any farce comedy. Knowing this, the management of "A Parlor Match," which will be given at the Greenwall's opera house Friday night, Nov. 11, have equipped their produc-

HON. CHAS. H. HOYT.

tion with new scenery and costumes throughout. The result is a performance that glitters. All the fun that the author, Charles H. Hoyt, put into his, his masterpiece, is given full weight, and there is plenty of novelty, brought specially from Paris, in addition.

Hoyt's "A Texas Steer."

Hoyt's funniest comedy, "A Texas Steer," one that will always hold favor, will begin an engagement at Greenwall's opera house, matinee and night, Saturday, Nov. 12. This merry political satire was composed on the

basis of individual characteristics and peculiarities, and the cast is said to be absolutely perfect. Katie Putnam has been specially engaged for the part of "Bossy," a character eminently suited to her personality.

Friday Register

"A Parlor Match."

Music and merriment will ring throughout the Greenwall's opera house tonight when Evans and Hoey's "A Parlor Match," admitted to be one of the best farce-comedies Charles A. Hoyt ever wrote, with novelties of all kinds, to add to the sterling foundation that has caused this delightful production to hold its own with the public for a generation.

Record Breaker.

The announcement of the coming of Hoyt's "A Texas Steer" to the Greenwall's opera house, matinee and night, Saturday, Nov. 12, will be welcomed with a feeling of delight by the entire comedy loving population of our city. The author has dealt happily with his characters and circumstances, which appeal strongly to the man-about-town and the regular theater-goer as well.

"A Turkish Bath" for 50 Cents.

Physicians have declared that "A Turkish Bath" is a panacea for every human ill, almost. This refers to the process through which one goes in an institution full of furnaces, steam, shower baths, and iron-wristed individuals who scrub and knead the unfortunate "bather" into unconsciousness. "A Turkish Bath" will be seen at Greenwall's opera house, Monday, Nov. 14, matinee and night. The play is said to be a medley of fun and ludicrous situations.

"A Bunch of Keys."

Hoyt's "Bunch of Keys" will be at the Greenwall's opera house Tuesday night, Nov. 15. This farce comedy was written by Charles Hoyt. It was his first effort and laid the foundation of the eminent sensator's fortune. Each year Mr. Hoyt turns out one or more of his admirable skits; all have been more or less successful.

Register Friday

Strange Adventures of Miss Brown

The Strange Adventures of Miss Brown will be seen at Greenwall's opera house Monday night and Tuesday matinee, November 21-22. Tuesday night this same excellent company will be seen in another comedy hit "Miss Blithe of Duluth." The San Antonio Express of November 7 has the following to say of this excellent company and play: "A very pretty and entertaining little play is that which was presented at the Opera house yesterday afternoon and last night and which will be repeated tonight. Properly speaking the 'Strange Adventures of Miss Brown' is a farce comedy, but we have become so accustomed to seeing many strings of specialties and extravagant pyrotechnics put on the boards as farce comedies that that designation has become disrepute. Therefore we say that we have a farce with a distinct plot and purpose. The play is clean and pleasing throughout.

Register + Mail notices

Mail Thurs.

"A Parlor Match."

Evans and Hoey's evergreen farce comedy, Hoyt's best play, "A Parlor Match," will be at Greenwall's opera house Friday night, November 11. It is needless to tell in detail wh[at] "A Parlor Match is. It is known as the the most amusing, the wittiest and the most sparkling of all the pl[ays] that have been built expressly to en-

tertain. This is its purpose, and it could hardly have a higher one. There is a very large company, including Phil. H. Riley, Mark Sullivan, James Galloway, Tom Browne, the Olympia Quartette, Edith Hoyt, Harriet Sheldon, the Three Sisters Aubrey and others well known with a bevy of the prettiest young girls ever gathered on a stage at one time.

"A Texas Steer."

Hoyt's greatest farce-comedy success, "A Texas Steer," which comes to Greenwall's opera house, matinee and night, Saturday, November 12, is a satire on the polical methods by which statesmen are made, and patronage distributed in this country. Nothing keener and wittier has come from Mr. Hoyt's prolific pen.

Katie Putnam, not only an accomplished actress, but an original one, has been specially engaged for the role of "Bossy," and Will H. Bray plays his old part of "The Minister to Dahomey," which was written for him. Herbert E. Sears is the "Maverick Brander." The Bison City Quartette, and twenty clever people make up this great comedy company.

Keogh's Comedians in "A Turkish Bath."

No comedy as brilliant and breezy has been seen in Fort Worth this season as that which will be presented at Greenwall's opera house Monday, November 14, matinee and night, by Keogh's comedians in "A Turkish Bath." The thread of the comedy is neatly strung with dainty specialties in vocalizations, dancing and impersonations, with just enough plot to serve the purpose of the piece.

Manager Keogh is the first to offer the public a first-class play at popular prices—15, 25, 35 and 50 cents. Matinee 2:30; 15 and 25 cents.

Mail Friday

"A Parlor Match."

"Do you think I'm fresh?" asks "Innocent Kidd" in "A Parlor Match." There is no denying she is fresh, as represented by Edith Hoyt. She is fresh in a double sense. She looks as if she had just been turned out of nature's flower garden, and has freshness enough to make the brazenness enough [illegible] to make the brazen checked book agent, I. McCorker, roll up his eyes in astonishment. Go to the Greenwall's opera house tonight and see them. These two characters

Friday Mail

are a whole evening's performance in themselves.

"A Texas Steer."

Hoyt's "A Texas Steer," a play that is always popular, comes to the Greenwall opera house, matinee and night, Saturday, November 12. The play is perhaps one of the best known of Hoyt's many productions and is full of that pungent humor which has made him famous as a playwright. It is conceded by our critical amusement goers that the piece is Hoyt's greatest work. It deals with political life in Washington, one of the leading characters being the "Minister to Dahomey."

"A Turkish Bath."

"A Turkish Bath" will be seen at Greenwall's opera house Friday night, November 14, with its wealth of beautiful costumes, new and catchy songs, beautiful and artistic dancing by a big company of comedians, dancers and singers. Such a show ought to send you away with a song on your lips and music in your soul, a light heart overflowing with happiness. Matinee 2:30. Prices 15 and 25c.

Saturday Register

A Texas Steer.

The New York Sun, in speaking of Hoyt's successful comedy, "A Texas Steer," which comes to Greenwall's opera house tonight for the last performance, says: "'A Texas Steer' could not have received a more enthusiastic reception at the Bijou if it had been its first performance. The merry little comedy has been played a

hundred nights at this theater, and the ovation it received last evening must have been very flattering to Mr. Hoyt, the author, and the players. There were wagon loads of flowers, and Mr. Hoyt was forced to make a speech. He expressed his gratification in quaint language and thoughtfully praised his company, who had so faithfully carried out his ideas. 'A Texas Steer' is evidently in for a long summer run."

A Turkish Bath.

There is a treat in store for the public at Greenwall's opera house when the big farce-comedy, "A Turkish Bath," will hold the boards. Like all plays of its class it has not much plot, but simply serves as a vehicle for a number of clever artists to show their talents and versatility in the art of pleasing the public. The company is said to be a good one, and capable. No one is featured, there are no star parts, every member being given an equal chance to show his or her ability. No doubt the "standing room only" sign will be displayed next Monday, Nov. 14, matinee and night, when "A Turkish Bath" will be seen at Greenwall's opera house. Matinee 2:30.

Hoyt's "A Bunch of Keys"

Will be seen at Greenwall's opera house Tuesday night, Nov. 15. Ada Bothner, the star of the company, is one of the most popular soubrettes on the American stage; she can sing better than most women who dance, she is a better dancer than most women who can sing. She is an acknowledged actress, and her great versatility is admitted by all the leading critics; she possesses that indescribable magnetism which makes her audience feel as if she was akin to them and they are proud of her.

Mail Saturday

There will be two attractions at Greenwall's opera house next week, commencing Monday, November 14, matinee and night, Keogh's Comedians presenting the laughable farce "A Turkish Bath," Ada Bothner as Teddy.

Keoghs' Comedians in "A Turkish Bath."

"A Turkish Bath" will be presented at Greenwall's opera house Monday, November 14, matinee and night, by Keogh's comedians. The thread of the comedy is neatly strung with dainty specialties in vocalizations, dancing and impersonations, with just enough plot to serve the purpose of

Mail Saturday

ADA BOTHNER

the piece. Prices 15, 25, 35 and 50c.

"A Bunch of Keys."

Hoyt's "A Bunch of Keys," polished up to date, will be presented at Greenwall's opera house Tuesday night, November 15. "A Bunch of Keys" is one of the new farce comedies that has a plot, a very funny one at that.

"A Texas Steer."

Hoyt's "A Texas Steer" will be played at Greenwall's opera house tonight for the last performance. It is the story of a wealthy Texan who has been elected to congress and his experiences in Washington. Through it all is a charming love affair between his daughter and an army officer, which is interesting in the extreme, to say nothing of the introduction of characters for which the nation's capitol is so well known. The ways and means of the politicians are well known and the development of the rough Texan household into the society leaders of the city is particularly pleasing. In fact "A Texas Steer" is conceded to be one of the cleverest and at the same time one of the most amusing satire of present day politics.

Notes.

The Ott Brothers in their new farce comedy "All Aboard," which will be given by a thoroughly competent company at Greenwall's opera house, is a thoroughly satisfactory performance.

A notable event in theatrical circles is the approaching engagement of Stuart Robson in his highly successful comedy, "The Meddler." Mr. Robson is a great favorite here.

Mail Monday

"A Turkish Bath" for 50 Cents.

Physicians have declared that "A Turkish Bath" is a panacea for every human ill, almost. This referred to the process through which one goes in the institution full of furnaces, slabs, shower baths, and iron-wristed individuals who scrub and knead the unfortunate "bather" into unconsciousness. The "Turkish Bath," which will be seen at the Greenwall's opera house tonight, is one out of the ordinary. It may be termed a mental "Turkish" bath, proforming for the nerves and spirits, all that the orthodox bath does for the body. It takes up dull care and throws it away, it revives the drooping spirits and makes one forget all trouble. There is nothing but a constant round of laughter from beginning to end, with not one dull moment. The play is a medley of fun and ludicrous situations.

"A Bunch of Keys."

Hoyt's merry farce comedy "A Bunch of Keys" proves to be as diverting as of old. The hotel scenes in this play were long ago admitted to be the cleverest ever seen on any stage. The company presenting this rattling satire is first-class throughout. The peals of laughter and immoderate clapping which always

greets the funny hotel scene are evidence of the regard in which this popular play holds its audience. The funny satire is given this season by a company capable of providing a very funny performance. All the songs, dances, melodies, etc., are perfectly new. This season the quartette is one of the features of the performance. The company is headed by Ada Bothner who appears as "Teddy."

"A Bunch of Keys" will be seen at Greenwall's opera house Tuesday night, November 15.

Register Tuesday

Hoyt's Satire "Bunch of Keys."

The best of all farce comedies, the "Bunch of Keys," will be seen at Greenwall's opera house tonight. During the past theatrical recess Manager Bothner has had the play overhauled, new songs, dances, and situations have been introduced and some changes and additions been made in the company. There is no

ADA BOTHNER

change in the star, Ada Bothner, her Teddy will be the same frolicsome little one we have seen so often and loved so well, but there are others and quite a lot of them, new girls, pretty girls, dainty girls and dancing girls. "The Bunch of Keys" is the best comedy Hoyt ever wrote and we are glad to see it every season.

"Strange Adventures of Miss Brown."

The Arkansas Gazette of Oct. 27 says:

It is refreshing to turn from the coarse, horse-play, knock-about absurdities with which the stage abounds at present, to such a clean-cut, pure and wholesome comedy as "The Strange Adventures of Miss Brown," which was presented at the Capital theater last evening before a good-sized and immensely pleased audience. Legitimate comedy is the demand of a fun-loving public, and has many admirers with whom its popularity is deep-rooted and who will prevent it from becoming a lost art. Miss Brown does not labor under a weary life, nor will the play lose its charm through the sombrous frowns of an indifferent public. The plot is immensely and persistently funny, and if a better pleased audience ever left the opera house than the one last night, the oldest inhabitant fails to recall the time or the occasion. "Miss Brown" may prove a money-winner for Messrs. Graham & Cohen, as she moves around the circuit with her strange adventures.

The Strange Adventures of Miss Brown will be seen at Greenwall's Opera house Monday and Tuesday, Nov. 21-22; matinee Tuesday.

Mail Sunday

The Merry "Bunch of Keys"

Will again be with us at Greenwall's opera house tonight only. It is too much to say that Hoyt wrote his masterpiece first, for of all his bold conceits the "Bunch of Keys" is the

Mail Tuesday

oldest, most popular and has made the most money. Each season during the summer vacation it is docked and rejuvenated; this is how Manager Bothner always keeps his enterprise prime and in ship-shape order. Ada Bothner, the star, will be the center of attraction as Teddy Keys; new songs and pretty girls will enhance the charm of this oldest and best farce-comedy ever presented to the lovers of refined amusement.

"The Strange Adventures of Miss Brown."

"The Strange Adventures of Miss Brown," a big New York and London success, will be seen at Greenwall's opera house, Monday, and Tuesday matinee, November 21 and 22, with an all American company of artists picked from the best ranks of the profession. The play deals with the adventures of a young army officer in the disguise of a school girl sojourning in an academy for young ladies, while in search of his wife, whose guardian separated them on the eve of their marriage. The complications, situations keep the audience in one continual roar of laughter from start to finish. Tuesday night, The comedy hit, Miss Blithe of Duluth.

Register Wed

"Strange Adventures of Miss Brown"

One of the funniest comedies ever written is "The Strange Adventures of Miss Brown." It has always been the object of the writer of a play to select certain characters and show to their audience first how they would act under the ordinary influence of life's incidents, every action of every actor in every part of the play, from rise of curtain to the final drop, has been strictly in accordance with the character he has at first assumed. This play will be seen at Greenwall's opera house next Monday and Tuesday. This play, it is said, equals "What Happened to Jones."

Mail Wed-

Miss Brown a Winner.

The strange adventures of Miss Brown will be seen at Greenwall's opera house Monday night and Tuesday matinee, November 21 and 22. Tuesday night the same talented company will present Miss Blithe of Duluth.

A Little Rock, Ark., exchange has the following to say of the company and play:

It is refreshing to turn from the coarse horse play, knock-about absurdities with which the stage abounds at present, to such a clean-cut, pure and wholesome comedy as "The Strange Adventures of Miss Brown," which was presented at the Capital theater last evening before a good-sized and immensely pleased audience. Legitimate comedy is the demand of a fun-loving public and has many admirers with whom its popularity is deep rooted and who will prevent it from becoming a lost art.

Miss Brown does not labor under a weary life, nor will the play lose its charm through the sombrous frowns of an indifferent public. The plot is immensely and persistently funny, and if a better pleased audience ever left the opera house than the one last night, the oldest inhabitant fails to recall the time or the occasion. Mr. Tucker, who plays "Capt. Courtney," and afterwards appears as "Miss Brown," is a gifted actor, and has a charming conception of the dual parts. Mr. J. P. McSweeney, as Maj. O'Gallagher, was the hit of the evening, and a better Irish comedian has not been on the local stage in a long while. Miss Louie Moore was captivating as Angela Brightwell.

Register Thurs

Miss Brown a Success.

Greenwall's Opera house is to have a clean-cut, pure and wholesome comedy ("The Strange Adventures of Miss Brown") Monday night and Tuesday matinee, November 21-22. Tuesday night the same highly endorsed company will produce "Miss Blithe of Duluth."

The Little Rock (Ark.) Democrat of October 27 has the following to say of play and players:

"The Strange Adventures of Miss Brown" has made a decided hit. It was witnessed by a large audience at the Capital theater last night. It is excessively designed with [illegible] laugh-producing qualities [illegible] cess was immediately assured. It is one of the best, cleanest, jolliest, most comical comedies that have come to Little Rock since "Charley's Aunt." Funny dialogue and funnier situations with all the confusion incident to masquerading adventures conspire to produce a play that would convulse a wooden Indian.

The actors are all first-class, and enter with spirit into the production. Miss Louie Moore, who takes the role

Register and Mail notices.

Register Sunday

Mail Wed

Register Saturday

GOSSIP HEARD

Greenwall's opera house will have only two attractions this week. Commencing Monday, Nov. 14, matinee and night, Keogh's comedians, presenting the laughable farce, "A Turkish Bath."

Tuesday night, Nov. 15, Hoyt's "A Bunch of Keys," Ada Bothner as Teddy.

Keogh's Comedians in "A Turkish Bath."

Any subject that deals with the stage or its people is always of interest to the public, although tastes in regard to plays that are admired are varied. Some prefer plays that are full of human interest and sentiment, others would rather hear the mad ravings of the swarthy Moor, or the soliliquies of the melancholly Dane; then some like plays of the French school that deal with social follies and intrigues; a very large class want melo-drama with its hissing engines and buzzing sawmills, bearded villains and blonde heroines, while society will worship at the feet of a Patti and go into hysterics over the raphsodies of a fiery Pole, but who will not confess that they have a weakness for a bright farce-comedy like "A Turkish Bath," which will be seen at Greenwall's opera house, Monday, Nov. 14, matinee and night, with its big company of clever comedians, dancers and singers.

"A Bunch of Keys."

Some fifteen years ago farce comedy entered the amusement arena and metamorphically knocked out the serious drama. It was not surprising, for it was pleasure pure and simple; music, wit, dancing, dainty hose, pretty faces and a breezy story, was a combination no one could resist, even were he a good Sir Anthony. The

first of the great farce comedies was the "Bunch of Keys," and it was the foundation stone of the stucture which made Chas. Hoyt the most famous playwright in America, a millionaire and a congressman. Manager Bothner still directs the enterprise, and after its annual polishing up will present a splendid company, headed by the charming soubrette, Ada Bothner, at Greenwall's Opera house, Tuesday night, Nov. 15.

Notes of the Stage.

Olga Nethersole will produce a new play by Max O'Rell during her tour in this country.

Giuseppe Verdi is at work upon two new operas, "King Lear" and "Nero," He is now 85 years old.

Thomas E. Shea has broken fourteen house records for the big business season with his melodrama, "The Man-o'-War's-Man."

Viola Allen and her company played "The Christian" on last Thursday morning before a specially invited audience of clergymen.

Russ Whytal is so delighted with the scene for the second act of his new play, Vagabondia, that he has taken the precaution to have it patented.

Robert E. Graham and Carolyn Cook, both of the Della Fox company, were remarried in Washington by the Rev. Father Mackin of St. Paul's church.

Jean De Reszke, it is said, has declined to sing in Chicago this season, and rumor accords to Emma Calve a similarly disrespectful attitude toward the Windy City.

A manager whose name is Frank E. Long is now advertising the presentation of a drama entitled "Roland Reed's 'Cheek.'" It is not stated whether or not the piece is a long one.

Frank G. Bangs, the only living member of the great Shakesperian quartette, Booth, Bangs, Davenport and Barrett, will soon enter vaudeville with a one-act play, called "Reunited."

Frank Perley and Alice Neilson have been sued to prevent their using in their opera the title of "The Fortune Teller," which is alleged to have been the name of a play copyrighted in 1895 by Richard F. Sullivan.

Adolf von Sonnenthal, the great German actor, will be seen this winter in New York in a repertoire of his greatest successes, including "Nathan the Wise," "Wallenstein," "Dornenweg" and "Die Gunggesellen."

The Rogers brothers have been secured to edit the humorous page of the Boston Sunday Journal. The question now arises as to whether it will become a fad for actors to go into the newspaper business. Vaudeville of them is nearly exhaused.

The Ott brothers, in their new farce comedy, "All Aboard," which will be given by a thoroughly competent company at Greenwall's Opera house soon, is a thoroughly satisfactory performance. The play is full of rattling good specialties.

Johanna Gadski recently accomplished the unusual task of learning three heavy grand opera roles in Italian—a language with which she is not familiar—in ten weeks' time. She will alternate with Melba during the grand opera season, beginning in Philadelphia Dec. 1.

William Brady is informing his admirers through various newspaper columns that while in Indiana he talked to his New York representative every day by telephone "at a cost of something like $15 a talk." Why doesn't Mr. Brady advertise what make of boots he wears and tell us how much his linen costs?

Eddie C. Bald, America's champion bicyle racer, made his dramatic stellar debut at Mahanoy City, Pa., and A Twig of Laurel, the vehicle of introduction, made a distinct success. It is a bicycle drama in four acts, by Warren Forbes, editor of the Rochester Democrat and Chronicle. The music is by Frank Mandeville and embraces some very tuneful quartettes and choruses. The play is handsomely mounted. The cycle race made a howling success.

The three elements of farce, specialty comedy and spectacular show are combined in the latest and most successful comedy, "Finnigan's ball," which is being presented by the famous, original Irish comedians Murray and Mack, and an extraordinary strong cast of farce comedy players.

An add in a recent edition of the Mirror relates that the town of Shelby, Ohio, is a great place for theatrical events and proves it by citing that there are "two thousand young men in the factories—every man married or has a girl." What a happy place Shelby must be, and, if that state of affairs be a recommendation, what a dramatic center Salt Lake should afford.

Never in the history of New York city have there been so many theatrical successes at one time—Mansfield in "Cyrano de Bergerac," Viola Allen in "The Christian," Francis Wilson in "The Little Corporal," "Sporting Life" and "The Turtle;" John Drew in "The Liars," "Way Down East" and the "Little Minister,"—two plays that ran nearly all season in New York last year, are doing a splendid road business. "Way Down East" played ten weeks in Boston, and it is booked for all of next season at the Academy of Music in New York.

It is said that once when Joe Jefferson was taken suddenly ill in a one-night stand his son filled the gap, as he knew the lines and makeup. No announcement of the change was made, and the audience, doing homage to Jefferson, applauded liberally.

"Well, I don't see what's the matter with me," said the son; "I get as many curtains as my father."

That night he was leaning against the hotel desk, where a couple of men were talking.

"Did you see Jefferson this evening?" asked one.

"Yes," replied the other, "but between you and me, he's a d—n fake."

Dramatic Mirror: A performance at once extraordinary and pitiful was given at the Matteawan insane asylum, New York, before an audience composed almost entirely of inmates of the institution. The playwright, Ernest Bostwick, is insane, and all but three of the players who took part in the production were chosen from among his brothers in misfortune. The drama was decidedly up to the times, bearing the title "For Love and War," and having for its scene of action the battlefield of Santiago. In the dialogue were many allusions to the topics of the day, and the audience displayed wonderful acuteness in catching the witty points and appreciating the thrilling situations of the play. Every part was well taken, and was played earnestly. Indeed, a sane onlooker could scarcely realize that the hundreds of orderly, interested spectators and the capable actors on the stage were all citizens of the kingdom of madness.

The Galveston News, of a recent date, says: "H. D. Graham's company of comedians presented the farce-comedy, 'The Strange Adventures of Miss Brown,' at the Grand last night to a small but appreciative audience. It was the first presentation of the much-talked-of Northern play to a Galveston assemblage.

"The play is a clever one-act-er cleverly produced by a clever company."

"The Strange Adventures of Miss Brown" is a clean and refined comedy, on the style of "What Happened to Jones," and full of humorous situations. The dialogue is bright and smooth running. The play even possesses an actual plot, which is something very unusual for a farcical comedy.

Toledo Blade: Belle Archer and her splendid company captivated another large audience at Burt's last night and made as good an impression as on the opening night. Everybody seemed to be struck with the beauty of Miss Archer and the exquisite sweetness of her voice. But, unlike the original portrayer of her role, she does not depend upon her beauty to make he part a success, nor does she depend upon startling entrances, as did that original, although she could well afford to do so. Mrs. Rouse discharges her role with great brilliancy.

Stuart Robson, in speaking of plays in general, recently said: "The average audience will sit patiently through an uninteresting first act, hoping for something better to follow. On the other hand," said the comedian, "I believe it is possible to surfeit an audience. I remember producing a play called 'Champagne and Oysters' and I think it was one of the funniest things I ever appeared in. It was positively a laugh from beginning to end. Joe Jefferson was one of my first night audience, and after the piece was over he came to my dressing room."

"Well, Joe," I asked, "do you think it will do?" Jefferson's reply rather astonished me. "It is too funny." "Too funny," I repeated, dumbfounded. "Yes, it's too funny," repeated Jefferson. "You don't give your audience time to rest between laughs, you tire them out laughing. You will never make a penny with the play," and so it proved.

"Have you ever noticed," continued Robson, "that almost every theater-goer takes it upon himself to be judge and jury and sit on the merits or shortcomings of the play or players. Ninety-nine men out of 100 if you question them as to beauties of coloring in this picture or that will profess ignorance of the laws of pigment and modestly state that they are not in a fit position to conscientiously judge.

From the following clipping it looks as if Hal Reid was trying to get even. Evidently Mr. Carter's company, with Mr. Reid at the head, didn't do very well:

To the Editor of the Dramatic Mirror—Sir: As the Mirror is the recognized authority on matters theatrically and as your aim is, of course, at all times to benefit managers and the profession at large, I write to warn all company managers of the condition of things in Texas, and give the actual facts, and then, if they wish to tackle the Texas proposition, all well and good.

Texas is bankrupted.

Cotton is selling at from 4 3-16 to 4¼ cents.

It costs 6 cents to cultivate and raise cotton.

The conclusion is plain to a 5-year old child.

I met a man on the depot platform and asked him if he was living in Texas because he wanted to or because he had to.

"Stranger, I am ashamed to look at my wife and children in the face," he answered. "They are living on hog-belly and hominy. All my neighbors are doing the same. I can't get out, or I would. We are bankrupt, sir. We have overproduced, and cotton is worthless."

Now, how can anyone expect a show to be patronized by these unfortunates?

A were evil than the cheap cotton is the "repertoire" company, which is worked by the enterprising Texas manager in this wise: At Houston the Peters Repertoire company kindly suspended their 10, 20, and 30 cent entertainment to allow us to go in at $1, they followed us next day with the usual matinee. Repertoire companies at 10-20-30 ahead of you, following you, and laying off to let you play!

And, of course, in this wealthy community the $1 show does well—that is, it does if you "keep smoking long enough."

We did not suffer, simply because Lincoln J. Carter is worth a fortune. I think if we had stayed in Texas about four weeks longer, he'd have spent all of it.

It is not necessary to mention the quarantine, because that goes with Texas, as a matter of course, in its season.

A real truthful man in Waco told me that the devil came out of his particular residence one morning in the latter part of September wearing a buffalo skin overcoat, and twenty minutes after striking Waco he was looking for the artificial ice plant.

Business along the line here—Mobile, Birmingham, and Atlanta—is good.

You may hesitate about publishing the cold facts about Texas, but no one is to blame for the statements but

HAL REID.

Register Thurs.

of Angela Brightwell, is one of the cleverest comediennes Little Rock has had the pleasure of applauding. She is not a stranger here by any means, the occasion of her last visit having been as leading lady with the late Tom Keene, of revered memory. She is as clever and natural in high-class comedy as in tragic roles. She reminds one of Isadore Rush, in fact so close is the resemblance that one of the lithographs from "The Wrong Mr. Wright" has been adopted to advertise "Miss Brown."

The title role is assumed by J. P. Tucker, who, as Captain Courtenay, disguises himself as "Miss Brown," enters a Puritanic ladies' boarding-school for the purpose of abducting his wife, a "ward in chancery," and does some most laughable and unladylike things that are excruciatingly funny. J. P. McSweeney as Major O'Gallagher, of the Inniskillen Dragoons, is a most clever Irish character, and Alfred Burnham makes a most acceptable Scotland Yard detective, whose conceit is his most prominent characteristic.

S. M. Seidham as Herr Von Mozey, gets into a peck of trouble, and with his Auroraborealis head of hair beings down the house. Miss Theresa Newcomb as Miss Romney, principal of the Academy whose sanctity is thus ruthlessly invaded, is a clever splooter of the unapproachable, don't-look-at-me-side-wise sort of feminine antiquities. T. J. Hibbertson, as the solicitor, Miss Marion Langdon, as the major's wife, and Miss Louise Wynne as the Spanish senorita, are all acceptable.

Strange Adventures of Miss Brown.

If we are to believe all the good things said by our contemporaries in Galveston and Houston there is a real treat in store for us when "The Strange Adventures of Miss Brown" comes, as the company under the present management have secured one of the big successes in all their travels. This company, which is said to be excruciatingly funny, was produced 1000 nights in London, and 100 nights in New York. They carry their own scenery and a cast composed of the very cream of high class talent. We will await their arrival and pronounce our verdict with careful consideration, as we are promised much by Manager Greenwall Monday night and Tuesday matinee, November 21 and 22, who is congratulating himself for securing "The Strange Adventures of Miss Brown."

We are soon to have the opportunity of judging ourselves whether the London and New York critics are justified in their unanimous verdict on the success of "The Strange Adventures of Miss Brown." The company that will present this comedy is composed of a very high-class line of artists—J. P. Tucker, J. P. MacSweeney, T. J. Jackson, George Munay, S. M. Seidman, Jean Rowley, Lucia Moore, Marion Laydon, Theresa Newcomb, Louise Wynne, Laura M. Dean, Mary D. Bois, Lillian Vance and others—and we trust they will give us all the good laugh the manager promised us. Tuesday night they will present another comedy hit, "Miss Blithe of Duluth."

Mail Friday

Strange Adventures of Miss Brown.

Our citizens, who have always shown the proper appreciation of a real first-class production, should congratulate themselves that Manager Greenwall has been able to secure a production for them of "The Strange Adventures of Miss Brown," Monday night and Tuesday matinee. This comedy has a world-wide reputation as being the funniest, most laughable and ludicrous, yet, at the same time, the cleanest piece of comedy work ever produced on any stage. It had a run of 1000 nights in London and 100 nights in New York. The company is composed of the cream of the first-class New York talent, Miss Lucia Moore, formerly Mr. Keene's leading lady, playing the part of Angela. This company carries a carload of its own scenery and promises to give the production as given in New York and London.

Tuesday night the same company will be seen in another comedy hit made famous by the late Annie Pixley "Miss Blythe of Duluth."

"Remember the Maine."

"Remember the Maine," a naval play by Lincoln J. Carter, will be given its first presentation in this city at Greenwall's opera house Thanksgiving matinee and night. The scenic possibilities suggested by the title, it is said, have been fully improved, and the name of Lincoln J. Carter seems to assure this. "Remember the Maine" contains tropical scenes, fleets of vessels engaged in battle in the distance, and discloses a monster stage ship, for the moving of which special arrangements had to be made. In addition to the regular scenes of the play, Mr. Carter has supplied handsome spectacles of a patriotic nature and dissolving light pictures of Lincoln, Cuban Slave, McKinley, Remember Me, Dewey, The Maine, We Have Remembered the Maine. Elaborate preparations have been made and the production, it is promised, will surpass all the Carter plays.

Register Tuesday

"Strange Miss Brown."

Cohen and Grahame take great pleasure in presenting to the citizens of Fort Worth Monday night and Tuesday matinee, November 21-22, one of the brightest comedies in their repertoire, "The Strange Adventures of Miss Brown." The play deals with a young army officer, in disguise of a school girl, sojourning in an academy for young ladies while in search for his wife, whose guardian separated them on the eve of their marriage.

The complications and situations put the audience in one continual roar of laughter from start to finish. The company is one of the best on the road, numbering twenty people.

Tuesday night, November 22, this same company will be seen in another comedyhit, which was made famous by the late Annie Pixley, "Miss Blithe of Duluth."

"Remember the Maine."

Remember the Maine is the title of a new play by Lincoln J. Carter—to be produced for the first time in this city at Greenwall's opera house Thanksgiving, matinee and night. The drama is said to excel anything yet evolved by Mr. Carter in the way of scenery and effects, and to one familiar with Carteresque plays this does not seem possible. A special effort to make the production surpass his previous efforts has been fruitful of a mass of scenery consisting of moving battleships, distant cities that are to be bombarded, tropical foliage, and patriotic transformation scenes containing pictures of Lincoln—Cuban Slave—McKinley—Remember Me—Dewey—The Maine—We have Remembered the Maine.

Mail Saturday

The Greenwall's opera house will have three attractions next week commencing Monday night and Tuesday matinee, November 21 and 22, "The Strange Adventures of Miss Brown." Tuesday night the same excellent company will present "Miss Blithe of Duluth." Thursday (Thanksgiving), Matinee and night, Lincoln J. Carter's American naval drama, "Remember the Maine." Friday, November 25, matinee and night, Al G. Fields Greater Minstrels.

Srange Miss Brown.

The Greenwall opera hous will have for its attraction Monday night and Tuesday matinee, November 21-22, "Strange Adventures of Miss Brown," better than "Charley's Aunt" and as good as "What Happened to Jones." Tuesday night "Miss Blythe of Duluth."

What the press throughout the country has to say of the play and players:

The public can stand more productions like "The Strange Adventures of Miss Brown," it's funny—New York Herald.

The comedy success of the season, crowded houses, thoroughly enjoyable. There is nothing but clean-cut comedy in the farce—New York Journal.

"Remember the Maine."

The Houston Post of November 13 speaks of Lincoln J. Carter's American naval drama, which will be seen at Greenwall's opera house, Thursday (Thanksgiving) matinee and night, as follows:

The scenic features are especially praiseworthy. The representation of the city of Havana, Morro Castle and the entrance of the Maine into the harbor, as shown in the first act, is quite correct from a historical standpoint and reflects great credit on Mr. Carter and his assistants. The explosion of the Maine and the battle of Manila are also very cleverly worked out. The pictures shown at the end of the performance caused unbounded enthusiasm.

The company is above the average. The work of Miss Mills as the vindictive Spanish woman, Kate Walters as the American girl, and Frank Cotton as the Chinaman, is deserving of especial mention.

Al. G. Fields Minstrels.

The Louisville Dispatch of September 11, speaks of Al G. Fields minstrels, which will be seen at Greenwall's opera house Friday night, November 25, matinee and night, as follows:

Al G. Field and his merry minstrels are always welcome in Louisville and are doubly so this season. After the abortive attempts at minstrelsy that have already been seen here this year, Al Field comes and presents the real thing. The company seen at Macauley's last night is so far ahead of anything in the same line of work that the Field company occupies a field of its own.

With the exception of a few warmed-over jokes sprung by Arthur Rigby, everything is new and fresh. The performance goes with a dash, vim and energy that is refreshing.

The first part is decidedly the best, introducing the entire company in songs and dances. The stage settings are handsome and the costumes new.

Register Sunday

Register + Mail notices

THEATRICAL GOSSIP

There will be three attractions at Greenwall's this week. Monday night and Tuesday matinee, November 21-22, "The Strange Adventures of Miss Brown."

Tuesday night the same company will be seen in another comedy hit, made famous by the late Annie Pixley, Miss Blithe of Duluth.

Thursday (Thanksgiving), matinee and night, Lincoln J. Carter's great American naval drama, "Remember the Maine."

Friday, November 25, matinee and night, Al. G. Field's Greater Minstrels.

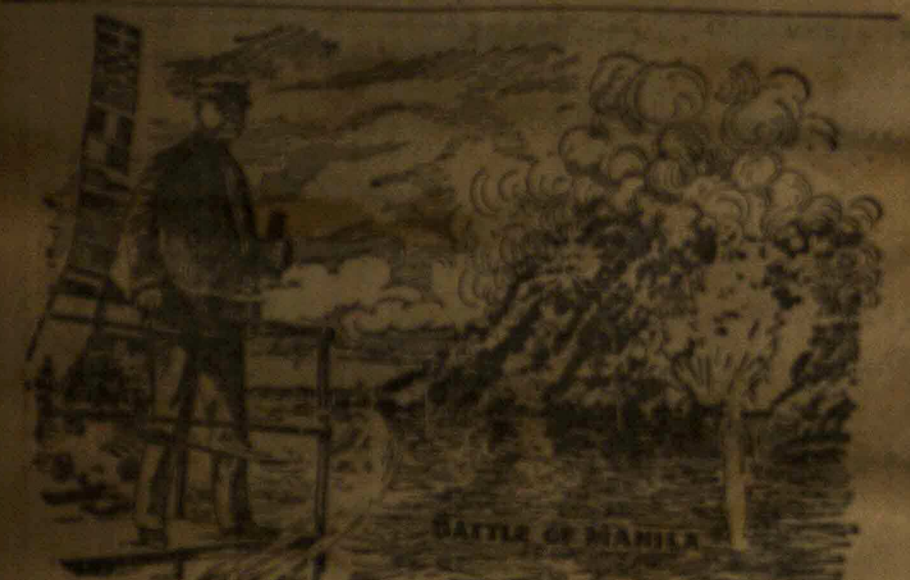
"Strange Adventures of Miss Brown."

Manager Greenwall has been able to secure "The Strange Adventures of Miss Brown." This comedy is the real New York and London success, having played 1000 nights in London to crowded houses, and a season in New York at the Standard theater,

where the audience showed their appreciation by filling the house with continual laughter. This is the first time the company has been able to come South, and, as the cast comprises the very best of New York talent, and carries a car load of their own scenery, promises to give the comedy as originally produced. The strange adventures of Miss Brown will be seen at Greenwall's Monday night and Tuesday matinee, November 21-22. Tuesday night "Miss Blithe of Duluth."

"Remember the Maine."

Lincoln J. Carter's American naval drama, "Remember the Maine," will be seen at Greenwall's Thursday (Thanksgiving), matinee and night. The Galveston News of November 12



has the following to say of play and players:

Lincoln J. Carter's great patriotic naval production, "Remember the Maine," was presented twice at the Grand yesterday under the management of Mr. Charles H. Haystead. The plot—that is, that much there is of it—is from the pen of Hal Reid, of the "Knobs o' Tennessee" fame, and the scenic effects (and the production

[illegible] (quite a number) are the [illegible] of Lincoln J. Carter's vivid [illegible].

The most prominent part of the [illegible] was in the hands of [illegible] [illegible] of the company. [illegible] and the "backbone" of the production.

The [illegible] of Lee, Sigsbee and Weyler were [illegible].

The scenic effects were highly realistic, and especially the explosion of the Maine, as was also the closing scene, showing the battle of Manila, which aroused the audience to the highest pitch of enthusiasm.

[illegible] always possesses [illegible] beyond the usual, [illegible] the blood and [illegible] [illegible] of the [illegible] style. His [illegible] for the masses and [illegible] of the gallery gods. They "take," and are money-makers.

The play begins with the arrival of the Maine in Havana harbor, and closes with Dewey's naval victory at Manila. It introduces General Fitzhugh Lee, Captain Sigsbee and General Weyler.

Al Field's Great Show.

The Danville Register of August 26 says of Al G. Field's big minstrels, which will be seen at Greenwall's Fri-

AL. G. FIELD.

day November 25, matinee and night:

The Academy of Music was literally packed last night. No other attraction could have so filled it on such a hot night, but Danville people have learned that when Al Field promises a big minstrel show they are sure to see it when he gets here.

To say that Field has improved on the last year's production is equivalent to saying that he has the greatest and best show on earth, and that is the simple truth of it. The grand opening piece is one of the most magnificent and dazzling scenes ever put on the minstrel stage. The scene is a patriotic one, and presents in grand style the emblems of the nations and other scenes veneered with wit and all made all the more attractive by perfect musical escort, so to speak.

Many old favorites, Dan Quinlan, Tom Donnelly, Reese Prosser, Doc Quigley, Arthur Rigby, Charlie Van, Eddie Fox and others are still on hand to make merry, and Al. Field, a show unto himself, is better and merrier and funnier than ever.

Among the new faces are Gruet, Beers and Gruet, who are immense as radiating funmakers; Leilliott, Bush and Leilliott, comic musicians, and

the DeVillers, who, in their [illegible] pantomime "Going to the Moon," create enough fun to make a whole army grow fat with laughter.

The Pause family, six in number, and ranging from a 6-foot athlete down to two tiny tots, are beyond doubt the most clever and graceful acrobat array seen in Danville.

Personal and Otherwise.

Charles E. Hall, formerly of Nellie McHenry's and Bessie Bonehill's companies, has decided to enter vaudeville, and will soon make his appearance in a new sketch written for him by A. D. Hall.

Hauptman's religious play, "Christus," is nearing completion, and will soon be produced in Berlin.

It is announced that there is a new law in Paris making it compulsory for every theater to provide an attending physician and surgeon.

Lillian Russell is to return to America soon, and has a lien upon an operatic version on "Mme. Sans-Gene," in which she may assume the title role.

Charles Kent has been secured to play in The Red, White and Blue the role assigned to J. H. Stoddart, who has withdrawn from the cast.

Robert Hilliard may star in a dramatization of Dr. Conan Doyle's novel, "Rodney Stone." Is Mr. Hilliard getting the "legit" craze along with Nat Goodwyn and Tim Murphy?

Marie Bates, whose fortunes have not been rising since the closing of "Chimmie Fadden," has been secured by David Belasco to play a leading role in his forthcoming presentation of "Za Za."

After a few days of child-like squabbling over one thing and another, George Wilson and W. S. Cleveland parted a few weeks ago in Alabama. Ezra Kendall and William West had trouble also and separated there.

Gladys Wallis has joined William H. Crane's company, and will appear in Eugene W. Presbrey's latest play, "Worth a Million." Miss Wallis is one of the best soubrettes—if not the best—in this country.

Bessie and Katie Harris, the little children who appeared in Richard Mansfield's production of Cyrano de Bergerac, have been prohibited from playing by the Gerry society. They had appeared before with Augustin Daly and Mr. Mansfield.

Warde & Sackett's comedians in the comedy, "A Bachelor's Honeymoon," will be seen at Greenwall's soon. The play is said to be unexcelled as a mirthprovoker, and is interpreted by some clever artists, including the jolly comedian, Mr. Walter Walker.

Davis & Keogh recently made an offer of $100 a week to the son of Jesse James, which the young man very properly and sensibly refused. There are managers in the country who would ask an individual to trade on the fact that his father was an outlaw.

Fun and frolic, cleverly interspersed with sparkling music and lively dances, interrupted by the original Irish comedians, Murray and Mack, America's representative comedians, and their merry company, go to make "Finnigan's Ball" the greatest farce-comedy success on the road the present season.

Having booked two shows for the same evening, a Utica manager was forced to give both entertainments. One began at 11 p. m. The novelty attracted an immense audience, both performances being furnished for one admission. The attractions were "Finnegan's Ball" and All Aboard."

Sarah Bernhardt persists in her announcement that she intends to leave the Renaissance never to return to its stage again. In Paris the tales that the divine Sarah is to quit the scene of all her greatest triumphs and which has a piquant savor of her remarkable personality, have awakened expressions of profound regret.

What is without a doubt one of the best farce comedies ever seen here is the Ott Brothers in "All Aboard." It is appropriately so-called, and unlike most so-called farce comedies, this one has a plot of the most interesting kind. The lines are full of rich comedy and the whole play is replete with the newest and best of specialties.

Clara Lipman has had all sorts of experience with "girls." She has been with "The Laughing Girl," "The Girl From Paris" and "The Telephone Girl." However, she pleads not guilty to having had anything to do with the production of "The Bathing Girl," the comic opera which had a run of one consecutive performance in New York some years ago.

A woman named Olive Bowers advertises in the Mirror: "I awake latent genius and develop your magnetic personality. Special attention to operatic and dramatic professions." Some philanthropist should charter Miss Bowers and give her services to the stage free of charge. Such an act would be generous and timely. The players need it and so does the public.

The funeral of the late Lady Martin, who, as the actress Helen Faucit, was so widely known, took place in London, and was largely attended. Among the floral tributes was one from Queen Victoria, a wreath with the inscription, "A Mark of Sincere Regard From Victoria R. I." Lady Martin was the only actress who ever became a warm personal friend of England's queen.

There seems to be an effort to make it appear that W. H. Crane has a mass of new plays to produce in New York, in case with "Worth a Million," Eugene Presbey, falls down Gilbert Parker, Clyde Fitch and Leo Ditrichstein are mentioned as contributors to Mr. Crane's stock of waiting comedies. As a fact, the actor is relying on Presbey comedy, and the others are not engaged in cutting any large cold areas of ice.

The Cleveland World says that [illegible] of merry Hoyt farces shook with laughter a house full of appreciative people at the Lyceum theater recently. This time "A Contented Woman" is beautified by the participation in the central role of the most beautiful woman Mrs. Langtry saw in America, Miss Belle Archer, who is withal a very charming personage in the character of Grace Holmes by reason of her ability as an actress and funmaker, as well as of her beauty.

The following well-known vaudeville artists will appear with the "London Gaiety Girls" company: Alex. W. Wilson, ventriloquist comedian direct from Dan Lowrey's Palace varieties, Dublin; the Sisters Coulton, McAvoy and Gilson, sketch [illegible], Tot Gatchard, Gus [illegible] character impersonation, [illegible] song with "The [illegible]"

Rolla White, the champion lady bag-puncher of America. Miss White created such a furore in New York at an exhibition that the World of August 30, 1896, devoted much space to her skillful work with the bag.

The Cincinnati Enquirer tells of a learned dramatic doctor who diagnosed stage wickedness as having three degrees corresponding to the positive, comparative and superlative of the grammarians. According to our new authority the primary external symptoms are the leer insinuating, the quip equivocal, the ankle coquettish, the bodice tempting, and the double entendre. Later come the lady with a past, the effort of villiany to trifle with innocence, the inveiglement of honest women into questionable situations, the high kicker, the wanton display of hosiery, the arrangement of costume so that it reveals what it ought to conceal, and the open rejoicing of sinners in their sinning.

Stuart Robson relates a funny incident that happened in a Southern one-night stand recently. Going from the theater to his hotel in company with that veteran actor, Theodore Hamilton, after a performance of "The Meddler" the duo passed a vacant lot, whereon a tent had been pitched and in front of which a "Barker," profusely decorated with paste sparklers was extolling in blatant voice the intelligence and sagaciousness of an educated pig to be seen upon the inside of the canvass. "Let's have a peek at the pork," quoth Hamilton, and forthwith strode up the "spieler" who was lecturing "on the hog" with the query, "Do you pass the profession." "Certainly" answered the counterfeit diamond bedecked showman, "Certainly, walk right in. "Pork packers from Chicago, ain't you?"

In speaking of a recent performance of "The Meddler" at the hands of Stuart Robson and his great company of players, the Times of Washington, D. C., said: "It is in these days a very rare thing for an actor to take out of New York city the same company with which he appeared in the metropolis, and it is still more rare when that is done for the organization to be worthy of mention, but Stuart Robson has broken into this record by bringing to Washington this week an aggregation that has probably never been equaled by a supporting cast playing here at regular prices. Theo. Babcock, Harold Russell, Theodore Hamilton, Mrs. Stuart Robson, Gertrude Perry, Maude Granger, Marie Burroughs and the star himself make such an attraction as one cannot find easily at this time of the speculatime in art.

Register Tuesday

The advance sale of seats for the engagement of Mr. Stuart Robson, on next Monday night, begins tomorrow morning.

"Remember the Maine."

Lincoln J. Carter's American naval drama "Remember the Maine" will be seen at Greenwall's opera house Thursday, (Thanksgiving), matinee and night. The Huntsville (Alabama) Evening Tribune has the following to say:

"The naval drama, entitled "Remember the Maine," was rendered by Lincoln J. Carter at the opera house last night in presence of a large and appreciative audience. From the time the curtain went up at the first act until it

fell at the last one, the patriotism of the audience was greatly aroused. When the battleship Maine arrived across the harbor from Havana, the audience had to grasp their chairs to sit still. The explosion of the Maine caused every one in the house to have a desire to march forward and defend their country. In all the cast of characters were the best ever witnessed in Huntsville.

Al. G. Field's Minstrels.

The Birmingham Age-Herald has the following to say of Al G. Field's Greater minstrels which will be seen at Greenwall's opera house Friday, November 25, matinee and night:

The best minstrel show ever given

Mail Monday

PLAYS AND PLAYERS.

Strange Miss Brown.

The Strange Adventures of Miss Brown will be seen at Greenwall's opera house tonight and tomorrow matinee. Tomorrow night this same company will be seen in another comedy hit which was made famous by the late Annie Pixley, Miss Blithe of Duluth. The Dallas News of November 19 has the following to say:

"Strange Adventures of Miss Brown" is a big winner. This is sporting parlance, although that is supposed to be a dramatic criticism. One can't criticise "Miss Brown." In the first place it is too funny, and secondly, it has been running successfully many nights. The public verdict has been one of approval. It is unquestionably one of the best comedy successes of the country, even more so than "Charley's Aunt," and "The Private Secretary." "Miss Brown," however, is new to the South. Last night the young lady made her bow to a Dallas audience and a large gathering welcomed her.

The reception was most enthusiastic. A continuous stream of laughter rippled from orchestra to balcony, answered back by shouts of hilarity from the "gods." The comedy is English, but it is not of those absurdities that one can't understand and appreciate without a residence in Great Britain. But it is not necessary to speak of the play. Its story, its humor, its success are too well known. Texas should have had "Miss Brown" sooner. But it is decidedly better late than never. Mr. S. M. Seidman, who bears most of the burden of the evening's work in the eccentric role of Herr von Moser, is a delightful comedian. The lines would almost stand alone. He imbued them, however, with additional flavor and gave a clever impersonation.

"Remember the Maine."

"Remember the Maine," a new navy play, by Lincoln J. Carter, will be produced for the first time in the city at Greenwall's opera house, Thursday (Thanksgiving) matinee and night. Mr. Carter, whose name is synonymous with the assurance of lavish scenic effects, promises to outdo himself by the introduction of a new device, the nature of which he will not disclose, that is expected to be as much of a revelation as was the railroad train, due to his inventive faculties. "Remember the Maine" affords scenic possibilities, said to have been fully improved, in fleets of warships, bombardments, a naval fight at sea, tropical scenes and many mechanical revelations to make the play spectacular. In addition to the usual Carteresque accompaniments there will be transformation scenes of a patriotic character and dissolving [illegible] pictures of Lincoln, [illegible], McKinley, Remember [illegible], Dewey, the Maine, We Have Remembered the Maine.

Register & Mail Notices

Register Tuesday

in Birmingham was the unanimous

verdict of the audience which witnessed Al Field's minstrels last night Not only was it a "standing room only" audience, but it was also one of the most refined that has ever been seen in the opera house. And there was not a thing in the entire performance that could offend the most sensitive ear.

The best part of the show was the entire new specialties introduced. The little minstrel sketch, "In Cuba," with Al Field in the leading role,. was something real new and up-to-date. It dealt of the adventures of the negro cook in a company of the Rough Riders while before Santiago.

An electrical pantomime entitled, "Gone to the Moon," was another of the novelties introduced.

The introductory scene of the show, while in the conventional minstrel style, was brimming over with good songs, dances and jokes. Dan Quinlan's work as interlocutor was brighter than ever, and that is saying a great deal. Al Field's jokes were absolutely of the latest manufacture, for almost every one of them were on the Spaish war; they had to be new. Doc Quigley's eccentric dancing was highly applauded. Everhardt, the juggler, Gruett, Beers & Gruett, in their acrobatic specialty, "A Strange Sweetheart," Arthur Rigby in his confidential talk with the audience, Lelliott, Busch and Lelliott in their musical family act and Faust acrobatic family were all far above the average minstrel attractions, and all of them were roundly applauded. The music of the whole performance, both vocal and instrumental, was better than ever.

Seats on Sale.

Manager Greenwall announces that he will place on sale seats for Stuart Robson tomorrow. Stuart Robson and his excellent company appear here next Monday night in "The Meddler."

Mail Tuesday

"Remember the Maine."

Lincoln J. Carter has a world wide fame as a past master of stage mechanism—to read the list of scenic effects in one play alone would tend to prove this. In the new—stirring and powerful American play written by Mr. Carter and Mr. Hal Reid, Mr. Carter has devised and executed the following life-like effects:

The entrance of the battleship Maine into Havana harbor. The explosion of the Maine. The old wine vault with its falling foundation, the destruction of a Spanish fort by an American shell, and to top off this list nothing less than Dewey's destruction of the Spanish fleet and the bombardment of Manila. Most managers are satisfied with one effect to a play, and here are five in one play alone, and done as only this master hand of effects for the stage can do them. Remember the Maine comes to Greenwall's opera house Thursday (Thanksgiving), matinee and night.

Al G. Field's Minstrels.

The Knoxville, Tenn., Journal of September 1 has the following to say of Al G. Field's Greater Minstrels which will be seen at Greenwall's opera house Friday, November 25, matinee and night:

The largest audience that has ever assembled within the walls of historic Staub's theater greeted the Al G. Field Greater Minstrels last night. The company has been doing a record-breaking business since their opening four weeks ago and old Knoxville, which has a genuine fondness for the genial comedian, Field, fell into line with an audience which was alike pleasing to the eye of the artistic performers and astute managerial financier.

As the company started into the strains of the Star Spangled Banner

Mail Tuesday

the audience rose to its feet to do homage to the nationa air. The finish was Uncle Sam chasing a swarthy Spaniard with the flag of the latter nation trailing in the dust while the entire company went merrily round to the tune of Dixie

The vocal contingent is worthy of much praise and the efforts of Reese Prosser, Harry Sheldon and John C. Dickens were met with warmest approval. The comedy portion of the first part was taken care of by Arthur Rigby, Tommy Donnelly and Al G Field are strictly in touch with the times and to their credit as well as to the show be it said that not a suggestion of anything broad or vulgar make its appearance in the show.

The specialty of Gruet, Beers and Gruet, Lelliot, Bush and Lelliot, and the famed Faust family were all the best ever seen in Knoxville.

Mail Wed

Remember the Maine.

An exchange recently speaks of "Remember the Maine," an American naval drama of Lincoln J. Carter, which appears at Greenwall's Thursday (Thanksgiving), matinee and night, as follows:

The lithographs have for some days told us of the character of the play that opened at the opera house last night; indeed its name was enough to do that, but neither advertisement nor name could give any idea of the splendid, picturesque way in which events that have but recently become history, were presented to an audience that filled the lower floor and packed the balcony and the gallery.

From the moment that the curtain went up and General Lee appeared on the scene, the skillful manner in which a good company presented the soul-stirring situations, the enthusiasm of the audience grew incessantly until the last of the tableaux appeared. It was enough to arouse even the lurking patriotism of a returned soldier, who, by the way, were present in large numbers.

Al G. Field's Minstrels.

An Atlanta exchange speaks of the Al G. Field's Greater minstrels which comes to Greenwall's Friday, November 25, matinee and night, as follows:

The famished condition of Atlanta's theatrical appetite was evidenced last night in the way people bought standing room to see a minstrel show. The audience at the Grand was almost a record breaker—the largest, with one notable exception, the house has ever contained.

The show is perhaps the most elaborate minstrel production ever seen here and contains many good features. The only dull moments which last night's audience suffered were such as are common to all minstrels, and in Al Field's new conglomeration the old element is almost eliminated. The audience was in high good humor, and seemed pleased enough with everything.

The performance opened in the regulation way, done up in national colors and with much patriotic display followed by the usual dialogue and song.

Tommy Donnelly, Arthur Rigby and Al Field were very funny, while the eccentric dancing of Doc Quigley another of that ilk, made a pronounced hit.

One of the best features was the grotesque turn by Gruet, Beers and Gruet, in which one of the trio, a man apparently without bones or nerves, allowed himself to be hanged and mauled about in a way truly remarkable. It was one of the most laughable exhibitions of reckless athletics ever witnessed.

The Faust family which contains several members not old enough to begin school won high favor with another athletic exhibition.

The performance closed with a display of shadowgraph pictures by the DeVilliliers. This pantomime contained a prize fight, one of the most remarkable ever seen on canvas, and other novelties in shadow effects which were very good.

Seats on Sale.

The sale of seats for Stuart Robson in "The Meddler" will go on sale tomorrow morning at the box office.

Mail Wed

"Remember the Maine."

Often you see a play that pleases the down stairs but fails utterly to catch the gallery, or one just the reverse, but with Lincoln J. Carter's plays it can be truthfully said they make a hit with the entire house from the boxes to the gallery. There is always something in each play that appeals to each individual auditor. His new piece, "Remember the Maine," is the most startling he has ever produced. In the first place its very name suggests something that fires the blood of every true patriot and makes him long to see how Mr. Carter will handle the subject of Spanish barbarity and to catch a reflection of a blowing up of the Maine as depicted in his wonderful scenic effect in the second act of the play.

This play comes to Greenwall's opera house tomorrow, Thanksgiving, matinee and night.

Mail Wed

Al G. Field's Merry Men.

The Charleston News and Courier of October 1 speaks of Al G. Field's Greater Minstrels, which comes to Greenwall's opera house Friday, November 25, matinee and night, as follows:

Al Field and his excellent organization of musicians, singers and vocalists came to Owens' Academy of Music last night, and the large and fashionable audience which gathered there gave ample evidence of its appreciation and enjoyment. The theater was filled from pit to dome, and it was noticeable that nearly half of the assemblage was composed of ladies.

The entertainment given by the minstrel king and his associates was fully up to the high standard which has marked their course in the past few years. Three hours of fun and music was advertised and that is just what was furnished. From the first curtain, which presented the minstrels in Paris and introduced "Al" to the shadow pictures at the close of the entertainment the applause was continuous.

The first part was not only one of the prettiest stage settings ever seen here, but introduced a number of sweet singers and several very clever comedians. The solos and choruses were exquisitely given and every number received an enthusiastic encore.

Everhards, the juggler, came in for a share of applause, and the eccentric grotesques, Gruet, Beers and Gruet, proved wonders in their line. The bell ringers did their turn well. The Faust family of tumblers were the best ever here.

The sketch, "In Cuba," was a laughing success and Arthur Rigby, the monologuist, quite caught the house.

It was altogether a first-class, up-to-date minstrel performance, and Charleston gave to it an unqualified endorsement.

Register Thursday

"Remember the Maine."

"Remember the Maine," a naval war play by Lincoln J. Carter will be produced on a very elaborate and imposing scale at Greenwall's opera house today (Thanksgiving) matinee and night.

The scenery and mechanical effects used in the production of this beautiful play are said to be the acme of stage realism and the management calls attention to the fact that the pictures of the scenes as well as of the advertising matter displayed by this company is not in the least exaggerated but are made from photographs taken by flashlights from the actual representations given upon the stage. The cast is said to be exceptionally strong. The piece is a triumph for both company and management and will no doubt meet with due recognition from theatre-goers.

Al G. Field's Minstrels.

The Jacksonville Times-Union and Citizen of October 5 has the following praiseworthy words to say of Al G. Field's minstrels, which will be the attraction at Greenwall's Friday, November 25, matinee and night:

Al G. Field's minstrels have always taken front rank with theatre-goers in Jacksonville, as indeed they have all over the country, and they never fail to appear each succeeding season with a better show than ever before. The company always has new and taking specialties, and this year is no exception.

For two hours and a half Al Field and his big company held the boards at the Park theater, and for the same period of time as large an audience as gathered within the theater enjoyed the best minstrel show ever seen in Jacksonville. There was not a vacant seat in the house, and standing room was at a premium. In fact, 100 or more people were turned away from the door. There was no place even to stand.

Stuart Robson a Notable Cast.

If Stuart Robson does not score a most emphatic success in his forthcoming production of "The Meddler" at Greenwall's Monday night, November 28, the fault will certainly not be laid at the doors of the people with whom he has surrounded himself. This is evidenced in the remarkably efficient cast he has called to his assistance. Since he separated from Crane he has never visited Fort Worth with a company containing the artistic strength to be found in his present organization. Possibly one of the most successful characters which Stuart Robson has given to the dramatic stage of America was that of Bertie the Lamb in "The Henrietta," the role which he has delighted theater-goers many times in the past, therefore this favorite player's myriad of admirers will doubtless be gratified to learn that in the character of Francis Hill (the Meddler) the author of that comedy has fitted Mr. Robson with a part that is fully as strong as his Bertie in Bronson Howard's successful play. The advance sale of tickets for Mr. Robson's engagement is now on at the box office.

"I heard an interesting story the other day in regard to an old set of vitascope pictures," said the gentlemanly representative of "All Aboard"

Register Thursday

to Corridor Gossip in the lobby of the Deleware last evening. "It was a well known film, representing a fire department chasing down a city street, with a big crowd of excited people in the background, and what made it especially striking was the fact that it came perilous near including an accident—something not down on the program, as you reporters like to say. If you have ever seen this particular set you will remember a light buggy which swings suddenly into view just as the last engine rushes past. It is easy to see the driver has lost control of his nag, and the way the brute rears and plunges is enough to put a fellow's heart in his mouth, but right on the brink of the catastrophe the picture flickers out and leaves you wandering what happened next. I understand now that this same film is about to play an important role in a big damage suit. It seems that a woman in the crowd was badly hurt by the horse, and has brought action against the driver, who is a man of wealth. He insists that he was unable to govern the horse, and proposes to introduce the series of pictures in evidence—that is to say, he intends to, provided the court will permit it, and meanwhile he has bought a couple of copies of the film at a fancy price. They were the only ones extant, and showed signs of pretty hard usage, but they brought out the runaway incident, and that was all he wanted. I am told this is the first time anybody has attempted to use a vitascope record as evidence in a lawsuit, and if the film is admitted it will establish a mighty interesting precedent. With moving-picture trimmings, the courtrooms would be formidable rivals of the theaters."

"All Aboard."

George Samuels, business manager of the Ott Brothers, in their new and successful farce comedy, "All Aboard," is in town arranging with Manager Greenwall for his production at the opera house here Thursday, matinee and night, December 1. He states that the Ott Brothers are meeting with more success in their new play, which was written for them by their brother-in-law, the late W. A. Westayer. The Ott Brothers are meeting with more success in "All Aboard" than they did in their successful productions, "The Star Gazer" and the "Dazzler," and are meeting with success in all the large cities in the North and they are coming through Texas on their way to California. Mr. Samuels modestly claims that he has a good, clean farce comedy and there is nothing about the play that will in any way hurt the susceptibilities of the most delicate minded.

Dan Quinlan, one of the minstrel stars of Field's celebrated troupe, is in the city today and is enjoying the generous hospitality of his good friend, Martin Casey, whom he never fails to look up when he comes to Fort Worth.

Mail Thurs

"Remember the Maine."

General Fitzhugh Lee is a prominent and patriotic figure in Lincoln J. Carter's and Hal Reid's stirring and really beautiful play "Remember the Main."

Captain Sigsbee is another of the characters—also Admiral Dewey. These characters are not merely thrown in to attract, but in this magnificent production by Mr. Carter act and speak just as they did during the real struggle. They are the sensible, coherent result of necessity in making a play of merit and fact and not of the cheap trashy sort.

"Remember the Maine" is a stirring play of modern times. The idea of writing such a play was suggested by Mr. Carter immediately after the Maine was destroyed and in consequence the result is a dramatized diary of actual events, with of course play-makers' license in small detail allowed. Mr. Carter spent some hundreds of dollars gaining facts for this play.

"Remember the Maine" will be the attraction at Greenwall's opera house tonight for the last performance.

Al G. Field's Minstrels.

An exchange speaks of Al G. Field's Minstrels, which appear at the Greenwall opera house Friday, matinee and night, November 25, as follows:

Al G. Field's Minstrels gave two performances yesterday. The theater was packed, both at the matinee and at night. The show was up to Field's standard. The performance is unique, novel and new. The costuming is picturesque in the extreme, while the most difficult and sensational feats are accomplished with ease and grace.

A stage picture, representing a soldiers' camp in front of Santiago; soldiers marching to strains of martial music; a negro cook who wants to fight the whole Spanish army; a jolly lot of boys bent on fun; a cook scared out of his senses; a couple of half-starved Cubans, who want to cook the cook; a dog-house, where the cook seeks shelter from the Spaniards; a big yellow dog that owns the dog-house, and who has no hesitancy in claiming his property; a cook who

Mail Thurs

loses his clothes trying to hold the fort, and when he barely missed being killed for a dog and by a dog, after he fights General Blanco single-handed and is surrounded by Spaniards, dives into a cannon and is shot from its muzzle, falling exhausted on the stage. These and other things are seen in the comedy, "On to Cuba." Field never had a better vehicle to display his capabilities than this comedy sketch, and he makes the most of it.

Stuart Robson in "The Meddler."

Stuart Robson's production of Augustus Thomas comedy success "The Meddler" has been receiving high praise wherever it has been presented so far this season. "The Meddler" is the attraction announced by the management of Greenwall's opera house for Monday night, November 28.

"The Meddler" described as a modern comedy of polite manners and in it Mr. Stuart Robson appears as a meddlesome, good natured delver into other people's affairs. The part is said to fit this distinguished player to a nicety.

Much of the success which has been vouchsafed this star and play is doubtless due, however, to the excellence of Mr. Robson's supporting company, which might also be called "an all star cast," when one reads the names of Theodore Babcock, Harold Russell, Theo. Hamilton, George Pauncefort, Mrs. Stuart Robson, Maud Granger, Gertrude Perry and Marie Burroughs, who were all included in the original New York production of "The Meddler" at Wallack's theatre, and who will support Mr. Robson upon the occasion of his forthcoming visit to this city. The sale of seats and boxes for this great comedy treat are on sale at the box office.

Geo. Samuels, business manager of Ott Brothers, in their new and successful farce comedy "All Aboard," is in town arranging with Mr. Phil Greenwall for his production at Greenwall's opera house on Thursday—matinee and night, December 1. He states that the Ott Brothers are meeting with great success in their new play which was written for them by the late W. A. Mestayer. The Ott Brothers are meeting with more success in "All Aboard" than they did in their successful production of "The Star Gazer" and "The Dazzler," and they are meeting with great success in all the large cities in the North, and Mr. Samuels modestly claims that he has a good clean farce comedy, and nothing about the play that will hurt the susceptibilities of the most delicate minded.

Register Friday

Al G. Field's Minstrels.

The New Orleans Daily States speaks of Al G. Fields' Greater minstrels which will appear at Greenwall's opera house today, November 25, matinee and night as follows:

Al G. Field's big company of entertainers are booked for a big week at the Crescent. Everyone of the two thousand and odd people who packed the cozy play house last night

had but one opinion, that it was the best minstrel show which has appeared here in years. But to most people, the term minstrel, as applied to Field's organization, seems to be a misnomer. It could be called a high class vaudeville entertainment. [illegible] some of the attractions are [illegible] in their line. Everything is new, the costumes and settings being especially handsome.

Stuart Robson.

The [illegible] Journal of November

Register Friday

3 speaks of Mr. Stuart Robson in "The Meddler," which will be the attraction at Greenwall's Monday night, November 28, as follows:

The supporting company is excellent in every respect and the effects and situations were elegant. Mr. Theodore Babcock as Mr. Chandler, was the favorite among the feminine part of the audience and also with the great majority of the men. His acting was a finished piece of work. This is said without any disparagement of the work of the other members of the company, all of whom acquitted themselves perfectly, as is usual with the supporting companies of Mr. Robson.

Miss Marie Burroughs as Mrs. Bancroft, appeared in some very handsome gowns and she acted her part most pleasingly. Mrs. Robson, Miss Granger and Miss Perry are all successful in their work, and like Miss Burroughs, their gowns attracted as much attention, almost, among the ladies, as did their acting.

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Al. G. Field's Minstrels.

The musical trio, which will be the attraction at Greenwall's opera house tonight for the last performance, Lelliott, Busch and Lelliott, with the Al. G. Field Greater minstrels, present a musical melange that is entirely different from that which patrons of the theatre are accustomed to. Although there is a touch of comedy here and there, the music produced is the chief attraction of their work. No fake instruments are used.

They are thorough musicians—the trios on violins, cornets and bells denote their proficiency. They play the most difficult compositions interspersed with the popular airs. Their handbell ringing is a feature in itself. One of them plays a trombone solo, using his feet to manipulate the slide. The press of other cities speaks in very high terms of these talented foreigners. They make their first American appearance with the Al. G Field Greater Minstrels.

Stuart Robson in "The Meddler."

We are to have a new production at Greenwall's opera house Monday night, November 28, the occasion being the local reappearance of that sterling actor, Stuart Robson, who, supported by one of the most notable companies with which he has ever toured, will then present his comedy success, "The Meddler." The play does not have its premier here, however, for the reason that that event occurred at Wallack's theater in New York early in September, where its success was instantaneous, a condition of affairs which has been duplicated wherever "The Meddler" has been presented since its metropolitan debut. It seems to be the concensus of public opinion among dramatic writers and the theater-going public who have witnessed Mr. Robson's portrayal of the title role in Augustus Thomas' comedy that the author has furnished this star with a play, that bids fair to rival the popularity of "The Henrietta."

Register Saturday

Miss Burroughs' Gowns.

Marie Burroughs, who is coming to Greenwall's Monday night, November 28, as the leading feminine support to Stuart Robson in that excellent comedian and careful player's forthcoming initial production here of Augustus Thomas' latest comedy success, "The Meddler," and who is accounted one of the handsomest women on the American stage, appears in the comedy in some magnificent costumes.

For the first act she wears an elegant decollete gown of white satin delicately embroidered with rhinestones and silk, radiating from the waist-line like a sunburst. The skirt is of the new shape, closely fitted to the hips and flaring very slightly at the bottom, falling in front in a demi-train. Between the rays of jewels are clusters of white tufted ribbon knots. Miss Burroughs' jewels are used in decorating the bodice.

The second-act dress is of gray satin antique, tastily embroidered in darkgray tufted roses and cream-colored tendrils. A large scarf of artistically knotted silk pronounces this gown distinctly Princess. With this costume Miss Burroughs wears a Gainesborough hat of sweeping gray plumes, especially designed for it.

In the third act a directoire gown of satin antique in the new Ombre-capuchin tints, embroidered in old gold and rhine-stone sun-burst ornaments, is shown. One sleeve is made of beautifully arranged capuchins, while the other is a band of velvet undoubtedly designed to display her arm advantageously.

"All Aboard."

"All Aboard," which will be the attraction at Greenwall's Thursday, December 1, matinee and night, is said to be one of the best, if not the best, farce comedy on the road this season. The Ott Brothers, its authors, have in this more than outdone themselves and by deviating from the usual productions of this nature—this is by

Register Saturday

leaving the plot intact—demonstrated that farce comedy can only exist or flourish under such circumstances. "All Aboard" has such artists as Phil and Matt Ott, Harry Maxwell, John Donahoe, J. Fredrickson, Thos. Cook, John Addison, Fred Scharm, Nellie Sennett, Lillian Burnham, Leonie Deuth, Maria Biffen, Susie Dokes, Jessie Armstrong, Mabel Davis and others, appear jointly as stellar attractions.

The most skeptical can feel secure in the thought that money paid to see this is money well spent and time well employed. The lines of "All Aboard" are full of rich comedy, and the whole play replete with specialties unique and catchy, and of the highest order of sterling worth, one after another in riotous rotation the mirth-provoking situations appear, and only when the curtain falls on the last act can one control one's laugh controlling nerves. The large list of specialties are so interspersed in the play as to make it a veritable eleogurous conglomeration of mirth, music and song.

The Al G. Field's minstrel company is in Fort Worth and it is a singular fact that for five consecutive years it has rained on the day of their engagement at this place.

Mail Sat

Stuart Robson in "The Meddler."

If there was any doubt about the success of Stuart Robson's forthcoming engagement at Greenwall's opera house on Monday night, November 28, next, it was dispelled by the excellent advance sale of seats for "The Meddler," which is already of such goodly proportions as to forecast a large audience for this popular player. And this is as it should be. Here we have a sterling actor of the old school who has surrounded himself with one of the best companies obtainable from the ranks of American players of the day and with their assistance Mr. Robson is to present a brand new comedy from the pen of one of our foremost authors, Mr. August Thomas. "Matchless cast" is used advisedly for the reason that in the one submitted we find the names of Marie Burroughs, Theodore Hamilton, Harold Russell, Theodore Babcock, Mrs. Stuart Robson, Maude Granger and other ladies and gentlemen of equal note in the theatrical firmament to assist in the premier production of "The Meddler."

"All Aboard."

The Ott Brothers in their laughing farce comedy success, "All Aboard," will be the attraction at Greenwall's opera house Thursday, December 1, matinee and night. Freedom from vulgarity, genuinely novel specialties, a decidedly well balanced presenting company and a clean-cut, refreshingly breezy performance, are the principal elements in the make-up of "All Aboard."

Register Tuesday

A Short Sketch of Matt Ott.

Matt Ott, who is starred with his brother, Phil, in their new farce comedy, "All Aboard," has had quite an eventful career. Matt's first appearance was with his brother-in-law, W. A. Mestayer, the father of farce comedy, playing several different boy parts in "We, Us & Co.," "The Tourists and Check 44," covering the seasons of 1889, '90 and '91. He then joined the forces of Abbey Schoeffel and Grau at the Tremont theater, Boston, and had a very successful engagement lasting two years. His brother Joe had out the "Star Gazer," and he went with him, writing in his own part of the "Tramp." He was also responsible for all the musical selections in the piece. After remaining one season, Mr. E. E. Rice, seeing his performance, engaged him at once for "1492," taking Walter Jones' place as the "King" and "Tramp." The following season he also replaced Mr. Jones in Excelsior, Jr., at Hammerstein Olympia theatre. During his two seasons with Mr. Rice he played in "The Girl from Paris" and other productions; he then left and after much consideration rejoined his brother once more in "The Star Gazer," playing his old part. To Matt Ott is due much of the success of the last named play, and in everything he has played in has never failed to have an individuality all his own. In the present production, Mr. Ott hopes to achieve greater success than ever before. "All Aboard" will be seen at Greenwall's Thursday, December 1, matinee and night.

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GET WEST'S PHOTO.

Fort Worth has been billed for William H. West's minstrels with some of the finest show paper ever seen here. An elaborate and richly illustrated souvenir is being distributed and a special invitation is extended to ladies to call at the opera house before next Tuesday, December 6, the night of the company's appearance here and get a fine photo of the celebrated minstrel.

Register & Mail notices
Register Sunday

Greenwall's will have only two attractions this week. Monday night, November 28, Mr. Stuart Robson, assisted by his all-star original New York cast in the emphatic hit "The Meddler."

Thursday, December 1, the laughing farce comedy success "All Aboard," a merry conceit, with merry comedians to make it so.

Stuart Robson in "The Medler."

For many seasons now, Stuart Robson has toured the country at the head of his own organization, and during that time has given to the comedy stage of America innumerable character creations which are well remembered by local theatre goers. He is coming to Greenwall's Monday night, November 28, upon which occasion he will present Augustus Thomas' new comedy success, "The Meddler," in which Mr. Robson will be seen in the title role, supported by what has been repeatedly conceded the very greatest company he ever toured with, including Marie Burroughs, Mrs. Stuart Robson, Maude Granger, Gertrude Perry, Theodore Babcock, Theodore Hamilton, Harold Russell, George Fauncefort and others.

The story of "The Meddler" centers around a man of the world who "The Meddler" imagines has alienated the affections of the wife of one of his friends. This is discovered by "The Meddler," who immediately seizes

STUART ROBSON—"THE MEDDLER."
"Women are, and would remain, innocent if it wasn't for us men."

upon it as a pretext to help his friend. In his efforts to break up this supposed friendship without exciting the jealousy of the husband, he succeeds in getting their entire coterie of acquaintances in a muddle of complications. The play has been most skillfully worked out by Mr. Thomas who has so ingeniously devised it that his audience is usually in doubt as to how he is going to [illegible] his comedy to a happy ending [illegible] termination of the third act, which of course [illegible] but during the action of the comedy many complicated situations and ridiculously funny scenes are enacted. Stuart Robson will present "The Meddler" here with exactly the same careful attention to detail as characterized its recent production at Wallack's theater in New York city.

"All Aboard."

The Ott Brothers in their new farce comedy, "All Aboard," which will be seen at Greenwall's Thursday, December 1, matinee and night, is said to be one of the funniest farce comedies that has been played in this city in years. The company is composed of exceptionally bright and prepossessing people, every one an artist in his way. The play has just thread enough of a plot to remind one of what was going on after some interpolation had been finished. The brightest, cleanest specialties, catchiest music, richest witticisms and most ridiculous eccentricities go to make up the nightmare of fun bound up in "All Aboard." It would be difficult to individualize, because no one sustains a straight role, but assumes various characters in specialties introduced, as well as in the piece. Sufficient to say, that when such artists as the Ott Brothers, Phil and Matt, Harry Maxwell, John Donahoe, J. Fredrickson, Thomas Cook, Joseph Dokes, Nellie Sennett, Lillian Burnham, Leonie Deuth, Marie Hilfain, Jessie Armstrong, Jennie Yost and others are engaged the play is bound to succeed.

PHIL AND MATT OTT.

ALL ABOARD.

MR. ROBSON'S ALL-STAR ACT.

Seen, Heard and Said.

Ysobel Haskins will be William H. Crane's leading lady in "Worth a Million."

Garland Gaden, leading in "Cuba's Vow," is being highly complimented by the critics.

Wilson Barrett and R. S. Hichens are dramatizing Mr. Hichens' successful novel, "The Londoners."

Playgoers have paid $13,000,000 to see Gilbert & Sullivan's operas since the first one appeared twenty-one years ago.

Katherine Mulkins is scoring a hit of generous proportions in "A Misfit Marriage." Miss Mulkins is a clever woman who deserves success.

Marie Bates will be a member of the company supporting Mrs. Leslie Carter in the forthcoming production of Zaza at the Garrick theatre.

Katherine Grey has been engaged to play the leading role of Flavia in James K. Hackett's forthcoming production of Anthony Hope's "Rupert of Hentzau."

"The Black Charmion" is the latest. We have the "Black Patti" and the "Bronze Melba," so that an imitation of the lady of the lingerie is right in line.

[illegible] Barrett and R. S. Hichens are dramatizing Mr. Hichens' successful novel, "The Londoners." Mr. Barrett's craze for adaptations has been pronounced incurable.

The seventy-fifth performance of "The Turtle" was celebrated on November 7. The souvenir was an onyx paper weight surmounted by a realistic turtle made of metal.

At Sacramento, Mathews and Bulger, "By the Sad Sea Waves," showed for the first time the largest frame ever made, containing the photographs of their large company.

The death of Mrs. Clara Fisher Meader removes the oldest actress in America. Mrs. Sarah Baker is now believed to be the oldest living American actress. Mrs. Baker is 83 years of age, and was in active service last season, when she [illegible]

death of Thomas W. Keene, with whom she had toured for many seasons. The oldest actress living is said to be Mrs. Keeley of London. Mrs. Keeley will celebrate her 93rd birthday on November 22. She was born in 1806, and is still in excellent health.

John W. Dunne and Mary Marble, both of "A Milk White Flag," were married a few days ago at Canton, Ill. Miss Marble is second only to Vesta Tilley in her male impersonations.

A millionaire dry goods merchant of Boston invited his 2000 employes to attend a recent production of "Shore Acres" in that city. Would such an act be classed as charity to the clerks or to Mr. Herne?

David Belasco's "Heart of Maryland" company, now touring the Eastern towns, is actually making more money this season than ever. From all the towns visited up to the present time there is the same story of large business.

One of the important engagements of the Columbia this season is Charles Hoyt's successful farce comedy, "A Contented Woman," with Belle Archer in the leading role originally played by the late Caroline Miskel Hoyt.

Adele Belgarde, an actress of large experience as leading lady in first class organizations, such as Frederick Warde's company, has been specially engaged by Manager Morosco for the part of the Panther in "In Sight of St. Paul's."

Adelina Patti has fixed her marriage to Baron Kederstrom in the first week in February. She has received already warm letters of congratulations from the Prince and Princess of Wales, the Duke and Duchess of York and the czar and czarina.

Charles W. Couldock, the veteran actor, is dangerously ill at his home. His death is expected at any moment. Mr. Couldock is one of the oldest actors living. His last appearance was in "Hazel Kirke" at the Columbus theater about two months ago.

Says the Mirror: "Wilbur Mack and Isabelle Fenton closed with the Frederick H. Wilson combination at Kent, O. A valuable diamond ring was stolen from Miss Fenton at [illegible]." No wonder Miss Fenton "closed." An actress with no more originality than that deserves to have just been "discharged."

Macauley's opened on Monday evening with "A Bachelor's Honeymoon." The farce is brim-full of bright lines and funny situations, a fact which the large-sized audience present was not slow to appreciate. The bulk of the work falls to that exceedingly clever comedian, George F. Nash. A company of unusual merit give able assistance.

No handsomer or more tasteful souvenirs have been distributed by a New York theater than those given by Jacob Litt last Tuesday at the fiftieth performance of "Sporting Life" at the Academy of Music. The tokens were silver loving cups, artistic in design and lined with gold.

It is rumored that Thomas Jefferson would take his father's place in the cast of "Rip Van Winkle" when that production goes on the road. The young man has been directing Joseph Jefferson's tours for many years, and will, if the tale be true, begin counteracting the effect of actor-managers by introducing a class of manager-actors on the stage.

Charles Frohman held an option on Zaza, the new play in which Mrs. Leslie Carter will star, and it was the Napoleonic manager who induced David Belasco to go to Paris to see Rejane in it. Jacob Litt sent Ellis Proctor Otis to see the same play with a view to its purchase, and it is said that Ada Rehan, Julia Marlow and Olga Nethersole were also bidders for it.

Negotiations that have been pending for some time have been consummated by the signing of contracts between Charles B. Hanford, R. D. McLean and Odette Tyler—Mrs. McLean—forming a tri-star Shakespearean alliance. The new combination will begin operations at [illegible] on December 5. The present repertoire will be retained with the addition of "Romeo and Juliet" and "The Gladiator." The tour will be under the direction of Thomas A. McKee.

Mail Monday NOV 28 1898

The Greenwall opera house will have only two attractions this week. Tonight, Monday, Mr. Stuart Robson, assisted by his all-star company, in his comedy hit, "The Meddler," Thursday, December 1, matinee and night. Ott Brothers in the funniest farce comedy of them all "All Aboard."

"The Meddler" Teaches a Moral.

"The Meddler" is to be presented by Stuart Robson and his original New York company at Greenwall's opera house tonight for one performance only.

The story of the play briefly told is that of a young artist whose proclivity for ingratiating himself into the affairs of his friends, finally sets them by the ears. "The Meddler" fancies he discovers an intrigue between a bachelor chum and the wife of another comrade. In trying to straighten matters out without arousing the suspicions of the husband, he gets him-

Register + mail notices

Mail Monday

self so thoroughly mixed up, that at last, he does not know which way to turn. The titular role of "The Meddler" was written by Mr. Thomas expressly for Mr. Robson and is said to fit that actor to perfection.

The comedy is in three acts, and its production at Greenwall's opera house will be characterized by the same careful attention to details that was observed during its recent four weeks' engagement at Wallack's theatre.

"All Aboard."

The Ott Brothers in the laughing farce comedy success "All Aboard" will be the attraction at Greenwall's opera house Thursday, December 1, mattinee and night. The piece was evidently constructed for laughing purposes only, and it fulfills its mission.

PHIL OTT.

The company representing "All Aboard" has been carefully chosen and the many songs, medleys and dances are rendered in such style as to call forth enthusiastic applauses.

NELLIE SENNETT.

have been surrounded by a very strong cast among whom are Barry Maxwell, John Donahoe, J. Fredrickson, Thomas Cook, Fred Scharm, Percy Dokes, Nellie Sennet, Lillian Burnham, Georgia Burnham, Leonie Dueth, Marie Biffen, Jessie Armstrong, Mabel Davis and others.

The performance of "A Milk White Flag" moves with a dash and vim from start to finish and is filled with any number of mirth-provoking situations. It is generally credited with being the most popular of Hoyt's farces. This season's company is headed by Mary Marble and John W. Dunne.

A Meridian, Miss., exchange says: Punch Robertson's excellent company played to a full house again last night. As usual the "Dixie 4" made a decided hit and were encored again and again. Punch Robertson and Miss Carrie Louis shared the honors in the generous applause. The heavy villian also did his part to perfection. During the performance Punch Robertson paid his respects to the ticket scalpers. He explained that neither he nor Marks, Rothenberg & Co., proprietors of the Grand opera house, were responsible; that certain parties bought 200 of the choicest seats at 30 cents each and disposed of them at 50 cents, making $40 on the transaction. His success in life was due to his honesty, and Punch Robertson assured his audience that he would never engage in illegitimate practices. Mr. Robertson announced that he would gladly pay the speculators $40 today if they would refrain from cornering the market.

"A Bachelor's Honeymoon," the latest farce success from Hoyt's theater, New York, will be seen at Greenwall's opera house soon.

There is a world of meaning in a name, and if the truth is told, a world of fun is in store for all who see the "New Finnigan's Ball."

Mail Tuesday

"All Aboard."

"All Aboard" is the title of the new farce comedy that the Ott Brothers, Matt and Phil, will be seen in at Greenwall's opera house Thursday, December 1, matinee and night. The general complaint is that although new farce comedies are advertised, when they come there is nothing new about them, but the same old stereotyped farce that the public have seen since the opening of the house. We are happy to inform our patrons in "All Aboard" there will be nothing old, and everything will be new and thoroughly up to date. The Ott Brothers will be remembered by their good work with Edward Rice's attractions, "Star Gazer," "We Us & Co.," "Tourists," etc. The management has spared no expense in surrounding the Ott Brothers with the strongest cast ever seen in farce comedy. During the action of the play new and novel specialties will be introduced by the Ott Brothers, Phil and Matt, Barry Maxwell, John Donahoe, J. Fredrickson, Thomas Cook, Percy Dokes, Nellie Sennet, Lillian Burnham, Leonie Deuth, Marie Biffon, Jessie Armstrong, Mabel Davis and others.

Register Wed

A Short Sketch of Phil Ott.

Mr. Phil Ott started out to earn his livlihood in a little grocery store in Chelsea, Mass. The store was his own, and he did a fair business for three years; but keeping a shop was not up to Mr. Ott's idea of life, so he was ever on the alert for something different. His ambition had always been to go upon the stage, and as ambition and perseverance usually get their reward, he finally succeeded. His first appearance was with his brother-in-law, William A. Mestayer, in a piece called "The Grab Bag," playing with him one season. He then went with Mr. John Stetson in "The Captain's Daughter," playing in New England for a short season. His next venture was with Congrove & Grant in "Dazzler," playing his brother Joe's part, making a tremendous hit. He remained with this attraction for two seasons, then joined his brother Jow in his starring tour "The Star Gazer," playing the opposite part and sharing his success in every city visited. He left his brother, and for one season was with Mr. Charles Miller in "Town Topics." The following season he went back with his brother, playing in "The Star Gazer" and the "Widow Goldstein," making the hit of the play in a part written by himself. A great deal of credit is due Mr. Phil Ott to start from a village grocer and in an incredible short time reach the enviable position he now holds in the profession. "All Aboard" will be presented at Greenwall's Thursday, December 1, matinee and night.

Mail Wed

"All Aboard."

While the Klondikers are Klondiking and the "Prosperity Manufacturers" are prospecting, let Cleveland canvas back duck and embrace one of the few opportunities offered for a true evening's enjoyment, and see Ott Brothers in their new farce comedy "All Aboard," which will be the attraction at Greenwall's opera house Thursday, December 1, matinee and night. One glance at this string of stellar artists must convince the most skeptical and the more familiar a rush of anticipation to box office. Appearing this year in the cast are

only artists whose success and reputation have been earned by true merit. The following is a partial list of the present company— Messrs. Phil and Matt Ott, Barry Maxwell, John Donahoe, J. Fredrickson, Thos. Cook, Earnest Bial, Joseph Dokes, Nellie Sennett, Lillian Burnham, Leonie Deuth, Adelaide Burnham, Marie Biffen, Jessie Armstrong, Jennie Yost and others.

Register Thurs

"All Aboard."

The Dallas News of November 30 speaks of Ott Brothers in their musical farce comedy success, "All Aboard," which will be the attraction at Greenwall's today, matinee and

Register Thurs.

night, as follows: "The local stage is not often favored with so clever a vaudeville performance as "All Aboard," which was the attraction last night. Copious innocence pointed in witticism and diversified specialties, light and absurd. The piece makes no pretentions to sensible dialogue or the dignity of even a fairy story, nor does it need these qualities, for it contains many gem musical selections and a conglomerate mixture of everything ludicrous that goes to make up a laughing attraction. "All Aboard" does not cater to that class of playgoers who are classically inclined or students of the 'legit.' It is what it is advertised—a burlesque, a vaudeville, something to laugh at and heartily, too. It appeals to that portion of the theater-goers whose minds are opened only to the joyous side of everything.

"It must have been a really serious mind who could have witnessed last night's performance without getting lots of laughs out of it. The audience that greeted 'All Aboard' last night was highly entertained as was evidenced by the almost continuous vociferous laughter. The performance was especially commendable for the beauty of its costumic accessories. While there were no special stars programed, the company is a capable one for the requirements of such a play and as specialty artists several are very clever. Mr. Phil Ott is an exceptionally capable dancer and an acceptable comedian. Matt Ott's impersonation of the silent tramp, in pantomime—a character that pervades the entire performance, was complete. Miss Nellie Sennett gave a remarkably clever specialty, demonstrating her possibilities as an actress. The band imitations of Mr. Ebner is deserving of praise. The remaining members of the company were capable. The aggregation is blessed with an array of good voices, especially Mrs. Matt Ott, who possesses a wonderfully full, rich sweet voice. The cakewalk was strictly in it, a decided improvement on the negro conception of the walk. It was ludicrous, yet artistic.

Souvenirs.

A number of comments have been heard on the excellency of the lithographing and general advertising matter put out by William H. West for his Big Minstrel Jubilee, which appears at Greenwall's Tuesday, December 6.

Any lady calling at the boxoffice tomorrow will receive a steel engraving photo of Mr. West, the progressive minstrel.

Mail Thurs

"All Aboard."

Ott Brothers in their laughing farce comedy success "All Aboard," which will be seen at Greenwall's opera house tonight for the last performance, is said to be one of the funniest farce comedies that has been played in this city for years. The company is composed of exceptionally bright and prepossessing people, every one an artist in his or her way. The play has just thread enough of a plot to remind one of what was going on after some interpolation had been finished. The brightest, cleanest specialties, catchiest music, richest witticisms, and most ridiculous eccentricities go to make up the nightmare of fun bound up in "All Aboard." It would be difficult to individualize because no one sustains a straight role, but assumes various characters in specialties introduced as well as in piece.

West's Minstrels.

When the war is over and our heroes come marching home, Minstrel "Billy" West is going to claim a place in the front rank as the procession moves up Broadway. He has been under fire, and while not battling for his country he feels entitled to some distinction. He was with a party cruising in a naptha launch the other day and when the shades of night began to fall the boat's prow was turned in the direction of the Battery at New York. They were off Coney Island at the time, but gave no thought to mine fields or harbor regulations. It was dark as the launch passed Fort Hamilton, when suddenly there was a flash and a roar of cannon. All hands agreed that there was a loud splash in the water a few yards ahead of the boat, indicating that a shot had followed the roar of the big gun. The boat was stopped. All hands sat in silent terror awaiting further developments.

They came in the shape of a patrol boat, the commander of which, after delivering a lecture to the occupants of the launch on the danger running through the mine fields at night, permitted them to proceed to the city. Now Mr. West discusses the different makes of shot and shell with the air of an expert, and describes the peculiar whirring noise of a shell in flight, with details that indicate his having been in close proximity to one. West's minstrels will be seen at Greenwall's opera house, Tuesday night, December 6.

Register Friday

Modern Minstrelsy.

At the time of the formation of William H. West's Big Minstrel Jubilee, which is to been seen here for the first time at Greenwall's Tuesday night, December 6, there was considerable talk of how different it was to be from all that had gone before. The public, not unnaturally, perhaps, inquired somewhat doubtingly how, after all, one minstrel show could differ from another. Mr. West has positive opinions on this subject. His idea of modern minstrelsy is that it must, in a musical way, have all the value of opera; that it must exceed in novelty anything known in vaudeville; that it must retain only a tinge of the picturesqueness of the plantation; that it must please the ear by vocal and orchestral excellence; must surprise and delight the eye by the beauty of its costumes and stage settings, and must astonish the mind by the absolute novelty of its special features and the spectacular character of its finale. He believes, in fact, that modern minstrelsy, or rather the minstrelsy of the future such as he has inaugurated, should draw all that is best from every form of entertainment known to the stage; uniting them in a pot pourri of up-to-dateness. All should go with the dash, rapidity and sparkle of the ideal farce comedy. The brightest, latest jests, a touching ballad, a screamingly funny song, a refrain of the old-time darky, a daring feat of a stage athlete, the lightning marvelousness of a clever jugler, a monologue of quaintest humor, the twinkling of dancing feet, grace, skill, melody, fun—all these following on one another's heels with electric swiftness and with color, light, beauty, brilliancy everywhere—that's modern minstrelsy according to Billy West's ideas.

Mail Friday

Coming of West's New Organization.

"William H. West's Big Minstrel Jubilee" is the title of the really stupendous company which, under the personal direction of the public favorite whose name it bears and under the management of D. W. Truss, is to appear for the first time here at Greenwalls opera house Tuesday night, December 6. Mr. West will always be inseparably connected with all that is best in the history of American minstrelsy, and a host of friends and admirers throughout the entire country are rejoicing that he is now able to carry out his own progressive ideas upon a colossal and thoroughly up-to-date scale. The organization comprises fifty people.

"A Breezy Time."

Fitz and Webster in "A Breezy Time" will be the attraction at Greenwall's opera house Wednesday, December 7, matinee and night. A flash and a crash, a whirl and a swish, an electric magnetic, systematic combine of grotesque, eccentric and pretty figures extolling a veritable cyclone of fresh, breezy acts and tuneful melodies loaded with the distilled essence of parody and fun. That's "A Breezy Time" to a dot. How the two clever comiques, Miss Webster and Mr. Fitz, ever succeeded in gathering such a quantity of clever materials and so many bright ideas for an evening's entertainment is a pleasant surprise to the most habitual theater-goer.

"Signal of Liberty."

The "Signal of Liberty" is strictly a naval drama, and as it deals entirely with the glorious American victory over Spain, it possesses even a greater interest to the true born American than Shenandoah or any of the other great war dramas founded upon incidents of the rebellion of '61. All the stirring incidents of the war which terminated so gloriously have been woven into one great, grand, soul-stirring drama, and will be seen at Greenwall's opera house Thursday, December 8, matinee and night.

Register Sat

William H. West's First Company.

The chief interest of that large body of the theater going public that has regretted the recent degeneracy of minstrelsy centers this season around the appearance here on Tuesday night, December 6, at Greenwall's opera house of William H. West's big minstrel jubilee, an organization that, it is promised, will dwarf into nothingness all previous efforts in this popular form of amusement. The formation of this large and costly company, equipped as it is with scenic and orchestral aid and paraphernalia of an elaboration never before dreamed of in connection with minstrelsy, is said to have aroused no little consternation among those who have for years been content to follow the beaten track. Mr. West has long held to the opinion that if the public was not soon given something novel in this line, something completely out of the rut in which minstrelsy has for years been satisfied to jog along, it would ultimately forswear minstrelsy

Register Sat

altogether. As he seemed to be alone in holding these advanced ideas the result was the much talked of formation of William H. West's big minstrel jubilee.

"A Breezy Time."

"A Breezy Time" will be at Greenwall's Wednesday, December 7, matinee and night. As a direct refutation of the statement that farce comedies are dead, here comes "A Breezy Time." It is an out-and-out farce comedy, put together simply and solely for the purpose of making as many laugh as possible and altogether out of the question the rise and fall of the American drama. The piece has many more pretty women than climaxes, more comic surprises than counter plots, and more catchy music than ingeniously worked-up situations, but to use the American vernacular, "it goes." It not only goes, but it goes with a rush.

"Signal of Liberty."

Twenty years ago it would have been impossible to present such a gorgeous and gigantic scenic production as the "Signal of Liberty," and even if it had been possible no manager would have had the courage to attempt to transport the tons of scenery and properties used in its presentation from city to city. Indeed, few managers even in these latter days, care to incur the expense that Jossey & Marvin do in order that the patrons of the theaters in the smaller cities may witness practically as fine and perfect a performance as they would see in New York, Boston or Chicago. The "Signal of Liberty" will be seen at Greenwall's Thursday, December 8, matinee and night.

Grand Climax Reached.

Mr. Henri Gressitt, the genial advance representative of William H. West's Big Minstrel Jubilee, is in the city looking after the interests of his company. Mr. Gressitt is one of three representatives on the road for this great attraction, and is one of those really genial gentlemen one delights to meet. Of the show, Mr. Gressitt says Mr. West has reached the climax in minstrelsy, for which he has strived all these many years, and has about him beyond question the grandest aggregation of artists the South has ever seen. Said he, "This is no 'advance man's' talk. I am simply telling you what you may confidently expect too see in Billy West's Big Minstrel Jubilee.

Next Week's Attractions.

Manager Greenwall has a great list of high-class attractions for next week.

Commencing with Tuesday, one night, he has Billy West's Big Minstrel Jubilee.

Wednesday, matinee and night, "A Breezy Time."

Thursday, matinee and night, "Signal of Liberty."

Friday, Clay Clements, one night.

Saturday, Hoyt's "A Milk White Flag," matinee and night.

Greenwall's playhouse has a list of attractions for the week that are first-class in every respect.

Register SUNDAY

Mr. Henri Gressitt, one of Billy West's trio of advance men, was "entertaining" Corridor Gossip Friday evening at luncheon, and among the stories he told was one in which he himself figured while in Washington. Henri suited the action to the story, and duplicated the toast for Corridor Gossip. Said he:

"William H. West, the millionaire minstrel producer, as is well known, is quite a social favorite, and during his recent engagement in Washington was lionized and entertained a great deal by many of the most prominent people there. Just before his departure Mr. West arranged to give a dinner to his friends at Chamberlin's. Among the invited guests were many statesmen from all sections of the country, including army and navy officials, senators, congressmen, and the usual 'others.' After the elaborate dinner had been enjoyed the speeches were indulged in and the toasts were drunk, with wit as sparkling and plentiful as the wine. I, as one of the 'others,' became responsible for the following:

"Here's to the North, God bless thee,
We take thy hand tonight;

"Here's to the East, God bless thee,
Thou, too, hast done what's right.

"Here's to the South, God bless her,
She gave me birth, 'tis true;

"And here's to West, God bless him,
He gave me work to do."

I have not heard as yet whether Mr. Gressitt expects to figure in a national election, but he can easily expect to find friends in the four sections, especially in Mr. West.

* * *

Henri told another one—Oh, he's full of 'em. This was an amusing incident which occurred at the Tulane theater in New Orleans when the company was in that city. "The Tulane and Crescent theaters in New Orleans are exactly alike, said Henri," especially is this so in reference to the the stage, dressing-rooms, etc. Well, West's Big Minstrel Jubilee was playing at the Crescent, and the James-Kidder-Warde combination was holding the boards at the Tulane. Tom Lewis, the popular end man with us, strolled in his accustomed way to the theater to put the burnt cork on his face, but, owing to the similarity of the two theaters [illegible]

Mail & Register Notices

Mail Saturday

Register Sunday

Next week the Greenwall opera house will have its doors open every night except Monday, a different attraction each night. Tuesday night, December 6, Wm. H. West's big minstrel jubilee. Wednesday, December 7, matinee and night, Fitz & Webster's unrivalled company of comedians in that musical comedy surprise, "A Breezy Time." Thursday, December 8, matinee and night, Jossey & Marvin's big scenic production of the patriotic play, the "Signal of Liberty." Friday night, December 9, Mr. John H. Martin presents Mr. Clay Clement in his romantic play, "A Southern Gentleman." Saturday, December 10, matinee and night, Hoyt's "A Milk White Flag."

Restoration in Minstrelsy.

One of the most admirable features of William H. West's big minstrel jubilee is its endeavor to restore the musical element of the performance to its proper importance. Music in minstrelsy was at its best when the only excuse for the performance was the effort to reproduce the plantation darkey. But later minstrels have been better in comic than in sentimental songs.

R. J. JOSE.

The English minstrels have always attached much importance to the musical features of their performances and among the vocalists of the big minstrel Jubilee, which is to appear here on Tuesday night, December 6, at Greenwall's opera house, is Clement Stewart, the foremost ballad singer of Great Britain, who has been brought to America especially for this season's tour by Mr. West's company. R. J. Jose, who is admittedly the best American ballad singer; H.

"LEWIS."

W. Frillman, the famous basso; Charles Kent, Ed Gorman, Joseph Garland and a score of others are also members of the organization and their ability should guarantee a vocal first part such as has never before been attempted in this country.

"A Breezy Time."

"A Breezy Time," which has been a laughing success for the past seasons, and in which the managers, Fitz and Webster, have achieved fame and fortune, will be at the Greenwall opera house, Wednesday, December 7, matinee and night.

"A Breezy Time" is a musical farce comedy creation with an abundance of fun and a paucity of serious interest.

This musical comedy fairly scintillates with mirth and merriment, has the sweetest songs, jolliest jokes, and happiest hits. The novelties introduced include the three-legged sailor, lawn tennis quintette, frolic of frogs, the rooster dance, and a grand cake walk by the entire company.

"The Signal of Liberty."

Only recent triumphs in stage mechanism enables Jossey & Marvin to present a most realistic scene of the greatest naval engagement in the history of the world. There are also faithful representations of the Maine entering Havana harbor, the gunboat Wilmington and the blowing up of the Maine, all of which are marvels of mechanical ingenuity and scenic perfection, representing an enormous outlay of capital. The "Signal of Liberty is said to be one of the heaviest scenic productions ever put on the

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road, so that its phenomenal success is by no means astonishing.

This will be the attraction at Greenwall's opera house, Thursday, December 8, matinee and night.

Clay Clement.

Mr. Clement depends for his effects on no forced appeal, and employs methods that are individual, at the same time they are convincing, and instinctively appeals to the finer sentiments of his audience, and "A Southern Gentleman" leaves a genuine pleasing impression for the gentle feeling that pervades its lines.

It is presented in a prologue and three acts, the first seemingly unavoidable for the dramatic situation it contains in the duel-murder of the father of the girl whom General Carroll twenty-two years later in the play meets as the unsuspecting affianced of her father's murderer. His love transferred from the girl's mother in her youth to the young woman in her womanhood provides the agreeable flavor of romance which is the illuminating quality of the story. Mr. Clement is not misplacing his confidence in the people's welcome so long as he surrounds himself with so generally capable a company as supports him. It comprises many who have been with him previously, including Karra Kenwyn, who has emerged from the retirement of her stage name and is billed as Mrs. Clay Clement.

Clay Clement will be seen at Greenwall's opera house Friday night, December 9.

A Milk White Flag

Hoyt's "A Milk White Flag" is broader, denser, deeper and more hilarious in its satire than any of the other characteristic creations of the great American fun-maker. The feature of the production is Mary Marble as "The Orphan." She is as dainty a bit of femininity as will grace our stage in many a day, and her specialty work is of the catchiest and brightest nature imaginable. The girls (and a Hoyt play without girls is impossible) are young, bright, shapely and winsome to a charming degree. They are full of vivacity and the way they set the merry pace is refreshing. "A Milk White Flag" comes to Greenwall's opera house Saturday, December 10, matinee and night.

Register Sunday

Tulane theater instead of the Crescent. "Without noticing the scenery, which was arranged for the senate scene in Othello, he wandered up stairs to his dressing-room, opened the door and thought he recognized Mr. Carroll Johnson making up, but it happened to be Mr. Louis James, who was making up for Othello. Lewis simply glanced at him and said: 'Carroll, you will have to put on a little more burnt cork if you want to sit opposite to me tonight. You want to be a yaller nigger, don't you?' This was too much for Mr. James, who had kept silent. Mr. James sat down in his chair and laughed very heartily, at the same time trying to explain to Mr. Lewis that Carroll was in the next theater. Lewis gave one of his comical grins, saying: 'This is one on me,' and dashed out of the theater to look for his dressing-room and his partner, Carroll Johnson. Now Lewis is trying to explain to everybody how it happened."

Greenwall's opera house will have five nights and three matinees this week. Tuesday night, December 6, William H. West's big minstrel jubilee; Wednesday, December 7, matinee and night, Fitz & Webster's unrivaled company of comedians in that musical comedy surprise, "A Breezy Time;" Thursday, December 8, matinee and night, Jossey & Marvin's big scenic productions of the patriotic play, "Signal of Liberty;" Friday night, December 9, Mr. John H. Martin presents Mr. Clay Clement in his romantic play, "A Southern Gentleman;" Saturday, December 10, matinee and night, Hoyt's "A Milk White Flag."

West's Big Minstrel Jubilee.

The appearance of Millionaire West's Big Minstrel Jubilee at Greenwall's Tuesday night promises to be the theatrical event of the season.

When minstrelsy was ushered into this great world a little star twinkled in the theatrical firmament which has grown from year to year in its brilliancy till today minstrelsy is recognized as the bright particular star of the stage.

The height of Mr. West's ambition has always been to gather together an all-star cast in a minstrel company, and as fortune has smiled upon him, and as he is a thorough artist, he has, at last, accomplished this.

The public was startled some years ago when the combination of Booth, Davenport, Barrett and Bangs was gotten together to interpret Shakespeare; equally so when Joseph Jefferson secured "all-star cast" to present the old comedies, and now William H. West has accomplished the same for minstrelsy. Such names as West, Carroll, Johnson, Jose, Stewart, Tom Lewis, Ernest, Kent and Frillman would be sufficient to attract crowds at Booth to see them but these are only a few of those who make [illegible] in this mammoth organization.

The first part is a [illegible] sight to behold. It dazzles the eyes. The [illegible] is gorgeous and is a fitting [illegible] for such an array of [illegible]. The special orchestra is only [illegible] by the artistic manner in which the beautiful songs are sung by such artists as Jose, the "Patti in trousers;" Stewart, London's favorite tenor; Kent, the great baritone; Frillman, the well known basso, and others. Carroll Johnson, of McNish, Johnson and Slavin fame, is one of the prominent stars in this company. The [illegible] of the famous comedians, with their delightful singing and dancing, and the elegant stage settings, make it the grandest "first part" ever presented.

The "second part" opens with the world-famed champion tambourine spinners—the Freeze Brothers—their exhibition is simply wonderful. Next comes Tom Lewis and Charles Ernest in their excruciatingly funny dialogues, which keep the audience in a continual laughing spell. The great Trovollo, and his walking automatons, is the most entertaining artist in his line. Eddie Horan, in his celebrated "cane dance," and McMahon and King, America's greatest dancing comedians are a few of the celebrities in the exceptionally strong olio.

Mr. West's original spectacular production of "Remember the Maine," introducing the heroes of the late war, Hobson, Dewey, Schley, and Sigsbee has created a sensation everywhere. The drilling of the crew of the "Maine" is said to be superb.

"A Breezy Time."

For the last few years, it would seem as if the public has been seeking that class of playing having as their fundamental principle, the creation of merriment.

Working for this idea, the author of "A Breezy Time" has given an amusing and well told story that Fitz and Webster's clever company of comedy players have succeeded in elaborating into an enjoyable entertainment. It is meritorious from the fact that it not only has all the elements of music and fun, but its story is coherent and full of well sustained interest.

The three acts of "A Breezy Time" have been happily impregnated with music, songs, dances and amusing specialty features, all of which are introduced in an easy and perfectly legitimate manner, and the presentation gives a bright and crisp entertainment.

The finale of the last act was arranged by Fitz and Webster in which they introduce a number of "Rag Time" airs, closing the show with a grand cake walk by the entire company.

"A Breezy Time" will be at Greenwall's December 7, matinee and night.

Clay Clement.

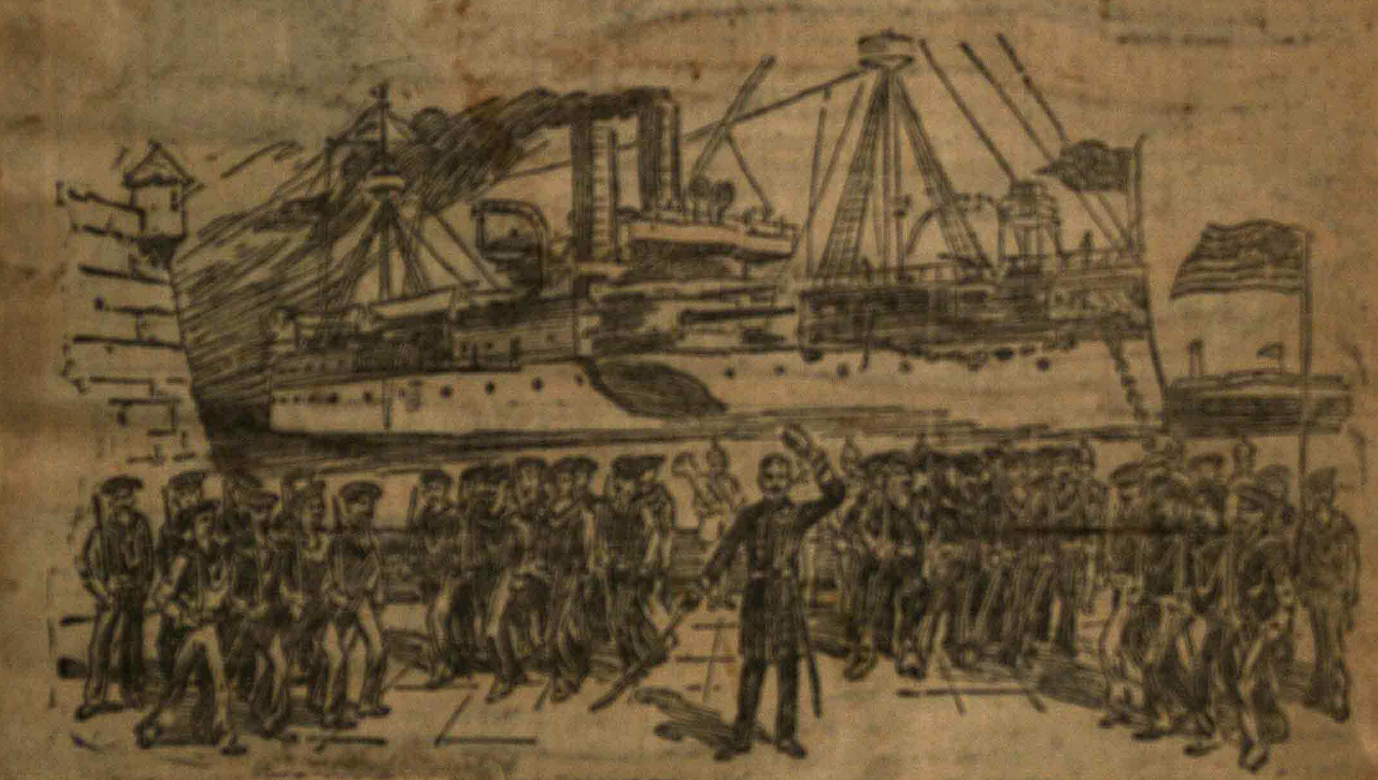
Mr. Clay Clement has called his new play "A Southern Gentleman," and the scenes take place in the sunny Southland; the first act in Louisiana, while grim-visaged war hangs like a pall over the state in 1861. This act furnishes the motive for a romantic love story, which is told twenty-two years later amid peaceful scenes in South Carolina. Mr. Clement plays a chivalrous, courtly, old gentleman throughout these scenes, after having been seen as a young Confederate officer in the first act. Mrs. Clement will be seen as the heroine of the love interest of the play. Chas. Mason in a strong and interesting part. Mr. H. S. Duffield as an eccentric old maid. Miss Phosa McAllister as a grand dame of the old regime; Miss Gertrude O'Malley as a negro mammy, the faithful servant so typical of the South; Mr. Jeffry Williams, also as a negro servant, faithful and true; Mr. T. F. O'Malley in an interesting Irish comedy part; Mr. William Mack as an [illegible] youth; Miss McEwan as a pretty ingenue; Mr. Oscar Norfleet in a light comedy part. Such a cast can be depended upon to make even an indifferent play a success. But it is safe to predict that Mr. Clement's play will be found anything but an indifferent one.

Clay Clement will be seen at Greenwall's Opera House Friday night December 9.

The Signal of Liberty.

"The Signal of Liberty" is a melodrama based upon the most thrilling

incidents in the late war with Spain. It tells the story of a young Cuban who has been confined in a Spanish prison and the love of an American naval officer for a fair daughter of Cuba. The play gives ample opportunity for scenic and mechanical effects, which have been made the most of. The scenic artists have produced beautiful fac similes of Havana harbor, with Morro castle, and the fortifications in the distance, Central park and an old ruined monastery near the dock in Havana, from photographs taken on the spot. In the last act there is a grand panoramic spectacle reproducing the great naval battle at Santiago between the Spanish and Americans, which culminated in Admiral Sampson's and Commodore Schley's brilliant victory. The play is in the hands of a good company, and will be seen at Greenwall's Opera House, Thursday, December 8, matinee and night.



WM. H. WEST AS CAPTAIN SIGSBEE

Milk White Flag.

Hoyt's "Milk White Flag," with its many novelties, musical gems, spectacular effects and a large and handsome female contingent comes to Greenwall's Saturday, December 10, matinee and night.

The play fairly bristles with snap and ginger, and is usually considered the best comedy the fertile Hoyt has given us. The satire on the militia is treated with such originality, such broad but good natured humor and wit that the fun becomes irresistible. The production is a gay feast for the eye, the ear and the fancy, it is a revelry of fun, mirth and music. It is made picturesque by its groupings of swell military figures, vivandieres, color-bearers, bands, courtmartial assemblages, corps of pretty women, etc. Mary Marble is the "Daughter of the Regiment," and is one of the cleverest artists on the farce comedy stage.

Calcium Lights.

Chas. W. Couldock, the veteran actor, died November 29 in New York city, after a short illness from dropsy. He was prominently identified with the American stage, playing with Jefferson, Sothern and others. Mr. Couldock was best known as Dunstan Kirke, in "Hazel Kirke," which part he has played over 1000 times.

When Rosenthal crossed the Atlantic some time ago the women, young and old, were indefatigable in attentions. Each one wished to learn what he thought of Paderewski. "You know that in America we are devoted to Paderewski," was the chorus from morning coffee to late Welsh rarebit. Rosenthal bore it all bravely until a young woman from Chicago said: "You know, Mr. Rosenthal, we think Paderewski is the greatest pianist that ever lived." And then the Roumanian answered: "Ah, yes! Paderewski is more than a star; he is a sun that rises—in the West."

Stuart Robson's first stage experience was acquired in a barn in Baltimore. Mr. Robson, then at the age of 14, was elected a member of a juvenile dramatic organization, which included a number of seekers for histrionic honors, whose names afterward became household words wherever the English language is spoken. They were Theodore Hamilton, John Wilkes Booth, John Sleeper Clark and Edwin Booth.

Marie Burroughs was Miss Lily Arlington of San Francisco, and it is to Lawrence Barrett that she owes her introduction to the dramatic stage. Mr. Barrett heard her in recitations during one of his professional tours to the coast, and advised her to go to New York, and later, when she concluded to follow his suggestions, the lamented tragedian introduced her to Dr. Mallory, who was at that time managing the Madison Square theater in Gotham. Her first appearance was a success, much of which was doubtless due to her beauty.

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Mail Mon

The Passing of the Negro.

The coming of William H. West's Big Minstrel Jubilee, which is to take place for the first time here at Greenwall's opera house Tuesday night, December 6, emphasizes the fact that the genuine negro minstrelsy is dead. This may be regretable, for negro minstrelsy was a truly American institution, but as a matter or fact such regrets are a mere sentiment, not an actuality.

The plantation days are so long past that the darky character has lost all its spice, and the negro life of today has ceased to be picturesque. The public will have none of it. If it would, Mr West would be the first to furnish the old time form of amusement with every modern embellishment. He knows exactly what is wanted. He has studied that for years, but until this season he has been kept from meeting the demand. The merry, old time darky fun has disappeared. In its place has come up the minute minstrelsy led by ambitious men like "Billy West,"

WM. H. WEST.

with ample capital and a wealth of novel ideas. The King is dead! Long live the king!

"A Breezy Time."

The attraction at Greenwall's opera house Wednesday, Dec. 7, matinee and night, will be Fitz and Webster's rousing musical farce comedy "A Breezy Time." The adjective that is included in the title of the farce comedy "A Breezy Time" fitly indicates the nature of the production.

"The Signal of Liberty."

Jossey & Marvin's "Signal of Liberty" is said by the press everywhere, to be one of the most magnificent war spectacles ever seen upon the stage. "The Signal of Liberty" will be seen at Greenwall's opera house Thursday, December 8, matinee and night.

Clay Clement

The Omaha "Bee" commenting upon Clay Clement's "A Southern Gentleman" said editorially: "We want to make a prediction. It is that Mr. Clay Clement, who last night produced at Boyd's opera house his own play "A Southern Gentleman," will not only become one of America's greatest actors, but will also be known as one of America's greatest playwrights.

"A Milk White Flag."

Hoyt's "A Milk White Flag," with its dazzling spectacular effects, gold braid, brass buttons, showy uniforms, and attractive girls, comes to Greenwall's opera house Saturday, December 10, matinee and night.

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A Change for the Better.

"That's not very much like the minstrels I used to see when I was a boy about twenty years ago, but I'll confess it is a change for the better," remarked William H. West the other night. "I take more than ordinary

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pride in the entertainment as I give it, for I was the man—I'm the man—who conceived the idea of making the first part white face, except the comedians."

West's minstrels will be seen at Greenwall's tonight.

It Wasn't a Bluff.

In the first act of "A Breezy Time," which will appear here at Greenwall's Wednesday, December 7, matinee and night, there is a burlesque boxing act between the eccentric and Dutch comedians, the long and short of it.

"The Signal of Liberty."

War dramas are naturally more or less serious, but the "Signal of Liberty" is brightened by much wholesome comedy. There are two really funny characters, and they are entirely new to the stage—a new woman reporter and an English correspondent who is trying to master American slang. "The Signal of Liberty" will be presented by the original Eastern company at Greenwall's Thursday, December 8, matinee and night.

Clay Clement.

It is said that in no play heretofore offered has Southern atmosphere and Southern sentiment, been so happily combined into a story of intense interest as has been done by Clay Clement in his play, "A Southern Gentleman." The play was only seen in one Southern city last season, Louisville, Ky., where it was the subject not only of the most extended and favorable criticism, but it was editorially commented upon by Mr. Watterson himself in his Courier-Journal. Mr. Clement in "The Southern Gentleman" will be seen at Greenwall's Friday night, December 9.

"A Milk White Flag."

"A Milk White Flag," Hoyt's most pretentious musical comedy, cannot fail to please those that are hardest to make laugh, as it is a satire on military life, which is sure to interest all classes at the present time.

"A Milk White Flag" comes to Greenwall's Saturday, December 10, matinee and night.

Mail Tues

West's Minstrels appear at Greenwall's tonight and one of the largest audiences of the season is assured. The following telegrams received last night from Dallas by Mr. Greenwall tell the story. They read as follows:

West's Minstrels here tonight. Big house. It is all they promised—the best ever seen in Dallas. A positive revelation in minstrelsy.

GEO. ACHY.

We witnessed West's Minstrels Jubilee performance tonight and was so delighted at its excellence that we have decided to see it again in your city tomorrow night. It's the best we ever saw.

COL. T. P. MOODY,
S. BECK.

Electrocuted.

Scientists and electricians cannot agree upon the number of electric volts that are necessary to cause a cessation of life, but the electricity generated in a wave of laughter is after all the most pleasant shock, and to see a large assembly moved by a current of uncontrollable mirth while witnessing the performance of Fitz and Webster's new musical farce comedy, "A Breezy Time," puts beyond dispute the fact large volts of laughter are better than volts of electricity any day. "A Breezy Time" will be seen at Greenwall's opera house Wednesday, Dec. 7, matinee and night.

The American Drama.

The recent agitation regarding the importation of foreign play has had a favorable result in the production of a typical American play by those up-to-date young managers, Messrs. Jossey & Marvin. The play, the title of which is "The Signal of Liberty," deals with the events of the late war. At the Greenwall's opera house where the company will appear for matinee and night, their engagement commencing Thursday, December 8.

Clay Clement.

Clay Clement's new play from his own pen, called "A Southern Gentleman," is a worthy contribution to dramatic art. It is noble in [illegible], classic in diction, enlivened [illegible] of wit and made sweet by the play of a fine and tender humor, and it has several strikingly dramatic and intensely effective scenes. Clay Clement in "A Southern Gentleman" will be seen at Greenwall's opera house Friday night, December 9.

"A Milk White Flag."

A witty satire on a timely subject is the story told in Hoyt's "A Milk White Flag," treating as it does of the military and civil relations of our citizen soldiery, and spectacularly

Mail Tues

illustrating the military parade and gaudy appearance of our brave soldiers. As a production it is boldly pretentious, engaging a cast of fifty people and including a large chorus of young, handsome and shapely girls. The cast is headed by that clever young comedienne Mary Marble. Their date at Greenwall's opera house is Saturday, December 10, matinee and night.

Register Wed

Fitz and Webster's Company.

A company of exceedingly clever performers will appear in the production of "A Breezy Time" at Greenwall's today, matinee and night. The piece is a farce comedy, but it is said that it is a little more connected than are most pieces of its kind. The plot is not so intricate, however, that it calls for any great mental activity to follow it. It is put together simply for the purpose of giving the comedians an opportunity to exhibit themselves in the various specialty performances. The piece is separated into three acts; and these acts are full of action rather than dialogue. New scenery and costumes have been made for "A Breezy Time" this season, and it has been the aim of the management to engage the young and rising members of the profession, rather than old-timers who have worn out their welcome.

"The Signal of Liberty."

The Seattle Times of a recent issue says: The last week of the engagement of the Jossey-Marvin company at the Third Avenue theater opened Sunday night, the audience being unexpectedly large. The attraction was "The Signal of Liberty," and proved to be a strong one, and the excellent advertising by those who saw it presented here some weeks ago was doubtless in a large measure reponsible for its enthusiastic reception. Since that time it has been strengthened by adding one of the cleverest scenes ever produced here. It shows the destruction of the Spanish fleet outside the harbor.

"The Signal of Liberty" will be seen at Greenwall's Thursday, December 8, matinee and night.

Mr. Clay Clement.

Mr. Clement's new play, "A Southern Gentleman," has proven itself worthy to rank among the best plays depicting American life. It is said to be as true and tender as "Shore Acres," or "Puddin' Head Wilson", as thrilling as "Shenandoah," while the story it tells is better than any of the above named plays. Mr. Clement will carry with him all the scenery used in the production of "A Southern Gentleman." The scenery and properties are by the best artists in the country. Mr. Clay Clement in "A Southern Gentleman" will be seen at Greenwall's Friday night, December 9.

"A Milk White Flag."

Hoyt's best play, "A Milk White Flag," comes to Greenwall's Saturday, December 10, matinee and night. This farce is bright in dialogue, full of color and abounds in catchy, entertaining music. It is a satire on our national militia and citizen soldiery. The fun used to illustrate the peculiarities of soldier life is not offensive to anybody, and everybody can and does enjoy it.

The plot deals with the jealousy existing between two rural military companies, "The Ransom Guards" and "The Daily Blues," who try to rival each other in every conceivable manner. There is fun all along the line, and the flashy costuming and spectacular specialties add much to the enjoyment.

Mail Wed

"A Breezy Time."

"A Breezy Time," which has been a laughing success for the past seasons, and in which the managers, Fitz and Webster, have achieved fame and fortune, will be at Greenwall's opera house tonight for the last performance.

"A Breezy Time" is a musical farce comedy creation with an abundance of fun and a paucity of serious interest. In other words, its purpose is to divert rather than to engross the attention. It believes the general opinion that a farce comedy cannot have a coherent plot. In point of fact it has a scheme of interest that runs throughout the entire play and makes a very good rack upon which to hang species of specialty performances of a high order and enjoyable nature.

This musical comedy fairly scintillates with mirth and merriment, has the sweetest songs, jolliest jokes, and happiest hits. The novelties introduced include the three legged sailor, lawn tennis quintette, troll of frogs, the rooster dance, and a grand cake walk by the entire company.

"The Signal of Liberty."

The one big success of this season is "The Signal of Liberty." It has literally packed the theaters of all the principal cities and press and public pronounce it one of the greatest scenic productions seen in years. Treating as it does of the late unpleasantness between America and Spain, it is a drama of fascinating interest and is

Mail Wed

CUBA AND AMERICA

historically correct in all respects. To the young it is a lasting and impressive lesson in history and patriotism. This big production will be seen at Greenwall's opera house Thursday, December 8, matinee and night, and it will have the same attention to detail that characterized its successful run in New York and Chicago.

Clay Clement, American Actor.

The World-Herald ventures the prediction that the man who wrote "A Southern Gentleman," and who appeared in that role at Boyd's last evening, will some day be recognized as the greatest American actor, and as one of the greatest playwrights of this country. "A Southern Gentleman" as a play is immeasurably superior to the dramatic rubbish which is now so much the fad. Clay Clement will become famous as an actor and author, and he possesses a talent in either capacity which entitles him to high rank. Clay Clement will be seen at Greenwall's opera house Friday, December 9, in "A Southern Gentleman."

"A Milk White Flag."

Hoyt's "A Milk White Flag" with its spontaneous and electrifying humor and pungent but good natured satire comes to us early this season. The company is headed by Mary Marble who is versatile and talented to a marked degree and infuses vigor and dash into her work as does John W. Dunne "whom Napoleon resembled."

Mr. Dunne's work is full of legitimate burlesque and is uproariously funny. As a living picture of the brightest comedy "A Milk White Flag" ranks high and will be seen at Greenwall's opera house Saturday, December 10, matinee and night.

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"The Signal of Liberty."

The San Antonio Express says of "The Signal of Liberty," which will be seen at Greenwall's today, matinee and night: The "Signal of Liberty" is a melodrama founded on the late war with Spain and the best of its kind that has been presented here. The scenes and incidents are not so extravagant as in some others and the work of interpretation is in very capable hands, so that the audience is well entertained throughout. The play opens with a view of the palace of the governor-general at Havana and the

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arrival of the battleship Maine, saluting Morro Castle as she enters the harbor. A subsequent act shows the old monastery with the much-talked-of switchboard and the destruction of the Maine, which is, of course, due to Spanish treachery [illegible] dramatic plot. The closing act shows the destruction of Admiral Cervera's fleet and the [illegible] scenes have the aid of very striking mechanical effects.

Clay Clement.

No play of the day has [illegible] the discussion and the attention as is being devoted by the newspapers of the country to Mr. Clay Clement's "A Southern Gentleman." It has had the [illegible]

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[illegible] Bay. This has been the case in Chicago, Duluth, Sioux City, Omaha, Kansas City, St. Paul and Minneapolis. In nearly all of the newspaper opinions so far expressed has it been conceded that Mr. Clement's play is a good one. That "A Southern Gentleman" is indeed a gentleman, and the discussion hinges upon the question of whether he is a Southern gentleman or not. In the meantime the audience is always pleased, and the people show the heartiest appreciation of Mr. Clement's gentleman, [illegible] to care a rap from what section of the country he may have been taken. Clay Clement will be seen at Greenwall's Friday night, December 9, in "A Southern Gentleman."

"A Milk White Flag."

Hoyt's "A Milk White Flag" is a far more elaborate production in several respects than anything he has attempted, and is thought by many to be the cleverest thing he has written, and it has been one of the most successful. No one can say that "A Milk White Flag" is an ingenious

MARY MARBLE.

and abounds in satire, and the most of the situations are certainly very laughable, even if they are grotesque in the extreme.

Rakish fellows, flirtatious girls, picturesque drills and effective costuming figure largely in this production.

This play comes to Greenwall's Saturday, December 10, matinee and night.

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The Signal of Liberty.

That the above caption is engraved on the heart of every American citizen is exemplified in the success of Jossey & Marvin's second production of the great American play "The Signal of Liberty," which will be produced at Greenwall's opera house tonight for the last performance. The play deals with events that were big with history in the late war with Spain. The Maine entering Havana harbor, the gunboat Wilmington quelling a riot in Havana with her machine guns. The explosion and wreck of the Maine, the sinking of the Merrimac in Santiago channel, the bombardment of Morro castle, Santiago, and the destruction of Cervera's fleet by the American squadron, combined with a story of intense heart interest, all goes to make an "ensemble" which cannot fail to touch the heart of the theatregoers of today. The company is said to be a strong one and the scenic effects unsurpassed.

"Clay Clement."

Of Mr. Clay Clement as General Carroll, in "A Southern Gentleman," the Omaha Bee says:

"There is not now any wider gap between the young lieutenant and the man of mature age than the natural outgrowth of the years that intervene, and the character is in perfect consonance with itself. It is like his Baron von Hohenstauffen in "The New Dominion," a gem of its kind. Mr. Clement's quiet methods, manly ways and conscientious effort never fail to be pleasing to those who admire the refined and natural. None can excel him in the delivery of a pretty sentiment, in which both of his plays abound, and he assumes the heroic in no less natural and effective manner, for there seems to be shining through it all the outpouring of an earnest soul."

Mr. Clay Clement will be seen at Greenwall's opera house Friday night, December 9, in "A Southern Gentleman."

"A Milk White Flag."

"A Milk White Flag," the most elaborate of the Hoyt productions, and by all odds the most popular, is to be offered by our theater-goers Saturday, December 10, matinee and night [illegible]

Mail Thurs.

good natured satire on our citizen soldiery with its wealth of flashy costuming and military uniforms, and its pretty vivandierres and color bearers is bound to be highly appreciated at the present time.

Register Friday

Clay Clement.

"Oh, yes, true selfishness is noble and is nobly rewarded. Whether we know it or not, if we obey the laws we reap the reward; if we violate them, we suffer and die. The noblest selfishness is probably noble love, and love of some kind is in everything. The trees love each other and send sweet perfumed messages and blossom petals. The flower loves his neighbor and has a message to deliver; he knows the bee is selfish and would never carry it without a bribe, so in his bosom he secretes a drop of honey. The bee stops for the bribe, and, while he is securing it, to his fuzzy legs adheres the pollen of the flower. On flies Mr. Bee to the garden sweetheart, and lo! the message is delivered, the bee has his honey, the two flowers blush and nod gracefully in the breeze, and all the whole nature chuckles to herself; her couriers are all faithful because they are all selfish. Why, I believe the stars have sweethearts and send ethereal messages on beams of light, that require myriads of years to be delivered; nevertheless, they arrive, and the mighty spheres are thrilled with tenderness." As spoken by Clay Clement in his play, "A Southern Gentleman," which will be seen at Greenwall's tonight. One performance only.

"A Milk White Flag."

In Mr. Hoyt's satirized military comedy "A Milk White Flag" there is a delicious jumble of characters and scenes that keeps an audience in excited expectancy during the entire performance. Probably the most expressive criticism of the play would be to say it suits the public's taste and fancy, especially at the present time. The production is vastly clever and entertaining and many of the scenes are intensely funny, and presented as they are by a large and competent cast and lavish scenic and costuming accessories they cannot fail to make a large hit. The story deals with the Ransom Guards, a military organization who have adopted as a fitting emblem of their fighting proclivities, a milk white flag. Of course there is a plot, but if the listener does not care to bother his head about it he will enjoy the performance just the same. The chief merit is fun. "A Milk White Flag" comes to Greenwall's Saturday, December 10, matinee and night.

Mail Friday

Clay Clement Tonight.

Whatever Clay Clement has thus far accomplished as an actor, and a dramatist possesses one distinctive virtue—originality. He has impressed a stamp of individuality upon his achievements, and as that individuality is a pleasing and intellectual entity it follows that Mr. Clement in a play by Mr. Clement constitutes a highly agreeable and delectable compound. The theatre-goers everywhere recognize this and expecting something beyond the conventional from Mr. Clement, quite naturally accord the player and his play a liberal patronage.

"A Southern Gentleman" in its present form is a pleasing succession of character studies brightened with touches of humor, bits of mild philosophy and gleams of dramatic fire. There is much to admire in this tale of the South which is quaintly and prettily told. It is a simple story of the middle aged Southern gentleman who has served with distinction in the Confederate army, and who twenty years after the war loved and won the daughter of the woman he had worshiped in his youth.

The villain in Mr. Clement's play is a man who killed the father of the heroine in a duel, after his honorable antagonist had fired in the air. Twenty-two years later this man is a suitor for the daughter's hand. General Carroll (Clay Clement) persuades Mr.

Mail Friday

Durand to "withdraw" his suit and himself, for it was he who, when a young lieutenant, acted as a second of his unfortunate fellow officer.

Clay Clement will be seen at Greenwall's opera house tonight in "A Southern Gentleman."

Hoyt's "A Milk White Flag."

The Galveston Tribune of December 6 has the following to say of Hoyt's "A Milk White Flag," which will be seen at Greenwall's opera house Saturday, December 10, matinee and night:

The attraction at the Grand opera house last night was Hoyt's charming burlesque on militia life, "A Milk White Flag." The house was crowded and perhaps most of the audience had seen the play before, but they all enjoyed the performance just as much and probably more than in former seasons. Many new features were introduced and the participants deserved fully the applause showered upon them. "A Milk White Flag" contains everything to amuse—good singing and dancing, catchy music, elegant costumes, brilliant scenery and an interesting plot.

The appearance of the Grayson sisters, Juliette and Patti Louise, two talented Galveston young girls, called forth an ovation. They were received with a hearty welcome, and after some well executed terpsichorean features they were the recipients of many beautiful floral offerings. The girls are still very young and have every prospect of a successful future.

Morrison's Faust.

The verdict pronounced everywhere this season on Lewis Morrison's wonderful production of "Faust" is "the greatest ever seen." This tour, which is his last in this well known play, has been one complete ovation, and the audiences which have assembled to bid him farewell have, so far, tested the capacity of the theatres in which he has played.

Register Sat

Hoyt's "A Milk White Flag."

The Galveston News of December 6 says of Hoyt's "A Milk White Flag," which will be seen at Greenwall's opera house today, matinee and night:

"Were you at the Grand last night? You were not? Why, you certainly missed a treat! Of course it was only a farce comedy, but an excellent one of its kind. You missed a bright performance.

The Grand was crowded last night with an audience that included many of the representatives of Galveston's fashionable circles. The balcony was packed, the galleries jammed and the parquette crowded. It was a most substantial proof that the play—Hoyt's "A Milk White Flag"—has not lost its drawing powers, notwithstanding that it has repeatedly been presented here. The play has been revised (it needed no polishing), and brought "up to date." The piece as presented

MARY MARBLE,
as The Daughter of the Regiment.

last night was more than one of the ordinary farce comedies. It was a spectacular production, and a highly commendable one at that.

Everything appeared new and fresh, the scenic effects, the costumes, the pretty girls, as well as the catchy and melodious music. The patrons of the Grand were given a splendid chance to test their laughing powers. It was not forced laughter. It was the genuine, unadulterated article. ... the old saying goes, dull moments were about as hard to find as ... in long skirts. Hoyt's play is constructed for laughing purposes, and fulfilled its mission in every respect. It was full of go, lively and jolly features, from start to finish. As a burlesque on militia life it pleased everybody and ... There

Register Sat

was a continued catchy comical vein throughout the performance, a vein that possessed magnetic powers.

Popular Coon Songs.

The popular New York music publisher, F. A. Mills, is supplying lovers of "coon" songs with the following catchy and successful compositions: "I'm from Missouri, and You've Got to Show Me," by Lee Haney and Ned Wayburn; May Irwin's latest success, "If I Only Had a Job;" "Dar's Rag Time in de Moon," which is being sung with great success by Emma Carus; "Miss Hazel Brown," by Erb Robinson; Al Jones' new song, "I Thought I Heard Somebody Calling Me."

"Glory Waltzes (dedicated to Viola Allen), by John J. Dunn, and a two-step by E. S. Jolly, "The Governors," are two popular instrumental pieces.

Mail Sat

There will be only three attractions at Greenwall's opera house next week. The Baldwins on Monday and Tuesday nights and Tuesday matinee. Wednesday night, December 14, London Gaiety Girls, Thursday night, December 15, Mr. Creston Clark, assisted by Miss Adelade Prince, in his play, "The Ragged Cavaleir."

Baldwin Monday.

The Baldwin-Melville company will appear at Greenwall's opera house for three performances only, next Monday and Tuesday nights and Tuesday matinee, presenting on Monday night the well-known play, "The Two Orphans," on which occasion ladies will be admitted free when accompanied by a person with a paid 30-cent ticket if purchased before 6 p. m. Monday. The bills for Tuesday will be "My Wife's Friend" at the matinee and "Prisoner of Algiers" at night. Mr. Baldwin has retained the same company which visited here last season, which fact is a guarantee of the excellence of the performances to be given.

"A Milk White Flag."

Hoyt's merry satire on the citizens soldiery, "A Milk White Flag," will be seen at Greenwall's opera house tonight, and at the present time is sure to be immensely popular. A large cast of popular favorites, a host of pretty and lively girls, picturesque costumes, new and elaborate scenery and a fine military band are included in this production. Miss Marble's appearance charms and electrifies an audience, and her personal magnetism would go far toward making any play a success. A large contingent of handsome and shapely girls in marches, ensemble choruses and up-to-date musical numbers are a feature of the performance.

London Gaiety Girls.

Among the many features to be given by the London Gaiety Girls at the opera house Wednesday night will be the Whites, Ed. B., late sparring pardner of the famous John L. Sullivan; Miss Rolla, a lady athlete and clever bag puncher; Alex W. Wilson, comedy ventriloquist; McAvoy and Gilson, singing and dancing comedians; Tot Guichard, premier danseuse; Gus Mills, late of Hustler company; the wonderful Countess Sisters, and many others, with a score of pretty girls, beautiful costumes, etc. The Girls play but one night, Wednesday, December 12 at 25, 50 and 75 cents.

Creston Clarke.

Local theatre-goers who witnessed Mr. Creston Clarke's production of "The Last of His Race," in this city last season, will no doubt be pleased to hear that he has been booked for a return engagement at Greenwall's opera house on Thursday, December 15. The play was such a genuine surprise and the company of such uniform excellence that it is quite safe to assume that Mr. Clarke and his splendid organization will attract an audience of unusually large proportions on the occasion of his visit here this season, when he will present for the first time in this city his new play, a beautiful and powerful comedy-drama entitled "The Ragged Cavalier." Mr. Clarke and Miss Prince, whose charming beauty and ability are so well known here, have splendidly strong parts in this play as have the different members of their company, so it seems hardly necessary to promise a rare dramatic treat. Special new and beautiful costumes and adequate stage settings will be used; in a word, no detail will be overlooked, that might add to the completeness of the performance. There has been a strong demand for seats, indicating that Mr. Clarke will be welcomed by a crowded house.

Mail Sat

Lady's Free Ticket. BALDWIN-MELVILLE COMPANY. Greenwall's Opera House, MONDAY NIGHT. COMPLIMENTARY. This ticket will admit a lady to a reserved seat FREE of charge MONDAY NIGHT, if accompanied by a person with a paid 30-cent ticket, if secured before 6 p. m. Monday. WALTER S. BALDWIN, Mgr	**Greenwall's Opera House.** Monday Night. Sec............. Row............. No............. GOOD FOR ONE LADY.

Notes.

Adelaide Herrmann, the most famous woman theatrically of the present day, whose dances, grace and beauty have turned the heads of half the world, will, in conjunction with Leon Herrmann, the prince of all magicians, appear here soon. Who has not heard of Adelaide Herrmann and her famous dances? The Old World as well as the New has worshipped at her shrine. It is only necessary to add that the present season she will present three new and startling spectacular dances to arouse an interest that will augment and grow contagious among all classes of theater-goers.

Register Thursday

Greenwall's opera house will have only two attractions this week—Wednesday night, December 14, "London Gaiety Girls," and on Thursday night, December 15, Mr. Creston Clarke, assisted by Miss Adelaide Prince, in his play, "The Ragged Cavalier."

London Gaiety Girls.

Among the many features to be presented by the "London Gaiety Girls," who appear at the Greenwall opera house one night, Wednesday, December 14, will be the Whites—Ed. B. and and Rolla. Ed. B. White was for some years the sparring partner of the famous John L. Sullivan. Miss Rolla is an athlete of considerable reputation and the acknowledged champion female bag-puncher of America. In addition a long list of high class vaudeville performers, including such names as John A. Flynn, Miss Tot Guichard, Alex. W. Wilson, McAvoy and Gilson, Gus Mills, Countess Sisters, and a score of pretty girls.

Creston Clarke.

As a romantic actor, Creston Clarke is striking, interesting and forceful, as his art always has the true ring, and is at once fine and strong. His most striking characteristic is the intellectual force which pervades all his work. His comedy is easy and spontaneous, and his pathos subtle and touching. It is as a romantic actor that he is seen at his best, and the work which is his own he proves his position, which talent appropriates, and even which mere skill abuses—the divine spark of genius, that power which puts vital force into personation until the actor vanishes from the mind of the spectator, and the character itself stands in flesh and blood reality before the eye.

Miss Adelaide Prince is a charming actress of great versatility.

The company supporting these stars is the same splendid organization that was seen here last season, whose work was so pleasing by reason of its uniform excellence.

Mr. Clarke will be at Greenwall's Thursday night, December 15, presenting for the first time here his new play entitled "The Ragged Cavalier," a comedy drama of powerful interest, rich in humor and thrilling incidents.

Notes By the Way.

Israel Zangwill has undertaken to dramatize his book stories, "The Children of the Ghetto."

George Meredith is said to be at work upon a dramatization of his novel, "The Egotist."

Mrs. Stuart Robson has been a member of her distinguished husband's company for ten years.

Adelina Patti, according to rumor from England, is soon to be married to Baron Cederstrom of Sweden.

Blanche Seymour has been specially engaged to play the title role in the new version of "Jack Sheppard."

Julia Marlowe has secured the dramatic rights to Charles Major's novel, "When Knighthood Was in Flower."

Camille D'Arville may go to Germany soon to join a stock opera company under management of Gustav Amberg.

Fun and laughter in plenty are promised when Warde & Sackett's comedians present the Hoyt's theater success, "A Bachelor's Honeymoon."

We are to have Hoyt's big musical comedy, "A Stranger in New York," presented here with all the scenery just the same as given at Hoyt's theater, New York.

Dorris Ashton has resigned from "The Wheel of Fortune." Miss Ashton is making preparations to star next season in a new melodrama, "The London Detective."

It is rumored that Effie Ellsler, who has been in retirement upon her husband's ...

Reg Sat

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years, has returned to the East, and will resume her stage work in January.

The Louis James-Kathryn Kidder-Frederick Warde combination, which has made a tremendous success, will be continued next season, opening in New York for an extended engagement.

"The Dazzler," one of the most popular farce comedies, will be seen at Greenwall's soon. The company is composed of clever comedians, pretty girls and a wealth of up-to-date songs and dances.

The farewell tour of Lewis Morrison in "Faust" is announced as one of the early attractions. There is no American actor living whose name is so inseparably linked with an original creation as Mr. Morrison with "Mephisto."

Burr Macintosh went to Cuba, caught the yellow fever, returned and began a starring tour in Lottie Blair Parker's play, "A War Correspondent." The venture proved a failure, and now Mr. Macintosh is to return to vaudeville.

"My Friend from India," the comedy that will be presented here soon, is a perfect debauch of laughter. All over the world it has been pronounced the merriest farce that has been seen for many a day. Its humor is as fantastic as a crazy quilt. The mirror scene is only one of many funny situations, but its absolute novelty earns a little special mention.

It is said that Charles Frohman's projected production of "Romeo and Juliet," intended for next spring, will be an ambitious enterprise, upon which it is said $30,000 will be spent. Maud Adams will be the Juliet and William Faversham the Romeo.

A peculiar coincidence occurred in the life of Stuart Robson and one of his principal support, in the person of Theodore Hamilton. They are both natives of Baltimore, Md., and were born the same day and hour. They have been lifelong friends and companions.

Since the death of Charles W. Couldock it is thought that Mr. John Carter is the oldest actor now before the public. Mr. Carter played sixteen seasons with Irving and has been for several seasons a member of the Creston Clarke company, who appear in this city next Thursday.

William H. Crane's new play, "Worth a Million," having been voted in New York as not worth a cent, that actor is rehearsing, so it is claimed, a new play by Clyde Fitch entitled "The Head of the Family." It will possibly be produced before Crane leaves the metropolis.

Within a brief period—hardly more than a year—the American stage has lost Mrs. John Drew, Thomas Keene, Joseph Proctor, Thomas Whiffen, Joseph W. Shannon, Charles T. Parsloe, W. J. Scanlon, John Wild, Harry Meredith, Charlotte Thompson, Margaret Mather, Carrie Turner, Charles W. Couldock and others who adorned it. The deaths of these actors sum up a great public loss.

Adelaide and Leo Herrmann will appear in what is promised to be the most diversified and startling bill of magic given in this city for years. New features predominate, and several of the acts are positive sensations. The Herrmanns have long been acknowledged the leading exponents of black art and magic in all its various mystifying forms, and their engagement in this city will be an event in the theatrical world.

Like all the Hoyt plays "A Contented Woman" is a satire, the time on the woman in politics. He has set his story in the West, where women are emancipated to the point of voting and holding office, and while he lays claim to no historical accuracy, he offers it as a sample of what might be some day. It is full of good things, bright, witty, alert with good comedy and full of character typical sketches. Some of them, indeed, rise to the dignity of character studies, so faithful and so complete in his limning of these types.

Odette Tyler, a young actress of ability, who was brought into prominence some years ago by rumors of an engagement between her and Mr. Howard Gould, son of the millionaire, has signed a contract with Charles B. Hanford, the two uniting with the former Miss Tyler's husband, R. D. McLean, who in private life is R. D. Shepard. The new combination will be known as the Hanford-Tyler-McLean company, and will be seen in romantic and Shakespearean repertoire. The new organization opened its season in Louisville December 5, and, after a short road tour, will return to New York, where Miss Tyler will play Juliet to the Romeo of her husband. The production will be an elaborate one. Miss Tyler has not been seen on the stage since her marriage to Mr. Shepard, something over a year ago.

Reg Sunday

Baldwin-Melville Company.

The next attraction at Greenwall's will be the popular Baldwin-Melville company for a short engagement of three performances only, tomorrow night, Tuesday matinee and Tuesday night. Mr. Baldwin has added several new plays to his extensive repertoire, such as "My Wife's Friend," "Prisoner of Algiers," "The Runaway Wife," etc. Ladies will be admitted free tomorrow night when accompanied by a person with a paid ticket. "The Two Orphans" will be presented tomorrow night, "My Wife's Friend" Tuesday matinee and "Prisoner of Algiers" Tuesday night.

The company, headed by Mr. W. H. Murdock and Miss Edna Earlie Lindon, is practically the same as last season with but one or two exceptions, which is a sufficient guarantee of the merit of the company. Mr. Baldwin has always brought an excellent company to Fort Worth, and this season will prove no exception to the rule.

Baldwin-Melville Co. Admits Ladies Free Monday Night,

December 12, at Greenwall's opera house, when accompanied by a person with a paid 30-cent ticket, if secured before 6 p. m. Monday.

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Mail Monday

Baldwin-Melville.

The Baldwin-Melville company open an engagement at Greenwall's opera house tonight of two nights and one matinee. The opening play will be the old favorite "The Two Orphans." Tomorrow matinee Roland Reed's great comedy, "My Wife's Friend." Tomorrow night "Prisoner of Algiers." Tonight ladies will be admitted free if accompanied by a person with a paid 30c ticket if secured before 6 p. m. tonight. Mr. Baldwin has this season the same fine company which was seen here last year.

"The London Gaiety Girls."

This attraction will be one of the most pleasing and enjoyable offered the fun-loving patrons of Greenwall's opera house; everything new, clean, bright and up to date. The managers of this company believe that people go to the theater to be amused, not to ponder, reflect or worry over the never-ending plot. This entertainment just suits the American taste; they get quick action for their money. As an innovation the curtain rises and descends but once, the performance being continuous, concluding with the newest operatic farce-comedy, "The King." At Greenwall's Wednesday, December 14.

Creston Clarke in a New Play.

When Mr. Clarke appeared in this city last season, he came somewhat in the nature of a stranger, but his company made such a profound impression that a return date was at once booked. Those who saw "The Last of His Race" on its previous presentation here will agree that a more pleasing performance has seldom been given on the local stage. On his forthcoming visit here Mr. Clarke will be accompanied by the same company that supported him on his last visit, and whose excellent work has not been forgotten here. On next Thursday night, December 15, Mr. Clarke will appear at Greenwall's, presenting his new and beautiful comedy drama "The Ragged Cavalier," a play of intense interest, a play with a plot, and a love story that is at once tender and powerful, yet rich in thrilling incident. Miss Adelaide Prince, whose beauty and charming grace made such an impression here last season, still remains at the head of the supporting company, and in this play wins new laurels. Handsome new costumes by H. Miller, of Philadelphia and New York, and an adequate stage setting have been provided, assuring a performance complete in every detail.

Register Tuesday

The London Gaiety Girls.

The Atlanta Constitution says: "The entertainment given at the opera house last evening by the London Gaiety Girls was disappointing to those who expected a raw show. To those who went to the theater seeking recreation and amusement it was no disappointment. The London Gaiety Girls gave a respectable, clever and amusing entertainment, and there was nothing indecent or suggestive presented as some seemed to think there would be. There is no tangible plot to 'A Summer Outing,' which was the vehicle presented, but the specialties and burlesque work was clever and refined. Among the specialty acts worthy of special notice is Miss Rolla White, the champion woman athlete, and the way she manipulated the punching bag was truly marvelous. Mr. Alex Wilson, the Irish vantriloquist, was the best ever seen in Atlanta. If no worse shows visit Atlanta than the one last evening the patrons of the theater will have no kick coming." The London Gaiety Girls will be seen at Greenwall's Wednesday night, December 14.

Creston Clarke.

Miss Adelaide Prince, with Creston Clarke, is a charming actress of great versatility, who won her laurels in the Daly company; such an opposite role as the cold consciousless coquet, taking in manners, keen in retort, and brilliant in all the surface charms of society; and the gentle innocence, ignorance of the child of the court jester, a sweet, simple girl who longs for the great unknown outside world as a child longs for a new toy, showing how well she has learned her art, and with her talent shows the boon of personal beauty. The company supporting these stars is the same seen here last season, which made such a favorable impression on that occasion.

Mr. Clarke and his excellent company will appear at Greenwall's on Thursday night, December 15, presenting his new play, "The Ragged Cavalier." The mere announcement that Mr. Clarke's engagement was near at hand aroused an unusual degree of interest, and has resulted in a large demand for seats, assuring a crowded house.

Mail Tues.

Creston Clarke.

Of the Creston Clarke company, which is to appear at the Greenwall opera house in this city, Thursday night, December 15, an exchange says:

"Mr. Creston Clarke claims his dramatic inheritance from two of the best known names in American theatrical history. His father was the celebrated comedian, John S. Clarke, retired now, but still remembered by the older theater-goers; and on the maternal side he descends directly from the Booths, his likeness to his uncle Edwin Booth being most strongly marked. Mr. Clarke has won for himself an enviable position among the leading American actors of the day.

Miss Adelaide Prince, who is Mr. Clark's leading lady by her charming manner and delicately exquisite art, has earned for herself laurels of which she may justly be proud. Her early training has been in the best schools of the drama, Augustin Daly especially engaged her to play seconds to Miss Ada Rehan, with whom she appeared for four consecutive seasons, not only in New York, but also in London and Paris, winning golden opinions from the press of both the new and old world.

The balance of the cast is made up of actors and actresses who are well known to the theatrical public, and are the best that could be procured to support Mr. Clarke and Miss Prince."

Henry Irving.

New York, Dec. 13.—Henry Irving has just sent a cable dispatch to William Winter denying all statements as to his alleged retirement from the stage. His dispatch is as follows: "Absolutely groundless. Have been ill but am quite recovered, and hope to see you soon."

Register Wed

"The London Gaiety Girls."

This attraction will be pleasing and enjoyable, clean, bright and up-to-date. The managers of this company believe that people go to the theater to be amused, not to ponder, reflect or worry over the never-ending plot. As an innovation, the curtain rises and descends but once, the performance being continuous, concluding with the newest operatic farce-comedy, "The King." At Greenwall's tonight.

Creston Clarke.

Creston Clarke, supported by Miss Adelaide Prince and the splendid company seen here last season, will appear at Greenwall's next Thursday night, December 15, in his new play, "The Ragged Cavalier." These artists are now foremost of the young stars of the American stage. This position of distinction they have won by virtue of their intrinsic wits, earnest work and their many distinctive theatrical achievements during the past eight years.

Mr. Clarke is undoubtedly a gifted and accomplished actor, with a wide range of ability and distinctive versatility. A gracious personality has aided him in gaining such a commanding position and widespread popularity.

Miss Adelaide Prince, who plays opposite roles to Mr. Clarke, combines a voice of equal power and sweetness, and possesses the rare ability to please by intellectual reading of her lines, the power and tenderness of her expression.

Mail Wed

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The balance of the cast is made up of actors and actresses who are well known to the theatrical public, and are the best that could be procured to support Mr. Clarke and Miss Prince.

"Natural Gas."

That anxiously looked-for Donnelly & Girard's famous farce comedy success, "Natural Gas," comes to the Greenwall's opera house Monday night, December 19. The merits of this comic play are well known to the patrons of every first-class theater and for this reason Mr. Girard has had everything keyed up-to-date and new and bright specialties introduced. Mr. Girard will appear in his original character of Whirlem O'Rourke, the dandy copper, and will have the assistance of an all-star cast, including Edward Garvye of Hoyt & McKee's forces in Mr. Donnelly's part of Christopher Bluff. Amy Ames will appear in her original part, Kitty Malone. Miss Mollie Thompson, Frank O'Brien, Nina Bertolini, Jessie Gardner, Margy Thompson, Alice Black, Nellie Gilchrist, John Connelly and John Leffler are more than able supports in the cast. We all remember Mr. Girard in the Rainmakers here several seasons ago.

Register Thurs

Creston Clarke.

The theater patrons of Fort Worth are looking forward with great pleasure to the engagement of Creston Clarke, who will appear at the opera house tonight.

The management has made arrangements with Mr. Clarke to stop here for one night on his Western tour, and already there has been a great demand for seats. Mr. Clarke, assisted by Miss Adelaide Prince, will present his new comedy-drama, "The Ragged Cavalier." That the presentation will be a successful one is assured. Mr. Clarke has surrounded himself with one of the most capable companies that can be procured. Each member of the company may well be called a star in the particular line of work assigned.

There was a time when Mr. Clarke announced himself as the nephew of the great tragedian, Edwin Booth, and drew patrons on that account. Today, however, all that is passed. Mr. Clarke appears on his merits as an an actor, and to say that he is without a peer in romantic drama is but illy expressing it. Much of the success of Mr. Clarke's plays is due to the magnificent acting of his leading lady, Miss Adelaide Prince.

Baldwin-Melville.

The Baldwin-Melville company will be seen at Greenwall's for four more performances, commencing Friday matinee. The plays presented will be Friday matinee, "Bulls and Bears;" Friday night, "Golden Giant Mine;" Saturday matinee, "Runaway Wife;" Saturday night, "Louisiana." Ladies will be admitted free Friday night if accompanied by a person with a paid ticket if secured before 6 p. m.

Reg Thurs

Natural Gas.

Pretty girls, lovely costumes, fine dancing and excellent singing combined with clever comedians in bright comedy work and high-class specialties brisk in action, witty conversation, funny burlesque and clever hits at the popular fads of the day are said to comprise the attractive program presented this season by Edw. Girard and his excellent company in Donnelly & Girard's "Natural Gas." Mr. Girard has a repertoire of new songs and is a past-master in dances, jokes and oddities. Edward Garvie, the clever comedian, is seen and heard to advantage, and Jessie Gardner, Frank O'Brien, Mollie Thompson, Nina Bertolini, Amy Ames and Gus Hennessy are better than ever in their respective specialties. "Natural Gas" comes to Greenwall's Monday night, December 19. Mr. Girard was seen here several seasons ago in "The Rainmakers.

To Close the Old Year.

Manager Greenwall has a fine list of attractions to finish up the old year which are as follows: Donnely & Girard's greatest farce comedy success, "Natural Gas," Mr. Edward Girard in the cast who was last seen here in "The Rainmakers" several seasons previous; Hoyt's "A Stranger in New York." The Christmas attraction will be Mr. Arthur Warde's "A Bachelor's Honeymoon," and Louis Morrison in "Faust." The attractions for the New Year are also very fine; herewith will be found a partial list: Blaney's "A Hired Girl," "Miss Francis of Yale," "Heart of Maryland," "My Friend from India," Charles B. Handford, Miss Odette Tyler and Mr. R. D. McLean in Shakespearean plays, "Sowing the Wind," "Under the Red Robe," Marie Wainwright; "Prisoner of Zenda," "After the War," Rowland Reed; "Town Topics," "Nancy Hanks;" "The Herrmanns," Murray and Mack in "Finagin's Courtship," Sousa's band, Scalchi Concert company, El Capitana, Hoyt's latest success "A Day and a Night," "Coon Hollow," "Dazzler," "Two Married Men," Hoyt's "A Contented Woman," "Why Smith Left Home," Primrose & Dockstader's minstrels, Wilbur Opera company, "Hogan's Alley," "Chattanooga," Punch Robertson in repertoire, Klimpt Hearn in repertoire, "Devil's Auction," "Lost Paradise" and Aubrey's Dramatic company.

Mail Thurs

Creston Clarke Tonight.

Creston Clarke will make his annual visits here tonight. When he came here before Mr. Clarke was somewhat unknows to local theatre goers, and those who were familiar with him knew of him merely as a young actor who had made a profound impression in the larger cities of the East in Shakespearean roles. His former appearance here in the romantic play "The Last of His Race" was an instantaneous success, and won for him a higher place in the esteem of patrons of the theatre than can truthfully be said to be enjoyed by any other actor. Mr. Clark's performance was so finished, the play so full of all that stirred the better feelings in one, and the supporting company of such uniform excellence that it is small wonder that the production was such a genuine dramatic triumph.

The same company will be seen with Mr. Clarke on the occasion of this engagement, and those who fail to attend will certainly miss the best play and company of the year. On this occasion Mr. Clarke will present his new play, "The Ragged Cavalier," and interesting characters for both Mr. Clarke and Miss Prince and the members of their splendid company, it seems hardly necessary to promise a performance that will be genuinely pleasing. Mr. Clarke's well known attention to detail has been observed in producing "The Ragged Cavalier," adding immensely to the worth of the performance.

Baldwin-Melville.

The Baldwin-Melville company will be seen at Greenwall's opera house commencing Friday matinee December 16, for more performances. They play a matinee each day. The play presented will be, Friday matinee, "Bulls and Bears," Friday night, "Golden Giant Mine," Saturday matinee, "Runaway Wife," Saturday night, "Louisiana." Ladies will be admitted free Friday night if accompanied by a person with a paid 30-ticket if secured before 6 p. m. Friday.

"Natural Gas."

According to all reports Edward Girard and his company seem to have captivated public opinion in "Natural Gas." This comic play affords opportunity for the introduction of a number of songs, dances and humorous incidents which are being received with much applause. Mr. Girard has surrounded himself with a grand good company, among whom are Edward Garvie, who, for the past four years has been one of Hoyt & McKee's principal comedians, and last year made a decided hit as "Hot Stuff" in "A Black Sheep." Miss Amy Ames, without a doubt, is the greatest Irish character women the world has ever known.

Mollie Thompson, who for the past five years has been the rage in vaudeville, both in Europe and America, will present one of her specialties. Frank O'Brien, the jolly acrobatic comedian; Gus Hennessy, John Connolly, John Leffler, Jessie Gardner, Nina Bertolini, Nellie Gilchrist, Alice Black and Margy Thompson are the rest of the all-star cast. Surely these favorites will find welcome with the patrons of Greenwall's opera house when they appear here Monday night, December 19.

Coming Attractions.

Manager Greenwall has the following attractions booked: Donnely & Girard's greatest farce comedy success, "Natural Gas," Mr. Edward Girard in the cast who was last seen here in "The Rainmakers" several seasons previous; Hoyt's "A Stranger in New York." The Christmas attraction will be Mr. Arthur Warde's "A Bachelor's Honeymoon," and Louis Morrison in "Faust." The attractions for the New Year are also very fine; herewith will be found a partial list: Blaney's "A Hired Girl," "Miss Francis of Yale," "Heart of Maryland," "My Friend from India," Charles B. Handford, Miss Odette Tyler and Mr. R. D. McLean in Shakespearean plays, "Sowing the Wind," "Under the Red Robe," Marie Wainwright; "Prisoner of Zenda," "After the War," Rowland Reed; "Town Topics," "Nancy Hanks;" "The Herrmanns," Murray and Mack in "Finagin's Courtship," Sousa's band, Scalchi Concert company, El Capitana, Hoyt's latest success "A Day and a Night," "Coon Hollow," "Dazzler," "Two Married Men," Hoyt's "A Contented Woman," "Why Smith Left Home," Primrose & Dockstader's minstrels, Wilbur Opera company, "Hogan's Alley," "Chattanooga," Punch Robertson in repertoire, Klimpt Hearn in repertoire, "Devil's Auction," "Lost Paradise" and Aubrey's Dramatic company.

Register Friday

Baldwin-Melville.

The Baldwin-Melville company open a four-performance engagement at Greenwall's today matinee, presenting "Bulls and Bears." Tonight will be presented "Golden Giant Mine." Tomorrow (Saturday) matinee, "A Runaway Wife." Saturday night, "Louisiana." Ladies will be admitted free tonight if accompanied by a person with a paid ticket, if secured before 6 p. m. tonight.

"Natural Gas."

There is a rare treat in store for the lovers of legitimate farce comedy Monday night, December 19, when Edward Girard's famous comedy appears at the Greenwall's. Mr. Girard will be seen in his original character of Whirlem O'Rourke, and this season is introducing many new and novel specialties, bits of business, etc., never before seen in the other productions of this famous play. The part of Christopher Bluff, formerly played by Mr. Donnelly, is this season in the hands of Edward Garvie, for many years understudy for Mr. Donnelly, and for the past five years leading comedian of Hoyt & McKee's farce comedy productions. Miss Amy Ames assumes her original part of "Kitty Malone," so comment is unnecessary on her excellent performance. Miss Mollie Thompson, the peer of American soubrettes, appears in the soubrette role of "Jimpsey." Miss Thompson has the distinction of being the only soubrette who possesses a diamond tooth. Mr. Frank O'Brien, the famous acrobatic comedian, otherwise known as the "dissipated gentleman," appears in the character of "Noise E. Howell," the actor, and introduces his world-famous specialty. Miss Nina Bertolini, the statuesque beauty, portrays the role of "Daisy," the society queen; and Miss Jessie Gardner, the queen of song, appears as "Tilly." The others who go to make up this really all-star cast are Gus Hennessy, John Connolly, John Leffler and the following bevy of beauties, the Misses Margy Thompson, Nellie Gilchrist, Alice Black and Josie Clark.

Mail Friday

Baldwin-Melville.

The Baldwin-Melville company will be seen at Greenwall's opera house tonight in "The Golden Giant Mine." Tomorrow matinee and night close their engagement of their short and popular stay. The Baldwin-Melville company will admit ladies free tonight if accompanied by a person with a paid 30 cent ticket, if secured before 6 p. m.

"Natural Gas."

Donnely and Girard's greatest farce comedy success "Natural Gas," Mr. Edward Girard in the cast, who was last seen here in "The Rainmakers," will be seen at Greenwall's opera opera house Monday night, Dec. 19. The New Orleans Daily States speaks of play and players as follows:

Edward Girard and his company, presenting "Natural Gas," were given an enthusiastic reception last night at the Crescent theatre. The spacious and excellently heated play house was

Mail Frid

crowded to the doors, and judging by the frequency of the applause, the audience departed after the last curtain had rolled down thoroughly satisfied with the farce. There is just enough story in "Natural Gas" to hold it together. It deals with an Irish scrub woman who is left a fortune. After she gets hold of the wealth she has any number of suitors who want to gain her hand and fortune. She finally marries a policeman, but during the chase of the fortune hunters there is much fun.

Girard was on the stage in the character of Whirlem O'Rourke, the policeman. Girard divided honors with Edward Garvie, who played the part of Christopher Bluff, the moneyless speculator, and Garvie was amusing at all times. He is of generous proportions, but dances well, and his singing was one of the features of the show. Frank O'Brien, as the broken down actor and later the tramp, caused roars of laughter during the latter part of the show. Miss Jessie Gardner is the possessor of a very pretty voice and her several songs were followed by considerable applause.

Register Sat

"Natural Gas."

All lovers of legitimate farce comedy will doubtless welcome the coming of Donnelly & Girard's great success, "Natural Gas," at Greenwall's Monday night, December 19. The story of the play, dealing as it does with a peculiar brand of speculation, tells of the efforts of Christopher Bluff to conduct a natural gas exchange in New York city, where he makes golden promises to every one of his clients and gives nothing in exchange but bogus certificates for supposition shares in gas stocks.

Mail Saturday

The Greenwall's opera house will have two attractions next week. Monday night, December 19, Donnelly and Girard's greatest farce comedy success "Natural Gas." Edward Girard, whom all remember with "The Rainmakers," several seasons ago, is in the cast. Thursday, December 22, Hoyt's "A Stranger in New York," same cast as last year.

"Natural Gas."

There never was a more successful farce comedy than Donnelly & Girard's "Natural Gas." Mr. Edward Girard, who was seen here last in "The Rainmakers," is presenting this ambitious play this season with a cast such as the piece has never had, in fact, as near as possible, an all-star company. Mr. Girard is appearing in his original role of Whirlem O'Rourke, while Mr. Donnelly's part is played by Edward Garvie, who for the past five seasons, was principal comedian with Hoyt & McKee. "Natural Gas" comes to Greenwall's opera house Monday night, December 19.

"A Stranger in New York."

The story of Hoyt's new play, "A Stranger in New York," is most ludicrous, telling, as it does, how "Cumming Swift" has invited his Chicago friend, I. Collier Downe, to visit him in New York and spend a night at the

French ball. He is suddenly called away to Philadelphia on business, and leaves a letter for Downe to present to his New York Club friend, Wright Innis. Doyne drops the letter on the floor and "A Stranger in New York" finds it and decides that he should deliver it to the man to whom it is addressed.

He does so, and Wright Innis at once recognizes him as I. Collier Downe, and introduces him to friends. There arises the complications, for Wright Innis refuses to allow the stranger to explain. In the second act comes the scene of a private room at the French ball. I. Collier Downe and his friend, Cumming Swift, appear and decide that it will not do to disclose the mistake, but it is shown that I. Collier Downe's wife is suspicious and has come to New York, employing a detective and fake society leader to trace her husband. Complications follow fast and [illegible]

Mail Saturday

Owing To a Change Of Route

Hoyt's A Stranger In New York,

WILL APPEAR!

GREENWALL'S Opera House,

DECEMBER

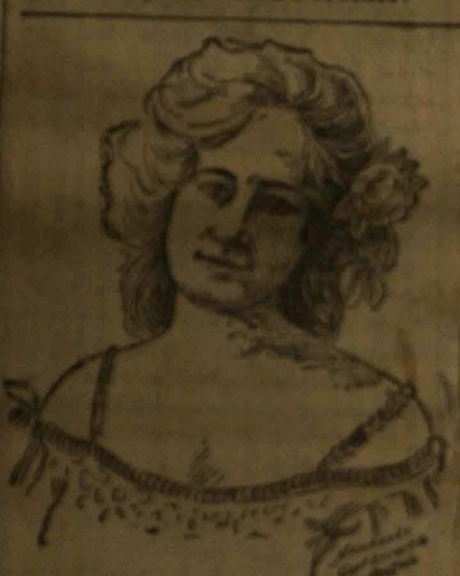
23 and 24.

Friday -AND- Saturday,

SPECIAL

Matinee Saturday.

waxes furious. I. Collier Downe tries to respond every time his name is called, and has no opportunity as "The Stranger" pushes him to the rear. A side element of fun is furnished by the fact that Mrs. Virginia Pryde, a married woman and belle of Richmond, decides to go to the ball attended by her friend's brother.



ALICE HOLBROOK.

The outcome of the various complications are that Mrs. I. Collier Downe goes to the ball, finds herself mistaken because her husband is locked in the elevator, and the man bearing his name has no resemblance to him. She tries a waltz with the stranger and is caught in the act by her husband, all ending happily for everybody except Mrs. I. Collier Downe and the woman spy. Joe Coyne still assumes the leading role, that of "The Stranger." His appearance here will be welcomed, as he made many friends when "A Stranger in New York" was last played here by his fine character acting and impersonating "The Stranger." "A Stranger in New York" will be seen at Greenwall's opera house Thursday night, December 22.

Notes.

The private palace car occupied by Lewis Morrison this season on his farewell tour of "Faust" is one of regal magnificence, and undoubtedly the most completely equipped in this country, possessing all of the comforts and luxuries usually to be found only in the most modern of homes.

Adelaide Herrman who, in conjunction with Leon Herrmann, appears here soon is a remarkably handsome woman. She will again present for approval, several new dances, of the kind that have made her one of the most talked about women on the American stage. They form a charming divertisement from the program of magic, with which Leon Herrmann mystifies and amuses his audience.

Marie Wainwright has ceased to be a Shakespearean star and is now playing the leading role in Jacob Litt's production of the new English play "Shall We Forgive Her," which seems to have made an emphatic hit in New York and Boston.

John Stapleton, author of the merry Hoyt's Theater success "A Bachelor's Honeymoon," which comes here as a Christmas attraction, has achieved a notable triumph, inasmuch as he has written a farce that has been accepted everywhere by the press and public, and yet is funny without slang or vulgarity. Mr. Stapleton has united a keen appreciation of wit with some original ideas of stage craft, and evolved a play that is unexcelled for interest and laughter. A splendid cast will present the farce here, and good business is almost a certainty.

Mail Monday

GRAND OPERA.

Efforts Being Made For a Season in Texas

FOR THE ANDREWS COMPANY

The Date Selected for Fort Worth is December 28 and 29, and the Repertoire Will Include "Martha," "Fra Diavolo," and Others.

Many of the important cities of Texas and the South are just now engaged of making arrangements to have a season or festival of opera. Manager Greenwall is very solicitous about Fort Worth keeping up with the procession and has had the opera festival bee buzzing in his hat for some time, but has had no opportunity to take a decided step in the matter until the present time. The question that now intervenes between Fort Worth and a first class season of standard and comic opera is whether the music loving citizens are willing to step forward and in a tangible way lend the scheme their support.

Mr. Greenwall confidently expects that they will do this—especially as he proposed to reciprocate in various ways to the subscribers for season tickets, or more correctly speaking, commutation books. He has partially made arrangements, or rather secured an option, for Wednesday and Thursday, December 28 and 29, with the famous Andrews Opera company which has been secured by most of the cities in Texas for their opera season. In case he succeeds two nights and matinee of grand and comic opera will be the result. The repertoire will include such favorites as "Martha," "Fra Diavolo," "Cavalleria Rusticana," etc.

The Andrews company enjoys an unbroken record of twelve years of success and steadily increasing popularity. It is now conceded to be the representative repertoire opera organization of this country and is the only legitimate successor to the late Emma Abbot company in this special field of work. Manager Greenwall wishes to inaugurate the plan of having an opera festival every season and if this initial effort succeeds it will go a long way towards accomplishing that object.

The best seats for this splendid attraction will be sold at the regular prices and a still further reduction will be made from high class opera prices to those who subscribe for commutation books. A book of four tickets will be sold to subscribers only for $3. These tickets have an advantage over season tickets in that they may be used as desired by the purchaser. They may all be used on one night if desired. Two or more persons may club together and buy a book and thus secure the wholesale rate if desired.

They are exchangeable for the first choice of reserved seats as the subscribers sale will open one full day before the regular sale does. Manager Greenwall wishes to offer this reasonable rate in order to make this opera season an immense popular success. The subscription sale of commutation books is now on and if 150 names are secured by Wednesday of next week the opera season is secured.

No Performance.

The "Natural Gas" company went to pieces in Dallas. Manager Greenwall went over this morning and wires that there will be no performance at Greenwall's tonight as this is the company that was engaged for this date.

"A Stranger in New York."

Thursday night, December 22nd, at Greenwall's opera house Hoyt's "A Stranger in New York," which created such a favorable impression when last presented here, will return fresh from its triumphant visit to London, England, where it was presented at the Duke of York's theater.

Since the "Stranger" was last presented here Mr. Hoyt has added a lot of new scenes, much catchy music, novel and sensational vaudeville features, stunning costumes and elaborate stage accessories that are spoken of as being the most extravagant he has ever bestowed upon any of his productions.

Joe Coyne still assumes the character of "The Stranger," and will be pleasantly remembered by our theater patrons when "A Stranger in New York" was presented here the past season.

Tuesday Reg

"A Stranger in New York."

To "A Stranger in New York" belongs the distinction of playing to larger and more enthusiastic audiences last season than any of the other Hoyt comedies. Its presentation everywhere has been greeted with enthusiasm, and the "standing room only" sign has been used at nearly every performance.

Of all the plays Mr. Hoyt has contributed to the stage in the past, none have proven a stronger drawing card than this masterpiece, which, so far as humor is concerned, has never been duplicated upon the stage. It offers the widest scope for the display of this clever author's versatility, and is replete with bright lines, witty flings, talented people and up-to-date features. The songs are all new and of the catchiest order. The dialogue keen and penetrating, while the story is a kaleidoscope picture of every-day life in the great metropolis. The caste is pronounced by Mr. Hoyt as the strongest and most talented he has ever put together, including as it does such artists as Joseph Coyne, one of the cleverest and most original comedians now before the public; Alice Holbrook, long and favorably known with Francis Wilson; Anna Martel, Gracie Gray, John Gilroy, Tom Martin, Amy Muller, John Mitchell and Will Hatter, last seen here in Hoyt's "A Black Sheep," and a bevy of the prettiest girls ever seen in Hoyt's comedy.

"A Stranger in New York" will return to Greenwall's Friday and Saturday nights, Saturday matinee, December 23-24, and Mr. Hoyt promises that the piece will come to us this time even better and brighter than ever.

Mail Wed

"A Stranger in [illegible] York."

A rare treat is in store for lovers of Hoytian humor Friday and Saturday, December 23 and 24, matinee Saturday at Greenwall's opera house, when Hoyt's "A Stranger in New York," which made such a pronounced hit with theater goers when last presented here, will return polished and improved up-to-date.

The "Stranger" is a bright rollicking comedy, a satire on every day life as viewed in the great metropolis. It treats of a stranger in a strange city who is taken through the "tenderloin" district, shown the sights of the town, then to cap the climax he is taken to the Madison Square Garden, where the French ball is in progress.

It is written in this clever author's best vein, brim full of witty things, funny and complicated scenes, sparkling music and a host of novel vaude-[illegible]

Mail Tuesday

"A Stranger in New York."

The mere announcement that Friday and Saturday, December 23-24, matinee Saturday, at Greenwall's opera house of Hoyt's funniest and most amusing entertainment, "A Stranger in New York," will be presented, will be enough to call out an audience that will thoroughly test the seating capacity of our popular playhouse. Playwright Hoyt has written and produced a score or more of comedy successes, but from all reports the one that has made him the most dollars and placed him more prominently before the public as a successful author, is "A Stranger in New York."

ALICE HOLBROOK.

Since this clever comedy was presented here it has undergone many changes and many improvements have been made, and it is claimed by Mr. Hoyt's closest friends that in "A Stranger in New York," as now constructed, this popular playwright has never shown a more thorough knowledge of what makes the success of such a piece than in this production. Its novel features, ridiculously funny scenes and situations stand out now more boldly than ever.

"The Stranger" is impersonated by Joe Coyne, who is ably assisted by Tom Martin, John Mitchell, John Gilroy, Edmund Elton, and among the many pretty ladies are Alice Holbrook, Amy Muller, Charlotte Stolle, Annie Martel, Gracie Gray, Bertha Boardman and several others.

"Bachelor's Honeymoon."

If "to laugh is to live" then all those who are fortunate enough to see Warde and Sackett's comedians in the last Hoyt's theater success "A Bachelor's Honeymoon" at Greenwall's opera house Monday, December 26, (Christmas) matinee and night, will get a new lease of life. The play was written by John Stapleton formerly an actor of Augustin Daly's company and according to the New York World "it is an overwhelmingly funny farce. there is not a dull moment in it. little ripples of laughter are succeeded by outbursts which result in curtain calls."

The scene is laid in Boston and the plot concerns the trials and tribulations of an unfortunate bachelor who tries to keep a marriage a secret and yet introduce his wife into his family. His stories and their results involve the entire cast in a series of side-splitting complications that continue to the end of the play.

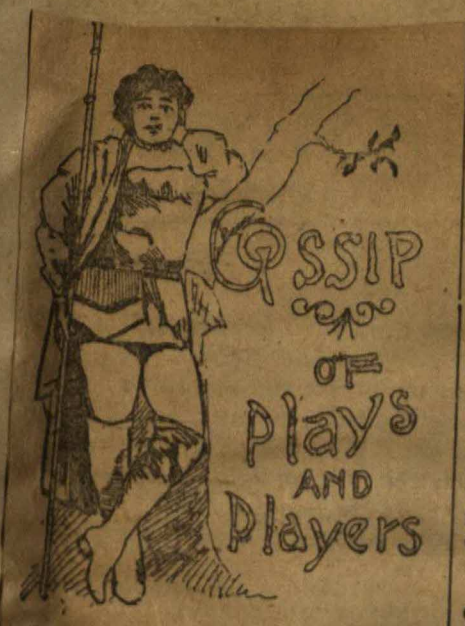
The cast presenting the play here is headed by the comedian Walter Walker, who is highly praised as a mirth provoker.

Mail Thed

ville features. Since the piece was presented here Mr. Hoyt has devoted much time to making improvements, and it is now pronounced the best and most successful comedy he has turned out.

The company is headed by [illegible]

Register Sunday



Holiday Opera Season for Fort Worth.

Manager Greenwall has under advisement a plan to inaugurate the musical season at his playhouse by offering his patrons a fine series of opera performances by the justly celebrated Andrews Opera company. He finds he can secure this organization for an engagement of two nights and matinee, commencing Wednesday, December 28, but the management of the Andrews company is inclined to be conservative, and hesitates to place so many performances as Mr. Greenwall contemplates without some assurance from the opera-loving people of the city that their patronage would be sufficiently liberal to justify it.

While Manager Greenwall thinks that the musically inclined people of the city will take to the opera season idea quickly and kindly, still as the plan has never been established in Fort Worth it is thought best to "make assurance doubly sure" by making an advance subscription commutation book sale of seats with special advantages to the subscribers in way of securing the best seats for the season at a much reduced price from the regular box-office rate. Opera on the "season" plan carries with it, when properly conducted, the idea of first-class performances at a rate greatly reduced from the price which must be demanded for productions of the same grade when given on the "night-stand" plan on account of the big savings which are made to the traveling management in railway and advertising bills. These savings are given to the patrons of the opera in a reduced price for their tickets, especially when bought on the wholesale or commutation book plan.

Manager Greenwall desires in case the opera season is undertaken to make the box office prices very reasonable and has decided on a scale of 25c, 50c, 75c and $1. But he will offer a still greater reduction from high class opera prices by offering to subscribers only a limited number of commutation books of four tickets, each for $3 per book. As the subscribers are to be given first choice of seats in exchange for these commutation tickets, it will be seen that the best seats in the house, including the boxes, for the entire engagement, may be secured in this way for 75 cents. This price is surely nominal, when it is remembered that the Andrews Opera company is now generally conceded to stand at the head of the standard English opera organizations of the country, and there should be no difficulty in securing the 200 subscribers for books which are required before the opera season will be undertaken. Martha, Cavalleria, Rusticana and some others of the famous lyric melodies will be sung during the short season if the company is secured, and our lovers of music may confidently be congratulated on the rich treat in store for them if Mr. Greenwall succeeds in his plans. Commutation tickets are good detached and are transferable, and may be used as desired by the purchaser, all on one night or otherwise. Those who wish to help the scheme along and secure the best seats for themselves, are requested to leave their names at once at the box office for a commutation book, as only 200 of them will be sold.

There will be two attractions at Greenwall's this week, Monday night, December 19, Donelly & Girard's greatest farce comedy, success, "Natural Gas." Edward Girard, whom we all remember with "The Rainmakers," will be in the cast. Friday and Saturday nights, December 23 and 24, and Saturday matinee Hoyt's "A Stranger in New York." Same cast as last year.

"A Stranger in New York."

To "A Stranger in New York," the latest comedy work of that popular playwright, Charles Hoyt, belongs the distinction of playing to larger and more enthusiastic audiences last season than any of the Hoyt attractions. Its engagement of thirty weeks in New York, first at the Garrick, then at Hoyt's theater was phenomenally successful, displaying as it did the "standing-room-only" sign at every performance. Of all the plays Mr.

JOE COYNE,

Hoyt has presented to the stage in the past, none have proven a greater drawing card or made a more favorable impression than this masterpiece, which so far as humor is concerned, has never been duplicated on the stage. Competent critics has it as offering the widest scope for the display of versatility, and is replete with bright lines, clever people and up-to-date features. The songs are of the catchy order, the dialogue keen and penetrating, while the story is a kenetiscope picture of every-day life in the great metropolis.

The scenes are laid in New York, in what is known as the "Tenderloin district." The first act shows the ladies' parlor in the Hoffman House, and the last act represents a room in the tower of the Madison Square garden, New York, on the night of the famous French ball. This scene has been most favorably commented on as a wonderfully clever piece of stage device, showing as it does the three working elevators. "The Stranger" comes to Greenwall's Thursday night, December 22.

Joe Coyne still assumes the leading role, that of The Stranger. His appearance here will be welcomed, as he made many friends when "A Stranger in New York" was last played here by his fine character acting and impersonating The Stranger.

"Natural Gas."

Edward Girard's (who was seen here last year in "The Rainmakers,") revival of Donnelly & Girard's "Natural Gas" is said to be a great go. A large and expensive company has been engaged and great care and effort has been expended in the preparation of a new program of specialties, songs, dances and clever bits of comedy business introduced. The costumes are entirely new and elegant. The lady members are not only clever actresses, excellent vocalists and pretty dancers, but are exceedingly handsome. The comedy has a plot, is brimful of fun, bright sayings and brisk action from beginning to end. "Natural Gas" comes to the Greenwall's Monday night, December 19.

Notes by the Way.

Warde & Sackett's comedians is a notable company in many respects. The star, Mr. Walter Walker, is a genuine artist, and has been trained with the support of the best companies of the country. He is natural in his methods and possesses all the finesse of the polished actor. In "A Bachelor's Honeymoon" Mr. Walker has a role that is admirably adapted to his style and temperament; and, the author of the play, John Stapleton, declares that he is the ideal of the character. Mr. Walker will be ably supported by Messrs. Emil Hoch, Franklyn Hill, George Morehead, Frank Lynden, Misses Annie Dacre, Mildred St. Pierre, Maud Reams Stover, May Warde and Anna Hathaway.

Sir Lewis Morrison made such a phenomenally great hit in San Francisco recently that the engagement, which was originally for only three weeks had to be extended indefinitely. He is booked here this season.

The Hermanns, Adelaide and Leon, who will appear here soon, will present a program comprising the most marvelous illusions and mystifying magic ever seen here, besides the beautiful spectacular dances of Adelaide Hermann, that have created a furore in both the Old and New World.

Jacob Litt has engaged Marie Wainwright to play the leading role in "Shall We Forgive Her," a new English melodrama that has created a favorable impression in the East. It is said that Miss Wainwright receives the largest salary ever paid to a leading woman in America.

"HE'S CAUGHT ON"

Register Tuesday

Owing To a Change Of Route

Hoyt's A Stranger In New York

Will Appear at

Greenwall's — Opera House,

December 23 AND 24

Friday AND Saturday,

SPECIAL Matinee Saturday.

Mail Wed-

Register Thurs

"A Stranger in New York."

Charles Hoyt is the Gilbert of America. What theater-goer who has never laughed at his merry comedies, filled to the brim as they are with witty sallies and keen satire, never dull or commonplace; and best of all, always crowding the theaters to the door.

Mr. Hoyt's most successful as well as his most amusing comedy, "A Stranger in New York," which greatly pleased one of the largest and most fashionable audiences of the season when last presented here, will return to Greenwall's opera house Friday and Saturday, December 23-24, matinee Saturday, and from present indications the engagement will be a record-breaker.

JOE COYNE.

Mr. Hoyt's plays have always done well in this city, and the promise of one of his jolly comedies is always a pleasure eagerly anticipated. One strong reason for this is that he always brings something new and novel in the art of playrighting with each piece, and in "A Stranger in New York," since the many changes and improvements he has made, it is said to be ahead of all its predecessors in this respect.

The demand for seats in advance has been brisk, and if this is any criterion the "Stranger" will be accorded a right royal welcome.

The company is headed by Joe Coyne, who made a pronounced hit as "The Stranger" when the company appeared here last season.

"A Bachelor's Honeymoon."

The Birmingham Age-Herald of November 26, speaks of Warde & Sackett's comedians in "A Bachelor's Honeymoon" which will be seen at Greenwall's Monday, Dec. 26, (Christmas) matinee and night as follows:

"There are comedies and comedies, and a deluge of them have been here, but "A Bachelor's Honeymoon" comes nearer being the real article than anything offered this season.

"To those who saw last night's performance at O'Brien's nothing need be said; they were pleasantly surprised and spent a thoroughly enjoyable evening. To those who were absent it can be said that they missed a gilt-edged treat and one that is rarely offered victims of one night stands.

"The play has an excellent plot, the story is pretty, the lines are bright, the situations as funny as they are ridiculous and above all it is superbly interpreted and presented by a coterie of exceedingly clever and artistic performers. The characters are finely draw, and each performer seems so peculiarly fitted to his or her part that one almost imagines real things taking place before his eyes.

"Mr. Walter Walker and Miss Annie Dacre, two very clever performers, assume the leading rolls and furnish the audience with numberless clever hits, while a more perfect German character can hardly be imagined than that of Dr. Ludwig Schwartz interpreted so admirably by Emil Hoch.

"The other members of the cast are also in keeping with the leading ones. 'A Bachelor's Honeymoon' is excellent."

Register Thurs

Opera Season Almost Assured.

Manager Greenwall announces that great interest is already being taken in the proposed season of opera for December 28 and 29, and that, judging from present indications, there is little doubt about securing the Andrews Opera company for those dates. Only about twenty-five or thirty more signers are required to complete the list, and at the rate the names are being handed into the box-office these will be secured within the next twenty-four hours.

Mr. Greenwall desires that his regular patrons shall take advantage of the subscription plan which affords the holders of commutation books first-choice of seats for the entire engagement, besides a considerable reduction from the box-office rate. All who wish a commutation book, therefore, should send their names to the box-office immediately.

The Warde Family.

Four members of one family, and all in the theatrical business make a unique story that is of local interest now.

Mr. Frederick Warde was in Fort Worth six weeks ago in the big star combination.

Mr. Arthur F. Warde, son of Mr. Frederick Wade, was in Fort Worth Tuesday. He is the eldest son and was formerly manager of his father, but he is ahead of the "Bachelor's Honeymoon" that comes to Greenwall's Christmas.

Ernest Warde, the youngest son of Frederick Warde, will appear in Fort Worth soon in "My Friend From India."

Christmas in the "Bachelor's Honeymoon," will appear Miss May

Coyne, who made a pronounced hit as "The Stranger" when the company appeared here last season.

"A Batchelor's Honeymoon."

The Richmond Dispatch of November 12th speaks of Warde and Sackett's comedians in "The Bachelor's Honeymoon" which will be seen at Greenwall's opera house Monday December 26, (Christmas) matinee and night, as follows:

"A Bachelor's Honeymoon," as presented at the Academy last night, is simply one long laugh from the time of the rising of the curtain at the commencement of the troubles of the man who attempted to bring his newly wedded wife home without the knowledge of his family, until the complications thus caused were all straightened out in the last act. The dialogue was bright and the action brisk.

"While the piece is a bit 'Frenchy' at times, yet it is by no means broad enough to be vulgar or objectionable. The company presenting the comedy is a capable one and each role is well sustained. Mr. Walter Walker as Benjamin Bachelor, the man who finds that his own wife is for the time being an elephant on his hands, is very clever. Dr. Ludwig Schwartz, a German physician, was made a very laughable character by Mr. Emil Hoch, while Messrs. Franklyn Hill, Frank Lynden and George Morehead were satisfactory in their parts. Miss Eniede Williams as Mrs. Anbuckle, the young wife, who leaves the stage to become Mrs. Bachelor, was very 'chic,' while Minerva, a sister, who has a charge on her hands in the shape of a brother with two grown daughters, was well played by Miss Maud Stone. Misses Madge May and Anna Hathaway as the twins were demure young ladies, neat and prim, and looked and did their parts wery well. Miss Mildred St. Pierre as the maid servant with a secret in her head was very good.

Sauer May Come.

Owing to the great desire on the part of the people of the Pacific coast to hear Sauer play, it is said he will visit that section of the country early in the spring, or just previous to his departure for Europe, this is conditional of course, on his management being able to secure him for an extra number of concerts, the engagements in America being limited to forty concerts.

Register Thurs

"A Stranger in New York."

The unusually large demand for seats for the presentation of Hoyt's "A Stranger in New York," at Greenwall's Friday and Saturday, December 23 and 24, with special matinee Saturday plainly illustrates the popularity of Hoyt's comedies with theater-goers of this city. Not in this city alone, but everywhere a Hoyt play is presented, immense audiences are always the rule. He has been catering to the tastes of the public for the past twelve years, and during that time he has never disappointed his patrons by offering to them an inferior production or an inferior cast.

"A Bachelor's Honeymoon."

If one-half of the compliments that have been paid to John Stapleton's comedy, "A Bachelor's Honeymoon" are merited the theater-going public of this city have a veritable treat in store at Greenwall's Monday, December 26, (Christmas) matinee and night.

The play which is farcical in theme and construction was produced originally last season at Hoyt's theater, New York, and scored a hit with the Metropolitan public. The fun is spontaneous and the play is said to be one long irresistable and joyous laugh.

Register News

Wards, under the name of Madge Mar. She is the youngest daughter of Frederick Wards and has been on the stage only this season, but is said to have made a great hit as one of the fanny twin sisters.

"It's an entire family," said Mr. Arthur Wards Tuesday.

Vic and Tommie.

Messrs. Vic Josenberg and Tommie Cornwall, who so artistically renovated and repainted the interior of the opera house last summer, and who are responsible for the magnificent scenic decorations, are painting a quantity of special scenery for the "Batchelor's Honeymoon," to be seen at Greenwall's matinee and night, Saturday.

Mail June

"A Stranger in New York."

The Dallas News of December 21 speaks of Hoyt's "A Stranger in New York," which will be seen at Greenwall's opera house Friday and Saturday nights December 27 and 28, matinee Saturday, as follows:

Joseph Coyne's clever art prevailed at the opera house last night in "A Stranger in New York." The audience was cultured and critical and the undivided good will and approval with which it received the stars and comedy was a testimonial to the attraction that could not be mistaken. This was the second trip here of the company and Mr. Coyne and that he delighted the audience with his quaint personality and comic impersonations was attested by hearty applause accorded him.

Hoyt's "A Stranger in New York" is peculiarly suited to his talent. It affords scope for his talent and admirable interpretation of the comedy. It is a high-class comedy and might be called a "comedy of errors," abounding in amusing situations and quaint humor. Its absurd situations and incongruous positions keep up the theory of a plot, but its chief merit is in furnishing a field for the display of talent like that of Mr. Coyne's. "A Stranger in New York," like all of Hoyt's productions when presented by a strong a cast as that of last night's Dallas as it has caught the eastern cities and all other audiences before whom the piece has been presented. In short, it is a first-class comedy, interspersed with first-class music.

"A Bachelor's Honeymoon."

Messrs. Warde and Sackett whose comedians are billed to present the latest Hoyt's theater success, "A Bachelor's Honeymoon," at Greenwall's opera house Monday, December 28 (Christmas), matinee and night, are well known managers and have always been identified with the best class of attractions. Mr. Warde is the eldest son of Frederick Warde, the tragedian, and was identified for many years with the management of his father and the famous Warde-James combination. Mr. E. L. Sackett, his associate, also obtained his first experience from the same source but has lately been connected with other enterprises.

These young managers have bought the rights to John Stapleton's farce "A Bachelor's Honeymoon," which scored a hit at Hoyt's theater last season and are presenting it this year with a splendid company including the merry comedian Walter Walker. Everywhere they have been they have left a pleasant impression and are meeting with the artistic and pecuniary success that rewards all managers who cater to the public and provide wholesome, reputable and attractive entertainment.

The Opera Season.

Opera on the season plan is the only practical way of seeing good operas at a moderate cost. This plan has been made use of in all the larger cities of the country for some time and its advantages are conceded by all who understand the expense of moving a big company around the country on the "night stand" plan. Large savings are made to the management and the opera patron consequently gets his tickets at a proportionately lower price.

The Andrews Opera company is no experiment but a thoroughly standard organization. The present is its twelfth successful season. It is reported to be a clean, high class company of pleasing artists, and its performances are said to be of a high grade of excellence. This being the case the people of Fort Worth have to be congratulated on the prospect of a delightful series of standard performances for the mid holiday season.

Register Friday

"A Stranger in New York."

Hoyt's works are clever and the public revels in them. They are full of keen but kindly satire on the fads of the day, sparkling with wit and altogether possessing those qualities that are sure to put an audience in a frame of mind. They are built to amuse the people, and they succeed emphatically. His "A Stranger in New York," which comes to Greenwall's tonight, tomorrow matinee and night, as now arranged with taking specialties and into which Mr. Hoyt has put some of his latest and funniest observations, is said to eclipse

ALICE HOLBROOK.

in brilliant merriment all his previous efforts.

The "Stranger" will be presented here with all the elaborate scenery and extravagant stage accessories precisely the same as given at Hoyt's theater, New York, during its long run.

Charles H. Hoyt could not have selected a person more qualified to play the peculiar part of the "Stranger" than Joe Coyne, who played the same role when "A Stranger in New York" was presented here last season.

Among the many pretty women are Alice Holbrook, the past three seasons with Francis Wilson Opera company; Miss Charlotte Stolle, Amy Muller, Gracie Gray, Annie Martel and several others.

"A Bachelor's Honeymoon."

One of the funniest plays that will be seen here this season is the Hoyt's theater success, "A Bachelor's Honeymoon," which is announced for Greenwall's Monday, December 28, (Christmas) matinee and night. The impression this play is making throughout the country may be gathered from the following expression of a critic in Ottawa, Canada, last September: "The Bachelor's Honeymoon," which was put on at the Russel theater last night, is a farce comedy which can honestly be called 'sparkling.'" It is full of witty sayings and side-splitting situations. The "Stranger in New York" and "What Happened to Jones" were very funny, but last night's performance was undoubtedly the funniest of all. The audience, and there was a full house, laughed continually. Not only was the play itself good but the company was A1. They were all stars in their parts.

The company which will be seen here is headed by the excellent comedian Walter Walker, who will be assisted by Messrs. Emil Hoch, Franklin Hill, George Morehead, Frank Linden, Miss Annie Haines, Miss Maud Steven, Miss Mildred St. Pierre, Miss Madge May and Miss Ann Hathaway.

Opera Books Ready.

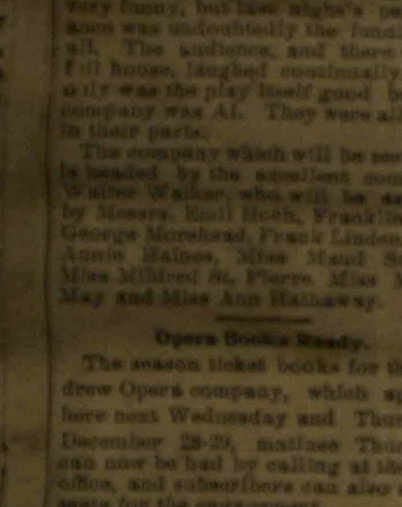
The season ticket books for the Andrew Opera company, which appears here next Wednesday and Thursday, December 29-29, matinee Thursday, can now be had by calling at the box-office, and subscribers can also secure seats for the engagement.

Mail Friday

"A Stranger in New York."

Of all the many comedies that have emanated from the prolific brain of that popular playwright, Charles Hoyt, "A Trip to Chinatown" proved the most successful from a box office standpoint, and as those plays have all been written for the money they would bring it is but fair that the box office returns should be taken as a basis of what constitutes success.

"A Stranger in New York" is the title of Mr. Hoyt's latest comedy and the very title seems to augur well for its popularity. The new piece is built much upon the same lines as the famous "A Trip to Chinatown," but is



JOE COYNE.

Mail Friday

is claimed that it contains more of a plot or story, wittier lines and altogether much brighter than its popular predecessor.

"A Stranger in New York" will be given at Greenwall's opera house tonight, tomorrow matinee and night when it is promised that the presentation in this city will be identically the same as to scenery, costumes and and stage effects as that given at Hoyt's theater New York.

"The Stranger" is impersonated by Joe Coyne, who is ably assisted by Tom Martin, John Mitchell, John Gilroy, Edmond Elton, Charlotte Stolle, Annie Martel, Gracie Gray, Berth Boardman and several others.

"A Bachelor's Honeymoon."

There is lots of genuine and spontaneous fun in Stapletons' farce A Bachelor's Honeymoon, which is billed for Greenwall's opera house, Monday, December 28, (Christmas) matinee and night, so the public should start prepared to laugh.

The Detroit Evening News said: "It was a nice lively honeymoon that Mr. Bachelor experienced, and the people who were present last night seemed to enjoy it almost as much as if it had been their own.

Mr. Stapleton has evolved a whimsical story with complications galore and in the hands of the clever people who now play it, it would make a stoic laugh. There were not many stoics in last night's audience, and the mirth became hilarious as the comedy progressed. One man nearly fell into the aisle in a fit of laughter, and the blood-haired lady with the red plush waist ruined her gloves in her enthusiasm.

Unlike most stage plays the last act is the best in A Bachelor's Honeymoon and the novel denouement comes so unexpectedly that its effectiveness is not consumed in anticipation.

Opera Books Ready.

The season ticket books for the Andrew opera company which appears here next Wednesday and Thursday, December 28 and 29, matinee Thursday, can now be had by calling at the box office and subscribers can also secure seats for the engagement.

Register Saturday

"A Bachelor's Honeymoon."

Walter Walker, the star of Warde & Sackett's comedians, who present the Hoyt's theater success, "A Bachelor's Honeymoon," at Greenwall's is said to be one of the cleverest comedians on the American stage. He is a thorough artist with a large range of experience, and produces his effects without any apparent effort. His success in "A Bachelor's Honeymoon," in a character that is particularly exacting, has been remarkable, and the critics have declared him to be the future great comedian of the American stage. Messrs. Warde & Sackett selected Mr. Walker from a host of clever actors, and are so well pleased with his achievements that they have signed a long term contract with a view of starring him in modern farce and comedy. Mr. Walker will have the advantage of an excellent company, and the prospects are good for a delightful performance on Monday, December 28 (Christmas), matinee and night.

Andrews Opera Company.

The commutation books for the season of opera can be had by calling at the box-office, also subscribers can have their seats reserved for the entire engagement. The Philadelphia Record of a recent date speaks as follows:

"The beautiful opera of 'Martha' was sung last evening at the Girard Avenue theater by the Andrews Opera company, and the work as a whole was most acceptably rendered. The chorus work was particularly well done. The female chorus in the prologue and the mixed chorus at the opening of the fair scene were heartily applauded. * * * Edward Andrews made an admirable Sir Tristan, and duets and solos of George Andrews and Jay C. Taylor, as Plunkett and Lionel respectively, won deserved encores, for they were excellently sung. The opera was appropriately staged, and the costumes bright and pretty. The patrons of the Girard seem to have taken very kindly to the new enterprise, and the engagement of the company is likely to continue for a long time."

The Andrews Opera company will appear at Greenwall's opera house Wednesday and Thursday, December 28 and 29. Matinee Thursday. The opening will be a double bill, "Cavalleria Rusticana" and the ever popular comic opera, "Mikado." Thursday matinee, "Fra Diavolo;" Thursday night, "Martha."

Mail Monday

"A Bachelor's Honeymoon."

Among the Dramatic offerings for Greenwall's opera house none will be more welcome than Hoyt's theater comedy success, "A Bachelor's Honeymoon," which will be seen at Greenwall's tonight for the last performance. It is said to be the funniest

Mail Saturday

The Greenwall opera house will have its doors open four nights and three matinees next week, commencing Monday, December 28 (Christmas) matinee and night. Warde & Sackett's comedians presenting the Hoyt's theater success "A Bachelor's Honeymoon," Wednesday and Thursday, December 29 and 29, matinee Thursday. The Andrews Opera company presenting Wednesday night a grand double bill, "Cavalleria Rusticana," and the ever popular comic opera, "Mikado." Thursday matinee "Fra Diavolo," Thursday night, "Martha." Saturday, December 31, matinee and night, Louis Morrison in "Faust."

"A Bachelor's Honeymoon."

The American stage has been deluged of late years with farces of more or less merit but, none have received such universal and unstinted praise as the last Hoyt's theater success, "A Bachelors Honeymoon," which comes to the Greenwall opera house, Monday, December 28, (Christmas) matinee and night.

The play is from the pen of John Stapleton whose long experience with the best companies and managers has given him the advantage of a thorough knowledge of the requirements and technicalities of the stage.

He has, however, taken conventional material and adapted it so cleverly to his purposes that his play almost bears the stamp of entire originality.

His complications are as numerous as they are absurd, and its situations are exceedingly funny. One of the charms of the performance will be the general excellence of the company which has been engaged regardless of expense. The cast is headed by the clever comedian Walter Walker, who has won a name for himself lately by his remarkable accomplishments in stock companies. He will be assisted by Messrs. Emil Hoch, Franklin Hill, Frank Lynden, George Morehead, Miss Annie Haines, Miss Mildred St. Pierre, Miss Maud Stover and others.

Andrews Opera Company.

The Philadelphia Times has the following complimentary mention of the Andrews Opera company, which will appear at Greenwall's opera house for two nights and one matinee only, commencing Wednesday night, Dec. 28, in a grand double bill "Cavalleria Rusticana" and the ever popular comic opera "Mikado," Thursday matinee "Fra Diavolo," Thursday night, closing their short engagement with "Martha."

"The first appearance of the Andrews Opera company in Fra Diavolo at the Girard Avenue theater last evening, bids fair to furnish a season of most excellent English opera which will no doubt be more appreciated as the splendid abilities of the organization grow upon the public, although the immense audience present could hardly have been more enthusiastic, if all the performers had been old friends.

"The chorus and orchestra are particularly strong, the former being as well trained as any that has ever appeared in this city, and the performance moves with a gratifying brightness and snap. The success of the evening was perhaps the sextette from "Lucia" introduced as a finale to the second act which received three encores and two curtain calls. At the close of the performance 'The Star Spangled Banner' was sung by the entire company and the Andrew Opera company was firmly established in the good graces of the patrons of the Girard."

Lewis Morrison in Faust.

Lewis Morrison will appear in his famous role of Mephisto in "Faust" at Greenwall's opera house Sunday December 31, matinee and night. Mr. Morrison promises the greatest scenic production of "Faust" ever seen in Fort Worth.

In these days of dramatic sensationalism, it is refreshing to herald the advent of a classic which, while dealing with the dual sides of life, eliminates the obtrusive elements that offend the sensitive susceptibilities of the audience, and yet retains the essential material that sustains the foundation upon which the structure of the story is based.

It has been demonstrated times without number that an intellectual dish daintily served with the necessary accompanying refinement will always receive the commendation of the public. No better evidence of the efficacy of such a statement is required than the mere mention of "Faust"—a play which Lewis Morrison originally presented to the public fifteen years ago, and which is today recognized as one of the dramatic successes of this age. The presentation this year is the farewell with that master actor.

NOTES.

Hoyt's "A Contented Woman," opened to a week's engagement at McVicker's last night, and to an audience that filled every seat in the house. It is no stranger to theatergoers, but its smart lines, bright specialty acts, and the fetching gowns of Miss Belle Archer seemed at all times to engage the attention and favor of the audience.—Chicago Tribune.

Adelaid and Leon Herrmann will be the attraction at Greenwall's soon, presenting their famous black art. The elder Herrmann, "Alexander," was the prince of magicians, and Leon his nephew, who has succeeded him, has ably filled the place left vacant by that favorite entertainer. For the coming engagement in this city of the Herrmanns, many new and startling novelties and illusions will be presented for the first time here.

"Shall We Forgive Her," is the rather curious title of a new play which seems to have made a hit. It is one of Jacob Litt's ventures and he has engaged Marie Wainwright to play the leading role. Miss Wainwright says she likes melodrama and the audiences which go to see melodrama. She has not appeared in this style of drama since she entered upon her dramatic career twenty years ago.

Mail Monday

focus that has been written of late years and thoroughly devoid of offensiveness or unnecessary vulgarity. John Stapleton, the author, has evolved a series of highly amusing complications and situations from some old materials and by his clever construction and wit suggested an almost complete novelty.

The New York critics were lavish in their praises of the play and everywhere it has been presented in the North and West the public has clamored for return dates.

The company presenting the play here has been carefully selected and includes some of the cleverest comedians in the profession, chief among whom is Mr. Walter Walker, an actor of long and varied experience and gifted with a natural ability to portray high class comedy.

The Andrews Opera Company.

"A splendid audience greeted the Andrews Opera company at their last performance in the opera house last evening. The opera was Balfe's popular 'Bohemian Girl,' replete with beautiful music, and so well sung by both principals and chorus that number after number was encored. Miss Nellie Andrews as Arline, could not have been better. She has a pure true soprano of high range. She was compelled to respond to a final deserved encore after singing 'I Dreamt I Dwelt in Marble Halls.' Florence Clayton has a rich, deep, contralto voice, and made a haughty, imperious queen. The principal tenor role was given to Jay C. Taylor, whose singing was superb. The choruses were magnificently sung and the entire performance was one long to be remembered. Come again."—York (Pa.) Times.

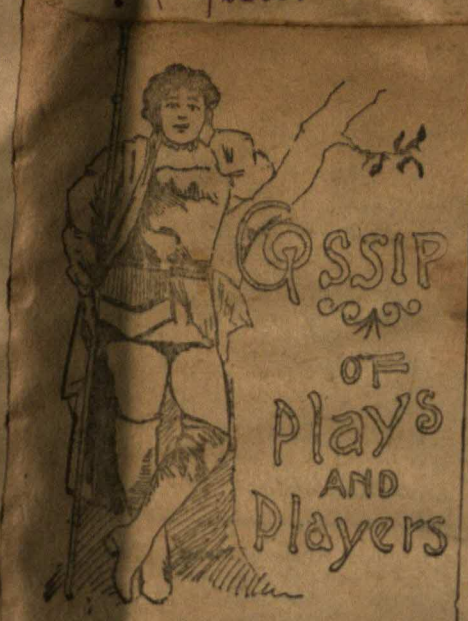
The Andrews Opera Company will make a brief tour of the West before returning to the scene of their Eastern triumphs, and Manager Greenwall has secured them for Wednesday and Thursday, December 28 and 29, matinee Thursday. Seats now on sale at box office. The opening opera will be a grand double bill, "Cavalleria Rusticana" and "Mikado." Thursday matinee, "Fra Diavolo;" Thursday night, "Martha."

Register Tuesday

Andrews Opera Company Coming.

The Philadelphia Enquirer says: "The opening of the summer season of English opera at the Girard Avenue theater was most auspicious. The house was crowded to its utmost capacity, and the principals and chorus of the Andrews Opera company, an organization new to Philadelphia, were given a reception that was calculated to make them feel that they were indeed welcome visitors. The chorus was large and perfectly trained while the principals are all that could be desired. George Andrews made an attractive Fra Diavolo, singing and acting the part of the dashing bandit with grace and vim. * * * * The comedy work fell to Edward Andrews and C. A. Parker as Beppo and Giacomo respectively, and they proved themselves versed in all the arts of the up-to-date light opera fun-makers. * * * The remaining parts were in very capable hands and the performance moved off smoothly but was highly relished by the audience. Altogether

Register Sunday



There will be four nights and three matinees at Greenwall's this week, commencing Monday, December, 26 (Christmas), matinee and night. Warde & Sackett's comedians, presenting the Hoyt's theater success, "A Bachelor's Honeymoon." Wednesday and Thursday, December 28 and 29, matinee Thursday. The Andrews Opera company, presenting Wednesday night a grand double bill, "Cavalleria Rusticana" and the ever-popular comic opera "Mikado," Thursday matinee, "Fra Diavola." Thursday night, "Martha." Saturday, December 31, matinee and night, Lewis Morrison in "Faust."

"A Bachelor's Honeymoon."

"A Bachelor's Honeymoon," which is announced for Greenwall's Monday, December 26 (Christmas), matinee and night, is a farce in the true sense of the word, and not a conglomerate hodge-podge like the majority of the entertainments that have been served up to us of late years under that classification. The author, John Stapleton, has imbibed the spirit of the French and German writers and produced a play that is not only full of brilliant wit, clever situations and original ideas but also exceedingly funny without coarseness or offensive vulgarity. The very title implies fun and mystery and the universal verdict of the critics has been that there is abundance of it. The story of the play involves the fortunes and tribulations of a man who tries to keep his second marriage secret from his family and friends by practicing deceits and falsehoods until he and all the cast are mixed in an almost inextricable net of farcical mystery and trouble. The subject is not strikingly original, but the author's treatment of it is so novel and ingenious that it has excited the admiration of the critics everywhere it has been presented.

An excellent company will be seen in the cast here, including the jolly comedian Walter Walker and his merry associates, Messrs. Franklyn Hill, Emil Hoch, Frank Lynden, George Morehead, Miss Snieda Williams, Miss Mildred St. Pierre, Miss Maud Stover, Miss Sadge May and Miss Ann Hathaway.

Morrison in Faust.

Mr. Lewis Morrison in "Faust" will be seen at Greenwall's Opera House Saturday, December 31, matinee and night. The press of the country have nothing but words of praises for Lewis Morrison and his admirable company. Mr. Morrison, as Mephisto, the tempter, mocker and exultant fiend, fills each capacity with equal skill. His clear voice, aided by his dramatic elocution, moves his listeners with his victims. Miss Mabel Morrison, as Margurite, is graceful and beautiful.

A Splendid Performance.

The North Adams (Mass.) Evening Herald speaks of the Andrews Opera company which will be seen at Greenwall's for an engagement of only two nights and one matinee, commencing Wednesday night, December 28, in a grand double bill, "Cavalleria Rusticana," and the popular comic opera, "Mikado;" Thursday matinee, "Fra Diavola;" Thursday night, "Martha," as follows.

"The Andrews Opera company, which opened a short season of English opera at the Columbia last evening, presenting 'Martha,' is certainly entitled to all the flattering notices which it has received in other cities. The soloists were without question the best that have ever been heard in years and the choruses showed the effects of careful selection and training of voices. The opera was given under the direction of Charles D. Hazelrigg, a conductor who has gained considerable fame in Western cities.

"Miss Catherine Lee, as Martha, made much of a most difficult part and won the sympathy of the audience from the start. She has a strong voice, pure and full, and this coupled with a charming personality made her a favorite at once. Each of the other principals is possessed of a well cultivated voice and in their hands the various characters were portrayed with strength and fidelity.

Notes.

The comedy, "Finnigan's Ball," will occupy attention here soon and will serve to introduce Murray aod Mack in the second edition of this most successful "skit."

Mr. David Belasco's latest popular success, "The Heart of Maryland," will be given its first performance in this city soon, and local playgoers will have an opportunity to judge for themselves whether there is any exaggeration in the liberal praise so universally bestowed upon its performances elsewhere. "The Heart of Maryland" is cleanly in expression, the characters are typical of the living humanity that forms our social surroundings and the theme of the story never overreaches the modesty of nature, nor is the story itself, either in incident or action, other than probable.

The Galveston News of a recent date says of the initial performance of the Punch Robertson repertoire company's engagement, which took place at the Grand that it was witnessed by an immense audience. It is estimated that about 1500 people were in attendance. The play produced was the three-act comedy, "Under False Colors." Mr. Robertson has a clever company. The costuming is good and the stage settings are elaborate for an organization of that kind.

The acting of Mrs. Punch Robertson, Miss Carrie Louis, Miss Milne, Walter Woods and Frank Fahey merited special mention. Miss Louis, the soubrette of the organization, was the favorite of the evening, and shared the honors with Frank Fahey.

"Shall We Forgive Her," a new English play, will be seen here shortly. It is described as an interesting story of domestic life in England and Australia, and is credited with having made a substantial hit during its New York run. An important member of the cast is no less a person than Miss Marie Wainwright, who has starred for years in legitimate and Shakespearean comedy. It is Miss Wainwright's first experience in the field of melodrama. She is said to have made a tremendous hit in the part and the piece is described as one of the big money winners of the season.

The Hermanns, Adelaide and Leon, who have won for themselves the proud distinction of being the best entertainers in magic in this country will appear here soon. Leon Hermann will present a repertoire of new and original and startling illusions, while Adelaide Hermann will present a distinct novelty of her own creation, called "La Femme Camelon," in which she changes her costumes fifty times in ten minutes without leaving the stage, besides appearing in several new dances which are expected to surpass anything of the kind she has given heretofore.

"'Tis not in battle alone heroes are made," said Wallace Munro, who is in the city in the interests of Lewis Morrison, the great "Mephisto," who is scheduled to make his farewell bow to us next week. "We have a real hero in our company who is one of the most unassuming young men I've ever met, and in appearance, the last man in town you would pick out to do a daring act. His name is Albert W. Brown, our stage carpenter. He has eighteen medals on his manly breast for deeds of valor done in the briney deep, for Brown is a swimmer and an expert diver; in fact his record for fast swimming was made in Toronto, Canada, in 1893, when he won the Bay championship and the Ed Hanlon medal, covering 500 yards in 7 minutes and 10 seconds, while his record for remaining under water is 3 minutes and 45 seconds. The medals I speak of, however, were awarded him for life-saving.

"At Port Credit, Canada, in 1893, he saved four ladies from watery graves in one day, and for this he received the colonial medal. At Ashbridge Bay in May 1896, he again succeeded in rescuing three lives, and for this was awarded the Royal Humane society's medal, the only one ever awarded to a theatrical man. Since that date he has saved five more, making in all twelve lives saved since 1893.

"Mr. Brown speaks very reluctantly of his great rescues, and when persuaded to talk of them, merely says: 'I only did my duty.' That's the stuff American heroes are made of."

LEWIS MORRISON.

Sunday Register

Register Tuesday

the reception was most flattering and it was evident that the patrons of the Girard will look upon the innovation with favor."

Manager Greenwall has secured the Andrews Opera company for two nights and a matinee, Wednesday and Thursday, December 28-29, matinee Thursday, and so well known is the company that the mere announcement ought to insure a crowded house.

The operas presented will be the opening night Wednesday grand double bill "Cavalleria Rusticana" and "Mikado" Thursday matinee "Fra Diavolo" Thursday night closing their short engagement with "Martha."

Lewis Morrison.

With the announcement that Lewis Morrison will, after this season, discard "Faust" naturally arises the question, "Who will be the devil in future?" Theologians may refer you to the Holy Scripture as the only feasible solution to such a knotty problem. But in this life there is certainly no one who can equal Morrison in this exacting roll. He has had many imitators, but where are they? Echo answers where? No, there is only one "Mephisto" and that is Lewis Morrison! He will be here Saturday, December 31, matinee and night, to say "adieu" in this great character, for other arrangements make it obligatory for him to appear next season in an etirely new and wonderful creation, the title of which, for obvious reasons, is in the meantime withheld.

Mail Tuesday

Andrews Opera Company.

The Philadelphia Public Ledger speaks of the Andrews Opera company, which will be seen at Greenwall's opera house two nights and one matinee, commencing tomorrow, Wednesday, night and Thursday matinee and night, December 28 and 29, in the following flattering terms:

The second week of the engagement of the Andrews Opera company at the Girard avenue theater is devoted to a production of Flotow's charming opera, "Martha." As presented last night it afforded a very satisfactory entertainment. It is most becomingly staged and has the advantage of a large, well-drilled chorus that would do credit to the most pretentious opera company in existence, and an augmented orchestra that is under very capable direction.

The performance as a whole was excellent and was well received.

The operas which will be presented during their short stay will be: Wednesday night, a grand double bill, "Cavalleria Rusticana" and the always popular comic opera "Mikado;" Thursday matinee, "Fra Diavolo;" Thursday night, "Martha."

Age Cannot Efface "Faust."

Like the national bird with which age deals so lightly, Goethe's sublime romance, "Faust," with the paradoxical distinction of being old, yet new, returns to the scenes of former triumphs, imbued with fresh vigor and animated by a rejuvenated atmosphere that envelops the entire production.

Since the last visit here extensive alterations have been made in the play which while in no way detracting from the main theme, yet so completely alter the entire environments that it is like an entirely new production. An absolutely new scenic investiture with amazing electrical effects, together with an exceptionally talented company added to the presence of the great and only Lewis Morrison himself, are adjuncts rarely united, and testify to the merit of the production. Mr. Lewis Morrison in Faust will be seen at Greenwall's opera house Saturday, December 31, matinee and night.

Register Wed

"Andrews Opera Company."

The Aberdeen, S. D., Daily News speaks of the Andrews Opera company, which will be seen at Greenwall's Opera House two nights and one matinee only, tonight, Wednesday and Thursday nights, December 28 and 29, matinee Thursday, as follows:

"Cavalleria Rusticana' is an opera in the highest degree dramatic and its singing last night by the members of the Andrews Opera company was exceedingly well done. There is only one act and while there is a large number on the stage, all the principal singing really lies with three. Miss Nellie Andrews as 'Santuzza' was the central figure and gave a splendid exhibition of her power as a dramatic vocalist. She carried her part perfectly and gave a good representation of the wronged woman. Jay C. Taylor, as the faithless lover, 'Turridu,' appeared at his best and Arthur Seaton took the part of Alfio most creditably. Following the grand opera came 'Mikado' and the contrast between the two was decidedly marked. The old favorite of the light operas was well given and pleased the immense audience greatly."

The operas which the Andrews Opera company will present here will be: Tonight, a grand double bill, "Cavalleria Rusticana," and the old favorite comic opera "Mikado;" Thursday matinee "Fra Diavolo," Thursday night "Martha."

A Great Scene.

The new "Brocken" scene in "Faust," as it is presented this season by Lewis Morrison, is pronounced the most weirdly beautiful ever produced, and not alone displays a masterpiece of the stage mechanic's art, but is a revelation in the art of electrical effects. Never has there been such a display of intricate and amazing surprises in electrical force as is demonstrated in this scene.

Owls hoot and flap their wings, vampire bats flit by in hideous silence, huge green slimy snakes crawl through space, monster dragons appear emitting fire from their dilated nostrils, myraids of scintillating fire flies illuminate the chasm, as satyrs sit in stoical silence, while sirens sing seductive ditties and goblins gyrate in demoniacal revelry. "Mephisto" in satanic majesty views with ghoulish glee this labyrinth of weirdness and from the summit of the Brocken hurls thunderbolts at the poor mortals who have been banished to everlasting tortures. The scene ends with the most novel and imposing pyrotechnic display ever presented on any stage.

Mr. Lewis Morrison in "Faust" will be seen at Greenwall's opera house, Saturday, December 31, matinee and night.

"Old man Couldock, as we called him, and the title was purely affectionate," remarked a member of 'Bachelor's Honeymoon' theatrical company, recently in the city, 'used to tell an amusing story of one of his early experiences on the stage. He had been engaged for a minor part with a very irascible actor named Reynolds, who is now almost entirely forgotten. The play was an old-time melodrama called 'The Bandit's Daughter,' and Couldock was cast for one of the robbers. His only speech was at the climax, when the bandit chief, otherwise Reynolds, called together his retainers to avenge his daughter's death. 'And thou,' he asked each, testing their fidelity. 'My lord,' was Couldock's reply, 'I took an oath at her bier.' On the opening night Reynolds was in a savage mood, and everybody was nervous and excited. However, things went pretty well until the great scene where the robbers assembled. Couldock advanced with the rest, half frightened to death, and one by one they made their protestations. 'And thou?' bellowed Reynolds, facing him suddenly. 'My lord,' said Couldock, I took a beer.' He realized when he got that far that he had the words transposed, and he made a hideous blunder, but to save his soul he couldn't recall the line. 'Sir!' yelled the tragedian, beside himself with rage. 'I—I took a—a beer—' repeated Couldock, and stopped with his mouth wide open and his knees knocking together. 'So I perceive, sir,' hissed Reynolds. 'You're drunk, sir; beastly drunk.' The audience roared, and the curtain descended amid shrieks of merriment. Of course Couldock was fired instanter. He told me that he met Reynolds, then broken and retired, some years afterward, and the latter wagged his head at him solemnly. 'I trust, sir, that you have controlled your taste for strong drink,' he said, with melancholy emphasis."

Mail Wed

Andrews Opera Company.

Manager Greenwall has secured the Andrews Opera company for tonight and Thursday matinee and night, and so well known is the company that the mere announcement will insure a crowded house.

The Philadelphia Enquirer speaks as follows:

"The opening of the summer season of English opera at the Girard avenue theater last night was most auspicious. The house was crowded to its utmost capacity, and the principals and chorus of the Andrews Opera company, an organization new to Philadelphia, were given a reception that was calculated to make them feel that they were indeed welcome visitors.

"The chorus was large and perfectly trained while the principals are all that could be desired. George Andrews made an attractive Fra Diavolo, singing and acting the part of the dashing robber with grace and vim. * * * The comedy work fell to Edward Andrews and and C. P. Parker as Beppo and Giacomo respectively, and they proved themselves versed in the arts of the up-to-date light opera fun-makers. * * * The remaining parts were in very capable hands and the performance not only passed off smothly but was highly enjoyed by the audience. Altogether the reception was most flattering and it was evident that the patrons of the Girard will look upon the innovation with favor."

The Andrews will present here for their opening performance a grand double bill, "Cavalleria Rusticanna" and the comic opera "Mikado," Thursday matinee "Fra Diavolo," Thursday night "Martha."

Mail Wed

A Clean Performance.

In these days of dramatic sensationalism, when many blase productions are presented, and more attention is displayed in the consummation of melo-dramatic effect, than to the intellectual construction of the play, it is refreshing to herald the advent of a classic, which while dealing with the dual sides of life, eliminates the obtrusive elements that offend the sensitive susceptibilities of the audience, and yet retains the essential material that sustains the foundation upon which the structure of the story is based. It has been demonstrated times without number, that an intellectual dish daintily served with the necessary accompanying refinement, will always receive the commendation of the public.

No better evidence of the efficacy of such a statement is required than the mere mention of "Faust," a play which Lewis Morrison originally presented to the public fifteen years ago, and which is today recognized as one of the dramatic successes of this age. The presentation this year is the farewell with that master actor Lewis Morrison in his original creation of "Mephisto." Few actors in our day have been so closely allied with a character as he, and the announcement of his severance from "Mephisto" is recorded with regret, for there is no actor living who can shoulder the mantle thus discarded by the eminent Morrison. Mr. Lewis Morrison as Mephisto in "Faust," will be seen Greenwall's opera house Saturday, December 31, matinee and night.

Register Thurs

No Advanced Prices.

Manager Greenwall wishes to impress upon his patrons, and the admirers of Lewis Morrison, (the devil) that this is to be Mr. Morrison's last appearance here. Another point Mr. Greenwall desires to cover is the fact that there is no advance in prices for the "Faust" attraction, next Saturday matinee and night.

Morrison's "Faust."

Year by year the number of representative American actors are gradually diminishing, until now there are but very few left, and they are verging the great majority. Mr. Lewis Morrison, who is recognized as one of the most talented actors of this generation, announces this season his last in the arduous character of "Mephisto" in "Faust," a creation made by him many years ago, and one which stands today without an equal in theatrical history. This cold, scoffing, relentless fiend, who sacrifices virtue, honesty, truth and integrity to satiate his own diabolical malignity will visit us Saturday, December 31, matinee and night, at Greenwall's opera house, to make his farewell. Mr. Morrison is always a welcome visitor here, even if he does play the devil with us.

LEWIS MORRISON AS MEPHISTO.

Mail Sunday

An Historical Event Reproduced.

The famous "Brocken" scene in "Faust" is a fascinating reproduction of the orgies supposed to have occurred in the Hartz mountains on Walpurgis Night. Saint Walpurga, who went to Germany with Boniface has his advent there chronicled in the calendar on May 1, hence the appellation of Walpurgis Night. Superstition has assigned that night as the time of the annual meeting of the witches, when spells were cast, auguries told, and a general feast of fiendish revelry reigned.

LEWIS MORRISON.

The possibilities for wonderful scenic and mechanical effects have been cleverly grasped by Lewis Morrison, who gives to this scene this season the most elaborate and hurricane setting it has ever received. Mr. Morrison himself is seen in his original creation of the fiend "Mephisto," and nothing can be imagined more grewsome and creepy than to witness his wonderful work in this weird scene. Mr. Morrison as "Mephisto" in "Faust" will be seen at Greenwall's opera house Saturday, December 31, matinee and night.

Next Attraction.

Tomorrow matinee and night, Mr Lewis Morrison, presenting "Faust." Mr. Morrison and his Mephisto is too well known to the public to attempt an introduction. This is said to be his farewell tour, and it is a safe prediction to say that he will be greeted by a S. R. O. H. audience at both performances. There is no increase in the price of tickets, though this comes under the head of "engagements extraordinary."

An Actor "To the Manor Born."

If the value of a work must be judged only by its effect, then Lewis Morrison must certainly be making a fatal financial error in announcing this his last visit to us as "Mephisto," in "Faust." For if any actors have been so liberally remunerated in a monetary way, or have so indelibly impressed themselves in the esteem of the community as Mr. Morrison has in "Faust," and while emotion may suggest a change of play, yet we never get too much of a good thing. To relinquish Morrison in "Faust" for a future uncertainty is done with reluctance. Endowed with a face nature

has cast in a heroic mold, a physical contour decidedly Mephistophelean and with great elocutionary power to aid a scholarly brain, makes him especially well fitted for "Mephisto," and it is difficult to imagine a character which could be better adapted to him. However, we must bow to the inevitable and chronicle his farewell tour. Much greater elaboration than heretofore has been given to this season's production. Entirely new scenery, effects, etc., have been constructed and arranged to give action to the web of a famous story from a fruitful creation.

Mr. Lewis Morrison as "Mephisto" in "Faust" will be seen at Greenwall's Saturday, December 31, matinee and night.

"A Hired Girl."

"A Hired Girl," a musical comedy by Charles E. Blaney, author of "A Railroad Ticket," "A Baggage Check," "The Electrician," "A Boy Wanted," "A Female Drummer," and other successes, will be the attraction at Greenwall's, Monday, January 2, (New Year's), matinee and night. As the title indicates, it is a satire on the servant of today, and if press notices count for anything, the author has furnished amusement enough in "A Hired Girl" to satisfy the most exacting. The story deals with trials of a professor of music at Vassar college, who contracted an unfortunate marriage in his younger days and placed himself in the hands of a scheming fortune-hunter. Although there is a well defined plot, numerous opportunities are offered for funny situations and specialties by Thomas J. Ryan, Happy Fannie Fields, Edwina, Annie and Charles Glockers, Campbell and Heard and numerous other artists.

Mail Friday

A Modern Thespis.

Edmond De Goncourt, the celebrated Parisian writer, once said: "Every great dramatic artist is always preoccupied by the thought of doing better than he is doing, and his brain work something more original and more personal." This sentiment is very applicable to Lewis Morrison, who this season comes here to make his farewell bow as "Mephisto" in "Faust." Fired by ambition to demonstrate still more his versatility as an actor of the modern school, where brains, not lungs are recognized and

LEWIS MORRISON AS MEPHISTO.

rewarded, he has decided to abandon "Faust" after this season and enter a field of wider proportions. In making this, his last appearance in "Faust" he has adorned this charming romantic classic, with a more elaborate environment than has ever been seen in this city before. The scenery is all new, and includes some original settings, the electrical effects are the very latest in design and effectiveness, the mechanisms intricate and bewildering, the costumes historically correct, and Mr. Morrison's supporting company are players of reputation. It can be safely said that this season's production of "Faust" is the grandest ever presented upon any stage.

Mr. Morrison as Mephisto in "Faust" will be seen at Greenwall's opera house Saturday, December 31, matinee and night.

"A Hired Girl."

Chas. E. Blaney has been responsible for a number of funny skits, but his best effort is said to be "A Hired Girl," which will be seen at Greenwall's opera house Monday, January 2, (New Year) matinee and night. The piece is a satire on the servant girl question, but there is also a well defined plot which brings out the troubles of a German professor of music at Vassar, who had foolishly contracted a secret marriage before coming to this country. Having been wrongly advised that his first wife was dead, he married again and thereby placed himself in the hands of an unprincipaled schemer who had been his chum at college. The hired girl helps him out of some of his difficulties, but succeeds in involving him in many more. The music of the piece, which was written by Harry James, is said to be very pretty often bordering on grand opera. In addition to the latest popular songs, selections from current operas are introduced. Among the leading members of the company are Thos. J. Ryan, who plays the part of the hired girl, happy Fanny Fields, Edwina, Annie and Chas. Glockers, Campbell and Beard, and numerous other artists.

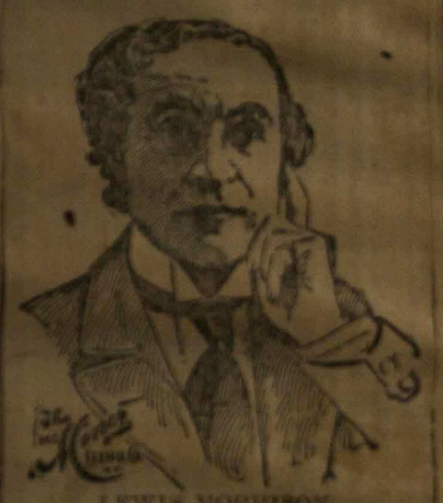
Register Friday

Register Saturday

AT GREENWALL'S.

Morrison in "Faust."

Pope very truthfully said: "Truth needs no flowers of speech," and to that end the fact of merely announcing that Lewis Morrison will positively appear in his great creation of Mephisto in "Faust," in a more elaborate production of Goethe's romance than has ever been our fortune to witness heretofore, is sufficient to as-



LEWIS MORRISON.

sure the public of a performance worthy of the author and actor, for Mr. Morrison is always thorough in all he does and there is a brilliancy in his work which is distinctly Morrisonian. There is no illusion of mawkish melo-dramatic sentimentality in "Faust," it has an absorbing interest obtained and held by the intellectuality of a master mind and which has been molded and dramatized by one who has that "ear mark of genius"—a creative brain. Hence, the cause of the enormous popularity of "Faust" as presented by Lewis Morrison, who announces this as positively his last visit to us as Mephisto. Mr. Lewis Morrison as Mephisto in "Faust" will be seen at Greenwall's today, matinee and night.

"A Hired Girl."

"A Hired Girl," which appears at Greenwall's Monday, January 2, (New Years) matinee and night, is a musical satire on the irrepressible ruler of the kitchen. It is from the versatile pen of Charles E. Blaney, who has brought out "A Baggage Check," "A Run on the Bank," "A Railroad Ticket," "A Female Drummer," "A Boy Wanted," and other farce comedies, and "The Electrician," an American comedy drama of thrilling interest. There is a plot to "A Hired Girl" and in unfolding it all sorts of funny situations are brought out.

Mail Saturday

Greenwall's opera house will have but two attractions next week, Monday January 2, (New Year) matinee and night, Chas. E. Blaney's big musical success "A Hired Girl," Thos. J. Ryan as the girl. Wednesday and Thursday, January 4 and 5, matinee Thursday, Beach and Bowers famous minstrels and uniformed band of thirty distinguished artists.

"A Hired Girl."

The latest edition of Chas. E. Blaney's farce comedy "A Hired Girl," will be seen at Greenwall's opera house Monday, January 2 (New Years) matinee and night. The up-to-dating process which has been brought to bear on the comedy and new dialogue, specialties, popular songs and origina

"Touching Scene."

dances make it vastly different from last season. It is one of those breezy, attractive farces, without a plot of any consequence, but keeps one amused and interested throughout the entire evening. The company is headed by Thomas J. Ryan, who has no equal as a commedian, singer and dancer, and who, although imitated by many, stands without a peer, the embodiment of comedy.

As the hired girl he makes a most acceptable monarch of the culinary department, and he has the competent assistance of many good specialty people, who fill the time between

turns with speaking the lines and acting the situations which the clever author has mapped out for them. An evening of splendid amusement is the result. The twenty-three people required to present "A Hired Girl" are all artists of unusual talents. The amount of amusement created by these artists cannot be calculated. Witty jokes, merry antics, funny situations, charming melodies, graceful dances and pure, unadulterated comedy follow each other in rapid succession.

Beach and Bowers Minstrels.

The Denison Herald of November 19 speaks of Beach and Bower's minstrels, which will be seen at Greenwall's opera house, Wednesday and Thursday, January 4 and 5, matinee Thursday, as follows:

The people of Denison like a minstrel show and when old-time favorites like Bobby Beach and Otis Bowers are billed to entertain, they turn out in large numbers, consequently the opera house was filled to overflowing last night and many were compelled to content themselves with a small space in which to stand and witness the performance.

There is not so much gorgeousness displayed by this company of blackfaced artists as by some of the organizations of like character who have passed this way this season, but the entertainment has not been equalled in point of general excellence, individually and collectively, by any

Time has in no way rusted the hinges in the underpinning of the festive Bowers, and his buck and wing dancing specialty was the event of the performance of last evening. The two minstrel stars have surrounded themselves with a company of artists everyone of whom are specialists of a high order. The jokes and puns created no suspicion of the presence of moss; the musical and dancing features were up to date and excellent in every respect, while the taking off of Sousa, and his band, was laughable n the extreme and effective an opportunity for Otis Bowers to revive his bass-drum act, with which so many theater-goers are familiar.

The club swinging by Lou Kretzer was of the hair-raising order, and the trained dogs under the tutelage of Bobby Beach were the best ever seen in this city.

Beach & Bowers' Minstrels will be seen here at popular prices, 15, 25 and 35c.

NOTES.

"Under the Red Robe," as dramatized by Edward E. Rose, will also perpetuate the work for "Les Friends of Brooks," and be the grand success that it is. "Under the Red Robe" ran for two solid seasons at the Empire theater, New York, and will be given for its first appearance here in that superb manner that characterized the splendid production given it by Manager Charles Frohman. Over two car loads of magnificent scenery and effects will be utilized here. The cast is a remarkable strong one, headed by the well known and favorite New York actor, Mr. William Morris. Mr. Morris stands today pre-eminent as a romantic actor. The orchestra for this engagement will be augmented, grand music with organ effects written by William Furst of the Empire theater will be performed.

Marie Wainwright has cast aside the Shakespearean mantle and has contracted to appear under the management of Jacob Litt in a new English melodrama called "Shall We Forgive Her," which seems to have made a hit in New York. Miss Wainwright says she is delighted with the change and claims that after all good melodrama is the kind of dramatic food the public want.

Adelaid and Leon Herrmann will give an entertainment consisting of magic and sensational illusions here soon. An entertainment so startling in its novelty that it has sustained and added to the fame of Herrmann,

known the world over, and indissoluble with all that is wonderful and mysterious in the realm of magic."

Cale Murray, "the tall fellow, and Ollie Mack, "the funny little Irishman," will appear here soon in the funny farce-comedies, "Finnigan's Ball," a tuneful jumble which brought Murray and Mack first into prominence. This attraction was presented in this city three years ago and is an uncommonly good vehicle for the display of the most excellent talent of the "stars." This season the "Ball" is said to be studded with fresh and sparkling features, and to be interpreted by the cleverest group of aids that Murray and Mack have ever had in their support.

Register Sunday June 1-1899

Greenwall's opera house will have only two attractions this week—Monday, January 2 (New Year), matinee and night, Charles E. Blaney's big musical success, "A Hired Girl," Thomas J. Ryan as the girl

Wednesday and Thursday, January 4 and 5, matinee Thursday, Beach & Bowers' famous minstrels and uniformed band of thirty distinguished artists.

"A Hired Girl."

The Houston Post of December 6 speaks of Blaney's "A Hired Girl," which will be seen at Greenwall's tomorrow, Monday, January 2 (New Year), matinee and night, as follows:

The attraction at the opera house last night was "The Hired Girl," a three-act farce by Charles E. Blaney. The theater-going public of this city had once before this season witnessed a farce by the same Blaney, "A Boy Wanted" being the title, and the pleasing impression it made had the effect of drawing quite a large audience to the play

THOS. J. RYAN.

presented last night. There is not a semblance of plot in the farce nor does the author make any claim to the contrary, and, as he says, it is only a vehicle for a number of vaudeville artists to display their talents.

Mr. Thomas J. Ryan was "The Hired Girl," Irish as usual, and he gave a very clever rendition of that troublesome character of American domestic life. His brogue was excellent, and he continually kept the audience in an uproar by his funny sayings.

Mr. L. D. Wharton as Lord Grenadine, Mr. Charles Beard as the negro servant and afterwards detective, and Colin Varney as Professor Verbiste, presented their respective characters in a very acceptable manner. There was little to do for the balance of the male cast.

There are a number of pretty girls in the company and most of them possess good voices. The best of the female characters is Little Winnie, as

interpreted by Miss Fannie Fields. She is a very lively little lady and adds no little to the success of the piece.

Edwina did some graceful dancing and Annie and Charles Glocker were very good in their drum major drill, as were also Campbell and Beard in their musical act.

Beach & Bowers' Minstrels.

The Galveston News of December 22 speaks of Beach & Bowers' minstrels, which will be seen at Greenwall's Wednesday and Thursday, January 4 and 5, matinee Thursday, at popular prices, 25, 35 and 50 cents, as follows:

The fifth minstrel company this season accepted the Grand last night, and an unknown quantity as that. It is related of Uriel Acosta, the great scholar and philosopher, that he should have said "There is nothing new below the sun!" Well, that was not the case last night, for a Galveston audience attended for the first time a popular price minstrel "show." That was exercise number 1. And

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surprise number 2, the most surprising and agreeable of all, the audience, which seemingly did not expect to witness much of a performance, were treated to a good minstrel performance, considering the price of admission charged, a production decidedly better than that given by similar organizations traveling on the strength of "passed" reputation. It was "first rate" at "half rate," and more in the line of genuine old minstrelsy without modern trimmings.

As to the program, part one introduced the company, its comedians, vocalists and musicians, eighteen in all, Ed C. Samson being the interlocutor.

The second part included a number of clever specialties. The feats of Pascatel, the posturer and contortionist, were really marvelous.

Strange to say, one of the best features of the "show" last night was Bobby Beach and his troupe of performing dogs. It is actually hard to tell what the dogs did not do and what wonderful feats Beach could not accomplish with his lot of dogs, for they were trained "par excellence." There were about sixteen of the canines, whose tricks would equal the best witnessed in Galveston in that line. It was excellent.

Confidential Chat.

The Herrmanns, Adelaide and Leon, will present their famous program of magic and mystery here soon. Leon Herrmann is incomparable in the art of magic, and his deft and incomprehensible slight-of-hand and peerless black art are marvels to behold. Among the features of the program are Adelaide Herrmann's world famous dances, which have created a furore wherever presented. They are dazzlingly beautiful and words fail to describe their grandeur.

It is understood "Finnigan's Ball" will hardly be recognized by its old friends when it appears in a new garb here soon. The "Ball" has been supplied with an almost entirely new outfit of fetching features. Among them are pretty girls, clever comedians, new songs, new dances and one of the strongest list of people ever engaged for farce comedy. Murray and Mack, the celebrated comedians and America's best stage Irishman, play the principal roles, which is a guarantee that the performance will be of a most ludicrous nature.

Miss Marie Wainwright is playing the leading role in "Shall We Forgive Her," the new English play which comes to this city shortly. The piece made an emphatic hit in New York city, where it was produced by Manager Jacob Litt at the Fourteenth Street theater. It is said to be a very strong story of English domestic life, and is not dependent upon any melodramatic effects or sensations. Miss Wainwright has made a strong individual hit in the leading role, which is particularly well suited to her recognized ability as an emotional actress. This is Miss Wainwright's first appearance outside of Shakespearean and so-called legitimate roles.

The "S. R. O." sign was displayed at the Temple opera house last night says a Temple paper, and Punch Robertson's company of all stars gave a most excellent entertainment. Every member of the company was good, and seemed to improve on acquaintance. The piece presented as a carriage to public approval was "Under False Colors," a musical comedy in three acts.

The piece treats of the trials and tribulations of Sammy Wild, the landlord of the "Ram's Horn," and the pranks of Lady Lenore, a young lady of nobility, who sails under false colors just for a lark. The "Dixie Quartette" was the hit of the evening, and were called to respond to eight encores.

Mr. William Morris, who stars this season in "Under the Red Robe" company from the Empire theater, new York, playing the romantic part N Gil de Berault, has been likened to ofalvini, Robert Mantell and Southern. An eminent New York critic does further and says: "William Morris is destined to fill the place in the hearts of the American people left hacant by the death of Charles Fechver." During Mr. Morris's professional career he has created many leading parts with companies presided over by Mr. Charles Frohman, Mr. Augustin Daly and Mr. Daniel Frohman, and shared the honors with Mme. Modjeska and Mrs. Fiske. He also played what may be called the "star parts" in the long metropolitan run of "Men and Women," "The Lost Paradise" and "The Girl I Left Behind Me."

Mail Monday Jan 2/99

"A Hired Girl" Tonight.

The servant girl question has been a trying one with house-wives, from time immemorial. Chas. E. Blaney, the well known farce comedy author, has dealt with it in an amusing manner in his latest production "A Hired Girl" which will be seen at Greenwall's opera house tonight for the last performance. This is a musical comedy in the strictest sense of the word and is founded on a substantial plot. Solos, choruses and concerted numbers follow each other in rapid succession, and in addition, specialties are introduced by Thos. J. Ryan, who plays the title role. Happy Fannie Fields, Edwina, Annie and Chas. Glockers, Campbell Beard and numerous other artists.

Beach and Bowers Minstrels.

The Des Moines Daily Register of February 12, says of Beach & Bowers' minstrels, which will be seen at Greenwall's opera house Wednesday and Thursday, January 4th and 5th, matinee Thursday at popular prices, 25c, 35c and 50c.

Beach & Bowers and popular prices was a combination that the amusement public could not resist, and last evening saw the largest audience of the season in any Des Moines house, packed into the Grand to listen to the jokes and songs and specialties of this always popular troupe. The public may be criticised by the lovers of the legitimate drama for too little appreciation; but the champion of burnt cork minstrelsy will never find reason to enter a protest if he finds such evidences of appreciation as were shown last evening. Beach & Bowers are strong in all the elements of the popular minstrel show. Bobby Beach and Otis Bowers are so well known that they do not need to be introduced; and they are well supported in the comedy work. The audience was an uproarously appreciative one from first to last.

Register Tuesday Jan 3/99

Beach & Bowers' Minstrels.

The Houston Post of December 24 has the following to say of Beach & Bowers' minstrels, which will be seen at Greenwall's Wednesday and Thursday, January 4 and 5, matinee Thursday, at popular prices, 25, 35 and 50 cents:

"The people who saw the performance of the Beach and Bowers minstrels at Sweeney & Coombs' opera house last night were really surprised at the merit of the production, which played at 'popular prices,' and was, therefore, thought to be inferior to what it really was. There are no million-dollar stage settings and the costumes worn by the members of the company are neither costly nor gaudy, but the show succeeds in furnishing the audience with an endless amount of amusement, and in one or two features is really better than some of the high-priced combinations. The performance resembles old-time minstrelsy more than anything of the kind which has has been seen here for some time. In the first part some extremely pleasing vocal work is done, the parodies of Beach, Bowers and Stuart, Ed C. Sampson's bass solos and the singing of John Dale, Joe Gomes and Master Richards being especially meritorious. The 'bone solo' by Beach and Bowers is something entirely new in that line, and is an enjoyable performance. The burlesque on Sousa and his band is another feature which is productive of a great deal of laughter.

"An auburn-haired contortionist, whose name is given on the bills as Pascatel, but whose appearance indicates that it might be Murphy or O'Leary, does some extremely clever work on the olio, during which he performs several seeming impossible feats, among them a turn in which he apparently dislocates his shoulders, both backward and forward, with greatest ease. Lon Knetzeker gives an entertaining exhibition of club swinging, and Alfred Anderson, who is down on the program as the 'Male Patti,' pleases his audience with an impersonation of the female character. Bowers and Stuart do a clever comedy turn and the Dale brothers give an entertaining act on the same lines, their 'funny business' being interspersed with instrumental music. Messrs. Sampson, Stuart, Reihl and Richards, the 'Trocadero Four,' appear to good advantage in a blackface skit entitled 'The Telephone Agent.' The performance concludes with a very clever exhibition of performing dogs under the direction of Mr. Beach."

Mail Tuesday Jan 3-99

Behind the Cork.

Beach & Bowers' minstrels entertained an overflowing house. Trained canines a feature. The Fort Scott Daily has the following to say of Beach & Bowers' minstrels, which will be seen at Greenwall's opera house Wednesday and Thursday, January 4 and 5, matinee Thursday:

Thirty minutes after the doors opened and long before the curtain arose at the Davidson last evening, signs were visible in the hallway bearing these words: "Standing room only in gallery" and "Standing room only in balcony." The occasion was the production of Beach & Bowers' minstrels, and every seat and conceivable corner in the house was occupied. It was one of the largest crowds ever assembled to witness a theatrical performance at the Davidson. The audience was appreciative.

The show opened with Bobby Beach and Otis Bowers on the ends, and introduced a number of singing and dancing specialties. The artistic bone solo work by Messrs. Beach and Bowers is much superior than ever presented by these popular comedians before, they having added juggling to the specialty, in which they exchange bones and at the same time keep them rattling. The hand pedestrian work of Frank Hammond was good. The entertainment closed with Bobby Beach and his trained dogs, which was pronounced the feature of the evening. The animals of the canine specie were thoroughly trained, two of which turned complete back summersaults.

Beach & Bowers' Minstrels.

The St. Joe Daily News of December 17 has the following to say of Beach & Bowers' minstrels, which will be seen at Greenwall's tonignt and tomorrow (Thursday) matinee and night, January 4 and 5.

"One of the best negro minstrel performances ever witnessed in St. Joseph was that given by the Beach & Bowers' company at the Crawford. The Beach & Bowers company makes no boast of mastodonic proportions, but is a creditable organization throughout, and the show presented is entertaining from beginning to end. The show is an exhibition of old-time minstrelsy, with its plantation songs and dances. The dancing is better than was ever executed by Primrose & West's 60—count them—60 company and there is no room for improvement in the singing. A splendid clog dance is done by some man who was introduced by the interlocutor as the "champion clog dancer in the world," but whose name is not on the bills. The songs presented in the first part were mostly new and were received with great favor. A funny turn at the close of the olio, as minstrel men call it, is the take-off on Sousa and his band. However, Sousa is not a Frenchman, as James Stewart seems to believe. One of the most pleasing features of the performance is the appearance of the vocal quintet composed of Hammond, Gomes, Brown, Stewart and Wilson in several delightful selections. The specialty work of Bobby Beach and Otis Bowers is extremely ludicrous and Frank Hammond does a funny turn in monologue, song and parody. In fact there are many features worthy of extended mention, not the least deserving of which is the performance at the conclusion by a troupe of trained dogs under the direction of Bobby Beach."

Mr. E. D. Shaw, business manager for Miss Francis of Yale, soon to appear at Greenwall's, is in the city arranging for his company's date. Mr. Shaw says Miss Francis is meeting with enthusiastic reception everywhere, and that the company, of which so many nice things have been said, is the same that toured the South last year.

Mail Wednesday Jan 4

Beach and Bowers Minstrels.

The Galveston Tribune of December 22 has the following praiseworthy words to say of Beach & Bowers' minstrels, which will be seen at Greenwall's opera house tonight and tomorrow matinee and night at popular prices, 25c, 35c and 50c:

"A good minstrel performance at popular prices was a novelty last night for the patrons of the Grand opera house, and the audience was well satisfied with the performance. In fact every act and song was received with great applause. The show is clean and free from all dirt that is generally seen in a minstrel show. Bowers and Stuart made a big hit in their specialty; also Lou Knetzker, the club swinger, is one of the best ever seen in his line. One of the best features of the evening was Bobby Beach and his troupe of performing dogs. This part of the show is alone worth the price of admittance, and the tricks of the canines surpassed anything that Galveston has witnessed in that line for years."

Miss Francis Has a Perfect Cast.

It is a well known fact among theatrical managers that a perfect cast is the most difficult object to obtain in the production of a comedy. This fortunate result, if one may judge of press opinions from all parts of America, seems to have been obtained in the production of "Miss Francis of Yale."

Quite apart from the merits of the farce, more than usual attention has been bestowed upon each separate member of the cast, and the company has often been compared to the finest production of the Daly regime. The result for this seems to be found in the fact that the company is presided over by an artistic manager, Mr. Brenton Thorpe, who travels with the only company playing the piece, in order that every performance may reach a high standard.

Since the palmy days of "The Private Secretary" no comedy has excited so much favorable comment and has been received with so much enthusiasm, practically all over the world, as "Miss Francis of Yale," which will be seen at Greenwall's opera house Monday night, January 9.

This play seems likely to break all records. A young American author, Mr. Michael Morton, has at one bound placed himself among the foremost farcical writers of the day. It is indeed a fact of which all Americans may be justly proud that this farce is being played simultaneously in America, England, Germany, Scandanavia, France, Italy, Australia and South Africa.

Register Thurs Jan 5th

"Miss Francis of Yale."

Of the many attractions booked by Manager Greenwall for this season, probably none will meet the tastes of the patrons of the opera house as will "Miss Francis of Yale."

This attraction comes to us on the night of Monday, January 9, after a continuous run of popular favor of forty-four weeks, having visited the leading cities of the United States. This season it has continued its successful career, and everywhere been received with a renewal of favor both from the press and the public.

This popularity is due to the fact that its manager, Mr. Brenton Thorpe, instead of relying entirely upon the reputation of an exceedingly fine play and giving to it a fairly good but cheap company (as many managers foolishly do when the reputation of a play is once established), has, it is said, retained the same excellent company, with a few exceptions, that from the start established its reputation.

Theatrical People Dined.

The Houston Post of January 2 says: The twenty-two members of the "Heart of Maryland" company, who arrived here from New Orleans last night at 10:30 o'clock, were treated to a genuine and appreciated surprise shortly after reaching the city in the shape of a banquet served at the Lawlor hotel in response to an order placed during the day by Mr. David Belasco, the author of the play. The ladies and gentlemen of the company sat down to the prettily decorated tables at 11 o'clock and until nearly 2 o'clock this morning discussed an elaborate course banquet, served under the supervision of Captain James Lawlor, who, at the close of the festivities, presented each guest with a neat little gift in the shape of a souvenir matchbox. Considerable speechmaking was indulged in during the course of the banquet and a thoroughly good time was had. The company is en route to Fort Worth.

It will appear at Greenwall's Wednesday and Thursday nights and Thursday matinee, January 11 and 12.

Mail Thurs Jan 5/99

Mrs. Matthews.

New York, Jan. 5.—Mrs. Charles Matthews, the actress, whose death is announced in a dispatch from London, was born in this city and made her debut under the name of Lizzie Weston at the American theater in New Orleans September 12, 1849. Two years later she appeared at the National theater in this city and afterward played two seasons at the old Chestnut street theater in Philadelphia. She was married to F. H. Davenport from whom she was divorced February 15, 1856, and the next day following she was married in Jersey City to Charles Matthews, Jr., who was starring in this country.

They soon sailed for England and Mrs. Matthews first appeared on the London stage in 1858 at the Haymarket theatre as Lady Gay Spanker, in "London Assurance," her husband playing the part of Dazzle. For the next six years they played leading parts at the Haymarket and the Bijou. In 1864 she sustained the part of Marguerite in a burlesque entitled "Faust and Marguerite." She had appeared but rarely since then and retired from the stage some years ago.

High Class of Meritorious Attraction.

It has frequently been the case that while theatrical companies of only ordinary merit have, by the liberal use of advertising material, played to large but disappointed audiences, attractions of unusual excellence, believing that they were already so favorably known in the town that the mere announcement of their coming would be sufficient, have played to comparatively empty seats.

In order that playgoers will not say after the departure of the "Miss Francis of Yale" company that they did not know it was good, or that they "did not suppose it was the same or original company that was coming," etc., we will draw special attention to the fact, that the "Miss Francis of Yale" company to be seen on January 9, Monday night is the only company producing, or which has produced, this comedy in America or Canada.

For forty-four weeks last season this company was seen in every large city in the United States, and is appearing this season in some of the smaller towns only where an assurance of big business can be offered. Manager Greenwall states that this is one of the highest salaried companies on the road and that only by offering large inducements, he was able to secure it at any price, and hopes he will have the hearty cooperation and appreciation of his patrons for his enterprise. We feel certain that a large and enthusiastic audience will greet this high class and meritorious attraction.

Register Friday Jan 6 99

Famous Company in a Popular Play.

A company of players said to be far above the average in point of excellence in a play unlimited in its opportunities for genuine fun will be seen at Greenwall's Monday, January 9. We refer to the coming of Brenton Thorpe's carefully selected company in "Miss Francis of Yale," with Mr. Etienne Girardot and Miss Agnes Rose Lane as the principal members.

"The Heart of Maryland."

In "The Heart of Maryland," which comes to Greenwall's Wednesday and Thursday nights, January 11 and 12, David Belasco has given to the American stage what is claimed to be the most interesting war play that has yet been produced in this city, and yet the motive is by no means confined to a mere incident of war, the story being built on the broad lines of human and war element mostly suggested. The main situations of the play are worked out with a bold hand and no incident of heroism in modern drama approaches that of the belfry tower, wherein the heroine saves her lover's life by clinging to a bell forty feet in midair. The whole production in its picturesqueness and scenic effects is one which has commanded attention and admiration.

Mail Friday Jan 6/99

"Miss Francis of Yale."

"How is it that we can't have more companies visit us like 'Miss Francis of Yale' is a question repeatedly asked by play-goers after the departure of the famous company. To the student of the contemporary drama the answer is obvious. "Miss Francis of Yale" is a brilliant experiment totally opposed in its management to the trite traditions of the present-day managers. Manager Brenton Thorpe has long held the belief that there is a vast and enthusiastic body of playgoers in the smaller cities who would be only too eager to support the visit of a first class organization provided the opportunity was afforded.

In support of his belief he has one, and only one, company spending its time partly in the larger cities and partly in the smaller ones. Such an experiment is so unusual that the sceptical might be inclined to question. A single glance, however, at the personnel of the cast will easily convince such of the high merits of the organization.

"Miss Francis of Yale" will be seen at Greenwall's opera house for one night only Monday, January.

"The Heart of Maryland."

The Richmond Dispatch of November 29 speaks of "The Heart of Maryland" which will be seen at Greenwall's opera house for two nights—Wednesday and Thursday, January 11 and 12, as follows:

David Belasco's beautiful romantic play was presented at the Academy last night before a large audience, and proved to be a splendid production of the author's now famous work. The play is a thrilling drama of the civil war, is pure in tone, and intense in its interest. The devotion of a southern woman for the Lost Cause, and her love for her sweetheart, who has taken up arms against her country, are beautifully told in Mr. Belasco's play, and its pathos cannot fail to touch any audience.

The company presenting the piece is a very evenly balanced one. Miss Alma Kruger as Maryland Calvert, the Southern girl, with her heart held by a young colonel in the Union army, gave a splendid impersonation of the character. Too much cannot be said in praise of her excellent work. She was sweet and womanly in the part, and in her the audience saw one of those gentle women of the South whose sympathy in that great struggle did so much to cheer the boys in gray.

There were scenes which, in the hands of many an actress would have been overdone, but Miss Kruger never for one became wildly dramatic, but simply displayed the emotions one sees in everyday life when incidents similar to those to which she figured occur to call them forth.

Mr. Herbert Kostwick did very clever work as Colonel Fulton Thorpe, while Messrs. Lionel Adams, R. J. Murphy, Regen Hughston and Taft Johnson were all acceptable. The others in the cast were satisfactory in their roles. The famous belfry scene in the third act provoked the greatest enthusiasm.

Register Saturday June 7 09

"Miss Francis of Yale."

A theatrical representative said yesterday: "It can be truly said that if the playgoers of Greenwall's do not turn out in full force next Monday night, January 9, to support the visit of the "Miss Francis of Yale" company, they don't deserve to have the appearance of a first-class company signaled. Manager Greenwall deserves the hearty thanks of his patrons for his enterprise in securing a visit of this unique company. Playgoers will have the rare opportunity of seeing the same company that plays in New York and all the large cities and let it not be said that such a high-class organization left the town without receiving the patronage that was its due."

"The Heart of Maryland."

The New Orleans Times-Democrat of December 20 has the following to say of "The Heart of Maryland" company, which will be seen at Greenwall's two nights Wednesday and Thursday, January 11 and 12:

"David Belasco's play, 'The Heart of Maryland,' was presented to a large audience at the Crescent theatre last night. The play was originally written for a man with a love of the Southern cause in his heart, and who could assimilate Southern ideas of the South in his head. The action of the piece revolves around an impressionable Southern girl, who betrays Southern plans to the enemy in order to save her lover, and who conceives of the escape of this lover from a Southern prison. It is true that a semblance of justification is given to this course of action by the introduction of a rebel villain, who has betrayed both causes, and whose machinations have brought about the imprisonment of the lover, but even this halfway justification falls far short of the making of Maryland Calvert an ideal Southern heroine, such as was evidently the intention of the playwright.

Register Sunday

Greenwall's auditorium Sunday doors open two nights this week—Monday night, January 9, the first visit of the original and only company introducing the old favorite Mr. Etienne Girardot, with Miss Agnes Rose Lane, in the New York and London success, "Miss Francis of Yale," on Wednesday and Thursday, January 11 and 12, first and only engagement in this city of David Belasco's great international success, "The Heart of Maryland." Friday and Saturday nights, matinees daily, January 13 and 14, popular Punch Robertson in a new repertoire of plays.

"Miss Francis of Yale."

Playgoers are so often deceived in their expectations of the visit of a company, that no wonder in course of time they become more than skeptical and cease to patronize the theatre, except in the case of a long standing sure attraction. Advance notices have all sorts of definite promises that are never kept—and instead of a first-class attraction something mediocre is the rule rather than the exception. In the majority of cases the "Miss Francis of Yale" company is too well known to need any recommendation, the mere mention of its visit being a sufficient passport to its patronage. To those, however, not familiar with the dramatic history of that company the following salient features may be pointed out:

Miss Francis toured the length and breadth of the whole continent for an unprecedented run of forty-four weeks.

Playgoers always see a famous company. Manager Ibanton Thorpe in securing of the play a great reputation that he will only have his own great original company playing the piece.

Miss Francis holds the record as the greatest longest producer of the age, while at the same time she is never vulgar. So clean and wholesome is the fun that the most fastidious can attend without the slightest fear of offense.

The Heart of Maryland.

David Belasco's famous international American play, "The Heart of Maryland," which will receive its first production at Greenwall's Wednesday and Thursday nights, January 11 and 12, has achieved a wonderful record of success.

The story of the play is laid near Boonsboro, Md., during the latter days of the civil war, and is of absorbing interest in its action and dramatic in its climaxes. The plot involves primarily the love of Maryland, a typical Southern girl, for a colonel in the United States army, who is also the son of a Confederate general. A secret service official of the Union across the separation of Maryland and her lover and instigates the killing of her brother, a

PLAYS AND PLAYERS.

Greenwall's opera house will have three fine attractions next week. Monday night, January 9, first visit of the original and only company introducing the old favorite Mr. Etienne Girardot with Miss Agnes Rose Lane in the New York and London success, "Miss Francis of Yale," Wednesday and Thursday nights, January 11 and 12, first appearance in this city of David Belasco's great international success, "The Heart of Maryland," Friday and Saturday, January 13 and 14, matinee daily, popular Punch Robertson in a repetoire of new plays.

"Miss Francis of Yale."

Playgoers throughout this season are everywhere welcoming the reappearance of Miss Agnes Rose Lane. They recall with enthusiasm her most dainty and clever comedy work when last seen in Charles Hoyt's "A Black Sheep." Her part it will be remembered, was that of the New

York heiress, Ada Steele, and cousin of Hal Stuff.

Her comedy scene in the second act with the Western editor, played by William De Vere, always brought her the heartiest applause. Referring to this part the Times-Democrat of New Orleans, October 14, says: "Miss Lane is pleasantly remembered here for her beautiful impersonation of Ophelia while supporting Clay Clement in his last engagement here. The change from tragedy to farce-comedy is a startling one, but Miss Lane is one of the versatile sort who appears capable of adapting herself to almost anything within the range of the drama, and that she should have achieved unqualified success in such widely varying characters is no small testimony for her capabilities.

Miss Lane has been the recipient of much praise for the exquisite gowns worn by her in "Miss Francis of Yale." She brought them over specially from Paris and connoisseurs have pronounced them very fine specimens of the dressmakers' art.

"Miss Francis of Yale" will be seen at Greenwall's opera house Monday night, January 9.

The Heart of Maryland.

The Fort Worth public will have an opportunity Wednesday and Thursday nights, January 11, 12, to witness a play at Greenwall's opera house of which they have heard very much for the past two years. David Belasco's romantic drama, "The Heart of Maryland," was first produced in Washington, D. C., during the latter days of the civil war, and is of absorbing interest in its action and dramatic in its climaxes. The plot involves primarily the love of Maryland, a typical Southern girl, for a colonel in the United States army, who is also the son of a Confederate general. A secret service official of the Union across the separation of Maryland and her lover and instigates the killing of her brother, a spy, who is the son of a Southern general. To save him from death she betrays to him a military secret of the Confederacy. Her brother, a Northern spy, is shot while trying to escape with important documents and her lover, who has penetrated the Con-

SCENE FROM "THE HEART OF MARYLAND"
A TEAR BLINDS HIM—HE MISSES

federate lines to see her, is arrested and held as a probable accomplice of the dead man. His adversary, who is the Confederate officer commanding, determines to have him shot. In the presence of the manacled prisoner he insults Maryland, when she seizes a bayonet and strikes him down. She then frees her lover who escapes.

The order is given for the ringing of the tower bell as a warning of a prisoner's escape. Maryland, to prevent the bell from ringing, rushes up into the belfry, seizes the clapper and swings to and fro as the bell rope is pulled from below, and the lover's life is saved. The culminating points of the first three acts are of unusual strength, and the fourth act untangles the difficulties and unites the lovers.

Punch Robertson.

The Punch Robertson company will open a four performance engagement at Greenwall's opera house Friday and Saturday, January 13 and 14, 25 popular prices, 10, 20 and 30 cents. Ladies will be admitted free on Friday night if accompanied by person with a paid 25 cent ticket. This company open with a matinee Friday.

A criticism from the Montgomery, Ala., paper speaks in high terms of the company's ability:

"The return engagement of the splendid Punch Robertson company at the theater for three nights and two matinees this week is hailed with delight by all lovers of the play as was unmistakably attested by an S. R. O. audience last night. This company justly enjoys the reputation of being the very best organization on the road playing at popular prices, and all are amazed to know how they give such a good show for so little money.

"Last night "The Queen of Hearts" was presented, and as it was one of the very best dramas in their whole list it need not be said that the large audience was highly entertained and delighted. Mr. and Mrs. Punch Robertson took the leading parts, strongly supported by Misses Milne, Louis and Ellis, and Messrs. Annis, Fahey, Morehouse, Weber and Alley. The 'Elk Four' quartette rendered beautiful and soul stirring selections and it was hard to let them go. The singing and dancing specialties of Miss Louis and Mr. Fahey were good."

Register Sunday

Northern spy, who is shot while attempting to pass through the lines with a plan of operations. At the same time her lover, risking his life to see her, is concealed in the house without her knowledge. Her brother, just before his death, had spoken of him in a manner to cause suspicion, in the light of subsequent events, that he, too, was a spy. When she learns of her brother's fate she passionately denounces the concealed man as her brother's accomplice, and she is overwhelmed when he faces her. The general, confirming the verdict of the court, sentences his own son to be shot.

Maryland makes her way through the lines and obtains a letter from the Union commander, requesting the Confederate leader to grant a reprieve for the condemned man, whose innocence can be proven. Maryland's lover is imprisoned in the church awaiting execution and his father is slain in battle, leaving in absolute command his adversary, who refuses to consider the petition for a reprieve, and insults Maryland in the presence of her bound lover. She foils him with a bayonet and effects the release of the prisoner by preventing the belfry bell from ringing the information of his escape.

It would be difficult to enumerate all of the interesting situations and scenes utilized in working out the story. The final tableaux of the three acts are strong, and the fourth is an admirable climax of those preceding. In intensity of human interest "The Heart of Maryland" has few compeers, if any, in the American drama.

Punch Robertson.

The ever-popular Punch Robertson will be seen at Greenwall's two nights and two matinees this week—Friday and Saturday, January 13 and 14, commencing with matinee Friday, at popular prices. Ladies will be admitted free Friday night when accompanied by a person with a paid 30-cent ticket, if secured before 6 p. m. Friday.

Mail Monday

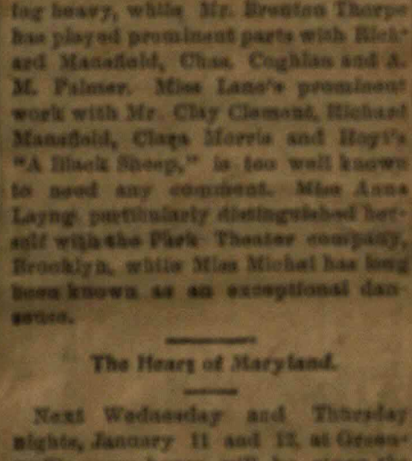
Miss Francis Tonight.

A perusal of the records of the members of "Miss Francis of Yale" company, booked to appear at Greenwall's opera house tonight, will show that only the very best companies have been drawn upon to furnish the unique cast. Mr. Girardot—the original "Charley's Aunt"—and Messrs. Capp and Orme have been prominent members of Chas. Frohman's No. 1 companies. Miss Fanny Young and Miss Marjorie Carle have both been associated with Augustin Daly. Mr. George F. Farren, supported Miss

Effie Elisler for four seasons as leading heavy, while Mr. Brenton Thorpe has played prominent parts with Rich and Mansfield, Chas. Coghlan and A. M. Palmer. Miss Lane's prominent work with Mr. Clay Clement, Richard Mansfield, Clara Morris and Hoyt's "A Black Sheep," is too well known to need any comment. Miss Anna Layng particularly distinguished herself with the Park Theater company, Brooklyn, while Miss Michel has long been known as an exceptional dancer.

The Heart of Maryland.

Next Wednesday and Thursday nights, January 11 and 12, at Greenwall's opera house, will be given the first and only production of David Belasco's play, "The Heart of Maryland," which was in New York, Chicago and San Francisco during the past three seasons the chief attraction, and its first representations were given in England last spring and summer at the Adelphi theater, London, the performances extending through twelve weeks, and was the great dramatic event of the season. It was


THE GREAT BELFRY SCENE
IN THE HEART OF MARYLAND.

accepted by the press and public and enthusiastically greeted as the most perfectly constructed and most humanly absorbingly interesting American play that had thus far been brought upon the English stage.

The stage settings and effects are the same that were presented there and during its American tour. The cast

Mail Monday

is represented by a company of artists, especially selected by Mr. Belasco and includes many of the most popular and talented representative players of the New York theatres. The sale of seats has begun.

Mail Tuesday

The Heart of Maryland.

"The Heart of Maryland," Mr. David Belasco's latest production, and to which he devoted two years of earnest intellectual work, will have its initial representation in Fort Worth tomorrow, Wednesday and Thursday nights, January 11 and 12.

SCENE FROM "THE HEART OF MARYLAND"
A TEAR BLINDS HIM—HE MISSES

The theme is that of the heroic constancy of woman's devotion and love. As the title indicates, the play is American in its locality and its characters are typical in their American individuality.

The press, in their previous reviews, pronounce it one of the few plays of the present decade which from its own deserving was greeted by the unqualified popular approval which attended its production. The company included in the cast was selected personally by the author as being severally the ablest representatives for the characters in which they appear. Many of these artists are already familiar in name and reputation to local audiences. Seats selling at box office.

Punch Robertson.

The San Antonio Express says of Punch Ribertson who will be seen at Greenwall's opera house for a limited engagement of two nights and two matinees only, Friday and Saturday, January 13 and 14:

"This company justly enjoys the reputation of being the very best organization on the road playing at popular prices and all are amazed to know how they give such a good show for so little money.

"Last night "The Queen of Hearts" was presented and it was one of the very best dramas in all their whole list it need not be said that the large audience was highly entertained and delighted. Mr. and Mrs. Punch Robertson took the leading roles, strongly supported by Misses Milne, Louis and Ellis and Messrs. Annis, Fahey, Morehouse, Weber and Alley. The "Dixie Four" quartette rendered beautiful and soul stirring selections, and it was hard to let them go. The singing and dancing specialties of Miss Louis and Mr. Fahey were good."

Punch Robertson's opening play will be "Queen of Hearts" at the matinee Friday; Friday night "Under False Colors." In this play there will be twenty-seven musical numbers. Ladies will be admitted free Friday night if accompanied by a person with a paid 30 cent ticket, if secured before 6 p. m. Friday.

Register Wed-

"The Heart of Maryland."

Greenwall's offers tonight and tomorrow night, January 11 and 12, what is claimed to be one of the most interesting attractions that will be seen in Fort Worth this season—Mr. David Belasco's latest and best play, "The Heart of Maryland." It comes here with a record almost unparalleled in the history of dramatic success. "The Heart of Maryland" is a romantic

THE GREAT BELFRY SCENE
IN THE HEART OF MARYLAND.

Register Tuesday

The Heart of Maryland.

Mr. David Belasco's company will play a two nights' engagement at Greenwall's Wednesday and Thursday night, January 11 and 12, in the great international success, "The Heart of Maryland," a play which has been so highly eulogized by the New York, Boston, Chicago and London press, in which they have an opportunity of displaying their artistic resources. The play is said to be realistic throughout by its romantic episode of love in all phases. The great belfry scene is said to be the most realistic climax yet given in a dramatic work. At the escape of her lover, who has been sentenced to the death of a spy, the heroine rushes up the dark, winding staircase of the old belfry, and springing out from the platform and grasping the clapper, sways back and forth preventing the bell from ringing, and by this daring act saves the man she loves from capture and death. It is a sight that thrills even the heart of the most cynical of playgoers.

SCENE FROM "THE HEART OF MARYLAND" ACT II. FATHER AND SON.

Popular Punch Coming.

Perhaps no player has ever visited Fort Worth who has so many personal friends as that whole-souled little fellow, Punch Robertson. Punch begins his annual engagement at Greenwall's Friday matinee, January 13, in the "Queen of Hearts," and Friday night "Under False Colors." This season Punch carries a carload of scenery and electrical effects. On the opening night Frank Fahay has the best comedy role he ever attempted, and that Frank makes a go of it is a sure thing. Frank has new songs to chunk at the birds this season.

Punch Robertson has only a limited engagement of two matinees and two nights this time, commencing with matinee Friday, Friday night, Saturday matinee and night, January 13 and 14. Ladies will be admitted free on Friday night if accompanied by a person with a paid 30-cent ticket, if secured before 6 p. m. Friday.

Register Wednesday

story, built on the broad lines of human nature; while its stirring scenes are placed in the days of the civil war, there is no scene of conflict. It is said to be a stirring and striking example of the power of suggestion in the hands of the skilled playwright, having merely the atmosphere of war and strife. The play has scored an enormous popular success in each of the five Eastern cities where it has been presented during the past three seasons, and during its recent engagement at the Adelphi theatre in London.

Punch Robertson.

The Birmingham (Ala.) Herald speaks of the Punch Robertson company which will be seen at Greenwall's Friday and Saturday, January 13 and 14, matinees each day, at popular prices, as follows:

"Punch Robertson, as usual, played to a full house last night. The S. R. O. sign was hung out early in the engagement. The bill was the 'Queen of Hearts,' and if there were weak spots in the play or players they passed undetected by the audience."

Ladies will be admitted free on Friday night if accompanied by a person with a paid 30-cent ticket, if secured before 6 p. m.

The opening play will be Friday matinee "Queen of Hearts." Friday night will be presented Walter Wood's musical comedy, "Under False Colors." In this comedy will be heard twenty-seven musical members.

Mail Wed

"Heart of Maryland."

The Galveston Tribune of January 8, has the following praiseworthy words to say of the "Heart of Maryland" which will be seen at Greenwall's opera house, two nights—tonight and tomorrow night, January 11 and 12:

Play-goers are generally skeptical as to the merits of a forthcoming attraction, and on the occasion of the first rendition of "The Heart of Maryland," at the Grand last night the audience assembled in a very critical mood, determined to find out for themselves whether the golden reports that had reached their ears were true in respect to David Belasco's romantic and realistic drama. The

THE GREAT BELFRY SCENE IN THE HEART OF MARYLAND.

curtain had only been raised a few minutes when all felt that they were to witness something exceptional and interest in the plot ran high.

As the performance wore on the audience became more and more enthusiastic and gave repeated curtain calls. The result was a distinct triumph.

The play is a sensational melodrama in the best sense, realistic without resort to clap-trap and tragic without overstraining. It is a masterpiece of its kind, and after witnessing it one is not surprised at its long and successful runs in the great cities nor at its revival this season.

The most notable is Miss Alma Kruger in the role of Maryland Calvert, who is an artist of strong talents and rare sweetness of person. She is a beautiful woman and makes an ideal Southern belle. She has fine conception of the character and keen appreciation of local atmosphere. Her interpretation is at once forcible and delicate. The range of emotions which the part reveals exhibits a versatility that fits Miss Kruger for the highest requirements of the stage in the classic or romantic drama.

Mr. Lional Adams played a strong and intelligent Colonel Kendrick.

Punch Robertson.

Commencing Friday matinee, January 13, the Punch Robertson company open an engagement of two nights and two matinees. The bill for Friday matinee will be "Queen of Hearts," and Friday night, "Under False Colors." The prices of admission for matinee will be, children 10 cents and adults 20 cents. At night 10, 20 and 30 cents. Ladies will be admitted free Friday night when accompanied by one paid 30 cent ticket, if secured before 6 p. m.

The Meridian Herald says: The "S. R. O." sign was displayed at the opera house last night and Punch Robertson's company of all stars gave a most excellent entertainment. Every member of the company was good and seemed to improve on acquaintance. The piece presented as a carriage to public approval was "Under False Colors," a musical comedy in three acts.

The piece treats of the trials and tribulations of Sammy Wild, the landlord of the Ram's Horn, and the pranks of "Dady Lenore," a young lady of nobility, who sails under false colors just for a lark. Frank Fahey, "Uncle Frank," appears as "Sammy Wild," and Miss Carrie Louis, a charming soubrette, assumes the character of "Lady Lenore." This is an exceedingly clever pair, but as each member of the company is good it is only necessary to add that Punch Robertson has made but one mistake—he should charge standard prices. The "Dixie quartette" made the hit of the evening and were called to respond to eight encores.

Register Thurs

Punch Robertson.

The Selma, (Ala.) News says of the popular Punch Robertson company, which will be seen at Greenwall's two nights and two matinees, commencing with Friday matinee, January 13:

"Punch Robertson's excellent repertoire company closed a three nights' engagement at the opera house last night, playing to the capacity of the house each performance. The entire engagement, from an artistic and financial standpoint, was the most successful in the history of the new theater. During the engagement the 'Dixie quartette,' Mr. Walter Woods, Mr. Frank Fahey, Miss Carrie Louis and others, became great favorites.

Ladies will be admitted free on Friday night if accompanied by a person with a paid 30 cent ticket, if secured before 6 p. m. Friday. For Friday matinee this popular company presents "Captain Dan of the Fifty-First," and Friday night "Under False Colors," in which bill twenty-seven musical numbers will be heard.

Register Thurs

"My Friend From India."

One of the most original, as well as funny, situations that has been conceived by any farce writer in years, is said to be the mirror scene in H. A. DuSouchets' "My Friend from India," which will be seen at Greenwall's Tuesday, January 17, matinee and night, and is briefly described as follows: A looking-glass filling one side of a screen has been broken. A middle-aged siren of coquettish charms who does not know of the accident goes to the mirror to admire herself. A man attired in the exact duplicate of her gown—for reasons clearly explained in the action—has tried to conceal himself behind the screen. He acts on impulse as the lady's reflection, and mimics her every motion and her facial play. It produces an extraordinary situation, and causes the audience no end of delight. It is invariably received with shouts. This, however, is but one of the funny incidents that "My Friend from India" is filled with.

Mail Thurs.

JAN 12 1899

Punch Robertson.

The Dallas Times-Herald of January 10, has the following to say of the Punch Robertson company which will be seen at Greenwall's opera house Friday and Saturday, January 13 and 14, matinees daily at popular prices.

Punch Robertson and his clever popular-priced organization, despite a continual down-pour of rain, attracted a large audience to the Dallas opera house last night. Mr. Robertson has greatly improved his company since its last performance here, retaining all the old favorites and replacing the less competent ones with actors and actresses of decided ability.

He has added several first class specialties to his company and each performance sparkles with melodious and catchy music.

"Under False Colors" was the play last night and it was presented in a manner which would do credit to almost any standard-priced company. All the scenic details were carefully looked after and all members of the cast interpreted their roles in a highly satisfactory manner. The piece is a comedy drama and the audience was kept continually in a laugh. Miss Carrie Louis sang and danced her way into the good graces of the Dallas public and the singing of Mr. Robertson's quartette was the most enthusiastically encored of any ever heard in the Dallas play house.

The evening's entertainment was a thoroughly enjoyable one and each member of the cast deserves especial credit for the part they contributed to it.

Mr. Punch Robertson and his excellent company has the honor to present at the matinee Friday "Captain Dan of the 51st," and Friday night Walter Woods' musical comedy "Under False Colors." Ladies will be admitted free Friday night if accompanied by a person with a paid 30c ticket if secured before 6 p. m. Friday.

"My Friend From India."

The dramatic critics everywhere have united in saying that "My Friend From India," the comedy which will be at Greenwall's opera house, Tuesday, January 17, matinee and night is funny—very funny—absurdly funny—outrageously funny. They went to see it prepared to analyze, and stayed to laugh. In fact, to indulge in the most extravagant hilarity. One of the solons said: "Criticism halts abashed and amazed before 'My Friend From India'." The thing rattles along consistently inconsistant, and plausibly implausible to the end. It's just funny, that's all. Well, that is what people want nowadays at the theater, at least, the majority of theater-goers do.

The author of this piece, it is evident, has not sought the drama as a medium for the communication to the world of a Message with a capital "M." He has simply manufactured a wholesome, noisy, frank, kittenish farce that is full of real fun, and, what is more strange, contains a number of novel and ingenious devices. The players who will present it here are equally candid purveyers of nonsense. Among Smyth & Rice's comedians are Chas. Bradshaw, Geo. Mack, Chas. Mitchell, Lute Vrohman, Ernest Warde, Ada Gilman, Margaret Otis, Louise Arnot, the Strickland sisters, Mabel and Ethel.

Register Friday

Punch Robertson.

The Dallas News of January 11 speaks of the Punch Robertson company which will be seen at Greenwall's today, matinee and night, and tomorrow matinee and night, January 13 and 14, as follows:

"'Captain Dan of the Fifty-First,' a military drama in four acts, was presented last night by Punch Robertson's company. The piece is one of exciting situations and startling climaxes, beautifully staged and costumed and interpreted in a most capable and painstaking manner. Every member of the cast demonstrated their ability and the result was a splendid performance."

Mr. Punch Robertson and his excellent company will present at the matinee today, "Captain Dan of the Fifty-First," and tonight Mr. Walter Wood's musical comedy, "Under False Colors." Ladies will be admitted free tonight if accompanied by a paid 30-cent ticket if secured before 6 p. m. today.

"My Friend From India."

"My Friend from India," the farce which will be the attraction at Greenwall's Tuesday, January 17, matinee and night, does not hold the proverbial mirror up to nature—indeed, it is as far from nature and as impossible as one could expect—but it depends for some of its success upon the manipulation of another and very modern type of mirror. In other words, the fun of the second act, which is the backbone of the piece, revolves around the mishaps occurring from the putting in place, taking away and putting in place again of a looking-glass. Just how the aforesaid mishaps are brought out is something that need not be explained here, inasmuch as a description of farcial scenes seldom reads well in prosaic type.

Mail Friday

JAN 12 1899

Punch Robertson.

The Dallas News of January 12, has the following to say of the Punch Robertson company which will be seen at Greenwall's opera house tonight and tomorrow matinee and night, January 13 and 14, at popular prices.

A large, highly pleased and enthusiastic audience greeted the production of "The French Cavalier" last night by Punch Robertson's company. It is not a wonder that this company has gained such popularity. It is to popular-priced attractions visiting Texas what the brightest stars of the dramatic firmament are to legitimate drama, the standard by which to class them. In every play so far presented the company's ability has been fully equal to the requirements, either in musical comedy, melo-drama or the emotional.

Mrs. Robertson has full scope for the display of her inherited tragic talent, as she will be seen in "The Beautiful Wretch." Praise is due the entire company for last night's production, and especially Mr. Fahay for his rendition of several original songs. As a comedian he is most capable. His method is entirely his own and it is genuine comedy, and never resorting to coarse, vulgar sayings. The quartette gave a most enjoyable few moments' entertainment, to the evident pleasure of the music-loving audience.

Ladies will be admitted free tonight if accompanied by a person with a paid 30c ticket if secured before 6 p. m. tonight. The Punch Robertson company will present tonight Walter Woods' musical comedy, "Under False Colors."

"My Friend From India."

The play of this title which has earned for itself prominence, and its author fame and money, will be the attraction at the Greenwall opera house Tuesday, January 17, matinee and night. After having been surfeited during the past few seasons with work of foreign artists, we should hail with delight a comedy by an American, more especially so, as its success has been deemed greater than any of the foreign farces produced here in many years. The author, Mr. H. A. Du Souchet, deserves not only credit, but thanks, for having proved to our native managers, that it is not at all necessary to seek material on the other side.

There are, no doubt, scores of unknown American authors, who, like Mr. Du Souchet, have plays that would prove successful, and it is to be hoped that the time is not far distant when their work will receive proper consideration. It has been said that "Mr Friend from India" had been offered several prominent producers, who returned it; let us hope, however, it was through their neglect to properly consider it, rather than their judgment. Messrs. Smyth & Rice, therefore, deserve the public's sincere thanks.

MacLean-Tyler-Handford.

Regarding the company to appear here January 23 and 24, Manager Greenwall is in receipt of the following from Austin:

"Give MacLean-Tyler-Handford company highest recommendation. Best company, finest scenic production ever here in years. Your patrons have a treat in store. You can't recommend them too highly. Played 'Romeo and Juliet' and 'Othello' today to delighted audience.

"GEO. H. WALKER."

Register Sat

"My Friend From India."

The Galveston News speaks of "My Friend from India," which will be seen at Greenwall's Tuesday, January 17, matinee and night, as follows:

Du Souchet's celebrated farce-comedy, "My Friend from India" received its formal introduction to a Galveston audience last night, and what an introduction it was! The "reception" was in charge of W. H. Post, and "the friend" was introduced by Smyth and Rice's comedians. The result was one hundred and fifty laughs in one hundred and fifty minutes. A laugh to the minute. As a matter of fact, there was no end to the laughter and applause. The play is a brilliant comedy, replete with unadulterated fun. The perfermance was excellent. "My Friend from India" achieved a grand success. Both company and play received a grand reception and what is more, every bit of it was well deserved. It was really a pleasure to witness the enthusiasm of the audience. The company has good reason to be satisfied with last night's success.

MacLean-Tyler-Handford.

Regarding the company to appear here January 23 and 24, Manager Greenwall is in receipt of the following from Austin:

"Give MacLean-Tyler-Handford company highest recommendation. Best company, finest scenic production ever here in years. Your patrons have a treat in store. You can't recommend them too highly. Played 'Romeo and Juliet' and 'Othello' to-day to delighted audience.

"GEORGE H. WALKER."

Mail Saturday

The Greenwall's opera house will have for its attraction Tuesday, January 17, matinee and night, the Smyth & Rice comedians, presenting the great comedy hit, "My Friend from India."

"My Friend From India."

There is at least one touch of nature in "My friend from India," the comedy that is acknowledged to be the one shining success of the current season, and that will be presented at

GEO. MACK AS THE THEOSOPHICAL BARBER.

Greenwall's opera house Tuesday, January 17, matinee and night. It is the tragic moment when aunt and niece discover that each has purchased a complete costume exactly like the other. No play produced in years has contained a scene so fraught with human nature as this.

Men spectators may smile, and think it all a very good joke, but it is noticeable that the women of the audience take it with a positively painful seriousness. No smiles for them; they recognize the gravity of the situation, and every face is tense, every breath held. It is really remarkable that no play-wright has ever thought of turning such a crisis to dramatic account before. It offers an opportunity quite sufficient to hinge an extra melodrama upon. Aside from this terrible incident, the comedy is a great side-cracking, jaw-tiring laugh for one and all.

It has taken New York by storm. It is what the circus man would call "a gigantic, mastodonic, megatherian hit." Chief among the players that will be seen in the comedy here are Chas. Bradshaw, Geo. Mack, Ernest Warde, Lester Gruner, Chas. Mitchell, Lute Vrohman, Mabel Strickland, Ethel Strickland, Ada Gilman, Margaret Otis and Louise Arnott.

The "Othello" was perhaps the best presented play in the repertoire of the MacLean-Tyler-Hanford company. It was good because the three stars were each given excellent opportunities which were in each case improved. The Moor of Mr. MacLean is the best thing that he has done.

Mail Saturday

For the most part it is a dignified part which exactly suits the actor, offering him an opportunity to do heavier work than he has before done.

The Iago of Mr. Hanford was also admirably done.

Miss Tyler's Desdemona was a sympathetic bit of womanly acting, with which no fault can be found. She has never done cleverer work.—Louisville Dispatch, December 11.

"A Bachelor's Honeymoon."

Manager Greenwall has booked Warde & Sackett's comedians in "A Bachelor's Honeymoon" for a return date, and they will appear here Saturday, January 21, matinee and night.

Theatrical Notes.

The thrilling and effective play, "Under the Red Robe," which achieved so pronounced a success at the Empire theater, New York City, for two seasons, with all its realistic scenery, magnificent costumes and novel stage effects, will be produced here soon in the same sumptuous manner which characterized its long run in the metropolis.

* * *

The Press:—"'Shall We Forgive Her,' Miss Marie Wainwright as the star, produced at the Fourteenth street theater, achieved instantaneous success if one is to judge by the enthusiasm of the large audience present. * * * It is an extremely interesting play, well put on and admirably acted."

* * *

That charming tale of love, hate and intrigue, so cleverly told by Anthony Hope in "The Prisoner of Zenda," and revealed in dramatic form by Edward Rose, will be presented at Greenwall's opera house soon. The parting of the lovers in the last act, while in the distance is heard the pealing of the great organ, accompanied by the chanting of the solemn requiem over the remains of the Black Elphberg, is one of the most pathetic scenes ever seen upon the stage.

* * *

Every known law of nature is set aside in presenting the most mystifying feats of magic. Leon Herrmann will make cards, billiard balls and coins appear and disappear, will pick money out of nowhere, tricks that delighted our fathers before us, but are still entertaining, especially when performed by a master himself. Then will come the magic of today, "The Maid of the Moon," a beautiful young woman, walks, dances and turns somersaults through a hoop in the air, a veritable phenomena. How she does it is beyond all comprehension. ", Siale Vives" (the decapitation), a man's head is cut off in full view of the audience, and numberless other startling acts that are astounding. Adelaide Herrmann will present her world famous dances, including the fire dance, in which she dances enveloped in a cloud of flame, and other beautiful dance symphonies.

Register Sunday

This week the doors of Greenwall's will be opened Tuesday, January 17, matinee and night, to the Smyth and Rice comedians, presenting the great comedy hit, "My Friend from India."

"My Friend from India."

At Greenwall's Tuesday, January 17, matinee and night, will be produced H. A. DuSouchet's laughable comedy, entitled "My Friend from India."

The theme from which the playwright has evolved a string of most amusing situations, and through the bright and good of humorous dialogue, he has woven a couple of bright love stories, is the somewhat novel one of theosophy. The juxtaposition of the weird theories of occultism, and the social aspirations of "an illiterate pork-packer, presents a highly humorous conception, upon which fun and laughter may be naturally piled. A shampoo barber, who is the result of a drunken freak of the aforementioned son of an illiterate millionaire packer, becomes entangled with the "Order of the Yellow Robe" by being compelled to wear a yellow silk bathrobe to hide his nakedness, and is introduced as "My Friend from India" by the son to get the latter out of a scrape. To make the deception more perfect the barber is invested with the towel and yellow bowl characteristic of the "Order of the Yellow Robe" of India, a most learned order of theosophists. Contrary to the son's plans, the father suddenly conceives the design to reduce the barber to the condition of social lion, and proceeds to do so. The whole family get the

Mail Monday

"My Friend from India."

"My Friend from India," which has proved to be the greatest comedy success of the dying century, will be given at Greenwall's opera house on Tuesday, January 17, matinee and night. "My Friend from India" is described as a three-act farcical comedy, and is based upon the troubles of a theosophic barber whose vade mecum is a copy of "The Light of Asia," who acts the part of a good Samaritan to a young scape-grace whose father is a retired pork packer.

Register Sunday

SCENE IN ACT III.

The famous Hermanns, the greatest living exponents of magic and black art, appear here soon in the most marvelous illusions and feats of legerdemain ever presented in this country or in the known world. The Hindoos of Asia have been famous from time immemorial as magicians and sorcerers, and many are the stories that have been written about their remarkable feats. Hermann is a name that has been as well known throughout the civilized world, and the magic of the Hindoo long ago foreshadowed what was to be the new or improved magic of the Hermann of today.

FAMOUS MIRROR SCENE.

favor and are obliged to wear yellow robes before the pork-packer finds out the imposition. In the meantime no end of fun and comedy plotting has been worked out.

The play has been finely staged by Managers Smyth and Rice, who have got together one of the strongest and best balanced companies on the road. There is not one of them unknown to the amusement world, and several have wide reputations as the creators of leading roles in recent popular plays.

MacLean-Tyler-Hanford.

The Galveston News, January 8, says: The MacLean-Tyler-Hanford Dramatic alliance concluded its engagement last night with the presentation of Shakespeare's "Julius Caesar." The most prominent characters of the cast were in the hands of Mr. Hanford (Marc Antony), Mr. MacLean (Brutus), Mr. Benning (Cassius), Mr. Hinton (Caesar), and Miss Tyler (Portia.)

Mr. Hanford as Marc Antony was majestic, powerful and inspiring. He was complimented with two curtain calls at the close of the third act. His address to the Romans in the fourth act was a masterpiece of oratory. Mr. Hanford is an actor of the old school; he is an artist.

Mr. MacLean's Brutus was also a fine piece of work.

The scenic effects were very good and appropriate, and especially the forum and the Roman senate.

At the matinee the company appeared in "Romeo and Juliet," and gave a beautiful production of the play, with Mr. MacLean as Romeo to Miss Tyler's Juliet. The latter especially was a charming creation.

"Under the Red Robe."

The announcement will no doubt be read with pleasure that the great Empire theater success from New York city, which had a run of two consecutive seasons, will be the attraction here soon. This will positively be the only visit here of the company playing this vigorous romantic drama, a fact which will no doubt be taken advantage of by our local theater-goers.

"Prisoner of Zenda."

Interest is awakened again in "The Prisoner of Zenda" since the announcement that the play will be at Greenwall's soon.

The Hermanns.

Mail Monday

The son, endeavoring to explain his late hours and the presence of the stranger, utilizes the barber's hobby and palms him off on his father as an oriental mystic. The old man at once welcomes the visitor, whom he proceeds to turn to his practical advantage and win his way into society by aid of this great theosophical idol. The complications are numerous, the fun beginning almost with the rise of the curtain and progressing furiously to the end. Great care has been taken in the formation of the company, and a night of hearty laughter is faithfully promised our theater patrons.

"A Bachelor's Honeymoon."

The delightfully funny farce "A Bachelor's Honeymoon," which left a very happy impression here Christmas day, will be presented for a return engagement at the Greenwall opera house Saturday, matinee and night, January 21, by Warde and Sackett's comedians, and their able star, Mr. Walter Walker. Since their appearance here this company has been traveling through the southern and eastern section of the state with remarkable success. The critics of Waco, Austin, San Antonio, Galveston and Houston were unanimous in praises, and declare it to be one of the most wholesome and refined comedies that has ever been produced in this state. As a tribute to the ladies, and a reigning fad in the North, Manager Greenwall has arranged with Messrs. Warde and Sackett to give a bargain matinee on Saturday, for which the prices will be 25 cents and 50 cents. After their engagement here Warde and Sackett's comedians go to Dallas for two nights and then leave the state for this season. Seats are now on sale.

Register Tuesday

"My Friend From India."

"My Friend From India," the comedy that will be presented at Greenwall's today, matinee and night, is said to be a perfect deluge of laughter. All over the world it has been pronounced the merriest farce comedy. Its humor is as fantastic as a crazy quilt. The mirror scene is only one of many funny situations, but its

absolute novelty earns a little special mention.

There is a cheval glass which has been broken. The glass has been moved from its frame; an old maid stands in front, primping, and in the place where the glass should be a weir theosophist, made up exactly like her, mimics her every motion. The description does not sound particularly humorous, but wait till you see it. The effect is excruciatingly funny. And that is only one of a score of absurdities equally disturbing to the risibilities.

Arthur F. Warde, eldest son of Frederick Warde, the tragedian, and one of the firm of Warde & Sackett, managers and proprietors of "A Bachelor's Honeymoon" company, which comes to Greenwall's for a return engagement on Saturday, January 2[illegible], matinee and night, said in a talk with The Register's young man Sunday:

"I read some disparaging accounts of Texas before I came into the state, wherein it was asserted that in a theatrical way this section of the country was a burial ground for all dramatic hopes and enterprises. My experience this past month has opened my eyes to the facts, and has convinced me that the statement is utterly untrue, and must have been made through malice and bitter disappointment.

"Texas is as good as any other state in the union for legitimate and worthy dramatic entertainments, and better than many. Mr. Sackett and I brought a Bachelor's Honeymoon here for a month and are well pleased with the results. It was an absolute novelty to the public, who are naturally conservative, nevertheless we have been successful. We felt confident that we had a play that was worthy of patronage and a company that would do justice to it, and the expressions of the public and critics have emphatically proven it and been largely responsible for our success.

"But while Texas is good for a legitimate attraction, it is equally bad and hard for a poor attraction. The people discriminate with judgment, and the reputation of a bad performance travels wonderfully fast.

"To make matters worse, Texas is a state of magnificent distances, and a play that is poor and trashy needs a well-filled cashbox to live and get out of the state limits.

Register Tuesday

"You may put me on record for stating that Texas is good enough for me, and I shall never hesitate to bring a company or play in which I have faith for a visit here."

Mr. Thomas A. McKee, advance representative for the MacLean-Tyler-Hanford tri-star alliance, was in the city yesterday arranging with Mr. Greenwall for his company to appear here next week. They open on Monday night with "Othello;" Tuesday matinee, presenting "Romeo and Juliet," and Tuesday night in "Julius Caesar." No company that has ever toured the South has received more flattering notices from the press than has this combination of stars.

Mail Tuesday

"My Friend From India."

"My Friend from India," a new comedy by H. A. DuSouchet, at the Greenwall opera house tonight for the last performance will attract more than usual attention for several reasons. The first is, it is an admirable and amusing take-off on theosophy, and the society makeshift of booming the social l on; the second, it is the most excruciatingly funny string of dramatic situations presented for a long time; the third, it is interpreted by the Smyth and Rice comedians, among whom are such competent actors and actresses as Chas. Bradshaw, Geo. Mack, Ernest Warde, Lester Gruner, Chas. Mitchell, Lute Vrohman, Ethel Strickland, Ada Gilman, Margaret Otis, Louise Arnott and Mabel Strickland, because the play is the latest popular success.

"A Bachelor's Honeymoon."

"A Bachelor's Honeymoon," the latest farce success from Hoyt's theater, New York, will be the attraction at Greenwall's opera house for a return date Saturday, January 21, matinee and night.

The play is from the pen of John Stapleton an experienced author actor and is as thoroughly original and clever in theme and construction as its singular title would suggest. It was originally produced last season in New York City and was received with unanimous praise by the critics. This is sufficient endorsement, alone, to warrant a good entertainment as the New York critics are more prone to condemn than praise.

The play hinges on the result of a secret marriage and abounds in laughable complications which commence when the curtain rises and are never unraveled until its final fall. Messrs. Warde and Sackett, the managers, have engaged a cast of more than ordinary merit headed by the funny comedian Mr. Walter Walker.

MacLean-Tyler-Hanford.

The startling resemblance of Chas B. Hanford to William Jennings Bryan, has been a subject of frequent comment. Not long ago in Indianapolis it was recalled rather ludicrously. An elderly man stepped up and exclaimed "How-do-you-do, Colonel. I know you don't remember me, but I have heard you speak once, and I couldn't refrain from making myself known."

"I am glad to see you again," was the diplomatic answer. "I suppose you refer to the time when I recited The Star Spangled Banner here."

"No, I did not hear that. When I heard you, you were giving it to the trusts. You were letting them have it in a way that did my heart good. Keep it up. Don't stop the good work."

"You mean, keep on abusing the trusts?"

"Of course."

"Well, I'm sorry, but you spoke just too late. Mr. R. D. MacLean and Miss Odette Tyler and I have just formed an act-trust, and it wouldn't be professional courtesy to say anything against such things now."

Before explanations could proceed the visitor had hurried away with another idea shattered.

The three stars will be seen here Monday and Tuesday, January 23 and 24, matinee Tuesday. Monday night they will present "Othello," Tuesday matinee "Romeo and Juliette," Tuesday night "Julius Caesar."

Frederick's Children.

Tonight Mr. Ernest Warde will be here with "My Friend From India" company. Saturday Mr. Arthur Warde as one of the managers, and Miss May Warde as a member of the company presenting "A Bachelor's Honeymoon," will appear at Greenwall's. The three are children of that prime favorite, Mr. Frederick Warde.

Mr. Thos. A. McKee, agent for the MacLean-Tyler-Hanford combination of stars, was in the city last night arranging for their appearance here next Monday and Tuesday.

Register Wednesday

"A Bachelor's Honeymoon."

The funny farce, "A Bachelor's Honeymoon," which made a hit at Greenwall's on Christmas day, will play a return engagement on Saturday, January 21, giving a bargain matinee and a night performance. The critic of the Galveston News, referring to a recent presentation of the play in that city, says:

Last night's presentation of "A Bachelor's Honeymoon" was an unqualified success. It was a clever play, cleverly acted. A comedy, wholesome and refined. John Stapleton's product is a farce, but not one of the "song and dance and acrobatic" kind. It is a charming and entertaining comedy and presented by a strong cast. It is a play that is bound to give both pleasure and satisfaction, and can be cheerfully recommended as a first-class cure for the blues, a veritable mirth-provoker of the best kind.

MacLean-Tyler-Hanford.

While the R. D. MacLean-Odette Tyler-Charles B. Hanford company was rehearsing in Indianapolis, a young man applied for a place in the company. He said that he had never appeared in an entire play, but that he had recited selections from Shakespeare with great success before informal audiences. He was willing to play Hamlet, or King Lear or Iago, as he had often been complimented for his versatility. On being informed that it would probably take some years of training to place him where he would be entrusted with any of the roles mentioned, he inquired whether, in Mr. Hanford's opinion, it would be advisable for him to go to a school of acting.

"I can only speak for myself in a case like that," was the answer. "I go to one every day. Every rehearsal is an opportunity to learn something, and a preventative of the rust which inaction so surely causes. Every performance is a lesson in the art of reaching the conciousness of an audience. You cannot hope to succeed unless you go to a school of acting of some kind. And you will have to keep on going all your life."

The three stars will be seen at Greenwall's Monday and Tuesday, January 23 and 24, matinee Tuesday, presenting Monday night "Othello," Tuesday matinee, "Romeo and Juliet," Tuesday night, "Julius Cæsar."

Mail Wed- JAN 18 1899

"A Bachelor's Honeymoon."

There is a lot of genuine and spontaneous fun in Stapletons' farce "A Bachelor's Honeymoon" which is billed for Greenwall's opera house for a return date Saturday, January 21, matinee and night, so the public should prepare to laugh.

The Detroit Evening News said: "It was a nice lively honeymoon that Mr. Bachelor experienced, and the people who were present last night enjoyed it almost as much as if it had been their own."

Unlike most stage pieces the last act is best in "A Bachelor's Honeymoon" and the novel denouement comes so unexpectedly that its effectiveness is not consumed in anticipation.

MacLean-Tyler-Hanford.

There is perhaps no actor better known to the legitimate and classic drama than Charles B. Hanford. For the past fifteen years he has been identified with all the great stars of our times—Edwin Booth, Lawrence Barrett, Fanny Davenport, Madame Modjeska, Julia Marlow and many others of the same standing. He has also starred at the head of his own company. His last appearance in this city was as co-star and manager of the late Thomas W. Keene. Mr. Hanford has always enjoyed the reputation of being considered the finest reader of blank verse on the American stage. He will be seen here during the forthcoming engagement at Greenwall's opera house Monday and Tuesday, January 23 and 24, matinee Tuesday, Monday as Iago in "Othello," Mercutio in "Romeo and Juliet" at the matinee Tuesday, and Tuesday night as Mark Antony in "Julius Cæsar," the plays chosen for the engagement in this city.

Register Thurs.

"A Bachelor's Honeymoon."

Messrs. Warde and Sackett, whose commedians are billed to present the latest Hoyt's theater success, "A Bachelor's Honeymoon," at Greenwall's for a return date Saturday, January 21, matinee and night, are well known managers, and have always been identified with the best class of attractions. John Stapleton's farce, "A Bachelor's Honeymoon" scored a hit at Hoyt's theatre last season, and is presented this year by a splendid company, including the merry comedian, Walter Walker. Everywhere they have been they have left a pleasant impression, and are meeting with the artistic and pecuniary success that rewards all managers who cater to the public and provide wholesome, reputable and attractive entertainments.

MacLean-Tyler-Hanford.

The new triumvirate of stars that appears at Greenwall's Monday and Tuesday, January 23 and 24, matinee Tuesday, includes three of the strongest actors in the theatrical profession and is lead by that great Southern favorite, Mr. R. D. MacLean, who having been in retirement for the past few years has not been seen in Fort Worth since he appeared as leading support and co-star of the late Marie Prescott. Mr. MacLean has spent a great portion of his retirement in studying the leading male roles of the classical and legitimate drama, and particularly those in which he will be seen during his present tour. The second member of the organization is Miss Odette Tyler, for many seasons passed associated with the Frohman successes and one of the greatest New York favorites that metropolis has ever known. Miss Tyler has appeared with much success in London, making a great hit as Caroline Mitford in Mr. William Gillette's play, "Secret Service." While Miss Tyler has never been seen in the line of parts she is about to adopt, it goes without saying she will succeed in them and will soon be an exponent of this line of work second to none on the American stage. Miss Tyler is also a Southerner. That sterling young actor, Mr. Charles B. Hanford, well known in this city, is the third member of the triumvirate. He was last seen here in leading support of the late Thomas W. Keene, being also his manager at the time. He has appeared in leading support of Edwin Booth, Lawrence Barret, Fanny Davenport, Madame Mojeska, Julia Marlowe and others of equal standing. The plays chosen for the engagement in this city are as follows: "Othello" which will be presented on Monday night; "Romeo and Juliet," which will be presented at the matinee on Tuesday, and "Julias Cæsar," which will close the engagement on Tuesday night all of which will be magnificently produced with elaborate scenery and costumes. The company includes such well known exponents of the classical drama as John A. Ellsler, Frank Hennig, Mary Timberman, Marie Drofna, John Milton, Augustus MacLean, George Morton, Paul G. Taylor, Richard Buhler and James Young.

Mail Thurs. JAN 19 1899

"A Bachelor's Honeymoon."

If "to laugh is to live" then all those who are fortunate enough to see Warde and Sackett's comedians in the last Hoyts theater success "A Bachelor's Honeymoon" at Greenwall's opera house when they play a return date Saturday, January 21, matinee and night, will get a new lease of life. The play was written by John Stapleton formerly an actor of Augustin Daly's company and according to the New York World "it is an overwhelmingly funny farce," "There is not a dull moment in it. Little ripples of laughter are succeeded by out bursts which result in curtain calls."

The scene is laid in Boston and the plot concerns the trials and tribulations of an unfortunate bachelor who tries to keep a marriage a secret and yet introduce his wife into his family. His stories and their results involve the entire cast in a series of side-splitting complications that continue to the end of the play.

The cast presenting the play here is headed by the comedian Walter Walker, who is highly praised as a mirth-provoker.

MacLean-Tyler-Hanford.

The new triple star alliance, including Mr. R. D. MacLean, Miss Odette Tyler and Mr. Charles B. Hanford, which has been organized for the purpose of presenting Shakespearean and other standard plays on an elaborate scale, will appear at Greenwall's opera house Monday and Tuesday, January 23-24, matinee Tuesday. All the stars are well known to the theatre-going public as artists of the first rank and all the plays to be presented by them will be staged and costumed regardless of cost. Each will be a production in itself with special scenery and historically correct costumes.

Mr. R. D. MacLean of the organization, while having been in retirement for some time past, has had unlimited experience in classic repertoire, and was last seen in this city in leading support and as co-star of the late Marie Prescott.

He starred in the South for about six years, being very successful; and is credited with having done the largest business in some of the Southern cities ever known or ever done by any star in the same line of work. Mr. MacLean has been in retirement for several seasons, during which time he has devoted much attention to studying the male classic roles of the stage, particularly those in which he will appear during the present tour. He is a very wealthy man and believes the only way in which to revive Shakespeare is to make a grand production of every play that is to be presented; and this he fully intends to do.

Miss Odette Tyler of this strong organization has been for many seasons one of the strong attractions with the Frohman successes, and has been a great favorite not only with New York audiences, but those also of London, where she has played many successful engagements, her last appearance on any stage being in that city as Caroline Mitford in William Gillette's successful play, "Secret Service."

Since that time Miss Tyler has been in retirement; in fact had made up her mind not to return to the stage again; but the glare of the footlights and the theater has too much fascination for her, and after being away from it eighteen months made her reentree at Macauley's theater on December 8. Her work will be watched with much interest, as she now assumes roles that are quite new to her. She is now making what may be termed her classic debut, as she is gratifying her great desire to play Juliet, Portia and Desdemona.

This tri-star alliance will present here Monday night "Othello," Tuesday matinee "Romeo and Juliet," Tuesday night "Julius Cæsar."

Register Friday JAN 20 1899

"A Bachelor's Honeymoon."

If one-half of the compliments that have been paid to John Stapleton's comedy "A Bachelor's Honeymoon" are merited the theatregoing public of this city have a veritable treat in store at Greenwall's when thew play a return date Saturday, January 21, matinee and night.

McLean-Tyler-Hanford.

The three-star alliance will appear at Greenwall's on Monday and Tuesday, January 23 and 24, matinee Tuesday. This strong organization includes Mr. R. D. MacLean, who has been in retirement for some years, but who will be remembered by our theater-goers for his fine work as leading man and co-star with the late Marie Prescott. During Mr. MacLean's retirement from the stage he has devoted much time to study and more particularly to those parts in which he will be seen during his present tour. Mr. MacLean is a Southerner by birth and a great favorite through this part of the country.

Miss Odette Tyler, is also a Southerner. For many years Miss Tyler has been a great favorite in New York and Eastern cities, having been associated with nearly all of the great Frohman successes. Her reputation as an actress extends across the waters, where she has played several important engagements with much success.

While Miss Tyler has never been seen in legitimate roles, she has always had a great fancy for that branch of theatrical business, and will undoubtedly make a great success.

The other member of the triumvirate is Mr. Charles B. Hanford, who is well known in this city, having been in the leading support of nearly all the great actors of modern times. Mr. Hanford is conceded to be the best reader of blank verse on the American stage, and will appear as Iago in "Othello" on Monday night; Mercutio in "Romeo and Juliet" on Tuesday matinee, and Marc Antony in "Julius Cæsar" Tuesday night, the plays chosen for the engagement. The company supporting these stars is undoubtedly the strongest associated with any legitimate attraction in this country.

Mail Friday JAN 20 1899

"A Bachelor's Honeymoon."

One of the funniest plays that will be seen here this season is the Hoyt's success "A Bachelors Honeymoon," which is announced for a return engagement at the Greenwall's opera Saturday, January 21, matinee and night. The impression this play is making throughout the country may be gathered from the following expression of a critic in Ottawa, Canada, last September: "The Bachelor's Honeymoon which was put on at the Russel theater last night, is a farce comedy which can honestly be called 'sparkling'." It is full of witty sayings and side splitting situations.

The "Stranger in New York" and "What Happened to Jones" were very funny, but last night's performance was undoubtedly the funniest of all. The audience, and there was a full house, laughed continually. Not only was the play itself good, but the company were A1. They were all stars in their parts.

The company which will be seen here is headed by the excellent comedian Walter Walker, who will be assisted by Messrs. Emil Hoch, Franklin Hill, George Morehead, Frank Linden, Miss Annie Haines, Miss Maud Stoven, Miss Mildred St. Pierre, Miss Madge May and Miss Ann Hathaway.

MacLean-Tyler-Hanford.

In the MacLean-Tyler-Hanford production of Romeo and Juliet Miss Odette Tyler's gowns are fully in keeping with the fine scenery which the organization boasts. Miss Marie Drofnah, who plays the nurse, has an uncle who is a sea-faring man and who once brought her from China a silk shawl of texture so fine that it would pass through a napkin ring and of the fantastic beauty in design which only the Orientals can attain. It was such a gift as a man would inconsiderately select, for the occasions on which a lady could appropriately wear a garment of such peculiar splendor are few and far between.

The richness of Mr. Tyler's costuming, however, has given the China shawl its opportunity to shine without being unduly prominent and it will make its debut in Fort Worth, when the three stars appear at Greenwall's opera house Monday and Tuesday, January 23 and 24, Matinee Tuesday. Presenting Monday night "Othello," Tuesday matinee "Romeo and Juliet," Tuesday night "Julius Cæsar."

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MacLean-Tyler-Hanford.

Miss Odette Tyler was recently asked how she learned the difficult roles in which she is now appearing in such a short time after the MacLean-Tyler-Hanford company was organized.

"There was not the slightest difficulty about that," she answered. "It is a well known fact that people who have once been associated with the stage find their greatest pleasure ever after in a study of the drama in some form, no matter how their fortunes may be cast. The only blessing which retirement from the stage can bring to an actor, I am half inclined to think, is the privilege of seeing plays performed instead of being themselves constantly occupied in their presentation. When Mr. MacLean and I were married, it was our intention to give up the hardships of a theatrical career, once and for all. But we found our greatest recreation in the study of Shakespeare. Our favorite plays were learned by heart, through constant reading, even without our intending to learn them and many are the evenings we have passed in our country home rehearsing the scenes we liked best, recalling the manner in which we had seen others perform them and applying our own ideas, where and how we chose, without regard to tradition or fear of critical comment. It was the best kind of discipline, although, we had no idea at the time that we should ever find our impromptu rehearsals of so much practical value."

"The Merchant of Venice."

For the past few days Manager Greenwall has been beseiged by patrons of the opera house, among them society and [illegible] ladies, business men and others to have the great tri-star alliance company—MacLean-Tyler-Hanford—to put on for Tuesday night "The Merchant of Venice" instead of "Julius Cæsar," as booked.

Mr. Greenwall has indulged in much correspondence and wiring in an effort to please his patrons, and yesterpay received a wire saying: "All right; change the bill to 'Merchant of Venice' for Tuesday night."

This change will be greeted by a packed house, and Mr. Greenwall is delighted over having succeeded in arranging to give his patrons what they want.

Registe Tuesday

NOISY CABMEN.

Manager Greenwall Has a Round With Them.

Last night some of the patrons in the opera house, especially those who were located near the entrance, were disturbed during the progress of the play by noisy cabmen in waiting in the lobby, and on the side walk, and made complaint to Manager Greenwall. He went his head usher in on three different occasions to request them to talk less animatedly and keep quiet. They were quiet for awhile, only to renew their "joshing" in a tone of voice easily heard inside. Manager Greenwall, during the last act on the stage appeared in the lobby in person, and demanded quiet, and his request was met with derison by some of them, and came near causing a scene just as the patrons were filing out of the opera house.

The cabmen line their vehicles up along side the opera house curbing awaiting their "loads," and frequently indulge in good-natured, though often loud conversation during the progres of the play, and occaslonally one or two among them are not very choice in their selection of oaths.

Mr. Greenwall announces that if such conduct is repeated he will see to it that the ordinance against disturbing a public gathering is enforced.

The Dramatic Novel of the Stage.

The distinguishing, if not the distinctive, mark of the present theatrical season in New York, as it was of last year, appears to be the public preference for plays based upon popular works of fiction or made by writers whose chief reputation has been gained as novelists.

The task of compression and elimination in a novel dramatized for the stage is always difficult. Moreover, many of the literary merits which secure acceptance for a book and gain popularity for its author are of very little account in the construction of a successful play. So general, indeed, has become the acceptance of the view that popular novels are usually successful in the form of plays that in stage traditions this has passed almost into an axiom. But to this rule there have been many exceptions, and notable in New York in recent times, as is shown by the popular success of "The Little Minister," "The Christian," "The Prisoner of Zenda," "Under the Red Robe," "A Lady of Quality," "Trilby," "An Enemy to the King," "Tess of the D'Urbervilles" and others.

Register Tuesday

What's considered the most successful of these plays, "Under the Red Robe," comes to Greenwall's Thursday night, January 26, with Mr. William Morris and a powerful cast. The production is to be exactly the same that characterized its great run at the Empire theater, New York.

Marie Wainwright.

Marie Wainwright comes to Greenwall's Friday and Saturday, January 27 and 28, in "Shall We Forgive Her?" a new play recently produced in England, and more recently brought out at the Fourteenth Street theater, New York, where it was warmly received. It is described as a very interesting play, and it has been fortunate in attracting more or less attention because of its undoubted merit. The presence of Marie Wainwright in the cast has also drawn attention to the piece. At the matinee Saturday Miss Marie Wainwright will be seen in her own version of "East Lynne," appearing as Lady Isabel and Madam Vine.

Mail Tuesday

"Under the Red Robe."

Mr. William Morris who stars in "Under the Red Robe" company from the Empire theater, New York, has a most interesting and dignified professional career. He was for three years leading man at the Boston Museum, and occupied a similar position with Mr. Augustin Daly for one year. For three years he was leading man with Mr. Daniel Frohman at the Madison Square Theater, later on, he shared the honors with Mme. Modjeska and Mrs. Fiske, then, taking his own company to South America for a season, he achieved an enormous success in romantic and heroic characters.

Returning to this country, he accepted the first position with Mr. Charles Frohman's stock company, when he created the principal parts in "Men and Women," "The Lost Paradise" and "The Girl I Left Behind Me." Mr. Morris became so great a favorite while playing his numerous leading roles in New York that he was offered the present enviable position in the Empire Theatre success "Under the Red Robe" in which he has successfully toured for two years.

"Under the Red Robe" will be seen at Greenwall's opera house Thursday night, January 26.

Marie Wainwright.

Marie Wainwright will present "Shall We Forgive Her," at Greenwall's opera house Friday and Saturday, January 27 and 28. The story is that of a friendless girl, who leaves her home to join her affianced lover in Australia. Betrayed and afterwards cast aside, she manages to get to England, where she afterwards becomes the wife of a good man. Her former companion turns up as a shadow from the past, and with the assistance of a rival of the wife, finally sees the latter cast off by her husband. The wrongs are finally righted and everything ends happily. The leading role is of course assumed by that very able actress, Marie Wainwright.

It is quite superflous to say that Miss Wainwright brings to the part the force, dignity and ability necessary to its interpretation. She is a valuable acquisition and her name at the head of the cast will strengthen the guarantee of a good performance.

At the matinee Saturday Miss Wainwright will present her own version of "East Lynne," Miss Wainwright appearing as Lady Isabel and Madame Vine.

SHOULD BE STOPPED.

Disturbing Audiences at Greenwall's Opera House.

During the peformance at Greenwall's last night the audience, which was a most attentive and quiet one, was frequently interrupted by noise in front of the theater.

A number of carriage drivers had congregated there while their vehicles were lined up along the curb waiting for fares.

A number of other persons were in crowd and the loud talk and boisterous laughter engaged in proved a great annoyance to those witnessing the

Mail Tuesday

performance inside.

Manager Greenwall sent the head usher to request that they be quiet, but the crowd in front and on the steps only jollied him. Then Manager Greenwall went out and kindly requested them to stop the noise. Soon as he came back the noise began again. Then when Mr. Greenwall went out again he "talked United States" to them and the noise ceased. He told them that he should certainly see that the ordinance against disturbing public gatherings was enforced.

A policeman should have been there. People paying $1.50 to witness a play do not want the pleasure of the performance marred by a lot of unnecessary noise outside.

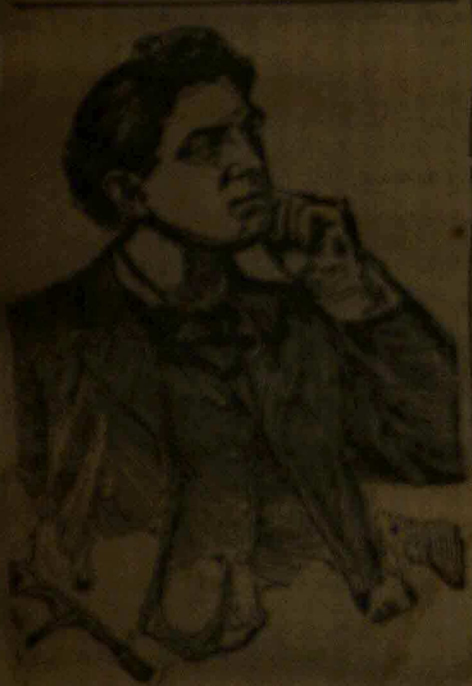
Mail Saturday

Greenwall's opera house will have three very extraordinary attractions next week. Commencing Monday night and Tuesday matinee and night, January 23 and 24, R. D. MacLean, Odette Tyler and Charles B. Hanford presenting Monday night "Othello," Tuesday matinee "Romeo and Juliet," Tuesday night "Merchant of Venice." Thursday night, January 26th, the great New York success "Under the Red Robe," with the New York Empire theater production intact. Friday and Saturday, January 27 and 28, Miss Marie Wainwright presenting Friday and Saturday night "Shall We Forgive Her" and at the matinee Saturday her own version of "East Lynne."

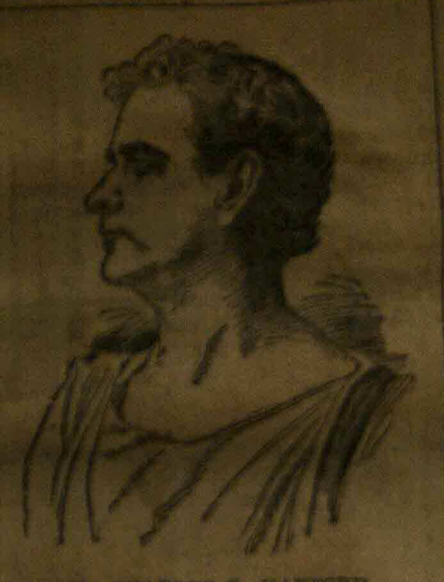
MacLean-Tyler-Hanford.

The season of the R. D. MacLean-Odette Tyler-Charles B. Hanford company is not yet far advanced, the combination having been formed but a few weeks since. But in this brief space of time the success of the venture, big as it is, has been fully assured. It is idle to assert that the classic drama is not popular. The reception given the well-known players who are to appear in this city has been of a character to leave no doubt as to the acceptability of the plays they offered nor of the efficiency of the company producing them. A scholarly and artistic performance of Shakespearean plays finds encouragement of the most enduring description. Mr. MacLean, Miss Tyler and Miss Hanford are all actors of merit and established reputation. Each has met with unqualified success as an independent star and their coalition brings before the public an aggregation competent to cast the masterpieces which it offers, without slighting the smallest detail. The supporting company presents assurances of capability in the names of Mr. Frank Hennig, Mr. John Ellsler, Miss Marie Drofnah and Miss Mary [illegible]. The scenery is of the [illegible] description, the [illegible] of the settings being those which were provided for the Booth-Barrett season, which may be regarded as the opening wedge for the consolidation idea in the modern drama.

The organization represents a splendid artistic enterprise, intelligently carried out and it is a matter of congratulation to the lovers of the highest form of drama that Manager Greenwall has secured this splendid company for an appearance at Fort Worth to appear at Greenwall's opera house Monday and Tuesday, January 23 and 24, with special matinee Tuesday. Presenting Monday night "Othello," Tuesday matinee "Romeo and Juliet," Tuesday night "Merchant of Venice."



MR. R. D. MACLEAN.



MR. CHARLES B. HANFORD.

MISS ODETTE TYLER.

"Under the Red Robe."

The brilliant romance, "Under the Red Robe," after its enormous success of two seasons at the Empire Theater, New York city, will be the attraction here at Greenwall's opera house one night, Thursday, January 26. This is an adaptation of Stanley Weyman's remarkable novel of that name, the transplanting to the stage having been made by Edward Rose, whose magnificent work in a similar capacity for "The Prisoner of Zenda," is well remembered here. The company, headed by Mr. William Morris has been most carefully selected in the metropolis and the scenery and appointments are exact counterparts of those seen at the Empire theater during the unprecedented run of this fascinating play. The play is of the romantic and vigorous school, and has many striking scenes. It deals with certain romantic phases of French history during the rule of Cardinal Richelieu and tells a most original love story.

MR. WILLIAM MORRIS.

Marie Wainwright.

Marie Wainwright comes to Greenwall's opera house Friday and Saturday nights, January 27 and 28, in "Shall We Forgive Her," a new English play that is highly spoken of. It comes from the fourteenth street theater, New York, where it was given for four weeks and attracted large audiences. The play is new to this country, although it is two years since it was produced in London, where it made an emphatic hit. It is a drama of domestic life, the chief scenes being laid in England, although the opening scene is in Australia. The story has to do with a woman whose early life has been marred by an alliance with a man who afterwards proves to be a scoundrel. Her efforts to right herself and her struggles to escape from what seems to be the Nemesis that pursues her make an interesting part of the story, which is said to be well put together and cleverly written. Marie Wainwright, one of the cleverest actresses in America, has made a great success in the leading role.

SCENE IN "SHALL WE FORGIVE HER."

SCENE IN "SHALL WE FORGIVE HER."

Miss Wainwright has starred for years and is an actress of rare ability. At the matinee on Saturday Miss Wainwright will present her own version of that beautiful play "East Lynne" appearing as Lady Isabel and Madam Vine.

"A Bachelor's Honeymoon."

The New York critics were unanimous in praise of the comedy "A Bachelor's Honeymoon," which is billed for the last performance at Greenwall's opera house tonight. The World says: "It is an overwhelmingly funny farce," while the conservative Times declares, "It is all jolly farce without offensiveness or unnecessary vulgarity."

Mail - Telegram Saturday

GREENWALL'S OPERA HOUSE.

TWO NIGHTS AND MATINEE,
JANUARY 23 AND 24.

Special Engagement of the Great Tri-Star Alliance,

MR. R. D. MacLEAN,
MISS ODETTE TYLER,
MR. CHARLES B. HANFORD,

PRESENTING

Monday Night, . . . "OTHELLO."
Tuesday Matinee - "ROMEO AND JULIET."
Tuesday Night, - "MERCHANT OF VENICE."

Great Company. ❃ ❃ Magnificent Productions.

Prices Nights—Parquette Circle, $1.50; Parquette, $1.00; Balcony, 75c and 50c; Gallery, 25c.
Prices Matinee—Parquette Circle, $1.00; Parquette, 75c; Balcony, 50c; Children, 25c.

SEATS ON SALE AT BOX OFFICE.

COMING

Thursday Night, January 26, first time here,

"UNDER THE RED ROBE."

Register Sunday

GREENWALL'S OPERA HOUSE.

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JANUARY 23 AND 24.

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SEATS ON SALE AT BOX OFFICE.

COMING

Thursday Night, January 26, first time here,

"UNDER THE RED ROBE."

Mail Monday

MacLean-Tyler-Hanford.

Taking as a text a performance by the R. D. MacLean-Oddette Tyler-Charles B. Hanford company, a Southern critic says: Shakespeare had a great advantage over modern playwrights in not being handicapped by tradition. He was one of the first in the field and was not expected to bow to certain ideas which now constitute the average stage manager's chief stock in trade. He could write war dramas without being expected to bring in a caricature of the newspaper correspondent who rushes around taking notes so fast that he will never be able to read a line of them when he gets up his copy. He could present, as he does in Julius Cæsar, a political play in which the man who makes a stump speech is not expected to be funny, and he was never called upon to interrupt the action in order to provide scenes for a very young man and a yellow-haired ingenue that they might intrude their love affairs upon a forbearing public.

He could create, as in the character of Mercutio, a comedian who does not come to the front at the last minute to rescue the hero in distress and he could depict, as in Othello, a colored man who does not sing songs or talk dialect. Cigarettes had not yet been invented, so there was no obligation to attach those perfunctory badges of villainy. When it is remembered how much he was permitted to leave out, the eternal freshness and novelty of his plays are not so remarkable as we have been led to believe." The MacLean-Tyler-Hanford company will be seen at Greenwall's opera house tonight, presenting "Othello," tomorrow matinee "Romeo and Juliet," tomorrow night "Merchant of Venice."

"Under the Red Robe."

The romantic drama is at its height throughout the world. Alexandre Dumas' great story of "The Three Musketeers" is having great runs in America and Europe. "Cyrano de Bergerac," "The Prisoner of Zenda," and "Under the Red Robe," are plays that deal with romanticism that stir the blood. The best romantic play ever presented is "Under the Red Robe." This may sound as an exaggerated statement, but facts bear it out. Stanley Weyman, the author of the book of "Under the Red Robe," wrote the most thrilling and interesting romance of the days of Louis XIII and Richelieu ever known in literature. The book being dramatized by Edward Rose, who also adopted "The Prisoner of Zenda," turned out to be the greatest dramatic success of the century.

It has been played in every English speaking country of the world; enjoying a run in New York City that was marvelous, being produced at the Empire theater with an enthusiasm never before seen in the metropolis. This famous play will be presented here at the Greenwall opera house Thursday night, January 26, in the same superb manner that characterized its great conquest of New York City. The original Empire Theatre production will be seen here and with a company of great artistic merit, including Mr. William Morris, a romantic actor of national reputation, having been for years the leading feature of Chas. Frohman's companies. Mr. Morris is said to be the best exponent of the Fechter school, this country has seen since the death of that noted actor. As Gil de Berault in "Under the Red Robe" he has been winning encomiums from the eminent artists of the principal cities.

Register Wednesday

"Under the Red Robe."

What must undoubtedly prove to be among the fashionable dramatic events of the season will be seen at Greenwall's Thursday night, January 26, when Mr. Julius Cahn will present New York's latest sensation, "Under the Red Robe." This drama, Mr. Greenwall's assurance for it, will be produced with all the elegance of style and exquisite taste with which it was given in New York at the Empire theater for two continuous seasons. Stanley Weyman's novel as translated into a drama by Edward Rose loses nothing of its romantic charm and power to move, and in the hands of Mr. Cahn's capable company it will no doubt be thoroughly appreciated here. Mr. William Morris, who has created so many leading parts and who so artistically depicted them all, will enact the hero in "Under the Red Robe," and Miss Frances Gaunt, a most talented artiste, will play the heroine. The company otherwise is large, strong and effective, so that a most perfect rendition of this famous play may be looked for.

Marie Wainwright.

Marie Wainwright brings to Greenwall's Friday and Saturday nights, January 27 and 28, what is said to be the latest London and New York success, "Shall We Forgive Her?" The piece was given its American production at the Fourteenth Street theater, New York, and was pronounced an emphatic success. The play is a domestic comedy drama dealing with life in the colonies and in England. There is no melodramatic sensation in it and clap-trap effect, but the story is said to be a very strong one. Miss Marie Wainwright plays the leading role in which she has abundant opportunities for the display of her versatile talents. The company is a strong one and the scenery is all new and picturesque. Miss Marie Wainwright will give a special matinee Saturday, presenting her own version of the favorite "East Lynne," appearing as Lady Isabel and Madame

Register Sunday.

THEATRICAL GOSSIP.

The attractions which will be seen at Greenwall's this week are amongst the extraordinary. Monday and Tuesday, January 23 and 24, matinee Tuesday. R. D. MacLean, Odette Tyler and Charles B. Hanford, will be seen, presenting Monday night "Othello," Tuesday matinee, "Romeo and Juliet" Tuesday night, "Merchant of Venice."

Thursday night, January 26, the great New York success "Under the Red Robe," with the New York Empire theatre production intact.

Friday and Saturday, January 27 and 28, Miss Marie Wainwright, presenting Friday and Saturday nights, "Shall We Forgive Her?" At the matinee Saturday her own version of "East Lynne."

MacLean-Tyler-Hanford.

The present theatrical season has been remarkable for its conspicuous successes in the legitimate field. The most prosperous modern ventures have been of a dignified, artistic type, and the classics find a warm welcome when they are acceptably presented. Possibly it is the recent war which gives the people from New York to California this appetite for more substantial drama. The last few years have been years of intense thought among the American masses. Whether they are turning to tragedy for their amusement, as the hard student turns to chess or some other scientific pastime, is a question upon which the abstruse thinkers may yet be persuaded to exert themselves.

MR. R. D. MACLEAN.

Manager Greenwall's action in booking the MacLean-Tyler-Hanford company for an engagement at the opera house immediately after the tri-star organization had gone into effect, gives this city the opportunity of seeing one of the most important factors in the present era of the legitimate. Mr. R. D. MacLean, Miss Odette Tyler and Mr. Charles B. Hanford are all players whose talents and dramatic scholarship are well known. Their repertoire includes "Romeo and Juliet," "Julius Cæsar," "The Merchant of Venice," and "Othello." Mr. MacLean has earned the warmest popular and critical approval, not only as that prince of lovers, Romeo, but also as the uncouth Shylock, the rugged Brutus and the tempestuous Othello. When it is remembered that many critics regard the ability to be a great Juliet as the greatest possible triumph of an actress' career, the conspicuous success of Miss Tyler in that role becomes a matter of much importance in the artistic world. She has been compared with some of the most eminent artists who have essayed this role and the comparison has been in no instance to her disadvantage. Great Juliets are few and far between, but this lady is unreservedly heralded as one of them. Her Portia in the "Merchant of Venice" and her Desdemona have both been applauded in a way which would be sufficient, without considering her Juliet, to mark her as a woman of genius. And there are but few playgoers who have not been roused to enthusiastic admiration by Marc Antony as played by Charles B. Hanford. Grace of personality and vigor of declamation have made him the popular idol of that character. His Iago commands approval which is perhaps less vociferous, but probably on the other hand more coolly critical. For Shakespeare has invested the Roman orator with all the graces of impassioned patriotism, while Iago must make his way to appreciation purely on his fidelity to human character and against the natural sympathies of a hero-loving audience. His Mercutio and Bassanio are made to stand out with the importance which is naturally theirs, despite the comparatively short time they occupy the stage. Although innumerable companies are presenting Shakespeare's plays as incidents of their repertoires the MacLean-Tyler-Hanford organization is the only one which makes them an exclusive study.

They will be seen at Greenwall's Monday and Tuesday, January 23 and 24, with special matinee Tuesday, presenting Monday night "Othello;" Tuesday matinee, "Romeo and Juliet" and Tuesday night "Merchant of Venice."

"Under the Red Robe."

"Under the Red Robe," said to be among the greatest dramatic successes in many years, from the Empire theater, New York, will be a genuine treat. It will be produced here at Greenwall's Thursday night, January 26, and as this will positively be the only visit the fact will certainly be taken advantage of by a large demand for seats. The dramatization of "Under the Red Robe" is by Edward Rose taken from Stanley Weyman's popular story of the time of Richelieu, and is in four acts. The scene of the first is Zaton's in Paris, where Gil de Berault is accused of cheating at cards and places himself under the ban of the cardinal by fighting a duel. Then and there he accepts the mission, the successful fulfillment of which is to save his neck. The incidents of acts second and third occur at the Chateau de Cocheforet, all the exciting adventures on the mountain, at the inn and in the forest being faithfully portrayed. Berault is shown as the spy in the house he intends to destroy, and is unmasked. He succeeds in his mission in spite of the king's soldiers commanded by a fop, Captain Larolle. Clon, the dumb servant, is tortured, and revenges himself by killing the captain. The last act shows Berault's renunciation of the trust. For the sake of the woman he loves, he gives Cocheforet his liberty, and at the palace of the cardinal he receives his reward. Mr. William Morris, the eminent young romantic actor, is at the head of a very strong company.

A SCENE IN "UNDER THE RED ROBE."

MR. CHARLES B. HANFORD.

Marie Wainwright.

Marie Wainwright will appear at Greenwall's Friday and Saturday nights, January 27 and 28, in a new English play. The engagement of this well-known and exceedingly able actress gives to this production an importance it would not otherwise possess, perhaps. Miss Wainwright has long been a favorite star in legitimate roles, and had Manager Litt scoured the country he could not have secured a more accomplished woman to play his leading role. "Shall We Forgive Her" is a clean-cut story, interesting throughout, and spiced with enough good comedy work to relieve the melancholy tone given by the theme upon which the author has based his play. It is by no means melodramatic, although the scenes and plot are familiar ones for melodramatic material. It is the story of a young and handsome woman rescued from the companionship of a vagabond in Queensland, in England she marries for true love, concealing her past. The vagabond turns up, the jealous housekeeper at her husband's home reveals her past, and she is cast off, but finally forgiven. The play is full of opportunities for good acting which are taken full advantage of by the competent company supporting Miss Wainwright.

Miss Wainwright will present her own version of that beautiful play "East Lynne" at the matinee Saturday, appearing as lady Isabel and Madame Vine.

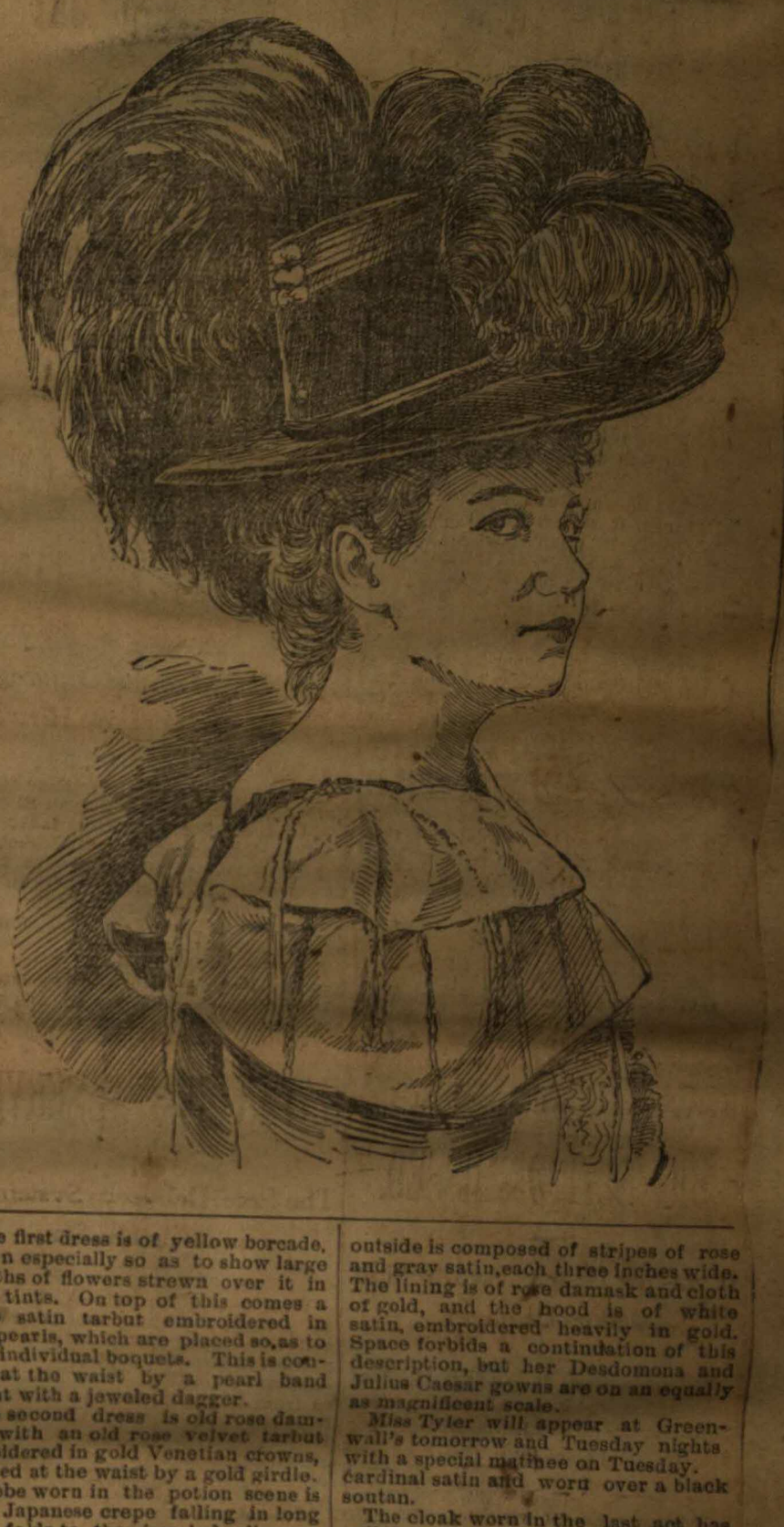
A SCENE IN "SHALL WE FORGIVE HER."

MISS ODETTE TYLER.

Miss Odette Tyler's costumes, to be seen ot Greenwall's this week, will be of peculiar interest to the ladies generally. They were made by Hermann of New York and have been on exhibition there several days. She has shown her originality by drawing away slightly from the traditional style of the Juliet and Portia gowns and dressed them as she herself thinks a Venetian girl of that period would.

In the tomb scene she wears a white satin princesse heavily interwoven with silver, the sleeves of which are entirely of silver.

On just as magnificent a scale are the Portia gowns in the "Merchant of Venice." The one worn in the casket scene is probably the handsomest ever worn by an American or English actress, the ground work being of white damask, and is embroidered all over in Venetian designs, composed of turquoise and gold, and with this is worn a turquoise and gold cap. She has gone back to the old Venetian prints for designs of the doctor's gown and they are of black velvet, lined with



The first dress is of yellow brocade, woven especially so as to show large wreaths of flowers strewn over it in silver tints. On top of this comes a white satin tarbut embroidered in seed pearls, which are placed so as to form individual boquets. This is confined at the waist by a pearl band caught with a jeweled dagger.

The second dress is old rose damask, with an old rose velvet tarbut embroidered in gold Venetian crowns, confined at the waist by a gold girdle. The robe worn in the potion scene is heavy Japanese crepe falling in long heavy folds to the jeweled slippers. outside is composed of stripes of rose and gray satin, each three inches wide. The lining is of rose damask and cloth of gold, and the hood is of white satin, embroidered heavily in gold. Space forbids a continuation of this description, but her Desdemona and Julius Caesar gowns are on an equally as magnificent scale.

Miss Tyler will appear at Greenwall's tomorrow and Tuesday nights with a special matinee on Tuesday. Cardinal satin and worn over a black soutan.

The cloak worn in the last act has called forth special admiration. The

Mail Wednesday

acting it has yet had. Mr. William Morris, who is so well and favorably known here, carries the role of Gil de Berault, the swash-buckling swordsman of the Richelieu cavaliers and is declared to give a faithful and attractive portraiture of that dashing and headstrong gentleman.

Miss Frances Gaunt, who is the leading lady of this company, plays the part of Renee de Cocheforet, the sweetheart of Gil de Berault, and is credited with a most artistic and thoughtful comprehension of the part. The company otherwise may be set down as one of the largest, strongest and most complete that has yet been formed in New York for the proper representation of so masterly a work as "Under the Red Robe."

Marie Wainwright.

The Galveston News of January 17 has the following to say of Miss Marie Wainwright, who will be seen at Greenwall's opera house on Friday and Saturday nights, January 27 and 28, in "Shall We Forgive Her." At the matinee on Saturday Miss Wainwright will appear as Lady Isabel and Madame Vine in her own version of "East Lynne:"

Miss Marie Wainwright, the celebrated actress, was the attractive feature at the Grand last night. Miss Wainwright appeared in her new play, "Shall We Forgive Her?" The play was produced under her personal direction. She, of course, is the "star" of Mr. Jacob Litt's company—in fact the play was written for her. It is a beautiful domestic drama of the melodramatic order, and its production was a veritable treat, after three days of operatic (?) misery and affliction.

The story is simple, but replete with human interest. It is a pathetic problem play, and Miss Wainwright's part is highly emotional.

Miss Wainwright as Grace, was grand. She is admirably suited for the part. Her playing last night was the best proof of her ability and versatility. Miss Wainwright is an excellent actress; she is an artist. How

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"Under the Red Robe."

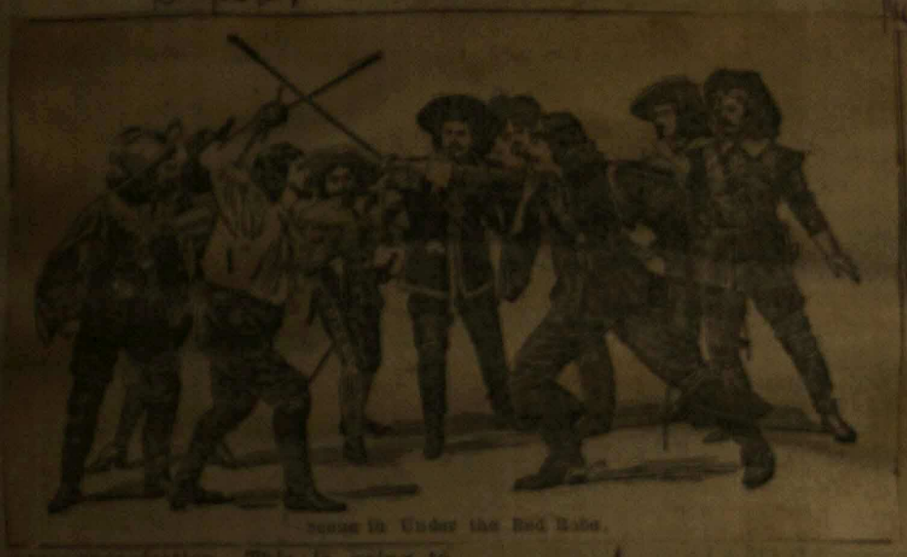
It is not often that we are favored with a production at once so magnicent and successful as "Under the Red Robe," so soon after triumph in New York City. This, however, will be the attraction here on Thursday night, January 26, at Greenwall's opera house. This thrilling and exciting play will give this admirable New York organization the greatest opportunity for romantic and heroic

Register Thurs.

"Under the Red Robe."

"Under the Red Robe," said to be the greatest dramatic success known in New York for many years, will be the attraction on Thursday night, January 26, at Greenwall's. It comes to Fort Worth immediately after its pronounced triumph at the Empire theater. Mr. William Morris, the sterling young romantic actor who created so many important roles under Mr. Charles Frohman's direction, will head a large organization of competent actors. That the popular demand for romance in novels and on the stage is not waning is apparent in the success which "Under the Red Robe" has achieved. Ever since "The Prisoner of Zenda" set the fashion. In response to many requests Charles Frohman gave several revival performances of "Under the Red Robe" at the Empire theater recently and the furore they created was tremendious. Wherever played it delighted its audiences and paved the way for future successful visits of

Register Items.



Scene in Under the Red Robe.

sion organization. This is going to be the last chance theater-goers will have to see "Under the Red Robe."

Marie Wainwright.

"Shall We Forgive Her?" the play in which Marie Wainwright is to appear at Greenwall's Friday and Saturday nights, January 27 and 28, was very favorably received in New York, where it was produced at the Fourteenth Street theater by Manager Jacob Litt. It is said to be a very strong domestic drama, full of heart interest and devoid of any clap-trap mechanical effects and melodramatic sensations. Additional interest is given to the engagement through the appearance of the talented actress, Miss Marie Wainwright, leading role.

By special request Miss Wainwright will present her own version of that beautiful play, "East Lynne," at the Saturday matinee, appearing as Lady Isabel and Madam Vine.

"Prisoner of Zenda."

Mr. Daniel Frohman's company will be seen at Greenwall's on Monday, January 30, matinee and night, presenting the great New York Lyceum success, "The prisoner of Zenda."

This play, which is the dramatization made by E. E. Rose of Anthony Hope's great novel, was first played for a season in New York city by E. H. Sothern, and the title role will be sustained by Howard Gould, who has played it for the last two seasons and has made a great reputation in it throughout the country. Mr. Gould is a young man of ample and impressive bearing, has a rich full voice under excellent control, reads well and acts with discretion. The dual role of Rassendyll and King Rudolph is one of the most difficult to fill that has been written since the days of "The Corsican Brothers," and it is probable that no one could be found among the young actors of the day better suited to it than Mr. Gould. The play will be handsomely mounted with special scenery and interpreted by a carefully selected company, which includes Mr. Gould, numbers Miss Margaret Fuller, who will play the Princess Flavia.

Mail Item

"Under the Red Robe."

Manager Greenwall of Greenwall's opera house announces that he has secured the great dramatic success "Under the Red Robe" and it will be given for the first time tonight. This will be the only performance of the play in this city, and as it is one of the high class attractions on long this year, local theater goers will undoubtedly welcome its coming with delight. The leading male part, that of Gil de Berault, a swash-buckling young Frenchman, whose skill with the sword has made him renowned and won for him the unenviable title of "Black Death" will be played by William Morris, who has been the leading man in Mr. Charles Froman's various companies during the past decade. His superb acting in this role, which is a highly romantic one, has shown him to possess all the abilities and graces necessary to such a character.

Miss Frances Gaunt, the leading lady of the company, will be seen to great advantage in the character of Renee de Cochefort, a loyal young woman in love with Gil de Berault. One of the chief characters in the romance is Richelieu, the mighty cardinal whose word was law at this period in the affairs of France. There is very little departure from the original story in the stage version of this play.

The mise en scene made use of by the dramatist being almost exactly similar to those in the book. There are four acts and each one is supplied with beautiful scenery and all the characters are clothed in the costumes which are historically correct.

Marie Wainwright.

Marie Wainwright comes to Greenwall's opera house Friday and Saturday nights, January 27 and 28, in an elaborate production of the new English play "Shall We Forgive Her." The piece was produced at the Fourteenth street theater, New York, under the management of Jakob Litt and was warmly received. It is described as a domestic drama of the higher class, and while it is an important stage production, it does not depend upon scenery or mechanical effects for what success it has thus far achieved. Manager Litt engaged Miss Marie Wainwright to play the leading role. Up to this time Miss Wainwright had always been identified with Shakespearean and so-called legitimate roles. As an actress of fine emotional ability she is without a superior in this country, and there will doubtless be many of her old friends in this city who will be anxious to see her in a new line of work.

At the matinee Saturday Miss Wainwright will appear as Lady Isabel and Madame Vine in her own version of "East Lynne."

"Prisoner of Zenda."

"The Prisoner of Zenda," the great romantic drama made from Anthony Hope's celebrated novel, will be presented at Greenwall's opera house Monday, January 30, matinee and night, by a carefully selected company, under the direction of Daniel Frohman of the New York Lyceum theater.

It is now four years since the play was first produced in New York by E. H. Sothern, and each year it has been received with larger audiences and increased enthusiasm. Mr. Howard Gould, as the gallant Englishman, Rudolph Rassendyll and the weak and drunken king, has made a great number of admirers by his fine impersonations during the past three seasons and has been re-engaged for this year. The company is said to be very strong, both artistically and numerically, and the scenery is fine.

Register + Pub.

Marie Wainwright.

Miss Marie Wainwright will appear at Greenwall's tonight and tomorrow (Saturday) nights in "Shall We Forgive Her." The play is described as a domestic drama of exceptional strength. The principal scenes are laid in England, although the story of the play begins in Australia. Perhaps the most important feature of the engagement in this city will be the appearance of Miss Marie Wainwright in the leading role. Miss Wainwright has for years been identified with the high class comedies. She has starred in them and has established herself pretty firmly throughout the country as an actress of ripe ability and rare intelligence. She is also an attractive woman. Her representation of the chief role in "Shall We Forgive Her" is quite

certain to be an admirable one, for whatever Miss Wainwright has done heretofore, she has done well. Her appearance, therefore, in the cast gives assurance of an artistic performance. There are few better emotional actresses in the country than Miss Wainwright. The story of the play is that of a young girl lured from her home in Australia by the pleadings of her boy lover, who, when they arrive in Australia, refuses to make her his wife. She finally plucks up courage to desert him and returns to England, where she leads a blameless life. She meets a good man, falls in love and marries him, all without telling him her past. When he does find out, through the scheming of a jealous housekeeper, he spurns her, and a separation follows. The woman has friends who stand by her faithfully during her trouble, and through whose instrumentality the husband is made to forgive the wife and once more take her to his home and happiness.

Register Bride.

Miss Wainwright will present at the matinee Saturday her own version of "East Lynne," Miss Wainwright appearing as Lady Isabel and Madame Vine.

"Prisoner of Zenda."

The great romantic play, "The Prisoner of Zenda," will be presented at Greenwall's Monday, January 30, matinee and night, by a first-class company, sent here by Mr. Daniel Frohman, manager of the New York Lyceum theater.

The play has proved to be one of the greatest successes which New York has seen during the last decade. It was first given at Mr. Frohman's theater, with E. H. Sothern in the title role, and when sent upon the road Mr. Sothern was followed by Howard Gould, who has played it ever since and will play it here.

"The Prisoner of Zenda" has been seen on the stage and read in novel form too widely to require an extended exposition of its plot and story. The dramatization was made for Mr. Frohman by E. E. Rose and the adapter has surmounted the difficulties of his task in wonderfully clever manner. The airy atmosphere of romance is preserved throughout the four acts. Not its least charm is the charm of sentiment, and this is as cleverly shown in the play as it was in the written pages of the novel. Although this is the third year that the play has been before the public it has lost none of its attractiveness.

A carload of special scenery is carried, and a fine company will be seen in the interpretation. Mr. Howard Gould will head the list.

Mail Friday

Marie Wainwright.

Marie Wainwright will appear at Greenwall's opera house tonight and tomorrow night, January 27 and 28, in "Shall We Gorgive Her," a new play that has met with considerable favor in other cities. In a word, the story is one of quiet strength and pathos. The heroine is a woman who has sinned under extenuating circumstances and who seeks to lead a new life, but has before she passes through many trying scenes. The play is the property of Jacob Litt, and with the foresight of a shrewd manager, he en-

gaged Marie Wainwright to play the leading role. Miss Wainwright's success in another branch of the drama is quite well known. She has long been a favorite star. At the matinee tomorrow, Saturday, Miss Wainwright will appear as Lady Isabel and Madame Vine in her own version of the popular play "East Lynne."

"The Prisoner of Zenda."

The greatest of all modern romantic dramas, "The Prisoner of Zenda," will be given at Greenwall's opera house Monday, January 30, matinee and night, by Daniel Frohman's company.

The play, which is too well known to require an extended account as to facts and incidents, has lost none of the popularity which has attended it in past years. First produced by E. H. Sothern at the Lyceum in New York, it was sent on a tour with Mr. Howard Gould in the dual role of Rudolph Rassendyll and King Rudolph of Ruritania, and since then has proved one of the greatest successes of the day, both artistically and pecuniarily.

Edward E. Rose made the dramatization from Anthony Hope's novel, and has shown great tact and accomplishment in making this great story acceptable and truly interesting and inspiring in dramatic form. The action is quick and lively, and there is no perfunctory narrative or tedious dialogue. The action and spirit of the theme does not lapse, and we have a succession of picturesque events presented by as capable a company of players as one cares to look upon in these days when some decry, not without reason, that the romantic and legitimate drama is fallen into the "Slough of Despond."

Mr. Howard Gould is still playing the title role, and will be assisted by a capable following.

Register Saturday

"The Prisoner of Zenda."

The Galveston News of January 23 has the following to say of the "Prisoner of Zenda," which will be seen at Greenwall's for two performances, Monday, January 30, matinee and night:

A magnificent production of a grand play to a brilliant audience! "The Prisoner of Zenda" captivated last night's audience. It was a most realistic and powerful representation of Edward Rose's romantic play, based on Anthony Hope's popular and celebrated novel. The play was produced by Daniel Frohman's special company and what a production it was! Very good, yes, excellent! The story of the three Rudolphs was as entrancing as ever, a marvel of dramatic realism and absorbing in action.

It was a treat and a pleasure to attend so good a play and production. The fascinating story was so charmingly acted, "The Prisoner of Zenda" proved to be a strong drawing card. Its production last night was a most pronounced artistic and financial success. The play is full of strong dramatic situations and highly realistic effects. The attraction was a credit to the opera house management. Galveston's theater-going population is at all times ready to liberally patronize plays and companies that deserve patronage.

The company is headed by Howard Gould, whose conception of "the two Rudolfs" was highly artistic. The parts are actually just like they were created for him. Mr. Gould is a magnificent actor and his excellent portrayal of the dual role aroused the audience to the highest pitch of enthusiasm.

Mr. Gould has the support of a splendid company of actors and actresses. The scenic effects were elaborate and the costuming artistic and beautiful in design; the mounting realistic and harmonious. The company carries its own scenery.

Mail Sat

Next Week.

The Greenwall opera house will have its doors open two nights next week. Monday, January 30, matinee and night, Daniel Frohman's special company presents the great romantic drama "The Prisoner of Zenda" with Howard Gould in his original role. Thursday, February 2, matinee and night, farewell engagement of the New York Empire theater success, "Sowing The Wind," sex against sex drama.

"The Prisoner of Zenda."

Mr. Daniel Frohman's company in the great romantic drama, "The Prisoner of Zenda," will be the attraction at Greenwall's opera house, Monday, January 30, matinee and night. "The Prisoner of Zenda," in its dramatic form, has been even more successful than the novel was, and that is saying a good deal.

The work which E. E. Rose has done as adapter, is hardly second to that which was done by Anthony Hope, the original author. The play has a prologue and four acts. The prologue was a clever thought of the dramatist, and does away with the necessity of entering into long and tedious explanations, which always tire the audience and injure a play.

The story is too well known to require more than a passing mention. First produced by E. H. Sothern, at the New York Lyceum, it ran there for a year and has had three more years of prosperity throughout the country, and probably will have many more.

The company is carefully selected and first-class in every respect. Mr. Howard Gould, who has been playing the part of Rassendyll and the King with great success ever since the play was first sent on the road, will be seen in it here, and the rest of the company are carefully selected.

A special carload of new and handsome scenery is carried, and no pains will be spared to make the engagement one of the events of the theatrical year. Prominent in the company are Miss Margaret Fuller, who will play the Princess Flavia, Miss Nellie Strickland and Amy Ricard and

Messrs. R. F. McClannin, Vaughan Glaser, Albert Perry, Charles C. Brandt, Duncan Harris, Robert Con-

nor, Benjamin Monteith, Geo. Friend, Fred Summerfield, Edgar Macgregor, and others, to the number of twenty-five.

"Sowing the Wind."

The playgoing element of this city has been looking forward with some eagerness to the approaching engagement of "Sowing the Wind" at Greenwall's opera house Thursday, February 2, matinee and night. Although Sydney Grundy was already a well-known playwright before his "Sowing the Wind" appeared, everything that he had previously written seems to have been forgotten in the presence of this masterpiece.

The play deals with a phase of social life that is continually proving itself upon thoughtful minds and yet which is of such a

delicate nature that few dramatic authors are able to handle it in a suitable way for stage purposes. The relations of the sexes, and their relative moral responsibility for the maintenance of domestic purity is Mr. Grundy's theme and he treats it with the earnestness of a philosopher and the skill of a master. He brings together as a principal and opposing characters in the play of a young woman and her father, neither being aware of their relationship to each other, the girl's mother having been betrayed and cast aside by the father. This man is now the adopted father of his daughter's lover and is refusing to permit the marriage until the mystery of the girl's parentage is cleared up.

Mail Monday

Actress Ill.

New York, Jan. 30.—Alice Atherton, the actress, is seriously ill at the Clarendon Hotel in Brooklyn, with congestion of the lungs, and has been obliged to cancel her theatrical engagements in this city. Her condition is critical.

Mail Sat

Register Sunday

The contest between these two so strangely brought together is the basis of the plot. Some of the scenes between them are as thrilling and pathetic as anything that can be imagined. It is a warfare of "sex against sex," and is conducted with passionate splendor on both sides. The costumes are triumphs in their line, being splendid reproductions of the style in vogue in England in 1830.

The ladies will especially appreciate this feature of the performance. No expense has been spared in the matter of scenery and indeed the production throughout is on a magnificent scale.

Theatrical Notes.

Herrmann is not only a name to conjure with, but a synonym for magic and legerdemain. Leon Herrmann has been pronounced by the critics in every city he has visited, as the most skillful entertaining and successful magician now on the stage. Together with Adelaide Herrmann, the handsome young danseuse and prestidigitatrice, he will appear at the Greenwall opera house soon. Leon Herrmann's illusions are new and original, and are said to be the most mysterious and marvelous ever performed. His palming and card tricks are past all understanding, and are so deftly done as to hint at a collusion with the arch demon himself. Adelaide Herrmann will give many of the novelties that have made her popularity world wide. In a magnificent Japanese costume she will introduce many of the mysteries of the Orient. Her dances are famous the world over, and the offerings for the present season have been pronounced bewilderingly beautiful and are said to beggar description. Her draperies for these dances comprise yards upon yards of gauzy silk, and her graceful movements, the ever changing colors and the brilliant light effects thrill the senses, and transport one to fairyland.

* * *

Sousa has started on his annual concert tour and is busily engaged in proclaiming the gospel of melody in every town and city from Maine to California. The popularity of the "March King" and the superb band under his direction is even greater this year than ever before. Sousa is the most conspicuous musician in the country with three operas of his own on the road in addition to the band. He will shortly be heard in concert here.

Mail Monday

"The Prisoner of Zenda."

The most popular of the romantic plays of the last decade is "The Prisoner of Zenda," which will be given at Greenwall's opera house tonight for the last performance.

The play will be interpreted by a strong and capable company, under the management of Daniel Frohman of the New York Frohman, at which theater it was first produced by E. H. Sothern, running for an entire year.

The dramitization of Anthony Hope's famous novel has been well done by E. E. Rose, who is also the adapter of "Under the Red Robe," and leaves nothing to be desired. Upon a perusal of the novel it would appear almost an impossibility to realize all its opportunities in a dramitization, but the author has surmounted the greatest difficulty of all by making the leading part a dual role, which in a romantic play, such as the "Prisoner of Zenda" is, gives the actor the greatest scope for displaying his art.

The company is first-class in every respect, and is in its leading members essentially the same as has been seen in past years in the play. Mr. Howard Gould still plays Rassendyll and King Rudolph, and has made a wide reputation during his continual portrayal of the part; this is his third season in the company.

The scenery is most elaborate and a special baggage car is is required for its transportation. Besides Mr. Gould, Mrs. Margaret Fuller, a young actress of talent, will be seen as Princess Flavia.

"Sowing the Wind"

"Sowing the wind" is underlined

There will be two attractions at Greenwall's this week, Monday, January 30, matinee and night. Daniel Frohman's special company presents the great romantic drama, "The Prisoner of Zenda," with Howard Gould in his original role. Thursday, February 2, matinee and night, farewell engagement of the New York Empire theater success, "Sowing the Wind," Sex Against Sex drama.

"The Prisoner of Zenda."

"The Prisoner of Zenda" will be the attraction at Greenwall's Monday, January 30, matinee and night, and will be interpreted by a fine company under the management of Mr. Daniel Frohman of the New York Lyceum theater. Although now in its fourth year this great play has lost none of its popularity. The reason for this is that it is an up-to-date play. Most of the old

romances are laid in remote periods and are thereby enhanced in picturesqueness of costuming and the enchantments lent by distance. This one has an 18th century prologue, it is true, but the play itself comes down to modern times and plants the traditional intrigue fairly upon the soil of modern security.

The spirit of D'Artagnan is infused into the sluggish pulsations of an 1894 Englishman, and the thrill of his adventure strangely enough is not defeated by the occasional glimpse of a bicycle suit.

The plot and motive of the novel and the play are too well known to require an extended description. First played at the New York Lyceum, where it was the great success of the season, it had several

years of prosperity on the road. Mr. Howard Gould, whose excellent performance of the dual role of Rassendyll and the King has added so much attractiveness to the play in past seasons, is still engaged for the leading position in the company, which also includes R. F. McClannin, Vaughan Glaser, Albert Perry, Charles C. Brandt, Duncan Harris, Robert Conners, Benjamin Monteith, Edgar Macgregor and the Misses Margaret Fuller, Nellie Strickland, Amy Ricard and others.

"Sowing the Wind."

Those who witnessed the performance of "Sowing the Wind" when presented in this city last season will no doubt avail themselves of seeing it again at Greenwall's opera house Thursday, February 2, matinee and night, and those who did not see it before, have a treat in store for them.

One is apt to associate with the name of Grundy everything that is prim and prudish. But "Sowing the Wind" is a play in the writing of which "Mrs. Grundy" was evidently not consulted. The play deals with a delicate subject. It is one of the merits of the play that it deals with a delicate subject without being indelicate. Not that it minces and refines; it does nothing of the sort. It speaks with remorseless plainness. But—and this is a test of art—it depicts truths so well that one does not even think of noticing that truth is naked. The play is a singularly powerful one. It is most thoroughly human. It is so human that its interest is irresistible. It is the old

"AT LAST I HAVE FOUND PEACE"

story of the sins of the fathers upon the children—the old problem of the unequal punishment the world metes to sinners of the weaker sex. It is not necessary to describe it in detail, for it has already been described in this column. No description, however, can do justice to the subtile and various motives with which it deals. To appreciate them one must see it acted.

Sousa's Tour.

Sousa's present tour of the country, which will bring him South, is his fourteenth with his famous band. A tour may not seem to the average person an extraordinary undertaking, nevertheless, if he will but figure up the liabilities for a moment, the result will be likely to startle him. Supposing a tour lasts twenty weeks, this means about fifty high-salaried musicians are to be kept busy in two concerts daily, a staff of management, representatives and others incessantly on the alert, and seeing to it that every detail of arrangement is perfected and carried out for special trains, special coaches, special schedule for train service, regular trains, the moving of baggage, the careful arranging of concerts, and a hundred and one lesser matters, all put through at lightning speed at an average expense of $700 a day. In twenty weeks there are 140 days, whose gross liabilities incurred amount to $112,000, which easily reach $115,000 by the time the tour is finally ended. The present tour being the fourteenth, it is instantly seen that Sousa and his manager have undertaken and paid out not less than a round $1,000,000 in seven years. For this present tour, Sousa has prepared unusually bright and attractive programs. The band is in perfect condition throughout, and comes in its entirety. The soloists are Miss Maud Reese Davies, soprano: Miss Dorothy Hoyle, violiniste: Mr. Arthur Pryor, trombone, and Mr. Herbert L. Clarke, cornet.

The Herrmanns.

Herrmann the Great company, with a deliciously fascinating repertoire of illusions and feats of necromancy, will appear here soon. Leon Herrmann is the greatest living necromancer. All the mysteries of ancient and modern magic are at the finger tips of the most marvelous of men, and he is producing many new problems for the speculative to ponder over. From the moment he steps upon the stage until his last graceful recognition of applause, the audience is held in a fascination of surprise and bewilderment. One of the brilliant parts of the program is furnished by Adelaide Herrmann, whose dances are still a strong feature of the entertainment. They are unquestionably the most dazzling and bewildering ever seen. Thousands of colored lights are used, and every color of the rainbown range themselves upon her voluminous and ever moving draperies. The entertainment is a happy blending of magic, music, mystery and dance.

A Scene in "Sowing the Wind."

Mail Monday

for Greenwall's Opera House Thursday Feb. 2 matinee and night. It is one of those productions whose truth to nature makes an irresistible appeal to the heart, and makes one feel more strongly than ever the great discrepancy there is in society's treatment of victims of the social evil, the the weaker sex being made to suffer almost the entire odium. This has been the case for so long, that it has become second nature to the world at large, making it a difficult matter to equalize the punishment in a way to deter the so-called "noblest work of God" from going ahead in his dastardly work, with the knowledge that in his case it will be condoned, while the poor woman concerned will be hounded from pillar to post; allowed no chance to reform, but kept down to the end. "Sowing the Wind" tells the story in a way that leaves you no excuse for shielding the villain, while visiting your contumely on the real sufferer.

Register Tuesday

"Sowing the Wind."

One of the strong situations in "Sowing the Wind" is the recognition by Brabazon of Rosamond as his daughter. After a long scene between them, during which she champions her mother and womankind generally and he champions her unknown father and mankind, Rosamond exclaims with an outburst, "Do not defame my mother, she was at least a woman; so am I. Let it be fought out to the bitter end." 'Sex against sex.' Brabazon answers, 'sex against sex,' so be it, it always was, it always will be. 'Sex against sex.' Then I defend my own. How do you know that your father left her basely? How do you know that he abandoned you? Is it so certain that he was not betrayed? Sex against sex but let the fight be fair. Let each bear its own cross." This wordy war, the climax of the third act in "Sowing the Wind" is said to be one of the strongest dramatic ecenes ever given to the stage. "Sowing the Wind" will be the attraction at Greenwall's Thursday, February 2, matinee and night.

Mail Tuesday

"Sowing the Wind."

Unusual interest has been awakened among the amusement going people of this city by the approaching engagement of "Sowing the Wind." Sidney Grundy's play, which has been the great theatrical sensation of this country for the last three years. The play is to be produced under the direction of Julius Cahn, at Greenwall's opera house, Thursday, February 2, matinee and night.

The strong points of the play are its theme, "Sex against Sex," its ingenious plot, its intensely dramatic situations, its sharply drawn characters, its pungent dialogue, its fine scenic embellishments and its magnificent costumes.

Add to these a company of talented players and you will have the ingredients of a performance worthy of the great success it has achieved.

"AT LAST I HAVE FOUND PEACE"

The interest of the plot centers in a determined and desperate contest between Rosamond, a young woman of unhappy birth, and Brabazon, her father; the two are not made aware of their relationship until the end of the play. Brabazon had betrayed Rosamond's mother and left her before the girl was born; when she is grown to womanhood she is met and loved by Ned Annesley, the adopted son of Brabazon; the old man refuses to permit the marriage, as he has heard of some vague mystery surrounding Rosamond's birth. The girl makes a pitiful and earnest protest against the cruel fate that is thrust upon her and bitterly arraigns the sterner sex for its failure to protect the sacredness of womanhood. Brabazon undertakes to excuse men of his own kind, and the controversy grows in fervor and culminates in the scene of the most thrilling character, the denouement of course disclosing the relationship of Brabazon and Rosamond.

There are a number of side complications in which the veil of comedy is introduced to properly balance the deep pathos of the play.

Murray and Mack.

Those of the amusement-loving public who are inclined to laughter cannot afford to miss the return engagement of our old friends, Murray and Mack, the celebrated Irish comedians, with their big farce comedy in the up-to-date edition of "Finnegan's Ball," which is the attraction at the Greenwall opera house, commencing with a matinee and night Monday, February 6. The management of this attraction has always brought us a good show, consequently are always welcome. In these days of new stars, new pieces and new management, it it "kinder good for sore eyes," as the saying goes, to have the standard article come our way. The "Ball" in its present form is fully up to its predecessors of the series of Finnigan stories, and Murray and Mack are winning golden opinions over the circuits with it.

Register Wed-

"Sowing the Wind."

Lovers of the drama will be pleased to learn of the coming of such a meritorious production as "Sowing the Wind" at Greenwall's opera house Thursday, February 2, matinee and night.

"Sowing the Wind" was the theatrical sensation of London two years ago, and of New York, Chicago and other leading cities since then.

The plot of "Sowing the Wind" relates of the experience of Rosamond, a girl waif without lawful parents, who grew up and became a concert singer of London, during the early part of the present century. She was met and loved by Ned Annesley, a handsome, dashing, honorable young man, the adopted son of one Brabazon. This Brabazon in early life had fallen in love with a girl below his social station, and marriage being out of the question, he at length separated from her before the child Rosamond was born. Brabazon learns of Ned's engagement to Rosamond and also learns that there is something wrong with the girl's history. He forbids the marriage and then the famous battle of "sex against sex" begins.

The proud concert singer proves an antagonist worthy of Brabazon's mettle, and the contrast between the two is as brilliant as it is bitter and relentless. The final interview between them in the fourth act is one of the most impressive scenes of its kind ever conceived by a dramatist. The fact that Brabazon is Rosamond's father is made known first to the girl and then the old man as the denouncement of the plot.

Murray and Mack.

Probably the best team in the line of Irish comedy on the American stage is the famous, original Irish comedians, Murray and Mack, whose excellent and exceedingly clever work in their successful comedy, "Finnigan's Ball," has done much to enhance their reputation. Their comedy is bright, brilliant and dashing, their dancing is a revelation of grotesque fun, while their specialties are unique and startling. The "Ball" is a well-written and highly entertaining skit, much to the order of Hoyt's "Stranger in New York." The plot is not intricate, but the fun comes fast and the dialogue causes the audience to see the merriment and bubble with laughter, and the sequence of acts present a crescendo of fun and amusement.

Murray and Mack will be seen at Greenwall's opera house Monday, February 6, matinee and night.

Mail Wed

"Sowing the Wind."

"Sowing the Wind," the best play we have had from the pen of that most interesting of English playwrights, Mr. Sydney Grundy, is a drama that has perhaps been a source of more discussion than any dramatic production seen in late years. It is in four acts and has for its main theme the social inequality of the sexes, namely, the unlimited field for man's diversion and the small world in which woman must live to keep in the good graces of society. This play will be presented here with a strong cast at Greenwall's opera house

Mail Wednesday

Thursday, February 9, matinee and night.

Of Mr. Grundy's masterpiece it is not necessary to write at length. It's intensely human story is familiar to most theatre-goers, and it is a matter for regret that a large number of worthy members of society who do not approve of the playhouse cannot be prevailed upon to witness it also. The bold stand that its outspoken author takes upon one of the vital social questions should be known to all. He has dared to say what he thinks without fear or favor, and there is not a line in the play that does not rank on the side of truth and justice. As a specimen of the play-makers art it is also wholly admirable and its literary standard is of the highest.

Murray & Mack.

The famous original Irish comedians Murray & Mack supported by an excellent company is announced as the attraction at Greenwall's opera house Monday, February 6, matinee and night, in that wonderful success [illegible] of fun and merriment "Finnigan's Ball." This comedy upon its first presentation, jumped at once into popular favor, and has succeeded in testing the capacities of the theaters nightly wherever produced, contains all the elements of popularity. The dialogue is bright, witty and entertaining. The specialties are new, novel and startling. The big dancing [illegible], dazzling and picturesque. The choruses strong and harmonious. The musical numbers new and catchy, while the piece is put to good advantage and the supporting company is one of excellence [illegible] is not one who is not an artist in his or her chosen line of work.

The work of the "stars" Murray and Mack has been stamped with approval of the thousands of theatre-goers, being recognized as America's representative Irish comedians. Fred Wilson impersonates the "widow Gallagher," and his conception of the peculiarities and amusing traits of his character shows a deep study and keen appreciation of human nature that is well worthy of consideration. Leonard [illegible] plays the part of [illegible] the "Missing Burglar Alarm Agent," which is well adapted to his capabilities as a comedian. Fred De Noe, the quaint and original comedian in the role of "Weary Walker" a typical tramp [illegible] one of the most amusing characters of the play. Harry [illegible] and Frank Watters also have important roles.

Spooner Dramatic Co.

The Waco [illegible] Herald of January [illegible] has the following to say of the Spooner Dramatic company, which will be seen at Greenwall's opera house for two performances Saturday February 4, presenting at the matinee Saturday "The Flower Girl" and Saturday night "For Honor Sake," at popular prices, 10, 20 and 30 cents.

The Spooner Dramatic company [illegible] engagement at the [illegible] last night to a crowded house. The bill was the "Pearl of Savoy," and the company displayed marked ability and [illegible] in its performance. The dramatic [illegible] impressive passages and stirring situations, which were excellently handled by the members of the company. The big audience manifested its pleasure and appreciation with frequent demonstrations.

SOUSA'S BAND.

The Wonderful Tour It Is Making This Year.

Mr. Loomis, advance agent for Sousa's band, was in the city for a short time last evening. He was on the fly just as the band is. The organization will appear here at a matinee Thursday, February 9, and leaving at 5:30 on a special train will play that evening in Dallas.

The present tour will cover over [illegible] miles and in nearly all cases two cities are made each day. Houston and Galveston all one day, San Antonio and Austin one, Marshall and Shreveport another, and so on. From Little Rock they go to Memphis, Louisville, Lexington, Cincinnati, then through Indiana, [illegible]

and on by the southern route to California, playing only three days in 'Frisco and returning by Seattle and the northern route, making all this great trip in February and March, and then spending a month in the Dominion.

The band is better than ever this year, if that be possible, and with the three soloists gives an excellent entertainment.

Register Thurs.

"Sowing the Wind."

"Sowing the Wind" which will be seen at Greenwall's Opera house today, matinee and night, points out several beautiful morals. Briefly the story treats of one Rosamond, who is a child of chance, but who has remained a pure woman, and gained a place for herself in the world. Ned Annesley, adopted son of Lord Brabazon, falls in love with her, and they become engaged. Brabazon disapproves of the union on the ground of the girl's parentage, and Watkin, his friend, who has wrecked his life, endeavors to blacken the girl's reputation. Through the machinations of Lord Petworth, an old roue, her name is compromisingly coupled with others, and Watkin, feeling sure of easy victory, gets Brabazon and Ned to accompany him to her, where he hopes to prove his charges and break the engagement. After she acknowledges everything as to her past and has released Ned who does not accept it, Brabazon asks to be left alone with her. Brabazon's story is soon told, and then Rosamond relates her story. As she proceeds Brabazon recognizes piece by piece his own story, and as she tells her mother's true name, he is undone. He recognizes in her his own child. After her recital he tells her who she is, and accepts her as his own child, and then, as all barriers are removed, she consents to marry Ned.

Murray and Mack.

At [illegible] Greenwall's opera house Monday, February 6, matinee and night, Murray & Mack, the well and favorably known Irish comedians will appear in this city in their latest success, "Finnigan's Ball" gingered up-to-date, a bright plausible Irish comedy from the pen of George H. Emerick. "Finnigan's Ball" is in three acts, the first Finnigan's Boulevard house, the second, the W. A. [illegible] and K. depot where most of the specialties are so aptly introduced; the third, "Finnigan's Ball." Murray & Mack will introduce some of such specialties as have made them famous—their burlesque on skirt dancing, and the glove contest, their sidewalk talk, and the burlesque circus act. P. T. Barnum and Adam Forepaw out on a lark, are enough in themselves to satisfy an audience, and yet there is much more.

Spooner Dramatic Company.

The El Paso Daily Times says of the Spooner Dramatic company, which will be seen at Greenwall's opera house Saturday, February 4, matinee and night, at popular prices—10, 20 and 30 cents:

"Last night was witnessed the closing play of the Spooner Dramatic company's two-weeks' engagement at Myar opera house. The Spooners and company have certainly won, by their ability, an enviable position with El Pasoans, and it is safe to predict that they will ever be welcomed to this city.

"Mr. F. E. Spooner is to be commended upon the creditable people he has surrounded his talented wife, daughter and self with, and the thanks of the theater-goers should be extended for the pleasure their entire two-weeks' engagement has afforded."

They will present here at the matinee Saturday "The Flower Girl," and Saturday night "For Honor Sake."

Mail Thurs

"Sowing the Wind."

It is seldom a playwriter's brain has evolved the idea of a play along lines so clean as is "Sowing the Wind." Never has character been more truly depicted than in the telling of the story therein presented. No play has ever been written that teaches a better lesson. It has been truthfully said that it is a sermon. It is beautiful, deeply interesting, elevating and instructive. Those who witnessed its presentation will not fail to see it again, and they, as well as those who did not see it before, have a treat in store for them tonight when it is presented at Greenwall's opera house for the last performance. It cannot be described. It must be seen in all its purity and beauty to be appreciated.

Spooner Dramatic Co.

The Laramie Republican says of the Spooner Dramatic company, which will be seen at Greenwall's opera house for two performances Saturday February 4, presenting at the matinee Saturday "The Flower Girl," and Saturday night "For Honor's Sake," at popular prices, 10, 20 and 30 cents:

The drama presented last evening by the Spooner Dramatic company deserves more than a passing mention. The cast earned the right last evening of being styled a first-class

Mail Thurs.

road company. The play was not only presented in an acceptable, but in a highly creditable manner by a very evenly balanced company. The latest improved moving picture machine, the cinneograph, will show a number of life-like views, including the battleship Maine leaving New York harbor for Havana, and Admiral Dewey's victorious fleet. Up-to-date specialties are introduced.

Murray and Mack.

Monday, February 6, matinee and night, will be the much-heralded appearance of the celebrated Irish comedians, Murray and Mack, America's representative Irishmen, in their latest edition and funny play of "Finnigan's Ball." Considerable interest is manifested in the approaching fete by all lovers of good, clean, wholesome amusement, for Murray and Mack have clearly shown in their previous visits that they are not only very much alive, but always thoroughly up to date with their songs, sayings and parodies, and always surrounded by a company of very high average.

Their piece is conceded by all to be by all odds the best vehicle they have ever had for the display of their versatility and not a hodge-podge of nonsense, simply cooked up for an evening's entertainment; the comedy being not only consistent, but carries an even thread of complications, which admits the introduction of specialties without destroying the continuity of the farce. Manager Joe W. Spears has given the "Ball" a beautiful scenic investiture, while the costuming is considered lavish in the extreme, and the company is one of the best procurable, including Misses Fannie and Mae Trumbull, Kittie Beck, Raine Gale, Mona Carrington, Blanche Creago, Kittie Hawthorne, Mary and Alice Smith, Gracie Wolfe, Kitty Cummings, Maud Leckley, Effie Fay, Constance Windom.

Register Frid

Spooner Dramatic Co.

The San Angelo Enterprise says of the Spooner Dramatic company—which will be seen at Greenwall's opera house for two performances only, Saturday, February 4, presenting at the matinee "The Flower Girl," and at Saturday night "For Honor Sake," at popular prices, 10, 20 and 30 cents.

The Spooner Dramatic company began a week's engagement at the Turn Verein last night. The audience was large and appreciative. The play, the "Pearl of Savoy" is a gem in the literature of dramatic art. The actors were artists. Every part was handled with a "master hand" as it were—the play was well cast. The costuming was elegant and the scenery was magnificent.

Allie Spooner in the name role, won the hearts of every person in the audience. She is pretty, with large luminous eyes that seem to look into your very soul. She has a fine figure, her voice is melodious and well managed. Her expressiveness of countenance is eloquent.

F. E. Spooner, as Pierrott made a splendid impression. He couldn't do otherwise. From his first appearance he became a pronounced favorite. His role showed careful study and an acute artistic perception and was gifted with those attributes necessary to make his work delightful.

Murray and Mack.

Those of the amusement loving public who are inclined to laughter cannot afford to miss the return engagement of our old friends Murray and Mack, the celebrated Irish comedians, with their big farce comedy in the up-to-date edition of "Finnigan's Ball," which is the latest attraction at the Greenwall's opera house, commencing with a matinee on Monday, February 6, and Monday night. In these days of new stars, new pieces and new management, it is "kinder good for sore eyes," as the saying goes, to have the standard article come our way. The "Ball" in its present form is fully up to its predecessors of the series of Finnigan stories and Murray and Mack are winning golden opinions over the circuits with it.

Mail Fri

The Spooner Dramatic Co.

The Leavenworth Times says of the Spooner Dramatic company, which will be seen at Greenwall's opera house for two performances Saturday, February 4th, presenting at the matinee Saturday "The Flower Girl," and Saturday night "For Honor Sake," at popular prices, 10, 20 and 30 cents:

"Probably the best repertoire company that ever appeared in Leavenworth closes a week's engagement at the Crawford Grand tonight. The Spooner Dramatic company undoubtedly is the peer of any similar aggregation that ever appeared in this vicinity. Their repertoire of shows is far above that of any popular priced attraction, and the managers have spared no expense in cutting a list of

Mail Fri

attractions that would appeal strongly to the dramatic interest of theatre goers.

"This highly praiseworthy company closes its engagement at the Crawford Grand tonight, and if the sterling worth of the organization should meet with its just tribute, a crowded house should testify its spontaneous approval of the Spooner Dramatic company."

Murray and Mack.

Monday, February 6, matinee and at night Greenwall's opera house will be the much heralded appearance of the celebrated Irish comedians, Murray & Mack, America's representative stage Irishmen in their latest edition and funny play of "Finnigan's Ball." Considerable interest is manifested in the approaching fete by all lovers of good clean wholesome amusement, for Murry & Mack have clearly shown in their previous visits that they are not only very much alive, but always thoroughly up-to-date with their songs, sayings, parodies and always surrounded by a company of very high average. Their piece is conceded by all to be by all odds the best vehicle they have ever had for the display of their versatility and not a hodge-podge of nonsense, simply cooked up for an evening's entertainment; the comedy being not only consistent, but carries an even thread of complications, which admits the introduction of specialties without destroying the continuity of the farce. Manager Joe W. Spears has given the "Ball" a beautiful scenic investiture, while the costuming is considered lavish in the extreme, and the company is one of the best procurable.

Irving's Tour.

New York, Feb. 3.—The Herald says:

The negotiations for Sir Henry Irving's tour of this country, to begin next October, have progressed so satisfactorily that his personal representative, Bram Stoker, has started for this country.

Sir Henry's tour will last about twenty weeks, and will extend from Boston to San Francisco, with especially long engagements in New Y. and the California capital. Mr. Stoker's stay here will be brief, as his visit is made solely for the purpose of meeting in this city the various managers interested in the tour and arranging certain details.

Register Sat

The Spooner Dramatic Company.

The Grand Island (Neb.) Independent says of the Spooner Dramatic company, which will be seen at Greenwall's opera house today for two performances at popular prices, 10 20 and 30c, presenting at the matinee today "The Flower Girl," and tonight "For Honor's Sake:"

The Spooner Dramatic company presented an adaption from Victor Hugo's "Hunchback of Notre Dame," especially arranged for the company, entitled "An Egyptian Princess," at the opera house last night. The audience was large and appreciative, and the excellent work of the company was repeatedly acknowledged by generous applause. The scenery was handsome and the bunch lights and calciums were used to enhance the effect.

Murray and Mack.

There will certainly be a "hot time in the old town" Monday, February 6, matinee and night, at Greenwall's opera house, when the celebrated Irish comedians, Murray and Mack—a couple of funny fellows—present the latest edition of the laughing skit "Finnigan's Ball." They have a novel performance, filled to completion with bright material, a large supporting company, pretty girls, gay costumes, picturesque scenery, and everything in the way of wit, song, music and beauty.

Sousa.

If there is any man in America today who thoroughly embodies the American idea of success, that man is John Philip Sousa. Back of this success stands the man who created it, with qualities of heart and brain that appeal instinctively to human nature at large, no less than to the American nature in particular. No other man in the musical world is so conspicuously and so constantly before the public, and yet bears his honors and success with such becoming modesty. Sousa is the only American composer whose fame and popularity transcends the geographical limits of his native land. The Sousa marches are played in every country on the globe where music is known, and the publication of a new composition from the "March King" interests strangely and widely diverse communities. With all the tremendous vogue of these marches, it yet remains a fact that the Sousa band alone can play them as they should be played.

Sousa will be seen at Greenwall's opera house, for matinee only, Thursday, February 9.

Mail Monday

Murray and Mack.

Mr. Ollie Mack the humorous comedian and Cale Murray as the central figures, will play at Greenwall's opera house tonight for the last performance. Theater goers will have an opportunity of seeing the most successful and laughable of all farce comedies, "Finnigan's Ball" gingered up-to-date with all the sweet meals of the comedy world. This play for the past three years, has been one of the most wholesome successes, and has succeeded in playing to the capacity of the theaters on the circuit nightly. The cast embraces the names of representative people, who have each been engaged for the sole purpose of having a farce-comedy organization that defies adverse criticism. Special scenery, electrical and mechanical effects are carried to properly produce the play on the road.

Sousa.

Like the luscious Georgia watermelon and the Delaware peach, or Christmas and Fourth of July, the Sousa band tour is perennial and as joyously anticipated as any of the others. As a matter of accuracy the big Sousa band moves twice a year, September to December, January to June, with an invariable summer season June to September, that laid out for last summer throughout Europe being rendered inadvisable by reason of the late war. The present is the fourteenth Sousa tour, which fact of itself is forceful evidence that the Sousa concerts are exactly the right thing; that they are just what the people of the whole country want, enjoy most and patronize most freely.

Sousa understands the people and they understand him, hence the combination of the two forces on any given occasion is sure to overflow theater or hall. Sousa is ever consistent and bountiful in all things that go to make his concerts simply irresistable, but in no one thing is he more keen, alive and discriminating than that of presenting the very newest and best novelties of the time. For the present tour most attractive things are offered. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone. The concert will occur at Greenwall's opera house Thursday matinee at 2:15 o'clock, February 9.

Register Thursday

Sousa Handles a Gun as Skillfully as He Does a Baton.

To see John Philip Sousa standing before his famous band in concert, erect, alert, intent, a splendid specimen of concentrated force and guiding action, or in his studio absorbed in composition, a song, an orchestration or an opera, one would scarcely believe that he would be a formidable figure before a set of traps with gun and letting go at fast birds, one, two; but he is, and he holds some scores that tie with the best of them. Only last summer he won certain of the very best prizes at the Tuxedo traps. There were champions, ex-champions and would-be champions galore, and a lot of other cracks from hither and yon, who thought the quiet, eye-glassed gentleman from New York

was a [illegible] but before the [illegible] [illegible]

"A [illegible]"

John [illegible] [illegible]

"A [illegible]"

Mail - Saturday.

PLAYS AND PLAYERS.

Greenwall's opera house will have its doors open to three attractions next week. Monday, February 6, matinee and night, the famous Irish comedians presenting the funny farce "Finnigan's Ball;" Thursday, February 9, matinee only at 2:15, Sousa and his band; Saturday, February 11, matinee and night, Herrmann the Great company, headed by Leon and Adelaide in new startling sensations and illusions.

Murray and Mack.

The Los Angeles Herald says of Murray and Mack who present that funny farce "Finnigan's Ball," at Greenwall's opera house Monday, February 6, matinee and night:

Last night the new attraction, "Finnigan's Ball," was welcomed by a large audience and was apparently

enjoyed most thoroughly from beginning to end.

Murray and Mack are a pair of stage Irishmen of the most pronounced type, looking and acting unlike any human beings ever seen in real life, but for all that they are genuinely funny and keep it up all through. Their jocularities are perpetrated with a confidence that almost imparts to them an air of newness, but their chief reliance is upon their humorous make-up, quick action and droll facial play, all of which keep the audience in a state of continuous laughter. It is worthy of note, too, that the laughs are gained legitimately, and that the dialogue is entirely free from the cuss words and blasphemy too often used to raise a cheap laugh in pieces of this kind. The fooling all through is amusing and it is also clean.

Fred Wilson fairly divides the honors with the leaders in his impersonation of the Widow Gallagher. The feminine contingent is numerous, shapely, good looking and very active in provoking the general hilarity. Kittie Hawthorne is very clever in her specialties with various musical instruments.

Kittie Beck does some capital dancing, and the Trumbull Sisters make the most of their opportunities as harpists and in other ways. They were loudly applauded and recalled. The cake walk at the close of the second act was a great feature and captured the house.

For a lively, spirited, clean performance, "Finnigan's Ball" deserves praise and no one, not even the most inveterate grumbler, ought to complain of not getting his money's worth.

Sousa.

"Sousa is coming," is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his men in this city has already assumed the proportion of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea."

Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King," the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on their respective instru-

MISS HOYLE.

ments, as well as the best paid in the country. Their precision of attack, their faultless phrasing and their characteristic nerve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing, and musical preferences of his patrons and his programs are models of good taste invariably.

The Sousa band will give a single grand concert at Greenwall's opera house, on Thursday afternoon at 2:15, assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

The Herrmann's.

The Herrmann's, Leon and Adelaide, will appear at Greenwall's opera house Saturday, February 11, matinee and night, in an entirely new program of magic music, grace and dance. The name of Herrmann is a magnet which has never failed to delight and mystify large audiences the world over. Leon Herrmann, now in his third year in this country to big success has succeded in keeping the name at its high niche in necromancy. His sleight-of-hand tricks and palming border on the marvelous. The program the present season will consist of new and startling novelties; in fact he will present only what is new to the stage. Adelaide Herrmann will appear in several new dances, "The Black Butterfly," "La Satanesque" and "Silver Clouds". The artistic effect of these dances almost transcends conception. They are singularly graceful and the manipulation of the abundant draperies is infinitely varied and beautiful. The combinations of color are bewildering and fascinating.

The Spooner Dramatic Co.

The Spooner Dramatic company will be seen at Greenwall's opera house tonight for the last performance, presenting "For Honor's Sake." The company is now in its tenth successful season and making its second Western tour. They have been enthusiastically received wherever they have played. Their plays are gems of dramatic literature, costumed correctly and elegantly staged with appropriate scenery and properties. They carry the latest moving picture machine, Cinneograph model 1898, giving comic and historical pictures true to life, including the battleship Maine leaving New York for Cuba and Admiral Dewey's victorious fleet.

One of the cleverest tenors now singing in comic opera is Reginald Roberts of the Broadway Theatre Company, presenting "The Highwayman" to appear here soon.

Another high grade attraction is promised here soon when Sousa's Solid Success, "El Capitan" will appear at Greenwall's opera house.

Register Tuesday

match. Sousa handles a gun nearly as skilfully as he does a baton.

The famous director and his big band will be here in grand concert on Thursday afternoon at 2:15 at the Greenwall opera house.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone.

The Herrmanns.

The name "Herrmann" is supreme, and typifies the superlative in legerdemain. To mention Herrmann is to name the best exponent of black art who has appeared before the public in this country, Europe or Asia for the past forty years. There has been a Herrmann for that space of time. Leon Herrman is the present possessor of that famous name, and his skill in magic is conceded to be little short of miraculous.

The Hermanns, Adelaide and Leon, will appear at Greenwall's opera house Saturday, February 11, matinee and night, presenting a long list of new and novel feats of magic and startling and sensational illusions.

GREENWALL'S OPERA HOUSE,

Matinee Only, Thursday Afternoon, Feb. 9, at 2:15 O'Clock.

"The Stars and Stripes Forever."

SOUSA AND HIS BAND.

"The March King,"

JOHN PHILIP SOUSA,

Conductor,

Assisted by Maude Reese Davies, Soprano; Dorothy Hoyle, Violiniste; Arthur Pryor, Trombone.

PRICES: Lower floor, $1.00; balcony, first row, $1.00, balance 75c; gallery, 50c. Seats on sale at box office.

Register Sunday

FEB 5 1899

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Register Tuesday

Leon Herrmann's portion of the entertainment is unsurpassable.

The management call attention to Leon Herrmann's palming (which is perfection itself) and that a strong electric search light is kept constantly directed on his hands, thereby exposing the minutest detail of each move to the spectators' eyes and aiding them to better follow his fingers. That "the movements of the hand are quicker than the eye," is one of the truest aphorisms ever spoken when applied to Leon Herrmann's marvelous sleight of hand. Adelaide Herrmann will also appear in magic, (an innovation indeed) being the only prestidigitatrice upon the stage of this or any foreign country. She will also present three new dances the present season, which have created a furore everywhere. The color harmonies of these wonderful sensuous, swaying gyrations, are the poetry of motion, and performed with an unstudied grace, are a marvel of bewildering loveliness.

Whenever Mr. Greenwall has an attraction on the boards that is above the ordinary, some person or persons who are unable to get the exact seat desired, are in the habit of circulating a report to the effect that all the seats are sold. This is an injustice, both to the theatrical patrons and to Mr. Greenwall, and should be stopped. An inquiry at the box office will be cheerfully answered, and it often discloses the fact that most of the best seats still remain unsold. This report has been circulated regarding the Sousa engagement, and is untrue, as usual.

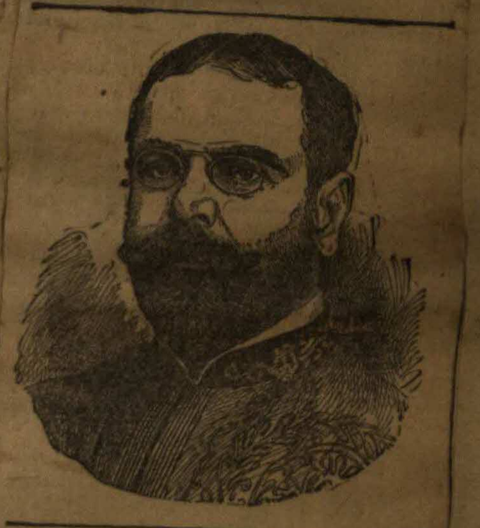
Mail - Telegram - Tuesday

Sousa.

Sousa and his peerless concert band are again embarked upon another of those remarkable transcontinental tours of which this organization appears to have an unquestioned monopoly. Before the end of the season late next May the band will have played in every town and city of any consequence in the United States and Canada. No musician is more generally known or enjoys greater popularity than John Philip Sousa. Musicians admire him for his originality and his thorough knowledge of his art; the members of his organization for his complete musical mastery over them. The concert going public regard him highly for his musical tact and felicity in ministering to the tastes of all classes, and also as the composer of original, catchy, and easily comprehensible marches and other compositions of a more pretentious character.

His operas of "El Capitan," "The Bride Elect" and the "Charlatan" have been more widely and generously applauded and enjoyed than almost any comic operas in America's musical history.

Mail Tuesday



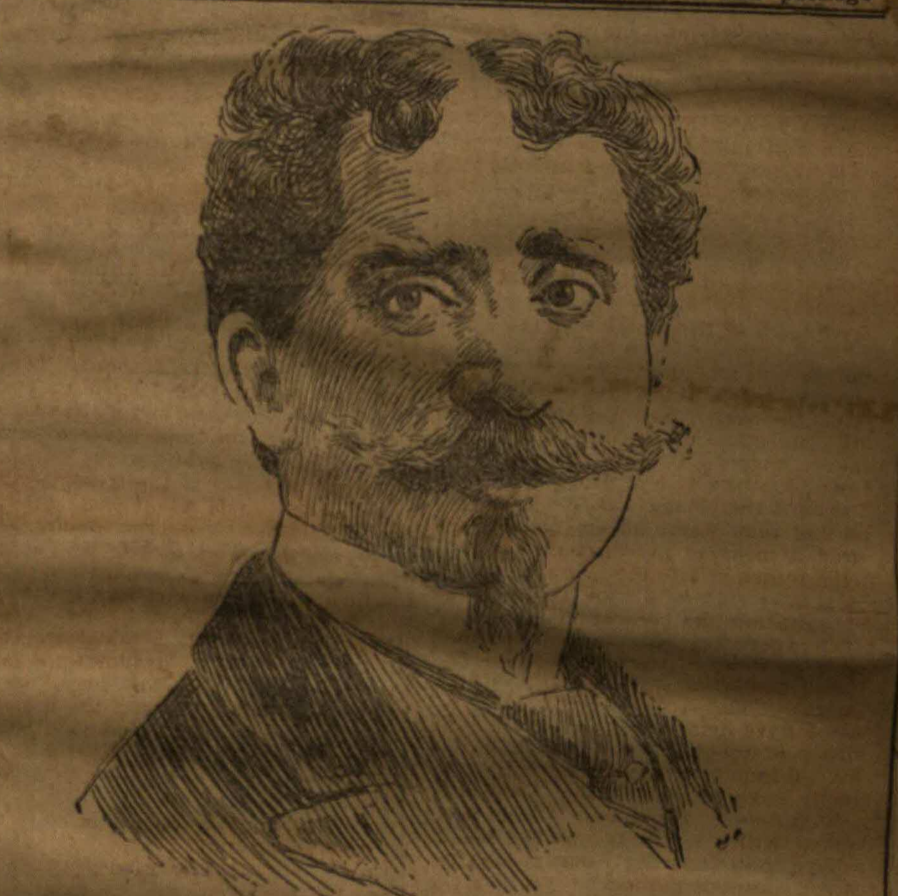
Mr. Sousa will conduct his famous band in a single grand concert at Greenwall's opera house on Thursday, matinee at 2:15, with Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinists, as principal soloists. These young ladies are said to be artists of pronounced abilities.

The Herrmanns.

Leon Herrmann, the monarch of all magicians relates an amusing incident which occurred in Chicago after the last engagement of the Herrmanns at the Grand Opera House in that city. Herrmann was on his way to the Erie railroad depot, almost opposite was a darkey, who kept muttering to himself and walking up and down in a most most dejected manner. Seeing Herrmann approaching, the darkey stopped him and said: "Do you see that man going down the street? Well at my feet on almost this very spot, he picked up a roll of bills and walked away, and for the Lord's sake boss, it done broke my heart, I'm the most unlucky nigger in this yere town." "You certainly are unlucky," said Herrmann in a commisserating way, at the same time stooping down and picking up a roll of bills himself. "I don't see how you could miss this roll."

The darkey glanced at Herrmann and almost fainted as he said, boss that must be my money, I done lose some, feeling his pockets. Oh no you don't said Herrmann, I am sorry for you of course, there must be at least a thousand dollars in this package and smiling he said goodbye and walked over to the entrance to the depot. The darkey gasped and leaned against a building for support. The last seen of him, he was surrounded by a crowd to whom he was undoubtedly relating his troubles. The abject grief depicted upon his face was laughable in the extreme. Herrmann, had by the aid of his dextrous sleight of hand completely fooled the darkey and at the same time evidently broken his heart. To see money acquired in that manner twice in succession was too much for him. The Herrmann's will be seen at Greenwall's opera house Saturday February 11, matinee and night.

Mail-Tuesday



Manager Greenwall says some person is industriously circulating the report that all the seats are sold for the Sousa concert. There are plenty of good seats to be had and the report that they were all sold was in circulation before a dozen had been taken.

The Dallas News erroneously stated that the Sousa band matinee would begin at 3:15. It will begin promptly at 2:15.

Register Wed -

Sousa

Sousa, the prince of concert band conductors and monarch of march composers, will appear in this city at Greenwall's opera house Thursday matinee at 2:15, February 9, for a single concert with his great band.

...ied success, a suc-
...ich it has continued ever
since. It has met with the most
profitable welcome wherever pro-
duced. It had a run of 300 nights in
New York, five weeks in Boston,
eight weeks in Chicago, and six weeks
in Philadelphia; and, recently during
the past spring and summer, closed
its season with a successful engage-
ment of 100 nights at the Adelphi
theatre, London.

The plot in brief is as follows: The
heroine, Maryland Cavalry, whose
sympathies and home ties are with
the South. loves a Northern colonel

Register Sunday

THEATRICAL GOSSIP.

There will be three attractions at Greenwall's opera house this week. Monday, matinee and night, February 6, the famous Irish comedians presenting the funny farce, "Finnigan's Ball;" Thursday, February 9, matinee only, at 2:15, Sousa and his band; Saturday, February 11, matinee and night, Herrmann the Great company, headed by Leon and Adelaide, in new, startling sensations and illusions.

Murray and Mack.

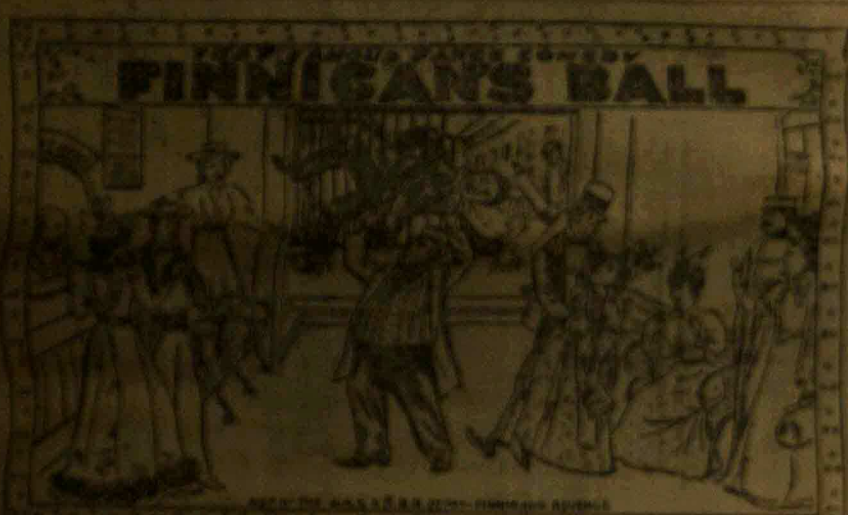
The Seattle Daily Times says of Murray and Mack, who present "Finnigan's Ball" at Greenwall's opera house Monday, February 6, matinee and night:

No brighter, cleaner or better farce comedy has ever been seen at the Third Avenue theater than "Finnigan's Ball," which opened for an engagement of one week at that house last evening before an audience which packed it to the doors, hundreds being turned away.

"Finnigan's Ball" has been seen in this city before, and at that time it was a very clever show, for Murray and Mack are a whole farce comedy company in themselves. This year, taches to a Sousa concert. The admirers of the "March King" will rejoice to read the announcement of a concert by the Sousa band at Greenwall's opera house on Thursday afternoon at 2:15 o'clock. As in former years Sousa brings with him two charming soloists, this year in the persons of Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

The Herrmanns.

The entertainments of the Herrmanns have always been noted for the number of novelties presented on each different visit, and this season is no exception to the rule. For the present engagement of Adelaide and Leon Herrmann at Greenwall's opera house Saturday, February 11, matinee and night, an entire new program will be presented, and one act, "La Femme Cameleon," invented by Adelaide Herrmann, has proven the sensation of the present decade. The act deals with costumes, a subject at all times interesting to the fair sex, and made attractive and fascinating to all classes by its mystery. Mrs. Herrmann will make fifty complete changes of costume in ten minutes, in full view of the audience, without leaving the stage. The contribution of Leon Herrmann to the entertainment is a



however, new people, with new songs [illegible] the show an even greater success than ever before. In fact, it is one long, continuous laugh from start to finish.

As for Murray and Mack, they are of course the two bright particular stars of the aggregation. As Irish comedians, they are great. Their work is rapid, yet finished, and they never fail to raise a laugh whenever they appear. Although they are the stars of the organization, it is not their policy to attempt to be the "whole show," and therefore they have surrounded themselves with some very clever people.

Sousa.

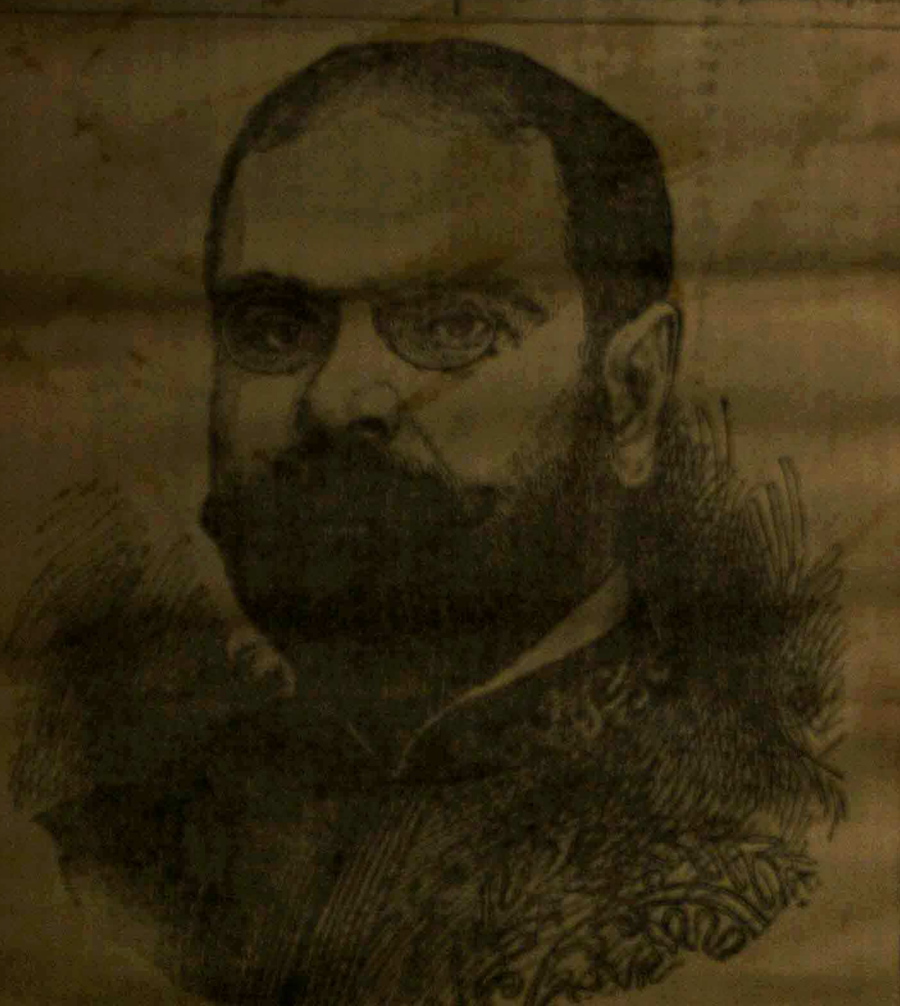
"Musical directors are born, not made," once said a famous musician of the old world, a trite saying borne out by a close observation of the many musicians of conspicuous ability who have signally failed at the conductor's desk. A popular impression seems to be that a person possessed of musical talent must of necessity be able to direct, but no greater fallacy was ever known. A musician may be possessed of great technical knowledge and be a successful, even a great composer, but totally lacking in those gifts which go to make up a successful conductor. The noblest qualities which a musician can possess must be combined in the conductor. There must be a thorough familiarity with the various instruments of a band or orchestra, and the necessary technical knowledge must be supplemented with enthusiasm, a poetic nature and

brilliant combination of all that is new and of the best in illusions and triumphs of legerdemain. This latter day wizard has no equal in the field of magic, and his tricks have delighted people of many worlds. His portion of the program includes "Salon des Enchantments," replete with startling novelties, "Elixir Vitae," (the decapitation) a man's head cut off in full view of the audience, and "A Night in Japan," introducing Japanese magic, by both Adelaide and Leon Herrmann. A strong feature of the bill will be Adelaide Herrmann's world famous dances (new this season) "The Black Butterfly," "La Satanesque" and "Silver Clouds," a beautiful combination of light, color, grace and costumes.

Footlight Notes.

When "El Capitan" is presented at Greenwall's opera house the same elegant scenic equipment which was displayed during its last New York presentation, will be on view, as well as the pretty costumes and other accessories, which a liberal management provided for the original production of this successful opera.

The spectacle of a stage coach and four seems a bit melodramatic for comic opera, such as "The Highwayman," but its promoters say that it fits naturally in the story of the opera at a time when the robbery of a stage coach was an every day affair and as portrayed by Miss D'Arville is a lively incident for comic opera, to be sure, but can be made quite acceptable



JOHN PHILIP SOUSA.

high ideals. As a successful general must have power to command, so must a conductor possess that inherent force by which great bodies of performers are controlled and do his bidding. They must follow implicitly his hand and [illegible] to one harmonious whole.

John Philip Sousa, the best known of all American conductors, combines [illegible] those qualities which insure the [illegible] of a musical director. [illegible] gifted by nature with the [illegible] of musical genius [illegible]

with music suggesting gay tally-ho parties, the glare of trumpets and the clatter of horses' hoofs.

The Atlanta Journal says: "The Wilbur-Kirwin company sang [illegible] charming and [illegible] opera 'The Royal Middy,' last night at the Columbia, and everyone present enjoyed the performance, judging from the great amount of applause. [illegible] 'The Royal Middy' is a splendid opera, and it has the additional merit of not having been done to death."

Eugenie Blair will be seen soon in "A Lady of Quality," under the direction of W. M. Wilkison. Last month a contract was drawn up between T. Henry French, representing the authors, Mrs. Frances Hodgson Burnett and Steven Townsend, and

Miss Blair and Manager Wilkison, whereby the latter were empowered to present the play in all territory except that in which Julia Arthur is booked for the balance of the present season. Eugenie Blair should find in Clorinda Wildairs in Mrs. Burnett's play a character suited admirably to her talents.

Register Wed—

The news of his coming is as welcome as sunlight.

Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced when Sousa and his men thrill the senses and the only question is the degree of praise to be bestowed. The sway of Sousa over his audiences is something that it is a pleasure to study. There is a magnetism in him and in the manner in which he controls the band that puts the great audiences in thorough sympathy with him. It seems as if he always gives just the thing that his audience is in the mood for. It seems the delight he gives people is rather more unrestrained and unaffected than one ordinarily notes in audiences.

The Herrmanns

To Madame Adelaide Herrmann, widow of the late Herrmann the great, is due the honor of introducing to Americans another brilliant son of magic, Leon Herrmann. Since the death of Alexander Herrmann, this young Frenchman, a nephew of the famous and favorite prestigitateur of the people, has stepped so gracefully into the vacant place, that already, his praise sounds on the lips of those, who so recently mourned the demise of the great entertainer.

Adelaide Herrmann continues to be a striking feature of the Herrmann performances. She is one of the most graceful dancers in the country and has made such a careful study of the effects to be produced by electric calciums, that her skirt dances are indeed marvelous.

The Herrmanns' will be seen at Greenwall's opera house Saturday, February 11, matinee and night.

Mail. Wed Feb 8, 1899

Sousa's Fourteenth Tour.

Sousa's present tour of the country is his fourteenth with his famous band. A tour may not seem to the average person an extraordinary undertaking, nevertheless, if he will but figure up the liabilities for a moment the result will be likely to startle him. Supposing a tour lasts twenty weeks; this means that about fifty high-salaried musicians are to be kept busy in two concerts daily, a staff of management, representatives and others incessantly on the alert, and seeing to it that every detail of arrangement is perfected and carried out for special trains, special coaches, special schedules for train service, regular trains,

the moving of baggage, the careful arranging for concerts, and a hundred and one lesser matters, all put through at lightning speed, at an average expense of $800 a day.

In twenty weeks there are 140 days, whose gross liabilities incurred amount to $112,000, which easily reaches $114,000 by the time the tour is finally ended. The present tour being the fourteenth, it is instantly seen what Sousa and his manager have undertaken and laid out, not less than a round million dollars in seven years.

Mail Wed—

For this tour Sousa has prepared unusually bright and attractive programs. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone.

The date for the Sousa concert here is tomorrow, Thursday, matinee, at 2:15 sharp, at Greenwall's opera house.

The Herrmans.

An amusing incident occurred at the opera house in Crookston, Minnesota recently, during the engagement of the Herrmanns, Adelaide and Leon in that city. Adelaide Herrmann was on the stage presenting her marvelous dances, and at that certain time appeared in the fire dance, seemingly enveloped in a cloud of flames. The other actor to the incident was a fireman who belonged to the fire department of that city, who had been out late the night before and who, when the house was darkened and the sweet sensuous music of the dance was played, fell asleep in his chair. A sudden crash of the drums awoke him with a start, and as his glance rested on Adelaide Herrmann aparently all ablaze, his brain still dull from loss of sleep, with the sudden awakening with the fire before his eyes was too much for him. The instinct of the fireman was there, for hastily climbing out of his chair he made a dash for the stage, instantly riveted the attention of the audience from the dancer to that of the fireman. As he reached the orchestra pit the lights were flashed on and the dancer disappeared. The transformation brought him to his senses, and an explanation followed. The interuption was received with boisterous applause, and as he returned to his seat Adelaide Herrmann reappeared and the dance was gone over again.

The Herrmans will be seen at Greenwall's opera house Saturday, February 11, matinee and night.

Register Thurs.

Sousa, Today.

John Philip Sousa has been termed "The Maker of Music for the Millions," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses! The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better ways, than spending an hour or so with the "March King's" inimitable

musicians. The same remark applies with equal force and truth to every other music-loving community, and this city is certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment. The concert will be given at Greenwall's opera house today, matinee at 2:15 sharp, only.

The Herrmanns.

The Washington Post says of "The Herrmann's'" who will be seen at Greenwall's opera house Saturday, February 11, matinee and night, as follows:

The Herrmanns, Adelaide and Leon, opened their engagement at the Columbia last night to one of the largest and best pleased audiences which that cozy little house has held this season, and they fully deserve all the applause which they received. The first part of the program was devoted to experiments in legerdemain by Leon Herrmann, and he proved, as

Mail Thurs.

"The Herrmanns."

The Herrmanns, Adelaide and Leon, will appear at the Greenwall opera house Saturday, February 11, matinee and night.

"Herrmann" and magic—what a familiar sound. The names have been intertwined for many years. First it was Carl Herrmann, whom

Register Thurs.

last year that he was an adept in his line. His palming was about the cleverest thing which he did. Mme. Herrmann has long been famed for her beautiful dances, and justly so. This year they are even more brilliant than ever. The third and concluding part introduced both of the Herrmann's in "A Night in Japan," where they gave some more demonstrations of their skill in magic. This act was brought to a close with "The Trunk Mystery," which was an invention of the late Herrmann. The stage setting in this act was a beautiful production from the brush of Earnest Albert.

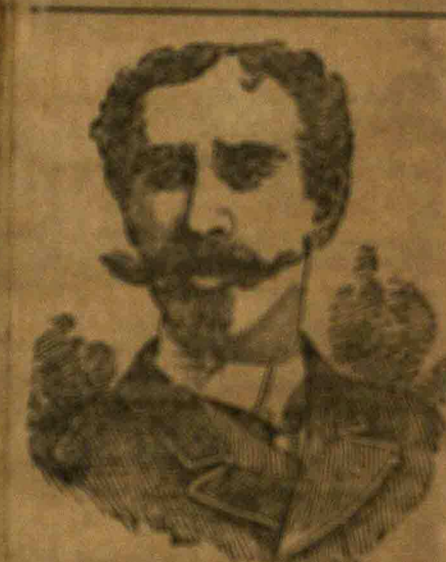
A Useful Souvenir.

"Compliments of Joe W. Spears, manager of Murray & Mack," was marked on a long, slim package delivered at The Register office yesterday addressed to A. J. Sandegard, business manager. On opening it there was disclosed a beautiful and serviceable letter opener and paper cutter which will prove a handy desk tool. The recipient desires to express his appreciation and thanks for the ivory-handled souvenir of the fun-making combination.

Mail Thurs.

our fathers raved over. Next, Alexander, called The Great, whom the present generation idolized and now comes Leon Herrmann, a pocket edition of those who have gone before, who will amuse and mystify the present and coming generation. Was there ever quite such a sequence before? Always a Herrmann and always identified with magic.

Is it then strange that when the name of Herrmann is mentioned that one's thoughts fly to all that is myste-



rious and uncanny. Not that the Herrmann's are uncanny, far from it, for the Herrmanns were a jovial lot, and amused and entertained with a flow of small talk while performing the most astounding feats of legerdemain, that quite won one, and opened up a vein of good fellowship that crossed over the footlights and brought the audience and the magician in close communion. The present Herrman, Leon, who appears here is just as entertaining as his predecessors, and performs the most startling feats in the approved Herrmann manner.

The magician is progressive, the same as all other professions, and the magic of the present is quite superior to that of the past. Leon Herrmann is in touch with the times, and his sleight of hand and necromancy are said to border on the marvelous. The most astounding feats are performed in a way that seems to bid defiance to all laws of nature. His sleight of hand is especially commended, and it is said that none has ever been seen to even approach it in dexterity or finish.

Adelaide Herrmann gives what is to many the best portion of the long and varied program. Her dances have brought her fame, and have given to the stage the most bewildering, beautiful spectacle ever seen in this country. A most finished act is this. The grace, the beauty of the performer and the brilliancy of lights and costumes in ever changing hues, combine to place before the delighted spectators eyes, something that is almost indescribable. No pen can describe, nor words do justice to these famous dances. For the present engagement, several new dances will be given.

Register Friday -

The Herrmanns.

A novel entertainment comes to Greenwall's opera house in the form of magic, as given by the prince of magicians, Herrmann. "Variety has been said to be the spice of life," therefore the entertainment of the week should be doubly welcome, as it has been some time since an entertainment of this kind has been given in this city. "Herrmann" has always been a name identified with the master of this form of amusement. Leon Herrmann, the nephew of the late Alexander, who has by his marvelous skill succeeded to the fame of the Herrmann following, will appear in this city for the second time Saturday, February 11, matinee and night. The principal part of the Herrmann entertainments has always consisted of rare and all-startling phenomena—the work seemingly sets at naught all natural laws. It is replete with mysticisms and those occult deeds ordinarily ascribed to the redoubtable

ADELAIDE HERRMANN.

Prince of Darkness. Yet everything is simply done, and the Herrmanns have frankly disclaimed any supernatural agencies. Leon Herrmann, who appears in this city, stands alone and supreme in the art diabolique, and he mystifies and bewilders you by the deftness and dexterity with which he executes his remarkable feats. Wonderful as have been the entertainments of the Herrmanns upon previous visits to this city, it is promised that those given by Leon Herrmann surpass what has been seen before.

Leon is not the only Herrmann who entertains you, for Adelaide, the widow of the late Alexander, also performs many feats of legerdemain. For many years the constant companion of the great Herrmann, she has acquired many of his most famous tricks besides inventing some of her own.

Adelaide Herrmann is the only known prestidagitatrice in the world, and as such has created no end of favorable comment.

She will also be seen in her famous dances, which are a most remarkable combination of poetic motion and brilliant color effects.

Mail Friday

The Herrmanns.

The Herrmanns who will be seen at Greenwall's opera house Saturday, February 11, matinee and night, the Galveston News speaks of them as follows:

"The Hermann the Great company" was the official title of the organization that occupied the stage of the Grand yesterday, at matinee and night. The company is headed by Adelaide and Leon Herrmann and is

under the direction of Mr. Edward Thurnard. This is the third annual tour of the company and its second in this city.

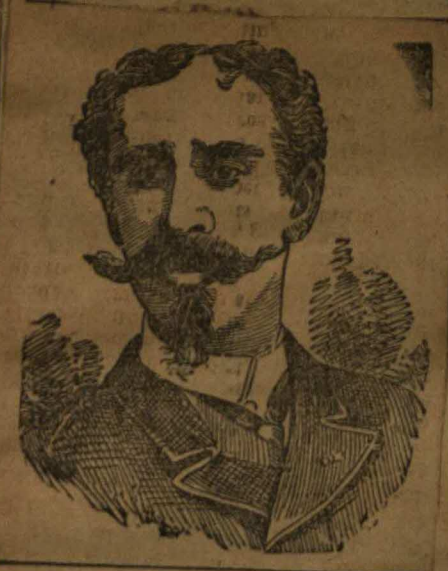
Monday night Sousa the March King electrified his audience and yesterday Leon Herrmann, the acknowledged Monarch of Magicians, mystified his patrons. It was a clever performance, interesting from beginning to end. There were quite a number of agreeable surprises for the audience. Adelaide and Leon Herrmann understand their business and know how to entertain their audiences. Some new and taking features have been added to the programme since the company's last visit to Galveston. The programme was:

Part 1: Leon Herrmann in his salon des enchantments, giving a series of original experiments in pure legerdemain, a display of marvelous digital dexterity surpassing anything heretofore achieved in the field of magic. He introduced among others the spirit clock, the phantom billiard balls, the invisible dyeing machine, handkerchiefs dyed by magic, the miser, the marvelous Hindoo rings, the traveling watches and others.

Part 2: Adelaide Herrmann in her famous creations. a. The Black Butterfly. b. The Witch, or "The Resurrection of She." c. Le Rayon de Soluil. d. "Silver Clouds," an idylic study of grace and light.

Part 3: Adelaide Herrmann's original conception, "A Night in Japan," or a floral fete, in which Adelaide and Leon Herrmann introduced Oriental magic—the horn of plenty, the shower of gold, Cafe de Grand Mogul, feathers without birds, Satan's urn, the Oriental Hindoo flower trick, the enchanted flower bushes, the pipes of Pan (a feast for all), La Tambourine de Milan and the wild goose chase. The program closed with the late Herrmann the Great's original trunk mystery, performed by Miss Adele Dewey, "Boomsky" and members of the Herrmann the Great company.

Register Sat



different from that of last season in most of its details.

Herrmann holds the close attention of the audience with the spirit clock, the phantom billiard balls, the invisible dyeing machine, handkerchief dyeing and many others. This portion of the entertainment concluded with "America's Victory." A large number of flags of the different nations were produced mysteriously and then transformed into an American flag of large size. This was lowered, disclosing Adelaide Herrmann posed as Columbia. The second part was devoted to Adelaide Herrmann, who gave four of her famous dances. They are most remarkable manipulations of silks and lights, the effect being kaleidoscopic and beautiful. The third part was an original conception by Adelaide Herrmann, called "A Night in Japan," the stage setting being very artistic. Leon and Adelaide Herrmann take turns mystifying the audience with a number of novelties. The entertainment was ended with the late Herrmann's original trunk mystery. Mr. Rene Stretti, musical director for the Herrmann company, rendered several violin solos during the intermissions that were very enjoyable.

Sharkey-McCoy Fight.

Manager Greenwall announces that on next Thursday night he will have produced at his opera house the best representation of the Sharkey-McCoy fight ever yet seen of this class of entainments. Full particulars later.

Register Sunday

The doors of the Greenwall's opera house will be opened three nights this week, Thursday night, February 16, Edison's Kinetoscope presenting the Sharkey-McCoy prize fight. Friday night, February 17, Mr. Roland Reed, accompanied by Miss Isadore Rusk in a new play, "His Father's Boy." Saturday, February 18, matinee and night Mme. Sofia Scalchi and company in a grand operatic concert.

Roland Reed.

Roland Reed is always a welcome visitor in this city, but his coming this year will possibly attract more attention than any of his previous visits. He comes to the Greenwall's opera house Friday night, February 17, with a brand new play, which is said to be the best he has ever had. Sydney Rosenfeld, who has written many happy things, wrote in his happiest vein for Roland Reed "His Father's Boy." He has fixed up a story all absorbing with comical situations and complications that keep the audience in one continual titter from the rise of the curtain until the fall.

In this play, Mr. Reed, who is a comedian of his own school, certainly captures his audiences, and at the same time gives great scope to his co-laborers. Miss Rush has a charming part, especially adapted to her versatile dramatic ability.

The hit that his new play will make, varying so materially from his other successes, "The Politician," "The Wrong Mr. Wright," etc., demonstrates that Mr. Reeds is no one-part actor. There is no question that the capacity of the theater will be tested that evenening on Mr. Reed's appearance.

Mme. Sofia Scalchi.

The world famous contralto, Mme. Sofia Scalchi, who was for several years the associate of Madame Patti, was born and educated in Italy. Her greatest success has been made in London, Paris, St. Petersburg and the principal cities of the American continent. She will be seen at Greenwall's opera house Saturday, February 18, matinee and night, in a grand operatic concert. Associated with her this year, who will appear here with Mme. Scalchi, are Signor Codurri Canzio who has been engaged for the past three years at the Manzoni theater, Milan, the Apollo, Rome, and the dramatic tenor of all the important productions; Mlle. Helene Noldi, the prima donna soprano who made a phenomenal success in concert in Chicago and has just returned from a three years' tour in Europe, and Signor Achille Alberti who is well known to the music lovers of America, who was born in Rome and made his successful debut at the Apollo theater in his natal town. His first appearance in America was with the Mapleson Imperial Opera company in New York in 1896. Signor Alberti's voice is a rich, rare baritone of wonderful depth and melody.

Notes.

William C. Mandeville, who will be seen here in the role made famous by De Wolf Hopper, when "El Capitan"

Register Friday

The Herrmanns.

A washington exchange says of "The Herrmanns" who will be seen at Greenwall's opera house Saturday, February 11, matinee and night:

Perhaps the most pleasing feature of the entertainment given before a large audience last evening at the Columbia theatre by Adelaide and Leon Herrmann was the fact that most of the legerdemain and feats of magic are new and therefore more than usually interesting, while the tricks and ocular deceptions that have attained their majority are this were all clothed in new attire. Another incident of note was the debut of Adelaide Herrmann, as an active manipulator of magic.

The entertainment is announced as one of magic, music, grace and dance, and no reason exists for taking exception to the statement. Leon Herrmann is certainly a most worthy successor to his famous uncle, Herrmann the great, strongly resembling him in appearance and manner. Adelaide Herrmann grows more active and versatile year after year. The entertainment last evening was entirely

Mail Saturday

PLAYS AND PLAYERS.

"The Herrmanns."

One of the many novelties to be given at Greenwall's opera house tonight for the last performance by the Herrmanns is an act entitled "A Night in Japan." A gorgeous scene laid in Japan, with genuine Japanese music written expressly for it by their famous leader, Rene Stretti (who will also give several attractive solos on his violin during the intermission) forms a brilliant setting for the act.

Adelaide and Leon Herrmann appear in the quaintest and most beautiful Japanese costumes, assisted by sixteen people also dressed in the same character. It is very attractive and different to anything heretofore attempted in the fields of magic. Lovers of the mystic art are flocking to the box office to secure their seats to witness these famous entertainments.

Greenwall's opera house will have on its boards this week three attractions, Thursday night, February 16, Edison's Kinetoscope presenting the Sharkey-McCoy prize fight, Friday night, February 17, Mr. Roland Reed accompanied by Miss Isadore Rusch in a new play "His Fathers Boy," Saturday, February 18, matinee and night Mme. Sofia Scalchi in a grand operatic concert.

Roland Reed.

The New Orleans Daily States of February 6 speaks of Mr. Roland Reed accompanied by Miss Isadore Rusch in "His Fathers Boy" which will be seen at Greenwall's opera house Friday night, February 17, as follows:

Roland Reed, who, without exception, is the most popular comedian who comes to New Orleans, presented a new play to a large and delighted audience at the Tulane theatre last night. The title of the play is "His Father's Boy." It is written by Sidney Rosenfield and is specially adapted to Mr. Reed's style of acting. To the majority of theatre-goers of New Orleans, Mr. Reed does not need an introduction. He has been an annual visitor to this city for such a long time that he is looked upon as part and parcel of us. His genius in the line of comedy is so well recognized that no attempt at this late day to criticize him or dwell at length upon his merits would be wasting valuable time. Roland Reed earned his popularity with the people of this city years ago, and when it is said that his play is as good if not better than its predecessors, is sufficient statement as to its merits. It was written to create merriment, and in this point it succeeds is every respect.

Mme. Sofia Scalchi.

No artist of greater reputation, either in the dramatic or operatic field, is now before the American public than the world famous contralto, Mme. Sofia Scalchi. During the past fifteen years she has been associated with all the most famous singers of the period, both on this continent and in Europe. For several years the associate with Madame Patti, in her triumphant tours. Born and educated in Italy, her greatest successes have been made in London, Paris, St. Petersburg, and the principal cities of the American continent. In her facility lies the secret of her universal success. Her technique is facile and pervades the entire range of her almost limitless possibilities. There seems to be something in her art that is not confined by any restrictions, and her variety of styles all partake of a melodious fluency that has placed her at the head of the world's dramatic contraltos.

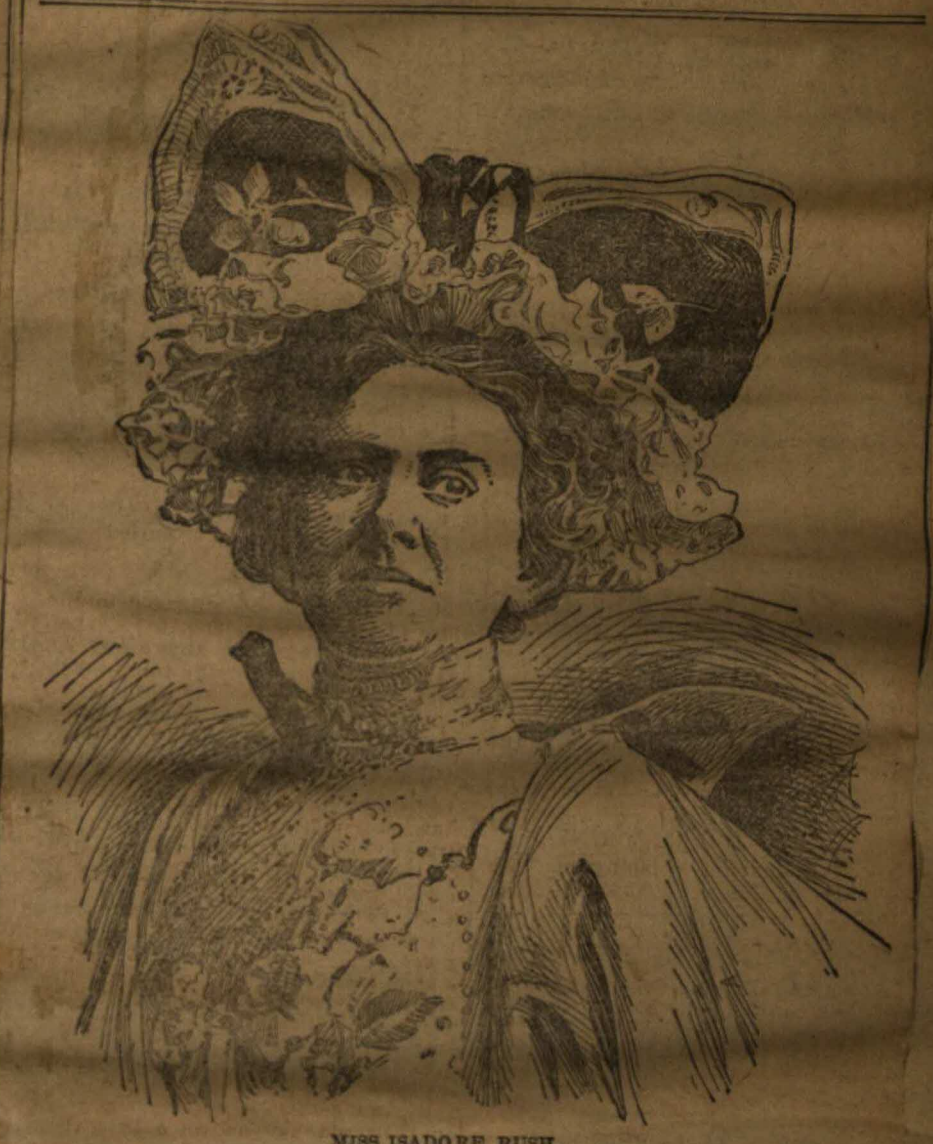
Mme. Sofia Scalchi assisted by Signor Codurri Canzio, Mlle. Helene Noldi and Signor Achille Alberti in grand operatic concert will be seen at Greenwall's opera house Saturday February 18 matinee and night. This will be Mme. Scalchi's farewell American tour and all those who have never heard her should avail themselves of the last opportunity.

Theatrical Notes.

Manager Greenwall is certainly keeping faith with his patrons in securing such a sterling attraction as Sousa's tremendous comic opera success, "El Capitan" which will fulfill an engagement at Greenwall's opera house, Tuesday, February 21. All the accessories of costume, scenery, and effects which marked its presentation in New York, will be shown here.

• • •

There was a time when the spectacle of a man sitting on a nail consti-



MISS ISADORE RUSH.

tuted the principal fun of a comic opera. Realizing that a long suffering public sighed for something more substantial, Manager Andrew A. McCormick of the Broadway theatre, New York, gave the order to De Koven and Smith, the well known comic opera authors to try their hand at an opera with a straight consistent plot, free from acrobatic turns and kindred inanities. "The Highwayman" was their offering and it is said to fill all expectations as a thoroughly enjoyable entertainment, both intelligent and refined.

• • •

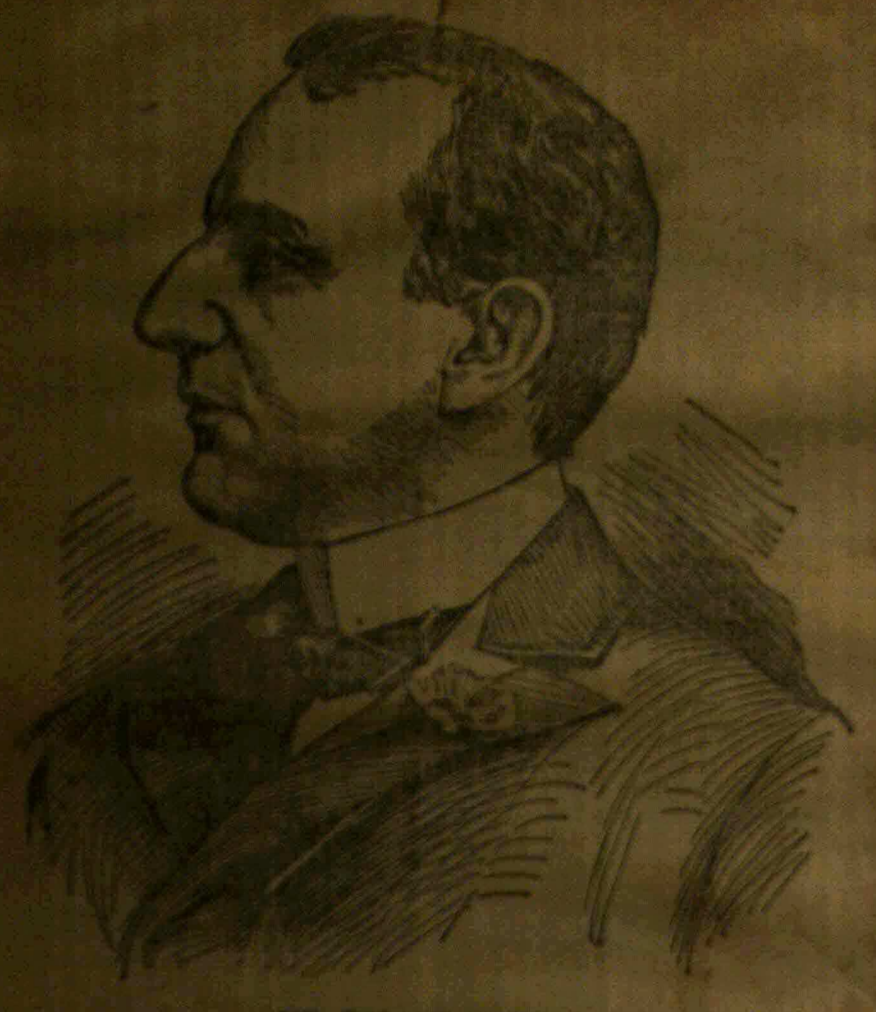
That eminent comedian, Tim Murphy, who has caused so much genuine merriment in his work in "A Texas Steer," "Old Innocence," and other plays, will be seen at Greenwall's opera house soon in a new play called "The Carpetbagger," by Opie Read, the novelist, and Frank S. Pixley, a well-known Chicago newspaper man. "The Carpetbagger" will have the advantage of a complete equipment of special scenery and a cast of unusual excellence.

Register Sunday

is presented at the Greenwall's opera house February 21, is a young comedian of much promise, whose methods are thoroughly legitimate and who never offends good taste in his work. In this respect many who make greater pretention than Mandeville, could learn a lesson.

The enduring success of the Broadway Theatre Opera company, headed by Camille D'Arville, verifies the wisdom of its manager, Andrew A. McCormick, in his judgment that lovers of the light opera were tiring of the one-sided "star offering and the shallow messes that have been palmed off for real comic opera. In "The Highwayman" there is a consistent and continuously told plot of vulgarity enlivened by wholesome music and genuine comedy. The public is spared the pain of listening to local political gags, which are strenously barred from the opera. There is no star to

Register Sunday



MR. ROLAND REED.

[illegible] one of the principals [illegible] to play his or her own [illegible] at command. [illegible] Greenwall's opera house [illegible].

Mail Monday

Sharkey-McCoy Fight.

The Sharkey-McCoy prize fight will be reproduced in life motion pictures at Greenwall's opera house Thursday, February 16, matinee and night. This fight is classed by experts as the best of its kind that ever occured before an athletic club in recent years, in as much as it is a fight from start to finish, there was no long tedious sparring for advantages; there was no studied delays for strategic purposes. It was a beautiful contest between endurance and science and in this instance endurance carried off the honors of the day. Both men were in the pink of condition and after his defeat McCoy had the manhood to proclaim Sharkey his superior in the pugilistic field, and acknowledges himself defeated by fair means and honest methods.

Moving picture entertainments have grown in popularity until the principal theaters in the country have given them large and conspicuous places in their programs.

The moving pictures of the Sharkey-McCoy fight are attracting crowds [illegible]. The pieces are masterpieces of perfection. The movement of every muscle is so clear and distinct, and the changes of countenance upon the principals so keenly observed that it is almost impossible that Sharkey and McCoy themselves are not in front of you again contesting for a $20,000 purse and the honor of being placed in the first-class among the pugilistic world.

Those who see these pictures will go to their homes feeling that they have witnessed an exhibition which will linger in their memories for many days to come. The most exciting scenes of the Spanish American war will also be given.

Roland Reed

Roland Reed has grown to be one of the most popular actors that visits the south, and his annual appearance is looked forward to with pleasure by his many admirers, and it is always an event in the cities in which he appears.

This season Mr. Reed will appear at Greenwall's opera house Friday night, February 17, in a new farcial play written for him by Sidney Rosenfeld, with a title that suggests fun: "His Father's boy." It is needless to say that Mr. Reed plays the father, and one can well imagine the numerous [illegible] situations and complications he manages to get himself into during the course of the play.

Mr. Reed has surrounded himself with an exceptionally strong company, which includes Miss Isadore Rush, Mary Myers, who has grown to be a fixture with Mr. Reed's company, Alcathea Luce, Lottie Alter and [illegible] Tupper are valued members.

Mme. Sofia Scalchi.

In these days when the love of music is universal it is not to be wondered at that famous opera singers like Scalchi draw large audiences. Formerly it was society folks only that attended operatic performances. Perhaps the [illegible] in the [illegible] of [illegible] [illegible] has [illegible] [illegible]

Mail Monday

[illegible] important factors in bringing it about. It is only a few years ago when it would cost $5 to hear a famous operatic star. Today the prices are within the reach of all and in consequence a great impetus has been given to the cultivation of the voice.

The operatic performance will be given Saturday night, February 18, at Greenwall's opera house by the world's greatest contralto and her famous company will be the chief musical event of the season. Mme. Scalchi will be heard in one of her most famous roles.

The opera will be presented in costume, with scenery, etc., and will be preceded by a concert program, all the company taking part.

Register Tuesday

Sharkey-McCoy Fight.

The Sharkey-McCoy contest, which took place before the Lenox Athletic club, was the most notable event of its character since the famous Corbett-Fitzsimmons event on March 17, 1896, and it is not likely that a more important contest will take place before the meeting of Sharkey and Fitzsimmons, which will probably be pulled off in the course of five or six months.

The records of both Sharkey and McCoy place them in the front rank of pugilists. Sharkey is noted as a man of wonderful endurance, and is as hard a hitter as adorns the arena today. McCoy is looked upon as the most scientific boxer the world has ever seen, and it is to his marvelous skill in this direction that his friends relied upon to win the contest with his powerful antagonist.

A fac simile of Sharkey-McCoy fight will be the attraction at Greenwall's opera house Thursday, February 16, matinee and night, and will doubtless draw a crowd that will test the seating capacity of the house. The rounds are reproduced by Edison's latest improved kinetoscope and each step, punch, faint, clinch and fall are shown so distinctly that it is hard to imagine that you are not at the ringside, and the impression you carry away from the theater is that you have seen the fight itself instead of pictures of the same.

The pictures are life-size and are full of animation and they are so true to life that they have been pronounced by managers of opera houses to be the best of their kind in existence. There is no flickering, glimmering or trembling, such as is sometimes seen in exhibitions of this kind.

A grand treat is in store for those who see the exhibition.

Roland Reed.

"His Father's Boy," the new farcial play by Sydney Rosenfeld which Roland Reed will present for the first time here at Greenwall's opera house Friday night, February 17, is said to be one of the best mediums this favorite actor has ever had. He has a most congenial role as the father of his son and manages to get in and out of some of the most complicated situations ever laughed at.

The story of the play is highly diverting, and the characters are admirably drawn. Mr. Reed's company, an exceptionally strong one, all have splendid opportunities.

Sofia Scalchi.

The greatest contralto in the world, Mme. Sofia Scalchi, supported by other famous operatic artists, will give a performance of grand opera at the opera house on February 18. That it will be one of the great society events of the season is a foregone conclusion. No artist of greater reputation in the dramatic or musical field has ever appeared here. This will be the first and only appearance of Mme. Scalchi in this city. At the close of the tour she goes to Europe to fill a long engagement and will

Register Tuesday

afterwards retire from the stage.

The entire second act of "Martha" and the first act of "Semiramide" will be presented in costume, with scenery, paraphernalia, etc., and will be preceded by an operatic concert in which all the company will take part.

Mail Tuesday

Roland Reed.

Roland Reed, as has been his wont, will present a new play on his annual appearance at Greenwall's opera house Friday night, February 17. This season the piece is "His Father's Boy," a comedy by Sydney Rosenfeld, which is undoubtedly one of the best mediums this popular comedian has yet had, and gives not only himself, but his admiral company, splendid opportunities. The story is intensely interesting and highly amusing.

Mr. Reed portrays one of those peculiarly eccentric characters that is so well suited to his quaint method, and he creates no end of merriment in his will endeavor to convince his wife of the truth of the many subterfuges to which he resorts in an endeavor to secure money from her.

Miss Isadore Rush, that most delightful actress, appears as the unsuspecting wife, and she is an admirable foil to Mr. Reed. This young lady has probably the best character in which she has yet appeared, and it is needless to say that she gets out of the role all that is possible. Mr. Reed has the support of an exceptionally strong company.

Mme. Sofia Scalchi.

The announcement that Mme. Sofia Scalchi, the world famous contralto, is to include this city in her last American tour will surely be received with pleasure by all lovers of music.

Scalchi's appearance here last season was truly one of the finest entertainments given at the opera house. She is again accompanied by that

wonderful baritone, Signor Achille Alberti. He is an artist that one never becomes tired of listening to. A more consumate artist cannot be named.

The soprano and tenor are newcomers here. Mlle. Helene Noldi is a young American who has been very successful in Europe the past two or three seasons.

Singo Signor Canzio, the tenor, has not been heard in America before this season.

The program will be an entire change from that given last season and will include two complete acts of grand opera, the first of "Semiramide" and the second of "Martha." In both these operas, Scalchi is without a rival.

The date of the engagement is February 18. Scalchi will also sing "The Lost Chord," in English.

Mail Tuesday

Sharkey-McCoy Fight.

The Sharkey-McCoy contest, which took place before the Lenox Athletic club, was the most notable event of its character since the famous Corbett-Fitzsimmons event on March 17, 1896, and it is not likely that a more important contest will take place before the meeting of Sharkey and Fitzsimmons, which will probably be pulled off in the course of five or six months.

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A grand treat is in store for those who see the exhibition.

Register Wed.

Roland Reed.

Roland Reed is always one of the most attractive theatrical visitors of the season, and this season his visit will be enhanced by the production of a new play which he thinks is one of the best mediums he has ever had. The piece is a farcical comedy by Sydney Rosenfeld, with the odd title of "His Father's Boy," which will be seen at Greenwall's opera house Friday night, February 17. This play gives him an opportunity of appearing in an eccentric role in which he is enabled to create no end of laughter, owing to the many complicated situations in which he is placed in his endeavor to wheedle from his wife an extra allowance of money. Mr. Reed's company is one of the best that has ever aided him.

Mme Sofia Schalchi.

An extraordinary musical event and one that is bound to draw attention of all who have any love for music is the second appearance in this city of world famous Mme Sofia Schalchi and her company of grand opera stars at the opera house on Saturday night, February 18.

Mme Schalchi has sung before more nobility and cultured people of the world than any artist of her time. She was at one time associated so closely with the triumphs of Patti that she became too much of a rival with the capricious little soprano who became insanely jealous of that contralto and refused to sing with her again. Schalchi has been the principal contralto in all the leading opera houses in the world and has appeared with all the operatic celebrities of the past fifteen years.

Opera in costume with scenery, etc. will be the principal feature of the program. The entire second act of "Martha" and the first act of "Semiramide" will be given with all the above named artists in the cast. An operatic concert program will take up the first half of the entertainment.

Mail Wed

Sharkey-McCoy Fight.

The large and enthusiastic audiences which are greeting the moving pictures of the Sharkey-McCoy fight in the larger cities demonstrate the fact that it is not absolutely necessary to be at the ring side in order to see events of this character. The savage lunges of Sharkey and the clever sidesteps of McCoy, together with the knock-downs of each and the vigorous waving of towels by the seconds are so clearly reproduced that one is almost led to believe that the moving pictures of a prize fight afford a better entertainment than the real fight itself. You can almost hear Referee Hurst's voice so realistic does he appear as he comes forward and leans on the ropes, speaking to some spectator in the audience, and as the fighters lean back in their corners awaiting the call of time between each round they are seen breathing so plainly that an observer not only watches closely, but listens attentively to hear the respiration of the men as the seconds fan and administer stimulants and restoratives to their respective principals.

The moving pictures of the Sharkey-McCoy fight will be at Greenwall's opera house Thursday, February 16, matinee and night, and those present will witness an entertainment well worth seeing. They will also produce the most exciting scenes of the Spanish-American war.

Mail Wed -

Roland Reed.

Author and actor have both made great hits in the new play that Sydney Rosenfeld wrote for Roland Reed. He certainly sized-up his man when he wrote the play. Reed has a character, in "His Father's Son," which will be seen at Greenwall's opera

house Friday Night, Feb. 17, that fits him with that perfection that a kid glove fits the dainty hand of a charming maiden. Besides giving Mr. Reed a great character it gives Miss Rush and the other members of the company excellent opportunities for a display of the dramatic ability which they so ably possess, and which has placed them all in the high class of their profession.

Scalchi Coming.

The announcement that Mme. Sofia Scalchi, the world famous contralto, is to include this city in her last

American tour, will surely be received with pleasure by all lovers of music.

Scalchi's appearance here last season was truly one of the finest entertainments given at the opera house. She is again accompanied by that wonderful baritone, Signor Achille Alberti. The soprano and tenor are newcomers here. Mlle. Helene Noldi is a young American who has been very successful in Europe. Singo Signor Canzio, the tenor, has not been heard in America before this season.

The date of the engagement is February 18, Saturday night.

Register Thurs.

Sharkey-McCoy Fight.

A fac-simile of the Sharkey-McCoy prize fight will be the attraction at the opera house today, matinee, and tonight. The ten rounds complete will be reflected upon an eighteen foot screen by Edison's new improved kinetoscope. Many improvements have been made in life motion picture machines within the past few months, and the machine showing these pictures is pronounced superior to any of its kind. The new machine reflects a clearer picture and the constant glimmer so frequently noted in the past is entirely eliminated, producing effects truer to life and more satisfactory to an audience. A number of war views will also be shown among which might be mentioned: The cavalry review, parade of marines from Sampson's flag ship New York, battle of Santiago, funeral of the Maine victims and others, affording an entertainment pleasing and interesting to all classes. Matinee prices, adults 50c, children 25c; night, 25, 50 and 75c.

Roland Reed.

The coming of Roland Reed this year is filled with brilliant surroundings. He is always welcome, but bringing a brand new play which has made such a wonderful success, means the testing of the play-house, and adding fame and fortune to the already genial and popular actor. He is surrounded this year, as usual, by a remarkably strong company. Miss Isadore Rush, in Mr. Reed's new play, "His Father's Boy," which will be seen at Greenwall's opera house Friday night, February 17, is given the golden opportunity of her life for the display of her versatile dramatic ability.

Sofia Scalch

No grand opera singer of greater reputation than Mme. Sofia Scalchi has ever sung in this city, therefore the operatic performance to be given on Saturday night, February 18, at

Register Thurs.

the operahouse will be a notable event in the musical annals of the city. This will be Scalchi's last appearance in this city. At the close of the tour she goes to Russia to join the Royal Opera Company of St. Petersburg, and will not return again to America. Supporting the famous

SIGNOR CANZIO.

contralto are rare artists. The prima donna soprano, Mlle. Helene Noldi, is a Chicago girl who has made a great reputation in Europe the past few years. Signor Alberti, the baritone, is spoken of by the metropolitan critics as one of the finest artists of the period. The tenor, Signor Canzio, comes direct from the Mannoni theater, Milan. The well known Walter Pick is the musical director.

By special request Madame Scalchi will sing "The Lost Chord," arranged for her by "Sir Arthur Sullivan."

Children's Cake Walk.

By special request of the many friends of the class, the children's entertainment and cake walk, given by the pupils of Miller's school for dancing, on the 10th instant, will be repeated for a matinee on the afternoon of Washington's birthday, February 22, 2:30 p. m., at Greenwall's opera house. Admission to all parts of the house, 25 cents.

Mail Thursday

Sharkey and McCoy.

The Sharkey-McCoy glove contest which took place before the Lenox Athletic club was the most notable event of its character since the famous Corbett-Fitzsimmons event, March 17, 1896. Sharkey is noted as a man of wonderful endurance and McCoy is looked upon as the most scientific boxer that the world has ever seen. A fac-simile of the Sharkey-McCoy fight will be the attraction at Greenwall's opera house tonight, last performance. The rounds are reproduced by Edison's kinetoscope and each side step, punch, feint, clinch and fall is shown.

Roland Reed.

"His Father's Boy," which Roland Reed will present at Greenwall's opera house Friday night, February 17, for the first time, is a comedy from the fertile pen of Sidney Rosenfeld, and Mr. Reed believes it is the best medium he has had in a number of

years. It gives him splendid opportunities, and at the same time his admirable company is seen to splendid advantage, Miss Isadore Rush in particular having a happy role. The play was produced under the supervision of the author, and every attention has been paid to detail.

"Mme. Sofia Scalchi."

The chief event of the musical season may be set down as the appearance here of Mme. Sofia Scalchi and

Mail Thurs.

associate artists in the operatic performance they will give at the opera house, Saturday night, February 18.

Scalchi is without cavil the best and most celebrated contralto singer

in the entire world. She will not be heard again in America after this season, having made contracts to join the Royal Opera company of St. Petersburg, which is to make a tour of the principal cities of Europe.

Following the operatic concert program, the entire second act of "Martha" and the first act of "Semiramide" will be presented in costume, with scenery, etc.

"El Capitan."

That the public like El Capitan there can be no denying. Crowded houses have offered up incense of enthusiastic applause and almost incessant laughter at every performance. El Capitan is an American triumph, musically the greatest opera in the line of typical American music ever orchestrated. It reflects the martial temperament of the American nature as no other pretentious comic opera work has ever attempted, and for this inspiring gift America has to thank Sousa, truly styled the "March King." Charles Klein's story in the libretto, constructed for laughing purposes only, furnished Sousa the opportunity of his life. This performance is provided a gorgeous scenic mounting, prepared by Ernest H. Gros, while magnificent costumes, dresses and draperies have been created by Dazian, the New York costumer. The company, which has been specially engaged, contains sixty people, among them many well known artists. El Capitan will be at Greenwall's opera house Tuesday, February 21.

CHILDREN'S CAKE WALK.

By special request of the many friends of the class, the children's entertainment and cake walk, given by the pupils of Miller's school for dancing, on the 10th instant, will be repeated for a matinee on the afternoon of Washington's birthday, February 22, 2:30 o'clock, at Greenwall's opera house. Admission to all parts of the house 25 cents.

Mail Friday

Roland Reed Tonight.

In "His Father's Boy," the new comedy which Roland Reed will present at Greenwall's opera house tonight for the first time, the popular comedian believes he has been furnished with the best medium that he has yet had. It gives him the opportunity of appearing in an eccentric role, one of those characters in which he has been so successful in the past, and the author has evolved a series of complicated situations that create

MISS ISADORE RUSH.

no end of laughter. The subterfuges to which the character portrayed by Mr. Reed resorts in the different scenes, create no end of embarrassing situations for the characters involved.

Miss Isadore Rush appears in a role entirely different from anything she has yet attempted, but a character that is admirably suited to her temperament as an actress. She has the opportunity, (and, of course, takes advantage of it), to wear some magnificent gowns.

Mme. Sofia Scalchi.

The visits of the world's famous grand opera stars to Fort Worth, being like the proverbial angel's visits,

Mail Friday

SIGNOR ACHILLE ALBERTI.

are worthy of more than passing notice. On Saturday night, February 18, at Greenwall's opera house, a quartet of operatic stars, headed by the world's famous contralto, Mme. Sofia Scalchi, will give a performance that will most certainly be one of the finest musical entertainments ever given in this city.

Of Mme. Scalchi no words of publicity need hardly be spoken. Her fame is world-wide, her name is a household word. This will be the first and only opportunity of hearing her in this city.

The artists supporting Scalchi are all celebrites from the principal opera houses of the world, and include Signor Alberti, baritone; Mlle. Helene Noldi, soprano; Signor Canzio, tenor, and Mr. Walter A. Pick, the well known accompanist.

Following an operatic concert program, the entire second act of "Martha" and the first act of "Semiramide" will be presented in costume, with scenery, etc.

"El Capitan."

The great comic opera success "El Capitan" by Sousa and Klein, will be presented at Greenwall's opera house Friday, February 21. This pretty and truthful opera will be produced in its entirety, as all the superb stage settings, brilliant costumery, mechanical effects and expensive accessories will be utilized.

Mail-Friday

Roland Reed.

The appearance of Roland Reed at Greenwall's opera house tonight will be one of the pleasing dramatic events of the season, and as usual Mr. Reed will be seen in a new play. This time "His Father's Boy," a farcical comedy by Rydney Rosenfeld. The play abounds in laughter-provoking complications and situations, and gives both Mr. Reed and his charming associate, Miss Isadore Rush, splendid opportunities. Mr. Reed, as usual, will be aided by an exceptionally strong company.

"Mme. Sofia Scalchi."

Every one who can possibly get off on Saturday night, February 18, will want to hear the great Scalchi in her famous role as Arsace in "Semiramide." No other opportunity will be offered. This is Scalchi's last American tour. The world renowned barytone, Sig. Alberti, is a member of the Scalchi Operatic company, and there are some other great Italian artists, who will be heard here.

The opera will be given in costume, with scenes and paraphernalia complete. A great treat is in store. The present indication are that the opera house will be packed from pit to dome. It will doubtless be an event long to be remembered in Fort Worth.

Mme. Scalchi will present also the complete second act of "Martha," this to be preceded by a grand operatic concert.

The Wargraph.

The Klimt-Hearn company, which appears at Greenwall's opera house Monday, February 20, matinee and night, has secured the wonderful wargraph, showing the latest moving war pictures. Among those to be shown here will be the New York and Puritan bombarding Matanzas, the Oregon in action, the battle of San Juan, the rough riders in battle at El Caney, the Texas going down East river, parade of the Sixth Massachusetts regiment, and many others. "A Woman's Revenge" will be the bill at the matinee and "Lost Paradise" at night.

"El Capitan."

What is El Capitan? It is a laugh,

Mail Friday

a glorious, tuneful, musical, merry, healthful, hilarious from the rise of the curtain until the fall of the same. To dull uninspiring snail-paced lives, it is as soothing and sweet as musk-rose upon new made hay. Imagine a reincarceration of Don Quixote, devoid of courage; a Sancho Planza devoid of obseity; a lot of sweet, pretty and shapely girls, not one of whom is liable to put her hat on straight. Set these in scenery like dreams from fairy land, and costumes rich and rare as Tom Moore's ideal lady tourists were. Add to these catchy and inspiring music and excellent voices and you have El Capitan.

Of course, the music is distinctly Sousa. Sousa with all his musical vigor and rythm, Sousa the master, whose martial strains are like the fierce intoxicating tunes of trumpeted triumphs, and whose maddening military melodies have marked the time for our victorious army in the late Spanish unpleasantness.

The present visit of El Capitan which is set for Tuesday night February 21 at the Greenwall opera house will introduce an entirely new and efficient company and the same wealth of scenic display and picturesque dressing which were noticeable features of previous engagements in New York and Chicago.

Miss Callie Davis of Davis, I. T., is the guest of the family of Mr. Phil Greenwall.

Register Sat.

Mme Scalchi Tonight..

Mme Scalchi is making a farewell tour of this country, and visits for the last time most of the cities of the Western and Southern states. She wants to be able to say, that she has visited every city of over 5000 inhabitants in the world.

She is meeting with unprecedented success all along the route. She will be seen at Greenwall's opera house tonight, and will sing many of the selections which have made her so famous all over the world. She will give a great program. Part I.—Will consist of the leading arias from the grand operas. Part II.—A complete performance of the second act of Flotow's grand opera "Martha." Part III.—The first act of Rossini's great masterpiece "Semiramide."

She is ably supported by Signor Alberti, the world renowned baritone; Mlle. Noldi, prima donna soprano; Signor Canzio, all of whom rank among the world's greatest artists.

It will be a musical treat rarely heard in our city, and there is no doubt but what the house will be filled to its utmost capacity.

Klimt-Hearn Company

The favorite Klimt-Hearn company will appear at Greenwall's opera house Monday, February 20, matinee and night, presenting for the matinee "A Woman's Revenge" and at night "Lost Paradise." This attraction has been playing to a record-breaking business all over the state, and will no doubt do the same here. The songs and specialties are entirely new, including illustrated songs and the latest moving war pictures will be shown at each performance. Those wishing good seats should secure them early as there will no doubt be a big rush.

"El Capitan."

Now that the white dove of peace has spread its wings over the country, we can turn from the accounts of actual warfare to contemplate the amusing comic opera articles offered in Sousa's most successful effort, "El Capitan." We will hail with delight the return of the arrant coward, Don Medigua, whose reputation as a fighter while posing as the fire-eating "El Capitan," is of the self-made variety. The company which will present this most successful of Sousa's compositions at Greenwall's opera house Tuesday night, February 21, includes William C. Mandeville, Kate Michelena, Lillian Harper, Nera Rosa, Emma Miller, Edward P. Wilks, Henry Carter, Frederick Knights, J. Coulter Hynes and Karl Formes, as well as a large chorus, and all the magnificent scenery, costumes and effects which marked its last New York production at the Broadway theater.

No Matinee.

An impression has somehow gotten abroad that Scalchi will give a matinee performance this afternoon. This is an error. Manager Greenwall wishes it understood that the Scalchi company will give but one performance in Fort Worth and that will be tonight.

Miss. Callie Davis, a charming young lady of Davis, I. T., is the guest of Mr. Phil Greenwall and family.

Saturday Mail

Greenwall's opera house will have its doors open every day except Thursday next week. Monday matinee and night and Friday matinee and night, Klimt-Hearn in repertoire. Tuesday night Sousa's tremendous comic opera success "El Capitan." Wednesday matinee, Miller's class cakewalk. Saturday matinee and night, Hoyts latest, "A Day and a Night."

Saturday Mail

Dallas Morning Register

Mail Monday

Scalchi Tonight.

Opera with a cast including the greatest contralto in the world ought to draw a large house tonight at Greenwall's. The mere announcement that Sofia Scalchi will positively sing should be sufficient information for those who love music. And who does not? Scalchi and her company, which includes some artists whose fame is second only to the unapproachable contralto, will give us a taste of really grand opera, presenting the entire second act of Martha and the first act of Semiramide in costume, with scenery, etc. The prices for this notable engagement have been arranged so as to put them within the reach of all classes.

Klimt-Hearn Company.

Popular prices will rule at Greenwall's opera house Monday matinee and night when the Klimt-Hearn company will appear at the matinee in "A Woman's Revenge" and at night in "Lost Paradise." This attraction made a tremendous hit here early in the season and will no doubt pack the house at both performances. The songs and specialties are entirely new, and the latest moving war pictures will be shown through the wonderful wargraph.

"El Capitan."

It is not only as a composer of martial music that John Sousa has triumphed. The opera of El Capitan whose inspiring score is one of his greatest works has proved for the past two seasons the most successful money making comic opera on the road. It has always proved a profitable and popular offering in the larger cities and will come to the Greenwall opera house for night only Tuesday Feb. 21.

During the time it has played on tour, a number of touches have been added to the work, which will still further enhance the comic value of the book as ably put together by Charles Klein. The book has been thoroughly developed, not however, to the extent that the artistic unities of the libretto have been obscured in elaborating the role of Don Enrico Medigua, the cowardly Viceroy of Peru, the central comedy figure in this very remarkable opera.

For the present engagement the production will be almost a new one. The three magnificent sets of scenes have been done over, and the costumes and appointments all freshened up. For "The Typical Tune of Zanzibar," a number of new topical verses have been written that pretty well take in all the subjects of current interest. These will be illustrated by appropriate pantomime.

William C. Mandeville assumes the role of Don Medigua. Kate Michelena, whose voice is described as a soprano of rare sweetness, truth and quality, is the prima donna of the organization, as Isabel. Dainty Lillian Harper is Estrella, the vivacious young Peruvian girl bent on early marriage. Nova Rose is the dignified Princess Marghanza, and Emma Miller, the persistent taciturn. Edw. P. Wilks essays the role of the unfortunate chamberlain. John Dunsmore is the impulsive Don Luis Casaero, and the tenor notes are carefully attended to by Frederick Knights, who plays Count Hernando Verrudo. A particularly stirring tableau concludes the second act when Sousa's Stars and Stripes March is sung by the full strength of the company.

"Cake Walk."

The friends of all the children who participated in the cake walk at the opera house last week, who were prevented by the weather from attending, will be given another opportunity to see the clever children at a matinee Washington's birthday, Wednesday, February 22, at 2:30 p. m., when the entire program will be repeated. Admission 25 cents to all parts of the house.

Mail Monday

Klimt Hearn.

The Klimt-Hearn company will be seen at Greenwall's opera house tonight in "Lost Paradise." This is the third visit this of this popular company to Fort Worth and no doubt the house will be packed from pit to dome. In the same appreciation of this worthy organization as has been shown them all through Texas. No one should miss seeing the Wargraph showing the latest moving war pictures.

A Genuine Comic Opera.

"El Capitan," is a genuine comic opera. It is not only tuneful as such a work must be, first of all, but legitimate and self-respecting: It is considered one of the brightest works that has ever been presented in the field of comic opera, and the spirit of Liberty Bell throbs and beats all through it. John Philip Sousa has fittingly endowed the piece with his

interesting marches annd they fit admirably into the military plot. His "El Capitan" march is considered the greatest of all his brilliant successes and only recently, when Santiago was surrendered to the Americans, the band played Sousa's popular marches from "El Capitan," as well as "Yankee Doodle," "Dixie," and "The Star Spangled Banner." The coming of this worthy attraction to the Greenwall's opera house Tuesday night, February 21, will also mark the advent of an entirely new company, which is said to be a competent one in every respect. The original scenery and effects will also be in evidence.

Cake Walk.

By special request of the many friends of the class and owing to the disagreeable weather on the 16th inst. when this kinkles and cake walk was given by the pupils of Miller's school for dancing, they have decided for it

THEATRICAL GOSSIP.

The Greenwall's opera house will have for its attractions this week Monday matinee and night and Friday matinee and night Klimt-Hearn company in repertoire." Tuesday night Sousa's tremendous comic opera success "El Capitan." Wednesday (Washington's birthday), matinee only, Harry Miller's Cake Walk and Kirmess will repeat its last success. Saturday matinee and night Hoyt's latest "A Day and a Night."

Klimt-Hearn Company.

The Klimt-Hearn company will appear at Greenwall's opera house tomorrow, matinee and night, presenting for the matinee "A Woman's Revenge," and at night "Lost Paradise." This excellent and popular price organization is too well known here to need any comment. It is one of the best of its kind on the road and never fails to please. Each play is staged with special scenery and electrical effects, and the latest songs and specialties introduced. A great novelty is the wonderful wargraph which is carried by this organization showing at least fifty different kinds of moving war pictures, including the battle of San Juan, the battle of El Caney, the New York and Puritan bombarding Matanzas, the Oregon in action, parade of the Sixth Massachusetts, sword contest on board of the Texas, after the battle, fun in camp, President McKinley at Camp Alger, and many others too numerous to mention.

The Houston Post says: "A feature of the evening was furnished by the wargraph pictures, two of which showing American troops in action were particularly effective and were alone worth the price of admission."

"El Capitan."

John Philip Sousa, the march king, has many successes to his credit, but up to the present writing he has done nothing which has met with the unbounded favor accorded to his useful numbers in the ever welcome comic opera "El Capitan." One can hardly grow weary of listening to the dashing swinging measures with which the opera abounds, the culmination of which is reached at the climax of the second act, when amid the blare of trumpets and the beating of drums, Old Glory is triumphantly waved; and the vocal strength of the entire company is tested to the utmost capacity to be heard above the noise of "cheers" and the storm with which the most blase audiences invariably greet this stirring effect.

At Greenwall's opera house Tuesday night, February 21.

This company of reputable artists includes William C. Mandeville, Edward Wilkes, John Dunsmure, Harry Carter, Karl Formes, Fredegick Knights, J. Coulter Hynes, Kate Michelena, Lillian Harper, Nova Rose and Emma Miller, together with a competent chorus of fifty voices take part in the performance.

Cake Walk.

On the 16th instant there was given at the opera house a children's kirmess, supplemented by a cake walk, that surpassed anything of the kind ever attempted on the local stage. On that night the blizzard was getting in its work, and a great many of the friends of the children were prevented by the weather from attending. Those who were there sang the praises of the participants, with the result that a general demand was made for a repetition. So it has been decided to give a matinee on Washington's birthday, Wednesday, February 22, at 2:30 p. m. This date is a legal holiday, and will give everyone a chance to see the cake walk.

"A Day and a Night."

The main plot of Hoyt's "A Day and a Night," which comes to Greenwall's opera house Saturday, February 25, matinee and night, tells of an old naval officer who, returning from a long cruise, finds the boy whom he had left, grown to be a man, devoted to evening dress and church fairs. The young man goes to New York to secure singers for a church choir and

he rather goes along, intending to show his son a little of the town. The father falls in with a theatrical manager, who says that he will introduce the son at a private dinner party to a number of chorus girls, passing them off as church concert singers, and the father is to keep in hiding to witness the fun.

When all are gathered an ex-leading lady of the theater discovers that the good young man is her fiance. When the fun is at its height the minister and the mother of the young man put in an appearance and there is a warm scene. The father emerges from his hiding-place and denounces the mother for bringing up her son so rigidly. The ex-leading lady reveals her identity to her lover and all is forgiven.

The cast is as follows: Charles L. Warren, Celia Clay, Otis Harlan, Ed Wonn, Lloyd Wilson, Charles Zimmerman, Ed Garvie, Robert Cowan, Jules Jordan, Villa Knox, Hattie Wells, Alma Kramer, Hattie Williams, Cecile Sands, Sidney Mansfield, Leah De Groot, Harry Donnehan and Marie Lowrie.

"Why Smith Left Home."

In theatricals, as in all other affairs of life, it is the unexpected that always happens. As a case in point take "Why Smith Left Home," George H. Broadhurst's latest farce. When the piece was produced Mr. Broadhurst expected to take it to New York during the early part of the current season. In fact time was being held for it at one of the metropolitan theaters, but Mr. Charles Frohman saw the play, recognized its merits and made Mr. Broadhurst a proposition to open the Madison Square theater next season with "Why Smith Left Home." Not only this, but he arranged with Mr. Broadhurst to furnish a new play for this theater each year, as long as Mr. Frohman controls the house. The result of this arrangement is that "Why Smith Left Home" will be seen in Fort Worth before it is in New York.

The piece is said to be written in Mr. Broadhurst's usual clever vein, and is interpreted by a cast of unusual excellence comprising Maclyn Arbuckle, M. R. Snyder, Fred W. Peters, Jay C. Williams, Rose Stuart, Mrs. Annie Yeamans, Dorothy Usher, Rose Snyder, Gertrude Roosevelt and Jessie Conant.

"A Lady of Quality."

The tour of Eugenie Blair in "A Lady of Quality" opened most auspiciously last week and reports have already been received of her great success in the role of Clorinda Wildairs.

It will be of interest to her many friends to know that Manager W. M. Wilkinson has arranged for a tour of the principal Southern and Western cities which will begin at Norfolk, Va. Arrangements are being made for her appearance in this city and it is expected that the date will be definitely announced ere long. There is no more popular actress than charming Eugenie Blair and her appearance in such a successful play as "A Lady of Quality," with the magnificent scenic equipment and splendid company with which Manager Wilkinson has surrounded her, cannot help but prove one of the interesting engagements of the year.

to be repeated for a matinee only at Greenwall's opera house (Washington's Birthday) February 22, at 2:30 p. m. On this occasion the admission to all parts of the house will be 25 cts.

"A Day and a Night."

At Greenwall's opera house Saturday, February 25, matinee and night, "A Day and Night in New York" will be seen here for the first time. It tells in Hoyt's peculiar racy style the adventures of an old navy officer and his son with a lot of theatrical people in the trip, "seeing the town." Otis Harlan, one of the favorite Hoyt actors, has the leading role, and there are about him a lot of people who know how to make the Hoyt humor sparkle as it should, among them Charles L. Warren, Celia Clay, Ed Wonn, Lloyd Wilson, Charles Zimmerman, Ed Garvie, Robert Cowan, Jules Jordan, Villa Knox, Hattie Wells, Alma Kramer, Hattie Williams, Celia Sands, Sidney Mansfield, Leah De Groot, Harry Donnehan and Marie Lowrie.

Register Dallas

"What Happened to Jones."

"Prince Adolphus of Teck and the princess were at the Strand theater, and seemed to enjoy 'What Happened to Jones.'" The Duke of Norfolk and Lady Mary Howard and the Duchess of Leeds were also there the other night.

"'What Happened to Jones' is still happening at the Strand theater, where this ridiculous Jones made a crowded house laugh for the 200th time last night. The farce—for it is a quick hustle all through—goes better than ever. A fresh piece has been added in 'An Empty Stocking,' in which the honours of the evening, if not of the 'evn, are won by the 7-year-old Elita Arnold, daughter of Mr. Charles Arnold. We do not like stage children as a rule, but little Elsie is not a stage child. She is wonderfully natural, she does not scream, and she is really pathetic."—Vanity Fair, London, December 22, 1898.

"A Day and a Night."

At Greenwall's opera house Saturday, February 25, matinee and night, Hoyt's breezy comedy, "A Day and a Night" will begin an engagement. This comedy has already made its mark. For upwards of three months it has made New York laugh. It is written in Hoyt's usual style, which really means an average of a laugh a minute. A large company—twenty-five speaking parts—render the lines, sing the songs and execute the dances, all of which permeate the comedy.

The piece is brilliantly costumed and staged, and the same accessories used during its run at the Garrick theater will be seen here.

"El Capitan" Tonight.

The record of John Philip Sousa and Charles Klein's "El Capitan," which comes to Greenwall's opera house tonight only, is already one of the greatest in the history of elaborate and complete comic opera, and it is

bound to prove one of the strongest magnets of attractions during the coming dramatic year. The chorus is large, well chosen and admirably drilled. The scenery and costumes are all new, and a well-balanced performance can be looked for.

"Cake Walk."

On account of the general demand from those who were prevented by the blizzard from attending the children's kirmess and cake walk at Greenwall's last week, it has been decided to repeat the performance in its entirety for a Washington's birthday matinee, Wednesday, February 22, at 2:30 p. m.

Mail Tues.

"El Capitan" Tonight.

The coming of Sousa's greatest comic opera success "El Capitan" to Greenwall's opera house tonight is announced and this favorite opera is promised a production equally as convincing as when it last appeared in New York and Chicago. The comic opera of today that contains no allusions to race tracks, pugilists, politicians and similar topics is indeed a rarity, and "El Capitan" commends itself to the discriminating lover of light opera because it avoids these farce-comedy adjuncts.

Cake Walk.

Don't fail to see the children's kirmess and cake walk at Greenwall's opera house Washington's Birthday matinee, February 22. The children acted, danced and sang their parts with all the nonchalance and success of old-time professionals. It was really refreshing to see a local entertainment that was really clever, and does not depend for applause upon the personal interest the audience feels for the participants.

"A Day and a Night."

Mr. Charles H. Hoyt's latest musical comedy, "A Day and a Night in New York," will have its local production at Greenwall's opera house Saturday, February 25, matinee and night. It is said to be the most brilliant in humor, brightest in dialogue and the merriest in situations that this popular farce writer has yet turned out. It is replete with up-to-date topical songs, catchy "Coon" melodies, novel specialties, dainty dances, a bevy of pretty girls, beautiful scenery, stunning costumes and a cast having twenty-five speaking parts. The story briefly tells of a very good young man, Marble Heart, who has been brought up among a strictly pious set in New Jersey.

He comes to New York to engage choir singers for his country church, but finds himself among a lot of stage agents in the house of a theatrical manager. The good young man unbends himself and takes a wife from among the stage beauties. He has come to New York with a sachel full of morals, but he does not have to spend many hours with the gay spirits with whom he is associated before he becomes a real sport. In the cast are Otis Harlan as Marble Hart, Charles L. Warren, Celia Clay, Ed Wonn, Lloyd Wilson, Charles Zimmerman, Ed Garvie, Robert Cowan, Jules Jordan, Villa Knox, Hattie Wells, Alma Kramer, Hattie Williams, Cecile Sands, Sidney Mansfield, Leah De Groot, Harry Donnehan and Maie Lowrie.

Register Wed

This afternoon at 2:30 the last performance of the children's cake walk and kirmess takes place. The house will undoubtedly be crowded with ladies and children, for the fame of the little ones participating has been heralded far and near. To say that the first performance was a surprise to the audience is to put it mildly, and no doubt some surprise awaits this afternoon's audience. It is with much gratification that we indorse this entertainment for it is really clever and fully as enjoyable as most of the professional shows seen on the local stage.

Klimt-Hearn Company.

Friday matinee and night. The Klimt-Hearn company will return to Greenwall's opera house Friday, February 24 and appear for matinee and night, presenting for the matinee "Kidnaped" and at night the great scenic melo-drama "Shadows of a Great City." The war pictures which made a tremendous hit here Monday will all be new on Friday matinee and night. seats are now on sale and those wishing good seats should secure them early as there will no doubt be a big rush.

"A Day and a Night."

At Greenwall's opera house Saturday, February 25, matinee and night, "A Day and a Night," the newest comedy work of Playwright Hoyt, will be presented. This comedy, by its prosperous run of some three months at the Garrick theater, New York, has proved itself a genuine success. It is described as being a real compeller of laughter, the most brilliant in humor and brightest in dialogue this popular farce-writer has yet turned out. It is replete with up-to-date topical songs, catchy "coon" melodies, dainty dances, novel specialties, a bevy of pretty girls—for no Hoyt comedy is complete without pretty girls—beautiful scenery, stunning costumes and a cast which is claimed to be the best Mr. Hoyt has ever organized.

Otis Harlan, who is popular with theater-goers of this city by reason of his former success here, will be seen in the leading role, and he is supported by W. M. DeVere, Celia Clay, Ed Wonn, Lloyd Wilson, Charles Zimmerman, Ed Garvie, Robert Cowan, Jules Jordan, Clarice Agnew, Hattie Wells, Alma Kramer, Hattie Williams, Cecile Sands, Sidney Mansfield, Florence Relda, Harry Donnehan and Maie Lowrie.

Register Wed

Mail Wed.

Klimt-Hearn Company.

The Klimt-Hearn company will be seen at Greenwall's opera house Friday, Feb. 24, matinee and night, presenting for the matinee D. K. Higgin's sensational melo-drama "Kidnapped," and at night the scenic melo-drama "Shadows of a Great City." The moving war pictures and specialties will all be new.

"A Day and a Night."

Hoyt's works are all clever and the public revels in them. They are full of keen but kindly satire on the fads of the day, sparkling with wit and altogether possessing those qualities that are sure to put an audience into a happy frame of mind. They are built to amuse the people and they succeed emphatically. His "A Day and a Night" which comes to Greenwall's opera house, Saturday, February 25, matinee and night, has just closed a prosperous run of ten weeks at the Garrick Theater, New York.

The leading roles are in the hands of Otis Harlan and Wm. De Vere, the balance of the cast being as follows: Celia Clay, Ed Wonn, Lloyd Wilson, Charles Zimmerman, Ed Garvie, Robert Cowan, Jules Jordan, Clarice Agnew, Hattie Wells, Alma Kramer, Hattie Williams, Cecile Sands, Sidney Mansfield, Florence Relda, Harry Donnehan and Marie Lowrie.

OTIS HARLAN IN HOYT'S A DAY AND A NIGHT

The piece will be presented here under Mr. Hoyt's personal direction.

"Devil's Auction."

The usual high-class vaudeville company give to constitute a performance eight "turns" or specialties. The "Forever Devil's Auction" offers Ben F. Grinnell, the clever comedian; Phyllis Allen, the phenomenal contraltro; Mayme Mayo, singing and dancing soubrette; Ella Gardiner, clever vocalist; Brother Phantos, European aerial grotesques; Colby & DeWitt, comedy acrobats and balancers; Alexander Decca, comedy cyclist; and the Lorello Duo, pantomimic eccentrics. In all, eight vaudeville "turns"—or an entire vaudeville performance besides its magnificent scenic and costume production, ballets, premiers, dramatic cast, special features and wealth of other attractions.

Devil's Auction will be seen at Greenwall's opera house, matinee and night, Monday, February 27.

Mail Thurs

Klimt-Hearn Company.

Friday matinee and night February 24, the Klimt-Hearn company in reportoire will be seen at Greenwall's at popular prices, 10, 20 and 30 cents; matinee prices, 10 and 20 cents. The Klimt-Hearn company present at matinee Friday, "Kidnapped," and at night "Shadows of a Great City." This company has the warograph, showing the moving war pictures. Among those to be shown here will be the New York and Puritan bombarding Matanzas, the Oregon in action, the battle of San Juan, the Rough Riders in battle at El Caney, parade of the Sixth Massachusetts regiment, President McKinley at Camp Alger, after the battle, the battleship Texas and many others.

"A Day and a Night."

Somehow there is an unnameable strength in the Hoyt trade mark which appeals with a sort of magnetic influence to the masses. This fact is thoroughly demonstrated by the heavy demand for seats for the presentation at Greenwall's opera house, Saturday, Feb. 25, matinee and night, of Charles

Register Thurs.

Klimt-Hearn Company.

The Klimt-Hearn company will be seen at Greenwall's opera house Friday, February 24, matinee and night, presenting at the matinee D. K. Higgins' sensational melo-drama, "Kidnapped," and at night "Shadows of a Great City." Be sure, come early and secure seats, as no doubt there will be a big demand for seats.

"A Day and a Night."

Hoyt's "A Day and a Night," which is announced as the merriest concoction of humor which has emanated from the brain of this popular playwright, and which has been testing the capacity of the Garrick theater, New York, for the past ten weeks, will be presented at Greenwall's opera house Saturday, February 25, matinee and night, with the original cast and all the stage accessories which characterized its success in the great metropolis.

The piece involves the experience of a young man of sainted aspect who

OTIS HARLAN IN HOYT'S A DAY AND A NIGHT

arrives in New York city from New Jersey with a hand satchel full of morals, and who is prompted by his surroundings to discard his morals and become "sporty." The cast supporting Mr. Otis Harlan, which Mr. Hoyt claims is the strongest and most versatile he has ever organized, is as follows: Wm. DeVere, Celia Clay, Ed Wonn, Lloyd Wilson, Charles Zimmerman, Ed Garvie, Robert Cowan, Jules Jordan, Clarice Agnew, Hattie Wells, Alma Kramer, Hattie Williams, Cecile Sands, Sidney Mansfield, Florence Relda, Harry Donnehan and Marie Lewis.

"Devil's Auction."

Among the new ideas offered this year's, or rather the seventeenth edition of that favorite spectacle "Forever Devil's Auction" is a "Les Danse de Sousa," which is described as illustrating in typical costume and by artistic pantomime and dance, the greatest successes of the "March King" Sousa. "King Cotton," "El Capitan," "Unchain the Dogs of War," "The Stars and Stripes Forever" are used as principal subjects. These, introduced with "Columbia," "Brittania" and other now timely ideas form a divertisement which will at once appeal and interest the blase theater-goer. "Devil's Auction" will be seen at Greenwall's opera house Monday, February 27, matinee and night.

Mail Thurs

Hoyt's merriest melange, "A Day and a Night" which has been entertaining New York theater-goers for the past ten weeks at the Garrick Theater.

OTIS HARLAN IN HOYT'S A DAY AND A NIGHT

The presentation here will be identically the same as to cast and stage accessories as that given in New York. The cast is as follows: Otis Harlan,

Mail Thurs.

Wm. De Vere, Celia Clay, Ed Wonn, Lloyd Wilson, Charles Zimmerman, Ed Garvie, Robert Cowan, Jules Jordan, Clarice Agnew, Hattie Wells, Alma Kramer, Hattie Williams, Cecile Sands, Sidney Mansfield, Florence Relda, Harry Donnehan and Maie Lowrie.

"Devil's Auction."

The Houston Post of February 21 speaks of the Yale's "Devil's Auction," which will be seen at Greenwall's opera house Monday, February 27, matinee and night, as follows:

A large and extremely enthusiastic audience saw the presentation of Charles H. Yale's "Devil's Auction" at Sweeney & Coombs' opera house last night. The matinee was also fairly well attended. This year Mr. Yale has an entirely new set of costumes, all of which are very attractive, and some new scenery which is handsomer than any he has yet shown, the pieces used in the final transformation scene being especially beautiful.

The setting for the "Castle Insomnia," trick scene in the second act, is entirely new, and some startling effects are shown therein. Among the best work done by members of the cast is the singing of Phyllis Allen, who has a remarkable contralto voice; the singing and dancing specialties of Mayme Mayo; the acrobatic work of the Phantos brothers and Colby and De Witt, and the dancing of the premiers, Chitten and Bassaggio. Ben F. Grinnel gives some clever comedy features and Alexander Decca, a trick bicyclist, is seen to good advantage. The ballets are all well executed and the "Dance of the Illusions" and "The Bashful Maidens" are features which please an audience immensely.

Register Friday

Klimt-Hearn.

The popular Klimt-Hearn company, which will return here Friday, February 24, for matinee and night, will present two great plays, "Kidnapped" for matinee and "Shadows of a Great City" at night. The war pictures will be entirely new this time. Among those to be shown will be the New York and Puritan bombarding Matanzas, the Oregon in action, the battle of San Juan, the Rough Riders in battle at El Caney, parade of the Sixth Massachusetts regiment, President McKinley at Camp Alger, after the battle, the battleship Texas, and many others.

"A Day and a Night."

A new farce by Charles Hoyt is always a merrily-awaited event, and such is the attraction to be offered at the Greenwall's opera house Saturday, February 25, matinee and night, "A Day and a Night in New York." The plot tells how an old salt comes home from a cruise and finds his son devoted to church fairs and sewing circles. This good young man goes to gay Gotham to engage choir singers and his sire steers him up against a bevy of soubrettes and greenroom life. He finds his fiance (an ex-leading lady) at a stage dinner, but she plays a bluff of being some other girl until he throws off his own cloak and comes out strong as "one of the boys."

Otis Harlan, who came to the front in the exuberant character of "Hot Stuff," in "A Black Sheep," is said

OTIS HARLAN IN HOYT'S A DAY AND A NIGHT

to have made a new hit as Marble Hart, the Sunday school young man from the wilds of New Jersey. Other Hoyt favorites in the cast are William De Vere, Celia Clay, Ed Wonn, Lloyd Wilson, Charles Zimmerman, Ed Garvie, Robert Cowan, Jules Jordan, Clarice Agnew, Hattie Wells, Alma Kramer, Hattie Williams, Cecile Sands, Sidney Mansfield, Florence Relda, Harry Donnehan and Maie Lowrie, with a bevy of stage charmers for the greenroom background.

"Devil's Auction."

The Philadelphia Record says of Charles H. Yale's forever "Devil's Auction" which will be seen at Greenwall's opera house Monday, February 27, matinee and night:

"The laughable adventures of the transformed donkey, Toby, and the romantic fortunes of his handsome master, Carlos, in their seventh annual quest of the golden branch and the fair Madeline, seemed to entertain

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the crowded audience at the Auditorium last evening as thoroughly as ever, and, like Tennyson's "Brook," Manager Yale's talismanic spectacle bids fair to go on forever. The revised version of the "Devil's Auction" offers a number of novel features, such as the new comic trick scene in Castle Insomnia, arranged by that well known and ingenious clown, George Melville. As for original dancing features there is a jolly cluster of them—in particular the 'Danses de Sousa,' concert, in which are introduced 'King Cotton,' 'El Capitan,' 'The Bride-elect,' and 'The Stars and Stripes Forever.' Mayme Mayo as the milkmaid, Janet, introdnces some clever specialties. Among the enthusiastically received episodes were the new ballet fantastiques, the Manila scene and the Boulevard dances."

A Splendid Production Coming.

The Cincinnati Enquirer says of "A Romance of Coon Hollow:" "If a thing of beauty is a joy forever Coon Hollow must be just lovely, as it is nightly delighting splendid houses. The scene showing the band of colored boys and girls in songs and dances fairly brings down the house. It differs from the Pickaninny band in 'Old Kentucky' and the Rising Sun Roarers of 'Blue Jeans,' and yet is fully the equal of either. Better than this the play has an interesting and consistant plot, with refined comedy, and the strongly drawn characters have a splendid company to interpret them. The scenic effects are simply magnificent."

"A Romance of Coon Hollow," which had five years of unvaried success, comes to Greenwall's with the same splendid production seen originally at the Fourteenth Street Theatre, New York.

Mail Friday

Klimt-Hearn Company.

The Klimt-Hearn company will be seen at Greenwall's opera house tonight for the last performance in "Shadows of a Great City." The warograph, showing the latest war pictures, all new this time.

"A Day and a Night."

Merriment will reign supreme at Greenwall's opera house, Saturday, February, 25, matinee and night, when Hoyt's jolly comedy, "A Day and a Night," which has been running all the season at the Garrick theater, New York, will be presented. The new piece is not handicapped with any great story or plot, but there is said to be enough plot to serve us a tread upon which to string numerous novel specialties, a lot of tuneful music, up-to-date topical songs and some awfully funny scenes and climaxes. The cast is without doubt the strongest ever seen in a Hoyt comedy, headed as it is by Otis Harlan, supported by an excellent company.

"Devils Auction."

Among plays which are quoted by the authorties as being the longest-lived in the favor of the theater-going public are Mrs. Stowe's "Uncle Tom's Cabin," Gilbert & Sullivan's "Pinafore" and "Humpty-Dumpty." It remains, however, for Chas. H. Yale's "Forever Devil's Auction" to take the foremost place as to phenomenal run or favor. This ever-blooming showpiece starts in this season on its seventeenth year before the public, while the other attractions named have become less and less attractive, the "Devils Auction" has by careful management and the ability of those in control to inject new matter yearly into its composition, and by keeping it well and liberally supplied as to new costumes and scenic effects, the paying public have come to look upon its yearly appearance as a matter of necessity.

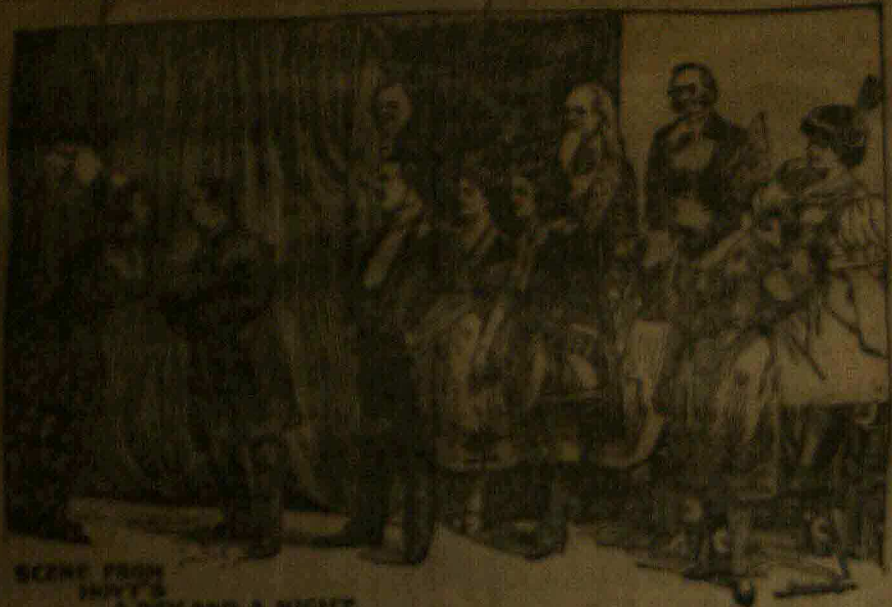
Yale's "Devil's Auction" will be seen at Greenwall's opera house Monday, February 27, matinee and night.

"A Tennessee Romance."

The romantic play, "A Romance of Coon Hollow," which has been before the public five successive seasons, tells a picturesque story of Southern love and hate, intrigue and duplicity, in a way that appeals to an audience. The story is enhanced by scenic and mechanical effects that give it local color and life and add sensation to its modest recital. Among its scenes are that of a burglary where the midnight mechanic plies his calling under cover of the night; a ponderous cotton press in operation, a duel in a mountain glen and the historical steamboat race between the Robert E. Lee and the Natchez on the Mississippi river at night, with boats lighted and under a full head of steam. A view of a river wood landing, with colored boys and girls in twylight darky revels, songs and dances, is one of the prettiest effects of the play. Two quartettes furnish music, and a strong company, magnificent scenery and novel electric effects are used in this production.

Mail Friday

Mail Saturday



SCENE FROM HOYT'S A DAY AND A NIGHT.

"Coon Hollow" will be seen at Greenwall's opera house Tuesday night, February 21.

Register Saturday

"A Day and a Night."

Probably the most popular comedy event of the season will be at Greenwall's opera house today, matinee and night, in a new Hoyt play, "A Day and a Night in New York," brand new as far as Fort Worth is concerned, but which for three months has been making New Yorkers laugh at the Garrick theater. The play is

OTIS HARLAN IN HOYT'S A DAY AND A NIGHT.

written in Hoyt's wittiest style, and has an average of several laughs a minute. It is said to be the most brilliant in humor, brightest in dialogue and the merriest in situations that this popular farce-writer has yet turned out. It is replete with up-to-date topical songs, catchy "coon" melodies, novel specialties, dainty dances, a bevy of pretty girls up to the usual engaging standard of Hoytian beauties, beautiful scenery, stunning costumes and a cast having twenty-five speaking parts, and which is claimed to be the best Mr. Hoyt has ever organized. Otis Harlan, who became famous by his buoyant creation of the exuberant "Hot Stuff" in "A Black Sheep," heads the cast.

Devil's Auction.

Of this attraction, which appears at Greenwall's opera house Monday, matinee and night, February 27, an [illegible] says:

"Charles H. Yale's 'Forever Devil's Auction' has always been noted for its beautiful women, and this year's gathering, the management [illegible], will prove no exception to the general rule. With Phyllis Allen, stately and tall, who is purely of the American style of beauty; [illegible] [illegible], plump and pert, who favors [illegible] the German blue eyes and blonde hair of the Marguerite type; [illegible] [illegible], a very handsome brunette, who might be taken for a French or Cuban beauty, but who hails from New York city [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] complexion and rose-tinted cheeks of old England. As for the [illegible] [illegible] ballet, 'I cannot remember,' said Manager Yale, 'when I have been fortunate enough to get a prettier lot of girls.'

"It is certainly cosmopolitan in its make-up, for we have beauties from England, Italy, Poland, Austria and [illegible] even from Russia. We have to depend upon Europe for our ballet dancers, which are carefully selected by our European agent, [illegible] as to their dancing ability and [illegible] their [illegible] and good looks. The [illegible] [illegible] [illegible] to the premiere, [illegible] [illegible] again to beauty, we have been very fortunate in this respect with the principal dancers engaged for this season.'"

Big Production Coming.

Probably no play has been received with such universal commendation as [illegible] [illegible] Tennessee comedy,

Register Saturday

"A Romance of Coon Hollow," now completing a fifth successful season. On its original production in Chicago the critics of that city were a unit in predicting its success. The New York press was equally unanimous in commenting on the piece during its run at the Fourteenth Street theater, and from Boston to New Orleans and San Francisco there has not been a dissenting opinion on the merits of the play.

"The soft Southern drawl," permeates the language of the characters and has a particular charm. The thorough human nature embodied in the personages of the play, appeals to the very best taste. Joined to this "A Romance of Coon Hollow" reveals magnificent scenery and effects, novel and unique electrical features, and carries a troupe of singing and dancing darkeys, male and female. Two quartettes furnish the musical adjuncts, and a well selected dramatic company interprets its roles. All the scenery used is carried by the show, which is one of the largest on the road. "A Romance of Coon Hollow" is announced for Greenwall's opera house Friday night, February 24.

Mail Saturday

A Day and a Night.

At Greenwall's opera house tonight for the last performance Hoyt's big musical comedy, "A Day and a Night" which has been entertaining New York theatre-goers for the past ten weeks at the Garrick theatre, will be presented. This is the latest production of this popular writer of farcical skits, and it is claimed to be his best and brightest effort.

The cast is one of the best he has ever offered including, as it does, such people as Otis Harlan, Wm. DeVere, Celia Clay, Ed Wonn, Lloyd Wilson, Charles Zimmerman, Ed Garvie, Robert Cowan, Jules Jordan, Hattie Wells, Alma Kramer, Hattie Williams, Cecile Sands, Clarice Agnew, Sidney [illegible], Florence Fields, Harry Donahan and Mate Lowrie.

The Greenwall opera house will have its doors open five nights next week commencing Monday, February 27, matinee and night, America's grandest spectacle, Chas. H. Yale's mighty, marvelous, bewitching "Devil's Auction." Tuesday night, February 28, the great Tennessee comedy, "A Romance of Coon Hollow." Thursday night, March 2, the favorite American character comedian, Tim Murphy, in "The Carpetbagger," a new political romantic comedy. Friday night, March 3, the event of the season, the Broadway Theatre opera company direct from the Broadway theatre, New York, headed by the queen of comic opera, Camille D'Arville, presenting "The Highwayman." Saturday, March 4, matinee and night, Klaw-Hearn company.

Devil's Auction.

The New Orleans Democrat speaks of Yale's "Devil's Auction," which will be seen at Greenwall's opera house Monday, February 27, matinee and night, as follows:

The "Devil's Auction" was the only show in town last night, as all others were prevented from appearing by the cold weather, but the Crescent would have been crowded in any event, as most of the seats had been taken long before it became known that the troupes that were to have played at the Tulane and Grand opera house had not been able to open.

CHARLES H. YALE.

The "Devil's Auction" is always [illegible], but this season it appears with many new and attractive features. In the Cavern of Gigantic Moods Mephisto arranges his little temptation program, to the accompaniment of shrieking witches and acrobatic devils. Then follows the scenes that have so long attracted and amused theatre-goers, consisting of miraculous appearances and disappearances, ridiculous transformations and strange deviltry. Demons Chaos and Toby, the one tormentor and the other tormented, afforded the usual pleasure to the lover of the simulated miraculous.

There are a number of new and entertaining specialties this season. Miss Phyllis Allen, who sang a few selections, possesses a voice that is remarkable in its compass. Although all the dancers were not beautiful there were a number of them that made amends. In the last scene there is an artistic apotheosis of Sousa's famous marches. Altogether, the "Devil's Auction" is much improved this year, and affords a pleasant evening's entertainment.

Tim Murphy.

Many of the most successful American plays are those which have found favor with the public because they have told a story of Southern people, of Southern life. It is only necessary to mention in this connection "Alabama," "In Missouri" and "The New South," all of them having told a strong and beautiful story of the atmosphere of the South which was the life of those plays. So it is with "The Carpetbagger," the new comedy which Tim Murphy will present at Greenwall's opera house Thursday, March 2.

The scenes are all laid in Jackson, Miss., and most all of the characters are Southern people. The "Carpetbagger" is not only a beautiful play, but an interesting one, because it tells a true story of the South just after the rebellion, and furthermore all of the characters introduced are counterparts of those who actually participated in the social and political life of that time. Mr. Murphy has a delightful character to impersonate, and it is said of him that he has made the hit of his life in the part of Melville Cranes, the governor of Mississippi.

"The Highwayman."

The Broadway Theater Opera company, New York, headed by Miss Camille D'Arville, will present the immensely successful comic opera, "The Highwayman," at Greenwall's opera house, Friday night, March 3. The authors of this new opera are Reginald de Koven and Harry B. Smith, whose fame as writers of popular musical diversions has long been established, especially in their other great success, "Robin Hood." The organization presenting the new opera here is the permanent stock company of the Broadway theater, New York, the play house in which most all of the foreign and American comic opera productions have first been presented to the public. The company is [illegible] [illegible] [illegible] [illegible] and brilliant that has been assembled for years, including the names of some of the brightest lights in the lyric world. At the Broadway theater in New York, on December 13, the opera was given its 300th presentation, handsome souvenirs of solid silver being distributed to the audience in commemoration of the event.

A Tennessee Comedy.

The New York Herald had the following concerning "A Romance of Coon Hollow" when originally produced at the Fourteenth street theater: It is styled a romantic comedy, but it has a melodramatic flavor, being well provided with thrilling incidents and exciting situations and embracing some very realistic mechanical effects which serve to enthuse the spectators. The piece was well staged, with every attention paid to detail. The audience was very friendly, and that they were well pleased with what they saw and heard may be inferred from the heartiness and frequency of the applause bestowed and by the recalls with which the leading performers were favored during the evening. The scenes representing "Coon Hollow," the steamboat race and the cotton compress in operation were very realistic and elicited merited applause, while the negro dances and choruses in the third act woke the audience into enthusiasm. Some very beautiful and novel electrical effects were introduced. "A Romance of Coon Hollow," with the original New York cast and scenery, and the addition of a plantation brass band and group of colored buck dancers and singers, will be seen at Greenwall's opera house Tuesday night, February 21.

Miss Ada Rehan.

London, Feb. 23.—Miss Ada Rehan, the leading lady of Augustin Daly's company has been engaged, with Mr. Daly's permission and approval, to create the part of the heroine in the next Drury Lane drama.

Mail Monday

"Devil's Auction."

The specialties offered by Yale's "Devil's Auction" which comes to Greenwall's opera house tonight for the last performance are, as usual, the newest, most novel and best procurable, consisting of the Brothers [illegible], European aerial gymnasts; Curry and DeWitt, in a peculiar [illegible] act, "The Organ Grinder and the Monkey;" Ben F. Grinnell and Ella Gardiner, comedy [illegible]; Wayne [illegible], Phyllis Allen and Alexander [illegible], comedy cyclist. New scenic effects, costumes and other paraphernalia have been added and altogether the patrons of real spectacle, produced in a clean, bright and entertaining manner with every attention to detail combined with the most liberal methods in gorgeousness of production, can, in the engagement of the "Forever Devil's Auction" look forward to an undoubted treat.

Mail Monday

Big Production Promised.

One of the most interesting events of the theatrical season is announced for Greenwall's opera house Tuesday night, February 21, in Callahan's big production, "A Romance of Coon Hollow," with the same scenery and effects used during its triumphant season at the Fourteenth street theater, New York. All of the scenery and effects are carried, and besides a strong company the organization includes the Coon Hollow serenaders, a troupe of colored singers and dancers, boys and girls. Unique electric and calcium displays are also features, but the play depends rather on vigorous plot and well portrayed characters, true to nature, than its scenic features. It has made a great success in New York, Boston, Philadelphia, New Orleans and all the leading cities East and West. The play is in its fifth season of success, and the dramatic company, which embraces most of the original New York cast, is everywhere commended.

"The Highwayman."

The Broadway theatre, the home of comic opera in New York, is sending its own stock company including Miss Camille D'Arville on tour in the presentation of the most successful comic opera "The Highwayman" by DeKoven and Smith, authors of "Robin Hood," etc., and will be heard here at Greenwall's opera house Friday night, March 3. The company was organized at the beginning of last season and its personnel includes some of the brightest lights of the lyric stage. Everywhere the company has been spoken of as the strongest comic opera organization heard for years. "The Highwayman" was its initial production. So great was the success of both opera and company that over three hundred performances have been given—one of the longest runs ever achieved by light opera in this country. An event of unusual interest may be looked for in the engagement of this sterling organization.

Tim Murphy in the Carpet-bagger.

Opie Read, the novelist, and Frank S. Pixley, a newspaper writer of Chicago, the authors of "The Carpet-baggers," the new political, romantic comedy in which Tim Murphy will be seen at Greenwall's opera house Thursday, March 2, have supplied that well known comedian with a role which fits him better than any part he has ever had. The carpet-bagger, in real life, was the only one that American civilization ever produced. He was here only a short time, but while he stayed he was the liveliest, oddest, shrewdest and most [illegible] fellow on earth.

In the play "The Carpetbagger," Mr. Murphy is seen as an ex-Chicago [illegible], who is sent south in 1867 as governor of Mississippi. It is a [illegible] [illegible], and [illegible] many a

Register Sunday

THEATRICAL GOSSIP.

There will be almost a full week of excellent attractions for the patrons of Greenwall's opera house to feast upon this week. Monday, February 27, matinee and night, America's grandest spectacle, Charles H. Yale's forever "Devil's Auction." Tuesday night, February 28, the great Tennessee comedy, "A Romance of Coon Hollow." Thursday night, Mach 2, the favorite American character comedian, Tim Murphy, in a new political, romantic comedy, "The Carpetbagger." Friday night, March 3, the event of the season, the Broadway Theater Opera company, direct from the Broadway theater, New York, headed by the queen of comic opera, Camille D'Arville, presenting "The Highwayman." Saturday, March 4, matinee and night, Klimt-Hearn company.

"Devil's Auction."

The New Orleans Picayune says o Yale's "Devil's Auction," which will be seen at Greenwall's opera house Monday, February 27, matinee and night, as follows:

Fortune favored "The Devil's Auction" yesterday and last nigh—perhaps on account of the "devil" that is in the title—and the Crescent theater was filled to overflowing last night by an appreciative audience that assembled to see Chas. H. Yale's great spectacular production. "The Devil's Auction" has been a popular exhibition for many years. While in one

sense it is old, it is always new through the efforts of the careful manager to supply it with new specialties. Indeed, there are so many specialties, all of so high a standard, that it is difficult to sort out the more praiseworthy from among them. Perhaps the singing of Miss Phyllis Allen was the most pleasing feature of the play, judging from the hearty applause which greeted her performance. Mayme Mayo, in the less pretentious role of singing comedienne, shared the mucal honors with Miss Allen. Ben F. Grennell as the leading comedian of the play, was amusing in a great variety of characters,

from that of a donkey to a sometimes less interesting man troubled with insomnia, aggravated by automatically moving beds, loud ticking clocks, winking pictures and a host of other nerve-destroying devices. Madge Torrence, the protecting fairy, met with the approval of the audience. The Phantos brothers, in their aerial grotesques, made a decided hit, and Alexander Decca, as a comedy trick cyclist, was among the best of the class. The "Devil's Auction" is an up-to-date good show of its class, and no one who goes to see it gets sold.

"A Romance of Coon Hollow."

"A Romance of Coon Hollow" which will be seen a Greenwall's opera house Tuesday night. February 27, has some of the most exquisite scenery on the road. The first act reveals an autumn view of a typical Southern plantation, with sunset and moonlight effects, and contains a splendid electrical display. The second act is a fac-similie of "Coon Hollow," a rugged glen in the Tennessee hills, painted from sketches made on the spot, and is made sensational by a strong and thrilling climax. The third act shows a wood landing on the Mississippi, and night view of the famous Lee-Natchez steamboat race, the boats being lighted up and under full head of steam.

The last act is given to an actual cotton press in operation, and is thrillingly dramatic. The play will be given here with all the effects used in the original run at the Fourteenth Street theater, New York. In the woodlanding scene is introduced a rollicking melange of songs and dances by a troupe of colored boys and girls, including two quartettes of vocalists.

Tim Murphy.

No less an authority than Mr. Hepburn Jones, the dramatic critic of the Chicago Chronicle, says: "'The Carpetbagger,' is a great and good American play." It is in this play, a political, romantic comedy, that the eminent comedian Tim Murphy will be seen at Greenwall's opera house Thursday night, March 2. The Carpetbagger is a clean cut

MISS DOROTHY SHERROD.

comedy of American manners, the time chosen being the reconstruction period in the South, the hero carpetbagger in the governor's chair in the state of Mississippi, and its chief thread of interest a love story of the good old kind. An impressive picture of the reconstruction times in the South is drawn, but the great dramatic interest lies in the human and absolutely natural characters moving in an interesting story. The play is conceived in the best artistic spirit, and its execution is really beautiful.

TIM MURPHY.

"The Highwayman."

The Broadway theater in New York, whence the Broadway Theater Opera company comes to produce "The Highwayman" at Greenwall's opera house Friday night, March 3, is known by the deserving title of "the home of comic opera in America." It was in this theater that most all of the successful comic operas, whether of native or foreign origin, have first been presented in this country. It was at this theater that the great Gilbert and Sullivan operas first made their tuneful bows on this side of the water, and it was there that De Wolf Hopper, Francis Wilson, Jeff de Angelis and other successful stars made their debuts.

It is fitting, therefore, that the organization which comes from that celebrated home of song should number among its members some of the greatest lyric artists of our time. It includes Miss Camille D'Arville, the queen of comic opera, Maud Williams, Reginald Roberts, Nellie Braggins, George O'Donnell, John Mayon, William S. Corliss, Philip Tommez and other well know names with a large and competent chorus.

"Camille D'Arville," Queen of Comic Opera, Coming.

Manager Andrew A. McCormick, well and favorably known because of his connection for years with the greatest musical attraction known, will bring his Broadway Theater Opera company to this city at an early date, presenting DeKoven & Smith's masterpiece, "The Highwayman," and it is safe to say that no announcement could be more welcome to the music-loving public of this city and vicinity.

Mr. McCormick will bring here his entire organization, headed by the recognized queen of comic opera, Miss Camille D'Arville, with the entire cast, scenery, stage properties coach and ... the same in every detail and department direct from the "home of comic opera," the Broadway Theater, New York, where the company played over 300 consecutive nights to tremendous success. "The Highwayman" unquestionably excels the former successful work "Robin Hood."

Miss D'Arville has achieved great fame in the role of Lady Constance. The cast taken all in all are eminent artists on the comic opera stage, the chorus a most efficient one and the mounting of each scene have won universal praise.

Manager Greenwall has left no stone unturned to secure this magnificent attraction, and the press and public will appreciate his endeavors by making it the fashionable musical event of the season.

Theatrical Notes.

It is now rumored that Charles Wyndham, the distinguished English comedian, will soon be knighted.

Twelve stock companies have used "Cyrano de Bergerac" and everyone made a failure of the production.

Edward Harrigan will return to vaudeville soon, now that he and Robert Fitzsimmons have parted company.

Joseph Jefferson will rejoin his company on April 2 for a tour of five weeks, one week of which is booked in New York.

Over 500 ministers were invited to attend a special matinee of "The Rev. Griffith Davenport" at the Herald Square theater.

"Fritz in a Madhouse" is to be revived, and young Jack Emmett and Lottie Gilson, so it is announced, will star in the piece.

Preparations are being made at Paris for the celebration of the 200th anniversary of Racine's death, which falls on April 26.

Minnie Palmer is the latest vaudeville recruit. Her debut will be made in one of Proctor's houses in New York next month.

The title decided upon for the new play in which Zelma Rawlson will make her stellar debut this spring is "A Daughter of the Sierras."

"A Court Scandal," Aubrey Boucicault's comedy, has been well received in London, friends of the budding young dramatist proclaiming him a worthy successor of his illustrious father.

The Bostonians are to revive De Koven and Smith's comic opera, "Rob Roy," which was sung here some time ago by the Whitney Opera company.

Nathaniel C. Goodwin is casting sheep's eyes at London, according to Dame Rumor, and would gladly accept an opening to again risk a London appearance.

Paderewski has now definitely bought the castle Riond Bosson, near Morges, on Lake Geneva, which he had so far only rented and in which he resided last summer.

Manville Fenn's novel, "The Man's Wife," has been dramatized by Joe Kerr, so the latter writes, and will soon be produced on the stage under the title "A Woman's Faith."

Mme. Sarah Bernhardt has invited the distinguished actors of all nationalities to honor the stage of her new theater. Is she really envious to have the Duse back in Paris again?

A New York critic observes that "Olga Nethersole, although self-conscious, is possessed of very real talent, a repertoire worth playing, and a company as bad as Mr. Goodwin's."

There are trials and tribulations in this world, but Mr. William Gillette is up against it just at present very strong. Laura Jean Libbey has accused him of stealing the title of his new farce, "Because She Loved Him So," from one of her novels.

Steve Brodie has been running a store rented by him in Buffalo, where various small articles were sold in aid of the building fund of St. Vincent's Orphan asylum in that city. Brodie never visits Buffalo without taking the lead in some charitable work.

Maurice Hageman, a prolific writer of plays and sketches, has just copyrighted four new comedies, "An Emphatic Hit," "I Remain Single," "Oh, That Property Man," and "To Rent." Mr. Hageman's plays find ready sale and many of them have proved big successes.

When "A Hired Girl" was in Mason City, Iowa, the man who makes up as the hired girl in a shop window in each town to advertise the attraction, placed an oil stove too near a large plate glass window, which was cracked, and the shopkeeper demanded $125 damages. Until the amount was paid the shopman held the advertising man's trunk.

The big nose epidemic has nearly reached a head and the "Cyrano de Bergerac" fever is subsiding. Richard Mansfield, with his big nose and larger head is leaving a trail of gloom and disappointment all over the land. One Western critic remarks as follows: "People don't grow crazy when they see the play. It's after their dollars are gone and they have come to their senses."

R. D. MacLean was recently approached in a controversial spirit by a man who insists that Francis Bacon wrote the Shakespearean plays. "Now," he asked one afternoon, as an introduction to conversation, "what is your candid opinion of Bacon?" "Well," answered Mr. MacLean innocently, "it's first-rate for breakfast. But one wearies of it as a steady diet."

Josephine Hall was the first American actress to invade Cuba under the new regime. The popular owner of "Sister Mary Jane's Top Note" has organized a vaudeville show which was hurried to Havana in time to open at the Tacon Theater. Being in poor health Miss Hall was advised to make a trip to Cuba, and decided to take a variety company along with her, combining business and pleasure.

It has often been asserted that actors are the most ungrateful creatures on earth. A later day case which might prove this to be partly correct is cited in the utter failure of Charles H. Hoyt's farce, "A Dog in a Manger," in Washington recently. It is related by a close friend of the stricken playwright that his worst critics after this piece failed were the actors in the company, and many of them too, are persons who have enjoyed good salaries while in Hoyt's employ.

Box Party.

Miss Mary Greenwall entertained Miss Davis of Davis, I. T., with a box party on Friday afternoon at the matinee "Kidnapped." Miss Davis has received much attention during her sojourn in Fort Worth.

Miss Callie Davis of Davis, I. T., who has been the popular guest of Miss Mary Greenwall, returned to her home Saturday.

Monday Mail

counterpart in the years that say the "carpetbag" element dominant in the Southern States. Mr. Murphy's company has been selected with considerable care, and is said to be an unusually strong organization. Prominent in the company is Miss Dorothy Sherrod, a charming and rarely beautiful woman, who easily ranks among the foremost of America's younger actresses.

Register Tuesday

Life in Old Tennessee.

"A Romance of Coon Hollow," laid amid the mountains and glens of Eastern Tennessee, comes to Greenwall's opera house tonight after five years of success on the road, with a wealth of scenery and mechanical effects, and an acting company of the very best artists. To mirror nature perfectly the play is given with special scenery and mechanical effects, all of which are carried. A steamboat race on the Mississippi between the famous Robert E. Lee and Natchez, with the boats lighted and under full steam is one.

The old wood landing on the river where the colored boys and girls gather at twilight to see the great boats as they pass is given without moonlight effects, and enhanced by a troupe of darkey dancers and singers. The scene of the burglary, a cotton compress in operation, and the tragedy of the cotton press, give local color to the word-painting. A view of "Coon Hollow" at night with electric calcium and lime light effects is a new feature. Over the grim hills the moon rises in a chariot of silver, while the duel scene in the famous mountain glen is very thrilling. Two quartettes, a troupe of buck dancers, and a very strong company are used in this big production.

The Carpetbagger.

Of this attraction, which appears at Greenwall's opera house Thursday, March 2, an advance notice says:

"The ladies of Tim Murphy's company are all happily provided with congenial roles. The most attractive female part in 'The Carpetbagger' is that of Nellie Crane, which is delightfully impersonated by Miss Dorothy Sherrod, who is a comedienne of wide experience. To Miss Sherrod is allotted all the comedy scenes, as the other ladies of the company are called upon to display their talents in other directions. Miss Nellie Yale Nelson has a sympathetic and dignified character to portray, while Miss Charlotte Lambert is seen as an adventuress that is quite new to the stage, as the character is not after the conventional type. Tim Murphy, of course, has the burden of work upon his shoulders, and as Melville Crane, the governor of Mississippi, he throws a side light upon the carpetbagger régime which prevailed in the South at the close of the civil war.

"The Highwayman."

The Broadway Theater Opera company, headed by Miss Camille D'Arville in "The Highwayman," De Koven and Smith's latest and most successful comic opera to be heard at Greenwall's opera house Friday night, March 3, takes the part of an adventuresome young lady of quality, who, for the sake of the hero, dons the garb of a freebooter and holds up a real stage coach in order to recover his pardon which has been withheld by an enemy.

"The part is especially fitted to Miss D'Arville's natural attainments of voice and figure and she assumes the braggadocio of a daring young blade, it is said, in a manner thoroughly convincing. From all accounts Miss D'Arville excels in parts where she has to reverse her sex and makes a better figure than one usually sees when a prima donna assumes such a role. It is said that in the scene where she stops the stage coach, one almost forgets that it is only a woman with a brace of empty pistols so strongly dramatic and earnest does she play the part.

CAMILLE D'ARVILLE.

Great Seat Sale.

The coming of Camille D'Arville will develop a furore in play-going circles if the same interest is taken in the event as at Dallas. Manager Anzy yesterday wired Manager Greenwall as follows:

"Dallas, Tex. Feb. 27.

"P. W. Greenwall, Opera House, Fort Worth, Tex.

"Highwayman sale opened with 310. Will sell the house out.

"GEO. ANZY."

Mail-Tuesday

"Romance of Coon Hollow."

"A Romance of Coon Hollow," which is to appear at Greenwall's opera house tonight, has been played on the road almost two thousand times in the past five seasons, since its original production in New York. It is a high class comedy, whose scene is located in a romantic portion of the South, and was called by the New York Herald "A Tennessee Old Homestead." It will be presented here by a company of more than average ability, including several of the original cast, and has besides a vocal quintette troupe of ...

Mail Thursday

Register Wednesday

Mail Wednesday

... ... dancers whose antics alone are a feature. We have noticed the press comments upon the play during its recent tour to the Pacific coast, and they are uniformly enthusiastic in praise of the entertainment.

Tim Murphy.

It is doubtful if Tim Murphy will ever find a play that will give such complete satisfaction as has "The Carpet-bagger," the new comedy in which he will appear at Greenwall's opera house Thursday, March 2. An unbroken chain of success has been the record of this play. Both press and public everywhere are of one accord in ringing with praise of the comedy and Tim Murphy in the leading part. The play is described as a political romantic comedy. Political in only so far as it touches upon a phase of Southern politics which prevailed in this section of the country immediately after the war.

Mr. Murphy has with characteristic individuality completely surprised his admirers by his unique impersonation of Melville Crance, the carpet-bagger, which has been classed among the great characterizations of comedy. In his support are several people of marked ability, conspicuous among them being Miss Dorothy Sherrod, a vivacious, refined, graceful and handsome young lady and a comedienne rich in talent.

"The Highwayman."

The old stage coach used in the comic opera, "The Highwayman" to be presented at Greenwall's opera house Friday night, March 3, was designed and built especially for the production. It is a curious old affair, and a correct counterpart of the lumbering mail coaches in vogue 100 years ago in England. It is oddly decorated in imitation of the stage coaches used in those times, and has the coat of arms of George III elaborately painted on its sides. It forms one of the most important articles of property in the opera, and is drawn upon the scene by four prancing steeds to be held up by a daring young woman disguised as the highwayman. Its top and insides are well peopled with travelers, guards and trumpeters, who are thrown into terror by the female bandit who causes them to alight and hand over their valuables in realistic and truly melodramatic fashion.

Actress Dead.

Boston, Feb. 28.—Sara A. Jewett, once a well known actress, is dead in Cambridge. She was formerly leading actress of the Union Square Theatre company of New York, and in the tours of that company had played in all the leading cities of the United States.

The sale for "The Highwayman" opened at the Dallas opera house yesterday and in the first rush 310 seats were sold. This will give some idea of what may be expected here. It is the finest attraction of the season.

Register Wed

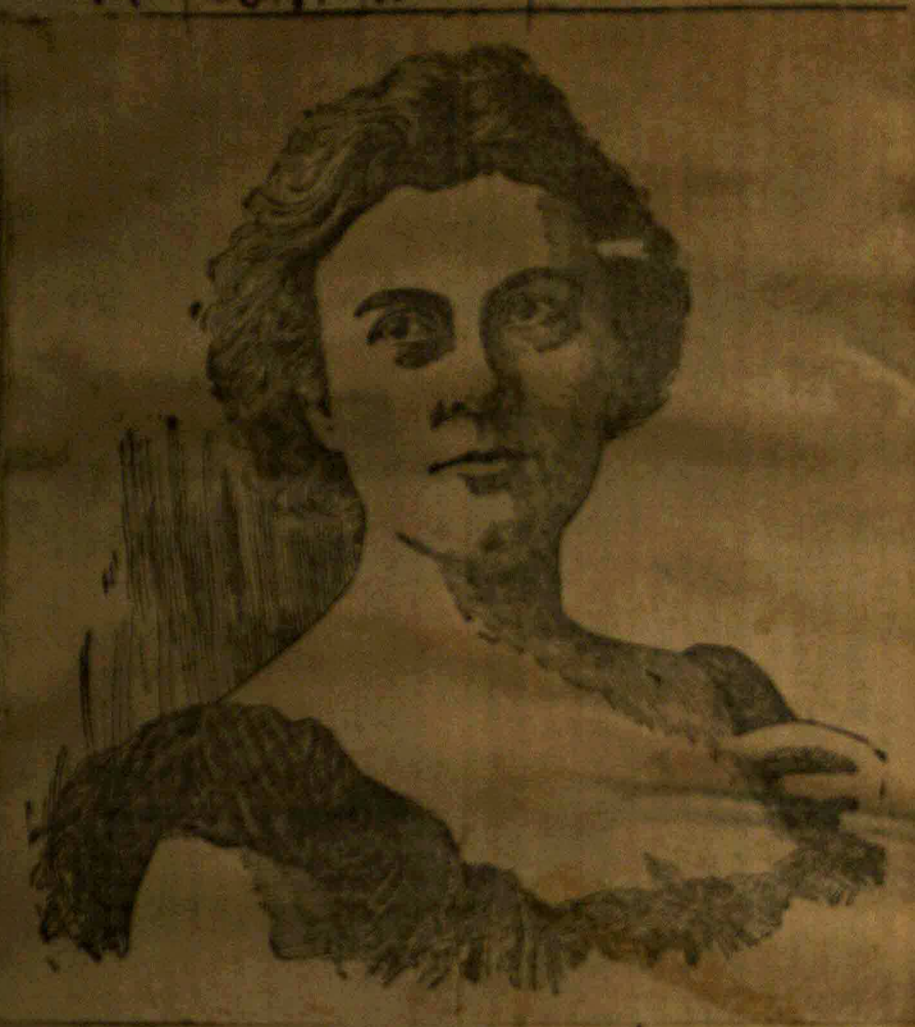
Tim Murphy.

A new play called "The Carpetbagger," written by Opie Read and Frank S. Pixley, is being played this season by the clever and much liked comedian, Tim Murphy. The production from all accounts has made one of the really great hits of the season. The critics everywhere seem to vie with each other in praising the new play. It is a work of which anybody might be proud and will stand comparison favorably with anything that has been written in America. Some one has said that it is the great American play for which we have all been waiting.

It belongs to the same class as "Alabama," "In Missouri," and other successful plays in which a strictly successful natural American atmosphere pervades. Mr. Murphy has been provided with a very congenial part. He has in his support the charming comedienne Dorothy Sherrod, and a brilliant company, one of the best that has been seen in this country. Special scenery and costumes appropriate to the period of the play are features of the production. Mr. Murphy and his company will be seen in The Carpetbagger at the Greenwall opera house Thursday night, March 2.

"The Highwayman."

The Broadway Theater Opera company, headed by Miss Camille D'Arville, extensively praised as one of the most effective lyric organizations heard for years, will present for the first time here at Greenwall's opera house Friday night, March 3rd, DeKoven & Smith's latest and most successful comic opera. The scenes and story of this opera are said to be most picturesque. There are three acts in which the scenic artist has lavishly painted the courtyard of an ancient English inn, a lonely spot on the York road by moonlight and the lawn of an old-time English manor. The story is both romantic and comic, and with that virtue of being devoid of horse play or vulgarity. [illegible]



... amour by appearing at the same spot and at the same time on the site of a post road, disguised as the dreaded highwayman.

There is then a misdirection of mistaken identities and a most amusing competition between the militia and constabulary to capture the real culprit. Gallants, ladies, huntresses, dairy maids, gypsies and rustics people the scenes in costuming said to be of the most brilliant conception. The music is of old English flavor, and is said to be in DeKoven's best vein delightfully melodious. The management promises to produce the full equipment of costumes and scenery that won the opera such unstinted praise at the Broadway theatre in New York. The cast includes such sterling artists as Camille D'Arville, Reginald Roberts, Nellie Braggins, George O'Donnell, William S. Corliss, John Mayon and Philip Tomnes. The chorus is unusually large and well trained one.

Mail Wed

Tim Murphy.

Tim Murphy's new play, "The Carpetbagger," in which he will be seen at Greenwall's opera house, Thursday night, March 2, is described as a political romantic comedy. It is the joint product of Opie Read, the well known novelist, and Frank S. Pixley, the prominent Chicago newspaper writer. It has been presented in a few of the large cities of the Eastern and Western states, and has made a genuine success. The title "The Carpetbagger" will be sufficiently suggestive to any one who remembers the stirring days in the South, shortly after the civil war. He will be surrounded by an organization which includes Dorothy Sherrod and a number of other well and favorably known actors and actresses.

"The Highwayman."

The bare announcement of a DeKoven-Smith opera, such as "The Highwayman," with the Broadway Theater Opera company, headed by Miss Camille D'Arville, is to be presented at Greenwall's opera house Friday night, March 3, is bound to create a stir in the higher circles of music lovers. The music of this new opera is said to be written in Mr. DeKoven's happiest vein and to equal the most melodious strains of that ever enjoyable success, "Robin Hood." The music of "The Highwayman" is said to abound in delicious waltz movements, rhythmical marches and soul-stirring finales. There is a soldiers' chorus, a hunting gavotte melody, a gypsy song with dance, a hunting glee, a rustic song and other airs of the popular sort.

Klimt-Hearn.

The Dallas News says of the Klimt-Hearn company which will be seen at Greenwall's opera house for another return engagement Saturday, March 4, matinee and night:

The Klimt-Hearn company opened a return engagement last night, presenting "Lights o' London" to a good sized audience.

The drama last evening was interpreted by the same cast that was here last week, and in the same meritorious manner that they have put on other plays here.

Mr. Klimt as Seth Preene demonstrated himself a most capable character man and dialect actor.

The specialties were good, especially Baby Lewis. The pictures won hearty applause.

Register Thurs.

Tim Murphy Tonight.

Opie Read, the novelist, and Frank S. Pixley, a newspaper writer of Chicago, the authors of The Carpetbagger, the new political, romantic comedy in which Tim Murphy will be seen at the Greenwall opera house tonight, have supplied that well known comedian with a role which fits him better than any part he has ever had. The Carpetbagger, in real life, was the only star that American civilization ever produced. He was here only a short time, but while he stayed he was the liveliest, oddest, shrewdest and most autocratic fellow on earth.

In the play, The Carpetbagger, Mr. Murphy, is seen as an ex-Chicago auctioneer, who is sent south in 1867 as governor of Mississippi. It is a living character, and had many a counterpart in the years that saw the carpetbag element dominant in the Southern states. Mr. Murphy's company has been selected with considerable care, and is said to be an unusually strong organization. Prominent in the company is Miss Dorothy Sherrod, a charming and rarely beautiful woman, who easily ranks among the foremost of America's younger actresses.

"The Highwayman."

The Broadway Theater Opera company headed by Miss Camille D'Arville, extensively praised as one of the most effective lyric organizations heard for years, will present for the first time here at Greenwall's opera house Friday night, March 3, DeKoven and Smith's latest and most successful comic opera, "The Highwayman." The scenes and story of this opera are said to be most picturesque. There are three acts in which the scenic artist has lavishly painted the courtyard of an ancient

English inn, a lonely spot on the York road by moonlight, and the lawn of an old time English manor.

Gallants, ladies, huntresses, dairy maids, gypsies and rustics people the scenes in costuming of the most brilliant conception. The music is of old English flavor, and is in DeKoven's best vein and delightfully melodious. The management promises to produce the full equipment of costume and scenery that won the opera such unstinted praise at the Broadway theater in New York.

Klimt-Hearn.

The Klimt-Hearn company will be seen at Greenwall's opera house Saturday, March 4, matinee and night, for a return engagement, presenting at the matinee Saturday "Lost Paradise" and Saturday night "My Partner." The wargraph, showing the moving war pictures, will be seen new this time.

CAMILLE D'ARVILLE.

Mail Thursday

Tim Murphy Tonight.

Tim Murphy's new play, "The Carpetbagger," in which he is starring this season and which will be seen at the Greenwalls opera house tonight is a romantic, political comedy, dealing with certain phases of the "reconstruction" period, shortly after the civil war. It is neither a military play nor a satire on politics, but a Southern romance, in which all the political and sentimental characteristics of life in the far South are mingled with stirring dramatic incidents of those most intensely exciting days, when the victorious North first attempted to set up a form of military government for the vanquished South.

Mr. Murphy portrays the Northern governor of a Southern state, a man whom the fortunes of war and the exigencies of politics have made, temporarily, the ruler of an enemy's country—an absolute monarch in a republic. Mr. Murphy's critics believe that the authors of the Carpetbagger, Opie Read and Frank Pixley of Chicago, have furnished him a role which gives him full scope for his talents, both as a comedian an character actor. He has surrounded himself with a cast of unusual strength and gives the play an elaborate production.

"The Highwayman."

"The Highwayman" was played in Cincinnati last month and there is no doubt that outside of Boston that is the most critical music city in the United States, yet the Commercial-Tribune of February 6 says of the opera and the company presenting it, the same in every detail that will present it at Greenwall's Friday evening:

"The Highwayman," with charming Camille D'Arville in her original role of Lady Constance Sinclair, was made the choice offering of the season at the Walnut street theater last night and received, as it was, by one of the largest and most discriminating audiences ever assembled at this house under its present management. We have no singer of our stage at present at all to be compared with her. She has the fire and enthusiasm for just this work, and from her first entrance last night easily dominated all scenes and worthily carried the burden of the applause. Nothing could be finer than her meeting with Dick in the dark wood on the old York road, and, forgetting her magnificent singing for the time being, one was moved with admiration by her daring swagger, where, as the mock highwayman, she held up the coach and relieved the villian, Sir John Hawkhurst, of her sweetheart's pardon, signed by King George. Miss D'Arville entered into the character, touched up its lights and shades, gave it a show of truth and realism, a force and effectiveness.

Klimt-Hear

The Klimt-Kearn company will be seen at Greenwall's opera house Saturday, March 4, matinee and night, for a return engagement presenting at the matinee "Lost Paradise" and at night "My Partner." The Wargraph showing the moving war pictures will be new this time.

"Two Married Men."

The Tacoma, Washington, Daily News says of "Two Married Men," which will be seen at Greenwall's opera house Monday, March 6, matinee and night. (The matinee on Monday will be a bargain matinee, 25 cents to any part of the house.)

One of the best farce comedies that Tacoma has seen this year is "Two Married Men," presented at the Lyceum theater last night and to be repeated this evening. For fun, the play rivals the famous old "Two Johns" and keeps the audience in a perfect roar. At the same time it is perfectly clean and wholesome. The strength of the farce is in its cleverly defined plot, which increases in interest from start to finish, and grows funnier. The luncheon scene between Caraby Fix, a quiet married man (J. Rush Bronson), and Sybilla, an emotional and high-minded actress (Miss Ray Lewis), is clever. Miss Kate Beebe as Mrs. Strombelow, the mother-in-law, acts her part well, and C. E. Shilling introduces some very good musical specialties. Harry De Vere and Miss Lillie Kenwick also present interesting specialties.

Last night the play went with a snap and dash that greatly pleased the audience, and it was a "standing room" audience at that.

Some irresponsible person started the report that the price of a ticket to the "Highwayman" performance at Greenwall's Friday evening was $3. This is not correct. The highest priced seat is $1.50 and run from that down to twenty-five cents. The prices were fixed lower here than they were at Dallas.

Mail Friday

"The Highwayman" Tonight.

In the chorus of the comic opera, "The Highwayman" headed by the Queen of comic opera Camille D'Arville which will be seen at Greenwall's tonight is a real French baron with a long line of noble ancestors. On the play bill, his name would not reveal his origin, but which if printed here with his titles would require a whole handful of type. Of an adventuresome turn of mind, and being desirous of acquiring the experiences and knowledge of travel, he engaged with the Broadway Theatre Opera Company for the western tour from which he returns to appear at the home theatre the Broadway, next week. The Baron has an excellent tenor voice and is one of the most [illegible] of Foxy Quiller's humble and inferior associates. He is a talented linguist and with more than ordinary enterprise has formed a French class in the company, which has made great progress on the road. The Baron's hobby is to perfect the company so thoroughly in French, that they will be able to give a performance of "The Highwayman" in that language.

Klimt-Hearn.

Popular prices will again prevail at Greenwall's opera house Saturday, March 4, matinee and night, when the popular Klimt-Hearn company will be seen for a return date, presenting for the matinee "Lost Paradise" and at night "My Partner." The specialties and moving war pictures will be new again this time.

"Two Married Men."

"Two Married Men" is not a play without a plot like the average farce comedy of the day, but is a well written comedy full of the laughable situations and humorous complications ...

Register Friday

"The Highwayman."

A red-letter event in the theatrical season is to be the appearance here at Greenwall's opera house tonight of the Broadway Theater Opera company, headed by Miss Camille D'Arvill in the latest and most successful of the DeKoven and Smith operas, "The Highwayman." The talented collaborators will be remembered as the authors of "Robin Hood" and other operatic successes. The company was organized at the beginning of last season as the permanent stock company of the Broadway Theater in New York, which house is the recognized home of comic opera in America. "The Highwayman" was the new company's first production, the popularity of which has extended to over 300 performances. The company is a large one of sixty people including Miss D'Arville and carries all of the original scenery and costumes for the faithful presentation of the opera.

CAMILLE D'ARVILLE.

Klimt-Hearn.

The Klimt-Hearn company will be seen at Greenwall's opera house Saturday, March 4, matinee and night, for a return engagement, presenting at the matinee "Lost Paradise," and at night "My Partner." The warograph, showing the latest moving war pictures, will all be new this time.

"Two Married Men."

George R. Edeson's new farce comedy, "Two Married Men," will be the attraction at the Greenwall opera house Monday, March 6, matinee and night. In the company are J. Rust Bronson, Harry DeVere, Jack Ellis, Ray Southard, Charles Lambert, Will H. Schilling, Joe Harkins, Misses Ray Lewis, Lillie Kenwick, Sisters Grierson, Edith Lysle and Hattie Wescott. In making up his company for this season Mr. Edeson has selected a company of players particularly adapted to farce comedy, sweet singers, clever dancers, and withal a company of comedians seldom equalled in a traveling company.

Mail Friday

that keep an audience in a continual roar of laughter. High class specialties are introduced consistently, and the incidental songs and music are of the popular order and just what everybody can enjoy. The company will appear at Greenwall's opera house, Monday. Bargain matinee, 25 cents to all parts of the house and night, March 6.

Punch Robertson.

The Punch Robertson company will play a six performance engagement at Greenwall's opera house, commencing with a matinee Tuesday, March 7. Tuesday, the opening night performance ladies will be admitted free if accompanied by a person with a paid 30 cent ticket if secured before 6 p. m. Tuesday.

Register Saturday

Klimt-Hearn.

The Klimt-Hearn company will be seen at Greenwall's opera house, matinee today and tonight, presenting at the matinee "Lost Paradise" and at night "My Partner." The Dallas Times-Herald says:

Last night's production of the "Lost Paradise" was equal in all respects, even in minuteness of scenic details, to a high-priced production seen here some three years ago. Each member of the cast sustained his or her role in a manner which left little room for improvement and the production as a whole was thoroughly enjoyable. Mr. Klimt and Miss Hearn were especially clever in their respective roles, the former a hard-working American who by constant application and close attention to business had steadily climbed the ladder of success until the last rung was reached and the latter a revised rendition of the "Bowery Girl" working in a factory. Both characters were remarkably true to nature. Mr. Harry Coffin had a thankless task in the impersonation of the role of a fortune-hunting foreigner but so realistically did he portray the character that the audience imagined the "real thing" was before it and hissed him. The remainder of the cast filled the requirements of their roles in a satisfactory manner.

Register Saturday

"Two Married Men."

"Two Married Men" is not a play without a plot like the average farce comedy of the day, but is a well written comedy full of the laughable situations and humorous complications that keep an audience in a continual roar of laughter. High class specialties are introduced consistently, and the incidental songs and music are of the popular order, and just what everybody can enjoy. The company will appear at Greenwall's opera house Monday. Bargain matinee, 25 cents to all parts of the house, and night, March 6.

Punch Robertson.

Commencing Tuesday matinee, March 7, the Punch Robertson company open an engagement of three matinees and three nights. The bill for Tuesday matinee will be "Queen of Hearts," and Tuesday, the opening night, "The World." The price of admission for matinee, children 10 cents, adults 20 cents, and night 10, 20 and 30 cents. Ladies will be admitted free on Tuesday night if accompanied by a person with a paid 30-cent ticket, if secured before 6 p. m. Tuesday.

Mail Dat

Greenwall's opera house will have a full week, commencing Monday, March 6, bargain matinee, 25c to all parts of the house and night, the laughing success of the season, "Two Married Men," presenting a grand company of comedians. Three matinees and three nights commencing Tuesday matinee March 7. Popular Punch Robertson in up-to-date repertoire at popular prices, 10, 20 and 30c, presenting at the opening matinee Tuesday, "Queen of Hearts," and Tuesday night "The World," Friday and Saturday nights, March 10 and 11, and matinees, Myrkle-Harder company at popular prices.

Klimt-Hearn Tonight

The Klimt-Hearn company will be seen at Greenwall's opera house tonight presenting "My Partner." The war pictures which made a tremendous hit last Friday will all be new this time.

"Two Married Men."

The Sacramento, Cal., Record Union of December 25, has the following to say of the "Two Married Men" which will be seen at Greenwall's opera house Monday, March 6, bargain matinee 25 cents to all parts of the house, and Monday night:

"Two Married Men" was played at the Clunie opera house last evening to a well pleased house, by a very capable company. The farce is well acted and the people in it are all good. Mr. Bronson is an excellent comedian, not of the first order, but decidedly above the average. Mr. Southard in the one "black face" part is thoroughly good and original, is a clever personator and a singer of dandy "coon songs." The Misses Grierson are modest, pretty young women, and give a song and dance number well without a coarse line or act. Harry de Vere is a Far West personator of originality and droll humor, Charles E. Schilling, the old-time minstrel, has a very neat musical act with a number of oddities. Miss Ray Lewis is a handsome, dashing woman who gives evidence of capacity far beyond the role she is written for. Lillie Kennick is a neat dancer and pretty woman, and a clever comic balladist. Kate Beebe and Donald Clark give good support; so, all around it is a good farce-comedy company, and keeps an audience in a very merry humor.

Mail Dat

Punch Robertson.

The Punch Robertson company will be seen at Greenwall's opera house for a three matinee and three nights engagement, commencing Tuesday matinee, March 7, in "Queen of Hearts" and Tuesday night "The World." An exchange speaks as follows:

Punch Robertson's company began the second week of its engagement at this theater last night before a large audience, presenting a comedy-drama, "The French Cavalier." The drama portrays the usual villain, deeply in love with a woman who is engaged to another. The villain attempts to kill the object of his affections when she refuses to marry him and, failing to do so, carries her off and keeps her locked up in a sort of ruffians' rendezvous until she is finally enabled to escape through the ingenuity of her rollicking, hair-brained sister and a good-natured, comical, daredevil young man who is her sister's friend, and who finally becomes her affianced. The heroine is restored to the man she loves, the villain is sent to the penitentiary, and every one except the villain is made happy.

As presented by the Robertson company the play runs largely to comedy, being interposed with topical songs and witty sayings. This part of the play fell largely to the parts for which Miss Carrie Louis and Mr. Frank Fahey were cast, and they managed to provoke considerable mirth.

Ladies will be admitted free on Tuesday night if accompanied by a person with a paid 30c ticket if secured before 6 p. m. Tuesday.

Myrkle-Harder Company

The Mobile Register of January 31 says of the Myrkle-Harder company which will be seen at Greenwall's opera house Friday and Saturday March 10 and 11 at popular prices.

A crowded house greeted the first performance of the Myrkle-Harder company at the Mobile theatre, last night.

The bill was "A Little Sinner," a comedy by Howard Taylor, and the company did some good work in their presentation of it. Mr. Howard Benton made a good deal of the villain's part, and Miss Myrkle make a very good heroine. The others did very well, but their parts were not prominent.

The specialties were excellent at popular prices and were of the usual order, coon songs, buck dancing, etc.

"A Lady of Quality."

The announcement that that particular clever actress Eugenie Blair is to be seen as Clorinda Wildaire in "A Lady of Quality," is an especially pleasing one to her innumerable friends here, and it is to be hoped that the lady will be seen in this city ere the end of the present season. "A Lady of Quality" ranks perhaps as the greatest of recent successes in the dramatic field where the play has been adapted from a popular novel. It was the season's success at Wallack's theatre, New York and in the cities where it has so far been presented, it has proved a potent drawing card.

The production of the play will be most pretentious of anything that Miss Blair has yet been seen in and she will have the advantage of a strong supporting company which is now being organized in New York by W. M. Wilkison formerly director of the tours of the late Alexander Salvini and under whose direction Miss Blair will be seen in the future. William Bramwell who has theretofore been seen in leading roles with Miss Blair and who has demonstrated his ability as a leading man has been engaged for Sir John Oxon. Miss Blair's tour will open Jan. 30.

Register Sunday

The doors of Greenwall's opera house will be opened every night this week, commencing Monday, March 6, bargain matinee 25 cents to all parts of the house, and night, the laughing success of the season, "Two Married Men." Commencing Tuesday, matinee, March 7, for three matinees and three nights, the Punch Robertson company at popular prices, 10, 20 and 30 cents, presenting for the opening matinee, "Queen of Hearts," and Tuesday night "The World." Friday and Saturday, March 10 and 11, the Myrkle Harder company at popular prices.

"Two Married Men."

The Denver Times says of the "Two Married Men," which will be seen at Greenwall's opera house Monday, March 6, bargain matinee, 25 cents to all parts of the house, and Monday night:

"Two Married Men," a rollicking farce by George R. Edeson, opened its regular season yesterday at Elitch's theater, the audience being very large in spite of disagreeable weather. The comedy is spirited and full of fun, and made an instantaneous success. It is, in fact, "just the fun for your money."

"Two Married Men," as the title indicates, relates the absurd woes of a pair of truant husbands, and the result of a little outing. The fun is fast and furious from the first, and the cast of the comedy met the requirements. It is made up of a number of clever people. In addition, a number of high-class specialties are introduced, and these greatly add to the attractiveness of the performance. These include songs and dances, monologues, etc., and are highly diverting.

"Two Married Men" makes no pretentions of being anything other than a good all-'round "jolly" entertainment, and that it completely fills the bill in this respect was shown by the hearty laughter and applase with which the big audience greeted it.

Punch Robertson.

The Dallas News of January 11 speaks of the Punch Robertson company which will be seen at Greenwall's opera house for three matinees and three nights, commencing Tuesday matinee March 7, as follows:

"'Captain Dan of the Fifty-First,' a military drama in four acts, was presented last night by Punch Robertson's company. The piece is one of exciting situations and startling climaxes, beautifully staged and costumed and interpreted in a most capable and painstaking manner. Every member of the cast demonstrated their ability and the result was a splendid performance."

Mr. Punch Robertson and his excellent company will present at the matinee Tuesday "Queen of Hearts" and Tuesday night "The World." Ladies will be admitted free Tuesday night if accompanied by a person with a paid 30-cent ticket if secured before 6 p. m. today.

Myrkle-Harder Company.

The Myrkle & Harder combination begins an engagement of two nights and matinees at Greenwall's opera house Friday and Saturday, March 10 and 11, at popular prices, 10, 20 and 30 cents. The company comes well recommended by the Southern press. The plays will be changed at every performance. Howard P. Taylor's successful play, entitled "The Little Sinner," will introduce the company Friday night. Refined vaudeville will also be given during the evening, and ladies will be admitted free Monday night with the usual condition that seats must be secured before 7 p. m. Monday. The following notice of the company is from the Norfolk Virginian:

Clever people, good acting and an entertaining vehicle for their talents—all at popular prices—that is what the Myrkle & Harder company gave the opera house patrons last night in "The Buckeye," the opening bill of their week's engagement here. If ever actors worked hard to please their audience the members of this company did on last night, and in recognition of their merits the large audience present was kept busy applauding good comic hits, funny selections and the well acted scenes that made up the plot. To sum up in a few words, presuming the future performances will be as creditable as that last evening, the Myrkle & Harder company gives a better show at popular prices than many more pretentious companies playing at regular prices.

Coming—A Lady of Quality.

The tour of Eugenie Blair in "A Lady of Quality" opened most auspiciously last week and reports have already been received of her great success in the role of Clorinda Wildairs. It will be of interest to her many friends to know that Manager W. M. Wilkison has arranged for a tour of the principal Southern and Western cities which will begin at Norfolk, Va. Arrangements are being made for her appearance in this city and it is expected that the date will be definitely announced ere long. There is no more popular actress who visits us than charming Eugenie Blair and her appearance in such a successful play as "A Lady of Quality" with the magnificent scenic equipment and splendid company with which Manager Wilkison has surrounded her, cannot help but prove one of the most interesting engagements of the year.

"Why Smith Left Home."

Within a short time we will have Mr. George H. Broadhurst's latest farce "Why Smith Left Home," which has made such a furore in the East the present season. "Why Smith Left Home" is one of the purest and one of the funniest plays that will appear here this year. It is said to be bubbling over with wit, humor and bright repartee. It is a laugh that stretches over two hours and a half. There is not a dull line in it, and although it is a farce, there is not a funny line, not a word that borders on the coarse. It is a pure, wholesome laugh from the opening word to the close.

Messrs. Broadhurst Bros. have supplied a company of excellence, including Maclyn Arbuckle, Annie Yeamans, Rose Stuart, Dorothy Usher and others well up in the profession.

Notes.

Edgar L. Davenport is winning splendid tributes for his work at

Richard Stanley in "The Last Chapter."

Alice Nielsen has written an interesting and instructive essay upon the music of the Japanese.

It is announced that Miss Ada Rehan is soon to play Adrienne Lecouvreur at Daly's Theater, maybe, but possibly on tour only.

Millionaire B. P. Cheney, the husband of Julia Arthur, recently contributed $1000 to the district charities of Washington, D. C.

Mr. and Mrs. N. C. Goodwin's play for next season is in preparation by Madelaine Lucette Ryley, and will be based on the romantic career of Richard Savage.

Director Hans Richter of the Imperial Opera, Vienna, has declined to renew his contract with the Austrian government, and will probably come to America in the spring.

Dowdy, one of the best known equine actors, is dead. He played Cold Molasses for years in "The Country Fair" with Neill Burgess and was a good horse, so they say.

John D. Ormond and Arnee Fuller next season will be under the management of Arthur Hale, who is now making preparations for elaborate productions of "Faust," "The Queen's Musketeers," "Othello" and "The Red Locket."

George E. Murphy is preparing a souvenir to commemorate his eighthundredth performance of the Honorable Bertie Broomhead, the role in "When London Sleeps." Mr. Murphy has received much praise for this impersonation.

There is a Boston suggestion that Miss Lulu Glaser, a bright little woman who is the principal dramatic support of Francis Wilson, has the starring bee in her bonnet. Miss Glaser, however, will finish out the season with Mr. Wilson in "The Little Corporal."

A new style of "Hamlet" is being given throughout England with "magnificent scenery, dresses, ghost illusions and up-to-date effects." The fate of the king's satellites on the voyage to England is shown in tableaux. Hamlet, "in order to show the pretty fulness of the character," is played by a young woman.

Joseph Haworth, who is vying with Miss Allen for honors in "The Christian," contemplates starring as soon as the present engagement shall cease. Mr. Clifford H. Chase is to write the play. When the new John Storm does come before the public in a leading role of his own it is safe to say that his reception will be encouraging. In some roles he has had a few superiors in the country.

James A. Herne received several letters of compliment from appreciative persons during the presentation of Rev. Griffith Davenport at the Herald Square theater. One, from the assistant superintendent of the public schools of New York, described the play as "a fine object lesson in history," and another, from John Clark Ridpath, the historian, who witnessed the play several times, recalled its hero as one of Mr. Ridpath's personal friends. The historian, in his letter, discloses the fact that the character of the child Margaret in the play is none other than the author of "An Unofficial Patriot," the novel from which the play was fashioned—Helen M. Gardner, who used incidents in the experiences of her own family for the story.

Realistic War Pictures.

The kinetoscope war pictures on exhibition with the Klimt-Hearn Dramatic company at Greenwall's opera house last night are worthy of especial mention in that they are an actual reproduction of stirring scenes during the Spanish war. The charge of the Rough Riders, the awful effect of the dynamite guns of the Vesuvius, the charge of San Juan hill are realistic in the extreme. The latter especially so.

When the scene opens a company of Spanish sharpshooters are in the foreground firing into the faces of the audience. The flagbearer is soon shot and his companions retreat up the hill. Charging after them come the Americans, with Old Glory in front. One of them is wounded by a shell which bursts in the foreground, and a Red Cross officer and four men with a stretcher carry him away.

The Oregon's fight on July 3 is presented and shows the monster battleship pounding a Spanish man o' war into old junk.

Altogether they are pictures never to be forgotten.

Mail Monday

"Two Married Men."

The El Paso Times says of the "Two Married Men" which will be seen at Greenwall's opera house tonight for the last performance:

A very funny farce comedy, entitled "Two Married Men," at the opera house last night kept a large audience in laughter for two and a half hours. It was advertised as a "laughing success," and the claims of the manager were made good. The action was lively from beginning to end and the applause was continuous and encores frequent. The situations were humorous, and the musical specialties and the singing were good.

Punch Robertson.

The Punch Robertson company will open a three matinee and three nights engagement at Greenwall's opera house Tuesday matinee, March 7, presenting "Queen of Hearts" and Tuesday night "The World." Ladies will be admitted free on Tuesday night if accompanied by a person with a paid 30-cent ticket if secured before 6 p. m. Tuesday. Matinee prices, adults 25c, children 10c; night prices 10c, 20c and 30c.

Register Tues.

Punch Robertson.

The Punch Robertson company will open a three matinee and three nights engagement at Greenwall's opera house today; matinee presenting "Queen of Hearts;" tonight "The World." Ladies will be admitted free tonight if accompanied by a person with a paid ticket if secured before 6 p. m. today.

Myrkle-Harder Company.

The Huntington, W. Va., Daily Advertiser says of the Myrkle-Harder company, which will be seen at Greenwall's opera house Friday and Saturday, March 10 and 11, daily matinees, at popular prices:

"Emma Myrkle, who was seen last night in the 'Little Sinner,' is the [illegible] little soubrette ever seen in this city, her work in last night's bill at the opera house was a great bit of acting. Will Harder in his comedy work as a farm hand kept the audience in an uproar from start to finish and the specialties of Myrkle and Harder were a record breaker for applause. This is the best company ever seen here at popular prices."

Mail Tues.

Punch Robertson Tonight.

The Punch Robertson company will be seen at Greenwall's opera house tonight presenting "The World." Ladies will be admitted free tonight if accompanied by a person with a paid ticket if secured before 6 p. m. tonight.

Myrkle and Harder.

The Greensboro Record says of the Myrkle-Harder Co., which will be seen at Greenwall's opera house for two nights and daily matinees, Friday and Saturday, March 10 and 11 at popular prices:

They Myrkle-Harder Co. is one of the best, if not the best, all around repertoire companies that has ever visited Greensboro.

Miss Myrkle and Mr. Harder have no equals on the stage. Mr. LeRoy and Miss LeRoy are artists of the first water.

Mr. Bryant is a fine actor as well as a good comedian. It would be hard to find a better "Job Bingle" than Mr. Benton. Miss Dean is a splendid emotional actress, while Mr. Robinson is known here, where he has appeared on several occasions, as a perfect success in whatever he undertakes.

We can conscientiously recommend this company to theatre-goers elsewhere as being second to none. Their work is perfectly clean and chaste, and the repertoire of plays produced are all good.

Ladies will be admitted free Friday night if accompanied by a person with paid ticket, if secured before 6 p. m. Friday.

Register Wed

Myrkle and Harder Company.

The Newport (Va.) Evening Telegram says of the Myrkle and Harder company which will be seen at Greenwall's opera house for two nights with daily matinees, Friday and Saturday, March 10 and 11, at popular prices:

If the Democrats who were holding forth at the American Democratic club last night had heard the stirring campaign speech delivered by George H. Robinson in "For Congress" on the opera house stage above, [illegible] [illegible] of election would not be "in it" with that of the clever old actor. [illegible]

Register Wed.

fully five minutes the audience was in hysterics.

This, however, was only one of the enjoyable features about the comedy-drama put on by the Myrkle and Harder company last night. The players in this play did their best work, the result being the best performance of the engagement.

Charming Emma Myrkle acted, sang and danced, as usual, and was well supported.

Another feature of the performance was the "take off" on the society woman by Miss Lillian Dean. She has not had the opportunity in the other attractions to demonstrate her ability as an actress, but in "For Congress" her work was truly clever.

Ladies will be admitted free on Friday night if accompanied by a person with a paid ticket, if secured before 6 p. m. Friday.

"The Dazzler."

Howard Boulder, the eccentric tramp of the Dazzler company, who has been known to break up a large and enthusiastic temperance meeting by one verse of his [illegible] song, will be seen in the same part again this year. He has not only a lot of new things in the comedy line, but he is carrying up his sleeve a couple of new songs that it is said can just [illegible] the foam right off his "beer, beer, glorious beer." Boulder and the rest of the Dazzlers will dazzle at Greenwall's opera house Monday, March 13, matinee and night.

"A Contented Woman."

The many friends and admirers in this city of Miss Belle Archer will be pleased to learn that the popular actress will soon appear in this city in "A Contented Woman." She has been seen here before in the part, and may feel assured of a warmer reception than ever.

The many flattering press notices that Miss Archer has received would be a credit to any actress.

An exchange says of her: "For the sake of comparison it may be said without exaggeration that she is far superior to Caroline Miskel Hoyt. The latter may exceed Miss Archer in good looks, but even that is doubtful, but as an actress she is really not to be compared with the star of last evening's performance."

Mail Wed

Myrkle-Harder.

The Charlotte Evening News of the Myrkle-Harder company which will be seen at Greenwall's opera house Friday and Saturday nights, March 10 and 11, with daily matinees at popular prices as follows: Emma Myrkle is one of Charlotte's favorites and that she and Will Harder were among old friends last night was testified by the applause from the time the curtains rose.

"The Little Sinner" was the play, a pleasing comedy through which runs a strain of pathos. As Ruby Beach, the "little sinner," Miss Myrkle appeared to advantage and captured the audience. Will Harder as the hired man on the farm acted his part well and Howard Benton made a very good conventional villain. Miss LeRoy and Miss Dean acted very well the minor ladies' parts. But Miss Myrkle made the hit of the evening.

A number of specialties were introduced, and the dancing of Miss Myrkle and Mr. Harder particularly pleased the audience.

"The Dazzler."

Miss May Fiske, the winsome Kitty Starlight of "The Dazzler," who will be seen at Greenwall's opera house Monday, March 13, matinee and night, is this year singing better than ever. Always a charming singer and with a voice remarkable for its strength and carrying qualities, she seems this season to be fairly outdoing herself in her musical numbers. Her characterization of the part of the London concert hall singer is light and dainty with delicious bits of comedy here and there, which serve as a fine background for the broader work of the comedians.

The Melba Season.

San Francisco, March 8.—The sale of tickets for the Melba season of opera has already relaxed sixty-five thousand dollars, being unprecedented in this city. A continuous line of ticket buyers has waited at the box office since Sunday afternoon. The season opens next Monday night with Melba in "Faust."

Manager Phil Greenwall went to Dallas this morning. He will return this evening.

Register Thurs

Myrkle-Harder.

The Dallas News of March 7 has the following to say of the Myrkle-Harder company, which will be seen at Greenwall's opera house Friday and Saturday, March 10 and 11, with daily matinees at popular prices:

The Myrkle and Harder company opened an engagement at the opera house yesterday, at matinee presenting "Buckeye Tavern," and last night "The Little Sinner." The former piece is a comedy drama and it is a [illegible]

Register Thurs.

throughout there is nothing but a refined cast of the mirth-provoking scenes. It is an exceptionally effective mixture of the Hoyt-Goodwin-Polk type, full of merriment, interspersed with sentiment, and above the average of such plays presented by popular-priced attractions.

Miss Myrkle acted, sang and danced in a way that established her a favorite with the audience. She captured the audience by her exquisite dancing. Miss Myrkle is a capable comedienne. She appeared last night as Ruby, a vivacious, rollicksome girl. Her impersonation is replete with humor—her acting is all gaiety—a bubbling up of the animal spirits from a mind open to the joyous side of everything. Mr. Harder gave a complete interpretation of the eccentric role of Zeke. It was a clever bit of character sketch.

Miss Marie Leroy, as Samantha Beach, and Jack Turnbull, as Josiah Beach, were very acceptable. The specialties were all good.

The attraction as a whole was equal to many standard ones that visit Dallas.

Ladies will be admitted free on Friday night if accompanied by a person with a paid ticket if secured before 6 p. m. Friday.

"The Dazzler."

"Just for fun," one of the advertised lines of "The Dazzler," seems to be particularly appropriate and fits the case exactly. Apparently Cosgrove & Grant's comedians are just for fun, and "The Dazzler" is a most appropriate vehicle for their merriment.

The new piece, which means that all the old songs, dances, etc., have been laid upon the shelf and their places filled by new, up-to-date and bright material, will be seen at Greenwall's opera house Monday, March 13, matinee and night. The company consists of twenty-six people. The costumes are new as well as the songs and dances, and "The Dazzler" for 1899 shines like a new dollar.

Hoyt's "A Contented Woman."

The Kansas City World says of "A Contented Woman," which will be seen at Greenwall's opera house for two nights, Tuesday and Wednesday, March 14 and 15:

Kansas City was one of the first to witness the production of "A Contented Woman," and it was under circumstances that gave considerable prestige. Charles H. Hoyt had written the play for his wife, the late lamented Caroline Miskel Hoyt. They had just been married, and it was their wedding tour, so the curiosity to see the new play, the bride and her handsome costumes proved an attraction that few theater-goers resisted. That was —— years ago, and the play, which was then an experiment, and was undergoing the pruning process, is now on its third visit at the Grand opera house. It has had its New York indorsement, and has proven one of the greatest of Hoyt's numerous successes. Grace Holme is played by Belle Archer, an actress as well suited to the part as if it had been created for her. She is a beautiful woman, and is charmingly piquant in this satire upon woman suffrage. The company is a strong one. Miss Henrietta Lee is still Mrs. Ebb Smith, Fannie Denham Rouse is an excellent Aunt Jim. Charles P. Morrison as the sarcastic brother, Arthur Gregory as Uncle Toby, Arthur Buchanan as Benton Holme are all equal to requirements, while Bonnie Lottie's graceful dancing and the songs by Miss Lee and Mr. Morrison are very taking specialties.

Morehouse-Payne.

Miss May Payne of this city and Mr. Frank Morehouse of Roanoke, Va., were married Tuesday afternoon at 5 o'clock at the residence of Rev. E. D. Mouzon, pastor of the First Methodist Episcopal church, who performed the ceremony.

Mr. and Mrs. Morehouse will leave tomorrow morning for a trip to Galveston, after which other points will be visited on their way to their future home in Roanoke.

The bride has many friends in Fort Worth who will miss her from their circle but who will extend congratulations and best wishes for her happiness in her future home.

Mail-Thurs.

Myrkle-Harder.

The Annapolis, Md. Daily Capital says of the Myrkle-Harder company which will be seen at Greenwall's opera house Friday and Saturday, March 10 and 11, with daily matinees, at popular prices, presenting for Friday matinee "The Buckeye Tavern" and Friday night "The Little Sinner," as follows:

The performance was a three-act comedy entitled "My Uncle From India." The play was given in an excellent manner, interspersed with high-class and up-to-date specialties. The company is composed of clever performers, all of whom are high in their profession. The characters impersonated by Mr. Harder and Miss Myrkle were especially well taken.

"The Dazzler."

With just the same company—no cheap talented sticks put in the place of good people, but identically the same cast—the Dazzler and Cosgrove & Grant's comedians will be seen at Greenwall's opera house, Monday,

Mail Thurs.

March 13, Matinee and night. It was bright, lively, full of ginger, musical and highly entertaining on its last visit, and with the same good company in the various parts and a lot of new things added to it, it will undoubtedly be even more so this time.

Hoyt's "A Contented Woman."

The Dayton Daily News says of Hoyt's "A Contented Woman" which will be seen at Greenwall's opera house for two nights Tuesday and Wednesday, March 14 and 15:

The Park was filled at both performances of "A Contented Woman," yesterday, as it should have been, for "A Contented Woman," as now presented, is the best and most amusing comedy of the Hoyt family. The specialty portion of the program offered much that was new.

The Star Theater.

New York, March 9.—It is said that the Star Theater, once the famous home of the Wallacks, but lately a cheap play house, the theatrical district having moved farther up town, will be torn down next May and a big office building erected in its place. The land is owned by the Astors.

Register FRI-

Myrkle-Harder Company.

The Dallas Morning News says of the Myrkle-Harder company, which will be seen at Greenwall's opera house today, matinee and night, and tomorrow, matinee and night, March 10 and 11, at popular prices—at the matinee today will be presented "The Buckeye Tavern," and tonight "The Little Sinner:"

The Myrkle-Harder company played matinee and night at the opera house yesterday. The matinee yesterday was "The Hermit's Legacy," and at night "A Little Philosopher." Both pieces were as well staged as the initial performance. Miss Myrkle as the Little Philosopher and Mr. Harder as Tobasco received applause from a large audience present.

"The Dazzler."

So completely is the Dazzler changed this season, that it might well have a new name. Inasmuch as music and dancing constitute about three-fourths of any farce comedy, to change all its music and dancing is equivalent to giving a new piece. Exactly this has been done to the Dazzler, and when the curtain rises upon Cosgrove & Grant's comedians in that well known farce comedy at Greenwall's opera house Monday, March 13, the audience may be prepared to see something that bears but very little resemblance to last year's Dazzler.

It is true that Zeke Pipes will be there and he will worry poor old Hans just as he did last year, and everybody will be glad to recognize beneath the rough tramp make-up the smiling face of Howard Boulder. So, too, will be seen a few other familiar faces and characters; but the clothes upon their backs and the songs they sing, the dances they do will be all new, bright and fresh.

Theater-goers who have seen the Dazzler five or six times can see it again and go away feeling that they have seen a new show, nothing but the name of the old one remaining.

"A Contented Woman."

The Seattle Post-Intelligence says of Hoyt's "A Contented Woman," which will be seen at Greenwall's opera house for two nights, Tuesday and Wednesday, March 14 and 15:

"But you are not consistent in your politics, and consistency, dear sister, is a jewel."

"It is, brother dear, but jewelry is vulgar, don't you know?" meekly replied the "Contented Woman," who was the candidate for mayor of Denver at the Seattle theater last night.

"A Contented Woman" is really an object lesson in practical politics of the most powerful kind. The center point of course, is to satirize the suffrage granted to women, but while this is as telling as anything in the way of satire that Hoyt has written, there is not a line of it that leaves a bad taste in the mouth. There is nothing even vulgar in it—except politics. The wit is so crisp and clear that the audience was in a continuous ripple of laughter from the beginning to end. And there are lessons behind its by-play and between the lines that are wholesome for those engaged in politics to have brought home to them, and also for their women folks to consider.

As to the company, one gets so absorbed in the quickly moving incidents and rapidly following witticisms that it is hard to remember any individual merit in particular. While Miss Belle Archer is a beautiful woman, beautifully gowned, she is also a clever actress and for the nonce is only the part she is playing, and the latter phrase can be applied to every member of the company. The play is exceedingly bright, the company is exceptionally clever. Those who miss seeing "A Contented Woman," will miss one of the best theatrical entertainments given here for some time.

Mail-Friday

Myrkle-Harder.

The Charlotte Observer says of the Myrkle and Harder company, which will be seen at Greenwall's opera house tonight and tomorrow, matinee

Mail Fri.

and night at popular prices.

The Myrkle & Harder company began their week's engagement at the opera house last night, presenting "The Little Sinner," a five-act drama, to a large crowd. Between the acts several pleasing specialities by Messrs. Harder and Bryant and Miss Myrkle were introduced. Mr. Harder's singing and dancing, as well as Miss Myrkle's, were loudly applauded.

The play was one in which comedy largely predominated, with some touches of sadness. The principal character was Ruby Beach, the little sinner, taken by Miss Myrkle.

Will Harder was a first-class hired man; Howard Benton was the rascal of the play, and was very clever in the part of Job Bingle. Miss Leroy, as Samantha Beach, was also good, as was Miss Dean in the part of vindictive Molly Pond. Miss Myrkle played her role well and was much applauded every time she appeared.

"The Dazzler."

The ladies quartette, which was one of the pleasing features of the Dazzler last year, has been retained for the present season. A couple of new voices have replaced the old ones resulting in a decided improvement in the singing, and an entirely new set of selections have been arranged for their voices. They will be seen with Cosgrove & Grant's Comedians at Greenwall's opera house, Monday March 13, matinee and night.

"A Contented Woman."

The Indianapolis News says of Hoyt's "A Contented Woman" which will be seen at Greenwall's opera house for two nights—Tuesday and Wednesday, March 14 and 15.

Park Theater patrons are having a taste of one of Hoyt's brightest productions, "A Contented Woman." Every seat was sold at 2:30 last evening for the night performance, and hundreds went away disappointed. Old stagers, familiar with the production in the high-priced theaters, in the days when the late Caroline Miskel Hoyt, one of the most beautiful women on the American stage, gave it the advantage of her charming personality, were surprised and gratified yesterday afternoon and last night, by the strength of the present company, the attractive manner in which the piece is staged and the vivacity and force of the players. Belle Archer, as the "Contented Woman," in face and figure is a charming substitute for the beautiful woman for whom the play was originally written. The company supporting her is good.

Singer Ill.

New York, March 10.—Mme. Schumann-Heink, the famous contralto singer, is critically ill with erysipelas in this city.

Register Sat

"The Dazzler."

The secret of the great success of Cosgrove & Grant's commedians in "The Dazzler" lies in the fact that this celebrated farce comedy is always kept up to date, and if possible a little way beyond. No matter how successful a season may have been, no sooner does it close than a strong effort is at once begun and kept up until the object is accomplished, viz: the gathering together of a lot of new material, songs, dances, specialties, etc., and the clothing of this new material in bright new dresses, so that the following season the show shall be to all intents and purposes a new one.

The management has never been satisfied to repeat from one season to another, no matter how good the material which they put aside might be. The result naturally is that the old friends of "The Dazzler" go to see it again and again, knowing that though the name may be the same in every essential feature, the performance will be new.

No year since its first production has "The Dazzler" ever gone out so completely equipped with new material as this one, and the result shows the wisdom of those who handle it.

It will be seen at Greenwall's opera house Monday, March 13.

"A Contented Woman."

The Kansas City Journal says of "A Contented Woman" which will be seen at Greenwall's opera house. Two nights, Tuesday and Wednesday, March 14 and 15:

One of the best things Charles Hoyt has written is "A Contented Woman," which was presented at the Grand yesterday afternoon and last night by Miss Belle Archer and her company, and will continue at this house throughout the week. Hoyt is a caricaturist rather than a satirist. His lines are coarse and angular, but he makes his points effectively. His tremendous success is mainly due to the fact that he never relies upon suggestion, but insists upon elucidation. Nobody can escape his meaning. Yet there are points in the play at the Grand, as there are in most of Hoyt's farces, that are worthy of [illegible] [illegible]

Register Sat

not be so profitable as that given by Mr. Hoyt. The avowed purpose of this play is to satirize woman suffrage, but it is almost as severe upon general politics as upon the women who are bent upon participating.

Miss Archer is a striking beauty and a good actress, and both her personality and her style suit the part of Grace Holme. Although farcical in its significance, there is much in this character that admits of legitimate treatment, and Miss Archer, who is a well schooled comedienne, takes advantage of every opportunity to dignify her acting. She suggests the conflict[ion] of resentment toward the husband and disgust for political contamination, and manages to bring a great deal of genuine human nature to the surface in her by-play and inflections, thus making more of Hoyt's lines than most women could make of them.

The supporting company is a good one. Fanny Denham Rouse is a "holy terror" as Aunt Jim, and the antithesis of this part, Uncle Tody, is equally well played by Arthur Gregory. Arthur Buchanan makes a handsome Benton Holme, but is inclined to be pedantic. Charles P. Morrison is enjoyable as Cutting Hints. Mrs. Neil Warner and Minnie Weller are sufficiently grotesque as the suffrage leaders, and W. F. Granger, Edward Craven and Charles E. Wilbur make a trio of fine political caricatures.

Mail-Sat.

There will be a list of fine attractions at Greenwall's opera house next week. Monday, March 13, matinee and night, Cosgrove & Grant's comedians in the operatic farce comedy, "The Dazzler." Tuesday and Wednesday nights, March 14 and 15. Miss Belle Archer, surrounded by a magnificent cast of artists presenting this favorite author's pet comedy, Hoyt's "A Contented Woman," Thursday, March 16, matinee and night, Klimt-Hearne company presenting at matinee "Inside Track," and night "Kidnapped." Friday and Saturday, March 17 and 18, matinee Saturday, Broadhurst's comedy, "Why Smith Left Home."

"The Dazzler."

The Dazzler, the same funny bunch of mirth and melody that made such a favorable impression when it was here last fall, will be seen again at Greenwall's opera house, Monday, March 13, matinee and night. The company remains unchanged from the last visit, which insures the presence of an exceptionally good collection of clever comedians, pretty girls, graceful dancers and bright specialty people. Much new material has been added to the piece in the way of music, dancers, songs and medleys since the last visit, and everything is right up to date. The popular verdict at the time of its former visit was that it was one of the best farce comedies that had ever been seen here. With the same clever people in the cast and a lot of new and bright material added to the piece, it should prove even more entertaining this time.

"A Contented Woman."

The Omaha Daily Bee says of Hoyt's "A Contented Woman," which will be seen at Greenwall's opera house for two nights, Tuesday and Wednesday, March 14 and 15:

"A Contented Woman," one of Hoyt's peculiar farces, opened a two days' engagement at Boyd's theater with a matinee yesterday. Since it was seen here with the late Caroline Miskel Hoyt in the same part there have been a few changes in the piece which have bettered it noticeably. Unlike many of Hoyt's pieces, "A Contented Woman" has few if any superfluous lines in it, and there are just enough specialties introduced to give it spice and flavor.

Miss Belle Archer, who takes Mrs. Hoyt's place, has practically created the part anew, thus adding much to the piece. Miss Archer, who is an artist of sterling merit, was seen in Omaha some years ago is the elder Salvini's leading woman, and while it is quite a surprise to see her playing comedy parts it is certainly a pleasant one. She has a pleasing manner, is good looking and if such a thing be possible her beauty is enhanced by the beautiful costumes which she wears.

The whole company is remarkably well balanced and there is not a part poorly handled. The specialties introduced were new and well received, especially Miss Bonnie Lottie's singing and dancing. Charles B. Morrison's song's and imitations, John L. Kernell's coon songs and Miss Lee's song—"She Was Bred in Old Kentucky."

Klimt-Hearne.

The Klimt-Hearne company will be seen at Greenwall's opera house for another return engagement Thursday, March 16, matinee and night. The warograph showing the latest war

Mail Sat.

pictures will all be new. They will present here at the matinee "Inside Track," and at night "Kidnapped." Secure your seats early.

"Why Smith Left Home."

In Broadhurst's newest farce "Why Smith Left Home," which will receive its initial presentation at the Greenwall's opera house Friday and Saturday nights and Saturday matinee, March 17 and 18. Dorothy Usner plays the part of the maid to Mrs. Smith, which is interpreted by Blanche Chapman. She is apparently very demure and unsophisticated, but in reality a very clever and knowing young person who cannot understand why Smith hasn't tried to kiss her during the two weeks she has been in his employ. But she is not worrying about it, as she knows that in the natural course of events he will get round to it. The author has contrived a scene at the close of the first act where Smith, through mistake, does actually kiss her, which results in decided pecuniary benefit to the girl and in great discomfiture for Smith. "Why Smith Left Home" will be presented here with the complete original scenic amplitude, beautiful costumes and novel stage accessories, which marked its initial production at the Columbia theater in Chicago last August.

Wilbur-Kirwin.

The Atlanta Journal says of the Wilbur-Kirwin Opera company which will be seen here soon:

"The Bohemian Girl" was delightfully rendered last night at the Columbia by the Wilbur-Kirwin Opera company. This opera is a great favorite with Atlanta audiences, and in the hands of Miss Kirwin and her company, the many beautiful gems of the opera were brought out in a most enjoyable manner. It is indeed seldom that Atlantians have a chance to hear such excellent opera at reduced prices, and the large audience that attended every performance is flattering evidence that the Kirwin company is appreciated. The chorus were well sung. Taken as a whole the performance last night would be hard to improve upon.

GREENWALL'S OPERA HOUSE.

THE "DAZZLER."

Monday, March 13.

Matinee Prices—50c and 25c.
Night Prices—25c, 50c, 75c and $1.00.

Greenwall's Opera House

SPECIAL.

Monday, March 13,
Matinee and Night,

The "DAZZLER."

THE "DAZZLER."

Greenwall's Opera House

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GREENWALL'S OPERA HOUSE.

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Special Matinee Prices 25c and 50c.

THE "DAZZLER"

Register Sun

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Register Sun

"A Contented Woman." Thursday, March 16, matinee and night, Klimt-Hearn company, presenting at matinee, "Inside Track" and night "Kidnapped." Friday and Saturday, March 17 and 18, matinee Saturday, Broadhurst's comedy, "Why Smith Left Home."

"The Dazzler."

Cosgrove & Grant's comedians in "The Dazzler" are making their tenth annual tour of the country and will be here at Greenwall's opera house Monday, March 13, matinee and night. Not many farce comedies live to reach this age, but it has always been the policy of Cosgrove & Grant to secure the best people to be found in the farce comedy field, and supply them every year with new and bright material to work with. Farce comedy is of that loose dramatic construction which permits, and even invites these annual changes or revision; and when carefully and judiciously done, as has been the case with "The Dazzler," the entertainment is really a new one each year. More elaborate changes and improvements have been made in the piece this season than any time in the last four years, and the result is, that even those who have seen the piece many times before will find it this year a new entertainment to them.

"A Contented Woman."

The Toledo Commercial says of Hoyt's "A Contented Woman," which will be seen at Greenwall's opera house for two nights Tuesday and Wednesday, March 14 and 15:

Toledoans have seen Hoyt's "A Contented Woman" with the original company and Caroline Miskel in the leading role, but it is doubtful that even under those most favorable conditions the play was presented with better estimate of the requirements of the individual parts or more careful attention to the intricate details of setting, costuming and "business" than was done last night. Indeed, the generous applause of the large audience witnessing the production at Burt's was but simple justice and recognition of the merits of the play and players.

A political satire is a farce comedy frame, its situations are of necessity drawn to the point of extravagance, but this serves to illustrate conditions, satirically of course, not unlikely resultant upon the breaking in of women into the political arena. Then, too, like most of the Hoyt exploitations, it is made a vehicle for specialties by members of the company. Of these there were just enough. Several catchy songs, among them a new one, "No Coon Can Come Too Black for Me," which made a decided hit, and a dance or two punctuated the regular story.

Of the players, each was equal to the part assigned, and all worked admirably together. Miss Archer, the contented woman, was all that might be demanded; Mr. Buchanan, Mr. Morrison, Mrs. Rouse and Mr. Gregory, upon whom the most arduous work fell, each caught the spirit of their parts and reflected it excellently. All together it is one of the best attractions seen at our new theater this season.

Klimt-Hearn.

Greenwall's opera house will have, Thursday, March 16, matinee and night, a return engagement of the popular Klimt-Hearn company, presenting at the matinee "Inside Track" and at night "Kidnapped." The warograph will show ten new moving war pictures this time.

"Why Smith Left Home."

A well-known critic describes Broadhurst's latest work, "Why Smith Left Home," as an extraordinary farce comedy and one of the best productions of recent years. Maclyn Arbuckle, Fred Peters, M. B. Snyder, Harry Webster, C. Jay Williams, Annie Yeamans, Dorothy Usner, Gertrude Roosevelt, Blanche Chapman, Rose Snyder and Jessie Conant comprise the splendid company which will be seen at Greenwall's opera house Friday and Saturday nights and Saturday matinee, March 17 and 18.

The fun in "Why Smith Left Home," is said to be fast and furious, the lines are bright, sparkling, bubbling over with genuine humor. Then the people who help to make the play number some of the prettiest, daintiest women on the American stage. From the moment the curtain arises until it is rung down on Smith and his wife as they leave for their postponed wedding tour, the audience is fairly convulsed with laughter. Bright and funny as the lines are, they are interpreted in their full meaning by capable artists. "Why Smith Left Home" will be presented here with the complete original scenic amplitude, beautiful costumes and novel stage accessories which marked its initial production at the Columbia theater in Chicago last August.

Wilbur-Kirwin.

The Galveston Tribune says of the Wilbur-Kirwin Opera company which will appear here soon:

Register Sun

Each performance of the Wilbur-Kirwin Opera company adds to its popularity with Galveston theatergoers. In spite of several social entertainments in the city last evening a crowded house greeted them. "The Merry War" was given last night in a most pleasing manner. Miss Kirwin as Elsa was a charming Dutch frau, and her "Songs of Other Days" and "Creole Sue" elicited repeated encores. Miss Kirwin was ably assisted by Messrs. Baxter and Roberts, and Messrs. Clark, Gordon and Fuller. Harvey, the comedian, afforded much amusement.

The specialties and living pictures were thoroughly enjoyed.

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"The Dazzler."

"The Dazzler," the same jolly, musical Dazzler that was here last season will make a return visit at Greenwall's opera house today matinee and night. In Cosgrove & Grant's comedians will be found just the same merry company of singers, dancers, comedians and specialty people, that was seen here before; but since it was last here the piece has been embellished with many new songs, dances and specialties, and not a few new gowns for the ladies. The national flag medly which ends the second act, arouses the patriotic enthusiasm of the audience to the highest pitch. It is a particular musical and stirring medley of national airs, which is very appropriate just at this time.

"A Contented Woman."

Tuesday and Wednesday nights, March 14 and 15, at Greenwall's opera house, Hoyt's "A Contented Woman," which created such a favorable impression when here last season, will be presented. Mr. Hoyt promises that the piece has not only been greatly improved, but all the scenery and costumes are new, and they are even more elaborate than ever. A lot of new and entertaining specialties have been added, as well as up-to-date music, the work of Richard Stahl, general music director for Hoyt & McKee, and the author of the operas "Said Pasha," "The Lion Tamer," "The Sea King," etc.

Klimt-Hearn.

The Klimt-Hearn company will be seen at Greenwall's opera house Thursday, March 16, matinee and night, for a return engagement, presenting at the matinee "Inside Track" and at night "Kidnapped." The warograph showing the latest moving war pictures will all be new this time.

"Why Smith Left Home."

Since George H. Broadhurst has won renown with the success of "What Happened to Jones" and "The Wrong Mr. Wright," one may look for laughter when a play is announced from the pen of this clever writer. Therefore, the theatre-goers of this city have a laugh in store for them when his latest effusion, "Why Smith Left Home," comes to the Greenwall's opera house Friday and Saturday, March 17 and 18, matinee Saturday, with the following clever comedians: Maclyn Arbuckle, Fred W. Peters, Harry Webster, M. B. Snyder, C. J. Williams, Annie Yeamans, Dorothy Usner, Gertrude Roosevelt, Blanche Chapman, Rose Snyder and Jessie Conant. It is said that at first the laughter comes like the advance guard of a thunder storm—in large spots, but well apart. The first act is crossed before the storm of merriment really breaks. After that the audience is funny. In Mr. Broadhurst's latest work there is no attempt at a real plot; it is a sort of motion picture of one day in a half dozen people's lives, taken with a lens which exaggerates everything humorous in incident.

Mail Monday

"THE DAZZLER" TONIGHT.

The comedians, headed by Howard Boulder and as Pipes the much worried Dutchman, is an exceptional lot; while May Fisk, with her dainty presence and beautiful soprano voice, and Agnes Evans as the dashing Julienne, have to support them, a bunch of pretty girls, good singers and graceful dancers as were ever seen in farce comedy.

In every sense of the word "The Dazzler" is this season a new show. Its old friends can see it again, confident of finding even more entertainment than ever before, and a host of new friends will be glad to see the greatest farce comedy success of the last decade.

"The Dazzler" will be seen at Greenwall's opera house tonight for the last performance.

"A CONTENTED WOMAN."

The Anaconda Standard says of Hoyt's "A Contented Woman," which will be seen at Greenwall's opera house for two nights, Tuesday, and Wednesday, March 14 and 15:

"A Contented Woman," probably the best thing ever written by Hoyt, was produced at the Grand last night, and an audience that packed the house was thoroughly pleased and amused. This play is a satire on politics, or, rather, women in politics. The scenes are laid [in a] mayoralty campaign, Benton Holme, a rich and politically ambitious man, and his wife, Grace Holme, running for the same office. Mrs. Holme defeats her husband, but when she learns of the result of the election she wishes she hadn't, for she has enough of politics, and is greatly relieved when she discovers that because she is not of age she is disqualified. The votes cast for her are thrown out and her husband is elected to the office. Belle Archer, handsome and clever, plays the part of Mrs. Holme and she was received with great favor and applause. She

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has a most pleasing stage presence and dresses very beautifully. Probably the best piece of character work is done by Fanny Denham Rouse, as Aunt Jim, the leader of the woman's movement and manager of Mrs. Holmes' campaign.

Charles P. Morrison as Cutting Hints, Arthur F. Buchanan as Benton Holme, Arthur Gregory as Uncle Tody, all have capital parts and play them for all there is in them.

The Notorious Mrs. Ebb Smith is done by Miss Henrietta Lee is the most delightful way and is always sure to make a hit. Every other part was well played, and the specialties, particularly those by Bonnie Lottie and John L. Kearney, were good.

KLIMT-HEARN.

The Klimt-Hern company will be seen at Greenwall's opera house Thursday, March 16, matinee and night, for another successive return engagement, presenting at the matinee the "Inside Track" and at night "Kidnapped." The warograph, showing latest moving war pictures, will be new this time.

Register Tuesday

"A Contented Woman."

The unusually large advance sale of seats for the presentation of Hoyt's "A Contented Woman" at the Greenwall opera house Wednesday night plainly illustrated the popularity of Hoyt's comedies with theater-goers of this city. Not this city alone, for everywhere a Hoyt play is presented immense audiences are always the rule. Hoyt knows how to draw money to the box office better than any other playright. His great success in this respect lies in his happy faculty of knowing just what the amusement public wants, and presenting his plays in the smaller cities precisely the same way in every detail, as he puts them on at his own theater in New York. He has been catering to the tastes of the public for the past twelve years and during that time he has never disappointed his patrons by offering an inferior entertainment.

Klimt-Hearn.

The Klimt-Hearn company, which has been seen at Greenwall's opera house on several previous dates this season, will be seen here again Thursday, March 16, matinee and night, presenting at the matinee "Inside Track" and at night "Kidnapped." The warograph, showing the latest war pictures, will be all new this time.

"Why Smith Left Home."

Greenwall's opera house will have for its offering Friday and Saturday, March 17 and 18, with matinee Saturday, Broadhurst's newest farce, "Why Smith Left Home." It is seen very plainly to those acquainted with the market value of actors and actresses that the company engaged to interpret the new farce is a capable one in every particular. The roster includes Maclyn Arbuckle, M. B. Snyder, Fred W. Peters, Harry Webster, C. Jay Williams, Mrs. Annie Yeamans, Blanche Chapman, Gertrude Roosevelt, Rose Snyder, Dorothy Usner and Jessie Conant. Among the cast will be seen the familiar name of Mrs. Annie Yeamans. This clever artiste recently celebrated her fiftieth year on the stage.

The impression seems to prevail that Mrs. Yeamans is a native of the Emerald Isle, so perfect is her interpretation of all Irish characters. She has wit, she pathos and humor, but she was born next door to the Isle of Sorrow—on the Isle of Man—and right proud she is of being a Man woman, too. She is a great lover of Hall Caine's works, and is grateful to him for bringing the Isle of Man into such prominence. When she was a child her father, William Griffiths, removed to Australia, and that was the last time Mrs. Yeamans saw her birthplace.

"Lost Paradise."

The following press dispatch appeared in the New York papers of March 2:

Chicago, March 2.—An interesting copyright case was decided in the Federal court today when Judge Grosscup issued a temporary injunction restraining the production or selling of the play "The Lost Paradise," which has had many presentations in the West. The complainant in the "Lost Paradise" case is Carl Hermann of New York, the defendants being John A. Frazer, a Chicago playwright, and Frederick Wildman, his agent.

According to the complainant, the original play of the "Lost Paradise" was written in Germany by Ludwig Fulda. The American rights were transferred to Carl Herrmann, who had H. C. DeMille adapt the drama to the American stage.

Mr DeMille's version differed substantially from the German original, and the principal charge made against the defendant was that he had stolen the ideas which were original with DeMille. Frazer, it is alleged, also introduced several minor characters and gave his play the same name, "The Lost Paradise." Master in Chancery Bishop, to whom the case was referred, gave it as his opinion that Frazer had willfully appropriated the essential parts of the complainant's drama and that while Frazer had cleverly attempted to disguise these parts, the material points of DeMille's version were evident in the play of the defendant. The court [will] require the complainant to give bonds for possible damage to Mr. Frazer's interests.

Mail Tuesday

"A CONTENTED WOMAN."

One of the greatest, if not the greatest theatrical success in this city last season, was the engagement of that [illegible] Hoyt's "A Contented Woman," when the Greenwall's opera house was crowded to see this cleverly constructed laugh producer. [illegible] from the theatre, [illegible] restricted muscles and lips, [illegible] by incessant, hearty laughter, which testified to the success of "A Contented Woman," and to the excellent cast which presented it. Wednesday night, March 15 "A Contented Woman" will return, and it is claimed that Mr. Hoyt has made many changes and improvements by adding new scenes, bright lines, a lot of snappy specialties, an abundance of tuneful and sprited music, and a few changes in the cast for the better—that the "Woman" will hardly be recognized. Miss Belle Archer, [illegible] Lottie, [illegible] Lee, C. F. Morrison, and all the other favorites, have been retained. Among the many new faces will be found [illegible] Young, Lenora Lockwood and Eugene Taylor, the "beauty trio" last season with "Jack and the Beanstalk." The early inquiry for seats points not only to a large, but a fashionable audience.

KLIMT-HEARN.

The Klimt-Hearn company company will be seen at Greenwall's opera house for a return engagement, Thursday, March 16, matinee and night, presenting for the matinee "Inside Track," and at night "Kidnapped." The famous Wargraph, showing the [illegible] war pictures, will all be new.

"WHY SMITH LEFT HOME."

Broadhurst's extraordinary farce, "Why Smith Left Home," with the following capable comedians, Maclyn Arbuckle, Fred W. Peters, Harry Webster, C. Jay Williams, Blanche Chapman, Gertrude Roosevelt, Rose Snyder, Dorothy Usner and Jessie Conant, will be the attraction at the Greenwall's opera house Friday and Saturday, March 17 and 18, matinee Saturday. "Why Smith Left Home" will be presented here with the complete original scenic amplitude, beautiful costumes and novel stage accessories, which marked its initial production at the Columbia theatre in Chicago last August.

Register Wed.

"A Contented Woman."

[illegible]

Klimt-Hearn.

The Klimt-Hearn company will be seen at Greenwall's opera house Thursday, March 16, matinee and night, [illegible]

"Why Smith Left Home."

George H. Broadhurst's latest farcial effusion, "Why Smith Left Home," will be the attraction at Greenwall's opera house Friday and Saturday, March 17 and 18, matinee Saturday. [illegible]

Register Wed.

is played by Marion [illegible] and the latter by Blanche Chapman. Mrs. Smith is much the younger woman, and when Count Wilhelm Von Guggenheimer sees them together and is told they are Mrs. and Miss Smith, he falls desperately in love with Mrs. Smith, thinking that she is the unmarried one and that Miss Smith is her mother. From this misunderstanding arises a number of situations which are expected to be unusually funny.

At Greenwall's.

The opera house was crowded last night to the utmost by cattlemen and their ladies to see the "Contented Woman." Their interest in the play never flagged an instant and the applause was frequent and of the vociferous cattleman's style.

Mail Wed.

"A CONTENTED WOMAN."

Judging from the unusually heavy demand for seats for the return engagement of Hoyt's "A Contented Woman," at the Greenwall's opera house tonight, it would seem as if the entire population of Fort Worth had made up its mind to turn out to welcome this popular comedy. Its presentation here last season was a great success, and the play and the players that presented it, made many friends, and it is not strange then, that its return visit is looked forward to by theatre goers with a great deal of pleasurable anticipation. Since this piece was last here, it has had the benefit of Mr. Hoyt's up-to-date polishing touch, and much that is new and novel has been added.

Register Thurs.

Klimt-Hearn Today.

The Klimt-Hearn company will be seen at Greenwall's opera house today, matinee and night, for a return engagement, presenting at the matinee "Inside Track," and at night, "Kidnapped." The wargraph will show ten new moving war pictures. Secure your seats at once, as no doubt the house will be packed as heretofore.

"Why Smith Left Home."

The company engaged to illustrate George H. Broadhurst's new farce, "Why Smith Left Home," will be the attraction at Greenwall's opera house Friday and Saturday, March 17 and 18, matinee Saturday, is a strong one, judging from the roster, and includes Maclyn Arbuckle, M. B. Snyder, Harry Webster, Fred W. Peters, Rose Snyder, C. Jay Williams, Mrs. Annie Yeamans, Gertrude Roosevelt, Blanche Chapman, Dorothy Usner and Jessie Conant. [illegible]

Register Fri.

"Why Smith Left Home."

The Dallas Morning News says of "Why Smith Left Home," which will be seen at Greenwall's opera house tonight and tomorrow matinee and night, March 17 and 18: [illegible]

Register Friday.

Last night was the first time Mr. Arbuckle was seen in his old home in comedy. That he did justice to it and fulfilled every expectation of the large audience was attested by the very earnest plaudits of a host of admirers and a critical and expectant audience.

Such a performance as that of "Why Smith Left Home," given at the opera house last evening, offers the opportunity of a lifetime to lovers of true art, and it is a compliment to the intelligence, taste and culture of the theater-goers of Dallas that the event was signalized by one of the largest audiences of the season, and that a sympathetic, kindly, appreciative and hospitable reception was given a representative exponent of comedy.

The piece is strictly a comedy, vitalized from the first line by lively and laughable action and a steady dramatic movement through comic situations and character that increases in force and speed till it reaches an effective climax and a happy and humorous culmination. The essential charm of the comedy, if not its dramatic substance, consists in the delineation of one peculiar phase of human nature, and it is one of the evidences of Mr. Arbuckle's genius and the completeness of his art that he invests the role, a character with an interest that is not merely comical or farcical in its effect, but supremely human, and this Mr. Arbuckle succeeds in doing with an artistic deftness and geniality that is possible only to the born artist.

In a company like that supporting Mr. Arbuckle, every member of which is a performer of decided ability, it is thought useful to make particular commendation of individual effort. The highest praise is due them all, especially Mrs. Annie Yeamans and Miss Blanche Chapman, actresses of pronounced ability. Altogether the cast is the strongest that has appeared in Dallas in comedy. The cast:

John Smith........Maclyn Arbuckle
[illegible]........Fred W. Peters
Count Von Guggenheim........
........C. Jay Williams
Major Duncombe........M. B. Snyder
Robert Walton........Harry Webster
Mrs. John Smith........
........Miss Blanche Chapman
Miss Smith........Miss Leslie Williams
Miss Billerdean........Miss Rose Snyder
Rose Walton........Miss Gertrude Roosevelt
Julia........Miss Dorothy Usner
Elsie........Miss Jessie Conant
Lavinia Daly........Mrs. Annie Yeamans

"Why Smith Left Home"

Will appear at Greenwall's tonight, Saturday matinee and Saturday night. This is one of the finest plays on the road, strongly staged, fine comedians and brand new in every respect. Learn "Why Smith Left Home" and know a year of fun in one entertainment. Too much praise can not be [illegible] production.

Mail Fri.

"WHY SMITH LEFT HOME."

Geo. H. Broadhurst writes his plays, produces and manages them, so if there is any profit at all in them it remains in the family. He will present for the first time in Fort Worth at Greenwall's opera house tonight, tomorrow matinee and night, March 17 and 18, his latest farcical effusion, "Why Smith Left Home," with the following clever people: Maclyn Arbuckle, Fred W. Peters, M. B. Snyder, C. Jay Williams, Harry Webster, Annie Yeamans, Dorothy Usner, Rose Snyder, Blanche Chapman, Gertrude Roosevelt and Jessie Conant. For many years actors have been the most important theatre managers and play producers in England, and even today the actor managers, foremost among whom are Irving, Tree and Wyndham, are the dominant factors in the English drama. The day of the actor manager in this country seems far away, but the experients made during the past season prove that America will have the author manager in his stead. Hitherto Chas. H. Hoyt has been the only American author to exploit his own plays, but this distinction will soon be taken from him, as at least two other dramatists have entered the field of play productions. They are David Belasco and Geo. H. Broadhurst. During the past year Mr. Belasco personally directed the tour of his own play, "The Heart of Maryland," and that this experience was not the least bit discouraging is evidenced by the fact that during the coming season Mr. Belasco will produce a comedy of his own. So successful has Mr. Broadhurst been in the direction of "What Happened to Jones," that it has induced him to direct the fortunes of his latest farce, "Why Smith Left Home," and he is now preparing for the immediate production of his serious play, "The Last Chapter." "Why Smith Left Home" will be presented here with the complete original scenic amplitude, beautiful costumes and novel stage accessories which marked its initial production at the Columbia theatre in Chicago last August.

Manager Phil Greenwall is spending the day in Dallas.

Register Sat.

Klimt-Hearn.

The Klimt-Hearn company will be seen at Greenwall's opera house for one solid week, commencing Monday night, March 20, presenting "Pawn Ticket 210." This will positively be the last appearance of this company in this city this season. Ladies will be admitted free if accompanied by a person with a paid ticket, if secured before 6 p. m. Monday.

There will be a social session of the M. K. Bs. at their hall tonight which all members are expected to attend. The male members of the "Why Smith Left Home" company will be guests.

Mail Sat.

KLIMT-HEARN.

The Klimt-Hearn company will be seen at Greenwall's opera house for one solid week, commencing Monday night, March 20, presenting the favorite "Pawn Ticket 210." This will be the seventh and last engagement here this season. This company has been very successful at its previous return engagements and no doubt this one will prove the same. Ladies will be admitted free Monday night if accompanied by a person with a paid 30c ticket, if secured before 6 p. m., Monday. There will be a matinee daily from Tuesday on.

WILBUR-KIRWIN.

The Galveston Tribune says of the Wilbur-Kirwin opera company, which will be seen at Greenwall's opera house for one week, excepting Friday, commencing Monday, March 27:

This company continues to draw large audiences. The bill of last night was "Carmen," and was rendered very satisfactorily. There were marked improvements over the first performance. The curtain rose very punctually and the orchestra, under the leadership of Mr. Arthur C. Pell, did fine work. The leading parts of "Carmen" were in the hands of Miss Kirwin, Margaret Baxter and Messrs. Gordon, Clark, Harvey and Fuller.

Mrs. Kirwin was a charming Carmen. Her singing was excellent and her playing was piquant.

Gordon, the tenor, has nearly recovered from his cold and his voice was very pleasing. Mr. Clark, the baritone, seems to be quite a favorite, and Mr. Fuller shares a good part of the success of the performance.

The living pictures were even better executed than the first night and the audience remained patiently for the tableaux, "Good Night."

WILL APPEAR HERE.

The storm that was brewing in the theatrical horizon between Julia Arthur and Eugenia Blair regarding "A Lady of Quality" and culminated by Miss Arthur getting out an injunction restraining Miss Blair from playing New Orleans, has been settled and Miss Blair will now be seen in the play in the Crescent City, and the rest of her route as booked. Miss Arthur's attorneys in New York served a temporary injunction against Miss Blair's appearing in the play in New York state, New England and in New Orleans. When argued it resulted in the judge deciding that Miss Blair could play New York state and New England, but not New Orleans. As Manager Wilkison had booked Miss Blair in the principal southern cities the injunction regarding New Orleans was a very serious matter, as it would have necessitated a sudden changing of route and much embarrassment and annoyance.

On his way south the other day Manager Wilkison stopped off at Philadelphia, where Miss Arthur was playing, and on explaining the situation to her, the actress graciously gave her permission for the presentation of the play in New Orleans, an act of courtesy which was greatly appreciated by both Mr. Wilkison and Miss Blair, as New Orleans was the only point in question in the latter's route.

Mrs. Arbuckle of Dallas, mother of Mr. Maclyn Arbuckle, the eminent actor who is playing an engagement at the opera house in this city, is here to visit her son and is being entertained by a number of friends with whom she is a frequent visitor.

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The Klimt-Hearn company will be seen at Greenwall's opera house for a return engagement of one solid week, commencing Monday, March 20. This will be the seventh successful engagement which this company has had. Ladies will be admitted free on Monday night if accompanied by a person with a paid ticket, if secured before 6 p. m. Monday. Monday night this popular company will have the honor to present "Pawn Ticket 210." No doubt the house will be packed, so secure seats early and avoid the rush. There will be a matinee each day from Tuesday on.

Wilbur-Kirwin.

The Houston Post of March 9 says

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of the Wilbur-Kirwin Opera company, which will be seen at Greenwall's opera house for one week, excepting Friday, commencing Monday, March 27:

The fact that the Wilbur-Kirwin Opera company made a favorable impression on Houston theater-goers on the occasion of the initial appearance in this city was conclusively shown yesterday afternoon and last night, when the performances of "The Merry War" and "Carmen," respectively, were greeted by large and enthusiastic audiences. The first named piece is a new one here, and the people who saw it enjoyed it all the more on that account. All the principals were in good voice and a very creditable performance was given. The costumes worn were especially handsome.

This opera is somewhat heavier than those usually included in the repertoires of such organizations as the Wilbur-Kirwin company, but that fact did not prevent its being given a first-class production last night. Miss Kirwin as the fickle Carmen did some especially good work, the character being invested by her with all of the grace and abandon made necessary by its very nature. More than this, she sang the part extremely well and, in short, made her usual good impression. Mr. Clark made an excellent Escamillo. His fine voice was heard to especially good advantage in the toreador song, and his acting throughout the piece was all that could be desired. Mr. Gordon handled the role of Jose in an extremely acceptable manner.

Mr. Harvey and Mr. Fuller were seen to advantage in the respective roles of Remendado and Zuniga. Mr. Harvey had but little opportunity for funmaking, but he improved it to the fullest possible extent. Mr. Wheeler was good as Dancairo and, in short, all of the principals were capably handled. The chorus was in unusually good voice and did some effective work, the handsome costumes worn adding no little to the effect thereof. The usual specialties were given during the intermissions and the performance was concluded with a series of beautiful living pictures, which alone were worth the price of admission. The electrical effects, especially in the picture representing Grace Darling, formed just the proper sort of a finish.

A Lady of Quality.

The storm that was brewing in the theatrical horizon between Julia Arthur and Eugenia Blair regarding "A Lady of Quality" and culminated by Miss Arthur getting out an injunction restraining Miss Blair from playing in New Orleans, has been settled and Miss Blair will now be seen in the play in the Crescent City, and the rest of her route as booked. Miss Arthur's attorneys in New York served a temporary injunction against Miss Blair's appearing in the play in New York state, New England and New Orleans. When argued it resulted in the judge deciding that Miss Blair could play in New York state and New England, but not New Orleans. As Manager Wilkison had booked Miss Blair in the principal Southern cities the injunction regarding New Orleans was a very serious matter, as it would have necessitated a sudden changing of the route and much embarrassment and annoyance.

On his way South the other day Manager Wilkison stopped off at Philadelphia, where Miss Arthur was playing, and on explaining the situation to her, the actress graciously gave her permission for the presentation of the play in New Orleans, an act of courtesy which was greatly appreciated by both Mr. Wilkison and Miss Blair, as New Orleans was the only point in question in the latter's route.

TOP LIGHTS.

Malba is engaged by Grau for the London operatic season.

The Berlin Wagner monument fund has reached 100,000 marks.

Old Dan Rice is in England writing circus stories for a well known magazine.

Now comes the statement that Richard Mansfield is absorbed in making an operatic version of Cyrano.

The famous burlesque queen, Lydia Thompson, is said to be in poverty in England. She lost her savings in unlucky business ventures.

Sarah Bernhardt will also try Boston if the public likes her Hamlet. She will at least try the latter in her coming American tour.

"The Dagger and the Cross," one of Joseph Hatton's recent novels, is being dramatized for Robert Mantell for production this year.

Maggie Mitchell's daughter, Fanchon, who is the wife of J. W. Albaugh, Jr., and the mother of two children, is to go on the stage.

The eight performances of the "Nibelungen Ring" operas at the Metropolitan opera house, New York, are said to have drawn $80,000.

In "As You Like It" Julia Arthur adorns Rosalind with blonde hair, which is said to set off her own dark beauty in a remarkable manner.

A phonograph is being used seriously in an English melodrama, "The Dangers of London." It records a conversation and then helps in the development of the plot.

So far there is not an overly-brilliant outlook for the forthcoming season, as very few new plays are held in prospect by the leading stars, but this need not discourage anybody greatly, for judging by the big successes of the present season, people outside of the metropolis have a good list of novelties in store, which will

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reach here next year.—Cincinnati Enquirer.

While "A Lady of Quality" was being performed in Baltimore, a fashionable party in the audience talked so loudly that attention was directed from the play. Julia Arthur had the curtain lowered. "Miss Arthur begs me to say," the stage manager explained, "that unless she has the attention of the entire audience the play cannot go on." There was applause from all save the abashed offenders, and the acting was resumed. In connection with this paragraph it might not be a miss to remark that it has not been over two weeks since the attention of the audience was drawn from the play by loud conversation on the part of "fashionable persons," in the local play house. Those unfortunate enough to sit near them were compelled to move. On Friday night a member of the "Why Smith Left Home" company spoiled the balance of her part by interpolating her reading with a "side remark" about the audience.

Mail - Monday -

KLIMT-HEARN.

The Klimt-Hearn company will be seen at Greenwall's opera house tonight for an engagement of one solid week with a matinee daily from Tuesday on. Tonight will be presented "Pawn Ticket 210," on which occasion ladies will be admitted free if accompanied by a person with a paid 30-cent ticket, if secured before 6 p. m.

WILBUR-KIRWIN.

The Atlanta Journal says of the Wilbur opera company, which will be seen at Greenwall's opera house for five nights and two matinees, commencing Monday, March 27:

"When the curtain fell on the final act of 'Erminie' at the Columbia Saturday night, there came to an end one of the most pleasant and satisfactory engagements, at least for the public, ever played in that house. The audience was large, and it is safe to say that there was a feeling of regret in everyone's mind that it was the last performance of the fortnight's season.

"Clarance Harvey won the chief honors of the closing performance as Jacques. Ably assisted by Clarke, he kept the audience in almost one constant roar of laughter. "Erminie" has been sung in Atlanta dozens of times, but certainly no comedian ever seen here has been able to extract so much fun from the part of Jacques as Mr. Harvey. He put himself in touch with his audience at the very outset and every movement he made, every word he uttered was a signal for a laugh.

"Miss Kerwin was not in the cast. She was taking a well-earned rest. Her part was sweetly and intelligently sung by Miss Margaret Baxter. Mr. Gordon, Mr. Fuller and others in the cast acquitted themselves with credit, as they always do.

"The performance of 'Ermine' was one of the most entertaining given by the Wilbur-Kirwin company during its entire engagement. This is saying much."

The favorite Southern orator, Governor Bob Taylor, has been booked to deliver a new lecture at Greenwall's opera house, May 11. Governor Taylor is too well known in Fort Worth to require further mention of his coming.

Register Tuesday

Wilbur-Kirwin.

The Galveston Tribune of February 28 has the following to say of the Wilbur-Kirwin opera company, which will be seen at Greenwall's opera house for five nights and two matinees, commencing Monday, March 27, at popular prices:

The first appearance of this attraction in Galveston, or, to be more explicit, the first appearance in Texas, occurred last night at the Grand opera house. The company was not heralded as first class grand opera, but modestly styled an attraction in operetta—in short, light musical drama—and it is all that and more.

Last night it admirably rendeered "The Queen's Lace Handkerchief." Miss Susie Kirwin is a charming soubrette and made a winsome Dona Irene. She has a delightful mellow voice, high and flexible, and acts as well as she sings. Her singing last night of "Creole Sue" could hardly have been improved upon. The representation of the queen by Miss Margaret Baxter was very cleverly done. Her voice is pleasant and sympathetic. As queen she had not much opportunity to show her dramatic talents, but she acted in a dignified manner. Mr. Gordon, who has suffered the last few days with a distressing cold, and, therefore, sang under difficulty, has a very agreeable voice. Mr. Clark is a fine Don Cervantes. He sings well and his acting is even better. Mr. Fuller has an excellent basso and greatly contributed to the success of the evening. It took only a few minutes for Mr. Harvey, the comedian, to capture the audience.

There will be lots of fun on the stage whenever he appears and he will keep the audience in a good humor. The marquise, by Miss Louise Roberts, was well represented, although her part was an inferior one. The specialties are amusing and must be seen to be fully appreciated. Too much praise cannot be given to the living pictures. They are the original tableaux and differ widely in refinement and execution from those which have appeared here before. The female chorus is good and consists of fine looking girls, in elegant costumes, and the same can be said of the male chorus, although it is not so numerous.

The matinee this afternoon, "Said Pasha," was largely attended. The bill for tonight is "Carmen," in which it is said Miss Kirwin appears to great advantage. It is considered by some one of her best roles. As Don Jose Mr. Gordon will have a chance to display his tenor voice and Mr. Clarke as Escamillo sings the famous "Toreador" song.

Mail Tuesday

WILBUR-KIRWIN.

The Atlanta Journal says of the Wilbur Kirwin "Chorus Girls," which will be seen at Greenwall's opera house for five nights and two matinees commencing Monday, March 27, at popular prices:

"One of the chief attractions of the company is the chorus—that is, the female contingent. Miss Kirwin has surely used rare tact and good judgment and has been favored by fortune in the selection of her girls. She has more real beauties than have ever been seen here in one organization before. And they are young. It is doubtless if there is one in the lot out of her teens. There is an old and well-grounded belief that chorus girls are not "girls," and that mature age is one of their characteristics. The average chorus girl, if common report is true, could play Mag Merrilies or the Witch in "Macbeth," or at least look either part, without making up. But Miss Kirwin has exploded this theory. Her chorus girls are young and pretty, and, furthermore, they can sing.

Register Wed -

Wilbur-Kirwin.

The Atlanta Journal, among other things, has the following to say of the Wilbur-Kirwin Opera company, which will be seen at Greenwall's opera house for five nights and three matinees, commencing Monday, March 27, at popular prices:

No one person can give a good performance of opera without able assistants. Miss Kirwin has them. Her chief support is Clarence Harvey, than whom there is no more clever comedian singing in any repertoire opera company. It takes a man of real genius to put new lines and new stage business in the comedy parts of the operas sung by this company. New and original "stuff," as the stage people call it, was put into every character assumed by Harvey. He is thoroughly up-to-date in every particular. He reads the newspapers, keeps himself posted on the topics uppermost in the public mind and uses his wit to turn them to advantage in creating a laugh at every opportunity.

So long as Miss Kirwin has Clarence Harvey as her funmaker-in-chief, she may rest assured the comedy end of her performance will be well cared for.

And there are others in the company. Harold Gordon is a young, handsome and talented tenor, while Clarke is also a handsome fellow and a thoroughly experienced and finished singer. Charles Fuller has a really wonderful voice, which he uses to advantage. Miss Baxter sings well, as do the people to whom the minor parts are entrusted.

The opening opera which will be presented Monday night will be "The Queen's Lace Handkerchief."

Mail - Wed -

WILBUR-KIRWIN OPERA COMPANY.

Of this organization which appears here all of next week excepting Friday, March 31, opening with "Queen's Lace Handkerchief," Monday night, March 27, the Houston Post of March 8, says:

"'The best ever seen in Houston for the money,' was what everybody said after witnessing the initial performance in this city of the Wilbur-Kirwin opera company last night. What everybody says it not always strictly true, but in this case it is. The company came to Houston practically unknown, but the energetic efforts of Manager Powell and the favorable press notices accorded the attraction in Galveston last week had the effect of packing the house, and it is doubtful if a single person in the large audience was not fully pleased with the performance, both as to quality and quantity. The company is not, nor is it expected to be, as good as the Bostonians and some of the other combinations of a similar character, but it can be truthfully said that the performances of many of the opera companies which have played the local house at standard or advanced prices suffer by comparison with that of last night. Some excellent voices are possessed by the principals, the chorus is strong and well trained, the costumes worn are handsome and appropriate, the specialties introduced are all good, and Miss Kirwin, who is at the head of the company, is a charming little woman, in whom is combined the talent and graces of half a dozen ordinary people. One who refuses to be amused by such a combination must be indeed hard to please."

Register Thurs

Wilbur-Kirwin Opera Company.

The Galveston News of February 28 has the following to say of the Wilbur-Kirwin Opera company, which will be seen at Greenwall's opera house for one entire week, commencing Monday, March 20, with matinees Tuesday, Thursday and Saturday. The opening bill Monday night will be "The Queen's Lace Handkerchief:"

The people of Galveston certainly got value at the first presentation of the Wilbur-Kirwin opera company at the Grand opera house last night. There was not only a large quantity of show, but it was a good show, considering that it was at popular prices. There have been highly advertised shows here to which the admission was $1 that were not as good as that of last night. Taking it on the basis of a popular-priced company it was excellent, and on that basis is what follows here.

The opera was "The Queen's Lace Handkerchief," and it was given in an admirable manner. The settings were good, the costuming was rich and the rendering was very fair, indeed, even for a higher priced organization. There is an excellent chorus, whose voices are not only evenly balanced, but the girls of which are all pretty, all of about the same size and figure, and strange as it may seem, they are good looking and have all the appearances of being young. The male voices were those of young men, most of whom might be considered good looking and a few would be put with the handsome class.

Commends Wilbur-Kirwin.

San Antonio, March 20, '99.

Mr. Phil Greenwall.

Dear Sir: I see you have booked the Wilbur-Kirwin Opera company for a week's engagement. You need not hesitate to push them—they are all right. Played to packed houses here for a week, and at no performance did they "fall down." The company deserves to draw "capacity" houses at each performance. This is straight. Yours,

WALTER B. McADAMS.

Mail - Thurs -

WILBUR-KIRWIN OPERA COMPANY.

Lovely women — handsome men — pretty costumes, bright and catchy music, beautiful stage settings and the finest aggregation of singers ever seen in Ft. Worth for the money, is what the Wilbur-Kirwin Opera company promises to present at Greenwall's opera house, where they will be seen for one week, commencing Monday, March 27, excepting Friday. The opening opera which will be given Monday night will be "The Queen's Lace Handkerchief."

The press of Mobile, Atlanta and Birmingham have been lavish in their praise, claiming that it is one of the best companies ever seen in their cities for the money. Of all bright, dainty little women in creation, no one excels Susie Kirwin. She has all the pleasing grace and thorough intelligence of an artist. She also possesses something exceedingly rare in the fair sex—a fine sense of humor and the understanding to express it. Her sweet voice is made doubly pleasant, when she sings, by the care with which she articulates, and her method is admirable. Vivacity and personal appearance she possesses as much of as any entertainer on the stage.

She has not only sung nearly every role in comic opera, but has also managed an opera company and has not suffered the usual fate and lost every cent of her earnings, but has a bank account that runs up in the thousands. Miss Kirwin has surrounded herself with one of the largest and best companies in this country at popular prices. The roster of Miss Kirwin' company is as follows: Mr. Harold Gorden, one of the youngest and most pleasing tenors in comic opera today upon the stage. Mr. E. A. Clarke is not only a fine baritone, but a capital actor, as his work will show. Mr. Clarence Harvey, one of the favorites of last season, is still the chief fun maker, and is one of the clevrerest little comic opera comedians in this country. Mr. Charles A. Fuller, the basso who will be remembered from last season, as well as Miss Baxter, who has lost none of her charms of voice, manner or looks.

The Klimt-Hearn company continue to draw large audiences at Greenwall's Last night "Lights o' London" was the bill and its presentation was up to the high standard presented by this excellent organization. The war pictures are particularly pleasing, and are the best ever exhibited here. The company plays here matinee and night all week. Saturday's matinee will be made particularly attractive. In addition to the play there will be fifteen moving war pictures exhibited, and there will be six animated songs.

A VOLUNTARY INDORSEMENT.

San Antonio, March 20, '99.

Mr. Phil Greenwall:

Dear Sir—I see you have booked the Wilbur-Kirwin Opera company for a week's engagement. oYu need not hesitate to push them—they are all right. Played to packed houses her for a week, and at no performance did they "fall down." The company deserves to draw "capacity" houses at each performance. This is straight. Yours,

WALTER B. M'ADAMS.

Register Fri -

Wilbur Opera Company.

The Houston Post speaks of this excellent opera company which will appear at Greenwall's opera house for one week commencing Monday, March 27, excepting Friday, as follows. The opening opera will be "The Queen's Lace Handkerchief." There will be matinees Tuesday, Thursday and Saturday:

The Wilbur-Kirwin opera company was given a flattering reception last night at their initial performance in this city, the bill presented being "The Queen's Lace Handkerchief."

Register Fri

The opera was put on the stage in splendid style and elegantly costumed. The chorus is large, well drilled and contains an unusually large number of pretty girls. A number of very interesting special features were interpolated between the acts and during the action of the opera, that prolonged the performance, so that the most exacting did not complain that the company had not furnished full value for the admission. The leading roles were all acceptably filled and the choral work in this opera was exceptionally well done.

Miss Kirwin sang her score with considerable dash and spirit and injects considerable vivacity into whatever she does, whether in singing "My Creole Sue" or in the role of Donna Irene, the queen's confidante.

Miss Margaret Baxter, as the Queen of Portugal, has a queenly bearing, and she sang and acted her part acceptably.

Mr. Howard Gordon, as the King of Portugal, was very satisfactory. He sings with ease, and made a most favorable impression on the large audience last night.

Mr. C. A. Fuller has a magnificent bass, which he uses with fine effect.

Mr. E. A. Clark, the baritone, was fully capable of the requirements of his score, and his work was effective.

The comedy part of the opera was well intrusted to the hands of Mr. J. C. Harvey, as Don Sancho, and what is more, Mr. Harvey has a very good voice, which is unusual for a comedian on the operatic stage.

Mail - Fri -

WILBUR KIRWIN COMPANY.

The Galveston Tribune says: Miss Susie Kirwin is a charming soubrette and made a winsome Dona Orene. She has a delightful mellow voice, high and flexible, and acts as well as she sings. The representation of the queen by Miss Margaret Baxter was very cleverly done. Her voice is pleasant and sympathetic. Mr. Clark is a fine Do Cervantes. Mr. Fuller has an excellent basso and greatly contributed to the success of the evening. It took only a few minutes for Mr. Harvey, the comedian, to capture the audience. There will be lots of fun on the stage whenever he appears and he will keep the audience in a good humor. The marquise, by Miss Louise Roberts, was well represented. The specialties are amusing and must be seen to be fully appreciated. Too much praise cannot be given to the living pictures. They are the original tableaux and differ widely in refinement and execution from those which have appeared here before. The female chorus is good and consists of fine looking girls, in elegant costumes, and the same can be said of the male chorus." The Wilbur-Kirwin opera company will be seen at Greenwall's opera house for one week excepting Friday, commencing Monday night, March 27, presenting for the opening opera, "The Queen's Lace Handkerchief."

Register Sat.

The Wilbur-Kirwin Opera Company.

It is said of all bright, dainty, clever little women in creation, no one excels charming Susie Kirwin. She has all the pleasing grace and thorough intelligence of an artist. She also possesses something exceedingly rare in the fair sex—a fine sense of humor and the understanding to express it. Her sweet voice is made doubly pleasant when she sings by the care with which she articulates and her method is admirable, vivacity, personal appearance and she possesses as much of this quality as any entertainer on the stage.

She has not only sung nearly every role in comic opera, but has also managed an opera and has not suffered the usual fate and lost every cent of her earnings, but has a bank account that sums up in the thousands. Miss Kirwin has surrounded herself with one of the largest and best companies in this country at popular prices. In San Antonio, where they just finished a week's engagement and now are filling one in Austin, the papers of those as well as all other cities are loud in their praise, claiming that it is one of the best companies seen there in a long time for the prices. The repertoire for the five nights here, which begins Monday night, March 27, will be as follows:

Monday night, "The Queen's Lace Handkerchief;" Tuesday matinee, "The Merry War;" Tuesday night, "Carmen;" Wednesday night, "Boccacio;" Thursday matinee, "The Twin Sisters;" Thursday night, "The Royal Middy;" Saturday matinee, "The Black Hussar;" Saturday night, "The Two Vagabonds," Wilbur's version of "Erminie,"

Miss Kirwin has adopted New York's latest fad—continuous performance, no waits between the acts, therefore specialties will be introduced.

Register Wed -

Primrose and Dockstader.

Lew Dockstader, who has for years been acknowledged as one of the best of the very good comedians on the American stage, has always been alone in his minstrel enterprises because he could never find a partner whose business methods coincided with his, or knowing of such has found him already in partnership with another. He has, however, often noted and admired the methods employed by George Primrose and has ever been a close observer of his tactics and so soon as Mr. Primrose determined to part from his old partner Mr. Dockstader at once approached him and the result is that the public will benefit by a new and freshly equipped organization to be known during its incorporation as the Primrose & Dockstader big American minstrels. It is declared that these two gentlemen have left no theatrical stone unturned in their search for novelties to make the company the most imposing aggregation of minstrel celebrities ever presented to the American public. Their appearance is announced for Greenwall's opera house Friday night, March 31.

Mail Wed -

PRIMROSE AND DOCKSTADER.

The amusement public has been galled to such an extent by the false promises of unworthy managers that it is now rather careful about expending money until assured it will get "its money's worth." When Augustine Daly or Charles Frohman or Joseph Jefferson's entertainments are announced, they are sure of patronage for they are well known as splendid producers and entertainers and their companies are known to be composed of the best talent. So it is with the minstrel world. When Primrose and Dockstader's Big American minstrels are announced, the public is sure to respond to such an extent that overflowing houses are the result, and can anyone blame the public for preferring to patronize a first-class organization in preference to an inferior one that can at best offer only inadequate return for the cash gathered in at the box office? The name of Primrose & Dockstader is synonymous with all that is particularly pleasing in the minstrel line and both gentlemen have for years stood at the head and front of minstrel business. Their company this season is one par excellent and the scenic surroundings are said to be handsome and effective, while the program is one of unique features, pleasing novelties and jolly surprises. The management has decided to have the entire company don the cork. Friday night, March 31 is the date of the appearance of this great company at the Greenwall's opera house.

AUBREY DRAMATIC CO.

The Atlanta Journal says of the Aubrey Dramatic company, which will be seen at Greenwall's opera house for one week, commencing Monday night, April 2, presenting "The Land of the Living," for the opening bill, at popular prices:

"One of the best repertoire companies that has appeared before an Atlanta audience in some time is the Aubrey Dramatic company, which began a week's engagement last night at the Columbia.

"'Land of the Living,' a strong melodrama, was the bill and the immense audience was kept interested throughout the entire five acts. The production was quite a pretentious scenic one and the stage management excellent.

"In this short review of the performance much space can not be given to the individual work of each member of the cast, but the praiseworthy work of Miss Bayer, Victor Morley, Anthony Andre, Joseph Eggerton, Miss Hastings and Miss Buckingham deserve special mention. The specialties were introduced by Miss Lager, Victor Morley, Jackson Karlysle and Miss Hastings. In conclusion it is only necessary to say that the performance last night was one of the most enjoyable ever seen here at popular prices."

Register Thurs

Primrose and Dockstader.

Every season there are minstrel companies going out which think that all that is necessary is to give the public a gaudily dressed brass band and a large parade of amateurs who can finish up an evening's performance with a poorly planned and worse executed program. But, having once fooled patrons, they are ever shy of returning to those towns, and for the next season or two give them a wide berth until their duplicity is forgotten or submerged in that of a better organization. But, when Primrose and Dockstader's names appear as proprietors, it is ever a guarantee of first-class talent, well planned program, complete outfitting and up-to-date performance, and whether it be in a great metropolitan city or large town the performance is just as finished, the program just as carefully adhered to.

Thus it is that these two have become the rulers of the minstrel world and have gathered unto themselves an army of patrons and admirers who are ever ready to proclaim their merit. This company is a most stupendous one in numbers this season, the talent the very best, the scenic embellishments handsome and complete and surprising novelties fill the program, consequently one that will encourage toward full houses wherever the company may appear. Black face will be the prevailing color from "trombo to bones," when this large company fills the ample stage of Greenwall's Opera House Friday night, March 31.

Aubrey Dramatic Company.

The Chattanooga News says of the Aubrey Dramatic company, which will be seen at Greenwall's opera house for one week, commencing Monday, April 2. Matinee daily from Tuesday [illegible] Monday night, "The [illegible] be [illegible]." This company

Mail- Saturday

AMUSEMENTS.

MISS SUSSIE KIRWIN.

Greenwall's opera house will have two very fine attractions next week, Comic opera and minstrels. One week commencing Monday, March 27, excepting Friday, March 31, the Wilbur-Kirwin opera company in the following popular and tuneful operas: Monday night, "The Queen's Lace Handkerchief;" Tuesday matinee, "The Merry War;" Tuesday night, "Carmen;" Wednesday night, "Boccacio;" Thursday matinee, "The Twin Sisters;" Thursday night, "The Royal Middy;" Saturday matinee, "The Black Hussar;" and Saturday night, "The Two Vagabonds," Wilbur's version of "Erminie." No waits between the acts, as specialties will be introduced. Friday March 31, Primrose & Dockstader's great American minstrels, presenting a splendid program, all in black face.

KLIMT-HEARNE.

The Klimt-Hearne company had another good audience at Greenwall's last night. [illegible]

[illegible] mammoth organization visits here on Friday, March 31. The comedians will be George Primrose, Lew Dockstader, Lew Sully and Jimmy Wall. The vocalists number sixteen. [illegible]

WILBUR-KIRWIN OPERA COMPANY.

[illegible]

A LADY OF QUALITY.

[illegible]

PRIMROSE AND DOCKSTADER'S

[illegible]

Mail- Monday

[illegible]

GREENWALL'S OPERA HOUSE.

One Week, Commencing Monday, March 27th,
(Excepting Friday.)
Matinees Tuesday, Thursday and Saturday.
JUST WHAT FORT WORTH WANTS.

Wilbur-Kirwin Opera Co.

The Oldest and Foremost in America, at Popular Prices.

MATINEE PRICES—25c. NIGHT PRICES—15c, 25c, 35c and 50c.

"There have been highly advertised shows, to which the admission was $1.50, that were not as good as the Wilbur-Kirwin Opera Company of last night."—Galveston News, Feb. 28, 1899.

"Best ever seen in Houston for the money."—Houston Post, March 5, 1899.

"With respect to quality—well, some of the $1.50 shows have not been better or more enjoyable."—San Antonio Express, Mar. 13, 1899.

REPERTOIRE.

Monday Night	The Queen's Lace Handkerchief.
Tuesday Matinee	The Merry War.
Tuesday Night	Carmen
Wednesday Night	Boccacio.
Thursday Matinee	The Twin Sisters.
Thursday Night	The Royal Middy.
Saturday Matinee	The Black Hussar.
Saturday Night	The Two Vagabonds.

Wilbur's Version of Erminie.

No Waits Between the Acts.

SPECIALTY FEATURES.

[illegible]

Immediately after the Opera—THE WILBUR HIGH-ART LIVING PICTURES.

SEATS ON SALE AT BOX OFFICE.

Register Sunday

GREENWALL'S OPERA HOUSE.

One Week, Commencing Monday, March 27,
Excepting Friday.
Matinees Wednesday, Thursday and Saturday.
Just What Fort Worth Wants.

Wilbur-Kirwin Opera Co.

The oldest and foremost in America at Popular Prices.

Matinee Prices, 25c. Night Prices, 15c, 25c, 35c and 50c.

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REPERTOIRE.

Monday night	Said Pasha
Tuesday night	The Two Vagabonds (Wilbur's version of "Erminie.")
Wednesday matinee	The Black Hussar
Wednesday night	The Queen's Lace Handkerchief
Thursday matinee	The Merry War
Thursday night	Carmen
Saturday matinee	The Royal Middy
Saturday night	Boccaccio

No Wait Between Acts.

SPECIALTY FEATURES—The Only Show. Mandolin and Guitar Quartette by Misses Wilbur and Holmes, Messrs. Rosler and Wheeler, M'lle Zora in dances, The Old Glory Animated Song Sheet by Miss Kirwin and Company, The McMail Sisters, Mr. Arthur Gale in his Specialties.

Immediately after the Opera, The Wilbur High-Art Living Pictures.

Seats on sale at box office.

Coming, FRIDAY: March 31, Primrose and Dockstader's Minstrels.

Mail Monday

felt at ease and were glad they had come.

"The Galveston, Houston and San Antonio press has been lavish in their praise of this company, [illegible]

PRIMROSE AND DOCKSTADER.

Lew Dockstader tells a good story of [illegible]

Register Tuesday

A Lady of Quality

The Atlanta Journal has the following concerning the appearance of Miss Eugenie Blair in the title role of the [illegible]

Register Tuesday

Miss Blair long since earned a reputation of an actress of ability and she more than sustains it as Clorinda Wildairs, a role that affords many [illegible]

Why Primrose Was a Tea Drinker.

It is well known that the prohibition states do not allow the [illegible]

Mail Wed

PRIMROSE & DOCKSTADER'S.

Every now and then the critics [illegible]

Mail Tues.

dom lasts as a successful entertainer beyond his first season. Therefore is it all the more wonderful when a man can show a record of from twenty-five to thirty years as a comedian, who has always during that time stood in the front rank and kept fully apace with the times so that each and every one of his audiences have greeted him as heartily on each return as at his first appearance, and yet that is exactly what George Primrose and Lew Dockstader have each been doing and it is needless to add that they are still at the full tide of their success and popularity and their coming with a large company of merrymakers ought to be signalized by overflowing houses to witness the first performance of the Primrose & Dockstader Big American Minstrels, as a new organization under the joint management of these two great rulers of minstrelsy. Manager Greenwall has billed this mammoth minstrel troupe at the Greenwall opera house Friday night, March 31.

MISS KIRWIN.

By reason of the serious illness of Miss Kirwin's mother in Philadelphia, the former made a hurried trip from South Texas to Philadelphia, to be at her parent's bedside. Miss Kirwin was expected here for the opening night, and on account of her inability to arrive the booking for the first night was changed from the "Queen's Lace Handkerchief" to "Said Pasha."

Miss Kirwin will positively arrive in time to appear tomorrow night in the "Queen's Lace Handkerchief." For the "Two Vagabonds" for tonight Miss Kirwin is not cast, and for the Black Hussar for tomorrow afternoon the clever little substitute that took Miss Kirwin's part last night will appear.

Register Thurs

is playing at popular prices:

"The Aubrey Dramatic company, which made its first appearance at the opera house last night, proved a pleasant surprise to the big crowd of people who braved the elements to come out and see it. [illegible]

Mail- Thur

PRIMROSE & DOCKSTADER.

The Galveston News says of Primrose & Dockstader's Minstrels, which will be seen at Greenwall's opera house Friday night, March 31:

"The Grand was filled 'overflowing' last night, and in the balcony and gallery the people were packed and jam-[illegible]

[illegible]

Register Sunday

Register Fri—

THEATRICAL GOSSIP.

There will be comic opera and minstrelsy at Greenwall's opera house this week. Monday night, March 27, for one week, excepting Friday, with matinees Tuesday, Wednesday and Saturday, Wilbur-Kirwin Opera company presenting the following operas: Monday night "Said Pasha," Tuesday night "The Two Vagabonds," Wilbur's version of Ermine, Wednesday matinee "The Black Hussar," Wednesday matinee "The Queen's Lace Handkerchief," Thursday matinee "The Merry War," Thursday night "Carmen," Saturday matinee "The Royal Middy," Saturday night "Boccaccio." No waits between the acts as specialties will be introduced.

Friday, March 31, Primrose & Dockstader's great American minstrels presenting a splendid program, all in black face.

Wilbur-Kirwin Opera Company.

To see Susie Kirwin and her company in a repertoire of operas is to see a distinct departure from the old stereotyped productions which the people have grown to expect when a comic opera is billed. It may seem slightly harsh to the musical to see an up-to-date specialty turn or some new vaudeville feature follow a solo, which has become famous with its author, yet, this is just the thing which suits the American public. It is novelty—American audiences always demand novelty—always novelty in their entertainments as in everything else in the amusement line. Lovely women, handsome men, pretty costumes, bright and catchy music, beautiful stage settings and the finest aggregation of singers ever seen in Fort Worth for the money is what the Wilbur-Kirwin opera company promises to present. There are no waits between the acts, specialty features are introduced by the only show mandolin and guitar quartette by Misses Wilbur and Belmont, Messrs. Roder and Wheeler, and Mlle. Zora in dances. The old glory animated song sheet by Miss Kirwin and company. The McNeil sisters, Mr. Arthur Gale in his specialties, and immediately after the opera the Wilbur high-art living pictures.

Primrose & Dockstader's Minstrels.

Primrose & Dockstader's will make their initial bow as co-partners of their great American minstrels at Greenwall's opera house Friday, March 31, and promise a program of many novelties, a resplendent stage setting, magnificent costumes and a goodly number of clever artists, whose reputation in several instances are second to none. The ends will be occupied by George Primrose, Lew Dockstader, Lew Sully and Jimmy Wall. The vocalists have been selected with special care, and include such notables as Manuel Romaine, W. H. Thompson, Fred Reynolds, Charles D. Watson, Edward Hansen, Harry Ernest, John Perry and B. S. Carnes. The olio will consist of the juggling Johnsons, Howe, Wall and Sully, musical trio, wonderful brothers Dionzo, trick barrel jumpers, and many others. George Primrose will also appear in an entirely new specialty, presenting types of the dandy darkey coon, and will finish his act with an entirely new idea.

"A Lady of Quality."

A large audience witnessed and thoroughly enjoyed the first local presentation of "A Lady of Quality" at the Grand last evening by Miss Eugene Blair and her company.

The story is that of a woman who, after having been ruined by one man and deserted by him, marries another. Her husband dies and as she is about to marry another man whom she really loves, her former lover appears on the scene and threatens to tell all to the man whom she wishes to marry. In a frenzy the woman kills her tormenter and then is happy.

Miss Blair long since earned a reputation of an actress of ability, and she more than sustains it as Clorinda Wildairs, a role that affords many opportunities for strong acting. Miss Blair missed none of them. Her work throughout was intelligent and always effective. In the lighter scenes she was charming. In the heavier ones she displayed her rare gifts as a tragic actress. Her impersonation of Clorinda Wildairs can but add to Miss Blair's reputation.

The supporting company is adequate, all the characters being in the hands of competent players. The play is splendidly mounted and handsomely costumed.—Atlanta Journal, March 9.

NOTES.

Georgia Cayvan contemplates returning to the stage next season.

Julia Arthur is said to be seeking a New York opening to appear as Juliet.

Dr. Conan Doyle's domestic comedy, "The Brothers," will be produced in Aberdeen in April.

The title of Israel Zangwell's dramatization of his "The Children of the Ghetto," will be, it is said, "The Jew."

Marie Burroughs intends to star next season in a new play by W. A. Tremayne, under management of D. V. Arthur.

Marie Wainwright has yielded to the blandishments of the vaudeville artists and subscribers of his opera company.

Felix Mansfield has adapted Danieli Danieli, by Richard Voss, the German playwright, for production in England. Mr. Mansfield is brother to Richard of that ilk.

Clyde Fitch has been engaged to write a play for Olga Nethersole, which will be presented in October at Buffalo, where Miss Nethersole will open her next season.

Verner Clarges, who has been playing with Julia Marlowe in "Colinette," has left her company to rejoin Joseph Jefferson, who will open his spring season at Jacksonville, Fla., on April 3.

Out at Olympia, Wash., recently a man laughed so heartily at Harry Corson Clarke in "What Happened to Jones" that he burst a blood vessel and had to be carried home, where he recovered promptly.

William Gillette will retire from the cast of "Secret Service" in two weeks to devote himself to the dramatization of Conan Doyle's "Sherlock Holmes" stories, in the leading role of which he will appear.

Helena Mojeska and her company narrowly escaped a serious railway accident recently near Louisville, Ky. The draw bar of Madame Mojeska's car pulled out and every brake beam was destroyed as the train ran over it.

York specialist, will make her professional debut next week with Mrs. Fiske, playing a small part in "Frou-Frou." Miss Hoyt is a graduate of the Stanhope-Wheatcroft Dramatic school.

A dramatization of Joseph Hatton's novel, "The Dagger and the Cross," is now being made for Robert B. Mantell, who will probably produce it next season. The scenes of the play are laid in England, and elaborate and picturesque settings and costumes will be required.

Tony Pastor celebrated his thirty-fourth anniversary as a theatical manager in New York city on Wednesday evening. A special bill was prepared for the occasion. Mr. Pastor, it is scarcely necessary to say, is the dean of theatrical managers in New York.

While singing in St. Petersburg recently Tschernow, the famous Russian baritone, became violently insane and had to be taken by force to an asylum where his case was pronounced incurable. Under the name of Cersoff, Tschernow had sung with success at Covent Garden, London.

Bates, the cornet player, who used to be a soloist with Theodore Thomas and Anton Seidl in New York, now plays the music halls in London. This is the way he is described on the program of Sadler's Wells theater:

"Brilliant, brazen breezes still briskly blows in the bell-toned beauty by Bates, Yankee Doodle's triumphant trumpet tooter."

It is reported that James Brown Potter, the husband of Cora Urquhart Potter, who is the theatrical rage in London this season, is quietly arranging to bring suit for an absolute divorce. Ever since Mrs. Potter deserted society for the stage there have been rumors of an impending divorce, but this time the report seems to be more generally credited than upon former occasions.

Creston Clark has engaged for his leading lady next season Miss Anne Bruce, who made such a favorable impression at the recent Stanhope-Wheatcroft matinee in New York. Miss Bruce is a Memphis girl and a Vassar graduate. Miss Mary Gardner, who played the leading juvenile part in "Zigzag Paths," has also been engaged by Mr. Clark for his spring season of 1899.

For the third week of her season in New York Mrs. Fiske has revived one of her two popular double bills, "Love Finds the Way" and "A Bit of Old Chelsea." Mrs. Fiske will now make an elaborate production of Meilhac and Hawley's celebrated play, "Frou-Frou," the role of Gilbert in which promises to become one of her most effective characters. She will give a new version that will preserve the original balance of its characters and render faithfully its lines.

Mail Thurs.

The best. Mr. Primrose's vocal selections and his excellent dancing specialty won special favor. The watermelon "animated" song, and the introduction of his four pickaninny cake walkers and buck dancers, were novelties. Mr. Primrose is the quintessence of grace and a peer in his line of business. Respecting his co-star, Mr. Dockstader, he is a comedian par excellence. The "coon" songs are inimitable; they are contagious. Some of his best songs were "Why Don't You Get a Girl of Your Own?" "Left Alone," and the most catchy of all "Hel-en Hunt." There was wholesome fun and plenty of it. His flings are witty, his sayings crisp. Mr. Dockstader made a great hit and is a magnet in himself. Messrs. Wall, Sully and Howe also merit special mention. The feats of the Johnsons were marvelous and elicited hearty aplause.

AUBREY DRAMATIC COMPANY.

The Dallas Morning News says of the Aubrey Dramatic company, which will be seen at Greenwall's opera house for one entire week, commencing Monday night, April 3, with matinees daily from Tuesday at popular prices. Monday night the opening bill will be the romantic drama, "The Land of the Living."

"My Uncle from India," a three-act comedy, was presented at the opera house last night by the Aubrey Dramatic company. The piece deserves a prominent place among farce comedies as a very laughable production. It is a conglomerate mixture of "The Private Secretary," "Jane" type. It is a continual comedy, pure and simple, from the rise of the curtain in the first act to the final fall in the last. If the Aubrey company continues to present such plays it will establish an enviable reputation with theatre goers who seek an evening of fun. The company proved its thorough capability. The entire cast deserves praise.

The specialties of Miss Bayer and Mr. Morely were highly enjoyable. Miss Bayer is an actress of most pleasing appearance, which adds to the completeness of her interpretation.

Primrose and Dockstader.

The Galveston Tribune of March 28 has the following to say of Primrose and Dockstader's great American minstrels, which will be seen at Greenwall's opera house tonight:

George Primrose is known throughout America as a great minstrel. So is Lew Dockstader. Each has been at the head of an organization for many years. Lately they joined forces, and last night the combination appeared at the Grand opera house. Their entertainment was excellent from start to finish. There is more talent in this one company than in half a dozen of the ordinary shows that come along. Fine singing, good dancing, bright jokes, clean comedy and the best of music, together with scenic accessories that testified to generous expenditures, and a lot of novelties that were sure enough novelties made the audience sorry when the program was completed.

Of course Primrose and Dockstader are the stars of the show. Primrose is great at all times, and his latest success, "The Watermelon Song,"

introducing the champion cake walkers, set the colored population wild.

Dockstader was, as usual, chock full of choice gags. He sang several comic songs, one about Miss Helen Hunt, another about being "All Alone" and the third a narrative entitled "Go Get a Lady of Your Own." Miss Helen Hunt has been told about before. The refrain of Mr. Dockstader's song was that if anything was wanted you could go to Helen Hunt for it. He used that locally, bringing Fly, Jones, Borden, Aguilo, Fred Hubbell and Martin Byrnes in a political pot pourri.

The specialties were fine. Nothing so neat and artistic as the four Juggling Johnsons has been seen here, while as for really good singing it will be a long time before we hear anything better than that of Manuel Romain and W. H. Thompson.

Wherever Primrose and Dockstader go they ought to be greeted with crowded houses. The show is one of the best, cleanest, briefest and cleverest in a comedy, specialty and minstrel line now on the road and it deserves all the success it can receive.

The Aubrey Dramatic Company

Commencing Monday the Aubrey Dramatic Stock company will appear for the first time in this city in an engagement consisting of eleven performances, during which they will present a series of romantic, sensational and comedy dramas, farces and scenic productions that have been the means of placing this organization at the head of the list of companies playing at popular prices. Their repertoire is really an attractive one and it would be a difficult task to choose in which play this body of players shall be seen. The opening bill is a romantic drama, "The Land of the Living," then next a roaring farce, "My Uncle from India," the third a society piece of particular interest to the ladies—"A Woman's Honor." This is followed by a stirring sensational play, "Dangers of a Great City," which in turn is succeeded by a delightful emotional drama, "Falsely Accused." This gives way to a real treat in comedy, Nat Goodwin's old farce of "Turned Up," "Fair Play," "Lady, the Forsaken," "The Jealous Mrs. Jones," "Lady Audley's Secret" in a new version, and several others are also announced. Each play will be magnificently mounted, special scenic equipments being carried for that purpose by the Aubreys, and in and through each a number of novel specialties will be introduced that will add additional charm to the performances.

Mail Friday

PRIMROSE AND DOCKSTADER.

Already the public is becoming aware of the importance of the union of Primrose and Dockstader and their Great American Minstrel company, and the patrons of Greenwall's opera house can rest assured that they will "get their money's worth" when this mammoth organization visits here. Tonight the comedians will be Geo. Primrose, Lew Dockstader, Lew Sully and Jim Wall. The vocalists number eighteen. The olio will consist of some surprising European novelties and the finale will be a grand tableau of some of the heroes of the war in correct uniforms. The scenic equipment and costuming will be most sumptuous and it can be stated in all truthfulness that the entire entertainment will positively be the best ever made by these two leaders of minstrelsy.

The program opens with the usual first part, introducing the specialties and the stars of the company. The stage setting of the first represents a palatial hall. The first part consists of

MEMBERS WILBUR-KIRWIN OPERA COMPANY.

PRIMROSE AND DOCKSTADER.

Alice Holbrook has been compelled by illness to relinquish her part as Hattie, the leading female role in "A Stranger in New York." After playing this character successfully for six months without intermission, during the present season.

Clay Clement closed his season at St. Louis last Saturday, and with Mrs. Clement will start for Europe March 18. It is said that the object of Mr. Clement's trip is to make arrangements for his appearance in his plays in England.

Miss Ethelwyn Hoyt, daughter of Dr. Eugene F. Hoyt, a well-known New

agent, and will make her debut in the continuous field next month.

Henshaw and Ten Brock have decided to resume starring next season. They will be seen in a new musical comedy by two well known authors.

Augustus Thomas is at work upon a new play, "Arizona," which will be produced in June at the Chicago Grand opera house by Manager Harry Hamlin.

Maurice Grau will be the guest of honor on April 21 at a banquet to be given at the Waldorf-Astoria by the

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THE AUBREY DRAMATIC COMPANY.

The Aubrey Dramatic Company.

Eugenie Blair.

EUGENIE BLAIR.

MUSICAL BOB.

"A Lady of Quality."

Register Sat.

Miss Kirwin Behind the Scenes.

Mail Mon.

"A LADY OF QUALITY."

Mail Mon.

Aubrey Dramatic Company.

This stock organization will, on Monday night, April 3, open the first of a series of performances in this city by presenting Frank Harvey's romantic melo-drama "The Land of the Living," which they will stage in an elaborate manner both as to scenic equipment and mechanical effects. This will be followed by a farce entitled "My Uncle from India," in which the strength and capacity of the Aubreys will be fully tested. The piece is strictly a comedy, vitalized from the first line by lively and laughable action and a steady dramatic movement through comic situations that increase in force until it reaches a happy and humorous culmination. For the next bill "A Woman's Honor" is announced. In this drama the Aubreys are said to give an excellent ex-

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...nett's book—a brilliant, charming woman, who commands and retains the admiration and esteem of men. And this is no inconsiderable thing for her to do in view of what the world demands of its womankind. Mrs. Burnett made a great sermon of a woman's life, and Miss Blair's repetition of it is letter perfect.

An Evening of Fun.

Arrangements have been completed for the appearance of Governor Bob Taylor in his new lecture, "Love, Laughter and Song," at Greenwall's opera house soon. Governor Taylor is without doubt the most popular entertainer now on the American platform. His lectures are not mere speeches; they are more on the order of some lively spun drama, abounding with pathos which stirs the soul, and laughter that is side-splitting and button-breaking. "Love, Laughter and Song" is his latest effort, and is said to be his masterpiece of fun and pathos, of beauty and eloquence.

In its shifting and changing scenes you can walk with him among the "rose-brakes of love's young dream," or wander with him by the brawling brook of laughter; or row with him on the bosom of the "beautiful river of song." If you have heavy burdens of business weighing upon you, or if you have the blues, don't fail to hear Bob Taylor. He can make you forget your cares. Give him your ear for an evening and he will make you laugh and grow fat.

NOTES.

Henry Miller, it is whispered, will soon appear in a fine production of Hamlet.

Kyrle Bellew will have an important role in Sir Henry Irving's forthcoming Robespierre production.

Neil Burgess is the latest of the actors who have filed petitions of bankruptcy under the new law in New York.

Charles H. Hoyt, accompanied by W. H. Currie, has returned from Florida, having almost recovered his normal health and strength.

Edgar L. Davenport will go to London to appear on May 1 in a curtain raiser to precede "Why Smith Left Home," at the Strand theater.

J. B. Booth has been engaged by Sir Henry Irving as a member of the company at the London Lyceum, and will make his first appearance there in Robespierre.

Ellen Terry narrowly escaped serious injury if not death recently by a curtain which broke from its fastenings and fell while she was acting at the Grand theater, Fulham, London.

Julia Arthur and Eugenie Blair have settled satisfactorily their differences concerning territorial rights to "A Lady of Quality," and Miss Blair is presenting the play in New Orleans.

Edwin Arden's new play, "The Children of Israel," dealing with Hebrew persecution in Russia, will be produced next season by Jacob Litt, with Mr. Arden in the leading role.

Dr. Conan Doyle's play that is soon to be produced will have the scene in which a surgical operation will be shown with realistic fidelity, it is said. This is realism of a rather gruesome kind.

The testimonial performance given for the widow of the late Anton Seidl occurred on last Thursday at the Metropolitan opera house. An extraordinary Wagnerian program was rendered.

Maude Granger, Theodore Babcock and George Fawcett concluded their engagements with Stuart Robson March 11, in Chicago, Ida Van Cortland, Sheridan Block and Willard Curtis joining in their places.

Olga Pevny, while playing one of the Rhine maidens in Das Rheingold at the Metropolitan opera house recently, fell nearly twenty feet to the stage by the breaking of a wire. Some stage hands caught her, and she was uninjured.

It is announced that the joint starring tour of Lottie Gilson and young J. K. Emmett in "Fritz in a Madhouse" will open at Hoboken, N. J., April 2. Mr. Emmett will, of course, play Fritz, and the winsome Lottie will be seen as Cellie.

William Bramwell, the attorney who lately joined the ranks of the dramatic profession, is receiving praise from the Southern press for his portrayal of Sir John Oxon, in support of Eugenie Blair, in "A Lady of Quality."

In accordance with the expressed wish of the late Michael Angelo Woolf that his body be cremated, the remains were taken to Fresh Pond, L. I., where on March 6 they were incinerated in the presence of a large number of the dead actor-artist's friends.

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Register Sunday

Mr. Kyrle Bellew, Mr. Seymour Hicks and Mr. Louis Calvert are said to have been engaged by Sir Henry Irving for the coming representation of Sardou's "Robespierre" at the London Lyceum. There is some doubt as to whether Mr. Robert Taber will be well enough to act.

"Cripple Creek in Ashes, or the Greatest Gold Camp on Earth," is the title of a play which was copyrighted in Washington last week. Talk about your war dramas and the scent of gunpowder. Here is one the very title of which is enough to send the cold to creeping up one's spine.

Mr. Nat Goodwin has completed all arrangements for his London trip, having reached an agreement with Manager Frohman last week. Mr. Goodwin and company will sail for England on May 17, and open at the Duke of York theater in "The Cowboy and the Lady," on June 1. He will take his company over with him.

Henry Arthur Jones has gone to India for a new play which Beerbohm Tree is to put on in the place of "The Musketeers" in April. "Carnac Sahib" is the name of it, and it will tell the story of two British officers' love for one woman—who will be Mrs. James Brown Potter. The hero, Colonel Carnac, will be Mr. Tree. Bungalows and barracks will be prominent features of the scenery. It is an interesting fact that the play of four acts will have nine scenes.

The Hotel Windsor was a favorite place with musicians and actors, especially some of the better known foreign artists. Paderewski always stopped there when in New York, as did also Mme. Patti and Christine Nilsson, who regarded the Windsor as a sort of singers' home. Very fortunately none of the artists who made the hotel their headquarters were there when the fire broke out.

Louise Freear, the English comedienne whose "slavery" types are familiar to all London, arrived in this country last week and will be seen in Lederer's big production of "The Man in the Moon" that is soon to be produced in New York. Miss Freear brought her costumes with her and had considerable amusement at the customs office by placing a total valuation of 6 cents upon the entire outfit. A fair idea of how she makes up can be gained from this. In London Miss Freear is looked upon as the funniest little woman in the world. It remains to be seen whether or not her witticisms will be appreciated in this country, on if the fate of Dan Leno awaits her. Daniel is the gentleman who appears in English 'alls where the aisles are enlarged in order that his audience can take turns in rolling around on the floor while laughing over his jokes. He lasted one night in New York, and it has been estimated, caused more genuine grief in that time than could a dozen Camilles.

Mail Monday

after the commissions of the wrong of all others for which the world never forgives a woman, is a veritable sermon of hope to her frail and erring sisters of all generations. The story as it was presented at the Academy of Music last night by Miss Eugene Blair and her most excellent company follows the lines of the book not most rigidly, but closely enough to make them essentially the same. It was exceedingly handsomely mounted, and the costuming was all that even the resplendant fashion of the earlier days of the last century could have demanded. It would have been a fatal error to have provided a less elaborate and historically accurate setting for Miss Blair's admirable interpretation of her most difficult but most interesting role. The demands which it makes upon her talents are by long odds more arduous than those comprised in any part which she has ever before attempted, and it is a gratification to her many warm friends and admirers to feel that she honors promptly and well the draft drawn upon her. The range of emotions which she is called upon to express is as wide as feminine nature itself. She has to be by turns the roistering devil-may-care Tomboy, the young girl newly awakened to the pride and tenderness of womanhood, the betrayed and forsaken victim of a heartless rake, the woman to whom a great and noble passion has been awakened the unintentional slayer of the man who had wronged her, the outlaw, the lady of the world and fashion, the woman triumphant over all. It is a task which might well appall any artist and it is sufficient to say that Miss Blair's Clorinda is the Clorinda of Mrs. Burnett's book—a brilliant, charming woman who commands and retains the admiration and esteem of men. And this is no inconsiderable thing for her to do in view of what the world demands of its womankind. Mrs. Burnett made a great action of a woman's life, and Miss Blair's repetition of it is letter perfect.

DANIEL FROHMAN.

New York, April 3.—The World says that Daniel Frohman is about to abandon the present Lyceum theater building on Fourth avenue near Twenty-third street and occupy a theater to be constructed by him at Broadway and Forty-eighth street. It will be known as the Lyceum theater and the stock company will be continued. The present playhouse is too far from the theatrical district.

Register Tues

"A Lady of Quality."

"A Lady of Quality" which comes to Greenwall's opera house Tuesday, April 11, with Eugenie Blair in the leading role has received the following high praise in the Charleston, S. C., News and Courier of March 16:

"A Lady of Quality," with Miss Eugenie Blair in the principal role, was presented at the theater last night to a fashionable and critical audience.

The play, which is a dramatization of Mrs. Frances Hodgson Burnett's novel, is done in five acts and follows, for the most part, the lines of the story. It is unlike the story in important details only in that the action begins in the eighteenth year of Clorinda, while the story opens at her birth. This, however, is necessary to make the dramatization possible.

The opening scene at Wildair's House, where the 18th birthday of Clorinda is being celebrated, and where the young madcap is appearing for the last in knickerbockers, is one of the best in the play, and was admirably acted by the entire company. The play was handsomely and extravagantly staged. The garden scene was particularly fine.

Miss Blair certainly does as good work in the character of Clorinda Wildairs as she ever has done. As the beautiful, haughty and imperial lady of quality, she is excellently cast, and was enthusiastically received, being several times recalled.

The Sir John Oxon of Mr. William Brammell was a splendid portrayal. Indeed, it rivaled Miss Blair's for the stellar honors. Miss Lucia Moore was a good Lady Tantillion, and Mr. Arnold gave a very natural presentation of what a superb old rake Sir Geoffrey was.

Mail-Tuesday

Of this attraction, which appears at the Greenwall's opera house Friday, night, April 11th, an advance notice says:

"There will be a beautiful play presented, 'A Lady of Quality,' with a most gifted actress, Eugenie Blair, in the role of Clorinda Wildairs, a character mad famous in this sensation of a play, which is a dramatization of Frances Hodgson Burnett's latest and greatest novel. 'A Laad of Quality,' assisted by Stephen Townsend. This ideal play enjoyed many months of enormous success at Wallack's theatre, New York City, this and last sason, being the talk of the metropolis and the cities of the United tates wherever it has been produced. The treatregoers witnessing this play will see an an actress in the leading role, Eugenie Blair, who is eautiful and talented, and who has een prominent efore the pulic in a series of roles, tragic and emotional, and who has been considered inimitable in any creation she has undertaken in her successful career on the American stage. This play given Eugenie Blair an ideal opportunity to be seen at her greatest power, in a character which has attracted attention from critic and patron alike unknown to the stage of any country, requiring a most versatile actress to interpret its wide scope of charcterization made famous through a popular novel and a very successful play. Mr. W. M. Wilkison, who is directing this superb production will present it in the same elaborate manner as the recent successful presentation that occurred at Wallack's theater, New York. The scenery will be in touch with the dramatic atmosphere of the play. The epoch of the story—England, 1701—and is from the rush of the well known artist, Ernest Alert of the Fifth Avenue theater, New York. The company in support of Miss Blair is a well alanced and perfect organization of players. The production of 'A Lady of Quality' has been pronounced to be the most complete seen in the local stage at any time, and will be regarded as a most foreful series of stage pictures and the auspicious event of our theatrical year."

Register Wed.

Eugenie Blair.

This gifted actress, who will be seen at Greenwall's opera house Tuesday night, April 11, in Mrs. Burnett's great play, "A Lady of Quality," made a great hit in New Orleans, where her company has been appearing during the past week. The Picayune speaks of her appearance there as "a double treat, giving theater-goers the opportunity of seeing, for the first time in this city, the strong romantic drama, 'A Lady of Quality,' and of welcoming back again sweet Eugenie Blair in a role worthy of her genius."

No novel of late years has been more widely read or has provoked greater interest than Mrs. Francis Hodgson Burnett's story, "A Lady of Quality," and none has lent itself more readily to dramatization. In itself the story is remarkably romatic and picturesque, and the fact that the interest continually centers around the superb figure of a woman—a woman who is a goddess in her splendid beauty and a man in her fierce passions and indomitable courage—adds a peculiar and piquant charm to it.

Zangwill, in speaking of the character of Clorinda Wildairs, which is taken by Miss Blair, says: "It appears to me the most interesting and remarkable thing Mrs. Burnett has done. Clorinda as vixen, mistress and murderess, yet remaining withal the matchless, glorious, and finding her soul in her womanhood through all the stress and storm, is indeed a bold conception—always radiant, beautiful, witty, triumphant, rose crowned, the toast of the belles, inimitable, whether in conversation or equitation—half angel, half demon, and all a wonder and a wild desire."

The play is handsomely staged, and Miss Blair wears a number of gowns of most unusual magnificence and beauty.

Mail Wed-

The beautiful and intense play, "A Lady of Quality," with Eugenie Blair and her company will be seen at Greenwall's opera-house on Tuesday night, April 11, one performance only being given. "A Lady of Quality" is a dramatization of the well-known book by that name, written by Mrs. Frances Hodgson Burnett. In the dramatization she was assisted by Stephen Townsend. As a book it was as much talked about as "Trilby" and as a play it has received as much attention, from a discriminating public as any play ever written in our time. "A Lady of Quality," with Miss Blair in the title role, will prove one of the society events of the season. This production is under the personal direction of Mr. W. M. Wilkinson, who was the successful manager of the late Alexander Salvini. Mr. Wilkinson promises a perfect reproduction of Miss Julia Arthur's presentations. Assisting Miss Blair in the very strong characters of the play will be the following well known ladies and gentlemen: William Bramwell, John Sutherland, W. B. Arnold, J. R. Amory, Miss Catherine De Barry, Lucia Moore, Cora Wells, Mr. A. L. Sackett, Mr. Edgar Lawrence, W. B. Downing and others well known in the good things of the stage. Altogether, the production of "A Lady of Quality" will be complete in every feature and detail, in fact, a perfect production.

Register Thurs-

"A Lady of Quality."

That most beautiful play, "A Lady of Quality," with Miss Eugenie Blair in the role of Clorinda Wildairs, will be seen at the Greenwall opera house Tuesday night, April 11. The production will be under the management of Mr. W. H. Wilkison, who was long associated with the late Alexander Salvini. The same sumptuous investiture that this play enjoyed in various metropolitan cities will be reproduced here. The company is considered a strong one and will embrace the following well known people in the support of Miss Blair:

William Bramwell, John Sutherland, W. B. Arnold, J. R. Amory, Miss Adelyn Wesley, Lucia Moore, Cora Wells, Mr. A. L. Sackett, Mr. Edgar Lawrence, W. B. Downing. The scenery is by Ernest Albert and Claude Hagen, costumes by Dazian, Eaves, Van Horne and others. The flattering reports which came from Miss Blair's tour through the Southern states, and especially Texas, warrant the present anticipations concerning the high merit of this attraction, and a crowded house may be predicted here. The sale of seats for this attraction went on this morning.

Mail-Thurs-

"A LADY OF QUALITY."

Miss Eugenie Blair, who will be the attraction at Greenwall's opera house Tuesday night, April 11, in Frances Hodgon Burnett and Stephen Townsends' "A Lady of Quality," the Galveston Tribune of April 4, says as follows:

"The large audience assembled last night at the Grand opera house to attend the first presentation in this city of the romantic drama, "A Lady of Quality," and which expected a grand treat, was not disappointed. The play itself is composed of actions which show the good side of life and the shady one. Virtue and passion mingle with love and hate. Honor and disgrace bring forward unexpected results and woman's love conquers finally many obstacles and woman's honor triumphs.

"The central figure in the play is Miss Eugenie Blair, who is no stranger in Galveston and has many admirers. Her part as Clorinda Wildairs gives splendid room for the display of her talents, and she uses them to the best advantage.

"Mr. William Bramwell as Sir John Oxon is an excellent support and many consider him the star of the drama.

"Much praise is due to Miss Lucia Moore as Lady Retty Tantillion, and she is quite a favorite in Galveston, as she has appeared here before and under favorable circumstances.

"Miss Carrie Lee Stoyle, who represents the sister of Clorinda, has not a grateful part in the play, but carried it very well.

"The cast is composed of some very fair players, who have studied their parts with care and they form a good ensemble.

"The scenery and stage settings of the company are fine, and the charming rose garden scene was indeed beautiful. The costumes of the entire company were new and handsome, but the gowns of the star were gorgeous, the one worn in the fourth act being especially stunning. She received several curtain calls."

Register Fri

Miss Eugenie Blair in "A Lady of Quality."

"A Lady of Quality," will be given its first appearance at the Greenwall's opera house Tuesday night, April 11, Miss Eugenie Blair as Clorinda Wildairs. The Galveston News has the following praiseworthy mention.

"A Lady of Quality," with Miss Eugenie Blair as Clorinda Wildairs, was the successful novelty presented at the Grand last night. The attendance was good and it being the first attraction of note after Lent society was unusually well represented.

"A Lady of Quality" is indeed a play of quality and presented by a star of quality. The play is a successful adaptation of Mrs. Frances Hodgson Burnett's novel of the same title. It seems to be the rage at present to dramatize or to have dramatized the popular works of fiction. Mrs. Burnett's romantic story accorded its adapters special and in fact splendid opportunities to create a very interesting play. "A Lady of Quality" is an emotional play, with a highly romantic flavor, and some of its scenes are most powerful. It is a fascinating play of unquestionable merit, a story of realism and idealism. The heroine is not one of the conventional order of every day fiction. The story of Clorinda is really a sermon; it is a story of passion, a story with a moral—a vindication of woman from woman's standpoint. It represents a picture of the degeneracy of the British aristocracy at the beginning of the last century.

Clorinda Wildairs, a strange but wonderful character, is ruined and deserted by Sir John Oxon, a most notorious rake, but to save her reputation she marries the Earl of Dunstanwolde. The earl dies and the countess falls desperately in love with the Duke of Osmonde, whom she is anxious to marry. Her betrayer, Sir John Oxon, reappears and threatens to expose her to the duke. Clorinda becomes despondent and kills her tormentor. Mrs. Burnett's idea of hiding the corpse under the sofa is novel, original, and intensely dramatic.

Last night's production was a strong presentation of the play, splendidly staged, and the costuming was rich and appropriate.

As to Miss Blair, her conception of the title role shows artistic individuality, and especially fidelity to the character represented. Her work is finished. Miss Blair reads her lines with intensity of feeling. Her Clorinda is a splendid creation, and she rendered the dramatic climaxes with magnificent effect. The scenes with Sir John Oxon in the second and fourth acts were excellent. She was indeed the haughty lady of quality.

The work of Mr. Bramwell as Sir John Oxon was meritorious and an able characterization of the rake.

Miss Lucia Moore as Lady Tantillion was good. The balance of the cast was acceptable. The scenic effects deserve especial mention, especially the rose garden in the second act and the hall at Wildairs.

Last night's performance was quite an ovation for Miss Blair, and she was recalled three times.

Mail-Fri

"A LADY OF QUALITY"

Miss Eugenia Blair will appear at the Greenwall opera-house Tuesday night, April 11, in 'A Lady of Quality." The Atlanta Constitution has the following to say:

It is a wonderfully strong and thrilling play. A romantic drama, with a woman the central figure, and such a magnificent woman. It is the woman that gives to 'A Lady of Quality" that charm that is lacking, as a rule, in the romantic drama. It is peculiar to plays of this class that the women hold but minor parts, invariably weak, they seem to fit in to simply show the strength of the men, as it were. But, in reversing the standard of the romantic drama, "A Lady of Quality" has become a really great play.

Be it said to the credit of Eugenie Blair that she, actress that she is, did much last night to make the play what it was. Miss Blair has been seen here before, but her most ardent admirers could have scarcely believed her capable of the heights that she reached last night. Her acting in the fourth act, where in her frenzy she slays the man who has betrayed and then threatened her, bordered on to greatness.

William Bramwell afforded Miss Blair the most excellent support. His portrayal of the character of Sir John Oxon was almost faultless. Indeed, Miss Blair's entire support was excellent throughout.

Register Sat

"A Lady of Quality" With Eugenie Blair.

The much discussed play, "A Lady of Quality," by Frances Hodgson Burnett, assisted by Stephen Townsend, will be sumptuously presented (a perfect prototype of the Wallack Theater, New York, production) by Miss Eugenie Blair and her company at Greenwall's opera house on Tuesday evening, April 11. It will be a fashionable event, in the sense that it will call together a numerous and well dressed assemblage, and it will doubtless be one of the most memorable theatrical occurrences of the year, because of the superior qualities of the star, play and well known fame of the book.

Manager W. M. Wilkison will introduce an actress in the leading role of Clorinda Wildairs, who is well identified with a wider range of roles than any actress on the American stage, Miss Blair, who is an ideal actress possessing power and the characteristics necessary to portray this versatile role.

In conjunction with Miss Blair, the production boasts of a splendid company in support. Every feature is magnificently produced as to scenic environments—from the brush of Ernest Albert of the Fifth Avenue theater, New York. The properties and accessories attending the production have been specially built too, by Claude Hagen of the same theater

Mail-Thurs

The Greenwall opera-house will have for its attraction Monday night, April 17, Mr. Melbourne MacDowell and Miss Blanche Walsh in Fanny Davenport's production of Sardou's great play "La Tosca."

The St. Louis Republic says:

Blanche Walsh in a new "La Tosca." This, the greatest of Sardou's plays, was the opening piece of the MacDowell-Walsh combination at the Century last night. It gave the best of the young woman on whom the mantle of Fanny Davenport has fallen. Being a surprising revelation, not a disappointment, the road is clear for this talented girl in a city where her predecessor had thousands of friends. She is tall and slender, quite girlish in figure—an ideal La Tosca physically—not a blonde, such as Davenport gave us, but a rich raven-haired bewitcher of mankind with black eyes.

The result is a thoroughly fresh presentation of an old heroine, a familiar play infused with new life and new interest. It is Miss Walsh's voice that instantly charms the hearer. Fresh, clear, flexible and expressive of every emotion, that sways Sardou's heroine. Her laughter is captivating, her mirth is infectious, and her cries of anguish would melt a heart of stone. Her emotional work in the great third act so carried the spectators away at last night's performance that they called her four times before the curtain. Her acting of the part is as spontaneous as her reading of the lines. There is no set business in this young woman's work. It is the inspiration of the moment and harmonious at all times. Mr. MacDowell and Miss Walsh are surrounded with adequate support and the settings of the piece are those used by the late Miss Davenport.

Register Friday

Miss Blanche Walsh and Melbourne MacDowell.

The above named artists have been booked by Manager Greenwall Monday night, April 17. The company will present Sardou's great play "La Tosca." The San Francisco Chronicle writes of the company:

"Although 'La Tosca' is a play with a constant shudder in it, its intense dramatic strength cannot be disputed. It is questionable if the play ever proved itself so impressive before. It was a gracious thing of Fanny Davenport before she died to name as her successor a young actress who had a life before her. It was more than gracious that she should have selected one who was likely to send up before the public the play out of which she had made so much money and fame, and even allow the possibility of a comparison against herself. We found last night that Blanche Walsh brought out of the part of Tosca something even Miss Davenport's art had not altogether been able to do. Miss Walsh is such a widely different type of woman; more appropriate in youth in character, in appearance; with a flexibility of figure and action that is more attractive after all than Miss Davenport's artistic dignity. It is doubtful if there is any other woman on the American stage who could do the work she did last night. She never was a very sentimental actress; but playing Tosca from her own side, even the first act with its femininity, its coquetry and its love, was convincing, and presented the girl in a charming light. The two middle acts were quite triumphs for her. The torture scene was the best; and yet it is the hardest to play with discretion. Through all her excitement Miss Walsh never gave way to rant, and the distress and suffering were absolutely realistic. The great scene, the moment, indeed, of high tragedy in the play when she finds the knife, left nothing of expression wanting, and the act ended without the candles being placed by Scarpia as he let. Miss Walsh has studied Tosca from the first line to the last and gives it quite a brilliant execution. It is late to say anything of MacDowell's Scarpia. It is the best performance of the kind on the stage, and nobody could play it better. Mr. Elliott was most competent as the lover. The staging was fine and the general performance was careful. There were many recalls. After the second act there were six curtains, and the audience persisted until Miss Walsh came out alone to receive the tribute she eminently deserved."

Mail-Friday

MELBOURNE MACDOWELL AND BLANCH WALSH IN "LA TOSCA."

Fanny Davenport's production of Sardou's great play, "La Tosca," will be seen at Greenwall's opera-house for one night, Monday, April 17. The Denver News has the following to say:

It is rare indeed that Denver is called to record so great a success as was made by the new star, Blanche Walsh, who apeared with Melbourne MacDowell in "La Tosca" at the Broadway theater last night. Notwithstanding the many friends Miss Walsh has in Denver, who looked for great things from the talented young actress, she surpised the most sanguine admirers and scored a triumph such as rarely falls to the lot of an artist

Mail Saturday

Greenwall's Opera House.

TUESDAY, APRIL 11th, ONE NIGHT ONLY.

—ENGAGEMENT OF—

Eugenie Blair

—Under the Direction of—

W. M. WILKISON.

IN

A Lady of Quality

—BY—

FRANCIS HODGSON BURNETT,

Author of "Esmeralda," "Little Lord Fauntleroy," Etc., and

STEPHEN TOWNSEND.

The Most Widely Discussed Play of the Day, a Magnificent Scenic Production and a Powerful Supporting Company.

Parquette Circle	$1.00	Balcony	75c and 50c
Parquette	$1.00	Gallery	25c

MISS EUGENIE BLAIR.

"A LADY OF QUALITY."

This city is to be treated with the dramatic success of the day at the Greenwall's opera house, Tuesday night, April 11, with the production of Frances Hodgson Burnett's and Stephen Townsend's strong play "A Lady of Quality," which will be presented by that delightful and accomplished actress, Eugenie Blair as Clorinda Wildairs, a character known everywhere through the medium of the talented book by America's most prolific writer, Mrs. Burnett, under the direction of W. M. Wilkison, a manager of varied experience in the best dramatic productions. "A Lady of Quality" has undoubtedly been one of the pronounced dramatic successes of the present decade. It is one of the few stories in which the dramatization is [illegible] the [illegible]. The first announcement that Eugenie Blair will be seen in the play caused something of a sensation in dramatic circles, as it was generally supposed that the [illegible] seen in the Wallack theatre production alone had the rights to the [illegible] Such, however, is not the case.

This production will be as nearly as possible a duplicate of the New York presentation given at Wallack's theatre. The scenic and stage setting have been built and painted by Messrs. Ernest Albert and Claude Hagen of the Fifth Avenue theatre, New York. The superb [illegible] and costumes [illegible] by Dazian, Eaves and Van Horn, [illegible] are the leading [illegible].

Mail-Monday

Frances Hodgson Burnett and Stephen Townsend's "A Lady of Quality," with Miss Eugenie Blair as Clorinda Wildairs, will be seen at the Greenwall's opera-house Tuesday night, April 11. The Boston Post says of their final performance:

The engagement of W. M. Wilkison's company, presenting "A Lady of Quality," was closed last night. The [illegible] performance was well attended [illegible] of the [illegible] [illegible] The audience [illegible]

[illegible] and actor, is the intellectual courage, not to say rashness, which permits human emotions, complicated by events, to work out to their logical and appalling conclusion. "La Tosca," for all its wit, for all its light and tender touch in any passages contains, from its opening scene, the forms of terrible tragedy, and, as events progress, the tragedy appears in all its horror, with flowers of romance and delicate humor near it, like a garden on a chasm's brink. It is these sharp contrasts and the irresistible logical of development that gives "La Tosca" the the over- [illegible] opening scene, the forms of terrible an audience feel the end was inevitable and the tale is true.

Mail Monday

MISS EUGENIE BLAIR.

Notwithstanding this fact, the piece was produced with the same conscientious attention to detail that was characteristic of its presentation on the previous night. Mr. Brammell, the leading man, was in better form than on the occasion of his first appearance and his work was strong and effective throughout. Miss Blair gave her usual artistic interpretation and won golden opinions from her auditors by her powerful and finished performance.

The production is an excellent one and as such is commended to all admirers of art in the drama.

Register Tuesday

"A Lady of Quality."

Tonight at Greenwall's opera house will be seen Miss Eugenie Blair in "A Lady of Quality," and no doubt the house will be filled to welcome this attraction.

The period of the story is England, 1702, the epoch of picturesque dwellings, quaint costumes and poetic and highly colored scenes. As a study of the [illegible] of that romantic period the play is [illegible], particularly in the superb scenic and [illegible] embellishment faithfully carried out from the original models in the British Museum. The scenery is elaborate and has been painted by Ernest Albert of the Fifth Avenue Theater, New York, and the carpentering by Claude Hagen of the same [illegible].

Miss Eugenie Blair as Clorinda Wildairs.

Miss Eugenie Blair as Clorinda Wildairs.

Eugenie Blair needs no introduction to our theatregoers. She is an artiste who has played a wide range of parts, both tragic and emotional, more perhaps than any woman star of our time. A thoroughly competent company [illegible] included in her support and the engagement is anticipated as one of the events of the year.

MELBOURNE MACDOWELL AND BLANCHE WALSH.

Melbourne MacDowell and Blanche Walsh and a powerful company will be seen in Fanny Davenport's production of Sardou's "La Tosca" at Greenwall's soon. "La Tosca" [illegible] as [illegible] a typical production of modern French dramatic art, and a notable example of the work of the great artist who created the play. A [illegible] belonging back to [illegible]

The [illegible] costumes made by Messrs. Eaves, Van Horn & Dazian of New York. The company supporting Miss Blair are all well known players, including Mr. William Bramwell, John Sutherland, J. H. Amory, J. L. Saxton, W. H. Arnold, Gordon Lawrence, Lillian Moore, Catherine [illegible], Harry Corn, Walter William Proctor and others.

This excellent production is in the able hands of Mr. W. M. Wilkison, long associated with the late Alexander Salvini, and other prominent stars, and he assures our theater-goers that the representation occurring are will be commensurate with the notable productions of this play at Wallack's theater, New York.

Mail-Tuesday

[illegible] at Greenwall's opera-house Eugenie Blair, handsome and talented, will appear in this city in that excellent play so well and thoroughly known through the medium of the book and the success of the play by New York city entitled "A Lady of Quality." Society and the masses [illegible]

Mail Tuesday

[illegible] everywhere have bestowed fitting tribute to this latest and best contribution to our stage from an American writer. Undoubtedly this fine production will be received with open arms, as it is absolutely one of the successes of the century. The whole production is under the immediate supervision of W. M. Wilkinson, a manager of noted reputation.

"LA TOSCA."

Of Melburne MacDowell and Blanche Walsh who will be seen at Greenwall's opera-house Monday, April 17, presenting "La Tosca," the Boston(Mass.) Herald speaks as follows:

Melbourne MacDowell and Blanche Walsh opened their two weeks' engagement at the Tremont last night with a presentation of Sardou's intense play, "La Tosca."

Of course interest centered chiefly around Miss Walsh, who, since the death of Fanny Davenport, has fallen heir to her roles.

Whatever she may be in other parts, Miss Walsh's portrayal of "La Tosca" is a really finished and brilliant performance. She is quite as effective as her predecessor in her outbursts of passion, and in the earlier scenes of coquetry and jealous rage showed an intelligent appreciation of subtilties of the character that the late Fanny Davenport never equaled. Miss Walsh has youth and beauty on her side and possesses, moreover, a nervous vitality that fits beautifully into the part of the unfortunate Italian diva, whose whole character was made up of the two elementary passions—love and hate.

Miss Walsh puts an artistic touch to everything she does. She was at all times convincing. Even in the harrowing scene where her lover is being tortured in an adjoining room at the same time she is being forced to a confession to save him—even in these minutes of alternate bursts of fiery passion and heart-rending supplications Miss Walsh played with a power and intensity that never verged on ranting and which thrilled the audience to the shuddering point.

As for Melbourne MacDowell, he played the part of the sneering, cruel, treacherous Baron Scarpia, with his usual skill and finish.

Register Wed-

Blanche Walsh and Melbourne MacDowell in "La Tosca."

The Greenwall's opera house is to have Mr. Melbourne MacDowell and Miss Blanche Walsh in Fanny Davenport's production of "La Tosca" next Monday, April 17. The Galveston News speaks as follows:

One of the most important events of the present theatrical season was the appearance of Miss Blanche Walsh and Mr. Melbourne MacDowell at the Grand last night in Victorien Sardou's great masterpiece, "La Tosca." It was a magnificent production of the celebrated French realistic tragedy. It was a performance that will always be remembered by those who had the good fortune to witness the same.

Think of it! One of the most powerful attractions of the season to appear to one of the smallest houses—in fact, merely a corporal's guard. Vacant chairs were decidedly in the majority last night, and while fashionable society was enjoying the charms of the Charity ball, the small but cultured audience gathered at the Grand abundantly manifested its appreciation by giving Miss Walsh and Mr. MacDowell one of the grandest receptions ever accorded to a theatrical attraction in this city.

Miss Blanche Walsh is no stranger here. She made her local debut about eight years ago as Olivia with Marie Wainwright in Shakespeare's "Twelfth Night." About four years ago she was here with Nat Goodwin. Miss Walsh as La Tosca was a revelation. She is a brilliant actress, a dramatic genius. Her version of Sardou's heroine was extraordinary. She is a powerful emotional actress of rare ability. Her splendid reading, exposition of love and delicacy of tact are almost poetic. Miss Walsh is graceful and attractive and has a great future before her. She is a young woman for the great task she has undertaken, but she has in her favor youth, beauty and talent.

Mr. Melbourne MacDowell, the actor-manager of the organization, is a man of great ability. He is an excellent actor and a first-class business man. The Baron Scarpia was an admirable impersonation of the difficult character. He is a master in his profession. He played with a passion that was most realistic.

The scenes with La Tosca were superb, and especially the fourth act, which takes place at his room at St. Angelo castle and which was a marvel of dramatic realism. Words can not do this act justice; it has to be seen to be realized, for its effects create a lasting impression. Both stars were recalled four times at the close of the second act and three times at the close of the fourth.

The Mario of Mr. Elliott was good. He made an admirable lover and is an able actor. Mr. [illegible] as Angelotti was [illegible] was also the [illegible] of Miss Green.

The company is an organization of great strength, and the performance won the admiration of all present. It was a rare and grand treat.

Mail Wed

MELBOURNE MAC DOWELL AND BLANCHE WALSH IN "LA TOSCA."

Of "La Tosca," which will be seen at Greenwall's opera house Monday night, April 17th, the Buffalo, N. Y. [illegible]

Mail Wed.

Times speaks as follows:

Miss Blanche Walsh scored a triumph last night at the Star theater in the exacting and difficult role of Floria Tosca. Theatre goers who had seen the beautiful and gifted young actress in society plays and other characters in comedy work, believed that "La Tosca" was beyond the scope of her powers. In this respect they were certainly most happily disappointed. Miss Walsh's interpretation of the role, even at this early date does not suffer materially in comparison with those of the lamented Fanny Davenport, or the great French artiste Bernhardt. She is young, beautiful, magnetic, wonderfully resourceful, and there seems to be no limit to her power and dramatic strength. Last night she fully demonstrated that she is equal to all the requirements of the great role of Floria La Tosca.

Melbourne Mac Dowell is the same splendid actor, and he shared the honors with Miss Walsh. The audience was aroused to a high pitch of excitement, and the principals were given many curtain calls.

Arthur Elliott's Mario was very satisfactory, and the other members of the cast were exceptionably good.

Register Thurs.

"La Tosca."

Mr. Melbourne MacDowell and Miss Blanche Walsh will be seen at Greenwall's Opera House, Monday night, April 17 in Fanny Davenport's production of Sardou's great play, "La Tosca." The Washington, D. C., Post speaks as follows:

It is always an ungrateful task to step into another artist's shoes and endeavor to reproduce the picture limned upon the public memory by a predecessor. Even should the substitute excel the original, full meed of recognition is never received; and when the player gone before was as great and generally beloved as Fanny Davenport, the task becomes doubly difficult. Yet that is what Blanche Walsh undertook last night at the Lafayette, in one of Miss Davenport's most famous roles, surrounded by players long associated with the departed star, and even with the stage settings provided by that mistress of stage management.

While comparisons are inevitable, it must be agreed that Miss Walsh is the woman best fitted to succeed to the roles of the dead queen of emotional drama, and it is confidently predicted, that barring accidents, she will be a queen in her own right long after those roles are worn out.

Through her art and strong personality, La Tosca, the brilliant, capricious, jealous, loving, and suffering song bird of Rome, lived again on the stage last night, as winsome and as intense as ever. That Miss Walsh scored a distinct hit cannot be disputed even by those who are loath to admit the success of any one. She was repeatedly called before the curtain, and the audience was not satisfied even then. Miss Walsh's reception was a deserved one, for although she has been admired in "Aristocracy," in "Trilby," and in her many other successes, it appears that as Fanny Davenport's successor she has made the hit of her stage career.

Of Melbourne MacDowell it can be said that he has lost none of his sterling qualities as an actor. He is the same hateful, yet admirable, Scarpia he has been for several years. Arthur Elliott shares the honors of both stars in his interpretation of Mario Cavaradossi, and his acting in the torture scene was a fine bit of work.

Mail Friday

in Denver. To have scored a success in the play alone would have been a great feat, but to follow Fanny Davenport in the part and then make a success of the interpretation superior to that of the late actress is a great triumph. This was the verdict of the large audience which completely filled the theater last night. Miss Walsh met with a great reception, but it was in the last part of the second act that she made her distinct impression. On the audience [illegible] all with her semblance of jealous anger over the supposed infidelity of her lover. Her acting in the third, where she displays abject terror and grief while her lover is being tortured within her hearing, was superb. At the end of this act the curtain calls were so numerous that it was thought that the audience would never tire of bringing Miss Walsh before the curtain. The play was mounted in that manner which has made it famous in the theatrical world.

Register Sat

The rendition of "Pygmalion and Galatea" will be reproduced at the matinee this afternoon at 2:30 at the opera house under the direction of W. W. Heilbron, assisted by some of the best local talent in the city. It is given for the benefit of the Catholic [illegible]. Everybody should turn out and see this splendid production. Admission, 25 and 15 cents.

"La Tosca."

Mr. Melbourne MacDowell and Miss Blanche Walsh will be seen at Greenwall's opera house Monday night, April 17, in Sardou's great play, "La Tosca." The Galveston Tribune says:

If Manager Ben Stern of the Melbourne-MacDowell company [illegible]

Register Sunday.

THEATRICAL GOSSIP.

The Great Play, "A Lady of Quality." With America's foremost actress, Eugenie Blair, at Greenwall's opera house on Tuesday night, April 11, for an engagement of one night only, there will be a beautiful play presented, "A Lady of Quality," with a most gifted actress, Eugenie Blair in the role of Clorinda Wildairs, a character made famous in this sensation of a play, which is a dramatization of Frances Hodgson Burnett's latest and greatest novel, "A Lady of Quality," assisted by Stephen Townesend. This ideal play enjoyed many months of enormous success at Wallack's theater, New York city, this and last season—being the talk of the metropolis and the cities of the United States wherever it has been produced.

The theater goers witnessing this play will see an actress in the leading role—Eugenie Blair—who is beautiful and talented and who has been prominent before the public in a series of roles, tragic and emotional, and who has been considered inimitable in any creation she has undertaken in her successful career on the American stage the dead queen of emotional drama, and it is confidently predicted that, barring accidents, she will be a queen in her own right long after those robes are worn out.

Through her art and strong personality La Tosca, the brilliant, capricious, jealous, loving and suffering song bird of Rome, lived again on the stage last night, as winsome and as intense as ever. That Miss Walsh scored a distinct hit cannot be disputed even by those who are loth to admit the success of anyone. She was repeatedly called before the curtain and the audience was not satisfied even then. Miss Walsh's reception was a deserved one, for although she has been admired in "Aristocracy," in "Trilby" and in her many other successes, it appears that as Fanny Davenport's successor she has made the hit of her stage career. Of Melbourne MacDowell it can be said he has lost none of his many sterling qualities as an actor. He is the same hateful, yet admirable Scarpia he has been for several years. Arthur Elliott shares the honors of both stars in his interpretation of Mario Cavaradossi, and his acting in the torture scene was a fine bit of work."

NOTES.

Alice Neilson will go abroad in the summer to rest much and study a little.

Anna Held is said to have cleared $4,365 by a fortunate speculation in sugar lately.

Belle Archer, whose tour in Hoyt's A Contented Woman has been most successful, will continue to star in the same play next season.

Mrs. W. G. Jones will play the Nurse in the forthcoming production of Romeo and Juliet with Maude Adams, William Faversham, and James K. Hackett.

Nellie Melba narrowly escaped serious injury on March 19 by the falling of a heavy bronze statue in the parlor of a San Francisco residence where she was a guest.

Rose Coghlan was struck on the shoulder by the descending curtain after the second act of Mlle. Fifi at the Manhattan theatre recently and sustained several bruises.

"A Lady of Quality," recently put on in London, is to be withdrawn after a brief run, the English theater-goers, for some reason not made clear, having failed to take kindly to Mrs. Burnett's play, which has been so successful in this country.

Corinne, who was engaged for one week, to succeed Pauline Hall as a special feature with the Wilbur Opera company, has scored such a success that her engagement has been extended to five weeks. Miss Hall will rejoin the company for the summer season.

The well-known English actress, Marion Terry, Ellen Terry's sister, met with a very serious accident the other day. The horses of her cab ran away and she was foolish enough to try to jump out. She fell heavily, striking her head on the curbstone. After some vain efforts at restoration she was carried off to a hospital, where she lay for many hours in an unconscious condition. The doctors say that her recovery will be a matter of considerable time.

Little Myrtle, daughter of Manager Will A. Miller, of the Martin's Ferry, Ohio, opera house, did her black face act for the Coshocton, Ohio, Elks on February 22 and they gave her a gold bracelet, locket and pendant. Little Myrtle was lately with Punch Robertson's company.

Al G. Field has suffered much with rheumatism this season. Three times he has been compelled to leave his minstrel company, and his suffering has increased so much that he has now decided to close his season early in April, abandoning a Western tour that had been booked into May.

A rumor is going the rounds that Messrs. Hoyt and McKee will not send any of their old companies out next season, but instead will lease the different Hoyt farces out on royalties. Harry Gilfoil, according to the same reports, has secured "A Trip to Chinatown," and will be seen next season as Welland Strong.

It is reported from London that Manager Charles Frohman has secured entire control of the Duke of York theater there, having purchased George Edwards' half interest in that play-house. It is expected that the American manager will make it the scene of some of his biggest productions in the future.

De Wolf Hopper is said to be so well satisfied with "The Charlatan," John Phillip Sousa and Charles Klein's new comic opera, that he has decided to present that work instead of "El Capitan" in London when he opens there next year. There was some little question at first whether or not it would not be best to put on "El Capitan," the original purpose of the comedian, even before "The Charlatan" had demonstrated its great drawing power. But "The Charlatan" has proved such an exceptional success in Washington, Philadelphia, Baltimore and Chicago that the new work by the authors of "El Capitan" has, as they say in stage parlance, "the call." It is thought that "The Charlatan" has the advantage of the popular "El Capitan" in several ways; the story is somewhat livelier, many of the lyrics have in a larger degree that "catchiness" which the public expects in comic opera, and the production, both as to scenery and costumes, is away ahead of its predecessor. So much in praise of this new production has been written that very much is expected on that score.—Cincinnati Enquirer.

Patti's recent marriage has served to bring out an amusing story of her last visit to the Pacific coast from a dramatic writer of San Francisco. When the diva stepped from the train, said the San Franciscan, and after inhaling a lung full of fog, remarked "Oh, this is heaven! All my troubles are paid for. Thank heaven, I breathe the air of San Francisco once again!" This was all very sweet in the high-priced canary bird, and the newspaper boys were all delighted. However, it was only a short time before I went down to the train to meet Patti at Salt Lake City. She was descending from her car, and as her feet grasped the ground she exclaimed: 'Thank heaven, I breathe the air of Salt Lake City once more. All my troubles are paid for. Oh, this is heaven.' The newspaper boys were all delighted with her. As for myself, on both of these occasions, I was delighted also—with the diva's lovely hypocrisy, that accursed sin which, the poet tells us, takes the best men in. I never thought Patti much of an actress, but I changed my mind in this respect after witnessing these two exhibitions."

The students of the Stanhope-Wheatcroft Dramatic school will give their final matinee of the season on April 20 in the Madison Square theater. Five new one-act dramas will be presented, a farce entitled "A Flirtation in Fetters" by Herbert Stebbins, a little drama of Western life called "A Precious Lode" by Alfred Fisher, the well-known actor, and three sketches entitled respectively "Criss Cross," "Mrs. John Hobbs" and "Elizabeth," by Rachael Crother, a former pupil of Mrs. Wheatcroft.

J. K. Emmett has engaged Miss Jean Caskie, a pupil of the Stanhope-Wheatcroft school, for his spring season. Miss Caskie is a bright Southern girl.

Register Sat

of the audience at the Grand opera house last night into silver dollars at the approved ratio of 16 to 1 he could retire from theatrical management and bathe in champagne for the balance of his life.

Such an enthusiastic gathering of people has never witnessed a performance in this city before. Curtain calls followed every act.

The applause began with the first act, where after a somewhat trying scene, owing to a lengthy explanatory dialogue, the touching church service was rendered. The priests were chanting the litany behind the closed doors of the cathedral and the responses were made alike by the superb choir and the police officers outside, who had come to search for an escaped political prisoner supposed to be concealed there, and even Baron Scarpia, the arch fiend, himself cannot resist the potent influence of the divine music, but pauses in his orders to cross himself and repeat the lines of the service.

But in the second act, when the demon jealousy is aroused in the breast of the passionate La Tosca, is where the tragic power of Miss Walsh is first shown. The resemblance of her work in this act to Bernhardt is most noticeable, and some who have seen both actresses said that it even excelled the work of the divine Sara.

MISS EUGENIE BLAIR.

This play gives Eugenie Blair an ideal opportunity to be seen at her greatest power, in a character which has attracted attention from critic and patron alike unknown to the stage of any country, requiring a most versatile actress to interpret its wide scope of characterization, made famous through a popular novel and a very successful play.

Mr. W. M. Wilkinson, who is directing this superb production, will present it in the same elaborate manner as the recent successful presentation that occurred at Wallack's Theater, New York. The scenery will be in touch with the dramatic atmosphere of the play. The epoch of the story—England, 1701—and is from the brush of a well known artist, Ernest Albert, of the Fifth Avenue Theater, New York. The company in support of Miss Blair is a well balanced and perfect organization of players. The production of "A Lady of Quality" has been pronounced to be the most complete seen on the local stage at any time, and will be regarded as a most forceful series of stage pictures and the auspicious event of our theatrical year.

A SCENE IN "A LADY OF QUALITY."

Walsh-MacDonald.

Of this combination, which appears at Greenwall's soon the Washington ... says:

... has always been an ungrateful ... to step into another artist's shoes ... endeavor to reproduce the picture limned upon the public memory by a predecessor. Even should the substitute excel the original, full meed of recognition is never received; and when the player gone before was as great and generally beloved as Fanny Davenport, the task becomes doubly difficult. Yet that is what Blanche Walsh undertook last night at the Lafayette, in one of Miss Davenport's most famous roles, surrounded by players long associated with the departed star, and even with the stage settings provided by that mistress of stage management. While comparisons are inevitable it must be agreed that Miss Walsh is the woman best fitted to succeed to the roles of

Miss Blair as Clorinda Mildairs in the first act of "A LADY OF QUALITY."

GREENWALL'S OPERA HOUSE

Tuesday night, April 11, engagement of the distinguished actress,

Eugenie Blair,

Under the direction of W. M. Wilkinson, in the famous Wallack theater New York, success,

A Lady of Quality

By Frances Hodgson Burnett author of "Esmeralda," "Little Lord Fauntleroy," etc., and Stephen Townsend. The most widely discussed play of the day. A magnificent scenic production and a powerful supporting company.

Parquette Circle	$1 50
Parquette	1 00
Balcony	75c and 50c
Gallery	25c

Register Sat

The fourth act, which closes with the killing of Scarpia by La Tosca, just at the moment of his villainous triumph, can not be portrayed with a pencil. It must be felt. It is grand in its wickedness, sublime in its misery and altogether indescribable. It proves Mr. MacDowell a perfect personator of evil passions and proves Miss Walsh to be the equal of any American tragedienne who has ever appeared in this city, and if not the superior, at least the peer of the renowned Bernhardt. Justice can not be done her in a limited newspaper criticism. She has made tragedy attractive.

Mail Sat

Mr. Melbourne MacDowell, Miss Blanch Walsh and a capable company will be seen at Greenwall's opera house Monday night, April 17, in Fanny Davenport's production of Sardou's great "La Tosca." The Denver, Colo., Times says:

Before an audience which filled the Broadway theatre, and in an atmosphere surcharged with the criticism of comparison, Miss Blanche Walsh appeared last evening as Floria Tosca, a character of great strength conceived by Victorien Sardou and made familiar in this country by Fanny Davenport. Those who had not realized the gigantic task Miss Walsh has assumed were made fully aware of such fact last evening, and in view of the many obstacles she has overcome, her success can be considered nothing less than remarkable.

Miss Walsh is not the American Bernhardt or the American Duse or even the American Hading; she is the American Walsh. Her methods are her own. She is of this day and generation, and is more to this time than was Davenport to a similar time in her career because Miss Walsh has profited by the universal progression. She has succeeded an artist and assumed that artist's own creations. She has stepped into characters which were

Mr. Melbourne MacDowell.

builded by another mind, and which have been so thoroughly stamped upon the memory of present-day theatre goers as to defy an acknowledgment of their equal. Miss Davenport was not one whit more artistic than Miss Walsh, nor did she possess a greater intelligence. Had the performance of "La Tosca" given last evening been presented with no knowledge of its creator on this side of the ocean it would have awakened equally as much enthusiasm as did its premier years ago. The performance of Miss Walsh was masterful in many ways. The lighter scenes of the first two acts were handled with that superb delicacy of which she is capable, and the strong scenes of the third and fourth acts demonstrated that remarkable reserve, so much a part of this gifted player. The Baron Scarpia of Mr. MacDowell needs no review at our hands. It is well known and has always been admired in Denver. Mr. MacDowell is as much the Sardou man with the American people, as was Miss Davenport the woman. His performances are always intelligent and forceful, and last evening's performance but increased the good impression we have held of him. Mr. Arthur Elliott was the Mario, giving a most capable and finished interpretation of the role.

"RETURNED TO HIS OLD LOVE."

Governor Bob Taylor has again left the troubles and turmoils of politics and returned to the lecture platform, where he has fastened himself in the hearts of the entertainment-loving people. Surely no man was ever more thoroughly in his proper element than is Governor Taylor before an audience as an entertainer. Upon the occasion of his retirement from politics, the Louisville Courier Journal said: "He can take up the tale where he left it off ——, the same delightful, scintillant, captivating personality. Though time be fleeting, art is long; and he is an artist, every inch of him. But a little while and the memory of the maguots which have infected his administration as governor of Tennessee will disappear from heart and brain amid the glitter of electric lamps and the laughter and tears of the multitudes who will flock to hear him; to applaud him; yes, verily, and to love him."

The governor comes to entertain us with his new lecture, "Love, Laughter and Song." Go to hear him, and laugh at his funny jokes, and listen to his songs, and be charmed by his eloquence.

He will appear at Greenwall's opera house on the evening of Monday, May 1.

Register Sunday

Melbourne MacDowell and Blanche Walsh in Sardou's "La Tosca."

Of Fanny Davenport's production of Sardou's great play, "La Tosca," which will be presented at Greenwall's opera house Monday, ... by Mr. Melbourne MacDo... Miss Blanche Walsh and a well balanced company, the Salt Lake Tribune says the following:

Among the instances in which precedent has been defied and all examples set aside, none have been more interesting than the complete triumph of Blanche Walsh last night as the star of "La Tosca." It is a footlight revelation to find an actress who at best has only been known as a good leading lady, spring into the theatrical firmament with light as lustrous and brilliancy as been as one who through two generations of theater-

Miss Blanch Walsh.

goers has been an acknowledged genius.

Blanche Walsh had not the well-known name, the illustrous lineage or the family prestage to throw around her the glamour that encircled Fanny Davenport. Her accomplishments are her own and her success comes from no factitious aids. Last night she aroused the unrestrained enthusiasm and inspired the unrestricted admiration of an audience schooled to self-control and calm judgement. It was her first appearance as a star, and if aught her position was rather that of a new junior partner in an old institution. Only a few minutes were required to install her as the real power, the planet around which the others revolved. Again and again Miss Walsh was called to the stage, and only personal responses in front of the curtain were accepted as final.

Mr. MacDowell, as the unprincipled Scarpia, ruler of Rome, was forceful, and made his part the abhorrent one designed by the author. Of massive figure and haughty air, Mr. MacDowell lent splendid support to Miss

would be a simile-meet a graph

Register Sunday

Mr. Melbourne MacDowell.

With New Laughter on His Lips and a New Song in His Heart.

[illegible]

NOTES.

[illegible]

Mail Tuesday

[illegible] do. Another is that it would be well to overhaul the corps of ushers and discharge some who have been lacking in the courtesy and promptness patrons of the house have a right to expect.

Manager Phil Greenwall has gone to New Orleans for a visit of two or three days.

Miss Ella McDonald, of Omaha, Neb., is a guest of Miss Mary Greenwall.

Mail Sat -

The next attraction, and one of the few remaining ones of the season, at Greenwall's will be Ex-Gov. Bob Taylor's lecture "Love, Laughter and Song," on May 1. Soon as it was learned that Gov. Taylor would make a short tour, Manager Greenwall was one of the first to secure him for a date here. All love to hear him and there is little doubt that the opera house will be packed on his coming.

"Mlle. Fifi," after celebrating its 100th performance at the Manhattan theatre, New York, gives place the last week in April to another French comedy, "The Manicure," and will be presented in Harlem, Brooklyn, Philadelphia and in Chicago for a summer run. Rose Coghlan and the original cast are retained.

Anna Held, after her most prosperous American season sails for Europe May 9. During her summer in Paris she will secure some bewildering costumes for "Papa's Wife," the new musical comedy which she produces upon her return in the autumn.

"The Turtle" shows no signs of warm weather torpidity. Both companies presenting it are doing a phenomenal business.

[illegible]

Mail Monday

Mr. Melbourne MacDowell and Miss Blanche Walsh will be seen at Greenwall's opera house tonight in Fanny Davenport's production of Sardou's great play "La Tosca." The Denver Colo. News has the following praiseworthy Notice:

"It is rare indeed that Denver is called to record so great a success as was made by the new star, Blanche Walsh, who appeared with Melbourne MacDowell in "La Tosca" at the Broadway theatre last night. Notwithstanding the many friends Miss Walsh has in Denver, who looked for great things from the talented young actress, she surprised her most sanguine admirers and scored a triumph such as rarely falls to the lot of an artiste in Denver. To have scored a success in the play alone would have been a great feat, but to follow Fanny Davenport in the part and then make a success of the interpretation superior to that of the late actress, is a great triumph. This was the verdict of the large audience which completely filled the theatre last night. Miss Walsh met with a great reception, but it was in the last part of the second act that she made her distinct impression on the audience, pleasing all with her semblance of jealous anger over the supposed infidelity of her lover. [illegible]

Mail Tuesday

[illegible]

Register Sun

A Theatrical Center.

[illegible]

Reg Sunday

of those of the past season returning. Altogether Mr. Greenwall has shown himself a careful student of the public taste in Fort Worth, and it is safe to predict a popular season next winter.

Governor Bob Taylor of Tennessee will soon visit Fort Worth to deliver his celebrated lecture on "Love, Laughter and Song." The lecture will be held in Greenwall's opera house and those who attend may be assured of an evening of unalloyed enjoyment. Governor Taylor is an artist whose soul is attuned to the loftiest ideals. He speaks of love as one to whom the symphony of sympathetic souls had been a constant lullaby. He talks of laughter as one whose soul has been set aglow by joy's perpetual sunshine. He tells of song as though his tongue had been attuned to the lyre of Elia, and in his ears had sounded the music of the spheres.

Register Tuesday

"Love, Laughter and Song."

Governor Bob Taylor, whom Manager Greenwall has secured for an engagement of one night, Monday, May 1, at Greenwall's opera house in his new lecture, "Love Laughter and Song," comes to us with an entertainment which is entirely new, new jokes, new songs, and new creations of word beauty. No doubt the house will be packed on this gala occasion for this is a treat in store for everyone.

Mail - Tuesday

This city is fortunate enough to have the opportunity to hear Governor Bob Taylor in his new lecture, which he calls "Love, Laughter and Song." He has been secured for one entertainment and will appear at Greenwall's opera house Monday night, May 1st. To those who have heard him, it is useless to speculate on what true lovers of entertainment can expect from him on his new and popular subject. Those who have heard him sing the changes of mirth and music in "The Fiddle and the Bow," or swing corners with "Uncle Rastus" in "Dixie," know that he cannot open his mouth without saying something that charms, and that he cannot tell a joke without making his hearers laugh. "Love, Laughter and Song" is all the words imply and all that a remarkable genius can invent. It is an entertainment of the highest order. He carries you from the sublime to the ridiculous, and from the ridiculous to the sublime, as smoothly as glides the dawn into the full glow of the morning.

Mail Wednesday

Gov. Bob Taylor of Tennessee, who has been called the "Apostle of Sunshine," will appear at the Greenwall opera house Monday night, May 1, in his new lecture, entitled "Love Laughter and Song." This new lecture is a [illegible] of the [illegible] of the great mountains of East Tennessee, and those who have heard him in his other lectures will know what to expect, [illegible]. He can not talk to you without making you laugh. His anecdotes are inimitable and his wonderful powers of [illegible] are unsurpassed by any man now before the public as an entertainer. If you want to [illegible] and laugh with him; if you want to be charmed by his songs, his [illegible] and his eloquence, don't miss this opportunity.

Register Thurs

"Love, Laughter and Song."

Gov. Bob Taylor of Tennessee has been secured for one engagement to appear at Greenwall's opera house on Monday night, May 1. [illegible]

Mail - Thurs

[illegible]

Register Friday.

Governor Bob Taylor.

The Greenwall's opera house will have Monday night, May 1, Governor Bob Taylor in his new lecture "Love, Laughter and Song."

The New Orleans Times-Democrat says: Ex-Governor Bob Taylor of Tennessee delightfully entertained a large audience in Washington Artillery hall last night. The lecture was for the benefit of the building fund of the Washington Artillery, and Governor Taylor took for his theme "Love, Laughter and Song." As these emotions are deeply embedded in the human heart, there is always a sympathetic response when an appeal to the sunnier side of life is made, while the subject in the hands of such a delineator of character and master of word-painting as the lecturer of last night could not fail to please and elevate.

One minute Governor Taylor would sway his audience by a pathetic picture of love, the next he would carry it into the realm of sunny laughter, and both pictures would be rounded off by a soug or ditty which would invariably meet with an enthusiastic encore.

Governor Taylor is seen at his best when he follows some happy climax by a song whose melody appeals to the emotion he is endeavoring to arouse. While the language of his lecture is flowing and poetic and not unlike the style of Ingersoll, the delivery is rather to rapid for the best effect, and at times there is a lack of inflection in his voice; but themoment he begins to sing or to illustrate by action, or to relate an anecdote, there is an entire change.

The pleasing tones of a deep, rich voice are not brought out until he begins to sing, nor is his portrayal of the comical fully appreciated until he tells a story in an imitative way. Last night he related a number of anecdotes, every one of which called forth hearty peals of laughter. Governor Taylor entertained his audience for an hour and a half, and at no time did interest flag. When it was over every one felt lighter of heart and more kindly toward his neighbor.

Mail Friday.

Governor Bob Taylor, who appears at Greenwall's next Monday evening, May 1, met with a royal reception in New Orleans Tuesday evening when he delivered his new lecture, "Love, Laughter and Song," the same that he will deliver here. The Picayune devotes two columns of space to a report of this entertainment from which the following excerpts are taken:

"The lover is a king, who dwells in the palace of love on the borders of the river of song, made merry with perennial laughter. All men and women who love and laugh and sing are monarchs of all the beauties of nature, which are seen in the golden sunrise, the brilliant day, the mellow twilight and the bediamonded mantle of night. All who love and laugh and sing find fresher delights in the beautiful scenery of the purple hills; in the cool bowers of the gentle sloping valleys; in the shape of fragrance of flowers; in the songs of birds, and in the music of the running brooks. Love is king; love is master. Every tender word and blessing is a thread of sunshine added to the warp and woof of our lives, while the loom of love goes merrily whirring, and love itself, guides the shuttle.

"Love, laughter and song, are the all in all of our lives. Man is king, but love is the king of kings. His chariot is drawn by the cherubim of laughter and song. Wealth bows its haughty head when love comes by. The laborer does obeisance to the merry king, and and commerce holds back its snowy wings on the broad ocean, and kneels upon the billows of the all-powerful master."

Governor Taylor sang a hymn to love, and continuing the theme, gave a beautiful picture of love in the crowded ball room, when music and laughter and song dance attendance to the merry monarch.

With great versatility and with a touch of humor he next described a country dance. To the tune of "Pretty Polly on the Meadow Green," which the village fiddler vigorously evolves, the buxom damsels and amorous swains lave themselves up to the enjoyment of the dance.

This is the poetry of love, the noontide of merriment, the blessed, yet evanescent period of youth and love.

"Love, laugh and sing, and have all the fun you can while you are in it," said the lecturer; "but some day you will waltz to another tune. The violets and lilies will soon fade, and live's young dream will have rejoined other dreams. This life is full of contrasts. Today you love; tomorrow you will mourn; joys and pleasures are succeeded by troubles and anxieties. All our energies, all our labors, are directed to the one purpose—the coining of gold and silver for the sake of love. In the purple glory of eventide we leave our various avocations and pursuits and seek our places of love, on the bank of the river of song.'

Governor Taylor skillfully descended from poetry to prose, and spoke of love in the family circle; that love which prompts papa to take "baby boy" in his arms at dead of night and walk the floor for two hours, singing, "Papa's baby boy; Pappa's baby boy!"

How many husbands sing that song? How many, instead, come home at 2 o'clock in the morning after having spent several hours at the festive board with a few congenial spirits, and when they reach the conjugal domicile, sing

"I wish my wife was an angel,
Far, far away?"

"Why, my dear," says hubby, steadying himself as best he can, "why (hic) I've left prayer meeting at 10 o'clock."

"How dare you, sir," replies the indignant wife; "how dare you tell such a lie?" The clock strikes 1 (and she then strikes, too.)

"Why, dear," persists the brute of a husband, "will you believe a blamed little tin, $1.50-clock rather than me!"

Register Saturday

"Returned to His Old Love."

Governor Bob Taylor has again left the troubles and turmoils of politics and returned to the lecture platform, where he has fastened himself in the hearts of the entertainment-loving people. Surely no man was ever more thoroughly in his proper element than is Governor Taylor before an audience as an entertainer. Upon the occasion of his retirement from politics, the Louisville Courier-Journal said: "He can take up the tale where he left it off—, the same delightful, scintillant, captivating personality. Though time be fleeting, art is long; and he is an artist, every inch of him. But a little while and the memory of the maggots which have infested his administration as governor of Tennessee will disappear from heart and brain amid the glitter of electric lamps and the laughter and tears of the multitudes who will flock to hear him; to applaud him; yea, verily, and to love him."

The governor comes to entertain us with his new lecture, "Love, Laughter and Song." Go to hear him and laugh at his funny jokes, and listen to his songs and be charmed by his eloquence.

He will appear at Greenwall's opera house on the evening of Monday, May 1.

Mail Saturday

Monday night, May 1st at Greenwall's opera house, Governor Bob Taylor will deliver his new lecture entitled "Love, Laughter and Song."

The Mobile Register says:

"Friday night a large and appreciative audience gathered at German Relief hall to listen to Governor Bob Taylor deliver one of his characteristic lectures. For the occasion the distinguished orator had chosen as his subject, 'Love, Laughter and Song,' and the lecture was greatly enjoyed by all present.

"The lecture, although cast in a new form, was practically the same in substance as those heretofore delivered here, being a eulogy upon the beauty of living, and the good that life possesses. He also treated on the comforts there are in laughter and song, and the glorification of love. The theme was illustrated by the lecturer with numerous jests and anecdotes, all new and appropriate and delivered with a quaintness of manner that kept the large audience constantly in laughter. Frequently during the lecture, the speaker was interrupted by applause. In conclusion he paid a beautiful tribute to love and song, and advised all present to get a good full view of the happier side of life."

Register Sunday

"LOVE, LAUGHTER AND SONG."

Gov. Bob Taylor Captured a Large Audience Friday Night at Dallas.

Governor Bob Taylor in his new lecture, "Love, Laughter and Song," will be heard at the Greenwall opera house Monday night, May 1. The Dallas News says:

Governor "Bob" Taylor entertained a large and highly appreciative audience at the opera house last evening, his theme being, "Love, Laughter and Song." The story in conception is most beautiful and unique, is full of humor, sentiment, passion and some pathos, and is luxuriant with incidents described in beautiful language and with refined wit and humor.

Governor Taylor is essentially an elocutionist, an orator, and has chosen a subject most suitable to his talents, and he tells his story in his own inimitable way.

After being introduced by Mr. Phillip Lindsley he proceeded with his story in a manner that had the undivided attention of his audience.

It would be long and tedious to attempt to enumerate the many humorous stories told by the governor in the course of his lecture. He painted the most beautiful pictures and made illustrations and comparisons that were simply grand, and at the close he delivered what might be termed a most picturesque sermon.

Governor Taylor is somewhat of a singer. He has marked descriptive powers and he presented rural and home scenes in a most beautiful and natural way. His fun was sandwiched in when least expected and it sent the audience into roars of laughter.

His lecture last night is in no manner an infringement on previous lectures delivered here. It is entirely new and possibly much stronger.

He declared that a lover was a king, who dwelt in the palace of love on the borders of the river of song, made merry with perennial laughter. All men and women who love and laugh and sing are monarchs of all the beauties of nature, which are seen in the golden sunrise, the brilliant day, the mellow twilight and the bediamonded mantle of night. All who love and laugh and sing find fresher delights in the beautiful scenery of the purple hills; in the cool bowers of the gentle, sloping valleys; in the shape and fragrance of flowers; in the song of birds, and in the music of the running brook. Love is king; love is master. Every tender word and blessing is a thread of sunshine added to the warp and woof of our lives, while the loom of love goes merrily whirring and love itself guides the shuttle.

"Love, laughter and song," he said, "are the all in all of our lives. Man is king, but love is the king of kings. His chariot is drawn by the cherubim of laughter and song. Wealth lowers its haughty head when love comes by. The laborer does obeisance to the merry king, and commerce holds back its snowy wings on the broad ocean and kneels upon the billows to the all-powerful master."

He spoke of love in the family circle, that love which makes papa take "baby boy" in his arms at dead of night and walk the floor for two hours, singing, "Papa's baby boy; papa's baby boy!" How many husbands sing that song? And instead, how many come home at 2 a. m. and upon reaching the conjugal domicile sing:

"I wish my wife was an angel,
Far, far away."

"Why, m' dear," says hubby, steadying himself as best he can, "why, (hic) I've left prayer meeting at 10 o'clock."

"How dare you, sir," replies the sweet thing, "how dare you tell such a lie?"

Then the clock strikes 2—and she strikes, too.

"My dear," exclaims the mean thing, "will you believe a little tin, $1.50 clock rather than me?"

A german was given at the Delaware hotel Friday evening complimentary to Miss Greenwall's guest, Miss Ella McDonald of Omaha, Neb., and the following young ladies and gentlemen were present: Misses Ella McDonald, Mary Greenwall, Annie Fields, Mary Rainey, Bragg, Francis Tarleton, Mayme Wilson, Lucile Wilson, Eloise White, Ada Dunlap, Martha Nowark, Myrtle Ligon. Messrs. Lyman Barber, Joe Collins, Roy Loving, Mitchell Greenwall, Hugo Robinson, Charles Loyd, Bert Glenn, Jack McLean, Earnest Chilton, Joe Wise, C. E. Elliott, George Lafferty, Chap Weltman, John Bondurant, Will Howell, Marshall Spoonts, Holmes Mason and G. Y. Tomlinson. Mr. and Mrs. Greenwall, Mr. and Mrs. Maben and Mr. and Mrs Flesh were the chaperons.

Mail Monday

GOV. TAYLOR'S LECTURE.

He Delighted a Large Audience Friday Night at Dallas.

Governor Bob Taylor in his new lecture, "Love, Laughter and Song," will be seen at Greenwall's opera house tonight. The Dallas Times-Herald says:

Ex-Governor Robert L. Taylor of Tennessee, delivered his latest lecture, "Love, Laughter and Song," to a large, cultured and delighted audience at the Dallas opera house last night. "Bob" Taylor is no stranger to Dallas or Texas, and his effort last evening was another evidence of his popularity with the people who know him and whom he knows.

The lecturer was fully himself and people all over America know what that description means. He was introduced by Judge Philip Lindsley.

He was greeted with a storm of applause and at once proceeded to deliver the prose-poem he has given the title of three as happy words as can be found in his mother tongue.

All the gods, all the graces and all the muses must have presided at Bob Taylor's birth. High Olympus itself must have looked down from lofty heights on his humble home among the Tennessee hills. He and his productions are delightful combinations of philosophy and jest; of logic and humor; of strong thought and sparkling wit.

He is a dreamer who has put on paper some exquisite bursts of fancy that came to his imagination while sojourning in the land of the muses. He is "Bob" Taylor and is in a class by himself.

"Love, Laughter and Song" is worthy the labor its author has bestowed upon it. It is a sermon drawn with Spurgeon's strength, told with all of Talmage's wealth of diction and lighted up with the vivid fancy of James Whitcomb Riley. Every field of knowledge has been drawn upon to furnish gems for this glittering coronet with which its author crowns humankind. "Love" in its broadest, best sense permeates every thought; "Laughter," rosy-lipped daughter of joy," is love's attendant, and "Song," born of "Love," accompanies both. The title of the effort has been well chosen—the effort itself should be heard by all.

TRYING TO CLOSE.

For the Andrews Opera Company For a Benefit Next Week.

M. Ed Andrews is in the city today. It will be remembered that Mr. Andrews at the head of the Andrews Opera company played a most successful engagement here during the season just closed, and his company was received most favorably. Since he played here, he has made a change, and is now at the head of the original Eastern Andrews Opera company, with which he was formerly connected, and has been on a most sucessful tour in the southern and southeastern play houses. He just stopped off here today to meet his old friends, Phil and Mitchell Greenwall, en route north and east, and will no doubt consider favorably a proposition from Manager Greenwall to stop for a one-night stand of his company next week, and put on an operatic attraction as a benefit for Treasurer Mitchell Greenwall. Aside from two chorus girls, Mr. Andrews says there are none of the members of the company with which he was connected during the past season, but instead they are all the original eastern company, including by far some of the finest operatic singers on the road.

Last week at Vicksbury, Miss., this company opened the new play house there, and an $8,000 audience greeted them. It was, Mr. Andrews, declares, the prettiest scene he has ever gazed upon from the stage, being a strictly full-dress affair, and the boxes were occupied by the officers of the Gunboat Nashville, in full-dress.

If Mr. Greenwall closes with Mr. Andrews, the playgoers of Fort Worth can rest assured of a high-class attraction, and the closing depends upon Mr. Andrews canceling some one of the dates elsewhere for next week.

Register Tuesday

AMUSEMENTS.

Treasurer Mitchell Greenwall's Benefit.

Tuesday matinee and night, May 9, the Andrew (Eastern) opera company will be seen at Greenwall's opera house as a benefit tendered Treasurer Mitchell Greenwall, on which occasion they will present at the matinee Flotow's dramatic opera, "Martha," and at night the tuneful French opera comique "Girofle Girofla." The company aggregates thirty-five people, and the cast is the same as that employed by the company during its long and successful engagement in Philadelphia last spring and summer, which includes some of America's most prominent operatic artists.

Mail-Tuesday

MITCHELL'S BENEFT.

Said Treasurer Mitchell Greenwall to a Mail-Telegram rustler this morning: "And it came to pass that on yesterday afternoon I closed with Mr. Ed Andrews for his eastern operatic company of thirty-five people to appear at my pa's opera house on next Tuesday, matinee and night, as a benefit for yours, truly. I wish the Mail-Telegram would tell its thousands of readers (all friends of mine) about it."

This is really an excellent company, the cast being the same as that employed by the company during its successful and very lengthy engagement in the east last spring and summer, and which, Mr. Andrews assures the public, includes some of America's best operatic singers.

For the matinee they will put on "Martha," and for Tuesday night the French opera comique, "Girofle-Girofla."

Mitchell's popularity, and the excellence of the company, bespeaks a capacity house.

Register Wed.

Girofle-Girofla.

The Andrews Opera company, the northern branch, will give two representations at Greenwall's opera house Tuesday, May 9, matinee and night; at the matinee presenting the ever-popular opera of "Martha;" in the evening "Girofle-Girofla," the productions being for the benefit of Treasurer Mitchell Greenwall.

The company is now to the Southern circuit, but the steady business to which it has played on the Northern circuits for several years and the very flattering encomiums it has received from the press at all points on its present tour on this Southern circuit warrants the prediction that our theater-going people will receive a rare treat in comic opera on the occasion of the coming benefit to Mr. Greenwall.

Mitchell Greenwall is one of the most polite and obliging young men who serve the public in all Fort Worth. Ever courteous, and ready with a smile and a word of welcome on all occasions, he has served that most exacting of masters—the public—so faithfully and so much to its satisfaction for the past five years that all of us will welcome the opportunity to testify in his behalf by attendance upon the matinee and night presentations by the Andrews company.

Mail-Wed.

LAST ATTRACTION OF THE SEASON.

Manager Greenwall has arranged to give all those of the public who admire and enjoy high-class music, a rare treat Tuesday May 9, matinee and night, in the way of an operatic production. The attraction will be the celebrated Andrews opera company, which was received with such glowing favor in Philadelphia last spring, the press of that city being lavish in their praise of the company's superb production. This will be tendered as a benefit to Treasurer Mitchell Greenwall, and no doubt the house will be taxed to its utmost capacity.

The operas which this organization will present will be, at the matinee Tuesday, Flotow's beautiful romantic opera "Martha," and at night, the tuneful French opera comique "Girofle Girofla."

The Andrews company comprises thirty-five people, of which its leading members are of well-known repute in the field of opera.

FROHMAN'S NEW THEATRE.

New York, May 3.—Charles Frohman's new theatre, in Hammerstein's Olympia building, has been named the Criterion. It will be opened in September with a new comedy, which will be followed by Miss Julia Marlowe in "Barbara Fritchie, the Frederick Girl," by Clyde Fitch.

Register Thurs-

Greenwall's Opera House.

Treasurer Mitchell Greenwall has arranged to give the Fort Worth public a musical treat in the way of an operatic production for his complimentary benefit Tuesday matinee and night, May 9. The attraction is the Andrews Eastern Opera company, which has been received with favor this season.

The opera is spoken of by the press as one of the most popular organizations at present traveling, presenting grand and comic opera in English. The roster of the company numbers thirty-five people, among whom are some of the most brilliant lights in the operatic firmament. The organization is adequately equipped in the way of accessories and elaborate costumes to make their each and every production a pronounced success.

For Tuesday matinee the company will present Flotow's "Martha," and at night the charming opera of "Girofle-Girofla" will be presented. The story, music and scenes of "Girofle-Girofla" are popular and entertaining. The Andrews' opera company's production of this opera promises a most charming evening's entertainment.

Excursion.

A grand excursion will come to Fort Worth next Tuesday from Brownwood and intermediate points over the Fort Worth and Rio Grande road. The train will leave Brownwood at 7 a. m., arriving at Fort Worth about noon; departing, the train will leave Fort Worth at 7 p. m.

The excursion is gotten up in connection with the benefit performance of the Andrews opera company, for Mr. Mitchell Greenwall, and its arrival here at 12 and its departure at 7 will afford ample opportunity for the people who come on the excursion from all points on the Rio Grande to attend the matinee performance of "Martha," do a little shopping at Fort Worth's great bargain stores, and incidentally observe how the old town is growing.

Mail Thurs-

ANDREWS (EASTERN) OPERA CO.

For next Tuesday, May 9th, Manager Greenwall has secured the Andrews Oepra Company (Eastern) for a matinee and night performance, as a benefit to Treasurer Mitchell Greenwall, producing "Martha" for matinee and "Girofle Girofla" at night. While this company is comparatively unknown in the West, it comes highly recommended by the cities of the East and Eastern South. Martha French, the prima donna, is a pupil of the celebrated Marchesi, was prima donna with the Heinrich's and International Opera Company, two years soloist with Sousa's band and the past two seasons in her present capacity. She possesses a high lyric soprano of considerable volume, has the advantage of a pleasing appearance and above all is an actress. Surrounded by such artists as F. W. Walters, leading tenor; W. C. Howard, baritone; Pearl Nightser, contralto; Catherine Lee, secondo; T. J. Johnson, basso; F. J. McCarthy, comedian, a strong ensemble and all the necessary accessories, she cannot fail to please. This will be the closing of the regular season and patrons desiring choice locations should make their applications at the seat sale early.

AN EXCURSION

To Come in Tuesday Over the Fort Worth and Rio Grande.

Colonel John Hornby, president and general manager of the Fort Worth and Rio Grande railway, announces an excursion over his road for next Tuesday, from Brownwood to Fort Worth. This excursion is given in order to give patrons all along the line an opportunity to visit Fort Worth, attend the matinee performance of the Andrews Opera company at Greenwall's, also giving the patrons ample opportunity to visit the various mercantile establishments, make needed purchases and to see Fort Worth. The train will arrive here between 12 and 1 o'clock Tuesday, leaving on the return

Mail Thurs.

trip at 1 p. m. The fare for round trip from Brownwood will only be $1.50, entitling the purchaser of a ticket to admission to the matinee performance, which commences at 2:30 p. m. This $1.50 fare is from Brownwood, with a corresponding reduction from Comanche, Dublin, Stephenville, Granbury, Cresson and intermediate points.

The attractions at the opera house, given by the Andrews Eastern Opera company, are as a benefit for Treasurer Mitchell Greenwall, than whom there is no more popular man in the city, and the patrons of the theatre will no doubt show their appreciation of him by filling the house at both performances, and he is to be congratulated upon securing so meritorious a company for the occasion as is the Andrews Opera company of thirty-five people.

A long train of excursionists is expected to come in over the Rio Grande.

The popular opera, "Martha," will be given for the matinee, and for the evening, "Girofle Girofla."

Register Friday

Mitchell Greenwall's Benefit.

The Andrews Opera company (Eastern) comes to our theater for a matinee and night performance, Tuesday, May 9, as a benefit tendered Treasurer Mitchell Greenwall, producing Flotow's ever popular "Martha" and Lecoq's comic opera, "Girofle-Girofla." The company is highly recommended by cities of the East and Southeast, and with such artists as Myrta French, prima donna; Catherine Lee, secondo; Pearl Nightaur, mezzo soprano; Margery Sass, contralto; F. W. Walter, leading tenor; W. C. Howard, baritone; T. J. Johnson, basso; F. J. McCarthy, comedian, and Max Winne, conductor, the public may be reasonably certain of two excellent performances. The ensemble is strong, the orchestra augmented, and in the matter of accessories the company is adequately equipped. It is not often that such organizations are secured outside of the Eastern cities, and all interested in musical productions of this class should embrace the opportunity which will, in all probability, be the last of the season. Seats are now on sale, and as present indications denote a large business, patrons would do well to make seat reservations at the earliest possible moment.

Mail. Friday

Mitchell Greenwall is meeting with much encouragement in the sale of tickets for his benefit attraction next Tuesday night. Press notices of the Andrews opera company are most complimentary. The company plays in Dallas Monday afternoon and night.

Information received from along the Fort Worth and Rio Grande is to the effect that a large crowd out of each town from Brownwood to Cresson will come up on the excursion next Tuesday.

Manager Phil Greenwall is in Dallas today on business.

The Andrews opera company, presenting "Martha" for matinee, and "Girofle Girofla" at night, Tuesday May 9, at Greenwall's opera house, as a benefit tendered Treasurer Mitchell Greenwall, the Owensboro, Ky., Daily Messenger of March 16, has the following to say:

No more enthusiastic or appreciative audience has been in Temple theatre for a long time than that which heard the Andrews opera company last night. The strength and versatility of the company were shown in the production of the double bill, "Cavalleria Rusticana," and "Pirates of Penzance." From the rising of the curtain on the rotund and tuneful opening chorus of "Cavalleria," through the pathetic, fervent and passionate scenes which followed, to the final despairing song of Turiddu, the audience listened with intense interest, breaking into frequent applause. Miss Myrta French, as Santuzza, not only sang the part well, but enacted the rather difficult role with dramatic power. Mr. F. W. Walters was an excellent Turiddu, though his voice was a trifle husky at times. Mr. Howard, who sang the part of Alfio, has a voice of power and pleasing expression. Miss Catherine Lee was an acceptable Lola, but Miss Lee was somewhat lacking in voice as Lucia. The chorus was strong and well balanced and the company as a whole was much more capable of handling Mascagni's masterpiece than the usual road company.

Well as was the audience pleased with "Cavalleria," the more popular strains of "Pirates" evoked more enthusiasm. Miss French was indeed a charming Mabel and sang with great sweetness and expression. The other parts were in good hands and the chorus was well sustained.

Those who remembered the Andrews organization of a few years ago were pleasantly surprised at the marked improvement. It is safe to say that [illegible]

Mail Friday

return engagement of the same company would fill the house.

Register Saturday

Andrews (Eastern) Opera Co.

That a live interest in grand and comic opera exists in this city is readily evinced by the enthusiasm displayed on the part of our theatergoers over the first appearance in this city of the Andrews (Eastern) Opera company at Greenwall's opera house Tuesday, May 9, matinee and night, as a benefit tendered Treasurer Mitchell Greenwall. Doubtless the reason of their concerning themselves to such an extent is due to the knowledge of the successful run this organization had in Philadelphia last season, where they established an unquestionable repute as an aggregation of the very first order, their finished performances being the talk of that city for many weeks.

It has long been the pride and endeavor of Mr. Geo. Andrews to form and equip a company, embracing reputable artists, thoroughly competent to present grand and comic opera in English, and at the same time, be able to dispense this class of entertainment at the popular price of $1 each for best seats. How well he has succeeded is evident from the unstinted praise bestowed upon his presentations wherever they are given.

Among the cast the following artists deserve special mention: Myrta French, Frank W. Walters, Margery Sass, Pearl Nightaur, Geo. Andrews, W. C. Howard, F. J. McCarthy and Tom Johnson. The chorus is ample in number and vocally efficient in every sense of the word. The operas which will be presented are, at the matinee "Martha," and at night Girofle Girofla. Seats are selling rapidly, and those wishing desirable seats should secure them at once.

Mail-Saturday

GREENWALL'S BENEFIT.

Rather more than ordinary interest centers in the performance that will be given at the Greenwall opera house Tuesday, May 9, matinee and night, owing to the fact that it will be a complimentary benefit tendered to Treasurer Mitchell Greenwall by the Andrew's Eastern Opera company, who make their first appearance in Fort Worth on that date. The bill for Tuesday matinee will be "Martha" and at night "Girofle-Girofla." The Cairo Daily Telegram says:

The excellent Andrew's Opera company sang "Martha" last night to one of the very best houses of the season, and to decidedly the most cultured audience that has assembled in the city during the year. The performance was pleasing throughout. It was smoothly staged, and there are no sticks in the company. There was not a jar in all of it—nothing to offend the most critical. To the lover of true art it was a genuine treat.

Miss Myrta French does Martha very well indeed. Her voice is rich and sweet. In the "Last Rose of Summer" it left little to be desired. Her rendition of the ever beautiful old song is intensely sympathetic and is artistic in a very high degree—just a little more volume would make it perfect. Mr. Walter's Lionel is thoroughly good. He has a big voice with lots of melody in it, and was accorded the most pronounced encore of the evening. Miss Nightaur, the leading female support, is exceedingly pretty, is a clever little actress, and pleased her audience.

The choruses are excellent and would alone entitle the company to a packed house at every performance.

Indications are flattering for a packed house at both performances next Tuesday of the Andrews grand and comic opera company. Late advices from along the Fort Worth and Rio Grande are to the effect that a large crowd of excursionists will come in for the matinee. Brownwood, Comanche, Dublin, Stephenville, Granbury and Cresson will each send good delegations. The company is an excellent one, and as Mitchell Greenwall, treasurer, is to receive a benefit from the proceeds, his friends and lovers of good opera here are offering much encouragement by securing tickets.

Register Sunday

Andrews (Eastern) Opera Company

To present "Martha" and "Girofle Girofla." The appearance of the Andrews Opera company at Greenwall's opera house Tuesday, May 9, matinee and night, as a benefit tendered Treasurer Mitchell Greenwall will doubtless prove the event of the season in the way of a musical [illegible] as this aggregation is [illegible] their various productions of grand and comic opera in English.

[illegible]

Register Sunday

[illegible] grand talents of the present day. The leading [illegible] Andrews and W. C. Howard are [illegible] [illegible]

A chief feature of this company is their large and competent chorus, which adds greatly to the general excellence of their performances. Each and every opera is staged and costumed in a manner appropriate of the time and place.

Seats should be secured as soon as they are selling very rapidly.

EXCURSION.

Promising Outlook for a Successful Outing.

The proposed excursion from Brownwood to Fort Worth over the Fort Worth and Rio Grande road next Tuesday is assuming good proportions. [illegible]

[illegible]

Mail-Monday

FIRST [illegible]

Andrews (Eastern) Opera Company

The advent of the celebrated Andrews Opera company in this city Tuesday, May 9th, matinee and night, at Greenwall's opera house, as a benefit tendered Treasurer Mitchell Greenwall, will be hailed with delight by all who admire the stable and artistic in music, and the exceptional merits of this aggregation deserve the most generous patronage. [illegible]

[illegible]

Mail Tuesday

[illegible]

THE EXCURSION.

Over the Rio Grande Was a Big Success.

[illegible]

Register Wed.

[illegible]

Season 1899-1900

Mail Friday

[illegible]

Mail Friday

[illegible]

Register Sunday

[illegible]

Mail Sunday

MANAGER GREENWALL.

[illegible]

Register Wednesday

[illegible]

Register Sunday

THE [illegible] HOUSE

[illegible]

Register Thursday

...of the interior of the opera house. Many pleasing changes will be noticeable at the opening of the season, much of which has already been accomplished, though the painters, paperhangers and interior decorators have not yet finished their work, but are giving the finishing touches.

In addition to the elaborate beautifying of the interior of the opera house, the lobbies and box office, every foot of old scenery has been repainted and much new scenery added, and Mr. Greenwall declares the scenery features will be the most elaborate ever yet attempted here.

The opera house will be opened for the first time the coming season on the night of September 4, Labor day, but the season proper will not open until a later date. He does not yet know just what the attraction will be for Labor day, but he will be prepared to say in a few days.

His complete list of the coming season's bookings and dates will be ready for publication in a few days, and he says it will be the best all-round list of attractions from opening to close ever yet seen here.

Mail Friday

FROHMAN SYNDICATE.

New York, August 11.—The death of Colonel Wm. E. Sinn, proprietor of the Montauk theatre, Brooklyn, will result in the so-called theatrical syndicate of which Charles Frohman is the head, obtaining possession of the house.

Timothy D. Sullivan has purchased property close to Herald Square on Thirty-fourth street, and will erect a theatre which will be ready for occupancy December 1.

Mail Monday

AL G. FIELD.

Al G. Field was born in London county, Virginia, in 1850. His boyhood days was spent in Virginia and Maryland. He joined the Sam Sharpley minstrels while yet in his teens. Since that time he has been continually before the public as a performer and manager. As the proprietor of the Al G. Fields greater minstrels he is more widely known than in other respects.

In 1886 he organized the Al G. Field minstrels. From a small beginning the company has grown to be one of the leading organizations of the kind, owning and traveling on its own special train of cars. This gives him unequalled facilities for the transportation of his company and effects, enabling him to present a performance with special scenery and other necessary effects. Success has attended his efforts. As a manager he has shown his ability. Aside from his minstrel company, the late Columbus Street Fair and Trades carnival was under his management. It was the largest and most successful enterprise of the kind this country has known. The profits, amounting to thousands of dollars, was divided between several charities in the city of Columbus, Ohio.

Mr. Field has been a resident of Columbus for many years. He has never taken an active part in politics. His name has been mentioned several times in connection with the mayoralty, but in every instance he has declined to allow the use of it, saying through the press he was not a candidate.

Mr. Field is an active member of many fraternal societies, holding positions of importance in them. He has lately been appointed district deputy of the B. P. O. E. for the state of Ohio. He has a beautiful residence, where he and his estimable wife are always at home to their friends.

Register Sunday

THEATRICAL ATTRACTIONS.

What Manager Greenwall Has Provided for Us.

A List of Unusually Good Companies That Will Appear Before the Footlights to Delight the Audiences.

[illegible]

Register Sunday

[illegible]

Register Saturday

THEATRICAL NOTES.

Melroy's Minstrels at Opera House.

[illegible]

Mail Saturday

AMUSEMENTS.

MELROY AND CHANDLER'S MINSTRELS.

[illegible]

Mail Sat.

...ity. Their reputation insures it. The Melroy, Chandler & Co's managers, always looking how to best please the public, long ago decided that but one way was possible, and that was not only to keep their entertainment abreast but in advance of other minstrel shows. This rule has been its own justification. Enjoying the confidence of the public, they have no fear in engaging the highest priced talent because they know that all such investments are always repaid by the increased patronage accorded. Their tour this season has been one continuous ovation.

The three elements of farce, specialty performance and spectacular show are combined in "Have You Seen Smith?" the ludicrous satire on married life. An expensive and elaborate production is made by the management.

Register Sunday

THEATRICAL.

Melroy and Chandler's Minstrels.

Of the Melroy & Chandler's minstrels which appear at Greenwall's opera house Tuesday night, Sept. 5, the City News, Texarkana, has the following to say:

"The Melroy, Chandler & Co. minstrels gave a performance last night at the opera house to a large and appreciative audience, and we must say it is all they claim for it. Long before the curtain raised the S. R. O. sign was hung out, 'standing room only,' and when the curtain raised there were people standing in all the aisles and crowded to the doors.

"The first part is very elaborate, and a nicer, cleaner, more moral and funnier first part was never here before.

"The two end men, Ben Payne and William Halback are unexcelled and carried the house by storm.

"We have seen all sizes of mouths, but the biggest in the world can be boasted by 'Black Diamond,' who has an opening in his face like a hippopotamus, being able to put the following in his mouth: Four pool balls at a time, a cigar box and a saucer, and truly we must say this alone is well worth the price of admission. The interlocutor is the best colored one we have ever seen, and we've seen 'em all. The specialty rendered by D. Ireland was the greatest hit of the night, and the only colored Jew impersonator we have ever seen."

Theatrical Notes.

The following have been engaged by Frederick Warde's company: Frederick Warde, Minnie Tittell Brune, Clarence M. Brune, Charles D. Herman, Frank Hennig, Alexander McKenzie, John Sturgeon, H. C. Barton, Elizabeth Hunt, Charles H. Clark, May Ward, Raymond Gilbert, Henry Buckler and Douglas Fairbanks.

* * *

Stuart Robson's new play, The Gadfly, will treat upon a subject that may...

[illegible]

Mail Monday

MELROY AND CHANDLER'S MINSTRELS.

[illegible]

Register Tuesday

Minstrels at Greenwall's.

[illegible]

Register Tuesday

The great Melroy, Chandler & Co's minstrels appeared at the opera house last night. It is the strongest aggregation this company has ever carried, and the first part setting is the finest ever seen on the local stage. That minstrelsy is still popular with fun-lovers was evident, and it is worthy of mention that while farces and melodramas come and fall by the wayside, clean-cut minstrelsy will go on just the same; and while it has amused the many in the past it will continue to amuse a great many more before the last bones have rattled into dust, and the last tambo has been shattered. The monologue work of Malloch and Leedy was exceeding clever, while the quartette met with round after round of applause. Taken all in all, it is well named, magnificent."

Mail Tuesday

"MELROY MINSTRELS" TONIGHT.

Tonight the Melroy, Chandler & Co. colored minstrels will be the attraction at the Greenwall's opera house. The San Francisco Chronicle says:

"There was a critical as well as a refined audience assembled at the theater last evening to witness the performance of the Melroy, Chandler & Co.'s minstrels; in fact, it was just the class of people who are capable of appreciating and enjoying a high class entertainment such as that presented by this organization. The general enthusiasm which, incipient with the opening number of the program, grew and augmented as the entertainment progressed until it finally engulfed everything and everybody in a perfect tempest of approbation and applause, which was only ended with the final drop of the curtain on the last specialty. Prices 25, 35 and 50 cents.

GREENWALL'S RAINMAKERS.

Like All Other Signs Must Fail In Dry Weather—No Rain Yet.

While everybody has been watching and praying for rain Manager Phil Greenwall has been resting apparently easy, thoroughly satisfied that on Tuesday, September 5, we would have a fine shower.

He was banking on precedents so long continued as to become a fixed fact. During the entire history of Greenwall's opera house he has never yet brought a minstrel company to the city but that it rained.

He has a negro minstrel company billed for this evening and it was on this fact that he based his prognostication of rain.

While there is occasionally a little gulf cloud skirting across the sun, at this writing it begins to look like Mr. Greenwall's rain sign will have to fail this time.

Register Wednesday

MUTUALLY SURPRISED.

A Surprise Party Call Upon Mr. Greenwall and Are Surprised.

Monday night a party of young people made a surprise call on the family of Mr. Phil Greenwall at their rooms at the opera house, but Mr. and Mrs. Greenwall and their son and daughter, Mitchell and Miss Mary, were equal to the "surprise" and received them in the happiest manner. A portion of the evening was spent in a delightfully social way, music being a portion of the program. Mrs. Greenwall finally (as a ruse) told the young folks that it was time to go home, and while they were gathering on the sidewalk saying good byes, Mr. and Mrs. Greenwall came down and invited them to follow, leading the crowd to [illegible]'s restaurant, where a delicious spread was in waiting.

After this had been discussed and devoured, the host and hostess bade them good night, expressing regret that they had tarried so long as to necessitate their walking to their respective homes, but when upon the sidewalk they found a pair of [illegible] with a double team each in waiting, and in these they joyously seated themselves and enjoyed a "tally-ho" ride, with Mr. and Mrs. Greenwall and Mrs. Mary [illegible] as chaperones. The party was composed of Misses [illegible] and [illegible], Mary Greenwall, Messrs. [illegible] and Mitchell Greenwall.

Register Wed

Smith Will Not Be Here.

"Have You Seen Smith?" If you have not, you are not likely to do so this year. Smith was billed for Greenwall's...

[illegible]

Mail Wed

"HAVE YOU SEEN SMITH?"

[illegible]

Register Thurs

A Celebrated Farce.

[illegible]

Register Thurs

...was the production of the farce comedy by Sydney Rosenfeld, "The Purple Lady." It was the company's opening of the season, and initial performances, as a general thing, do not move with that smoothness which characterizes productions that have been presented for some time. "The Purple Lady," however, was an exception to the rule, for the farce was presented in a finished manner and cannot be improved upon. The Morning Call has no fear in predicting that "The Purple Lady" will be one of the farce successes of the season, and is destined to weather the turbulence of the theatrical season and land safely in the harbor of success.

The evening's entertainment opened with a curtain raiser, a one-act drama entitled "The reckoning," which was cleverly presented.

Then came the play proper. Frank R. Hatch as Professor Archibald Gilworthy, and Olive Potter as Lucy, the professor's wife, gave superb rendition of their roles, giving ample evidence that they possess an intelligent conception of the parts. Both are finished actors, and won the favor of the audience. James Carew as Eric Rogers had a difficult role to fill, but acquitted himself most acceptably. Laura Nelson Hall very cleverly enacted the role of Adelaide, while C. H. Robertson as Walter Severance, and Edith Ives, as Constance Severance, amply sustained their reputations as true artists. Michael O'Brien as James, Robert Rogers as Philip Dusenbury, and Lillian Avans as Hetty all contributed their portions to the successful rendition of the farce.

A vein of delightful humor runs through the entire production. Unlike many farces, it is not necessary to search for the plot with a powerful telescope, and the laughable situations are numerous.—Allentown (Pa.) Journal.

Register Fri

The Klint-Hearn Company.

The Houston Daily Post says: "Notwithstanding the threatening weather one of the largest matinee houses since the opening saw the presentation of 'The Silver King' by the Klint-Hearn company yesterday afternoon. At night 'The Great Diamond Robbery,' the piece with which the week's engagement was opened last Monday, was enjoyed by another large and enthusiastic audience. The play is one of the best in the repertoire of the popular organization, and as presented last night gave general satisfaction, all of the members of the cast appearing to good advantage. The usual specialties were given.

"The company will close its engagement tonight with Thomas' celebrated Southern play, 'Alabama,' which will also be given at the matinee this afternoon. A large advance sale for the two performances is reported."

Mail Friday

KLINT-HEARN COMPANY.

The St. Joseph, Missouri, Daily Gazette, says:

The doors of the Lyceum theater were thrown open to the public for the first time last night, under the management of C. U. Philley, having for the opening bill the Klint-Hearn company presenting "Held by the Enemy" to an immense audience. The Klint-Hearn company is undoubtedly one of the best popular price companies on the road. "Held by the Enemy," William Gillette's great play, was presented in a most elaborate and artistic manner and was as well acted as any of the dollar shows seen in this city. George C. Klint and Miss Alma Hearn are both above the ordinary and the supporting company is far above the average. Special mention should be given May Ernest and Messrs. Collis, Winner and Loskin for the rendition of their respective roles.

The Klint-Hearn company will be the attraction at Greenwall's all next week, opening Monday night in Gillette's great war play, "Held by the Enemy."

Register Sat.

THE OPERA HOUSE

Klint-Hearn Company.

The Klint-Hearn company which will be seen at Greenwall's all next week will, on Monday night, present Gillette's great play, "Held by the Enemy." The San Antonio Daily Light says:

[illegible]

Mail Sat.

KLINT-HEARN COMPANY.

The Houston Evening Herald, says:

[illegible]

Mail Sat.

for her acting as well as her clever specialties. In fact the entire company worked in perfect harmony, and to the entire satisfaction of those present. "The Silver King," a drama of standard merit, made famous by the talented Mr. Bangs and [illegible] other noted artists, will be [illegible] tonight.

The Klimt-Hearn company will open a week's engagement at Greenwall's Monday, September 18, presenting for the opening bill, "Held by the Enemy."

[illegible]

The company engaged for William A. Brady's forthcoming production of "A Stranger in a Strange Land," at the Manhattan theatre is very strong in names, including Cyril Scott, Walter Hale, George Osbourne, M. A. Kennedy, George Marion, James T. Galloway, Mandy White, Kate Lester, Angela McCaull, Jane Cowper, Kathleen Mulkins and Elsie Bridges. The comic complications arise from the adventures of an American Indian taken to England in the advertising interests of a patent medicine. Rehearsals are now in progress under the direction of Joseph R. Grismer.

* * *

A summer park theatre at St. Thomas, Can., was blown down during a severe storm on September 7. A company was in the house at the time, but escaped with slight injuries.

* * *

Adele Le Claire has lost her prize Scotch collie, "Rob Roy," valued at $500. Miss Le Claire will not be a member of a stock company this season, as has been reported.

* * *

Edgar L. Davenport has scored a new success as Horatio Drake in "The Christian," with Viola Allen.

Register Sunday

Klimt-Hearn Company.

The Klimt-Hearn company, which is the best popular price organization on the road, will be seen at Greenwall's all this week, commencing Monday night, September 18, in the strongest repertoire ever seen here at popular prices. Monday night Gillette's great war play, "Held by the Enemy," will be the bill.

The Houston Post says:

[illegible]

[illegible] was probably the best work in the piece was done by Miss Hearn, who as Maud, the precocious "infant," had a part especially well suited to her, and who succeeded in getting out of it all there was in it. Mr. Klimt showed to good advantage throughout as the irrepressible and almost omnipresent Barney, and good work was done by Mr. Conger, as Danello, Mr. Coffin as [illegible] and Miss Maxwell as Lady [illegible]. Miss [illegible] was seen at her best as Marina, and Miss Lewis, who was seen in the cast for the first time this week, was well received as Elsie.

Specialties were given by Baby Lewis, Miss Hearn and Mr. Wagner, the latter appearing in black face. All of the strong points of the play, which is too well known to require any comment, were appreciated and applauded.

Dramatic Clippings.

E. Sothern is to do "Monte Cristo."

* * *

Adelina Patti has been offered $5000 for two concerts in Berlin next winter.

* * *

Hamilton Revelle, an English actor, will be Miss Olga Nethersole's leading man next season.

* * *

Alice Johnson, who was the soubrette of the DeWolf Hopper company in "The Charlatan" last season, has been engaged to appear in "Miss Fitz," a somewhat naughty play which was exploited last season as a successor to "The Turtle."

* * *

May Irwin will probably be seen again this season in "The Widow Jones."

* * *

G. A. Stryker, formerly of Mansfield's company, will be leading man for R. B. Mantell this coming season.

* * *

Hennessy Leroyle was greeted by a large audience at his opening in "Other People's Money," at New London, Conn., September 1. Thomas and William Jefferson and the James O'Neill company attended the performance.

* * *

George R. Sims and Clarence Corri have written a musical farce, "In Gay Piccadilly," for Dan Leno, who will open his tour at Glasgow in October.

* * *

The six hundredth performance of "The Belle of New York" at the Shaftesbury, London, will be celebrated on October 7.

* * *

[illegible]

Register Sunday

Herbert.

* * *

Wilson Barrett is to try a revival of "The Silver King" at the London Lyceum, following with the new melodrama by Louis N. Parker. Then "The Christian" will be given, if Barrett's differences with Hall Caine are settled.

* * *

Several seasons ago after playing Colonel Preston in "Alabama," through a long series of one-night stands, Frank Bangs, the veteran, announced that he had retired from the stage and would thenceforth stay in New York and teach others how to act, but now he returns to play Father Lamoleigh in "The Christian" with Viola Allen.

* * *

Henry Irving and Ellen Terry, as already announced, will arrive in New York toward the end of October, and will make their re-entrance at the Knickerbocker theater, presenting "Robespierre." Later Miss Terry will act in Mr. Calmour's romantic, fanciful and beautiful play of "The Amber Heart."

* * *

Mme. Patti gave a concert at Swansea recently in aid of the local charities. She was accorded an official reception by the mayor and corporation, who escorted her from the station to the Albert Hall. She sang Gans's "Nightingale's Trill," the Jewel Song from Faust, and Gounod's "Quand tu chantes." The net profits of the concert amounted to more than $1000.

* * *

The admirers of Joseph Jefferson will be interested in knowing that his grandson, Harry Farjeon, has been awarded the medal offered by the City Musicians' company of London for the most distinguished musical student of the year. An operetta entitled "Floretta," composed by young Farjeon, was recently produced by the Royal Academy of Music students and met with instantaneous success.

* * *

This season's leading ladies and leading men:

Isabel Irving for John Drew.
Katherine Florence for Wm. Gillette.
Virginia Harned for E. H. Sothern.
Maud Durbin for Otis Skinner.
Johyna Howland for James K. Hackett.
Maud Odell for James O'Neill.
Etta Reed for Corse Payton.
Margaret Anglin for Henry Miller.
Katherine Grey for Richard Mansfield.
Maxine Elliott for Nat Goodwin.
Isadore Rush for Roland Reed.
Lulu G. Glaser for Francis Wilson.
Nellie Barser for DeWolf Hopper.
Rebecca Warren for Edwin H. Arden.
Percy Haswell for W. H. Crane.
Miss Lovett for Andrew Mack.
Florence Roberts for Lewis Morrison.
Helen Redmond for Frank Daniels.
Miss Essie Tittle for Frederick Warde.
Marie Burroughs for Stuart Robson.
Adelaide Prince for Creston Clarke.
Annie Irish for J. E. Dodson.
Minie Radcliffe for Sol Smith Russell.
Maude Raymond for Rogers Brothers.
Charles J. Richman for Annie Russell.
Melbourne MacDowell for Blanche Walsh.
Wm. Humphreys for Julia Arthur.
Wm. Stevenson for Mrs. Leslie Carter.
R. D. MacLean for Odette Tyler.
Orrin Johnson for Maude Adams.
Joseph Herbert for Alice Neilson.
Maurice Barrymore for Mrs. Fiske.
Herbert Gresham for May Irwin.
Robert Drouet for Viola Allen.

The Oldest Actress Dead.

Mrs. Sarah A. Baker, who died recently at the Forrest Home in Philadelphia, was, at the time of her death, the oldest actress in this country. Her last appearances were made with Thomas W. Keene during the season preceding her death. After that she retired from the stage and a place was found for her at the Forrest Home. Mrs. Baker was born in Philadelphia in 1818, and made her debut nineteen years later at the Walnut Street theater, of which her father, Charles S. Porter, was at that time manager. She was acting in Buffalo in 1823 when she was married to J. S. Baker, a well known actor of his time. Mrs. Baker belonged to various stock companies in the larger cities and later deferred to the new order and joined one of the traveling companies. She had made a reputation before this as an actress of sound talents and had acted all the plays of the repertoire standard in the days of her earlier career. From the first day of her professional experience she acted almost exclusively in the old-fashioned drama. She played with all the famous actors during the sixty years of her professional career. With Edwin Forrest, Edwin Booth (the elder Booth), Charlotte Cushman and E. L. Davenport she had been honorably associated. Her husband died many years ago. She leaves a daughter. Mrs. Baker's death leaves Joseph A. Smith, the oldest inmate by some years of Forrest Home. He was born in 1812, in Philadelphia.

Mail Sunday

THE REAL OPENING.

The appearance of the Klimt-Hearn company at Greenwall's tonight will be the real opening of the house for this season. There was a minstrel company here earlier, but the weather was so extremely hot that people would not enjoy a performance of any kind. Now that the rains have laid the dust and cooled the atmosphere, the public is ready to be entertained with theatricals. The Klimt-Hearn company are favorites here, and it is assured they will have crowded houses at every performance. Professor Conner has had his orchestra practicing on altogether new music, and promises much that is good for this season. The orchestra is to be uniformed in the very latest style of color. The uniforms are due to arrive here today.

KLIMT-HEARN COMPANY.

The Klimt-Hearn company, which opens a week's engagement at Greenwall's opera house tonight, Monday, September 18, in Gillette's [illegible] great military drama, "Held by the Enemy," will be seen in the strongest productions ever presented there at popular prices. The bills to follow during [illegible]

Mail Monday

"The Silver King," "The Commodore," "The Silver King," "The commodore," and "Alabama." Each play will be staged with special scenery and entire new specialties.

Mail Sunday.

AL G. FIELD MINSTRELS.

A handsome illustrated circular tells that Al G. Field's greater minstrels are heading this way. This is easily the best minstrel company in the country and this year have more artists in the company than ever before, and the old favorites are retained.

Mail Friday

FREDERICK WARDE.

One of the finest attractions booked for Greenwall's this season is the eminent actor, Mr. Frederick Warde, assisted by Mr. and Mrs. Clarence M. Brune, and an excellent company, including Charles D. Herman, Frank Hennig, Alexander McKenzie, John Sturgeon, Harry C. Barton, Charles H. Clarke, Henry Buckler, Raymond Gilbert, Douglas Fairbanks, George H. Halpin, Gregory Raymond, S. G. Johnson, Miss Purcell, May Warde, Emma Lawrence, Dora Wilson and others. Their repertoire includes "The Lion's Mouth," "Virginius," "Romeo and Juliet," and "Merchant of Venice."

Register Sunday

At the Play.

They had come early and had good seats. Their laughter was contagious and everybody around them smiled sympathetically. They nodded at their acquaintances, studied what the program had to say about removing hats, and commented on the incoming crowd. One wanted to ask the lady with the fan once about the reading of her thermometer; another wondered if the mother of the three month's old baby had brought Mrs. Winslow's compound with her. Their remarks were not very brilliant, as you see, just the average chatter of young folks who are out for a good time and are not bothered by [illegible]

[illegible]

Mail Monday

[illegible]

Mail Friday

[illegible] Rod Agent" will be presented, and at night "A Chain of Evidence." Jap Renfro, Pierre [illegible], Harry W. Lambert, Carl Fleming, Tom [illegible], Woodie Van Dyke, W. H. [illegible], Miss Helen Mystic, Sadie Farley and other well known [illegible] to the company, which is spoken of [illegible] where as one of the best of popular priced organizations. Specialties will be introduced between acts and the latest moving pictures and illustrated songs will be shown by the [illegible]graph.

Register Saturday

Manhattan Stock Company.

Beginning with a matinee Monday, the Manhattan Stock company will play a week's engagement at the opera house. Matinees will be given daily. At the matinee Monday the comedy drama, "The Lightning Rod Agent," will be presented, and Monday night, "A Chain of Evidence."

The Atlanta (Ga.) Journal of August 15 has the following to say:

"Despite the very inclement weather a good audience was present last night at the Columbia to see the Manhattan company in the five-act comedy drama, 'The Lightning Rod Agent.' Jap Renfrow as N. G. Hopper, the lightning rod agent, was fully equal to the role, and he kept the audience amused throughout the play. Mr. [illegible] and the Misses Mystic and Farley filled leading roles well. The performance was characterized by smoothness and good stage management. Every member of the company seems to know his or her business and attends to it, and the whole moves along without a jar. The play was full of excitement and comedy and made a big hit."

Mail Saturday

THE MANHATTAN STOCK CO.

Commencing Monday matinee, October 2, in the sensational comedy drama, "The Lightning Rod Agent," the Manhattan Stock company will play a week's engagement at the Greenwall's opera house. [illegible]

[illegible]

"THE WINTER'S TALE."

[illegible]

Register Sunday

Manhattan Stock Company.

[illegible]

THEATRICAL GOSSIP.

[illegible]

Register Sunday

Manhat[illegible] Stock Company.

The Manhattan Stock company will open a weeks' engagement at Greenwall's opera house, commencing Monday matinee, [illegible] 2, in the sensational comedy drama, "The Lightning Rod Agent." Monday night they will present "A Chain of Evidence." There will be a change of bill at each performance. On Monday and Tuesday nights ladies will be admitted free when accompanied by one paid 30-cent ticket. The Atlanta (Ga.) Constitution of August 17 has the following to say: "The Manhattan Stock company opened last evening to the capacity of the Columbia and caught on. The play was 'A Chain of Evidence,' a comedy drama in which one of the stirring scenes is the rescue of Mary Sanford just as the train, a [illegible] feature, dirty past. The scene of the play is laid in Australia, and its story is one of intrigue, baffled villainy, triumphant right and honor [illegible] of a persistent wooing, the whole being a very pleasing variation from ordinary melodramas. The comedy of the piece is entrusted to Mr. Jap Renfro, and his portrayal of Nicholas Kraft, a limb of the law, was an exceedingly clever piece of character [illegible] work. Mr. Pierre [illegible] was a most detestable villain, and Sadie Farley's work as Mary Sanford revealed the careful study and thorough experience of the actress of the old school. Helen Mystic as Kitty Maston was eminently pleasing, just vivacious enough for the soubrette and yet not over anxious to make her points. The Manhattan company has capable people in the casts and its plays have the merit of originality. Its first reception in Atlanta gives promise that its weeks' engagement will prove very satisfactory."

Dramatic Notes.

Something new is promised in the near future by George W. Monroe in the new comedy, "Mrs. B. O'Shaugh[illegible]." He assures us of a farce comedy with a plot.

Nettie and Katherine Miller of the "Who is Who?" company, are two handsome and talented artistes. They wear most elegant costumes and have a dashing style that impresses the audience and makes friends for them. They deserve the many good things said of them.

[illegible]

Mail Monday

MANHATTAN STOCK CO. TONIGHT.

The Manhattan Stock company will open up a week's engagement at Greenwall's opera house tonight in the sensational comedy drama, "A Chain of Evidence." [illegible]

Mail Monday

[illegible] the character and [illegible] of the attractions and the popular prices, the theatre should be crowded at every performance.

Register Wednesday

Five Thousand Theaters.

There are 5000 theaters in the United States. More than 2000 are fairly classable as legitimate and over 1000 more are devoted to vaudeville. The 2000 others taper off in various ways. About $100,000,000 is invested in the 3000 first-class, legitimate theaters. That is an average of $33,333 each, which is low enough, some costing as much as half a million dollars each. It is hard to compute the money paid by Americans for theatrical amusement. A conservative calculation is that the aggregate reaches $70,000,000 a year. Not less than 250,000 persons sit in these theaters each week-day night in the season of at least eight months.

Thursday Register

"Side Tracked."

In this age of theatrical productions plays are numerous as the autumnal leaves. Some of these are happily designated, others are not. To the former class should be relegated Jule Walters' comedy play, "Side Tracked," which comes to Greenwall's opera house Tuesday night, October 10, for one performance only. "Side Tracked" has found favor everywhere since its production some years ago, and from the manner in which it is being patronized this season, proves its worth as a box office winner has not lessened. The play is said to be magnificently staged this season, and will no doubt win its usual hearty reception on its presentation here.

Mail Thurs –

"SIDE TRACKED."

Theatre goers of this generation are desirous of witnessing only such organizations as prove their popularity nightly by playing to large receipts. When success crowns every effort of the manager, the actor feels duty bound to please his audience. The play moves with dash, climaxes are met with more enthusiasm by the audience and the public feels more delighted and better paid for their time. The comedy, "Side Tracked," which will appear at Greenwall's opera house Tuesday night, October 10, is reported as doing a phenomenal business, and has a record for successful management.

Register Friday –

Dear Old Charley.

J. J. Rosenthal, manager of the latest financial success, "Dear Old Charley," is in the city. Mr. Rosenthal promises to bring to Fort Worth [illegible] one of the best comedy companies [illegible]

[illegible]

A Bright Play.

[illegible]

Mail Friday

"SIDE TRACKED."

Horace Horace Booth, the humorous vagabond in "Side Tracked," [illegible]

[illegible]

Register Saturday

A Tramp Side-tracked.

The famous side-splitting comedy [illegible] Greenwall's opera house Tuesday night, October 10. [illegible]

[illegible]

Richard and Pringle's Minstrels.

[illegible]

Mail Saturday

Amusements

There will be three attractions at Greenwall's opera house next week: Tuesday night, October 10, the mammoth scenic production, "Side Tracked." Thursday, October 12, matinee and night, Richard & Pringle's big Georgia Minstrel festival; Friday night, October 13, George Boniface, Jr., George Ober, accompanied by Kathryn Osterman, Bertha Waltzinger and a capable company of comedians in Charles Brookfield's famous comedy farce, "Dear Old Charley."

"SIDE TRACKED."

To manage a theatrical tour requires genius. An active brain is essential for success at all times, and it is reported that the marvelously large audiences which greet the scenic play, "Side Tracked," nightly, depart after the performance in the best of humor and fully satisfied and convinced of the artistic and financial success of the play. When a play has the earmarks of a hypnotist it seldom fails to please. While "Side Tracked" has aged in many respects it still has a hold on theater goers because there is always something new to be seen. "Side Tracked" will be the attraction at Greenwall's opera house Tuesday night, October 10.

RICHARD & PRINGLE'S MINSTRELS

The big innovation in minstrelsy that Richards & Pringle—Rusco & Holland have made this year and styled the Big Minstrel Festival will appear at

Greenwall's opera house, Thursday matinee and evening, October 12. The first part setting of this season is a dream of beauty, a dainty feast for the eye. [illegible]

[illegible] All the late pretty ballads will [illegible]

[illegible] by mail and also the illustration of St. Paul's Cathedral. The company this [illegible]

"DEAR OLD CHARLEY."

The attraction at Greenwall's opera house Friday night, October 13, will be George C. Boniface, Jr., George Ober, Kathryn Osterman, Bertha Waltzinger and an excellent company of comedians in the new and original comedy farce, "Dear Old Charley." The management promises an entirely new and different theme yet seen in this line of entertainment. It deals with the

story of a young man named Charley [illegible], who in his bachelor days became so popular with his friends that he was always addressed and spoken of as "Dear Old Charley." He is just about to be married and prepares for that event by burning all his love letters, and trying to wipe out the past. Two old friends of his bachelor days try to prevent this, and he does not succeed in ridding himself of these

"DEAR OLD CHARLEY"

[illegible] until he tries to borrow money from them. Like all good friends, they make no excuses and refuse and "Dear Old Charley" is forever happy after that.

THEATRICAL NOTES.

"The Tenor" will shortly come to Fort Worth, with as brilliant cast as when originally given at the [illegible] theatre, New York. The [illegible] has achieved a wonderful measure of success in Paris, Berlin and Vienna. When seen here it will be interpreted by such able artists as [illegible]

[illegible]

Register Sunday

AT THE THEATER.

A Fine List of Attractions at Greenwall's Opera House This Week.

Greenwall's opera house will have its doors open three nights this week. Tuesday night, October 10, the mammoth scenic production "Side Tracked," [illegible]

[illegible]

Richard and Pringle's Minstrels

Richard and Pringle's—Rusco & Holland's Big Minstrel Festival [illegible]

[illegible]

A Tramp "Sidetracked."

Horace Horace Booth is the [illegible]

[illegible]

Register Tuesday

[illegible]

Dear Old Charley

[illegible]

Dramatic Notes.

[illegible]

Mail Monday

"SIDE TRACKED."

There will be a performance of Jule Walters' famous and funny play, "Side Tracked," at the Greenwall's opera house, Tuesday night, October 10, [illegible]

[illegible]

RICHARD & PRINGLE'S MINSTRELS.

[illegible]

"DEAR OLD CHARLEY."

The attraction at the Greenwall opera house [illegible]

Mail Monday

[illegible] entitled "Dear Old Charley." They will be assisted by a capable company of comedians including the charming actress Kathryn Osterman, [illegible]

Register Tuesday

A Tramp "Sidetracked" Tonight.

Theater-goers are to be treated with a visit of Jule Walters' most excellent comedy, "Side Tracked," which will appear at Greenwall's opera house tonight. [illegible]

Richard and Pringle's Minstrels.

[illegible]

"Dear Old Charley."

George C. Boniface, Jr., and George Ober in Charles Brookfield's [illegible] comedy farce, "Dear Old Charley," will hold the boards of the stage at the Greenwall opera house for one night only, Friday, October 13. [illegible]

Mail Tuesday

"SIDE TRACKED" TONIGHT.

Jule Walters' great play, "Side Tracked," [illegible] at Greenwall's opera house tonight.

BIG MINSTREL FESTIVAL CO.

Richards & Pringle's—Rusco & Holland's Big Minstrel Festival [illegible]

"DEAR OLD CHARLEY."

The attraction at Greenwall's opera house Friday night, October 13, will be the new comedy farce, "Dear Old Charley," [illegible]

Register Wednesday

Richard and Pringle's Minstrels.

[illegible]

Harry Fuller. The new artists are John Harper, "The Alabama Blossom;" the "Black Vesta Tilley," Christian and Turner, cycle skate experts; Craig, the "Human Enigma;" Brown, the "Boy of Niagara;" Leach and Dodd, musical experts; McCarver, Reed and McCarver, original "Georgia Cracker Jacks," the "St. Paul Cathedral Quartette," the pickaninny drummers and Bob Kemp's laughable song and dance production, "The Jolly Old Men." The new season promises to eclipse the one of last season.

Richards & Pringle's, Rusco & Holland's minstrels will be seen at Greenwall's opera house Thursday, October 12, matinee and night.

"Dear Old Charley."

George C. Boniface, Jr., and George Ober in the new farce "Dear Old Charley" will be the attraction at Greenwall's opera house Friday evening, October 13.

This will also be the first presentation in this city of Charles Brookfield's play, which is said to contain some well defined and nicely designed character studies, although it is of the farce order. The lines in "Dear Old Charley" are bright and witty and the plot is absolutely novel. One of its features

DEAR OLD CHARLEY

is a female character that never appears on the stage. [illegible]

[illegible]

Richard and Pringle's Minstrels.

[illegible]

and McCarver, the original Georgia cracker jacks; the St. Paul cathedral quartette; Billy Kersands, in a new and ... [illegible]

"Dear Old Charley."

On Friday evening, October 13, at the Greenwall's opera house, George C. Boniface, Jr., and George Ober will present ... [illegible]

Mail - Wednesday

RICHARD & PRINGLE'S MINSTRELS

You can count on the fingers of one hand the successful minstrel shows. "History only repeats;" "Survival of the fittest," is an old saying, but a true one. Richards & Pringle's-Rusco & Holland's Big Minstrel Festival was one of the few big ones that come in a winner. This season they carry a larger and better company than ever, composed almost entirely of new people, giving an entire change of program with a number of new and novel specialties. The date of their appearance in this city is Greenwall opera house, Thursday, matinee and evening, October 12.

"DEAR OLD CHARLEY."

There is little doubt but what George C. Boniface, Jr., and George Ober will reap a harvest with their new farce, "Dear Old Charley," as it is said to be one of the cleanest, brightest and funniest entertainments seen in a long while. The play is the work of Charles Brookfield, and is of just the build

George Boniface, Jr.

and texture that makes a multitude of laughs. This latest farcical effusion with such clever people as George C. Boniface, Jr., George Ober, Kathryn Osterman, Stephen Maley, Helen Harcourt, John Hyams, Bertha Waltzinger, Florence Turner, and others will be the attraction at the Greenwall opera house, Friday, October 13.

Register Thursday

overcome those obstacles keeps the audience guessing. It is said to be a rattling farce with a string of uproariously funny dramatic complications, between the exasperatingly retentive memories of two old friends of his bachelor days, and the too officious meddling of his wife's papa and mamma. "Charley" is sure to be a whirl of excitement that will be appreciated by every young married man in the city. The company is a capable one and includes, besides Boniface and Ober, the clever actress, Kathryn Osterman, Helen Harcourt, Florence Turner, Bertha Waltzinger, John Hyams and Stephen Maley.

Register Friday

"Dear Old Charley."

George C. Boniface, Jr., George Ober, Kathryn Osterman and Bertha Waltzinger comprise a comedy quartette that is seldom seen in one organization. They come to Greenwall's opera house tonight in the latest farce comedy, "Dear Old Charley." It is seldom that this city gets a play like this so early

"DEAR OLD CHARLEY"

Mail - Thursday

RICHARD & PRINGLE'S MINSTRELS TONIGHT.

Continuous vaudeville seems to be the real thing in the cities. "Continuous fun" is the motto of Richards & Pringle's-Rusco & Holland's Big Minstrel Festival, who bring an entire new company of fun-makers, retaining only the famous Billy Kersands and Harry Fidler from last season. There is no fall of the curtain from the commencement of the jollification until the finish, the program is too long to permit of any waits, or long drawn-out overtures. It is one continuous round of pleasure and surprising novelties. They will appear in this city at the Greenwall's opera house tonight for the last performance.

"DEAR OLD CHARLEY."

There is a trite old saying that the best way to get rid of a man is to try and borrow money from him. This is the scheme of the hero of the new farce, "Dear Old Charley," which comes to Greenwall's opera house Friday night, October 13, and he resorts to it so he can lead a happy life with his new better half. This latest comedy, which is said to be piquantly smart,

George Ober.

and yet refined, will be interpreted by one of the best companies seen here in a long time.

The roster includes such capable artists as George C. Boniface, Jr., George Ober, the beautiful actress, Kathryn Osterman, and the brilliant comic opera prima donna, Bertha Waltzinger. The other members are Stephen Maley, John Hyams, Helen Harcourt, Alfred Barnabas and Florence Turner.

[illegible] ... in New York. After a short tour of the West "Dear Old Charley" will be taken to the metropolis for an indefinite engagement. The farce is said to be very funny and entirely different from anything yet seen in comedy. The hackneyed mistaken identity is dispensed with and in its place there is a jollable story largely told.

"A Batchelor's Honeymoon."

The American stage has been deluged of late years with farces of more or less merit, but none have received such universal and unstinted praise as the last Hoyt's theater success, "A Bachelor's Honeymoon," which comes to Greenwall's opera house Tuesday, October 17, matinee and night. The play is from the pen of John Stapleton, whose long experience with the best companies and managers has given him the advantage of a thorough knowledge of the requirements and possibilities of the stage. He has taken conventional material and adapted it so cleverly to his purpose that his play almost bears the stamp of entire originality. His complications are so numerous and so absurd, and his situations ... [illegible] ... will be the general excellence of the company, which has been engaged regardless of expense.

Mail Friday

"A BACHELOR HONEYMOON."

There is lots of genuine and spontaneous fun in Stapleton's farce, "A Bachelor's Honeymoon," which is billed for Greenwall's opera house Tuesday, October 17, matinee and night, so the public should start prepared to laugh. The Detroit Evening News said: "It was a nice lively honeymoon that Mr. ... [illegible] ... [illegible]

"DEAR OLD CHARLEY."

When George C. Boniface, Jr., George Ober, Kathryn Osterman, Bertha Waltzinger and the really excellent ... [illegible]

Mail Friday

"Old Charley," at Greenwall's opera house tonight a new saying which will no doubt become very popular, will be introduced: "How's Lackawanna?" is the line frequently used and makes as good a catch word as anything farce has brought to the mind, and it is as contagious as a lot of the tricky sen-

GEO. C. BONIFACE, JR.

tences put in farces to bait the timid hook of fun warily jingled at the public. Some excellent musical numbers will be heard in "Dear Old Charley" by the well known comic opera prima donna, Bertha Waltzinger, who has forsaken that kind of work for farce. Miss Waltzinger will be remembered as an important member of the De Wolfe Hopper Opera company.

Register Sat

"A Bachelor's Honeymoon."

Messrs. Warde & Sackett, whose comedians are billed to present the latest Hoyt's theater success, "A Bachelor's Honeymoon," at Greenwall's operahouse Tuesday, Oct. 17, matinee and night, are well known managers and have always been identified with the best class of attractions. Mr. Warde is the eldest son of Frederick Warde, the tragedian, and was identified for many years with the management of his father and the famous Warde-James combination. Mr. E. L. Sackett, his associate, also obtained his first experience from the same source, but has lately been connected with other enterprises. These young managers have bought the rights to John Stapleton's farce, "A Bachelor's Honeymoon," which scored a hit at Hoyt's theater last season and are presenting it this year with a splendid company. Everywhere they have been they have left a pleasant impression, and are meeting with the artistic and pecuniary success that rewards all managers who cater to the public and provide wholesome, reputable and attractive entertainment.

Register Sunday

Program at the Opera House for This Week.

Greenwall's opera house will have two attractions this week, Tuesday, October 17, matinee and night, Warde and Sackett's comedians, presenting the quaint novelty from Hoyt's theater, "A Bachelor's Honeymoon." Friday and Saturday nights and Saturday matinee, October 20 and 21, the laugh provoker, "Why Smith Met Jones."

"A Bachelor's Honeymoon."

If one-half of the compliments that have been paid to John Stapleton's comedy, "A Bachelor's Honeymoon" are merited, the theater-going public of this city have a veritable treat in store at Greenwall's opera house Tuesday, October 17, matinee and night. The play, which is farcical in theme and construction, was produced originally two seasons ago at Hoyt's theater, New York, and scored a hit with the metropolitan public. The story concerns the experience, for one day, of a widower whose marriage is subject to the approval of his maiden sister, on account of the ... will of his deceased parents. He marries an actress whom he introduces into his household as a governess for his twin daughters, who themselves are of a marriageable age. The complications which grow out of this act of his, commence almost with the rise of the curtain, and become so thoroughly confusing that no two characters in the play know what they are about until the final denouement in the last act. The fun is spontaneous, and the play is said to be one long, irresistible and joyous laugh.

Personal Notes.

Bert St. John has replaced Tom Ricketts in the cast of "Who Is Who."

Cole Harlan will on Saturday night disband his company now playing "My Innocent Boy."

Miss Delia Stacy will be seen here in new specialties with "The Bachelor's Honeymoon" company.

[illegible]

Register Sunday

A Box Party.

The folks at Greenwall's Friday evening suffered their attention to wonder on several occasions to the visions of radiant youthful happiness that beamed from the lower boxes of the theater. Captain Loyd had once again made glad the hearts of the dear girls who constitute "The Lloyd Social Club" with a box party. Their dimpling smiles and dainty frocks warmed the hearts of all beholders and created in some masculine hearts a certain amount of envy for Captain Lloyd and their chaperone, Mrs. Connery.

The young ladies were Misses Taylor, Genevieve Tarlton, Bessie Tarlton, Ruth Barnes, Myrtle Ligon, Louise Millican, Lillian Callaway, Sue Harris, Mitchell, Hay Saunders, Myrtle Davenport, Grace Davenport, Eva Mae Scott, Maidee Callaway, Bessie McLean, and Esther Lord.

Mail Monday

"A BACHELOR'S HONEYMOON."

"A Bachelor's Honeymoon," the latest farce success from Hoyt's theatre, New York, will be the attraction at the Greenwall's opera house, Tuesday, October 17, matinee and night.

The play is from the pen of John Stapleton, an experienced author-actor, and is as thoroughly original and clever in theme and construction as its singular title would suggest. It was originally produced in New York city, and was received with unanimous praise by the critics. This is sufficient endorsement, alone, to warrant a good entertainment as the New York critics are more prone to condemn than praise.

The play hinges on the results of a secret marriage and abounds in laughable complications, which commence when the curtain rises and are never unravelled until its final fall. Messrs. Warde and Sackett, the managers, have engaged a cast of more than ordinary merit.

"HOW SMITH MET JONES."

In the new comedy, "How Smith Met Jones," adapted from the German of Von Moser, and which is still enjoying a long run on the other side, is a finale of the second act that has seldom been equalled for fun. It is humor personified—the essence of wit.

It is termed "O'Grady's entrance into society," and depicts the fall through the ceiling of a Celtic gentleman who in trying to trap another is himself caught.

The play is staged by George Hemple and so realistic the mechanical effects used in this scene that the ceiling is seen to wave and creak before the final crash when the plaster and O'Grady fall to the floor below; a sheer drop of twenty feet.

This comedy will appear at Greenwall's opera house, Friday and Saturday night, October 20 and 21, matinee Saturday, and in the language of the Rialto as epitomized by the critics is sure to please for it can "make good."

CONTERNO'S BAND.

Manager Phil Greenwall is negotiating with Conterno's band for its appearance here next week, two nights and a matinee, beginning Tuesday. The band is composed of seventy people, and in addition to the fine music there is a vaudeville show and a grand military spectacular presentation. It is one of the best entertainments of the kind in the world, and if it is secured for this city will afford a great treat to amusement lovers.

Register Tuesday

THEATRICAL.

"A Bachelor's Honeymoon."

If "the laugh is to live," then all those who are fortunate enough to see Warde and Sackett's comedians in the last Hoyt's theater success, "A Bachelor's Honeymoon," at Greenwall's opera house ... [illegible]

"How Smith Met Jones."

"How Smith Met Jones" will be seen at Greenwall's opera house Friday and Saturday nights, October 20 and 21, matinee Saturday. The New Orleans Evening Telegram speaks as follows: [illegible]

Mail Saturday

FOR NEXT WEEK

The doors of the Greenwall's opera house will be opened three nights next week. Tuesday, October 17, matinee and night, Warde and Sackett's comedians, presenting Stapleton's happy concert "A Bachelor's Honeymoon;" Friday and Saturday, October 20 and 21, matinee Saturday, the laugh provoker, "How Smith Met Jones."

DELLA STACY.

"A Bachelor's Honeymoon," which is announced for Tuesday, October 17, matinee and night, at the Greenwall's opera house, is a farce in the true sense of the word, and not a conglomerate hodge podge like the majority of the entertainments that have been served up to use of late years under that classification. The author, John Stapleton, has imbibed the spirit of the French and German writers, and produced a play that is not only full of brilliant wit, clever situations and original ideas, but also exceedingly funny without coarseness or offensive vulgarity. The very title implies fun and mystery and the universal verdict of the critics has been that there is abundance in it. The story of the play involves the fortunes and tribulations of a man who tries to keep his second marriage secret from his family and friends, by practicing deceits and falsehoods until he and all the cast are mixed in an almost inextricable net of farcical mystery and trouble.

"HOW SMITH MET JONES."

"How Smith Met Jones" will be the attraction at Greenwall's opera house Friday and Saturday nights, and Saturday matinee, October 20 and 21. The Dallas Times-Herald has the following to say:

"Smith met Jones at the Dallas opera house last night and a large audience learned how it was done. Smith is a man—or rather a love-sick young fellow, and Jones is a young girl violently afflicted with an overdose of tender passion, and the subject of her adoration is Smith. Smith possesses a large fortune, provided he can get married real quick, and the she Jones possesses a couple of cranky parents and a Dutch uncle with an eye for fun and fun alone who practices medicine for the benefit of his own pet and peculiar theories. Smith meets Jones on the street. They flirt; they fall in love. Smith tries to see Jones in her home. Of course he meets all kinds of obstacles in the way of cranky parents, contrary servants, sap-headed brothers and lock-sick cousins, etc. He is finally taken for a lunatic and confined in a dark room while everybody else in their efforts to get rid of him get things in general and the object of his visit in particular terribly and most ludicrously mixed. That, in brief, is the story of 'How Smith Met Jones.' It's a play full of fun, interpreted by a cast fairly capable in all respects and one or two members of which rise much above the average."

THEATRICAL NOTES.

"The Turtle," which has run for 200 performances at the Manhattan theatre, New York City, and outlived every other farcial competitor, comes to Fort Worth soon, with a notable cast.

The brilliancy of Lewis Morrison's acting is prominently accentuated in his latest creation of "Frederick The Great," which has been accepted as the hit of his career.

Mr. Frederick Warde with an excellent company is one of the fine attractions booked for this month at Greenwall's.

Registe Tuesday

very well. Harry A. Fisher made a decided hit as Dr. Knobs, the good natured bachelor uncle, who helps out his niece in her love affair. Miss Agnes Carlton as Eva was very vivacious and winsome. James M. Ward as the old scientist rather overdid his part at times, but as a whole he filled his place well. Miss Helen Warren as Ella is rather pretty and acts without affectation. Miss Magda Henry as Mrs. Jones, Bert Dorris as Arthur Jones, and Miss Amy Carlisle were not without merit. Taken as a whole, the cast was above the average, not forgetting that Phil Mack as Tim O'Grady, the servant, contributed his share of the amusement.

The Turtle.

"The Turtle," which appears in this city soon is said to be one of the most successful comedies that has been produced in this country in recent years. The play is an adaptation from the French by Jos. W. Herbert, and ran successfully for 200 performances at the Manhattan theater, New York. It was played for two years at the Theater des Nouveautes, in Paris, achieved a remarkable success in Berlin, and is to be produced next month at the Carl theater in Vienna. A notable cast is to be seen in the coming engagement and it is difficult to think of players who eclipse Sylvia Alice Lynden, Frances Knapp, Maude Otis, Ada Morton, Albert Hosmer, Wm. McCready, J. E. McGregor, Clement St. Martin.

Al Fields' Minstrels.

There are times when we go to an entertainment in which we sit back in our orchestra chair and nod and gain a few moments of profound slumber.

There are, also, times when we wax enthusiastic and make monkeys of ourself, and cause other people to wonder at the abandon and freedom with which we make of ourself a chump.

Last night was one of the times, for [illegible] pushing and squeezing and shoving through the immense crowd at the auditorium, we found ourself on a front seat, with about 5000 people behind us.

We laughed, applauded, shouted and wondered.

And we had good cause.

For the jokes were new, some of them, the music was sweet, and the juggling, dancing and acrobatic work were of the very best and quite startling.

Al Field's Minstrels are bigger and better this season than we ever saw them, and that is saying a great deal.—Memphis Appeal.

Personal Notes.

Jessie Bartlett Davis is considering an opera called "Siegfried, or the Silver Cup."

Mrs. Bolossy Kiralfy has secured a divorce from her husband, who is now in Paris.

A "Zaza" company will invade New England this week, with Mabel Howard in the title role.

The Al. G. Fields' Minstrels is reported as making a great deal of money through Georgia.

A play with the delightful title of the "Hottest Coon in Dixie," seems to be acceptable in Kansas.

Julius Steger replaced John E. Henshaw at the New York theater last Tuesday night in "The Man in the Moon."

Brandon Douglas, a former Shakespearian actress, is now inviting some expressions of surprise because she is in the cast of a farce comedy like "Why Smith Left Home."

William Boag, who was with W. H. Crane last season, seems to be the strength of the supporting company given to Kelcey and Shannon this season in the "Moth and the Flame."

Cecil Hardy made her debut in the Castle Square Opera company last Tuesday night, singing Eva in the "Meistersinger," and she was given sufficient applause to please her and her friends.

Mail Tuesday

"A BACHELOR'S HONEYMOON."

One of the funniest plays that will be seen here this season is the Hoyt's theatre success, "A Bachelor's Honeymoon," which will be seen at Greenwall's opera house tonight for the last performance. The impression this play is making throughout the country may be gathered from the following expression of a critic in Ottawa, Canada, last September: "The Bachelor's Honeymoon, which was put on at the Russel theatre last night, is a farce comedy which can honestly be called 'sparkling.' It is full of witty sayings and side splitting situations. The 'Stranger in New York' and 'What Happened to Jones' were very funny, but last night's performance was undoubtedly the funniest of all. The audience, and there was a full house, laughed continually. Not only was the play itself good, but the company were A1. They were all stars in their parts."

"HOW SMITH MET JONES."

"How Smith Met Jones," which will be the attraction at Greenwall's opera house Friday and Saturday nights, October 20 and 21, Saturday matinee, is described as a comedy bubbling over with fun, and it is no exaggeration to state that it is one of the best laugh producers of the present day. From the rise of the curtain on the first act, to the finale of the last act, there is not a single dull moment, and the play is ingeniously worked out, so that the audience is kept in suspense until the very end.

Contrary to the general run of comedies, "How Smith Met Jones," is at all times clean and can give no offense to the most puritanical, while the little folks are always vastly amused at the cleverly arranged situation in the working out of the drama.

Registe Wed-

"How Smith Met Jones."

Of that laugh provoking farce, "How Smith Met Jones," which will be seen at Greenwall's opera house Friday and Saturday nights and Saturday matinee, October 20 and 21, the New Orleans Evening States has the following to say:

The opening night of the season at the Grand opera house was a decided success as to numbers, while the performance on the whole was very creditable. "How Smith Met Jones" prov-

A Touching Scene.

ed to be highly acceptable to the Sunday night crowd. Being a farce comedy, or a "farcical comedy," as the bill-boards call it, it carried out its name and was decidedly interesting and well acted. Some clever people are with the company, Harry A. Fisher being pretty well the favorite, and Miss Agnes Carlton proved breezy and charming.

Taking the performance as a whole, the play proved a distinct hit with the big audience, and if a big audience does not know when it is pleased, why, no one else does.

Conterno's Band.

Next Tuesday and Wednesday, October 24 and 25, Fort Worth people will have an opportunity of hearing the famous Conterno band at Greenwall's opera house. The "Battles of Our Nation," a series of musical tableaux, will be the special feature of the performances.

Souvenir copies of Dr. Conterno's musical composition will be given away to ladies upon application at the box office of the opera house.

Mail Wed.

CONTERNO'S BAND.

Conterno's band with its vaudeville show and great spectacular military presentation will come to Greenwall's next Tuesday and Wednesday. Ladies calling at the box office will be presented each with a copy of one of the several excellent musical productions of the Conternos, father and son, who are noted composers as well as performers. Among the selections are "Forest City March," "Tennessee Centennial March," "Layfayette Post March," "The Bike," intermezzo, "Kissing," intermezzo, "Brooklyn's March," and others.

"HOW SMITH MET JONES."

The following well known thespians have been engaged by Manager George Hemple to interpret A. Von Moser's clever comedy, "How Smith Met Jones," which will be seen at Greenwall's opera house Friday and Saturday night and Saturday matinee, October 20-21: James M. Ward, the veteran actor and comedian; Leslie Morosco, for years leading man in the prominent stock companies in San Francis-

Leslie Morosco

Mail Wed.

Thurs Registe.

"How Smith Met Jones."

Manager George Hemple has secured an excellent company of players to interpret A. Von Moser's beautiful comedy, "How Smith Met Jones," and few organizations are more evenly balanced than the one which will apear at

Helen Warren

Greenwall's opera house Friday and Saturday nights and Saturday matinee October 20 and 21.

"How Smith Met Jones" has enjoyed a prosperous run of over 200 nights in Berlin and other cities of Germany, and has scored an emphatic success in every American city where it has been presented.

"Town Topics."

This play was built two years ago, for laughing purposes only. That is what the author claims, so don't be disappointed if you like to go to the theater to weep, but wait for the next attraction, or stay at home and worry over your domestic or business troubles; if you go to see "Town Topics" you'll forget them for three solid hours. Of course you may disturb your conservative neighbor by your boisterousness at the witty sayings and funny songs, but we warrant you'll forget your cares. Your neighbors may have made a mistake and thought he was to see a classical, emotional drma, full of woe and wrong, defeated villainy and triumphant virtue, so turn to him and excuse your mirth by saying you understood "Town Topics" was for "laughing purposes only." It will be presented at Greenwall's opera house Monday night, October 23.

Conterno's Band.

Conterno's band will be the attraction at Greenwall's opera house Tuesday and Wednesday nights and Wednesday matinee, October 24 and 25. The Nashville American says: Conterno's "Battles of Our Nation" and his famous old Ninth Regiment Band has captured the Centennial City. The managers of the Centennial exposition have made no mistake in securing this great attraction for the last six weeks of the fair. The great auditorium was crowded to its utmost capacity both afternoon and evening, with as greatly pleased audiences as one would wish to see. The selections by the band were rendered with a taste and skill seldom seen in brass, and the music lovers of the audience were delighted. The Battles of Our Nation is an innovation that was greatly relished, and is something entirely new to the Nashville public, and it awakened their enthusiasm to a degree seldom witnessed in any of our big houses of amusement. Aside from being amusing and well acted, Battles of Our Nation is true to history and is therefore instructive. It will be well for parents to take their little ones to see this grand sight.

Mail Thurs -

"HOW SMITH MET JONES."

Great care should be taken not to confound "How Smith Met Jones" with nonsensical farces bearing the name of "Smith," or "Jones," because it has nothing in common with such trashy works. "How Smith Met Jones" has a well defined plot, which is worked out logically to a happy conclusion, and is so ingeniously arranged that one is at one moment on the verge of tears, and the next moment roaring with laughter. The lines of the play abound with witty dialogue, and some of the situations would make even the Sphinx smile.

"How Smith Met Jones" will be presented at the Greenwall's opera house Friday and Saturday nights and Saturday matinee, October 20 and 21.

A FEMALE SPY AT MANILA.

A member of a Kansas regiment, who is home on a furlough, tells a very interesting incident about a female who was found inside the American lines. The woman was at first supposed to be a spy, and a strict watch on her every movement prevailed. They put her to work around the hospital, and her care of the wounded caused much comment, owing to her untiring zeal, and knowledge of the care of the many patients. She immediately became a great favorite with all the boys and one of them, a very clever musician, wrote a song entitled, "The Belle of the Philippines," which he dedicated to this brave little woman. It was afterward discovered that she was an American girl named Mae Phelps who had followed her sweetheart to Manila. The young lady is at present in this country, being a member of that comedy cyclone, "Town Topics," and at every performance sings the song she is the original of, "The Belle of the Philippines." "Town Topics" will be the attraction at Greenwall's opera house Monday night, October 23.

CONTERNO'S BAND

of Conterno's Band and Military Spectacular, "Battles of Our Nations," seventy people in the cast, will be seen at Greenwall's opera house Tuesday and Wednesday nights and Wednesday matinee, October 24 and 25. The New York World, says:

"'Battles of our Nations" is something that every one can witness with a swelling heart bursting with patriotish, and a feeling of delight at seeing our country's glory pictured in such an interesting and instructive manner. It is a great play, well acted. The pictures are true to life and are presented with the greatest attention to historical details. The music is discriptive, and conveys to the ear, just what the stage pictures convey to the eye. So that both senses are delighted and satisfied at the same time."

Registe Friday -

"How Smith Met Jones."

"How Smith Met Jones" is one of the most screamingly funny farces of the present decade, and one is held spellbound while watching the performance of the play.

The characters in the play are real live ones, not impossible burlesques

or caricatures, and the spectator sympathizes with Smith and wishes for his welfare all through his trials and tribulations. Unlike most comedies, it has a well-defined plot, which is splendidly worked out by a clever and capable company and is sure to delight the large audiences. Tonight and tomorrow night and Saturday matinee at Greenwall's opera house.

Mistaken for McKinley.

A traveling man, who was stopping at a Broadway hotel, was accosted one evening by several young men who asked him to join them in a bottle of wine. This, at first, the gentleman refused to do, but so persistent were the young men that he finally consented. They adjourned to the cafe, where quart after quart of Mumm's was drained. At a loss to understand the attention he was receiving, the guest finally asked: "To what do I owe this courtesy on your part?" There was a smile on all their faces, as one of them spoke up, saying: "Why, don't you think we know who you are? Who wouldn't know the president of the United States?" After a good hearty laugh, the traveling man very quietly informed them that he was W. H. Mack, an actor. They took this as a joke, so sure were they in their belief that they were talking to McKinley. A few minutes elapsed when a former member of Mr. Mack's company coming in, said: "Hello, Bill, when do you open?" Mr. Mack replied: "Well, these gentlemen have been doing all the opening, they think I am McKinley." The new comer burst into a fit of laughter, and said: "Why don't you invite them to the theater?" It was no sooner said than done. The young men left the hotel still thinking they had met the president.

That evening they attended the theater where Mack was playing in "Town Topics," and so delighted were they with the performance that they waited for him after the show. They shook him by the hand warmly and said: "Mack, you're a corker, we have been better entertained than had we met the president," to which Mack replied: "Well, boys, you say I am a corker, now I'll show you how to be an uncorker; I owe you a few bottles, don't I?"

"Town Topics" will be seen at Greenwall's opera house Monday night, October 23.

Conterno's Band.

Conterno's band and military spectacular "Battles of Our Nation," will be the attraction at Greenwall's opera house Tuesday and Wednesday nights and Wednesday matinee, October 24-25. The New York Sun has the following to say:

Conterno's famous Ninth regiment band and grand musical spectacle, "Battles of Our Nation," appeared at the Academy of Music last night, and, judging from the crowd and its genuine enthusiasm, is destined for a long run. Mr. Conterno is well known to all New Yorkers, and his long service as director of the Ninth regiment band has received the notice that it so well

Register Sunday

Register Sunday

CONTERNO'S BAND

Important Notice Given by Manager Phil W. Greenwall to the People of Fort Worth.

I have after some trouble and at a great expense secured Mr. L. Conterno's famous "Battles of Our Nation."

The combination has been the chief attraction at the Texas State Fair at Dallas and is highly praised by the thousands who have witnessed the play and heard the band; and I believe I am serving my patrons and the citizens of Fort Worth in putting forth the effort to bring this great attraction to our city and can rely on our people for a generous patronage, feeling sure that they will be well repaid.

Sincerely,
PHIL W. GREENWALL.

Conterno's band will be at Greenwall's Tuesday and Wednesday evenings and Wednesday matinee, October 24 and 25.

"How Smith Met Jones."

It is one of the fact that so many farces and called "Smith" and "Jones" and other familiar American surnames, it will be interesting to note that "How Smith Met Jones" was written in Germany and enjoyed a run of 300 nights in Berlin long before the first farce was produced in the United States, consequently no charge of plagiarism or imitation will hold good against the management of this attraction, which appears at the Greenwall opera house Monday night, October 23.

Conterno's Band.

Of Conterno's Band and Military Spectacular, "Battles of Our Nations," which will be the attraction at Greenwall's opera house Tuesday and Wednesday nights and Wednesday matinee, October 24 and 25, the New York Herald says:

"'Battles of Our Nation' is something that every on can witness with a swelling heart, bursting with patriotism, and a throng of soldiers whose ranks consist of those pictured in such an impressive and picturesque manner. It is a great play, well acted. The participants are true to life and are presented with the greatest attention to historical details. The music is descriptive and conveys to the ear just what the stage pictures convey to the eye, so that both senses are delighted and satisfied at the same time."

"Town Topics."

Monday night, October 23, "Town Topics" will be the attraction at Greenwall's opera house. This will be the first presentation of this farce comedy in this city. It is said to be full of good comedy and fancy situations from start to finish, interspersed with several specialties. The Davenport Democrat says:

"That bright and sparkling comedy, 'Town Topics' played at the Burtis last evening and completing that they can appear as favorites whenever they choose to, a big house was present to witness the evening's program in the form of a farce comedy which was excellent. The people went home and could talk about nothing else but the show. The theater-goers that love a good, clean, yet interesting comedy, 'Town Topics' fits the bill. It is unnecessary longer to mention the specialties that can not fail to please. That being one of the opening events at the Burtis the theater goers looked through it for a glimpse of the season, and if 'Town Topics' is a criterion they will not be disappointed. The entertainment is a rare art here and abounds in humorous situations. The music introduced this season are the very latest, the singing is excellent, the girls are pretty and the costumes beautiful. One can't wish for much more in a farce comedy. Manager Long after 'Town Topics' is with us it will be welcome, because the play is popular and pleasing."

"Battles of Our Nation."

Conterno's band and military spectacular "Battles of Our Nation" will be the attraction at Greenwall's opera house Tuesday and Wednesday nights and Wednesday matinee, October 24 and 25. The Newport Democrat says:

"Conterno's "Battles of Our Nation" and his famous old Ninth Regiment band has captured the Centennial City. The managers of the Centennial expenditure have made no mistake in securing this great attraction for the last six weeks of the fair. The great auditorium was crowded to its utmost capacity both afternoon and evening, with as greatly pleased audiences as one would wish to see. The selections by the band were rendered with a taste and skill seldom seen in brass, and the applause of the audience were delightful. The "Battles of Our Nation" is an innovation that was greatly relished, and is something entirely new to the Pinkerville public, and it awakened their enthusiasm to a degree seldom witnessed in any of the big houses of amusement. Aside from being amusing and well acted, "Battles of Our Nation," is true to history and is therefore instructive."

Register Sunday

AMUSEMENTS.

A Fine List of Attractions This Week at Greenwall's Opera House.

Monday night, October 23rd, the premiere of comedy, the Broadway Comedians, the fanatics of all farce comedies, "Town Topics," Tuesday and Wednesday nights and Wednesday matinee October 24th and 25th, Conterno's celebrated concert band and great war spectacle, "Battles of Our Nations," Friday and Saturday nights and Saturday matinee October 27th and 28th, engagement of the eminent actor Mr. Frederick Warde assisted by Mrs. Clarence M. Brune, presenting Friday night "The Lion's Mouth," Saturday matinee "Virginius," and Saturday night "Richard III."

"Town Topics."

Town Topics will be the attraction at Greenwall's opera house Monday, October 23rd, one night only. The Dallas Morning News speaks as follows:

The "Town Topics" company warbled and danced itself into the hearts of Dallas theater-goers last night. The main part of the piece is simply a vehicle upon which to bring forth many clever specialties. It is a first-class vaudeville attraction, supported by many popular Eastern favorites. While vaudeville, too is a necessary boon given as summer entertainments, this is the best strictly vaudeville organization that has been on the local stage. Admitting it is a conglomerate mixture of everything nonsense, it abounds in numerous laughable situations and infectious humor, and theater-goers who are in search of the light and serious side of the opera had best give "Town Topics" the go-by. But those who are on the hunt for a hearty, laughable laugh and an up-to-date vaudeville show, "Town Topics" will doubtless fill the bills. The man who will set through a performance such as was given last night and not laugh must have defective eyes or has taken the oath of allegiance against the kingdom of comedy. It is a picture of comedy, pure and simple, and many, many clever specialties. The singing of the ladies was very good. The Misses Hall, Phelps and Phillips each possess a good voice. Chas. E. Graham, J. H. McMahon and Buck Shofter are clever comedians. Willie Dunlay gave something new in a tramp act. Mr. Mack's and Miss Phelps' burlesque was artistic. The following is the cast:

Willie Fay	W. H. Mack
Bertie Chinsky	W. H. Mack
Willie Keef	Willie Dunlay
Willie Work	Willie Dunlay
Hiram Quick	J. H. McMahon
Krause	Chas. E. Graham
Chub	Buck Shofter
Fignbon Pembroke	Wm. Lamb
Officer	Wm. Lamb
Maid	Alice Lorraine
Fannie McGuire	Helene Hall
Della Quick	Virginia Vaughn
Helen Towne	Mae Phelps
Dalora	Rosse Phillips
Pearl Rutledge	Daisy Burke
Mrs. Quick	Lena Johns

Conterno's Band.

Speaking of the excellent attractions that Manager Greenwall has secured is Conterno's famous band and grand historical musical spectacle, "Battles of Our Nation," which is booked to appear at Greenwall's opera house Tuesday and Wednesday nights and Wednesday matinee October 24th and 25th, we take the following from the Philadelphia Ledger: "Tonight will close the season of Conterno's most instructive and delightful entertainment at Woodside park. Thousands have been charmed by the daily excellent selections by the band and delighted with the grand spectacular representation, "Battles of Our Nation."

L. CONTERNO.

In closing his season here Mr. Conterno takes with him the gratitude of many thousands of the children of our public schools who have not only been amused, but taught history in such a beautiful way that it will be lasting and effective. We trust that he may find that Mr. Conterno and his envelope band and company have but with opening the last four months will insure his return here next season when a well served and a host of patrons will meet him.

"The Lion's Mouth."

This masterpiece of a great author, on account of the magnificence of its construction, the possibilities of its production, the human interest in the love story so beautifully told, and the general excellence of the play, embodying as it does all the requisite features of a performance assured to please and instruct, has been selected as the principal feature of Mr. Warde's repertoire. A critic has said of "The Lion's Mouth": "It is a grand opera minus the music, an old time melodrama without the rant, a tragedy which does not quite reach the killing point, and a spectacular gallimaufry of ballet and fights, and altogether a play perfect in its construction." The story of "The Lion's Mouth" is based on patriotism,

FREDERICK WARDE.

love and revenge. The scene is laid in Venice, during the romantic Sixteenth century, when everything was possible. Mr. Warde is seen in the rule of Ringaldo, a picture of ideal manliness, loyal in love, valiant in war, unswerving in his cause, one of the most admirable characters of stage life.

Mrs. Clarence M. Brune (Elmora) invests the play with womanly sweetness, depicting the loyalty to her lover, the lady, as only one of such genius and grace and passion of the Southern personality as Mrs. Brune possesses can do. Mr. Brune is Mason, the tried and true friend of the hero. His role is full of grace and gallantry as the hero of the play. Charles D. Herman, last season leading man of the Modjeska company, is also strongly cast as the scheming Angelo, the character created and made famous by him. The magnificence and elaborateness of the presentation as to pictorial illustration, has never been surpassed even by any spectacular performance. Many thousands of dollars have been expended on the scenery alone, which was especially constructed by the best artists of the East.

Friday night, Oct. 28, Mr. Warde will present "The Lion's Mouth," Saturday matinee "Virginius," and Saturday night "Richard III."

Dramatic Notes.

Aside from Henry Irving, there is no actor living, who would look the character of Frederick the Great as acceptably as Lewis Morrison, who is this season "on tour" with a most elaborate presentation of this latest comedy spectacular production, which is announced as one of our early attractions.

"The Turtle" is full of spice. The story ventures of one Champailler, who is sick-named by his first wife, Leonie, as the turtle, his explanation of it being that she used to call him the turtle dove and finally dropped the dove part of it. The first act finds Champailler just divorced from Leonie, who has ashamed to this end, and because she is supposed to a poster painter, named Adolphe. When the latter appears upon the scene she learns to her horror that he has transferred his affections to one Juliette, a daughter of an innkeeper. She also learns that Adolphe to deceive Juliette's parents, has represented her to them as his sister. The complications which follow make up the show, which is heralded as very naughty.

A daughter of the late John A. McCall, of the McCaull Opera company, was married on Thursday in Raleigh, N. C.

E. H. Sothern postponed the production of "The Song of the Sword" until next Tuesday night, when it will be brought out at Daly's theatre.

Miss Helen Bertram, the well-known prima donna of the Bostonians, made a flying trip to New York last week to secure her costumes for the new comic opera, "The Smugglers of Nadgers," shortly to be produced by this organization. Miss Bertram has a prominent role in this work and a ballad, entitled "The Doll Song," is said to be one of the features.

J. H. Decker has been in New York during the past week booking a route for Primrose & Dockstader for the season of 1900-1.

A book on Julia Arthur is shortly to be published in New York, with over 100 illustrations. W. J. Thorold will do the compiling of note concerning Miss Arthur's career.

"A Colonial Girl" is doing well through New England.

Mabel Howard has scored heavily as "Zaza" in the road company which started its tour last week.

Ellis Kinney as Glory Quayle in Hall Caine's "The Christian" is winning great laurels in New England.

Charles Dickson is doing well through the Northwest with "Sherlock Will Happen."

Ernest Hastings made his debut as leading man of the Deacon Theater stock company in Chicago last week in "The Dream."

"The Telephone Girl" closed a successful three weeks' engagement in Louisville on Saturday.

"The Belle Elect" had a large attendance in Toronto last night at the Grand.

Olga Nethersole began her tour in Chicago Monday night. The engagement at Powers is for three weeks, then a visit to the Davidson theater in Milwaukee will be made. St. Louis and New Orleans will follow.

Davis & Gordon are doing their best operating act in Germany, and making a big success.

Digby Bell is now doing stunts in vaudeville. He opened in Chicago this week to a monologue.

Dave Warfield will switch around the circle of vaudeville houses. He gives at each stand for many days to pause to a change in which he has played.

Miss Burke, a soubrette, has been engaged to play Shelby Wharn in the Augustin Daly's production of "Around New York in Eighty Minutes."

GREENWALL'S OPERA HOUSE

Tuesday and Wednesday .....Nights..... OCT. 24-25

WEDNESDAY MATINEE.

CONTERNO'S

WEDNESDAY MATINEE.

CELEBRATED

CONCERT BAND

L. CONTERNO.

GREAT WAR SPECTACLE

BATTLES OF OUR NATION.

SEVENTY-FIVE PERFORMERS.

CONTERNO'S "BATTLES OF OUR NATION." Two hours entertainment. Thirty-four scenes. Twenty-one tableaux vivants.

Night Prices—Lower floor: Parquette Circle, $1.00; Parquette, 75c; Entire Balcony, 50c; Gallery, 25c. Matinee Prices—25c, 50c and 75c.

SEATS ON SALE AT BOX OFFICE.

G. A. Stryker continues to win salvos and notices for his excellent work in Robert B. Mantell's company. Mr. Stryker is fast making a reputation for himself.

Sarah Bernhardt and M. Coquelin are to make a tour of the Eastern country next season under Maurice Grau's management.

Richard Mansfield commenced his annual engagement at the Grand Opera House, Chicago, in "Cyrano De Bergerac."

Regarding the Theater.

The following extract from the New Orleans Picayune contains some facts that are well worth nothing. The conditions existing in Fort Worth are found all over the country. The cultured class is in the minority, and when they complain of the stupidity of the amusements provided for them it is well to remember that play houses are run for profit and the tastes of the entire public must be considered.

"It is to the credit of New Orleans—evidencing the culture and good taste of her people—that the engagement of Frederick Warde at the beautiful new Tulane theater during the past week has been so grandly successful. When it is necessary for the ticket seller to put out his "standing room only" sign previous to the performance of a classic drama, as was the case when Mr. Warde appeared Friday night, there is hope for the purity and honor and success of the drama at its best. There are as many actors capable of interpreting the best plays now as ever before, and there are everywhere many more beautiful comfortable theaters than ever. All actors prefer the great parts in grand plays, and the reputable actress so prefer the heroine of Shakespeare to giddy parts in farce comedy, requiring more evidence of intellect than of looks. As Mr. Warde said in a speech at the opening of the Mobile theater, a few nights ago, the prosperity and perpetuation of the best in the drama, classic tragedy and refined comedy, depends more upon the patrons of the theater than upon the actors. If the people want the best plays, and will go to see them, they can always have them. If the people prefer Parisian sensations and phallic farces, they must have them. To escape be the business of the actor, and he must go where he is wanted."

Mail Monday

"Town Topics" Tonight.

Greenwall's opera house is to have its doors open tonight to a very first-class comedy, "Town Topics." The Dallas Times-Herald of October 20, speaking of the company says:

"One of the best vaudeville entertainments that has ever been seen in this city was given at the Dallas opera house last night. 'Town Topics' is the name used to introduce the entertainment to the public. If songs, dances, comedities, etc., constituted the 'play' to a play 'Town Topics' would be one of its greatest that ever held the boards, because it is full of such things and they are all good, some exceptionally so. There is, however, no pretense of a plot to this play, nor does it need one. Each member of the company is an artist in his or her line. The men are all comedians of the first class, the women are all vocal soloists and specialties of ability. There's not a frump in the lot. The vocal numbers are charming. No voices that she has above the average in general excellence and individuality would make a hit in any community. It's a first-class performance of its kind and there's not a firearm nor cane in it.

"The quadruple and intricate acts of Willie Dunlay stamp him as one of the best all-round comedians of the age. Misses Helene Hall and Mae Phelps are also deserving of special praiseworthy mention for the vocal numbers of the evening's entertainment. In fact, each member of the cast deserves the hearty commendation of all lovers of a first class vaudeville performance."

Greenwall's Opera House.

FRIDAY AND SATURDAY NIGHTS, October 27-28.

* * *

SATURDAY MATINEE.

* * *

Engagement of the Eminent Actor,

MR. FREDERICK WARDE

ASSISTED BY

Mrs. Clarence M. Brune,

And a Company of Unusual Excellence in a Repertoire of

—Romantic and Classic Drama—

* * *

FRIDAY NIGHT.. } THE LION'S MOUTH

SATURDAY MATINEE.. } Virginius.

SATURDAY NIGHT..... } Richard III.

A complete scenic production of each play.

Night Prices—Parquette Circle, $1.50; Parquette, $1.00; Balcony, 75c and 50c; Gallery, 25c.

Matinee Prices—25c, 50c and 75c.

Seats on Sale at Box Office.

Mail Monday

"Battles of Our Nation."

Conterno's Band and Military Spectacle "Battles of Our Nations," which has been playing to large audiences at the Dallas fair, will hold the boards at Greenwall's opera house Tuesday and Wednesday nights and Wednesday matinee, October 24 and 25. The New York Journal in speaking of this excellent organization says:

"No more beautiful scenic production or more fascinating performance has graced the boards of the Academy for years than was Conterno's 'Battles of Our Nation.' The idea is a good one and is most successfully carried out, by the old Ninth regiment band, and the hundred or more singers and actors. The different tableaux and poses were most effective and were highly praised by the audience.

Frederick Warde.

The announcement of the coming of Mr. Frederick Warde and his company of players Friday and Saturday nights and Saturday matinee, October 27 and 28, will be welcome news to our theater going readers. Mr. Warde is this season surrounded by a company of unusual excellence and composed of such well known artists as Mrs. Clarence M. Brune, for several years with the Frohman company; Charles D. Herman, formerly leading man with Modjeska; Frank Rarick, formerly leading man with Tom Keene; Alex McKenzie, formerly leading man with Nance Oswald; John Sturgeon, for years known as the Boers and Barry juvenile man; and Charles H. Clark, for fifteen years with Mr. Warde. Mr. Warde's repertoire consists of the "Lion' Mouth," "Virginius," "Merchant of Venice," "Romeo and Juliet," and "Richard III."

For his engagement here he will select Friday night, "The Lion's Mouth," Saturday matinee, "Virginius," Saturday night, "Richard III."

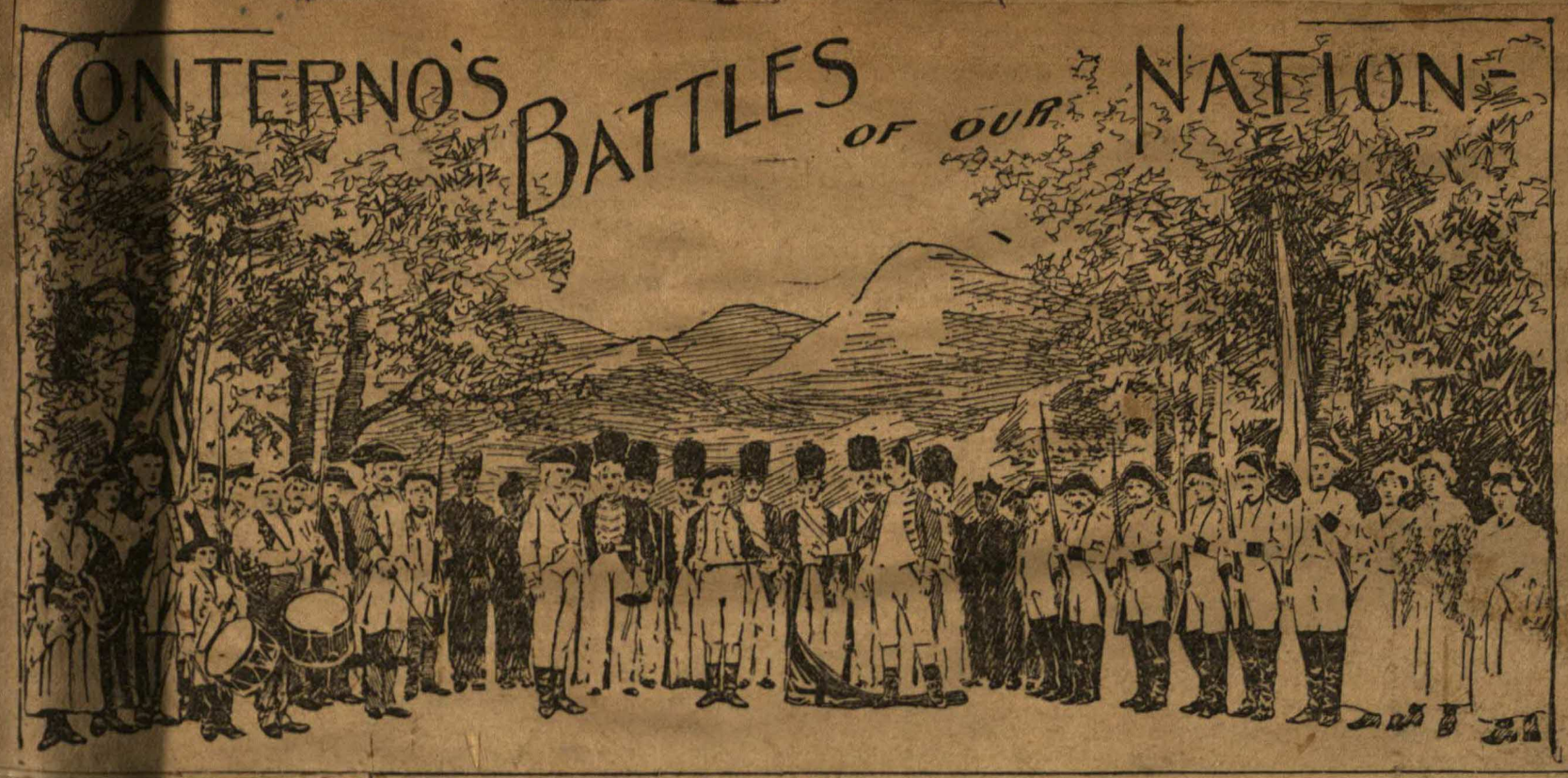
Register Sunday

Conterno's Band Tonight.

The Greenwall opera house will have Conterno's band and military spectacle "Battle of Our Nation," tonight, tomorrow matinee and night. The Philadelphia Record speaks:

Mail - Saturday

Mail Tuesday



NEXT WEEK'S ATTRACTIONS.

The Greenwall's opera house will have three fine attractions for next week, commencing Monday night, October 23, the Broadway comedians in their refined and up-to-date creation, "Town Topics." Tuesday and Wednesday nights and Wednesday matinee, October 24 and 25, Conterno's celebrated concert band and military spectacle, "Battles of Our Nations;" Friday and Saturday nights and Saturday matinee, October 27 and 28, engagement of the eminent actor, Mr. Frederick Warde, assisted by Mrs. Clarence M. Brune, presenting Friday night, "The Lions Mouth," Saturday matinee, "Virginius," and Saturday night, "Richard III."

"TOWN TOPICS."

"Town Topics" will be the attraction at Greenwall's opera house Monday night, October 23. The Baltimore Sun of September 12 says:

"Town Topics," the farce comedy with which the Auditorium Music Hall was opened yesterday afternoon for the season, is replete with fun. Amusing situations, up-to-date jokes and new songs and dances by a bevy of pretty girls were woven into the three acts in a way that kept the audience in a perpetual good humor. The audience both in the afternoon and evening was large.

Effective work was done by W. H. Mack, who played a dual role. William Dunlay as the tramp proved highly enjoyable, as did also Lona Johns, as Mrs. Quick, the principal female character. Good work was also done by J. H. McMahon and Charles E. Graham, both of whom were extremely funny at times. Others in the cast were William Harris, Alice Lorraine, Helene Heil, Virginia Vaughn, Mae Phelps, Agnes Wood and Anita McDonald.

FREDERICK WARDE.

The appearance in this city of Frederick Warde and his company of ar-

Frederick Warde.

and Saturday nights and Saturday matinee, October 27 and 27, will undoubtedly be one of the events of the year's theatrical affairs. Mr. Warde stars this season under auspices and conditions never attained by this distinguished actor. His manager has surrounded him with not only the foremost company of players from the legitimate stage, but has given his production an environment which for pictorial and historic illustrations has seldom been equalled by a spectacular production. Mr. Warde's ability as a star is too well known and appreciated in this city to require any explanation. He is supported this season by Minnie Tittell Brune, who has received the highest praise for her work, especially as Juliet, which is said to surpass even Julia Marlowe.

Mr. Warde's repertoire, as a whole is reputed to be elaborate, magnificient and costly. Sixty foot cars are required for the transportation of his scenery.

Friday night Mr. Warde will present "The Lion's Mouth;" Saturday matinee, "Virginius," and Saturday night, "Richard III."

CONTERNO'S BAND.

Conterno's Band and Military Spectacular "Battles of Our Nations," will be the attraction at Greenwall's opera

L. Conterno.

house Tuesday and Wednesday nights and Wednesday matinee, October 24 and 25. The New York Sun says:

"Conterno's famous Ninth regiment band and grand musical spectacle, 'Battles of Our Nations,' appeared at the Academy of Music last night, and judging from the crowd and its genuine enthusiasm, is destined for a long run. Mr. Conterno is well known to all New Yorkers, and his long service as director of the Ninth regiment band has received the notice that it so well deserves at the hands of lovers of good music properly rendered. His present undertaking is of greater magnitude than that which he has hitherto attempted, and no one who knows Mr. Conterno doubts his success. We were somewhat surprised at 'Battles of Our Nation,' as we were not let into the secret of just what kind of an entertainment we were to witness. We relished the surprised, for with the constant change of scene from one epoch of our countries history to another, we were interested continually in a most pleasing manner. We reserve a careful review of this grand spectacle for the Sunday issue of the Sun."

THEATRICAL NOTES.

The movement to erect in Central Park, New York, a colossal statute to the memory of that illustrious warrior, "Frederick the Great," is gaining favor every day. Lewis Morrison, who is this season impersonating this celebrated character in a spectacular comedy bearing the King's name, has offered to donate part of his receipts to the fund.

"The Turtle," which has provoked such a cyclone of critical discussion and is today the most widely talked-about play in America, has been one of the unique dramatic successes of the New York season. Arrangements have been perfected for the presentation in this city of this novelty soon. "The Turtle" is an adaptation by Joseph W. Herbert of the French farce, "La Tortue," by Leon Gandillot, which ran for over two years in Paris.

Greenwall's Opera House.

FRIDAY AND SATURDAY NIGHTS, October 27-28.

• • •

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Seats on Sale at Box Office.

Register Tuesday

"Conterno famous concert band and beautiful spectacle, 'Battle of Our Nation,' will tonight close one of the longest runs in the history of amusements in this city, and what is more gratifying to the parties interested is that the great success they have met with has been deserved. No more instructive, beautiful and amusing spectacle has ever been produced in this city, and during the four months they have been playing at Woodside Park, the attendance has reached nearly half a million. What greater tribute could be paid to any organization. Mr. Conterno takes with him the gratitude of his many friends, who wish him and his excellent company success."

Conterno's Parade This Afternoon.

Manager Greenwall received the following telegram last night, which tells its own story:

"Waco, Tex., Oct. 23.

"Phil Greenwall, Greenwall Operahouse, Fort Worth, Tex.: Announce in morning's paper that the band will parade in the afternoon at 5 o'clock.

"L. CONTERNO & SON."

"The Lion's Mouth."

The story of the "Lion's Mouth" to be presented at Greenwall's opera house Friday night, Oct. 27, by the Frederick Warde company, is undoubtedly an important piece of dramatic writing. It is really fine literary quality, the diction being rich and smooth, while the metaphors and similes with which it abounds sparkle with the true luster of a master creation. It is claimed that the play is actually perfect in construction, each turn of the plot winding its coils firmer and tighter around the hero and heroine, until a climax is gradually reached, at which there comes a suspense that has ben growing from the beginning of the play. Although the situations and developments in the story of love and the righting of wrongs sometimes reach reach a state that apparently must have a tragic ending, the author has refrained from unhappy climaxes and finally reposes his children of interest in a lifelong bliss, which is only more to be appreciated by their previous sufferings and a knowledge of what have been.

Saturday matinee Mr. Warde wil present "Virginius" and Saturday night "Richard III."

GREENWALL'S OPERA HOUSE

Tuesday and Wednesday Nights..... OCT. 24-25

WEDNESDAY MATINEE,

CONTERNO'S

WEDNESDAY MATINEE,

CELEBRATED CONCERT BAND

GREAT WAR SPECTACLE BATTLES OF OUR NATION.

L. CONTERNO.

SEVENTY-FIVE PERFORMERS.

CONTERNO'S "BATTLES OF OUR NATION." Two hours entertainment. Thirty-four scenes. Twenty-one tableaux vivants.

Night Prices—Lower floor: Parquette Circle, $1.00; Parquette, 75c; Entire Balcony, 50c; Gallery, 25c. Matinee Prices—25c, 50c and 75c.

SEATS ON SALE AT BOX OFFICE.

Register Tuesday

Mail Tuesday

Conterno's Band To-night.

A New York paper in speaking of Conterno's Band and Military Spectacle, "Battles of Our Nation," which will be seen at Greenwall's opera house tonight, says:

"Conterno's famous concert band and beautiful spectacle 'Battles of our Nation,' will tonight close one of the longest runs in the history of amusements in this city, and what is more gratifying to the parties interested is that the great success they have met with has been deserved. No more instructive, beautiful and amusing spectacle has ever been produced in this city, and during the four months that they have been playing at Woodside park, the attendance has reached nearly a half a million. What greater tribute could be paid to any organization. Mr. Conterno takes with him the gratitude of his many friends, who wish him and his excellent company success."

Frederick Warde.

Mr. Frederick Warde, assisted by Mrs. Clarance Brune and an excellent company, will be seen at Greenwall's opera house Friday and Saturday nights, October 27 and 28, and Saturday matinee, presenting Friday night, "The Lion's Mouth;" Saturday matinee, "Virginius," and Saturday night, "Richard III." The New Orleans Picayune in speaking of this company says:

Frederick Warde, supported by Minnie Tittel Brune, after presenting "Romeo and Juliet" to a large audience, rounded out a splendid week's business by producing "Richard III" in an excellent manner last night. This great tragedy, which seems to have fallen into disuse since the death of Thomas W. Keene, bids fair to live again in Frederick Warde, if play-goers demand again the great historical plays of Shakspeare. Mr. Warde is an excellent Richard. He is not repulsive in make-up, nor so transparent a villain as to unmask his purpose to all. He was winning in his love scenes, terrible in unholy ambitions and revenges, and fierce in battle. Mr. Charles D. Herman was a fine Richmond, manly and forceful, and had the sympathy of the audience with him. Minnie Tittel Brune was excellent in the two distinctly contrasted parts she played, giving first a fine representation of the aged Queen Margaret, and then later on the handsome Lady Ann Plantagenet. The play was handsomely costumed, and presented with an abundance of beautiful scenery.

CONTERNO'S BAND.

Will Parade at Five O'Clock This Afternoon--A Fine Letter.

Conterno's band will parade at 5 o'clock this afternoon. The following excellent letter was handed Signor Conterno on the close of his engagement of the Texas State Fair and Dallas Exposition:

To Whom It May Concern:

Dallas, Oct. 22, 1899.—Signor Luciano Conterno has had sole charge of the musical edpartment of our exposition for the past 25 days and we are pleased to say that never before in the history of this institution have we had less trouble and more satisfaction.

Our Music Hall has been packed during each of his three daily performances and we have yet to hear the slightest complaint but, on the contrary, every visitor has been delighted with the performances as given by him and his splendid company, particularly so with the grand musical spectacle, entitled "Battles of Our Nation," which, of itself, is a wonderful show and the music and conception of which is the composition of his son, Dr. G. E. Conterno.

We cheerfully recommend Signor Conterno as an able and obliging leader.

Very respectfully,

TEXAS STATE FAIR AND DALLAS EXPOSITION ASSOCIATION,

SYDNEY SMITH,

Secretary.

Register Wednesday.

Frederick Warde in New Orleans.

Of Frederick Warde the New Orleans Times-Democrat says:

Mr. Frederick Warde, supported by an able company, began a week's engagement at the Tulane theater last night under the most favorable auspices. The play-house was well filled and the reception accorded to Mr. Warde must have ben to him a source of exceeding pride. There was enthusiasm and to spare, and at the end of the third act, in response to applause which was not to be denied. Mr. Warde came before the curtain and expressed most gratefully his appreciation of the welcome extended him.

Henry Guy Carleton's Venetian love story, "The Lion's Mouth," was the medium through which the talents of the company were displayed the opening night, and the wisdom of the selection was shown decisively before the evening was over. "The Lion's Mouth" is not a new play in New Orleans, but its four acts are replete with poetry and overflowing with just such situations as best suit the talents of Mr. Warde and the people with whom he has surrounded himself.

As Paul of Navarra, an exile and the rightful doge of Venice, he is at his best. The beautiful lines which belong to the role are strongly read by him. He is the possessor of all the fire the part should be invested with, and his splendid stage presence and manly, sympathetic voice realize what must have been the dream of the playright when he gave his creation to the world. Few actors could more fittingly portray the tenderness which is breathed in the love scenes with Lenora, and fewer could with equal success sustain the heroic strength which the part calls for.

In Mrs. Brune Mr. Warde has a leading lady in every way worthy of him. Her Lenora could hardly be too highly commended. Sweet and girlish in her every word and movement, graceful and modest, she wins her way rapidly to the heart of her audience, and when she is fighting for the life of the man to whom she has given her love she is the very embodiment of abnegation and grief.

Mr. Frank Hennig, as Marco, the captain of the doge's guard, showed himself a more than capable actor, and earned for himself many plaudits. Charles D. Herman, as Fra Angelo, chief inquisitor, formerly Francesco, pictured the wily, bloodstained and revengeful priest with great fidelity. When he is brought to bay and sees his own doom written he is especially strong. Alexander McKenzie, as Dionysio, the self-seeking jailer, brought out the comedy with which the character is imbued and did it well.

Of the ladies, Miss May Ward, as Marcella, did some creditable work, showing talent of no mean order. She seemed last night to be suffering from a slight hoarseness, but her ability overcame this handicap with ease. The other members of the large cast were all acceptable.

"The Lion's Mouth" is beautifully staged. The first act, showing a street of Venice, with a glimpse of the grand canal, brought forth many expressions of admiration, but its beauty was eclipsed when the curtain rose on the second act, showing the garden of the doge's summer palace by moonlight. "The minuet of the kiss," danced in the second act, was heartily applauded.

• • •

Frederick Warde.

Among the members of Frederick Warde's company which plays at Greenwall's opera house Friday and Saturday nights and Saturday matinee October 27 and 28, are Charles D. Herman, recently leading man for Madame Modjeska; Frank Hennig, for years principal support of Tom Keene; Alexander McKenzie, leading man for Robert Downing; John Sturgeon, leading juvenile of the Booth and Barrett combination; Harry Barton, who has been seen thirty-two times in support of thirty-two Hamlets, and Charles H. Clarke, who played the leading business for Warde ten years ago. Many critics along the line this season have asserted that Warde has the best company on the stage, which seems substantiated by the above.

would be a simile-meet-n-graph

Register Wed.

[illegible] who will be remembered [illegible] associated with the [illegible] [illegible] as [illegible] [illegible] [illegible] season. [illegible] [illegible] to be a [illegible] as is [illegible] of Lucca in "The Lion's Mouth."

Mr. Frederick Warde and excellent company will present here Friday night "The Lion's Mouth," Saturday matinee "Virginius," and Saturday night "Richard III."

Mail Wed.

CONTERNO'S BAND.

Will Parade at Five O'clock This Afternoon—A Fine Letter.

Conterno's band will parade at 5 o'clock this afternoon. The following [illegible] letter was handed Signor Conterno on the close of his engagement of the Texas State Fair and Dallas Exposition.

To Whom It May Concern:

Dallas, Oct. 22, 189[illegible].—Signor Luciano Conterno has had sole charge of the musical department of our exposition for the past 23 days and we are pleased to say that never before in the history of this institution have we had less trouble and more satisfaction.

Our Music Hall has been packed during each of his three daily performances and we have yet to hear the slightest complaint [illegible] on the contrary, every visitor has been delighted with the performances as given by him and his splendid company, particularly so with the grand musical spectacle, entitled "Battles of Our Nation," which, of itself, is a wonderful show and the music and conception of which is the composition of his son, Dr. G. E. Conterno.

We cheerfully recommend Signor Conterno as an able and obliging leader. Very respectfully,

TEXAS STATE FAIR AND DALLAS EXPOSITION ASSOCIATION.

SYDNEY SMITH, [illegible]

Frederick Warde.

The recognized [illegible] in the American field of stars, will be seen in this city Friday and Saturday nights and Saturday matinee, October 27 and 28, at Greenwall's opera house. [illegible] Mr. Warde [illegible] by Mrs. Clarence Bruno and an excellent company will present Henry Guy Carleton's Venetian romance, "The Lion's Mouth." This eminent actor will present what is reputed to be the foremost [illegible] in magnificence and [illegible] of the legitimate field of drama seen on the stage this season. He is supported by Mr. and Mrs. Clarence M. Bruno and Charles D. Herman, and a carefully selected company, [illegible] of whom are worthy associates [illegible] the distinguished artists. Aside from the fact that Mr. Warde is the greatest actor on the American stage and has a host of friends in this city who know him to be the same kind of a fellow, the production of the Lion's Mouth should fill the house.

Saturday matinee "Virginius" will be [illegible] and Saturday night "Richard III."

Register Thurs.

Frederick Warde.

Mr. E. D. [illegible], advance agent for the Frederick Warde company, speaking of the [illegible] of a theatrical manager, says: "There are no people in the world so jealous, exacting or hard to please in little things as is the actor. Of course when it comes to a finality, the manager has the advantage of putting 'em down, but there are times, [illegible] one has spent considerable time in [illegible], when one desires to keep his company intact. We sorrow for Clarence M. Bruno, manager of the Frederick Warde company. Besides the star to please, there are six actors in the company, all of whom are worthy of [illegible] consideration, six actors who last year were leading men for their own star. They are [illegible] dread to give one [illegible]

Charles D. Herman, last season leading man for Madame Modjeska; Frank [illegible] for years leading [illegible] [illegible] [illegible] [illegible] [illegible] John [illegible] [illegible] [illegible] famous as the South [illegible] [illegible] [illegible] Harry [illegible] [illegible] Raymond [illegible] [illegible] [illegible] [illegible] fifteen years he has been associated with him, [illegible] a dispute over a [illegible].

Mr. Warde, assisted by Mrs. Clarence Bruno and an excellent company, will be seen at Greenwall's opera house Friday and Saturday nights and Saturday matinee, October 27 and 28, presenting Friday night "The Lion's Mouth," Saturday matinee "Virginius," Saturday night "Richard III."

Mail Thurs.

"The Lion's Mouth."

Friday and Saturday nights and Saturday matinee, October 27 and 28 Mr. Frederick Warde and an excellent company will be seen at Greenwall's opera house, presenting Friday night "The Lion's Mouth," Saturday matinee "Virginius," and Saturday night "Richard III." The Baltimore World says:

[illegible] Warde has ever [illegible] [illegible] [illegible] [illegible]

Mail Thurs.

[illegible] audience. His portrayal of "Paul di Novara" in Henry Guy Carleton's romantic Venetian drama, "The Lion's Mouth," lacked nothing to make it worthy of the occasion. The season's opening of Manager Ford's playhouse was in every way memorable; the curtain went up, and until the close of the [illegible] the audience was absorbed in "The Lion's Mouth." Mr. Warde was in splendid voice, the stage setting showed the grand canal of Venice.

The [illegible] scene on the grounds of the doge's palace by [illegible] [illegible] was superb, the audience applauded the beautiful picture enthusiastically. The play went on unfolding its romantic plot of love and hate in the sixteenth century. When the curtain fell on the moving picture Mr. Warde received an ovation. Three times he was called before the curtain. "Speech! Speech!" cried the audience, and the actor earnestly thanked them for their warm reception. That Mr. Warde's performance was such a brilliant success was due to his company as well as himself. Mrs. Minnie Tittell Bruno's "Lisora" was dramatically intense, and imbued with a tender, girlish sweetness. Charles D. Herman was excellent as the vengeful Francesco. The company, without an exception, played their roles with spirit and dramatic force.

Register Friday

"The Lion's Mouth."

Mr. Frederick Warde, assisted by Mrs. Clarence Bruno and an unusually excellent company, will be seen at Greenwall's opera house for two nights and a matinee, commencing tonight, October 27, presenting tonight "The Lion's Mouth," tomorrow matinee, "Virginius," and tomorrow night "Richard III." The Baltimore American says:

"Last night Ford's opera house opened for the season, the [illegible] being Frederick Warde [illegible] [illegible] [illegible] "The Lion's Mouth." The house was

FREDERICK WARDE.

crowded. Mr. Warde received an ovation, and was obliged to respond to numerous curtain calls. The play, which has been previously seen here, has been [illegible] [illegible] [illegible] author, and is full of romantic interest and picturesque effect. It is a story of Venice in the sixteenth century, dealing with love, passion, hate and jealousy, and is full of opportunities for Mr. Warde's [illegible] and [illegible] style of acting. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Rinaldo, he won instant favor by the manliness, dash and spirit of his acting and his picturesque appearance. [illegible] company [illegible] exceedingly good. [illegible] [illegible] Tittell Bruno made a fair and gentle Doge's daughter, giving the role a charming sweetness, with a [illegible] when needed, of [illegible] strength. The love scenes were acted [illegible] [illegible] [illegible] Charles D. Herman capably [illegible] the inquisitor's [illegible] [illegible] [illegible] [illegible] Francesco, disguised as a monk, was very strong in the last act he was very strong. The rest of the cast did well, especially Frank [illegible] as Marco; Harry C. Barton as Christopher, the false monk, and Mae Warde, as Marcella. The play was well set, especially the moonlight scene in the Doge's palace garden."

Mail Friday

APPRECIATED HIM

The New Orleans Board of Public Directors' Opinion of Mr. Frederick Warde.

The following resolutions were passed by the board of directors of the public schools at a meeting held October 13, 1899, on motion of Mr. Florance:

"Whereas, upon the invitation of the superintendent, Mr. Frederick Warde has for several years most graciously delivered lectures to the students of the normal and high schools of this city; and,

"Whereas, said addresses have not only been a source of delight on account of their artistic and literary merit, but also have been and will continue to be of lasting service to the pupils because of the valuable advice and instructive suggestions conveyed, be it

"Resolved, that the thanks of this board be tendered to the distinguished actor, with an expression of its deep appreciation of the interest shown by Mr. Warde in the school children of this city and in the cause of public education; be it further

"Resolved, that these resolutions be spread on the minutes of the board, and that a copy thereof, suitably engrossed, be sent to Mr. Warde."—New Orleans Times Democrat, October 14, 1899.

Mr. Frederick Warde, assisted by Mrs. Clarence Bruno and an excellent company, will be seen at Greenwall's opera house for two nights, commencing tonight with a matinee on Saturday. He will present tonight "The Lion's Mouth," [illegible] [illegible]

Mail Friday

and Saturday night "Richard III." The Baltimore Herald says:

Ford's opera house opened the season last night with a successful presentation by Frederick Warde and his company of Henry Guy Carleton's play, "The Lion's Mouth."

The theme of "The Lion's Mouth" is a novel and unique one, and the play was genuinely enjoyed by the audience, which manifested its appreciation of the acting of Mr. Warde and his company by repeated applause. Mr. Warde, in the character of Rinaldo, the deposed prince, acted in the style which has made him popular in Baltimore. Minnie Tittell Bruno, as Lisora, met the emergencies of the difficult situation in a way that was pleasing to her audience and creditable to herself.

Charles D. Herman, as Fra Angelo, the chief inquisitor, whom is in reality Francesco, the murderer of Rinaldo's father, played an extremely strong character part in excellent style. The character is a difficult one, and Mr. Herman acquitted himself most creditably. John Sturgeon as the Doge of Venice; Raymond Gilbert, as Claudio, his adviser; Charles H. Clarke, as Bonacorsi, a kinsman; Frank Honig as Marco, captain of the guard, and May Warde, as Marcella, all played their parts acceptably.

Register Sat.

"The Turtle."

The manager of the Manhattan theater is a firm believer in the value of first class actors to develop and sustain the success of a play. When "The Turtle" was originally produced at Manhattan theater in New York, the public marveled at the expensive cast and [illegible] that so many high salaried people in one organization could not possibly be [illegible] successful business proposition. That this policy was correct is shown by the fact that this extremely funny French farce reached its 500th performance at the home theater. "The Turtle" is to be seen here next Thursday night, November 2, at the Greenwall opera house. A list of the people who give life and vigor to this slow going [illegible] includes Sylvia Alice Louden, Frances Knapp, Maud Otis, Ada Morton, Albert Hosmer, Wm. McCready, J. E. McGregor, Clement St. Martin and important others.

CAME TO SEE WARDE.

A Large Number of Visitors from Waxahachie Here Last Night.

Among the excursionists in the city last night from Waxahachie were Messrs. J. N. Wilkinson, Karl H. Word and Charles D. Kent, all of the Daily Light. There were seventy-five people in the party, which was chaperoned by Vice-President H. Holland and General Passenger Agent A. E. Atkinson of the Central Texas and Northwestern.

After the performance at Greenwall's Messrs. Wilkinson, Word and Kent made The Register office a very pleasant call before returning home. The special excursion train left Waxahachie at 6 o'clock and left here on its return at midnight.

Two excursions came in last evening to attend Frederick Warde's performance at the opera house, one from Cleburne and one from Waxahachie.

Sunday Register

Greenwall's operahouse will have its doors open two nights this week, commencing Thursday night, November 2, with that much discussed French farce, the piquancy and dash of the Comedie Francaise and Palais Royal, interpreted by skilled American artists who possess [illegible] true French finesse, "The Turtle." Saturday, November 4, Mr. Charles Coglan and his excellent company in "A Royal Box."

"The Turtle."

"The Turtle" will be seen at Greenwall's operahouse Thursday night, November 2. The Savannah Press of October 18 has the following to say:

Joseph W. Herbert's adaptation of Leon Gandillot's "The Turtle" was seen at the Savannah theater last night. The play is a three-act comedy filled with broad lines and some scenes that were enough to make one lady at

Mail Saturday

THE TURTLE.

For Next Week.

Next week at the Greenwall's opera house there will be two attractions, Thursday night, November 2, that much discussed farce, "The Turtle." Saturday, November 4, matinee and night, Mr. Charles Coghlan and his excellent company, presenting the "The Royal Box."

The Turtle.

Thursday night, November 2, "The Turtle" will be seen at Greenwall's opera house. The Richmond Dispatch says:

"From the azure dome to the gilded parquette of the new Academy of Music a sea of faces looked down last night on 'The Turtle,' that far-famed production of Parisian sprightliness and bold dramatic audacity. The audience which throughout the evening alternated between uproarious laughter, expressions of admiration, and gasps of astonishment, was overwhelmingly masculine. 'The Turtle' was truly all that its bad reputation represented it to be. It bristled like a porcupine with questionable scenes and sparkling double entendres. And yet, with all its wickedness—and O, it was very wicked at times—it was clever. A score of times the lines halted, by a hair's breadth, at that sharply drawn barrier which is erected by propriety, and allows no crossing in reputable play houses. In short, 'The Turtle' was very, very bold, and its salvation lay solely in the splendid manner in which it was handled by the cast and in the [illegible] ability of those who produced it. The most prudish, who, by the way, had better not see the show, could not lay the charge of poor acting at the door of any member of the troupe. Rarely, indeed, has Richmond public seen a better rendered play, or more complete theatrical appointments in the way of properties and costumes. The disrobing scene in the second act is supposed to be the most startling feature of the play. It is hardly worse than a similar scene in 'Fra Diavolo'—in fact, was more carefully handled—but for all that, it was outre and suggestive. It might have appeared worse had it not been for other features, which in point of temporary suggestiveness, made that one appear almost Puritanic.

"The plot of 'The Turtle' involves a divorced husband and wife, who ultimately become reconciled, and the scene of the play is Parisian. So, also, are all its tendencies, and the French eccentricity and hop-and-go-fetch-it style is well caricatured. Every man and woman in the troupe is capable, and count on creating a good—or, rather, a bad—impression, for, as indicated above, 'The Turtle' is far too significant."

Mr. Charles Coghlan.

Public appreciation of real merit in a play and of real dramatic power in an actor has never had a better illustration than in the success of Mr. Charles Coghlan in his new romantic play, "The Royal Box," which has proved the real theatrical distraction in New York last season and a part of this season. Mr. Coghlan had but six days' advance advertising for his New York opening. While he was well known his play was new. The actor and play proved an instantaneous hit, even at advanced prices, $2 being charged for seats in the orchestra stalls, and Mr. Coghlan's receipts steadily advanced from $350 on his opening night to an average of $1,200 at each performance. Even his transfer from the Fifth Avenue theater to the Garden theater made no difference in his business, and his twenty weeks' run in New York will go into the stage history of that city as a notable theatrical event.

Mr. Charles Coghlan and his excellent company will be seen at Greenwall's opera house Saturday, November 4, in "A Royal Box."

Theatrical Notes.

There have been more books sold this season on the life of "Frederick the Great" than any other historical personage. This is positive proof that the stage is an educator, for without Lewis Morrison in "Frederick the Great," the demand would never have been made.

The strength of the Louis James, Kathryn Kidder and Charles B. Hanford combination attracts particular attention from the many notices of singular prominence that its roster embraces. The organization will number upward of forty people, including the two Shakespearean veterans, Harry Langdon and John A. Ellsler, Barry Johnstone, Collin Kemper, Norman Hackett, Thomas Coffin Cooke, W. A. Lincoln, John Moore, Frederick Bradley, George McCully, Harvey Cassidy, Olive Corbett, W. D. Jameson, James De Lacy, Wm. Henry Vanderhoef, Miss Helen Singer, Miss Emily Gray Bethel, Miss Annie Hendricks and Little Mabel [illegible].

Al G. Field's great minstrels, to be here in a short time, are receiving the most lavish praise from the press wherever they appear this season.

Sunday Register

[illegible] [illegible] from the theater soon after the curtain went up on the second act. The audience was composed almost entirely of men. There were only a few ladies present, perhaps not thirty in all. "The Turtle's" reputation had preceded it and the [illegible]

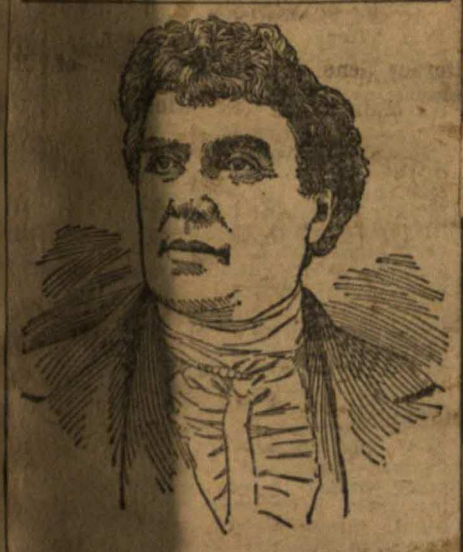
Sunday Register

home.

"The Turtle" is not as bad as "Never Again" and one or two other plays of that character that have been this way. The disrobing act is not a circumstance to that introduced by the Imperial Novelty company last season. "The Turtle," though, has a national reputation for naughtiness which it will probably not live down.

Mr. Charles Coghlan.

Mr. Charles Coghlan, the eminent English actor, is one of the brightest writers who has contributed to the contemporaneous literature of the stage. He has written nine plays, all of which have been well received and displayed great literary merit and dramatic work. It is now generally known that Mr. Coghlan was born in Paris and played in French before he ever appeared on the English stage. His education was substantially gained in the French capital, although he spent three or four years in study at Berlin, Germany. In his early youth he was a most assiduous book-worm, particularly devoting his attention to the reading of dramas and all literature pertaining to the stage. When sixteen years of age he wrote a five-act play in blank verse, having for its time of action the reign of Charles II. He read this play in costume in a public hall



in London when but 18 years old to a paying house. Mr. Coghlan made a production of the "Merchant of Venice" and "The School for Scandal" in London before Henry Irving had attained to any prominence, either as an actor or a producer, and he employed Ellen Terry, when an unknown artist, in one of his London productions made at the Court theater in 1872. "Lady Flora," Mr. Coghlan's first piece, was presented at the Court theater under the management of Mr. John Hare. Mr. Coghlan's capacity for work is marvelous. He has been known to translate a play from the French, completely remodeling and rewriting it, and producing it with success, within a period of seven weeks. He is a brilliant writer in both French and English and there is probably no English actor in America or England who is more brilliantly educated than he. The dialogue in his newly adapted play from the French of Dumas' "The Royal Box," in which he will be seen here, is completely original and its literary brilliancy has been the subject of unmeasured commendation from well known writers.

Mr. Charles Coghlan and his excellent company will be seen at Greenwall's opera house Saturday, Nov. 4.

Al Field's Minstrels.

More people laughed and applauded at Al Field's minstrels at the Auditorium last night, probably, than ever sat before a minstrel company in any place in this country. The attendance was in the thousands, and while it was difficult for many of those in the galleries to hear, everybody seemed pleased at the performance.

The first part was a sumptuous affair, but the grand display of scenery and costumes was only a small part of the attraction, for the music and jokes were far above the average and much better than Al Field has ever gotten together.

There were several soloists of note, including Reese Prosser, John W. Norton, Harry Sheldon and George Hassell, a wonderful male soprano. The comedians included Tommy Donnelly, George Kingsbury, Harry Shunk, Doc Quigley and Al Field himself, and they each had a large share in keeping the immense audience in good humor.

The olio embraced some of the finest specialty people in the business and it started off with Everhart, the famous German juggler, whose performance was simply wonderful. Following him came Wellby, Pearl, Keys and Master Carroll in their exceedingly clever clog dancing and posturing; Kingsbury and Greve in a musical act, was probably the weakest act on the bill, although they had lots of confusion in the galleries to contend with.

The feature of the olio was the act by the Faust family of acrobats, seven in all, whose work was never seen before in this city.—Richmond Exchange.

Notes.

Corinne, in Della Fox's old piece, "The Little Host," began her tour in Providence last night.

Rehearsals of "Ben Hur" began today at the Metropolitan opera house, New York.

W. H. Crane has commenced rehearsals of a new play by Martha Marton to be used in addition to "Peter Stuyvesant" for the road. Mr. Crane will continue Bronson Howard's play during his engagement at Wallack's, which seems to be highly successful.

Mr. E. P. Myerson has secured the Peyret theater in Havana, Cuba, for the winter, and will open there on the 29th instant with Rush's Burlesque company. He has booked several other attractions for the season. This theater is one of the largest and most popular in Havana, and Americans consider themselves fortunate in having it placed under the control of an American management.

Manager Brady has purchased the American rights to "Pot Pourri," the English success, for a future production in Koster & Bial's. The song, "Mary, the Housemaid," is contained in this piece.

Camille D'Arville is the greatest drawing card ever in vaudeville. Her second engagement in Buffalo was a tremendous success.

Felix Morris, Ezra Kendal and the four Cohans are the head lines in the three continuous houses in Chicago. In each case a splendid show is backing them up.

Bonnie Lottie, who is doing her specialty with "The Contented Woman" company, was seriously burned Wednesday night last by the overturning of an alcohol light.

"A Smith Night" will occur at the Madison Square theater, New York, on October 30, when every Smith in the audience will receive a souvenir.

A contract has just been signed by Musgrove and Williamson whereby Hermann will make a tour of Australia, New Zealand and South Africa, commencing on April 26, to continue for forty weeks. The season will begin in Honolulu, and Thurnear and Gorman, the managers of Hermann, expect to introduce the young magician in England.

M. A. Kennedy resumed his part in "A Stranger in a Strange Land" at the Manhattan theater last Thursday night.

Blanche Walsh lost her voice during a performance in Baltimore on Thursday of last week. She sufficiently recovered to be able to play on Friday.

Beerbohm Tree is to produce "A Midsummer Night's Dream" at Her Majesty's theater in London in November.

"The Man in the Moon, Jr.," continues at the New York theater, with changes in the burlesque and general business.

Box Party.

Miss Montgomery's thoughtfulness filled one of the lower boxes at the theater Saturday afternoon with a collection of femininity most fair to look upon. Misses Harrison of Paris, Potts of Bonham, Annye Samuels, Mary and Gertrude Byers were Miss Montgomery's guests who saw Mr. Warde's great impersonation of "Virginius."

Miss Greenwall also complimented with a box party Misses Wilson and Hornby for Mr. Warde's matinee performance and numerous admiring glances in that direction testified to the interest centered there.

Mail Monday

The Turtle.

Women, as a rule, make poor raconteurs, yet Miss Sylvia Alice Lynden, the clever comedienne who has helped so materially to make that unique comedy, "The Turtle," which will be seen at Greenwall's opera-house Thursday night, November 2, the great success that it is, delights in nothing better than telling a good story. Her latest deals with a young western girl whom she met on the steamer while going to England last summer. This young lady's father had suddenly become rich by one of those strange whims of fortune that happen so constantly in the west, and she was going for her first trip abroad. She was entirely unaffected and full of delightful anticipation regarding her trip to Europe. When the steamer landed at

South Hampton Miss Lynden and the young girl were the best of friends and the latter promised to call on the actress when she returned to America. Toward the close of the long run of the "The Turtle" in New York the stage manager of the Manhattan theater one night announced to Miss Lynden that a young lady wished to see her in her dressing room. It was the little lady from the west, but a very much changed young person. She was as full of airs as a duchess and as blase as if she had been a society belle of ten seasons. She spoke of her trip and particularly mentioned Rome and Pompeii.

"So you visited Pompeii?" said Miss Lynden.

"Oh, yes."

"How did you like it?"

"Well, I must say I was awfully disappointed in the place. Of course it was beautifully located and all that, but it was dreadfully out of repair."

Charles Coghlan.

"The Royal Box," Charles Coghlan's new play, which will be the attraction at Greenwall's opera-house Saturday, November 4th, matinee and night, is a Georgian costume production. The scenes are laid in London in 1810. The principal characters in the story are Clarence, the leading actor of England at that time, the Prince of Wales, who afterwards become George IV of England; Count Felson, the Swedish ambassador; Countess Helen Stanhope, his wife; Celia Pryse, a stage-struck girl; Lord Bassett, a sporting nobleman, and Tipps, a Bow street runner. Every part is a prototype of an historical character. Mr. Coghlan, in writing "The Royal Box" founded it on Dumas' famous play, "Kean," or Disorder in Genius, in which Lamaitre, Fechter, Rossi, Barney and other favorites of the time past made their reputations.

The esteemed Scimitar has started out to establish reform in the matter of dramatic criticism in Fort Worth. It finds that the newspapers of the city never contain an original thought along that line and that they praise all shows, good or bad. After finding that Roland Reed and Eugene Blair are among the stage people who should be branded as failures, the Scimitar proceeds to praise "The Turtle," a play that, to say the least, is a bit "risque."

Register Tuesday

"The Turtle."

A woman can generally get what she wants provided she is quick witted. Miss Frances Brooke, whose unique portrayal of the maid in that clever French comedy, "The Turtle," which will be seen at Greenwall's opera house Saturday, Nov. 2, one night only, one of the talked of "hits" of the present season, has been telling her friends with glee how she discomfitted several gentlemen whose smoking was offensive to her during the latter part of last summer. Several of her professional friends had arranged for a little outing one day, consisting of a trip up the sound in a small sloop yacht, and the ladies of the party were to provide the lunch. Miss Brooke boarded a car at Eighty-fourth street with her basket and the only seat she could find—it being an open car—was at the rear of the car amongst several men who were smoking. There were so many cigars going that she knew that she would not be able to stand them and as one of the men offered to help her on with her basket, she said:

"Take care, there are several pounds of dynamite in that basket, that I am taking to my brother's chemical laboratory."

The car started. Quick as lightning the men exchanged glances and threw cigars away. All looked horror-stricken as they glanced first at Miss Brooke and then at the basket.

When the car reached Thirty-fourth street, Miss Brooke alighted to take a cross-town car, and a sigh of relief burst from the smokers, one of whom carefully handed out the basket with its dangerous contents.

"Thanks!" said Miss Brooke. "Thanks! You need not look so frightened; there's only a little lunch inside, but your cigars were so vile."

"The Royal Box."

Mr. Charles Coghlan, one of the best of actors, who will play in "The Royal Box" at Greenwall's opera house, Saturday, November 4, matinee and night, was first in the school now kept mostly by Mr. William Gillette. He is the original, natural actor. He used to play the elder Beauclerc in "Diplomacy" so easily that at times that many failed to note that he was playing at all. He seemed to be the very man of the story. Mr. Gillette is employing the same method today. Few other actors have ever undertaken it, and at the present instant there is no other who has succeeded at it.

"The Hustler."

That the charms of farce comedy are as potent as ever is attested by the continued remarkable success of "The Hustler," which, with its funny scenes from real life, tuneful music, contingent of pretty girls and famous singers, dancers and comedians, will be seen in this city during December.

Local theater-goers have a pronounced penchant for musical farce, and in "The Hustler" their tastes will undoubtedly be gratified to the fullest extent. The play is a conglomeration of comedy, music and high-class specialty work, and it possesses an interesting, compact little story, some skillfully drawn characters and a superabundance of "go."

The Irving-Terry Tour.

Special to The Register.

New York, Oct. 30.—The wealth, fashion, beauty and dramatic culture of New York were at the Knickerbocker theater tonight for the opening of the American season of Sir Henry Irving and Miss Ellen Terry and their company. The advance sale of tickets already indicates that the three weeks' metropolitan engagement will be a record-breaker from the point of view of the box office. The engagement in New York will be followed by a tour of the leading cities of the East and of Canada, extending as far west as St. Louis and Chicago, where they will be early in February.

Mail Tuesday

OCT 31

The Turtle.

It is "The Turtle" here and "The Turtle" there and "The Turtle" everywhere for the latest Parisian piquancy and fantastic frivolity to be exploited Thursday night, November 2, at the Greenwall opera-house, which has set the town buzzing with discussion. "The Turtle" has taken the center of the stage and the indications are that public attention will be focussed upon it until the night of its presentation,

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when standing room will be at a premium. It comes here direct from its long run in New York. It is a breezy and bustling comedy that has a thread of delightful sentiment running through its most farcical episodes; it is staged with opulence and acted with admirable art by players of distinction. Its notable cast of players will be brought here intact, while the production will be identical to the most minute detail, with that seen during its New York run. A merry play "The Turtle" with a piquant flavor that appeals to the jaded palate and performed to the incessant accompaniment of laughter and applause.

The Royal Box.

At Greenwall's opera-house Saturday, November 4, matinee and night, the distinguished artist Mr. Charles Coghlan will present his famous play, "The Royal Box," which is a strong, romantic drama adapted by Charles Coghlan from Dumas' "Kean," thrilling in dramatic interest, strong in situations, most delightful in characterizations, introducing prominent personalities—royalty, diplomats and actors during the time the Prince of Wales was a patron of the theaters. Mr. Charles Coghlan in the role of Clarence, the actor, gives, it is claimed, a finished and brilliant piece of artistic acting. The production is said to be thoroughly finished in every detail. The scenes are reproductions of historical models furnished by Henry Barnes, the English artist. The first is a reception at the Swedish embassy. The actor's lodgings, the public room at the Cat and Fiddle and the stage of the Drury Lane theater are the features. The seats are now on sale at the box office.

Irving and Terry.

New York, October 31.—Sir Henry Irving, Ellen Terry and the London Lyceum company presented at the Knickerbocker theater last night the first American presentation of Sardou's Robespierre as it has been rendered in the English by Lawrence Irving, son of the distinguished actor, and himself a member of the Lyceum company. The stage setting of the play was equal to anything that has been done in this country under Sir Henry's management and was well night perfect in detail. Particularly impressive was a scene in the court yard of the prison of Port Liber, filled with people awaiting the guillotine, and that one which represented the fete of the supreme being.

The audience was one of the very best that ever assembled within the walls of a New York theater and its appreciation of Sir Henry's acting and that of Miss Terry and the Lyceum company as a whole was unstintedly manifested.

Register Wed-

"The Turtle."

An engagement which has been looked forward to with no little anticipation and pleasure, is the first appearance in this city of the comedy company presenting "The Turtle" Thursday night, November 2, at the Greenwall opera house. It was only after offering the greatest inducement that the local management were fortunate enough to induce this organization to appear here immediately following its long run at the Manhattan theater in

New York. Regarding the merits of the piece, too high praise cannot be bestowed. It is a fantastic and furiously funny French farcical frivolity, depicted by a comedy company of distinction. The advance sale of seats are on, and it is safe to prophesy that standing room will prove a feature of the engagement.

Refuses to Wear Tights.

Chattanooga, Tenn., Oct. 28.—A row in the ranks of the Wang Opera company occurred here this morning as the company was departing for the south.

Miss Elsie Eleanor Waldo, who takes a leading role, objected strenuously to wearing tights. Last night her objections assumed the point where she refused absolutely to don them. Manager Hart discharged Miss Waldo and refused to furnish her with money to return to New York.

She departed tonight for New York, where she will join another company. Miss Waldo says she will make it warm for Hart. Her brother is an Elk of note and resides at Huntington, W. Va.

Miss Waldo is a St. Louis girl, having started from there three years ago. She is the third actress who has been assigned to the dressing-room occupied by the late Frank Leiden, who was killed by Julia Morrison.

The theatrical people declare that this dressing-room is "hoodooed" and the management of the new opera house will close it.

Mr. Charles Coghlan.

Mr. Charles Coghlan, the famous English actor, first came to America under the management of Augustin Daly in 1876. He played Henry Evelyn in "Money," in a theater then standing on the site of the present Fifth Avenue theater. At that time he was recognized as the leading actor of the English stage, having been for many years the leading man at the Prince of Wales' theater, London, refusing Squire Bancroft's offer to become leading man at the Lyceum theater, a position accepted afterward by Sir Henry Irving, then a comparatively obscure actor. Mr. Coghlan was born in Paris, French was his first language and he first played a part in French. He is the son of a distinguished naval officer. His mother, a lady of exactly the same age as Queen Victoria, now lives in New York with her well known daughter and sister of Charles, Miss Rose Coghlan. Mr.

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Coghlan has made the hit of his entire career on the stage in the part of Clarence, the actor, in his new romantic play, "The Royal Box," which he adapted from Dumas' "Kean, or Disorder in Genius" so cleverly that the New York critics say it has all the merit of originality. "The Royal Box" with Mr. Coghlan and the same company which has been appearing in New York for the past two months are booked to appear at Greenwall's opera house Saturday, November 4, matinee and night.

Mail-Wed-

The Turtle.

"The Turtle," the only real specimen of its kind, and without question the greatest success of the day, is announced to appear at Greenwall's opera house Thursday night, November 2. "The Turtle" is so genuinely funny and is interpreted with such an artistic touch by players of distinction, that it stands quite alone among the farcical frivolities of the period. It is essentially Parisian and is interpreted with true French adroitness and touch and vivacity by Sylvia Alice Lynden, Ada Zell, Frances Knapp, Maud Otis, Ada

Morton, John Terris, William McCreedy, J. E. McGregor, Clement St. Martin, Menry Gibbs, and other admirable players. "The Turtle" is curiously discussed in remote centres of civilization, like Chicago and St. Louis, and pretty much every stranger visiting New York during its run made a bee line for the Manhattan. This word of mouth advertisement that "The Turtle" obtains is considered about the most valuable that could be devised.

Charles Coghlan.

Saturday, November 4, matinee and night at Greenwalls' opera house the distinguished actor and playwright, Mr. Charles Coghlan, will present his romantic character play of "The Royal Box," which proved one of the distinct dramatic hits of last season. "The Royal Box" is a strong romantic drama adapted by Charles Coghlan from Dumas' "Kean." It is thrilling, in dramatic interest, strong in situations most delightful in characterizations,

introducing prominent personages, royalty, diplomats and actors during the time the Prince of Wales was a patron of the theatres. Mr. Charles Coghlan, gives a finished and brilliant piece of artistic acting. The company is a large one and is exactly the same as that which so successfully revived "The Royal Box" at the Fifth Avenue theatre, New York, and includes such names as Andrew Robson, Alexander Kearney, Palmer Collins, Charles Stanley, Claude Brooke, James W. Bankson, Harry Haulon, R. C. Chamberlin, Taylor Granville, Mortimer Weldon, Edgar George, Miss Lottie Linthicum, Gertrude Bennett, Gertrude Coghlan, Josephine Adams and Nora O'Brien.

The production is most thoroughly finished in every detail. The scenes are exact reproductions of historical models furnished by Henry Barnes, the clever English artist. The first is a reception at the Swedish embassy, magnificient in costuming and surroundings. The Actors' lodgings, the public room of the "Cat and Fiddle"

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Register Nov 2

THEATRICAL.

"The Turtle" Tonight.

Performances of "The Turtle," which will be seen at Greenwall's opera house tonight, the Galveston News says:

"The Turtle," which was seen here last night, is a farcical comedy of the Palmer Cox order, with a little more plot than is usually found in such productions. It is, as it is announced, a story of the Knights Templars, and the hoax, starting and ending in the Knights Templar lodge room, is carried out in the usual manner. The lodge room scenes are the best in the piece, and the initiation of the candidate, Mr. Tarrin, is very funny. The comedy is not the most elaborate piece of the kind, the successive parts of the story through which it runs being rather disconnected, but it is very amusing, and the audience last night was kept in a continual roar of laughter. The specialties introduced were all good, and the singing of the Misses Lingham and Miss Lester was very much appreciated. The chorus was pretty and well trained, and the costumes were handsome and appropriate. The company is a good one, and the specialties introduced by the members of it are all good. The performance will be repeated this afternoon and tonight."

Mail Nov 3

The Turtle Disappointing.

"The Turtle" will be seen at Greenwall's opera-house tonight. The Galveston News says: Those ladies who went to see "The Turtle" last night must have felt lonesome, but there is no particular reason why they should have been offended. There were a number of dialogues in the play that were suggestive—some of them decidedly so—but the darning act which has been spoken of and written of as something so very naughty, was positively harmless. It was not a whit more suggestive than the scene of the same kind in "Fra Diavolo," perhaps it was more tame.

There is no doubt that "The Turtle" was a disappointment. First, because it was not as risque as was reported and then again, because it was not as good a show as was looked for. It was not enough to greet a farce as "Mrs. Pi Pi," though it proved to raise all the laughs and the mirth in this scene to be that a showman who wants to get a big name all he has to do is to feature his play as something particularly naughty.

Miss Lyndon, who portrayed the role of Lewis, was beautiful and graced her part in an entirely acceptable manner. There was something refined about her manner that added much to her portrayal. Mr. Gibbs was a good Adolphus and Mr. Mitchell made an amusing Serpent. His appearance was funny and he looked more the turtle than Tarrin himself. Mr. Tarrin, as Chamberlain, styled "The Turtle" because he was so slow, was quite amusing, though it might have been "quick." The minor characters were cleverly cast, and

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Charles Coghlan.

Mr. Charles Coghlan, the eminent American actor who will be seen here Thursday, November 4, matinee and night, at Greenwall's opera house, in his own play, "The Royal Box," has made one of the greatest hits on record in the Metropolis in ten years. He plays the part of Clarence the actor, the leading artist of England in the year 1810. In the action of the play the Englishman is called upon to make the most difficult interpretation of human character that has ever been seen on the stage—one wealth and satisfy the possessor of natural histrionic talent and self-confidence would consider full of the play is divided into two scenes. The first scene pictures the dressing room of the actor, and the second the stage of the Drury Lane theatre in London with a drama in progress. In the stage scene the actor is supposed playing Romeo to the Juliet of many scene from "Romeo and Juliet." Wrought up to a state of mental frenzy he sees through jealousy of the woman he loves, who she is the royal box with the Prince of Wales, afterwards George IV, in another instance the first actress on the stage that the performance. The tragedian from the love-lorn Romeo to the madly infatuated actor, possessing royalty, is instantaneous. The scene is one of extraordinary power and is a great one upon Mr. Coghlan's acknowledged ability to carry a strong situation without raising or

over-doing the character he plays. The incident is a very delicate one, and the slightest divergence from the natural would cause it to fall with dead flat. The intensity of true art in the place of a gentleman performance situation.

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Mr. Charles Coghlan.

Mr. Charles Coghlan, the eminent English actor, is one of the brightest writers who has contributed to the contemporaneous literature of the stage. He has written nine plays, all of which have been well received, and the last one, "The Royal Box," has proved one of the greatest hits of his career. It is not generally known that Mr. Coghlan was born in Paris and received his education in that city. He afterwards went to the English stage. His education was admirably suited to the French capital, although he spent three or four years in study at Berlin. He is very much at home in Germany. He is a

Register Nov

Mr. Charles Coghlan.

Mr. Charles Coghlan will present "A Royal Box" at Greenwall's opera house Saturday, November 4, matinee and night. The Galveston News of October 31st says:

The first fully representative audience of the season last night witnessed the presentation by Charles Coghlan of "The Royal Box," a dramatic version of one of the other Dumas' stories of the Grand. The production was splendid in every particular and should satisfy the most critical of the great opening matinee of the Thompson Art. Mr. Coghlan has surrounded himself with a galaxy of stars, each one adding lustre to himself, the bright particular star of the constellation. There is a great deal of the personnel in this drama as there is in all of Dumas' speeches, from royalty itself down to the street mountebank who begins and does acrobatic turns—thankful for coppers to buy him a bun to take home to sweetheart as his share toward the feeding of himself and a baker's dozen of brothers and sisters. There is a large opportunity for clever character acting and each individual member of the company realizes to the fullest appreciation the opportunities and possibilities of his part. Mr. Coghlan, as Clarence, the actor, was all that he had been represented. His brilliant interpretation and faithful presentation of the character created in his remarkable drama was true to life.

Mr. Coghlan has a wide reputation as a manager and actor and never was the judgment of him realized at the most glowing accounts given of him. It has been fifteen years since Mr. Coghlan appeared before a Galveston audience. He was then a member of Lily Langtry's company.

Roland Reed.

Roland Reed has grown to be one of the most popular actors that visits the south and his annual appearance is looked forward to with much pleasure by his many admirers and it is always an event in the circle in which he appears.

This season Mr. Reed will offer for public consideration, one of his favorite successes, written for him by Seymour Rosenfeld and Leon Jessel, entitled with a title that suggests fun. "Land Me Your Wife." Monday night, Mr. Reed will present one of his most successful characters, that of a professor, and he employed Ellen Terry when an unknown artist, in one of his London productions made at the Court theater in 1871. "Lady Flora," Mr. Coghlan's first piece, was presented at the Court theater under the management of Mr. John Hare. Mr. Coghlan's capacity for the work is marvelous. He has been known to translate a play from the French, completely remodeling and rewriting it, and producing it with success within a period of seven weeks. He is a brilliant writer in both French and English and there is probably no English-speaking actor in America or England who is more brilliantly educated than he. The dialogue in his newly adapted play from the French of Dumas' "The Royal Box," in which he will be seen here at Greenwall's opera house, Saturday, Nov. 4, matinee and night, is completely original and its literary brilliancy has been the subject of unmeasured commendation from well known writers.

Roland Reed.

Roland Reed will inaugurate his comedy season at Greenwall's opera house Monday, Nov. 6, matinee and night, when he will present his great success, "Lend Me Your Wife," a play which has been pronounced one of the best that favorite comedian has ever had. The complications are original and create no end of laughter. The characters are well drawn and are of decidedly interesting types. The dialogue is some of the best that Sydney Rosenfeld has ever written. It gives Mr. Reed splendid opportunities and it is one of the most delightful plays he has ever presented. At the matinee Mr. Reed will present "My Father's Boy."

Mail Nov

Mr. Charles Coghlan.

Mr. Charles Coghlan will present "A Royal Box" at Greenwall's opera house Saturday, November 4, matinee and night. The Galveston News of October 31st says:

"The first fully representative audience of the season last night witnessed the presentation by Charles Coghlan of "The Royal Box," a dramatic version of one of the other Dumas' stories of the Grand. The production was splendid in every particular and should satisfy the most critical of the great opening matinee of the Thompson Art. Mr. Coghlan has surrounded himself with a galaxy of stars, each one adding lustre to himself, the bright particular star of the constellation. There is a great deal of the personnel in this drama as there is in all of Dumas' speeches, from royalty itself down to the street mountebank who begins and does acrobatic turns—thankful for coppers to buy him a bun to take home to sweetheart as his share toward the feeding of himself and a baker's dozen of brothers and sisters. There is a large opportunity for clever character acting and each individual member of the company realizes to the fullest appreciation the opportunities and possibilities of his part. Mr. Coghlan, as Clarence, the actor, was all that he had been represented. His brilliant interpretation and faithful presentation of the character created in his remarkable drama was true to life.

Mr. Coghlan has a wide reputation as a manager and actor and never was the judgment of him realized at the most glowing accounts given of him. It has been fifteen years since Mr. Coghlan appeared before a Galveston audience. He was then a member of Lily Langtry's company.

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Mail Nov

Register Tuesday

Mr. Charles Coghlan.

The distinguished actor and playwright, Mr. Charles Coghlan, will present his very successful play, "The Royal Box," which has been accorded unprecedented success, today, matinee and night.

"The Royal Box" is strongly dramatic and very novel in the manner of its presentation. It is an episode in the life of a distinguished English actor, called in the drama, James Clarence. Its scenes range through diplomatic halls, taverns, theatrical dressing rooms and the stage of the Drury Lane theatre, with its characters embrace all classes, from the Prince of Wales to the lowest servant and comedian. The actress interests in the real life of a man whose position in the world gives him the power of judgment of others, and the end is to show the effect upon a naturally noble nature of the sharp fangs of a selfish coquette and the true affection of an innocent, loving girl. Mr. Coghlan's part in the play is that of the leading actor of the Drury Lane theatre, who, at the time the play begins, is in Dublin he is, in love with the wife of the Swedish ambassador at the court of George III. He makes an appointment with her by his dressing room at the theatre. A stage-struck girl, whom her guardian is trying to force into a distasteful marriage, comes to him for help and advice, and he gives her a generous and brotherly sympathy and assistance, and a sweet, wholesome portion of love, and a sweet, wholesome portion of the other. His backing is accounted for by the affection of the Prince of Wales for his fair but frail Nelly, and he probably inputs the prince as a performance which confounds the fare trouble for the company when the fare trouble for the company comes and break off her friendship with that he may meet the storm of royal displeasure alone. The girl whom he has befriended loyally stands by him in trouble and the good nature of the prince added to very serious complications for Mr. Coghlan. He has received universal praise for his splendid performance of "Clarence" and his excellent work of adaptation of the play. Dumas' exhaustless play "Kean," but the general public prefer of "Kean," but the general public prefer of "Kean," but the general success of success makes it in all its various phases of success, pleasing all the requirements of the stage. To Mr. Coghlan and the play and the character of Clarence, the honor between the best of these, the better between the best, and the public has been equally with the profession in the military is carried by the company.

Roland Reed.

Roland Reed will again present one of his successful comedies on his return engagement here. This time "Land Me Your Wife," a farcical play by Sydney Rosenfeld and Leon Jessel will be presented at Greenwall's opera house Monday night, November 6, with the regular Comedian Bellamy in the cast of the best matinees he has ever had. It undoubtedly gives him and his excellent company splendid opportunities, that charming actress, Miss Isadore Rush, being seen in special advantage. At the matinee Monday Mr. Reed will present "His Father's Boy."

Al. G. Field's Minstrels.

Dan Quigley is the only man who can make an entrance laugh heartily with Fanny Gearing. He is the possessor of a pair of comedy legs which, when set in motion by an astounding legerdemain, succeeds an audience by storm with laughter. Everybody knows Dan Quigley and Fanny Gearing, members of the Al. G. Field Greater Minstrels—for they created such a furore with the initial performance at the Tremont opera house. He is the inimitable Dan Quigley, and the Fanny Gearing seen in connection with the company and has during the past season invented an entirely new character dance which he is presenting with much success every time he has appeared. Mr. Quigley has made a close study of the eccentricities of comedy and has many characteristics not common to the ordinary run of minstrels. He has a way down to a point of perfection. His act is entirely unique. The fun is free from a most clever presentation of his features to the audience that he thoroughly enjoys the repartee action of his face. Al. G. Field's minstrels will be seen at Greenwall's opera house Tuesday, November 7th, matinee and night.

Register Sunday

Miss Mary Greenwall made happy several of her friends last Tuesday evening, and the celebration of the 31st of October went on right merrily. The things that were done were well done secretly, and only good old time will betray the results. Misses Josephine and Nellie Hornby, Annie and Mamie Wilson, Messrs. Reily, Fam, Tully, Bonfarant, Gans and Greenwall are the people upon whom the watchful eyes of interested friends will be centered for some time to come.

Register Sunday

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Mail Nov

Field's Minstrels.

The always welcome eccentric comedian Tommy Donnelly is with the Al. G. Field minstrels and is renewing with greater force the success he has made in season past. Tommy, as he is familiarly called by his legion of friends, is the good time he improves with age. He has a charming personality, he retains his old friends with a grip of steel and is continually making new ones. He is a close student of his chosen profession and never appears without an entirely new budget of witticisms and songs. His repertoire this season is strictly up to the times and is received nightly with great favor by the thousands of patrons of this great organization. Al. G. Field's minstrels will be seen at Greenwall's opera-house Tuesday night, November 7, matinee and night.

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MISS ISADORE RUSH.

Register Tuesday

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Al. G. Field's Minstrels.

Tuesday, November 7, matinee and night, Al. G. Field's minstrels will be seen at Greenwall's opera house. The Nashville American, in speaking of the company says:

"The new season at the Vendome was inaugurated by Al G. Fields and his greater minstrels last night before an audience that filled every part of the house from pit to dome. The splendid troupe presented several entirely new and elegant vaudeville specialties and the first part was filled for half a block during the intermission by the band before the performance, and when the doors were opened there was a rush at all entrances by scores of people eager to secure the best seats at the reserved sale. By the end the management was compelled to turn people away, there being no standing room left.

AL. G. FIELD.

"Al. G. Field certainly has the art of pleasing down fine. And why should he not please, for he not only is in his every line, but has a company

Register Sunday

This week at the Grenwall opera house opens will be only two performances—Monday, November 6, Mr. Roland Reed, accompanied by Miss Isadore Rush, presenting at the matinee the comedy, "His Father's Boy," and Monday night the great success, "Lend Me Your Wife." Tuesday, November 7, matinee and night, Field's minstrels, one of the Al G. Field's greater minstrels.

Roland Reed.

The famous comedian will present his great success, "Lend Me Your Wife," at Greenwall's opera house Monday night, November 6, when Isadore Rush will be

Mail - Saturday

Amusements

The Royal Box Tonight.

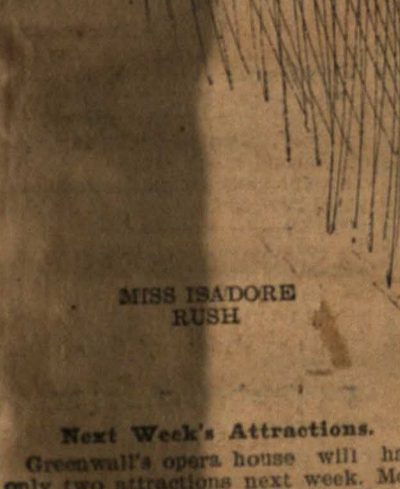
Mr. Charles Coghlan will be seen at Greenwall's opera-house to-night in "The Royal Box" for the last performance.

The Galveston News of November 1 says: "Splendid is a strong word," says Clarence, the actor, when Celia Bryce speake her admiration of the Drury Lane actor. "Splendid" is not too strong a word in which to voice admiration of Charles Coghlan, the actor and playwright, and his masterful production of "The Royal Box." The presentation witnessed at the Grand last night and Monday night takes rank with the very best productions seen in Galveston. The play is a fine adaptation, in its strength, versatility and artistic finish. Its climaxes are magnificent and elicited several curtain calls. The company carries its own scenery and the stage settings are gems of the scenic art. In this production is realized the rare blending of a remarkably strong and artistic melodrama portrayed by artists, each one almost perfect in his individual role.

MISS ISADORE RUSH

Next Week's Attractions.

Greenwall's opera house will have only two attractions next week. Monday night, November 6, Mr. Roland Reed, accompanied by Miss Isadore Rush, presenting at the matinee the comedy, "His Father's Boy," and Monday night the great success, "Lend Me Your Wife." Tuesday, November 7, matinee and night, fifth annual tour of the Al G. Field's greater minstrels.



Roland Reed.

Roland Reed's engagement at the Greenwall's opera-house promises to be the most successful this popular favorite has played in this city. There has been a brisk demand for seats and the indications are that "Lend Me Your Wife," Sydney Rosenfeld and Dion Boucicault's brilliant comedy, will be greeted by a crowded house Monday night, November 6. The play gives Mr. Reed and his clever company splendid opportunities and the adventure of Captain Abner Tarbox cause no end of merriment. Miss Isadore Rush will be seen in one of the best roles she has ever had and will dazzle her many admirers with her new gowns. Among the members of Mr. Reed's company is Miss Lottie Alter, who will be pleasantly remembered from her past successes in this city. At the matinee Monday Mr. Reed will present "His Father's Boy."

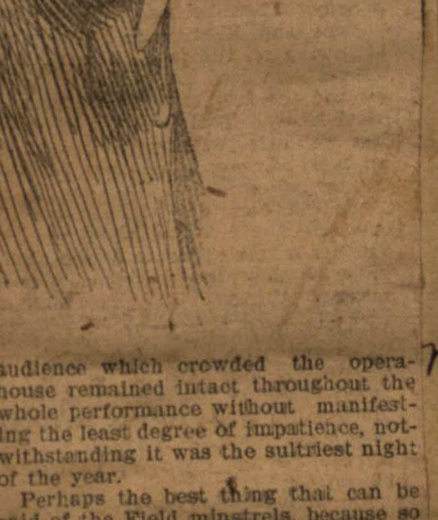
Field's Minstrels.

The Al. G. Field's minstrles will be the attraction at Greenwall's opera-house Friday, November 7, matinee and night.

The Chattanooga (Tenn.) Daily Times speaks of this company as follows: The name of Al G. Field is synonymous with what is cleanest, brightest, best in the minstrel world. With each recurring season the Field minstrels are pronounced the best on the road and the wonder is expressed how is it possible to improve upon such perfection in the minstrel line? The immense crowd at the opera-house last night was evidence of the faith of the people of Chattanooga and that they would witness a clean, wholesome, pleasing performance and that is exactly what was witnessed. That the performance was appreciated is probably best attested by the fact that the audience which crowded the opera-house remained intact throughout the whole performance without manifesting the least degree of impatience, notwithstanding it was the sultriest night of the year.

Perhaps the best thing that can be said of the Field minstrels, because so rare in such aggregations, is the absence of the coarse and vulgar. There is nothing in the whole performance that would offend the sensibilities of the refined and fastidious.

The performance opens with Mr. Field's latest creation, a splendid ensemble, "A Night in the Park," with superb scenery and brilliant stage settings. Incidental to this presentation are minstrel features, of which the vocal solos, with chorus accompaniment, are chief and best.



AL. G. FIELDS.

Mr. Dan Quinlan, the genial business manager of the company, properly dubbed the Chesterfield of modern minstrelsy, officiates as interlocutor.

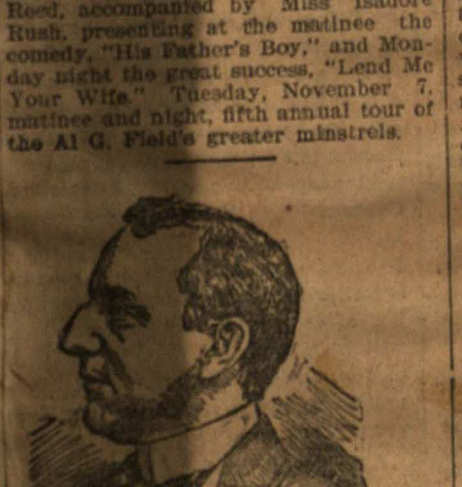
Perhaps the very best and most attractive of the new features is the wonderful athletic exhibitions of the Faust family, seven in number. In statuary representations and exhibitions of heroic athletic many original and truly wonderful feats are performed.

Register Sunday

he is surrounded by as fine an aggregation of minstrel talent and specialty people as one could wish to see. The groupings, settings and costumes of the first part were decidedly artistic and picturesque. The skill of expert stagecraft was noticeable, even in the smallest details of the arrangements, and the audience quickly settled down to an orderly enjoyment of a good program.

"The vocal features of the bill were heartily encored, and whilst there was an abundance, if not superabundance, of rag-time songs, the audience seemed to have none too much of this "catchy" form of music, if hearty and oft-repeated applause be a criterion.

"The bill was not strikingly novel, but it was thoroughly entertaining. The faces were nearly all familiar, and being old-time favorites, were greeted with hearty applause. Mr. Harry Shunk, in rag-time songs, was particularly good. Al Field, Tommy Donnelly, Doc Quigley and the vocal choir were warmly received. The songs, dances, interlocutory parts and specialties were well received."



VERHART, THE JUGGLER.

Dramatic Notes.

The bronze statue of Frederick the Great by Rauch, at Berlin, is the finest of its kind in Europe, and one of the gems of sculpture. The king is represented on horseback, in his coronation robes, and the lofty pedestal is surrounded with life-sized statues of his generals, princes and Knights of the Order of the Black Eagle. Lewis Morrison in his production of "Frederick the Great," gives a lifelike impersonation of this grand old warrior.

The repertoire of the Louis James-Kathryn Kidder and Charles B. Hanford combination will embrace a grand production of "The Winter's Tale," "Othello," "Macbeth," "The Merchant of Venice," "The Rivals," (with Mr. James as Bob Acres), and last season's big success, "The School for Scandal."

Marie Burroughs is to be married again. This will be her second venture. Her first husband was Louis Massen. The contemplated marriage ends the desire of Dan Arthur to make Miss Burroughs a star. She will retire to private life after her marriage.

The advance sale of the Irving engagement began at the Knickerbocker theater, New York, a week ago. At 5 in the morning the line began to form, and by 8 o'clock, when Harry Mann arrived, over 300 customers were in line. By noon over 800 were anxious for seats, and at 4 in the afternoon the police had to clear the sidewalk. David Mayer, the treasurer, has handled many advance sales at the Metropolitan, but says the Irving sale was the greatest in his experience. Something like $50,000 was taken in during the day.

"The Man in the Moon, Jr." company goes to Boston next week to open the Columbia Music hall.

Della Fox lies dangerously ill at her apartments on West Fifty-sixth street, New York, and while the physicians in charge give but faint hope for her recovery, there were indications the other night of an improvement in her condition. Miss Fox has been quite ill for some time, but nothing serious was feared until last Friday, when the patient suffered a relapse.

Ada Ray, of the "Wine, Woman and Song" company, had a birthday recently, and received as gifts a diamond pin, an opal hoop ring and a solitaire diamond ring from Kine and Gotthold.

Fisher and Carroll, who are starring in "The Lobster" this year, gave a lobster supper to the members of their company and all the vaudeville performers who were playing in Lynn, Mass., last week. Lobsters were served in every style, and the last course was a package of digestion tablets.

Edward Chapman is now playing "A Stranger in a Strange Land."

Marion Giroux has gone to join the De Wolf Hopper company.

Joseph Ott's return to the stage will be made at the New York theater next Monday in the play, "In Gay Paree."

Maclyn Arbuckle has had an offer from a prominent manager to be featured in a new play next season. Mr. Arbuckle is with "Why Smith Left Home," and is doing well.

Marie Bates is duplicating on the road the great success she made in New York as the drunken aunt in "Zaza."

Isabelle Evesson has retired from the cast of "Papa's Wife," to be placed by Eva Davenport.

Joseph Natus, an actor formerly in one of Hoyt and McKee's plays, died in New York on Thursday.

Richard Mansfield is in his last week in Chicago. He will make use of his repertoire this week.

"The Great Ruby" is a greater hit in Chicago than it was in New York, and in consequence McVicker's theater is nightly crowded to its doors.

A report comes from London that De Wolf Hopper and Nella Bergen are married.

There will be a travesty on Barbara Frietchie introduced in "In Gay Paree" at the New York theater next Monday. Ferris Hartman, William Cameron, Kitty Loftus, Fougere and Maude Young will be in the cast.

David Belasco's new play, "Naughty Anthony," will be first produced at the Columbia theater, Washington, D. C., Christmas week.

Mail Monday

"Lend Me Your Wife."

To-night for the last performance of Roland Reed and Isadore Rush will present "Lend Me Your Wife" at Greenwall's opera-house.

"Lend Me Your Wife" is built around the predicament in which a gay young man with a rich uncle and a pretty cousin suddenly finds himself. The youth, Dick Easily, is enamored of his cousin, Hitty, and the uncle, Captain Tarbox, packs the nephew off to New York with a liberal allowance to prevent the possibility of the marriage between Hitty and Dick, the youngster being instructed to marry some other girl within three months or lose the allowance. Before the time expires Dick marries Hitty and writes to Captain Tarbox that he has married a most estimable young lady and in due course the arrival of a bouncing boy is announced to the confiding uncle. Suddenly, however, Dick learns that Captain Tarbox will be in New York and to avoid detection in his deceit borrows the wife and baby of his friend, Tom Binting. After his arrival Captain Tarbox complicates the situation still further by his efforts to make a match between Hitty and Tom. It is easy to see in such a series of situations the amount of fun that can be evolved in the course of an evening by a company of capable comedians and comediennes such as comprise Mr. Reed's organization. Mr. Reed plays the character of Captain Tarbox. Those who have witnessed the performance claim that it is the best work that he has ever done, and the comedy comes with the deputation of being one of the most amusing that has ever been seen in a long time.

As He Was Chiseled.

Most every organization has its eccentric character—one whose witticisms will keep the balance of the company in a ripple of merriment. Paul La Londe, the basso, is the eccentric character with the Al G. Field minstrels and he has treated the boys to many a good laugh during last season. His latest deserves publication.

Among the features of the performance is the famous Faust family. Their act begins with representations of ancient and modern statuary. As the different poses are produced Mr. Dan Quinlan announces them. Their last pose before beginning their athletic exercises is a very graceful one, which Mr. Quinlan announces as "the famous Faust family as nature has chiseled them." One of the strictest rules of the company is neatness in dress during the performance and as Mr. Field puts it, "cleanliness being akin to godliness," any infringement of this rule is met with severe punishment in the way of a fine. Through some neglect Mr. La Londe appeared upon the stage once or twice with soiled gloves and was warned by Mr. Quinlan that the next offense would be met with the usual fine. Much to his astonishment Paul came on the next night with the soiled gloves. This angered Mr. Quinlan, who consulted with Mr. Field and they decided to fine La Londe the limit, so when he went to draw his next salary he was $10 short. Paul takes things in a matter-of-fact manner, but he decided to treat the merry minstrles to a good hearty laugh. He walked into the hallway and turning all of his pockets inside out walked down stairs to the hotel office, where the boys were congregated and exclaimed in stentorian tones, "I am Paul La Londe, the famous basso profundo as Al G. Field and Dan Quinlan have chiseled him." It is needless to add the boys enjoyed the laugh and the cigars were on Field and Quinlan.

Register Monday

DAN QUINLAN.

Al G. Field's minstrles will be seen at Greenwall's opera-house Tuesday, November 7, matinee and night.

Register Tuesday

Field's Minstrels Today.

Al. G. Field's minstrels will be seen at Greenwall's opera house today, matinee and night. The Charleston News and Courier says:

A theater packed solidly with people, from the orchestra circle clear to the rafters, greeted Al Field and his merry minstrels last night. The Charleston public is pretty well acquainted with Field and his side partners, Dan Quinlan, Tom Donnelly and the others, and when these names are seen on the bill boards there is a mental reservation in many minds, "Well, I must go and see Field's show." The people who have promised themselves this diversion seldom fail to carry out their plans, and as a result the Academy of Music is generally full when the curtain goes up for the performance. The present engagement is probably the most successful, however, that this splendid minstrel organization has ever had here. The audience could hardly have been larger unless an addition was made to the Academy, and no players could have wished for more evidences of appreciation.

The first part, always a novelty, is very interesting and pretty this season. The set is entitled "In the Park," and shows the principal singers, dancers and comedians seated in a garden, surrounded by tropical trees and lit by hundreds of vari-colored electric bulbs. An electric fountain glistens and

sparkles in the back-ground and an illuminated arch graces the center. The musical numbers given during this part are very pleasing and are interspersed with fun and nonsense from the "ends." The costumes in this part are quite elaborate and add much to the beauty of the stage picture.

The second act is an absurdity entitled "The Recruiting Station," in which Field, Donnelly, Quinlan and Quigley have leading roles. Everhart, the juggler, next furnishes divertisement with hoops, balls and other accessories. He has often been in Charleston and his work is always appreciated. Welby, Pearl and Keys do a dancing act, and then Master Carroll is added to the trio in clogs, making it a quartette.

Harry Shunk, one of the cleverest talkers on the minstrel stage, fills in a little time after the dancing with laughs, and then the wonderful Faust family comes on and for half an hour entertains and mystifies the audience. There are seven members of this family of acrobats and tumblers, and the tricks they perform are discredited altogether when pictured on the show bills. There is no exaggeration, however, in bill. If there is a difference the acts are more daring and remarkable than those on the fences.

The performance closes with a merry, knockabout sketch called "The Mysterious Hotel," introducing about a dozen of the singers, dancers and laugh-makers.

"Frederick the Great."

Mr. Lewis Morrison and his excellent company will present "Frederick the Great" at Greenwall's opera house Monday, November 13. The Daily Press Knickerbocker and Albany Morning Express says:

Lewis Morrison and his company presented "Frederick the Great" at the Empire last night and to those who witnessed the production it was a memorable occasion. The play is wonderful for its faithful depiction of the general conception of the life, times and say-

Theatrical Gossip.

The reception accorded Lewis Morrison upon the presentation of his latest creation, "Frederick the Great," has not only equaled but surpassed the phenomenal success he achieved last season upon his farewell tour of "Mephisto" in Faust. His Frederick is unanimously announced the masterpiece of his career, and his local appearance in the near future is heralded with pride.

There are some theatrical attractions that are not affected in the least degree by the shifting public taste. One of these is "The Stowaway," that standard English drama which has done a uniformly large business for the past six seasons and which it is a pleasure to announce for an early visit to this city. Whether the fad of the hour has been society comedies or serpentine dances, "The Stowaway" has drawn crowds of unvarying magnitude and enthusiasm. The managers have equipped it handsomely this year and an exceptionally strong company appears in it. "Spike" Hennessey and "Kid" McCoy are still the safe breakers of "The Stowaway," and in the company are talented actors and actresses

Register Tuesday

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Professional Safe Crackers.

"The Hooveray" was recently given in Scranton, the leading coal mining center of Northeastern Pennsylvania. [illegible]

Mail Tuesday

Al G. Field Tonight.

The Al G. Field's minstrels will be seen at Greenwall's opera-house tonight for the last performance. The Montgomery Advertiser of October 19 says:

The Al G. Field's Minstrels held the boards at Hollowell's theater at matinee yesterday and again last night. At both performances the "A. G. F." sign was hung out and last night the theater was packed as it had never been before. A noticeable fact was the large attendance of ladies at both the performances.

The show is a new one, from the opening chorus of the first part down through the array of all good things in the minstrel line to the wind up in the shape of the latest absurdity of the "Minstrelsy Trust," "A Mysterious Hotel."

The first part, "A Night in the Park," presents a gorgeous scene. The musicians, comedians and vocalists are seated amid a beautiful setting of scenery of trees and flowers with an electric fountain in the background.

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Register Wednesday

A MERRY PARTY

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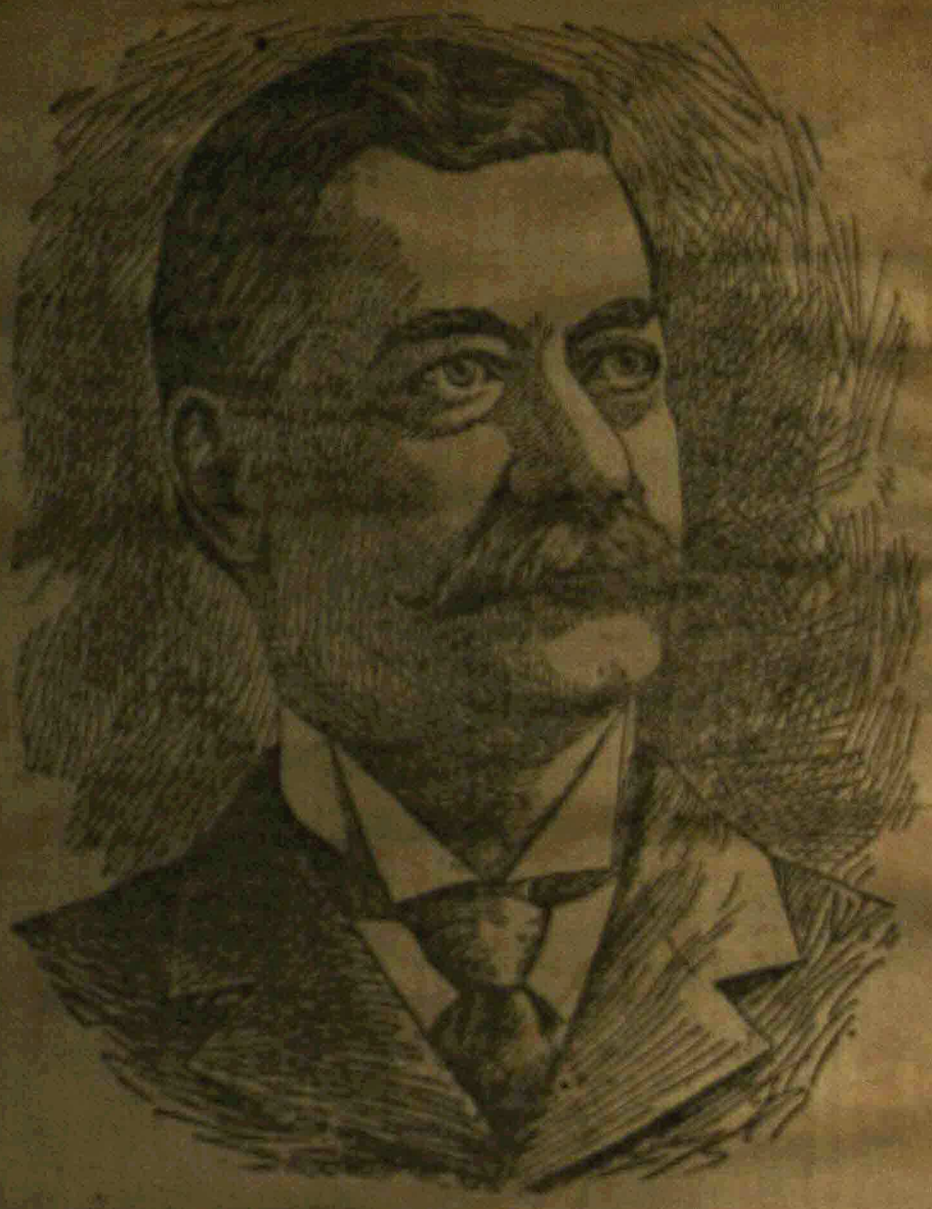
Mail Tuesday



Phil W. Greenwall, Manager of the Best Conducted Opera House on the Southern Circuit.

* * * *

Phil W. Greenwall, whose picture appears above, celebrated his 57th birthday anniversary Sunday last in the way of an elegant home dinner served by Mrs. Greenwall and her handsome daughter, Miss Mary. Among those who participated in the repast were Mrs. Mary Rosenfeld, Miss Fredricka Rosenfeld and Mr. John Rosenrant.

Mr. Greenwall, the subject of this sketch, was born in New Orleans November 4, 1842. At the age of 19 years he became a member of the Fifth Louisiana regiment, serving in that company a couple of years with distinction. He came to Texas in 1864 and located at Huntsville where he engaged in the mercantile business with his brother, remaining there three years. From Huntsville Mr. Greenwall removed to Galveston, where he was associated with the wholesale clothing house of Jacobs, Bernheimer & Co., between twenty-two and twenty-three years.

In 1890 Mr. Greenwall came to Fort Worth, since which time he has been the junior member of the Henry Greenwall theatrical circuit. He has an interesting family, consisting of Mrs. Greenwall, daughter and son, Miss Mary and Mitchell, the latter assisting him in the management of the opera house here as treasurer and press agent. The devotion of the members of the family to one another is remarkable.

* * * *

The following attractions will be seen at the Greenwall opera house from this date on:

Al G. Field's minstrels.
The Sporting Duchess.
Lewis Morrison in "Frederick the Great."
Joshua Simpkins.
Maharas Minstrels.
Heart of Chicago.
The Mysterious Mr. Bugle.
The Stowaway.
London Life.
My Friend from India.
J. J. D'Angelos Opera company.
Jolly Old Chums.
Money to Burn.
Darkest Russia.
The Musting.
Joseph Kidder Stanford.
Mathews and Bulger in "By the Sad Sea Waves."
Steele Mackay's masterpiece, "Paul Kauvar."
Gorell's Minstrels.
Royal Lilliputians, headed by Gorgeous [illegible]
The White Slave.
The Hottest Coon in Dixie.
Corinne Opera company.
Faust.
Under the Dome.
The Air Ship.
The Pay Train.
Harry Carson Clark in "What Happened to Jones."
South Before the War.
The Real Thing.
Creston Clark.
Beach and Bowers' Minstrels.
Who is Who?
Jack and the Beanstalk.
Zaza.
Sol Smith Russell.
Old Homestead, Denman Thompson in the leading role.
Daniel Frohman company, in "The Colonial Girl."
The Good Mr. Best.
Browns in Town.
The Christian.
A Hot Old Time.
Murray and Mack.
The Real Widow Brown.
Tim Murphy.
Tom Jefferson with Joe Jefferson's company.
McDowell and Walsh.
Go Won Go Mohawk, a genuine Indian Actress.
Why Smith Left Home.
Other People's Money.
The Evil's Eye, spectacular.
Little Minister.
Mr. Plaster of Paris.
The Great Northwest.
Richard Mansfield.
The Girl from Chili.
The Prodigal Father.
Black Patti Troubadours.
De Wolf Hopper.
A Texas Steer.
Ward and Vokes.
Bachelor's Honeymoon.
Shipped by the Light of the Moon.
Comic Opera, Wang.
Nance O'Neil.
W. H. West's minstrels.
Mabie Paige.
Woodward Warren.

Dan Quinlan Here.

Genial Dan Quinlan, who is always a favorite in this city, and who is a big part of the Al Fields minstrels, came in this morning from Shreveport in the private car of the company. After getting his mail Mr. Quinlan went direct to Martin Casey's office and remained some time prior to the parade.

Quinlan and Casey first met in Memphis some years ago and from their first acquaintance have been warm friends. The former never comes to town but his first act is to look up Casey. Quinlan besides being a polished actor, is a most elegant gentleman, and a large portion of Al Field's success in minstrelsy is due to the effort of the former. No one appreciates his fact more than Mr. Field himself.

Register Wednesday

[illegible]

Register Wed -

[illegible] the really intense dramatic interest of the plot."

Mail Thurs Wed

Morrison as "Frederick the Great."

In "Frederick the Great," king of Prussia, Lewis Morrison has a character that fits him like the proverbial glove. Endowed by nature with a most marked facial resemblance to and a natural bearing characteristic of that suave monarch, he invests the creation with all the technique commensurate with the years of study and experience that have crowned his theatrical career.

Lewis Morrison is an actor of convictions, and methods, of consummate mentality and boundless ambition, whose highest aims are focused to the truthful interpretation of character and conscientious integrity to accuracy of surroundings and as "success is a guarantee of merit," his many years of uninterrupted success attest to the merit of his past productions and bespeak prosperity for the present, which is pronounced the masterpiece of his prolific career. Mr. Morrison and his excellent company will appear at Greenwall's opera-house Monday, November 13.

Mildred and Rouclere.

Friday and Saturday nights and Saturday matinee, November 10 and 11, for the first time in Fort Worth Manager Greenwall announces Mildred and Rouclere, illusionists and [illegible]. They are said to be the [illegible] peers now traveling in this particular line of stage entertainment. They have associated with them George Wilson, who is popularly known in this city, and Leyman, the great facial expert. The sale of seats for Mildred and Rouclere is now in progress.

Register Thurs

Mildred and Rouclere.

Mildred and Rouclere will be the attraction at Greenwall's opera house Friday and Saturday nights and Saturday matinee, November 10 and 11. [illegible]

Register Friday

"Frederick the Great."

Monday, November 13, matinee and night, Mr. Lewis Morrison will be seen at Greenwall's opera house in "Frederick the Great." [illegible]

Register Thurs

[illegible] ment and faith in himself. But "Frederick" is not a play that will live like "Faust." [illegible] Mr. Fiall was a good Lieutenant Hubert and Mr. Henly as Voltaire was natural."

Mail - Thurs -

Lewis Morrison.

Mr. Lewis Morrison will be seen in "Frederick The Great" at Greenwall's opera-house Monday, November 13, matinee and night. The New Orleans Times-Democrat says:

"Historical comedy might be looked upon as a somewhat unique brand of drama, almost, if not quite, new to the English speaking stage. If one may judge from the manner in which Mr. Morrison's 'Frederick the Great' was received at the Tulane theater last night, it may be assumed that historical comedy, adequately cast, staged and costumed, is likely to prove extremely acceptable to fashionable and cultivated audiences. Mr. Morrison has long been a very pronounced favorite in New Orleans [illegible]

Register Friday

[illegible]

Lewis Morrison's "Frederick the Great."

Mr. Lewis Morrison will present at Greenwall's opera house Monday [illegible]

Register Friday

ical picture we are given of him, even to the blue uniform with red facing, and snuff box.

"The company fills all the requirements of the play and was received with great favor by the audience.

"The stage settings and the electrical effects were beautiful. The last act, showing the fete at Sans Souci, Frederick's favorite place of residence, was magnificent and the rise of the curtain was greeted with applause. The costuming of the play was elegant, the display of uniforms was rich and showy and the dresses of the ladies were as handsome as any ever seen on the stage of the Grand. Mr. Morrison is to be congratulated from every point upon his new venture."

Register Thurs- [illegible] 1899

Frank F. Stoops, representing Albert Hart in the greatest of all comic operas, "Wang," was a pleasant caller at The Register office last evening. He announces the appearance of his attraction at Greenwall's opera house next Tuesday and Wednesday. Miss Alice Holbrook, who last season interpreted the character of Hattie in Hoyt's "A Stranger in New York," has succeeded Miss Virginia Earle as prima dona.

Mail Friday

The Fete at Sans Souci.

The last act in Lewis Morrison's production, "Frederick the Great," is laid in the gardens of the famous San Souci palace at Potsdam. The palace and grounds are illuminated en fete and the opportunity thus offered for novel and effective electrical devices has been readily and successfully grasped and a picture disclosed that fairly outrivals fairyland. Hundreds of tiny lamps gleam in bewildering profusion among the trees and a large prismatic fountain, ejecting jets of real water, radiant with the colors of the rainbow, is presented in accurate reality. An

orchestra hidden in a floral bower discourses the dreamy strains of a mazy waltz, as the courtiers, luxuriant in the sheen of silks and satins, promenade the leafy covered walks of this noted old residence. It may be truthfully mentioned that for beauty of symetric construction and wealth of harmony in color this scene is one of the most enchanting ever presented and is superior to any effort heretofore attempted by Lewis Morrison. Mr. Lewis Morrison will be seen at Greenwall's opera house Monday, Nov. 13, matinee and night in "Frederick the Great."

"Wang."

Albert Hart as regent of Siam is a jolly comedian of gigantic proportions. The merry regent is habitually without money and he is man of many moods, childish, yet crafty, mischievous, and at all times almost diabolically funny. Albert Hart makes a "Wang" that is truly great. His physique, almost a counterpart of Hopper, the originator of this role, makes him a worthy successor to that comedian, and his laugh, that silly childish giggle, changing into a fiendish chuckle, would win for him success without the limitless length of his legs.

"Wang" comes to Greenwall's opera house Tuesday and Wednesday, Nov. 14 and 15, matinee Wednesday, as an entirely new production in the way of scenery and costumes, which exceed in richness even those of the play when originally produced at the Broadway theater, New York.

At the pink tea matinee Wednesday the children of the company will entertain the children in attendance after the performance.

Register Sat-

He Travels Like a King.

Lewis Morrison is this season traveling in a truly regal manner. He has recently purchased the handsome private palace car originally owned andused by Mrs. Langtry (the Jersey Lily) and is therefore enjoying all the comforts of a first-class hotel, without the attendant discomforts of catching midnight trains and other inconveniences. This car originally cost nearly $25,000, and is said to be the most perfectly equipped and handsomely furnished in existence. Its luxuriant bedroom suite especially would do honor to the New York Waldorf-Astoria, and its culinary department is worthy of Delmonico's. Mrs. Morrison, who presides over this itinerant home, has arranged and decorated the interior with the taste and ingenuity of a connoisseur. A handsome

piano occupies a prominent place in

Register Sat

the parlor, which is furnished in a most lavish manner, the walls being adorned with many costly works of art. The library and observation room is a veritable Bohemian den and thoroughly characteristic of its owner. The walls are literally covered with historical relics, many of them of great value, collected by this Bohemian spirit during his perigrinations. An extensive library greets the studious mind, while a well-stocked sideboard is always at the disposal of the convivial, for although Mr. Morrison is a total abstainer, he delights in entertaining his friends royally.

Lewis Morrison.

Mr. Lewis Morrison will be seen at Greenwall's opera house Monday, November 13, matinee and night, in "Frederick the Great."

"Wang."

Albert Hart has for the past two or three seasons been phenomenally successful in a line of work which he has never before attempted. His success as "Wang" is remarkable when one remembers that he follows in the part two of the best known comedians of the stage. Mr. Hart has received some very flattering notices for his work in this character. It is generally acknowledged that as a singer he is far ahead of his predecessors. This is not surprising, as Mr. Hart was for many years a member of the famous Clipper quartette. He was later with Nat Goodwin, after which he was with Thatcher, Primrose and West, also with "A Straight Tip," and "The Dazzler." The part of "Wang" was offered him, and although he had never attempted opera, he decided to accept it. "Wang" will be the attraction at Greenwall's opera house Tuesday and Wednesday nights, and Wednesday matinee, November 14 and 15. At the pink tea matinee Wednesday the children of the company will, after the performance, entertain the children in attendance.

Mail Monday-

Mr. Morrison as Frederick.

The work of Lewis Morrison in the exacting role of "Frederick the Great," in which he will be seen at the Greenwall's opera house tonight for the last performance, is unquestionably the master effort of his career, for, while he gives an almost faultless delineation, he never overlooks that constituent principle which is in evidence in all his creations, that of stamping his own individuality upon his work. Any connoisseur of art in entering a salon can readily distinguish a Rembrandt, a Rubens, or a Murillo, from a Turner, a Whistler, or a Landseer, so absolutely different are the individualities of the artists. The same principles apply to the dramatic creator. With Mr. Morrison there is that subtle personality distinguishable in each of his efforts which bears the unmistakable mark of genius. Mr. Morrison has many copyists, but no rivals, for he displays the elements of originality so conspicuously that it may be truthfully said his position in the dramatic profession today is absolutely alone.

"Wang."

The first operatic treat of the season will be afforded on Tuesday and Wednesday night and Pink Tea, Wednesday matinee, November 14 and 15, at Greenwall's opera house, when "Wang" will be presented with an excellent cast, and new and gorgeous stage settings. On the company collectively and individually, too much praise can not be lavished. Albert Hart as the eccentric Regent of Siam, is a worthy and popular successor to the originator of the role, and legitimately so by reason of his being physically almost the counterpart of Hopper. As a spectacle, Wang is always interesting, and will doubtless be warmly welcomed during its engagement in this city.

After the matinee Wednesday, the children who attend the performance will be entertained by the children of the company.

"Joshua Simpkins."

The Joshua Simpkins company, with two brass bands and splendid orchestra, will be seen at Greenwall's opera house Saturday, November 18, matinee and night. The play is made of fun and realism, combining the pleasing features of realistic melodrama and the ever popular rural play. The character sketches are said to be very clever, while there is an abundance of good music, singing and dancing in it. Those lovable old country characters are introduced, and their sayings and doings create much amusement. The company comes to us recommended as a good one throughout. The saw mill scene in the third act is said to be wonderfully realistic. A genuine circular saw is seen in motion, and, just to show that it is the real article, a board is sawed off a log in full view of the audience, after which Caleb Simpkins, uncle Josh's son, is lashed to the log by the villains and started toward the glittering teeth of the rapidly revolving saw.

Register Tuesday 4

"Joshua Simpkins."

"Joshua Simpkins" will be the attraction at Greenwall's opera house Saturday, November 18, matinee and night. It is said to be a well written pastoral play, with an interesting plot, the story being a happy blending of sunshine and shadow. The situations are said to be strikingly realistic, with an overflow of fun and amusement. There are seven comedy parts in addition to that of Uncle Josh, which character is really a whole show in itself. A realistic saw mill scene, in which a monster circular saw is used, and which is said to actually saw through real timber. A fine orchestra is carried by the company, also two bands of music.

Julia Arthur Sauls Talkers.

New York, Nov. 11.—Miss Julia Arthur, who with her company is now playing in "More Than Queen" at the Broadway theater, created a sensation last night by ringing down the curtain in the middle of the fourth act. As soon as the curtain reached the stage, Miss Arthur stepped before it and began to address the audiance. She de-

Mail - Saturday

Next week Greenwall's opera house will have three attractions, Monday, November 13, matinee and night, the eminent Mr. Lewis Morrison in his latest and greatest creation, "Frederick the Great;" Tuesday and Wednesday nights and "Pink Tea" Wednesday matinee, November 14 and 15, the greatest of all comic operas, "Wang," a new and elaborate production and an excellent company supporting Mr. Albert Hart. Saturday, November 18, matinee and night, the great rural drama, "Joshua Simpkins."

Mr. Lewis Morrison.

While a certain dramatic license has been taken in formulating the characters introduced in "Frederick the Great," Lewis Morrison's new spectacular comedy, the historical atmosphere remains almost intact. Voltaire is presented as the clever, brainy and sarcastic wit and he makes an excellent foil to Frederick for the explosions of repartee which became characteristic of every meeting of these two mentally pugnacious wits. General Hulsen, the staid little Prussian, who was a most valued associate to Frederick during the seven years' war, is also presented and the happy disposition of this diminutive man comes always like a ray of sunshine into a dungeon. Dr. Mauperiuis, the astute professor, is prominently in evidence. Princess Amelia, the King's favorite sister, is presented as the lovable woman who, with dignity and grace presided over the household of his majesty, Lt Barbarina, the Italian dancer, who came so near overthrofking the court of Italy, and who afterwards gave the gossips of Prussia so much food for scandal, is introduced with the prominence commensurate with her career at the court of Frederick. These and all the characters are clothed in historically correct costumes, made from designs from the original plates in the museum of art, Berlin, thus affording an excellent opportunity for elaborate

toilettes and strikingly handsome uniforms.

Mr. Lewis Morrison will be seen at Greenwall's opera house Monday, November 13, matinee and night.

"Wang."

The leading players in the East now singing "Wang" are indeed worthy successors to those who first produced the opera. In fact many are of the opinion that the present cast is the better. The opera, of course, is unchanged, and the greater interest attached to its presentation by new people, and the new and magnificent costuming and scenic effects.

The leading role, that of "Wang," the Regent of Siam, is essayed by Albert Hart. So far as proportions are concerned, he equals De Wolf Hopper. In voice many consider him the superior to his predecessor, and as an actor by no means inferior. He is original and most comical. His tall person, made to appear even taller by his mode of dress, is lithe and active, and his characterization of the part is unique, though it as usual, is the impecunious out-of-elbows, tricky potentate. He is well supported, Miss Holbrook making a most acceptable Crown Prince. Miss Arnold, who met with so much success as the widow, who Wang marries in order to obtain the treasure, will again play the part this season; Miss Lathrop is Marie, and Miss Patee Gilette. The rest of the cast is admirable in every way. "Wang" will be the attraction at Greenwalls 'opera house Tuesday and Wednesday nights, November 14 and 15, and there will be a special pink tea

matinee Wednesday after the performance for those children who attend the performance.

Theatrical Gossip.

An exchange says: "The Winter's Tale" was never presented before with such settings. There is the most careful attention to detail and not one discordant note in the whole presentation. Mr. James shows his art as "Autolycus," and made the character stand out like a vivid painting.

•

At a recent performance of Mathews and Bulger in the big vaudeville operetta, "By the Sad Sea Waves," one lady was heard to remark that she thought Mathews awfully handsome, but could never like Bulger, when with a quick retort her compainon exclaimed, "I could love him for he is so excruciatingly funny."

•

Local theatre-goers have a pronounced penchant for musical farce, and in "The Hustler" their tastes will undoubtedly be gratified to the fullest extent.

•

That powerful London melodrama, "The Stowaway," which will appear in this city very soon, has several very picturesque scenic features, but none more creditable than the yacht sceen in the fourth act. It is a genuine yacht, complete in every appointment, with real masts, ropes, sails, spars, hatchways, brasses and a deck upon which the actors walk and talk in full view of the audience. The yacht is 32 feet long and was built by the Western Yacht company of Milwaukee. It has a snug cabin and is as comfortable a piece of stage furniture as was ever turned out. In "The Stowaway" this season is a stronger company than ever before, including still the famous reformed burglars, "Spike" Hennessey and "Kid" McCoy.

Register Tuesday 4

"Wang."

Albert Hart has for the past two or [illegible] seasons been phenomenally successful in a line of work which he has never before attempted. His success as "Wang" is remarkable when one remembers that he follows in the part of two of the best known comedians of the stage. Mr. Hart has received some very flattering notices for his work in this character. It is generally acknowledged that as a strong singer he is far ahead of his predecessors. This is not surprising, as Mr. Hart was for many years a member of the famous Clipper quartette. He was later with Nat Goodwin, after which he was with Thatcher, Primross and West, also with "A Straight Tip" and "The Dazzler." The part of "Wang" was offered him, and although he never attempted opera, he decided to accept it.

"Wang" will be given at Greenwall's opera house tonight and tomorrow. Pink Tea mattinee and night. The children of the company will entertain after the mattinee performance. Wednesday the children that attend the performance.

ALBERT HART.

Register Sunday

THE WEEK AT GREENWALL'S.

Attractions that are Offered to the Theater-Going Public.

LEWIS MORRISON ON MONDAY.

"Frederick the Great" Monday Matinee and Night—"Wang" and "Joshua Simpkins"—Dramatic Notes.

Greenwall's opera house will have its doors thrown open four nights this week. Monday, November 13, matinee and night, the eminent Mr. Lewis Morrison in his latest and greatest creation, "Frederick the Great." Tuesday and Wednesday nights and [illegible] Wednesday matinee, November 14 and [illegible], the greatest of all comic operas, "Wang," with the best company and most elaborate scenic equipments ever given the popular opera, the company [illegible] by Albert Hart. Saturday, November 18, matinee and night, the great rural drama, "Joshua Simpkins."

[illegible]

ALBERT HART.

[illegible]

[illegible]

FLORENCE ROBERTS [illegible] LEWIS MORRISON

[illegible]

Register Sunday 4

[illegible] upon her to finish the act in the hope that the disturbance would cease.

When Miss Arthur completed her speech the audience applauded, and then turning their attention to those in the box began hissing vigorously. The four occupants of the box hastily arose and left the theater in confusion. When Miss Arthur thanked the audience, the curtain rose again, and the play was resumed.

Mail Tuesday

"Wang."

"Wang," the first comic opera of the season, will be the attraction at Greenwall's opera house tonight and tomorrow (Pink Tea) matinee and night. The Savannah Press says:

"Wang" was presented at the Savannah theatre last night for the third or fourth time. It would appear this opera, made famous by De Wolf Hopper, has lost none of its drawing powers. The audience last evening was a large one and the opera was thoroughly enjoyed. The presentation was a very creditable one. Mr. Hart, who appeared as the elongated regent of Siam, though he did not create the part, has a splendid conception of how it should be played and presents it well. His company is a good one. Especially attractive is Miss Helen Lathrop, who

[illegible]

Register Wed.

[illegible] success is not surprising. In the company besides the ex-burglars, Hennessey and McCoy, are some very clever players.

"The Stowaway" will be seen at Greenwall's opera house Tuesday, November 21.

Special Prices For

"JOSHUA SIMPKINS,"

Greenwall's Opera House, Saturday, Nov. 18, Matinee and Night.

Matinee prices: Parquette circle (reserved), adults 50c; children 25c; parquette and balcony, adults 25c, children 10c. Night prices, parquette circle 75c, parquette 50c, balcony 50c and 35c, gallery 25c, boxes [illegible]. Seats on sale at box office.

Mail—Wed.

"Joshua Simpkins."

The Joshua Simpkins company with two brass bands and splendid orchestra, will be seen at Greenwall's opera house Saturday, November 18, matinee and night. The play is made of fun and realism, combining pleasing features of realistic melodrama and the ever popular rural play. The character sketches are said to be very clever, while there is an abundance of good music, singing and dancing in it. Those lovable old country characters are introduced, and their sayings and doings create much amusement. The company comes to us recommended as a good one throughout. The saw mill scene in the third act is said to be wonderfully realistic. A genuine circular saw is seen in motion and, just to show that it is the real article, a board is sawed off a log in full view of the audience, after which Caleb Simpkins, Uncle Josh's son, is lashed to the log by the villians and started toward the glittering teeth of the rapidly revolving saw.

The Stowaway.

That powerful London drama, "The Stowaway," which will appear at Greenwall's opera house Tuesday, November 21, has several very picturesque scenic features, but none more creditable than the yacht scene in the fourth act. It is a genuine yacht, complete in every appointment, with real masts, ropes, sails, spars, hatchways, brasses and a deck upon which the actors walk and talk in full view of the audience. It floats seemingly surrounded by rocks, which loom up picturesquely in the distance, but the effect is fine and the realism added to the action by placing it so appropriately is worth all the money expended upon it. Several scenes of strong dramatic interest take place upon this yacht. The yacht is [illegible] feet long and was built by the [illegible] Yacht company, of Milwaukee. It has a snug cabin and is as comfortable a piece of stage furniture as was ever turned out. "The Stowaway" this season is a stronger company than ever before, including the famous reformed burglars "Spike" Hennessey and "Kid" McCoy, with the redoubtable "Big" Bill Boyd, alias "Bill the Brute," alias "Soapy the Con," as understudy.

Register Thurs.

Joshua Simpkins.

The sensational rural comedy drama, "Joshua Simpkins," will be produced at Greenwall's opera house Saturday, November 18, matinee and night. The play contains an interesting and intelligible plot, but it is not allowed to [illegible]

[illegible]

Register Wed.

[illegible]

Mail—Thurs.

"Joshua Simpkins."

[illegible]

Mail Thurs -

some excellent music, and also aids in the introduction of the many pleasing singing and dancing specialties during the progress of the play. The two fine bands carried by this company will make a street parade at noon.

The Stowaway.

"Kid" McCoy and "Spike" Hennessey are widely know as the ex-professional burglars, who, in connection with "The Stowaway," which will be seen at Greenwall's opera houre, Tuesday, November 21, have earned the proud distinction of being the star safe-crackers of the stage. Recently the former enjoyed a novel experience, calculated to impress him with the idea that there may be as much realistic romance in real life as in the most highly spiced melodrama. During the summer season the "Kid" was a much respected cottager at Ocean Grove, N. J., and one night was suddenly awakened from the dreamless and refreshing sleep of the just by the light from a dark lantern, which an uninvited guest had carelessly thrown upon his face.

"Who are you, and what do you want?" sleepily murmured the "Kid."

"Your money or your life, and both of them, if necessary," was the stern reply, coupled with the ultimatum: "Hold your jaw or I'll blow it off!"

The "Kid" now thoroughly awake, was so amused at the irony of the situation that he wanted to laugh, but under the circumstances thought it better to compromise on a broad grin. Finally he ventured to ask, in a stage whisper:

"Say, pard, do you know who I am?"

"No, but I know what you will be if you don't do as I tell you," was the low but evidently seriously sincere response.

"Well, I'm 'Kid' McCoy, you duffer. Now shoot and be d——d to you!" said the famous reformed one.

"The h——l you are!" almost shouted the burglar brand not yet snatched from the burning. After a rapid inspection he added, in an apologetic way, "Cuss my fool soul, so you are!" and then he sat down on the bed in shamefaced amazement.

"Make yourself at home—you're welcome," volunteered the "Kid," as he got up to do the honors. "But who are you, anyhow?"

"Don't you know me?" asked the burglar, as he removed his mask.

"What! S——y?" exclaimed his host, as a face conspicuous in the Rogue's Gallery was fully exposed.

"That's me," was the reply.

Further conversation of a somewhat confidential nature brought out the fact that the "Kid's" unexpected visitor was both hungry and in hard lusk. After filling him liberally with food and drink, staking him to a double X and exacting a promise from him that he would not attempt to work the town, the reformed one bade him good night and serenly returned to his virtuous couch.

FOUND—In the opera house a sum of money. Owner can get it at the box office by proving property and paying for this advertisement.

Register Friday 17

"Joshua Simpkins."

The sensational rural comedy drama, "Joshua Simpkins," will be produced at Greenwell's opera house Saturday, November 18, matinee and night. The play contains an interesting and intelligible plot, but it is not allowed to interfere with the fun, which is said to be in abundance. During the run of the play some startling scenes and situations are seen, principal of which may be said to be the country sawmill, in the third act, shown in complete operation cutting up real timber. The saw used is the genuine article, same as used in large country sawmills. Two excellent bands and a fine orchestra accompany this attraction. The bands will parade at noon, when some good music may be looked for, one of them being dressed up as countrymen.

"The Stowaway."

The late Lawrence Barrett was noted for the vigilance with which he guarded his own professional dignity, but he was never more jealous in that respect than "Spike" Hennessey and "Kid" McCoy. They are the reformed burglars who crack a safe with the skill of peerless experts every night in "The Stowaway." They were always careful of their professional reputations when ripping open bank vaults and only the highest class of crooks could gain their acquaintance. As actors they are equally as jealous of their histrionic dignity, and even the once mighty monarch of maulers, John L. Sullivan, was snubbed by "Spike" and his pal. They happened to be playing in the same city with the former champion, when Sullivan drove up to the hotel where the two "petermen" were stopping. John L. sent up his richly engraved card to their apartments. In a short time the bell boy brought back the card to the pugilist actor with the answer that Mr. Hennessey and Mr. McCoy could not receive Mr. Sullivan. The world's former champion fighter was furious.

"What did they say?" asked Sullivan.

"Well, dey said," answered the bell boy, "dat if dey knowed dey was expected to 'sociate with sluggers dey never would have left der old perfesh."

"Well, that's the worst knock-out I ever got!" shouted Sullivan. "Them mugs must think they're successors to Booth and Barrett. Let's have a bottle on it."

That sterling melo-drama, "The Stowaway," which has held its own for so long, pursuing the even tenor of its way and each year rolling up a big bank account for its owners, will be given representation in this city at Greenwall's opera house Tuesday, November 21, with the reformed burglars, "Spike" Hennessey and "Kid" McCoy in their original parts. Very few plays have enjoyed the span of life vouchsafed "The Stowaway," and it could have no better endorsement. The fact that it has gone on from year to year, showing no signs of decreasing popularity is the best evidence that could be obtained of its real worth. No play of simply ordinary merit could exist so long. There is something enduring about this English melodrama. It must possess the secret of everlasting life. There is in it somewhere a powerful magnet which attracts the jaded classic, and bids fair to continue its remarkable career indefinitely. It will be given on this occasion with a full carload of new scenery and many startling mechanical effects.

Register Friday -

FOUND—In the opera house, a sum of money. Owner can get it at the box office by proving property and paying for this advertisement.

Manager Greenwall of Greenwall's opera house has a roll of money found in the opera house. Owner can have same by identifying it and paying for this notice.

Mail-Friday -

"Joshua Simpkins."

"Joshua Simpkins," a pastoral play, said to be on the order of the "Old Homestead," and other like attractions, comes to Greenwall's opera house Saturday, November 18, matinee and night. In the trird act a sensational saw mill scene is introduced, showing Uncle Josh Simpkins' saw mill in actual operation, cutting up real logs and timber, using a real, mammoth buzz Saw, which is seen revolving at frightful speed. The play does not, however, depend on this one scene for success, as there are several other equally interesting scenes, and an abundance of good wholesome fun and many pleasing musical features, including their famous orchestra. The company carries two fine bands which will make a noonday parade.

The Stowaway.

"To a man of daring disposition and elastic temperament there is nothing so thoroughly exciting and thrillingly infatuating as the life of a burglar," says "Spike" Hennessey, the reformed cracksman of "The Stowaway," which will be seen at Greenwall's opera house Tuesday, November 21, matinee and night, in his forthcoming "Memoirs of a Safe-Blower."

"A burglaristic career is surronded with a halo of such feverish uncertainty and so deeply impregnated with the flavor of romance that its disciples are fascinated beyond redemption. There is an old axiom among our fraternity that 'once a burglar always a burglar.' I am a man of strong convictions, and of a cool, calculating, unimpressionable disposition. Were I not I never would have acquired the prominence in my profession that is universally conceded by artists in my line of work. I am in no sense a fatalist; neither am I tainted with sophistry nor superstition. Yet I firmly believe that some day I will be forced by an uncontrollable, irresistible impulse to pick up the tools and appurtenances of my trade and go out in the night and break open a safe. You can talk as you like about the power of mind and resolution over habit and practice, but I am positively convinced that there is nothing so ravishingly intoxicating to the senses as the 'jacking of boxes,' and I am equally certain that its influence is deep rooted, lasting, and can never be overcome. I turned my last genuine trick some years ago. It seems to me that it occurred but yesterday, so vividly is it impressed upon my memory.

"While I have been kept in constant trim during my tours with "The Stowaway," still that line of exploit was unsatisfactory, tame and spiritless. It was a duty and obligation due my employer, for a stipend of $100 a week, which he paid me. It was just like the ordinary labor of a mechanic, excepting when they would bring on an extra tough safe for me, and then it was only different in that it required a few seconds' more of time to crack than did the ordinary 'box.' What this theatrical safe breaking lacks is an incentive and fear of detection and arrest. It is purely mechanical in every way, and in looking back on my past life it seems almost an impossibility to believe that I was actually tempted away from the dash and brilliancy of a real bank robbing life to its feeble imitation of opening safes in a show. I think that I must have been insane when I signed that five years' contract with Manager Davis. But I'll keep it to the letter. A Hennessey of my particular brand was never known to crack—I should say break—a promise."

Register Saturday.

"Joshua Simpkins."

The "Joshua Simpkins" company, carrying their own special scenery, two bands of music and a fine orchestra, will produce the great pastoral comedy drama of that name at Greenwall's opera house today, matinee and night. The piece deals with country life and people, three acts of the play being laid in one of the many quaint villages of Vermont. The second act (in three scenes) portrays Uncle Josh's first visit to Washington City. In the third act a sensational saw-mill effect is shown, being nothing more or less than a complete saw-mill in full operation, cutting up genuine timber. The saw is a genuine buzz or circular saw, and cuts through timber at lightning speed.

A Burglar Talks.

A determined and rather pleasing looking individual, wearing his overcoat in negligee style, fastened only by the top button, was introduced to a reporter of the Journal this morning as "Kid" McCoy, one of the reformed burglars in "The Stowaway," which will be the attraction at Greenwall's opera house Tuesday, November 21, matinee and night.

During a long talk on safes and safe-blowing many interesting features were learned of the burglar's art and methods.

"No, I am not in the busines now. I have a chance in this theatrical engagement to lead a different life, and I guess I will stick to it. But sometimes, when mate "Spike" Hennessey and I are doing our act on the stage it seems all real. Hennessey forgets himself at times, and I have to watch him to see that he does not lay out Long Sampson with the jimmy. How do we open that safe? Well, now, some people say it is a wooden safe, but they are mistaken. It is the genuine article. We use three steel bits in drilling the hole. We start in with an ⅛-inch bit, then we use a ¼-inch and then a ⅜. You see we use a body pressure and it is quicker and easier to use three bits, starting with a small one, than to start with a large one. When the hole is made we pour in about a quarter of a pound of powder and adjust a fuse. Then we squeeze putty into the cracks around the safe door and puff her off. Is the safe door locked? Why, yes. Some people think it is not, because the handle is vertical. No, we do not pull out the pins at the hinges, but we loosen them so that the safe shall not be badly broken up. No, there is no danger, unless we use too much powder, in which case the door would be blown to the footlights perhaps.

"I have seen many safes, but I have never seen one that I could not open. Give me a fair chance and I will open any safe. I don't believe there is anybody in this country who could beat me. You see, a burglar does not always succeed in opening a safe unless he cracks or blows it. He may spend half an hour a day—during the watchman's absence—for several weeks mastering the combination. Then, when there is a big sum in the safe, is disappears mysteriously and no one knows how. As to cracking a safe, it is comparatively easy, but there are perhaps thousands of men in the United States who could do the trick. A fire-proof safe is absolutely no protection to money against robbery. A so-called burglar-proof one is more difficult."—New York Morning Journal.

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South Side at night—the Masonic Temple—Professor Gardner's Theatre during a performance—a trypical Chicago street scene and the World's fair court of honor during a night illumination. The interpreting company is said to be very strong.

The Sporting Duchess.

The famous "The Sporting Duchess," the great English melodrama, comes to Greenwall's opera house Saturday, November 25, matinee and night. As this is the first time for the play to be presented here there are doubtless a great many theatre goers who are unfamiliar with its remarkable record.

The authors of the piece are Sir Augustus Harris, Cecil Raleigh and Henry Hamilton. It was first presented in London, where it ran for over a year under the title of "The Derby Winner." Previous to its first presentation in this country it was found that there was already a play which had been presented here under a similar title, hence the change to "The Sporting Duchess." Its first production in this country was in New York, where it instantly met with much success and achieved the remarkable record of 316 nights. It was afterwards produced in Boston and Philadelphia with similar results. "The Sporting Duchess" wil be presented, it is said, by a splendid cast, including Annie Alit, Agnes Proctor, Charlotte Severson, Maurice Drew, Leslie Mathew, John Daily and William Parke. The remainder of the company are competent people, selected with particular attention to their fitness for the respective parts in which they appear. Over fifty people appear on the stage during the progress of the play. There are fourteen mammoth scenes, including the great Derby race, in which a number of thoroughbred race horses, ridden by professional jockeys, compete in the most thrilling and realistic horse race that has ever been given on a stage.

Theatrical Gossip.

Mathews and Bulger are adding to their reputation as the kings of comedy in the big vaudeville operetta, "By the Sad Sea Waves." Such an announcement seems superfluous to those who were so agreeably entertained last season. At any rate Mathews and Bulger are a whole show in themselves.

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There are many ways in use by the dramatist of arriving at the hearts of men, and it is certain evidence of skill when an author so charges his characters with passion or human reality that the action hurries us on with full consent over momentary doubts. In "Paul Kauvar" Mr. Steele Mackaye accomplishes this dramatic paradox. — New York Star.

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The company headed by the "triumvirate of stars" presented Shakespeare's "The Winter's Tale" last night at the Alvin theater. This was the first production of "The Winter's Tale" in Pittsburg, and those who saw the play were fortunate in getting a first impression of it under such favorable circumstances. It was staged with an attention to detail that is all too lacking in these days of vaudeville and tank drama. Not only are the settings elaborate and elegant, but they are made to harmonize with the times in which the scene is laid. Kathryn Kidder played the dual role of "Queen Hermione" and "Perdita," and in some scenes showed a positive genius for Shakespearian characterization. Her manner is calculated to hold the interest of her listeners while leading up to a climax, and altogether she is one of the most attractive actresses on the stage. Charles B. Hanford as "Leontes" was both pleasing and impressive. Louis James had but little opportunity as "Antolycus," yet contrived to make the character very entertaining. Barry Johnstone made the character of "Polixenes" a dignified and impressive one. "Antigonus," in the hands of Harry Dangdon, is a delightful bit of Shakespearian characterization.—Pittsburg Daily News.

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The Sporting Duchess.

Mr. Sol Rice, advance representative of the "Sporting Duchess" company was in the city Saturday evening arranging for the presentation of that excellent play at Greenwall's next Saturday. The company has been playing to good business in New Orleans, and comes to Texas for only eight stands. A large company, carrying a car of baggage and four horses as does this company, almost tremble at the greatness of Texas when it comes to the great distances between the cities and the present high tariff placed on transportation by the railway companies, but the immense amount of scenery and baggage and the four horses are necessary to the proper presentation of this play, and they are taken along, expense or no expense.

The Stowaway.

Not only are the safe breaking and the yacht scene remarkable features of the production of "The Stowaway," which will be seen at Greenwall's opera house Tuesday, November 21, matinee and night, but there is the picturesque scene of the old London streets, with dark passageways, obscure corners and ramshackle buildings, which neither the feeble street lights nor the

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Amusements

Attractions Next Week.

Greenwall's opera house will have its doors open four nights next week to four different attractions, Tuesday, November 21, matinee and night, the latest and greatest of New York and London dramatic successes, "The Stowaway," with all its wondrous scenic features. Wednesday, November 22, Mr. Walter Walker, accompanied by Miss Mildred St. Pierre and an admirable company, presenting Henry Guy Carleton's famous and most laughable of all comedies, "The Nominee." Tuesday night, November 23, Lincoln J. Carter's great spectacular production, "The Heart of Chicago." Saturday, November 25, matinee and night, "The Sporting Duchess."

"Joshua Simpkins."

"Joshua Simpkins" will be the attraction at Greenwall's opera house tonight for the last performance. It is said to be a well written pastoral play, with an interesting plot, the story being a happy blending of sunshine and shadow. The situations are said to be strikingly realistic, with an overflow of fun and amusement. There are seven comedy parts in addition to that of Uncle Josh, which character is really a whole show in itself. A sensational novelty is introduced in the third act in the shape of a realistic saw mill scene, in which a monster circular saw is used, and which is said to actually saw through real timber. A fine orchestra is carried by the company.

The Stowaway.

"Spike" Hennessey and "Kid" McCoy, the two expert former burglars, are stil lwith "The Stowaway," which will be presented at Greenwall's opera house, Tuesday, November 21, matinee and night. Hennessey recently described the way they blew the safe open nightly in this popular melodrama. "We first drill two holes through the safe door," said he, "using for the purpose a crank drilling machine and different sized bits. In one of these holes the powder is inserted through a tin funnel and a powder blower, while the other aperture is for the purpose of forcing air in with a force pump. Filling the safe with compressed air gives force to the explosion and obviates the use of a large quantity of powder. Some 'petermen' when the

"THE STOAWAY" ROBBERY SCENE.

blow open a safe wrap blankets around it to deaden the noise of the explosion. There is a better way, however, and that is to fill the crevices of the door with putty. We then put in powder, light the fuse and let her go. The lock is usually broken by the effect of the explosion and the rest is easy. I am not anxious to be a real burglar again. Playing burglar is much easier and more respectable."

And, by the way, "Big Bill" Boyd, alias "Bill the Brute," alias "Soap the Con," has been engaged as understudy to "Spike" Hennessey. Lovely and sentimental sympathizers will now have to order an extra box of matinee bouquets.

The Nominee.

"The Nominee" will be the attraction at Greenwall's opera house Wednesday, November 22. The Galvecton News says:

Nat Goodwin's clever comedy, "The Nominee," occupied the boards at the Grand last evening, with Walter Walker in the title role. Mr. Walker will be remembered by theater goers as carrying the star part in last season's production of "The Bachelor's Honeymoon."

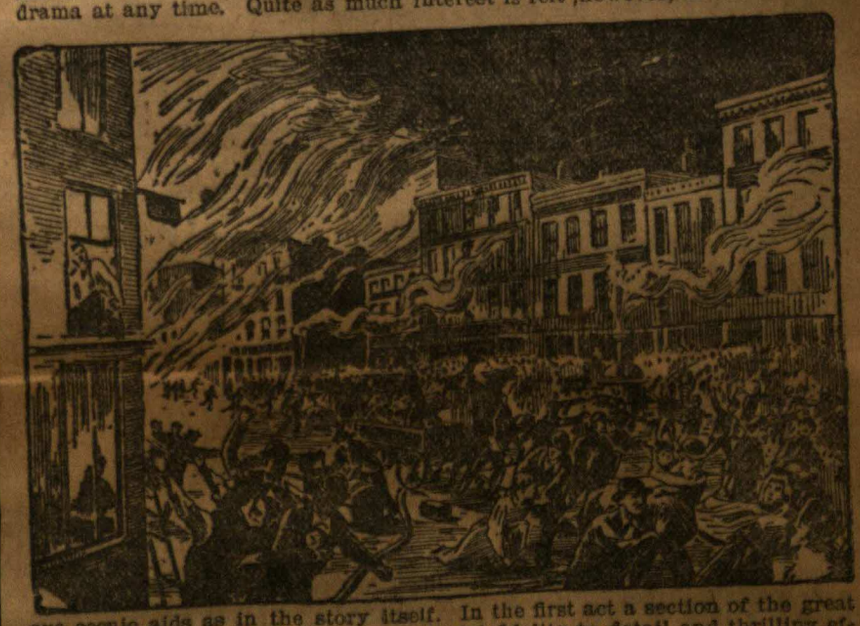
"The Nominee," as its name indicates, gnds its theme in a general way in matters political, telling the story of a young married man without political ambitions who accepts a political nomination merely to serve convenient purposes and thereby giving rise to harrowing but amusing entanglements. Jack Medford, who is fond of excitement and tired of slow country life,

SCENE IN "THE NOMINEE."

wishes to get off to New York for a little lark. Somebody very conveniently offers him a congressional nomination, which he accepts. He immediately dispatches his private secretary to push the campaign under his name, while Medford himself is enjoying life in New York. There is a mother-in-law, who is a strong Jacksonian democrat and who reads all of her son-in-law's private correspondence, and, of course, a tearful wife also. Much to the disgust of Medford, he at last finds himself elected, and worst of all, on a republican ticket. Here a panjandrum of complications arises, but things are finally adjusted to the satisfaction of everybody. The play is a good one and well adapted for starring purposes. Mr. Walker is supported by Miss Mildred St. Pierre.

The Heart of Chicago.

Few more effective dramas have been sent on the road in recent years than Lincoln J. Carter's "Heart of Chicago," which comes to Greenwall's opera houre Thursday night, November 23. The story told is a powerful one of love and intrigue and of greed of gold. It is constructed on original lines and can not be said to approach the stereotyped form of melodrama at any time. Quite as much interest is felt ,however, in the marvel-



ous scenic aids as in the story itself. In the first act a section of the great Chicago fire is reproduced with wonderful fidelity to detail and thrilling effect. In order to render the counterfeit as complete as possible a hundred things are being done at the same time. Hordes of excited people flee from the burning district carrying their most precious belongings, plunging horsemen, flying cabs, terrific explosions, falling walls, flying embers, groaning wind and a hundred other matters of detail render the stage illusion perfect. Not less worthy of praise is the famous approaching engine scene, which is said by many to be the best thing in the play. It is absolutely unlike in every particular all other engine effects ever devised. Other scenes of the play are a bird's eye view of the Chicago harbor and the

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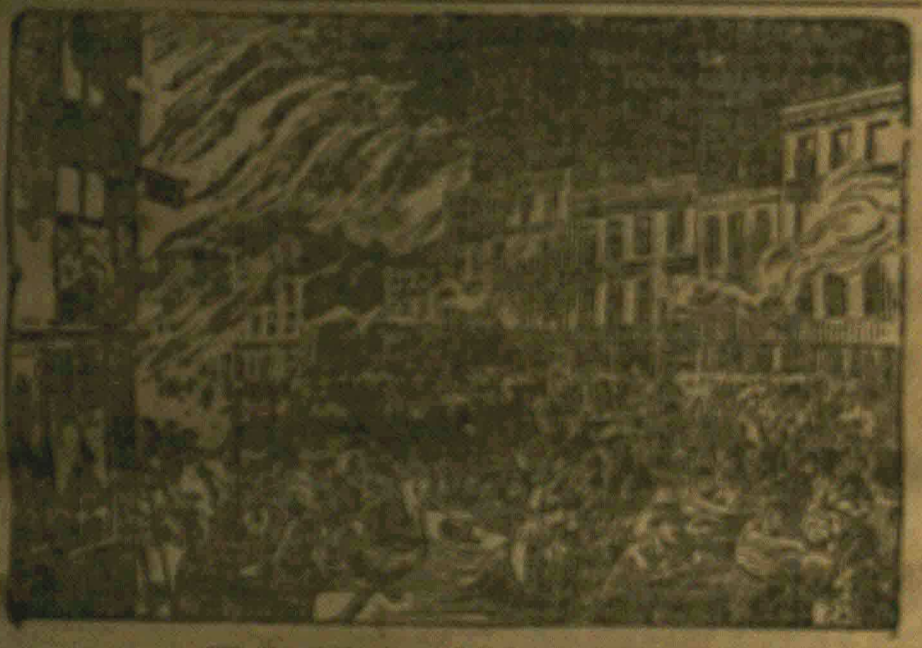
THEATRICAL WORLD.

"The Stowaway."

"The Nominee."

"The Heart of Chicago."

"The California."



The Great Fire Scene in "Heart of Chicago."

Dramatic Notes.

[illegible]

night. His low comedy work has been a feature with this company. He is disengaged for stock or combination.

Robert Grau, who has induced nearly all the prominent stars to enter vaudeville, has capped the climax and eclipsed his own record by securing the complete Banda Rossa, of sixty performers under the direction of Signor Sorrento to do a fifteen-minute twice a day at the Grand opera house, Philadelphia.

The handsome gowns which Katherine Germaine was to wear in "The Geisha" were made by Mrs. Whyte. She has also fitted various stars with costumes.

Ida Fuller, who has just returned from a trip abroad, scored a hit in her fire dances at the Grand opera house, Philadelphia, recently, and was immediately re-engaged.

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flow of the public house on the right can make distinct. It is one of the strongest and most vivid productions of such quarters ever put upon the stage, and is really a triumph of the scenic artist's skill. It is interesting in the way Dickens was—in the descriptions and analytical detail. The picture of the low ginmill, with its bar, brass pump handles and barmaid, which one can see through the window, is quite true in every detail. In "The Stowaway" this season, besides the noted reformed burglars "Spike" Hennessey and "Kid" McCoy, with "Big Bill" Boyd, a notable safe cracking understudy, is a powerful company, including a dozen very able dramatic artists.

"The Nominee."

Mr. Walter Walker, accompanied by Miss Mildred St. Pierre and what is said to be an admirable supporting company will present "The Nominee" at Greenwall's opera house Wednesday night, November 22. This is the comedy which Nat Goodwin appeared in so long with such great success. It is said the role of Jack Medford is very happily suited to Mr. Walker's talent. We doubt not but that this is correct, for he certainly did score great success here last season in star role of "A Bachelor's Honeymoon," and it is the opinion that this young man will ere many seasons have passed rank as one of the foremost comedians. He has the two great essentials—ability and determination.

The Heart of Chicago.

It would be hard to get more scenery in a single production than is employed in staging the Heart of Chicago, Lincoln J. Carter's great scenic play. The Philadelphia Ledger of November 14 said "Enough scenery is used in its production to amply stock half a dozen melodramas." Among the scenes presented are the Chicago fire scenes, showing a section of Chicago before, during and after the fire; Masonic Temple roof garden, the big panoramic view of the south side at night, the World's fair court of honor during a night illumination, the Columbus fountain, the typical Chicago street scene and the famous approaching train scene. "The Heart of Chicago" will be seen at Greenwall's opera house Thursday night, November 23.

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"The Stowaway."

"The Stowaway" will be the attraction at Greenwall's opera house today, matinee and night. The Little Rock (Ark.) Gazette says:

"The Stowaway," as presented by so capable a company as that which held the boards at the Capital last night, is one of the most interesting plays that has been presented in Little Rock this season, and while the audience was small, it was extremely enthusiastic. The caste was composed of some of the very best character actors in the business. John W. Benson, as Tom Inglish, was everything that was noble, brave and handsome. J. Francis Kirke is one of the best of heavies ever seen here. Dickey Dials was a roaring success, his cockney dialect being exceedingly comical. His costumes were also funny. Miss Kirke is by far the best "boy" ever seen here. Miss Gertrude Stanwood made a sweet and winsome Althea, while Miss Lillian Emery, as the trusting wife of the villain, was all that could be desired. It was a good show, and deserves public patronage.

"The Nominee."

Wednesday, November 22, one night only, at Greenwall's opera house, will be seen a comedy, "The Nominee" by name, which a few seasons ago kept New York and London laughing for 100 nights. The play was then in the hands of Nat Goodwin, and has seldom been seen since Mr. Goodwin laid it aside. That admirable young comedian, Mr. Walter Walker, who last season made such a profound success in the principal role of "A Bachelor's Honeymoon," has revived "The Nominee," and is said to have made a positive hit in the main part. He should meet with success, for the play is known to be exceedingly amusing, and, judging from Mr. Walker's capital style of entertaining, we doubt not but what he will be found quite equal to the demands placed upon him.

"The Heart of Chicago."

The Masonic Temple roof garden at night, the World's fair court of honor during a night illumination, the Columbus fountain, the Chicago fire scenes, showing a section of Chicago before, during and after the fire, a monster panoramic view of the South Side at night, and the much-heralded approaching engine scene, are a few of the settings employed in the production of Lincoln J. Carter's "Heart of Chicago," which comes to Greenwall's opera house Thursday night, November 23. It is said to be a great success.

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The Stowaway.

A play of exciting scenes and climax incidents is "The Stowaway," which will be seen at Greenwall's opera house tonight for the last performance. The story deals with the life of the son of a wealthy Englishman, who falls from affluence to poverty by the usual courts of dissipation. [illegible]

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man's father if the prodigal does not return. The well laid plans are foiled by the intervention of an old servant, who has remained steadfast in his loyalty to the disgraced son during all his long absence. Upon this foundation the play is based. The fortunes of the son are followed through several acts in a terrific battle against circumstances, and the story deepens in interest as it unfolds, providing a series of intensely dramatic incidents and an abundance of excellent comedy. The scenery is an important feature of the play, every bit of it being carried by the company. The presence of those two celebrated former burglars, "Spike" Hennessey and "Kid" McCoy, with addition of "Big Bill" Boyd, alias "Bill the Brute," alias "Soapy the Con," as an understudy, in a genuine safe-blowing act, which is an integral part of the play, and, therefore, necessary to the development of the plot, is a novel bit of realism which has excited a good deal of comment. "The Stowaway" has had a remarkably successful career.

"The Nominee."

"A picture painted on a soap buble, blown into round irridescence by the breath of the players, floating pleasantly on the imagination of the spectators, pricked at last and disappearing, leaving only the memory of a harmless merriment." Such a play is "The Nominee," originally produced some years ago by Nat Goodwin, and which will be presented at Greenwall's opera house Wednesday night, November 22, by that admirable young actor, Walter Walker, supported by Miss Mildred St. Pierre and a company of genuine excellence.

Mr. Carlton's sparkling dialogue, the unexpected quips and turn the remarkable differentitation of character, the charming devised situation, and ingeniously culminative interest, keep the audience in continuous merriment from act to act until the final fall of the curtain. With both feet in the grave one could laugh at "The Nominee."

The Heart of Chicago.

"The Heart of Chicago," one of this season's big money winners, will be seen at Greenwall's opera house Thursday night, November 23. It is a melodrama of the sensational order and is being given a great scenic production. One of the scenes, the much talked of approaching train, has been given much space in the newspapers of the east, and is said to be little short of perfection. It is absolutely unlike any railroad effect ever put upon the stage. In this scene the train is in view for ten minutes, first as a mere speck in the distance, and finally when it arrives at the footlights full sized and perfect, even down to the most minute detail. It is a real engine as far as a stage engine can be, and is manned by a crew of live men.

"The Sporting Duchess."

"The Sporting Duchess" comes to Greenwall's opera house Saturday, November 25, matinee and night, with its great cast, its mammoth scenes, its brilliant costumes, its thoroughbred horses and all the general paraphernalia which helped to make this production the most famous of any ever given in America. Everybody should go and see the coming event.

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"The Nominee."

Built on the lines of the comedies which were written before the suggestive French farces came into vogue, "The Nominee," as all know who have seen it, can claim a high standard of merit; the dialogue is full of sparkle, the action brisk from beginning to end, and the situation immensely amusing. All of this is attested by the success of the play, when Nat Goodwin made his great hit in Henry Guy Carleton's clever work. The play has been tried and not found wanting in qualities which heartily amuse an audience from parquet to gallery. A thoroughly enjoyable evening is guaranteed for those who call on "The Nominee," which will be seen at Greenwall's opera house tonight.

Mr. Walter Walker will be remembered for the distinct success scored last season as the star of "A Bachelor's Honeymoon."

"The Heart of Chicago."

Lincoln J. Carter's great comedy drama, "The Heart of Chicago," and its famous approaching engine scene will be the attraction at Greenwall's opera house Thursday night, November 23. The play has been well received in the East during the past season, and comes here with the reputation of already having earned a small fortune for its fortunate owner. In addition to the approaching engine scene, some half a dozen other meritorious mountings are necessary to the play. These are: The Masonic Temple roof garden, the monster panoramic view of the South Side at night, the Columbus fountain, the world's fair court of honor during a night illumination, the typical Chicago street scene, and fire scene showing a section of Chicago before, during and after the great fire.

"The Sporting Dutchess."

"The Sporting Duchess," the great spectacular drama which has gained much fame by reason of its phenomenal runs of one year in London, 300 nights in New York, 100 nights in Boston and 100 nights in Philadelphia, comes to Greenwall's opera house Saturday, November 25, matinee and night. The event is surrounded with peculiar importance owing to the phenomenal cast which will present it here. The complete original production will be presented. The scenes in this great spectacle are as follows: Brackenhurst Hall, Yorkshire; the Downs, Melton; the "White Hart Tavern;" Tattersall's famous horse exchange, London; the regimental ball; the Grand hotel, London; the law courts, London; villa on the Thames; a sanitarium at Fairsea; a corner of the paddock at Epsom Downs; the interior of the paddock and the great Derby race. It can be seen at a glance that this is one of the greatest spectacular plays that has ever been produced. In the Derby race a number of thoroughbred horses, ridden by professional jockeys, will participate in one of the most thrilling horse races ever given on the stage. Among the well-known artists in the company are Lillian Daly, Agnes Proctor, Charlotte Severson, Maurice Drew, Leslie Matthews, John Daily and William Parke.

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The Nominee To-night.

Of the many good attractions Manager Greenwall of the Greenwall's opera house has booked, none are more deserving of patronage or praise than that comedy, "The Nominee," originally produced by, and which just about made one of our foremost comedians, Nat Goodwin. Mr. Walter Walker, an excellent actor, devoted to the best in his art, and who made such a hit as the star in "A Bachelor's Honeymoon" last season, is presenting "The Nominee" on his annual tour this year, assisted by charming Mildred St. Pierre, and a cast of thoroughly efficient players. Mr. Walker is a close student of his profession, does not dabble in trash, but believes the public will always support good plays properly presented. "The Nominee" will be seen at Greenwall's opera house tonight for the last performance.

The Heart of Chicago.

It would be hard to get more scenery in a single production than is employed in staging the "Heart of Chicago," Lincoln J. Carter's great scenic play. The Philadelphia Ledger of November 10, said: "Enough scenery is used in its production to amply stock half a dozen melodramas." Among the scenes promised are the Chicago fire scenes, showing a section of Chicago before, during and after the fire; Masonic Temple roof garden, the big panoramic view of the south side at night, the world's fair court of honor during a night illumination, the Columbus fountain, the typical Chicago street scene and the famous approaching train scene. "The Heart of Chicago will be seen at Greenwall's opera house Thursday, November 23.

"The Sporting Duchess."

"The Sporting Duchess," that beautiful spectacular drama which made such an enormous hit in other cities, comes to Greenwall's opera house Saturday, November 25, matinee and night. The cast this season is even stronger than that which appeared in it last year. There are over fifty people in the production. The thoroughbred race horses in the great Derby race scene present the most exciting spectacle that has ever been seen on the mimic stage. The horses are ridden by professional jockeys, and it is a race for "blood" from start to finish. The magnitude of this production is almost inconceivable; fourteen huge scenes form the various stage pictures. It is necessary to send men in advance to arrange the details, and the stage director of the company has been in the city for two days making preliminary arrangements. Lillian Daly in the part of Vivion Darville, is seen in a particularly happy vein, even for her, and has added much to her already enviable reputation by her artistic rendition in "The Sporting Duchess."

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"The Heart of Chicago."

"The Heart of Chicago," Lincoln J. Carter's great spectacular drama, is being given a big scenic production, and in this respect he is said to have surpassed all previous efforts. A realistic representation of a section of the great Chicago fire, the Masonic Temple roof garden at night, a monster panoramic view of the downtown South Side district at the present day, the court of honor at the world's fair grounds during a night illumination, and an absolutely new railroad effect, are among the scenic sensations promised. "The Heart of Chicago" will be seen at Greenwall's opera house tonight.

"The Sporting Dutchess."

"The much-heralded "Sporting Duchess," with its great cast, multitude of mammoth scenes, its thoroughbred race horses and all the costumes and paraphernalia used in the original production at the Academy of Music in New York, comes to Greenwall's opera house Saturday, November 25, matinee and night. Over fifty people are employed

in the production. Fourteen mammoth scenes, said to be the most magnificent that have ever been presented in this country, including the great Derby race, illustrating the famous racecourse at Epsom Downs, and giving a life-like representation of the greatest of all races, in which a score or more of thoroughbred horses are seen competing in the most realistic scene that has ever been given on the stage.

"By the Sad Sea Waves."

The mirth provokers, Mathews and Bulger, whose very names are synonymous with hilarious gayety, and their immense supporting company of farceurs in the latest version of their vaudeville operatta, "By the Sad Sea Waves," should prove one of the most successful efforts of the coming season in the laughing line, inasmuch as they have every surrounding in the way of accessories, being aided by one of the most individual of companies, a new line of specialties, unique and interesting, handsomely costumed and scened extravagantly. Dunne and Riley are giving their best judgment and resources in the direction of what they confidently expect to be the zenith of all farcial comedies, and which the managers think the public will agree to when presented at Greenwall's opera house Tuesday night, November 28.

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The Heart of Chicago.

The much talked of railroad scene in the "Heart of Chicago," which comes to Greenwall's opera house tonight, is said to be a really marvelous bit of mechanical scenic construction. It is covered by twenty-five different patents. A train presenting all the appearance of rapidly lessening distance as it approaches the scene occupies ten minutes.

"The Sporting Duchess."

Any one who is fond of horses should see "The Sporting Duchess," which is to come to Greenwall's opera house Saturday, November 5, matinee and night. The most beautiful animals which have ever been seen upon the stage are introduced into that play. It is a racing drama, and the racers which figure so conspicuously in it are indeed beautiful horses. It rather astonishes one in the midst of the play to have the characters come cantering upon the stage as if they were out in the country ,miles away from the city, but when, after many have dashed on in this way, one sees an open carriage drawn by two superb animals come on, one begins to wonder what managers will do next.

"The Sporting Duchess" is in every sense as great a success as was ever seen in New York. It ran in that city at the Acadamey of Music for over 300 nights. Everybody declares that the plot is strong, that the characters are finely drawn, that the company is the strongest ever seen in such a piece, and that the stage settings are admirable. There are forty-one speaking parts in the piece and over fifty people appear in the ensemble, the most important roles being in the hands of such prominent stars as Lillian Daly, Agnes Proctor, Charlotte Severson, Maurice Drew, Leslie Mathews, John Daily and William Parke.

Mathews & Bulger.

There is no question but what those laugh-makers, Mathews and Bulger, in their latest version of the big vaudeville operetta, "By the Sad Sea Waves" will open at the Greenwall's opera house, Tuesday night, November 28. Their appearance here last season will always revive pleasant memories of the local stage as few comedians so thoroughly succeeded in amusing our theatre goers as did the clever comedy pair. Much has been said of their latest version, which evidently abounds in no end of opportunities and that Mathews and Bulger have taken due advantage of them, goes without saying. Their managers, Messrs. Dunne and Ryley, have selected an extraordinary supporting company, among the better known being, Mlle. Le Seye, the European sensation imported especially for Mathews and Bulger company, from the Folies Bergere, Paris; Jane Lennox, Bessie Challenger, Mina Hickman, Julia Ralph, Agnes Wayburn, Mabel Meredith, Eva Leslie, Marie Wood, Marie Bellafonatine, Lottie Ettenger, Ned Wayburn, W. J. Deming, W. H. McCart, Tony Hart, Thomas A. Kiernan, Harry Sinclair, George Gelder, Fred Gregory and others.

James-Kidder-Hanford.

"The Winter's Tale," which will be presented at the Greenwall opera house Wednesday night, November 29, has been seen all too seldom on the American stage. The last worthy effort made to produce this play was Mary Anderson's. Miss Anderson chose "The Winter's Tale," by the way, for her farewell appearance on the stage. Miss Anderson achieved success as Perdita and Hermoine, and it is interesting to note that the next actress to make a like trial of her abilities is another American girl, Miss Kathryn Kidder.

The production of "The Winter's Tale" by Messrs. Wagenhals and Kemper, in which Louis James, Miss Kidder and Charles B. Hanford are to appear here ,is said to be in every way worthy of comparison with Miss Anderson's. The general impression seems to be, wherever this production of "The Winter's Tale" has been given, that never before in this generation at least, have the leading roles of this most difficult but beautiful drama been so happily filled. In this instance, Miss Kidder essays, of course, two very different characters, Hermione, the grand matron, and Perdita, the romantic waif, the quintessance of youth and love in woman. At the special matinee Wednesday "School for Scandal" will be given.

Register Friday NOV 24 1899

"The Sporting Duchess."

It is safe to say that no spectacular drama ever presented in America can compare with "The Sporting Duchess," which comes to Greenwall's opera house Saturday, November 25th, matinee and night. There has been much curiosity to see this piece, about which so much has been said and written. The coming engagement in this city is therefore looked forward to with much pleasureable anticipation. The novel situations of the play, the strong scenic effects and the witty dialogue are said to be revelations in their way, and the stage settings, judging from report, will cap the climax. Such a series of beautiful views have never before been displayed in this city. In the first act the interior of a magnificent palace is spread before the sight of the spectator; the regimental ball, where hundreds of gaily dressed dancers go through a cotillon, and a race park at Epson Downs, where horses engage in a dash for glory—these stage pictures are memorable ones, and have never before been equalled. Such a cast has never appeared before in melo-drama upon the American stage. Many notable casts have presented this play heretofore, but none more so than has been specially selected for this occasion. Lillian Daly, the well known stellar light, will lead the list; Agnes Proctor will be seen in the title role, while Charlotte Severson, Maurice Drew, Leslie Mathews, John Daily and William Parke will all be seen in important roles.

Mathews and Bulger.

It takes a general to devise and plan a battle for a successful campaign, and so it is with stage entertainments. Mathews & Bulger can be likened to a pair of successful generals so far as it applies to the amusement public. They not only conceive, plan and devise their entertainments, but come pretty near being the exclusive authors, as the ideas and suggestions furnished are almost entirely their own. When one contemplates such a task as putting together new and novel performances in these days, when almost every idea has been written to death, it will be allowed by all that nothing short of a successful general in stage offerings could accomplish such results. How well they have succeeded, the fun loving public will shortly be able to determine when their latest version of the big vaudeville operetta, "By the Sad Sea Waves," with its immense company, picturesque scenery, novel electric light effects, and with all the resources of the comic opera stage, including an ever gay and dashing chorus will be seen when presented at the Greenwall opera house, Tuesday night November 28th.

James-Kidder-Hanford.

If a cat runs acros your path, start Wagenhals and Kemper's "great star triumvirate," Louis James, Kathryn Kidder and Charles B. Hanford comes to Greenwall's opera house Wednesday night, November 29th with a magnificent scenic revival of Shakespeare's "The Winter's Tale," which hasn't been attempted in this country since Mary Anderson's revival at Palmer's theater eleven years ago. Wagenhals & Kemper have given the comedy one of the most sumptuous settings of any Shakespearean revival in recent years. A corps of artists were employed on the production from May until September. The models were taken from the most authentic Greek sources, and from designs from Abbey, and were painted by Bradley and Corbett. The production is embellished with costly Grecian antiquities and all the elaborate draperies, properties and furniture are carried by the management. The costumes are from Hermann from designs by Anderson. Miss Kidder will be seen in the dual roles of Hermione and Perdita, the characters in which Mary Anderson made her farewell appearance on the stage. Mr. James will have a congenial part in Autolycus, and Mr. Hanford will be the King Leontes. A company of exceptional ability surrounds the stars. It numbers people who unite reputation and a capacity for artistic accomplishments for all they undertake.

At the special matinee Wednseday "School for Scandal," will be presented.

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"The Sporting Duchess."

"The Sporting Duchess," when it is presented here at Greenwall's opera house Saturday, November 25, matinee and night, will be given with all the numerous scenes, costumes and paraphernalia which have helped to make the play famous in the great cities. The complete, original production will be seen here, and nothing will be left undone to make the engagement a huge success. The famous cast will be on hand, and the race horses, ridden by professional jockeys, will appear in the great Derby race. The list of stars who will appear in the most important parts includes Lillian Daly, Agnes Proctor, Charlotte Severson, Maurice Drew, Leslie Mathews, John Daily and William Parke.

Mathews & Bulger.

The theatrical going public will expect very much of hilarious farceours, Mathews and Bulger, when they come to the Greenwall opera house Tuesday night, November 28, with their latest version of the big vaudeville operetta, "By the Sad Sea Waves" as they have educated their admirers to a very high standard in the way of laughable stage offerings, their newest endeavor is described as a vaudeville operetta put together with rag time accomplishments, and no matter what this may be, that it will be the very "limit" in novelty, no one will question who knows the resources of this fun-making firm, and their wonderful inventive genius. That they are funny enough to make a horse laugh, will be readily admitted and that the curiosity they will arouse with their new novelty goes without question. Staged in a most luxurious manner and with a support of incomparable artists, the better known being, Mlle. Le Seye, direct from the Folies Bergere, Paris; Jane Lennox, Bessie Challenger, Mina Hickman, Julia Ralph, Lizzie Sanger, Agnes Wayburn, Mabel Meredith, Eva Leslie, Marie Wood, Marie Bellafontaine, Lottie Ettenger, New Wayburn, W. J. Deming, W. H. McCart, Tony Hart, Thomas A. Kiernan, Harry Sinclair, George Gelden and Fred Gregory, together with a dashing chorus of sixteen voices. Messrs. Dunne and Ryley have certainly organized one of the most prominent companies ever constructed for a farcical production.

James-Kidder-Hanford.

When the announcement was heralded over the country last spring that Wagenhals & Kemper had succeeded in engaging Charles B. Hanford as an equal star with Louis James and that charming woman and brilliant artiste, Kathryn Kidder, the press and public alike hailed the enterprise with favorable comment and that large element of theatre-goers which esteems and supports the great dramas of the Shakesperean and legitimate schools will welcome the engagement of the "Great Star" Triumviate, Wednesday matinee and night, November 29, when they will appear at Greenwall's opera house in the sumptuous revival of "School for Scandal" at the matinee and "The Winter's Tale" at night, which is promised to be the most complete productions of these famous plays ever given in this country. Two carloads of special scenery, properties and stage effects are carried by the company, and local theatre-goers can be assured that the production will be something exceptionally complete and worthy the generous patronage of the most refined and scholarly patrons of the drama. Besides the trio of great artists that head the company the following well-known names appear: Barry Johnstone, Norman Hackett, Thomas Coffin Cooke, Collin Kemper, W. R .Lincoln, Harvey Cassidy, George McCulla, J. L. McVicker, Miss Helen Singer, Miss Ajhie James, Miss Emily Grey Bethel, Miss Drofnah ,Mrs. Harry Vandenhoff and the two Shakesperean veterans, Harry Langdon and John A. Elisler.

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"The Sporting Duchess."

"The Sporting Duchess" will be the attraction at Green wall's opera house today, matinee and night. The Houston Post says of the company:

Barring its name, "The Sporting Duchess," which was presented at Sweeney & Combs' opera house yesterday afternoon and again last night, is a very good production. On the principle of giving a dog a bad name and then hanging him, the title of the piece probably does it some harm. Of course, every one who reads the dramatic news of the day is supposed to know, at least in a general way, something about the character of the play, but every one does not keep posted on current dramatic events, and to those the name of the well kuown English piece probably gives an erroneous impression regarding the matters with which it deals. It is simply a story of life among English people of the higher classes and its interest centers around a great Derby race and several events of importance which depend thereon. A very pretty romantic vein runs through the piece, it contains a villain who is bad enough to suit the tastes of the most fastidious, the plot is not a bad one and some of its situations are extremely thrilling. In several of the scenes horses are used, and while the representations of the big race and the preliminary trial of the racers is perhaps not so effective as it could be made on a larger stage, ther is no doubt that that introduction of the horses adds greatly to the dramatic interest. The piece is mounted in a very sumptuous manner and the

costumes worn by the members of the company, especially the gowns of the Duchess of Milford, are particularly handsome. Details are looked after very carefully and the production is, on the whole, well worth seeing. Eleven separate scenes are shown during the four acts, and some of them are extremely well handled.

The large company appearing in the piece is unusually strong for a road attraction of this kind and each one of the people seems to have been selected with a special view to individual fitness for the respective parts. Mr. Maurice Drew makes a satisfactory Earl of Desbrough, and Mr. Leslie Matthews, who essays the role of Major Mostyn, the villain, does some very good work. Mr. G. Stuart Brodock, who plays the comedy part of Surgeon Streatfield, is a very clever actor and appears to good advantage, although at times he may be justly accused of overacting.

Among the ladies the best work done is undoubtedly that of Miss Agnes Proctor, who plays the part of the sporting duchess, and plays it very effectively. She is to be especially commended for the naturalness with which she carries the part and for the ease of her stage presence. Miss Charlotte Severson makes a very capable Countess of Desbrough and Miss Lillian Daly appears to advantage as Vivian Darville, the adventuress.

Other members of the cast deserving of special mention are Mr. John Dailey as Joe Aylmer, Mr. Richard Milloy as Dick Hammond, Miss Mae Cody as Annette Donnelly and Miss Iza Breyer as Mary Aylmer. Little Miss Ethel May, who appears as Harold, the young son of the Earl and Countess of Desbrough, is as capable a child actor as one could wish to see. She seems to be thoroughly in sympathy in the part she plays, and when she has work to do she does it cleverly and conscientiously. The remaining members of the cast are capable.

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By the Sad Sea Waves.

The simple announcement that Manager Greenwall will present those princes of farce comedy, Mathews and Bulger, in their latest version of the big vaudeville operetta, "By the Sad Sea Waves," means much to the average theatre goers, and a great deal to the inveterate one, as the appearanve of the mirth producing pair is always hailed with more than passing interest as their coming means an event of quality seldom equalled on the local stage. In describing their new piece, they call it a mixture of farce, vaudeville and opera. They have an immense supporting company not only in numbers, but in material, the more prominent who include Jane Lennox, Mina Hickman, Bessie Challenger, Julia Ralph, Lizzie Sanger, Agnes Wayburn, Mabel Meredith, Eva Leslie, Marie Wood, Marie [illegible] be a suite to meet a graph

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in the boudoir of a popular actress, the second in the coach house of a wealthy gentleman, and the third is located in the vestibuled hallway of a fashionable boarding house. The production of the comedy is said to be a very elaborate one. It is under the direction of Jacob Litt, and the company is headed by Charles Dickson.

James B. Mackie has revived "Grimes' Cellar Door."

Della Fox has sufficiently recovered her health to be about.

Aubrey Boucicault retired from "Mlle. Fifi" Saturday night in Washington.

Adelaide Cushman has been operated upon in a hospital and successfully enough to allow her to shortly resume her professional engagements.

Ira La Motte reports "Brown's in Town" as one of the big money winners of the season and managers seem to agree with him.

"The Man in the Moon, Jr." has scored an immense hit in Boston at the Columbia.

"Papa's Wife" has made such an emphatic hit that its engagement at the Manhattan theater New York, has been prolonged to an indefinite period.

The cast for "Who Killed Cock Robin?" will include Max Figman, John Jennings, William Armstrong, Charles Danby, Arthur Larkin, Frank Smithson, Mrs. McKee Rankin, Margaret Robinson, Ada Deaves, Phoebe Coyne, Elizabeth Mayhew, Maud Coleridge and Thomas Q. Seabrook. Rehearsals under the direction of Edward Rose are now going on.

Nat Goodwin revived "An American Citizen" in Chicago last week.

"The Royal Family" will be brought out by Charles Frohman in the spring. The play is at present one of the London successes.

Over a thousand girls attended the performance of "The Little Minister" at Northampton last Wednesday night and gave Maud Adams a college cry which shook the building.

The Duke of Manchester is to appear in Chester Goodwin's musical comedy, "The Lady from Chicago," at a charity affair at the Waldorf during the holidays.

Rosabel Morrison played Blanche Bates' part of Hannah in "The Children of the Ghetto" last Monday night. ...

Greenwall's Opera House.

TONIGHT

Last Performance.

"SPORTING DUCHESS."

No advance in prices.

Greenwall's Opera House.

Tuesday Night, Nov. 28th.

Dunn & Ryley

Present

Mathews

AND

Bulger,

In the latest version of the big Vaudeville Operetta,

"By the Sad Sea Waves."

Everything absolutely new but the title. 103 nights at Herald Square Theatre, New York.

35—Stars of Comedy—35.

A Dazzling Chorus of Beauty.

No advance in prices.

Seats on sale at Box Office.

Greenwall's Opera House.

MATINEE AND NIGHT,

Wednesday, Nov. 29th.

EXTRAORDINARY EVENT.

America's foremost theatrical organization, headed by the three distinguished artists,

LOUIS JAMES.

KATHRYN KIDDER.

CHAS B. HANFORD.

Matinee, Sheridan's brilliant comedy, "THE SCHOOL FOR SCANDAL."

Night, Shakespeare's Masterpiece, "THE WINTER'S TALE."

Thirty-seven people, two cars of scenery. The most complete, sumptuous and magnificent production ever given in Fort Worth.

Seats on sale at Box Office.

Greenwall's Opera House.

Thursday, Nov. 30th,

Thanksgiving Matinee and Night

THOMAS H. DAVIS'

Colossal fun trust of time tried talent, marshaled in the unparalleled unity,

"THE HUSTLER."

A big, brilliant and bewildering farce comedy, presented by a great company of Hustlers.

Seats on sale at Box Office.

Register Sunday NOV 26 1899

Scandal" and at night "The Winter's Tale." The Louisville (Ky.) Times says of this great star triumvirate:

A splendid audience greeted the James-Kidder-Hanford combination at Macauley's theater last night. Practically every seat in the house was taken. The performance was "The Winter's Tale," a Shakespearian story set often seen on the stage. ...

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Lincoln J. Carter at the helm. Mr. Carter, who is noted for his surprises, intends to make the electrical affair form an interesting part of the production. New scenery is now being prepared in Chicago and a strong company is being arranged.

Robert Downing has disposed of his play, "An Indana Romance," to two well known managers, who will continue the play on tour. Mr. Downing returns to Washington to look after his school of dramatic art and also to arrange for an elaborate production of "Torquemada" from the pen of A. D. Hall and George Riddle. Mr. Downing will also use Edmund Kean during his season.

Lincoln J. Carter will shortly make a scenic production of a new play called "A Million Dollars," in which Charles A. Gardner, the comedian, will be starred. Mr. Carter is now on work at it and expects the mechanical effects to be a revelation. The tour will shortly begin.

James A. Hearne had a guest during one of his performances of Sag Harbor at the Park theater in Boston last week, Captain Nathan P. Hand, the veteran whaling captain of Sag Harbor, L. I., who is said to have been the original from which Mr. Herne drew his character of Captain Dan Marble, the old Long Island bayman. Naturally Mr. Herne was rather apprehensive as to how the prototype of the part would relish seeing himself on the stage, and great was his surpirse and pleasure when the ancient mariner called him out after the performance and presented him with a handsome cane, made of whale's ivory, and hand carved. The cane bears a silver band, with a handsome inscription, "From Captain Nathan Hand to Captain Dan Marble," both of Sag Harbor.

"La Belle Russe," the well known play written by David Belasco, author of "Zaza" and "The Heart of Maryland," goes on tour under the management of Frank L. Goodwin and Will O. Wheeler. The company will include Rose Stahl and William Benelli, who will play the parts of Geraldine and Dudley Brand, respectively.

Gertrude Boswell, who, with the exception of last season, when she was in Wilson Barrett's company in England, has been playing Stephanus in "The Sign of the Cross" ever since it came to this country four seasons ago, is everywhere winning the highest praise for her beautiful work in Barrett's religious drama.

Louise Hepner will sing the prima donno role in the new opera to be sent on tour by Kirk La Shelle.

Merri Osborne continues to win much attention in London by her clever work in "The Belle of New York."

Fred C. Whitney, who recently returned to the theatrical field, is quite busy with his two enterprises, "Quo Vadis" and "The Greek Slave." The former play will be brought out in Chicago on December 11 at McVicker's theater.

Ethel Sanborn, a society lady of Providence, joins the Daniel Frohman stock company when its season begins at Daly's.

Rose Eytinge has retired from the cast of "The Great Ruby" in Chicago.

The singing of "My Northern Home" in the Swedish language by Arthur Donaldson is one of the strongest features of "Yon Yonson."

Cecelia Castello, a handsome young actress, severed her connection with Harry Corson Clarke's "What Happened to Jones" company last Saturday night to join the "Widow Bedott" company.

Belle Chamberlain, the charming contralto whose vivacious acting and artistics vocalism are pleasant features of the performance of "Why Smith Left Home," was a prominent member of the Bostonians during their last visit here, and also made a verry favorable impression with the Castle Square Opera company in New York, Philadelphia and Boston.

GREENWALL'S OPERA HOUSE

Tuesday Night, Nov. 28,

Dunne and Ryley

PRESENT

MATHEWS

AND

BULGER

In the latest version of the big Vaudeville Operetta

BY THE SAD SEA WAVES

Everything Absolutely New but the Title.

103 Nights Herald Square Theatre, New York.

35 Stars of Comedy 35

No advance in prices. Seats on sale at box office.

GREENWALL'S OPERA HOUSE

Matinee and Night,

WEDNESDAY, NOVEMBER 29,

Extraordinary Event--America's foremost theatrical organization headed by the three distinguished artists,

Louis James,
Kathryn Kidder,
Charles B. Hanford.

Matinee, Sheridan's brilliant comedy,

"THE SCHOOL FOR SCANDAL."

Night, Shakespeare's masterpiece,

"THE WINTER'S TALE."

Thirty-seven people, two cars of scenery. The most complete, sumptuous and scholastic productions ever given in Fort Worth.

Seats on sale at box office.

GREENWALL'S OPERA HOUSE

Thursday, Nov. 30, (Thanksgiving,)

MATINEE AND NIGHT,

Big, brilliant, bright, beaming and bewildering bunch of mirth and melody,

"The Hustler."

Presented by a great company of hustlers,

Seats on sale at box office.

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Bellafontaine, Lottie Ettenger, Ned Wayburn, W. J. Deming, W. H. McCart, Tony Hart, Thomas A. Kiernan, Harry Sinclair, George Gelder and Fred Gregory. With such an array of theatrical celebrities, and with considerable picturesque and elaborate scenery, dainty costumes and a female chorus of nearly sixteen voices, Messrs. Dunne and Ryley continue to feel that with their season's venture they have hit such a popular chord that the tour can only prove successful and add to the reputation of their ever gay funny stars. The piece will be presented here at Greenwall's opera house Tuesday night, November 28.

James-Kidder-Hanford.

The most important and interesting theatrical event of the season and doubtless what will prove to be the most brilliant, will be the engagement of the Louis James Kathry Kidder anu Charles B. Hanford combination at Greenwall's opera house Wednesday, November 28, matinee and night, in a mammoth scenic revival of "School for Scandal" and "The Winter's Tale." This extraordinary aggregation of stars must appeal with unusual force to playgoers, and especially to those who prefer dramatic entertainment of a standard character. Such a combination has not been seen since the days when Edwin Booth, Lawrence Barrett and Helen Modjeska joined hands in their memorable revivals. But nowadays the public looks to the first-class managers to furnish not only interesting starts and adequate settings, but a whole organization of such strength and distinction as to make a harmonious whole. It is difficult to conceive a greater combination of intellectual and histrionic ability than is embodied in the splendid organization that Wagenhals & Kemper have brought together. The flower and genius of dramatic art in the legitimate field of drama is represented in the admirable company, which aside from the commanding distinction of the three principals enlists the following familiar names: Harry Langdon, John A. Ellsler, Barry Johnstone, Thomas Coffin Cooke, Norman Hackett, Collin Kemper, W. A. Lincoln, Harvey Cassidy, George McCulla, J. L. Vicker, Miss Helen Singer, Miss Aphie James, Miss Emily Grey Bethel, Miss Drofnah and Mrs. Henry Vandenhoff.

The Hustler.

That deservedly famous farce-comedy, "The Hustler," comes to Greenwall's opera house Thursday, November 30 (Thanksgiving), matinee and night. This merry entertainment heads the list of comic performances now before the public. Measured by the number of laughs produced during a performance it has no equal. For people who go to the theatre for the sole purpose of laughing it is the first and foremost of entertainments. The ludicrous story of the penniless schemer and the other inmates of "Mrs. Dante's" boarding house, is in itself highly laughable, and is prolific of the most uproariously funny incidents and speeches. No better treat can be imagined after a hard day's work than an evening passed in the company o. the "hard-up" hustler, the susceptible landlady, the hustler's gullible victim, the fresh office boy, the dauntless tramp, the cranky Keeley-cure doctor, the up-to-date young ladies, and the other persons who go to make up the personnel of this farce comedy. The fun is varied by the introduction of catchy songs and agile dances and specialties as new and unique as they are pleasing.

Darkest Russia.

Comes to Greenwall's opera house for a matinee and night Saturday, December 2. This is by no means a new or untried quantity, for "Darkest Russia" has been seen here before with the best of resultant effects in the enjoyment it has afforded those who have bestowed their patronage on it. Russia has always been a most prolific source for the play wright, from which to draw his inspiration for plot and story, and no one of the many plays that have been written on the Russian theme has ever had so much popular favor showered upon it as this one, with its strongly drawn dramatic scenes. Its charming love story and its abundance of clean, bright effective comedy, much of the success of this play can be attributed to the latter element, for no play of the purely dramatic kind has a larger modicum of laugh producing lines or mirth provoking scenes than it. The company of this season is pronounced the best yet seen in the play and includes, among others, Katherine Willard, Herbert Fortier, Harry D. Byers, Kate Jepson and Alfa Perry. All of the scenery is carried complete.

Greenwall's Opera House,

Tuesday Night, Nov. 28th.

Dunn & Ryley

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AND

Bulger,

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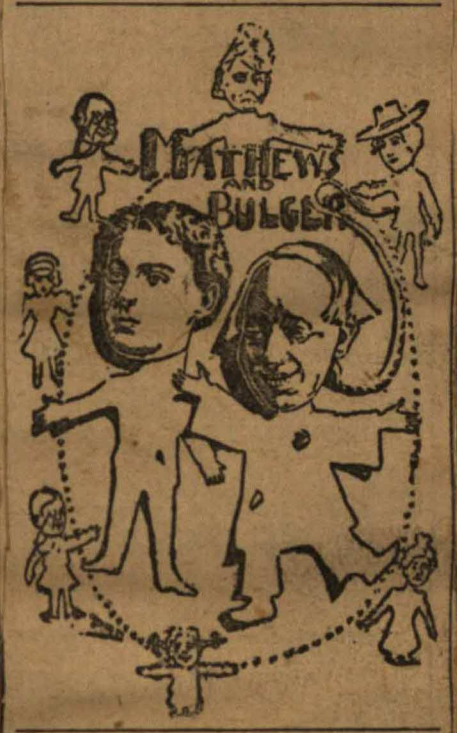
Register Tuesday NOV 28 1899

Mathews and Bulger Tonight.

The first appearance of those merry makers, Mathews and Bulger, in the latest version of their funny play, "By the Sad Sea Waves," will be presented at Grenwall's opera house tonight.

Considerable interest is manifested in the approaching fete by all lovers of good, clean, wholesome amusement, for Mathews and Bulger will show in their first visit here that they are not only very much alive but always thoroughly up to date with their songs, sayings and parodies, and always surrounded by a company of very high average. Their latest effort is conceded to be by al odds the best vehicle they have ever had for the display of their versatility, and not a hodge-podge of nonsense, simply cooked up for an evening's entertainment; the comedy being not only consistent, but carries an even thread of complications which admit of the introduction of specialities without destroying the continuity of the farce. Dunne & Ryley have given it a



beautiful scenic investure, while the costuming is considered lavish in the extreme, and the company engaged one of the best procurable, including Mlle. Le Seye, imported especially for the Mathews and Bulger company from the Folies Bergeres, Paris; Jane Lennox, Bessie Challenger, Mina Hickman, Julia Ralph, Lizzie Sanger, Agnes Wayburn, Mabel Meredith, Eva Leslie, Marie Wood, Marie Bellafontaine, Lottie Ettinger, Ned Wayburn, W. J. Deming, Tony Hart, W. H. McCart, Thos. A. Kiernan, Harry Sinclair, George Gelder, and Fred Gregory; also a dashing chorus of sixteen voices. The company numbers thirty-five people, and is the largest organization ever identified with farcical comedy. Everything is absolutely new this esason but the title of the piece, and Mathews and Bulger do an entirely fresh and original specialty.

Mail Tuesday NOV 28 1899

Tonight at Greenwall's opera house will be a gala night, when those record-breaking comedians, Mathews and Bulger, with their big string of associates, present their latest version of the big vaudeville operetta, "By the Sad Sea Waves," which has been easily voted one of the very best novelties to be presented this season. That the results will be more than gratifying goes without saying, as this firmly established funny pair have put their best endeavors forward and the criticism of their work can only be of the most gratifying character to not only themselves but to their managers, Messrs. Dunne & Ryley, who, undaunted in their judgment, gave them the advantage of a well filled purse. The piece, play or whatever you call it, is described as a vaudeville farce comedy set to music, with all the accessories of chorus scenery and costumes, and in point of numbers, largely exceeding many of the opera companies now traveling. It was considered an ambitious undertaking when first broached, but now that it is sailing on the waves of success, there are those who claim that nothing could fail where Mathews and Bulger are concerned. Their support includes Mlle. Le Seye, imported especially for the Mathews and Bulger company from the Folies Bergere, Paris; Jane Lennox, Bessie Challenger, Julia Ralph, Mina Hickman, Lizzie Sanger, Agnes Wayburn, Mabel Meredith, Eva Leslie, Marie Wood, Marie Bellafontaine, Lottie Ettenger, Ned Wayburn, W. J. Deming, W. H. McCart, Tony Hart, Thomas A. Kiernan, Harry Sinclair, George Gelder and Fred Gregory. The scenery is of the most elaborate description, the company carrying the three acts complete, while the costumes are said to be revelations of the designer's skill. The music which abounds is original and is likely to become very popular ,and so are the bevy of handsome girls, which form the chorus. Mathews and Bulger's efforts are to add to their already flattering reputation.

Mail-Tuesday NOV 28 1899

Register Wednesday NOV 29 1899

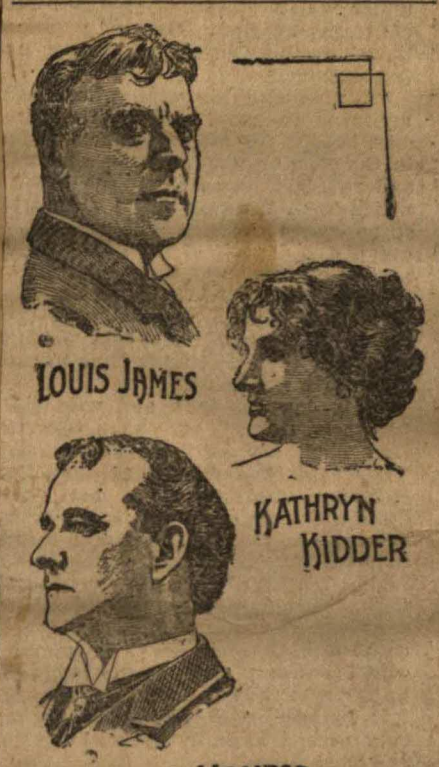
THEATRICAL.

"James-Kidder-Hanford."

Louis James, Kathryn Kidder and Charles B. Hanford will be the attraction at Greenwall's opera house today matinee in "School for Scandal" and tonight in "The Winter's Tale." The Savannah News says of this excellent attraction:

Mr. Louis James, Miss Kathryn Kidder and Mr. Charles B. Hanford, supported by a company of players, every one of whom is an artist, presented the "School for Scandal" yesterday afternoon, and "The Winter's Tale" last night. The audience at night was brilliant, but it was not large. To say that it pleased and appreeciative is unnecessary. It was delighted, enthusiastic and sympathetic. That both productions were not greeted by overflowing audiences is a pity and a shame. It is a reflection on the taste of theatergoers generally, that they will rush to see a tame melodrama or a salacious farce and withhold support and appreciation from one of the finest productions that the stage presents.

This excellent combination, except that Frederick Warde filled Mr. Hanford's roles, presented "The School for Scandal" last season. This brilliant and delightful comedy was presented in the same complete manner as it was last year. Every role seemed to be in the hands of a star. Miss Kidder and Mr. James, as Lady Teazle, and Charles Surface, were splendid. Mr. Hanford, perhaps, was not so happily placed in the role of Joseph Surface, a character which did not allow a display of those



vigorous and splendid powers of the actor.

But Mr. Hanford had his innings in "The Winter's Tale." In the role of Leontes, the Sicilian king. He is strong and vigorous without ranting. His presence is fine and magnetic, and there is a feeling and emotion in his acting and a touch and finish in his reading that is beyond cavil.

The dual role of Hermoine and Perdita is a difficult one, but Miss Kidder is mistress of it. First as the wronged and noble queen, she is graceful and womanly; then as the shepherd's supposed daughter she is fresh, girlish and refined. Miss Kidder is a versatile, as well as an excellent actress.

Antolycus, a rogue, is a role that in other hands than that of an actor like Mr. James would be minor. It is, indeed, a minor character, but the excellent portrayal of Mr. James shows that after all it is not always the part so much as the player.

Those fine old actors, Mr. Langdon and Mr. Ellsler, are deserving of commendation, and it would be a slight to pass over the work of Mr. Kemper Mr. Johnstone, Mr. Cooke, Mr. Hackett and Miss Singer without a word of praise.

The play is given in six acts and fifteen scenes, and the production is thorough as to scenic properties and costuming. The storm scene in the third act and the scene in the vineyard of the old shepherd were particularly fine.

Jefferson de Angelis in "The Musketeer."

A red letter event in local theatricals will be the appearance of the famously funny comic opera comedian, Jefferson De Angelis next Wednesday evening. He will appear in "The Jolly Musketeer," an original comic opera in which he made a tremendous hit in the largest Eastern cities last season. The company supporting him numbers sixty-five and includes some well known lyric artists. The scenic equipment is very extensive, and altogether the engagement promises to be the most important of the season. Of the performance lately in Milwaukee the Journal there said: "Unquestionably the biggest hit ever made by a comic opera comedian in Milwaukee. Enthusiasm ran riot and never before have I seen a Milwaukee audience so generally aroused to riotous mirth."

Claxton Wilstack, business manager of the Jefferson De Angelis Opera company, is in the city arranging for the presentation of the "Jolly Musketeer" on December 6.

Mail-Wed- NOV 29 1899

Event Extraordinary.

The appearance in this city this afternoon and evening of Louis, Kathry Kathryn Kidder and Charles B. Hanford, is an event extraordinary in local amusement world circles. These three stars are prime favorites here as they are wherever they appear. Entertainments of the standard of those offered by them attract the very best people. The plays not only amuse and entertain, but instruct. The players are the best in the profession. That the people of the city appreciate merit is being shown by the large and fashionable audience in attendance at the matinee this afternoon, but by the promises for an immense crowd to witness the play tonight.

Mail Wednesday NOV 29 1899

"The Winter's Tale" To-night.

The James-Kidder-Hanford combination will be seen at Greenwall's opera house tonight for the last performance, in Wagenhals & Kemper's mammoth production of "The Winter's Tale," which is said to be the most pretentious Shakespearean revival ever seen in this country, not excepting the production of Sir Henry Irving. The play affords the three distinguished stars especial opportunities.

Mr. Hanford and Miss Kidder are cast in the more important parts and divide between them and Mr. James the great honors of the performance. Mr. James has a comedy role, Autolycus, the rogue and imposter. In the theatre it is a well known fact that no matter what the minuteness of the role, the true actor will be discerned.

Of Mr. Hanford enough can not be said. In all his career in classic roles, never has the tragedian been seen to better advantage. Miss Kidder is no less faithful, no less convincing and no less appreciated in the dule role of Hermione, wife of the jealous tyrant Leontes (Mr. Hanford), and Perdita, her daughter. Through the dignified scenes Miss Kidder during the first four acts is followed with appreciative interest. She has all the noble bearing of the queen, but is womanly as well. So cleverly and effectively does she portray this character that the audience doubts if she could make the transition to the young girl of the later scenes. These misgivings, however, are quickly and effectually dispelled when in the first act Miss Kidder leads the country dance with all the girlish simplicity of one in the first exuberance of life. As Perdita she is just as faithful to the part, and fits it as well as that of the stately queen. The cast is a long one and enlists the full strength of a company embracing thirty-seven people, which includes the two Shakespearean veterans, John A. Ellsler and Harry Langdon.

Register- Thurs- NOV 30 1899

"BEN HUR" ON THE STAGE.

Great Interest in the Theatrical World of New York.

Special to The Register.

New York, Nov. 29.—It is a long time since a "first night" at New York theatre has aroused such wide interest as was manifested in the initial production of General Lew Wallace's "Ben Hur" at the Broadway theatre tonight.

The dramatic version is by William Young, who made the dramatization of "Ganelon" for Lawrence Barrett, and the adaptation of Bernhardt's "Joan d'Arc" for Margaret Mather. The music is by Professor Edgar Stillman Kelly and the scenery is the work of Ernest Albert and Ernest Gros. Edward Morgan has the title role. General Wallace and a party of Indiana friends are here for the purpose of attending the opening performance.

"The Hustler."

An old acquaintance and universal favorite is that time tried tonic for dispeling care with exhilarating amusement, "The Hustler," which will be the

attraction at Greenwall's opera house today (Thanksgiving), matinee and night, is a merry melange of satire and nonsense of the day, which only resembles its original idea in name. It is a comedy of the times—"tuned" every day—brisk, colorful, tuneful and refined. While no claim is made to the possession of a pretentious story or intricate plot, it provides a very satisfactory vehicle for the exhibition of the diverse talents of a wondrously versatile company. Fun, pure and simple, is the sole object of the farce, and all of it is of that sparkling, effervescent sort which catches the poular fancy. It is one of the very few farces that deal with humorous incidents of the present day and introduces characters with which one constantly comes in contact. Incidental to the amusing comedy situations and tablaux is introduced a perfect avalanche of songs, dances, marches and graceful and grotesque cavortings of every description. All the recent novelties in the line of music and mirth are seen in "The Hustler."

Theatrical Managers Confer.

Houston Post:: Theatrical managers were numerous in Houston yesterday Mr. Henry Greenwall, the head of the Greenwall Theatrical Circuit company, the concern which holds a lease on Sweeney & Combs' opera house, came over from New Orleans on a morning train and was met here by his brother Phil. W. Greenwall, manager of the Fort Worth house, George Walker, manager of the house at Austin, and Mr. David Harrel of Austin, who holds a large portion of the stock in the local house. The four gentlemen named had several business matters of considerable importance to transact during the

THEATRICAL NEWS.

Darkest Russia To-night.

"Darkest Russia," was given a presentation at Greenwall's opera house today matinee to a good sized audience and will be seen again tonight for the last performance. This play is one of rugged dramatic story, taking on all of the strong coloring of the land of the Great White Czar, in its character drawing, and the bright costuming of that country so prolific in picturesque scenes and dress. This is best of the many Russian plays. It is full of action (intensity—has a wealth of heart interest and a most pungent seasoning of comedy, and it is comedy and not of that manner of horse play depending on the grotesqueric and agility of the player, but, with of line and clever of conceived complications that incite good wholesome mirth. This play is most happily written, so far as gliding from dramatic scene into love episode and progressing naturally into mirthful moment by natural sequence is concerned.

Next Week's Attractions.

There will be four attractions at Greenwall's opera house next week Tuesday, December 5, matinee and night, the monarchs of comedy, Wood and Ward in their jolly, jingling farce, "Two Merry Tramps." Wednesday night, December 6, first time here, The Jefferson D'Angelis Opera company in Strange and Edwards' sumptuous comic opera, "The Jolly Musketeer;" Thursday, December 7, matinee and night, the Smyth and Rice comedians with the droll comedian, Walter E. Perkins (the original a keen shaver), presenting the funniest of all farce comedies, "My Friend From India," and Friday night, December 8, last but not least, Mahara's big minstrel carnival.

Two Merry Tramps.

The "Two Merry Tramps" will be the attraction at Greenwall's opera house Tuesday, December 5, matinee and night, with a popular priced matinee. Lower floor 50c, balcony 25c. The Davenport Republican says of this company:

That bright and sparkling comedy, "Two Merry Tramps," played at the Burtis last evening, and constituting that they run against an immense counter-attraction in Ringlings' circus, the evening's business in the box office was excellent. The people went because they couldn't stay away. To theatre goers that love clean, moral, yet effervescing comedy, "Two Merry Tramps" fills the bill. It is one continual laugh from beginning to end, and with the excellent music is quite that can not fail to charm. This being one of the opening events at the Burtis, the theatergoers looked through it for a glimpse of the season, and if "Two Merry Tramps" is a criterion they will not be disappointed. The entertainment is a three act farce and abounds in humorous situations. The songs introduced this season are the very latest, the dancing is excellent, the girls are pretty and the costumes beautiful. One can't ask for much more in a farce comedy. No matter how often the "Two Merry Tramps" are with us they will be welcome, because the play is popular and pleasing.

Comic Opera.

Jefferson De Angelis will make his appearance at Greenwall's opera house, Wednesday night, December 6, in "The Jolly Musketeer," a comic opera by Stanislaus Stange and Julian Edwards, co-authors of "The Wedding Day," in which Mr. De Angelis shared the star honors with Lillian Russell and Della Fox. Many will doubtless remember Mr. De Angelis when he was last seen here as the principal comic support of Della Fox, in "The Little Trooper," about four years ago. Mr. De Angelis has since surrounded the impression of being one of the cleverest comic producers before the public and his advent here will no doubt awaken

Mahara's Minstrels.

Mahara's Big Mineral carnival will come to the Greenwall opera house, Friday night, December 8, and that all opportunity will be given to see the greatest and grandest minstrel company of colored stars now touring the American continent. The company of 50 people includes all the bright stars of the minstrel stage who present a program of refinement, excellence and merit. There will be heaps of fun for the little folks, as Professor Gardner's dogs and ponies are a strong feature with the show. Singers, dancers, comedians, musicians, acrobats, wire walkers and contortionists go to make up the entertainment, which comes here highly endorsed by the press and public of the entire country. On Friday noon there will be a grand free street parade of the entire company, including Mahara's big band of twenty pieces. The finest band ever with a minstrel company.

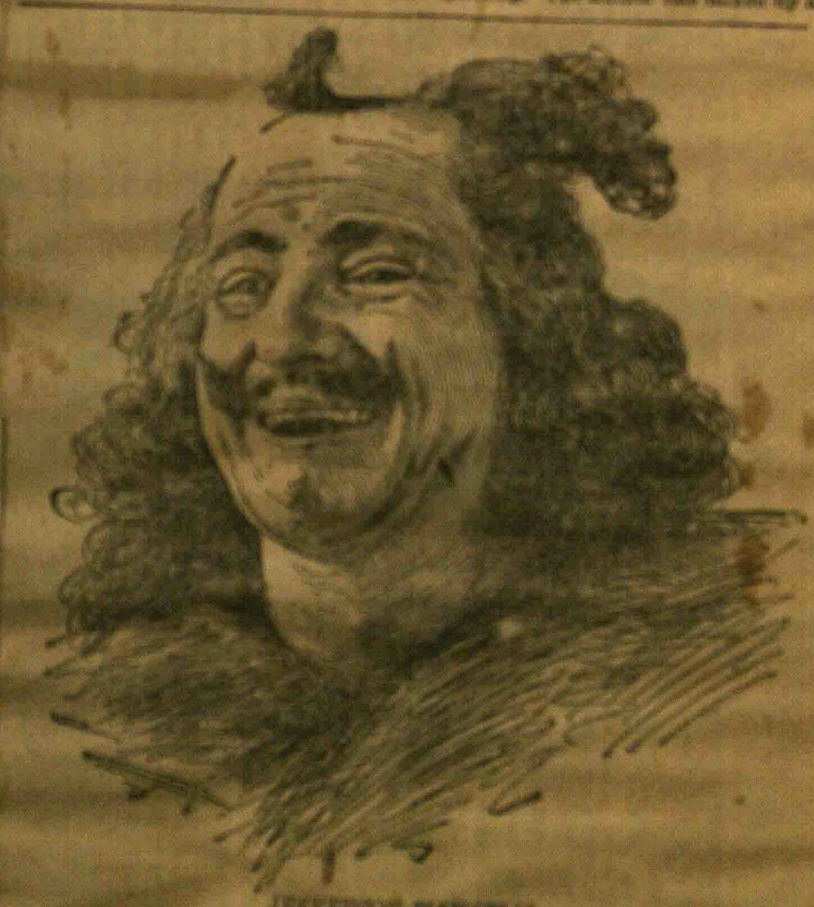
Theatrical Notes

The newly constructed and wonderfully appointed Broadway opera, which is this season used with Lewis Morrison's "Faust," is attracting general attention everywhere. It will be seen in this city in a few weeks.

The situations in "Mistakes Will Happen" are said to be simply side splitting. The author has mixed up an

GERTIE.

Among the company supporting Mr. Perkins and collectively known as Smyth & Rice's comedians, may be mentioned Miss Konyon Bishop, who at the inception of the now successful comedy was one of those who helped to bring it to the height of popularity it now occupies, in the German said "Tilly," of whom so much has been said. Critics have raved over the characterization as being so near perfection without over-stepping the bounds of artistic limits. Fred Mohay, the "Erastus Underbolt," will be remembered for his earnest and meritorious performance of the Kansas City porkpacker, and Miss Emily Wakeman still boards valuable aid as "Mrs. Bourgman Streete," especially in the "Mirror Scene," unfortunately, by the way, the greatest scene ever written for stage craft. Others in the company are the Misses Winifred Somerville, Ethel Harrison, Helen Lee, and among the gentlemen the Messrs. Fyelarton Lewis, M. E. Simpson, Thos. Johnston and Charles Hutchinson.



JEFFERSON D'ANGELIS.

Mail Tribune DEC 1- 1899

AT THE THEATER.

"Darkest Russia."

Is announced for matinee and night at Greenwall's opera house today. Dion Boucicault was once asked what it took to make a good play, by a young and aspiring playwright, and his reply was, "Never try to see how good a play you can write, my boy, but write for success. Get a plot and story of interest, get into them plenty of heart interest, and then devote your whole energy to your scenery, for scenery is the backbone of a play."

"Darkest Russia" must have been actuated by this theory for it is built in precisely these lines, and that Mr. Boucicault's theory was the correct one is evidenced by the long career this play has had. No play of the decade having been accorded more popular favor. The acting company of the present year is said to be the peer of any of its predecessors. In the main theme is the scene that has been presented the title play all over the country for the past two seasons. Matinee prices 25

Mail Tribune DEC 2- 1899

Greenwall's Opera House

TONIGHT—Last Performance.

DARKEST RUSSIA

TUESDAY, DECEMBER 5, Matinee and Night,

Those Famous Funny Fellows,
WOOD AND WARD,
In their Jolly Jingling Farce,

TWO MERRY TRAMPS.

Special Matinee Prices—Lower floor 50c; Balcony 25c.

LA FLEUR, the World's Eminent Magnie Expert, will give a public exhibition at the courthouse at noon Tuesday.

WEDNESDAY NIGHT, DEC. 6.
First time here.
Mr. John D. Slocum presents
THE
JEFFERSON DE ANGELIS OPERA COMPANY
In Strange and Edwards' Sumptuous Comic Opera
"The Jolly Musketeer"

Austin's foremost Comic Opera Comedian, JEFFERSON D'ANGELIS. Two carloads of scenery, costumes and novel effects.
Seats on sale Monday morning.

Coming Thursday, December 7, Matinee and Night.
MY FRIEND FROM INDIA.

Mail Tribune Dec 2- 1899

Two Merry Tramps.

It is seldom that our theatre goers have an opportunity of witnessing a production of a farce comedy that contains so many pleasing and novel features as those promised by the management of "Two Merry Tramps," which will be produced at Greenwall's opera house on Tuesday, December 5, matinee and night. While the play is a broad grape farce, written for laughing purposes only, it is a clean, wholesome satire on the social conditions of the present day, and while the fun is fast and furious it is never offensive. During each act many novel and pleasing musical interludes are introduced by the big company—a special feature for the musical portion of the program, every member of the organization being a skilled vocalist. Expert dancing also contributes to the general enjoyment. A fine band and orchestra accompany this play and each new and novel instrumental selection will be rendered. In short the world's amusement mirror effect will give a public exhibition at the coupe house tomorrow noon, one of the seats will be that of sitting down the stairs. Special prices for the matinee. Doors open, lower floor 50c, balcony 25c.

Mail Tribune DEC 1- 1899

"Darkest Russia."

Will be the attraction at Greenwall's opera house, Saturday matinee and night, December 2, the balance being at popular prices, 25 and 50 cents. It is now seen in this city, but the strength of the dramatic story—for abundance of heart interest—its comedy—its elaborate scenery—will all be most pleasantly recalled by those who have seen it before and one thing may here state delights in the better order of things theatrical will find its advent, for "Darkest Russia" is a play of substance. It tells of Russia and the Russians, in fact all of its characters will

the single exception of the effervescent American Ace driver from an American morgue. Many great hits have been written on the same theme, but none so popular with those who were remaining within the alley of the footlights as "Darkest Russia," which has lived to have an age and gained a success of financial returns, both to its author and those who have exploited it.

"Two Merry Tramps."

Manager Greenwall presents to his patrons on next Tuesday, December 5, matinee and night, that big farcical comedy which has been successfully produced in all the large cities of the country and by which means of the unique and entertaining construction of an opera that will continue to amuse with fresh for many seasons to come. An unusually capable company of singers and specialists interestingly interpret this laughable comedy in a manner calculated to cause one to forget for the time being that sorrow or care exists, and an evening of pure enjoyment and hearty laughter is a possibility. The company does make an unusually strong hit. A number of very much peculiar being a trained vocalist and at times during the progress of the play one imagines that it is an operatic production rather than a comedy. A fine male quartette, an excellent band and orchestra and many lively and fantastic vocalists comprise the musical contingency of the organization. Special care has been taken by the management to have the wardrobe and costumes of the finest. A truly up-to-date, genuine production is promised. When the Jefferson De Angelis opera company appears in this city, the world's greatest laughing effect in the comic opera line will be seen.

Jefferson D'Angelis.

"The Jolly Musketeer" which will be seen in eastern cities the coming season of 1899 season, will be the attraction at

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Mail Tribune DEC 2- 1899

Greenwall's Opera House

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Mail Tribune Monday DEC 4- 1899

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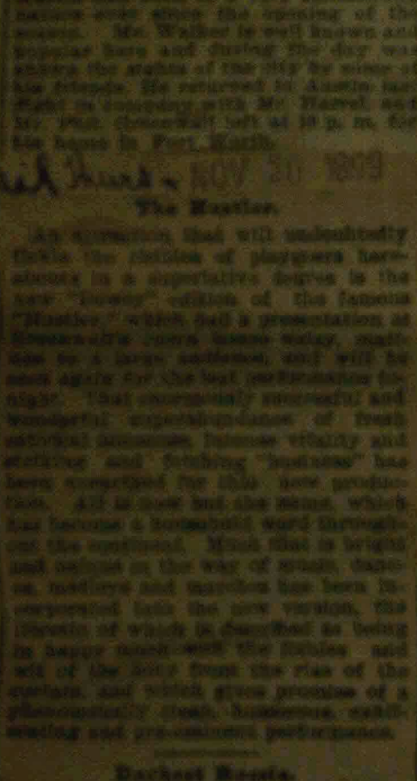
Mail Tribune DEC 1- 1899

The Hustler.

An attraction that will undoubtedly tickle the risibles of playgoers hereabouts in a superlative degree is the new "jewsy" edition of the famous "Hustler," which held a presentation at Greenwall's opera house today, matinee to a large audience, and will be seen again for the last performance tonight. That enormously successful and wonderful specialty-laden of fresh satirical nonsense, intense vitality and electric and dashing "business" has been completed for this new production. All is new but the name, which has become a household word throughout the continent. Much that is bright and patriotic in the way of music, dances, tableaux and marches has been incorporated into the new version, the details of which is described as being in keeping more with the times and all of the acts from the rise of the curtain, and which gives promise of a phenomenally clean, humorous, exhilarating and pre-eminent performance.

Darkest Russia.

Comes to Greenwall's opera house Saturday, December 2, with a popular priced matinee in the afternoon and Saturday night. New dramas may come and new stars for a limited time, but Darkest Russia goes merrily on from year to year. It has not been seen in any local stage for some time and should prove a welcome entertainer to those who appreciate and applaud the better order of stage work. The



BROTHERS IN EXILE.

story is one of telling dramatic effect. The comedy is clean, bright and effective, while through the whole there runs a love story of charm and unfeigned interest. It must be conceded that Darkest Russia is a good play for it has ever been prepared and in this day and generation only the best "of plays and actors" can be said "to please and survive, where so many are clamoring for popular favor." An excellent cast is promised us and all of the attractions of scenic dress as before. Popular prices will be charged at the matinee.

"Darkest Russia."

Will be seen at Greenwall's opera house Saturday matinee and night, December 2. Remember it "Darkest Russia" you have not seen, then you have missed a treat, for the appreciation of the playgoing public for an equal with the artistic work done by the cream of the critic, theatrical and amusement public and supporters of playdom. "Darkest Russia" is entitled to the credence of the most exacting theatrical critic, and those who have seen it before in the several appearances it has made in this city, will be pleased to know that it is to be seen again for the last performance tonight. That enormously successful and wonderful specialty-laden of fresh satirical nonsense, intense vitality and electric and dashing "business" has been completed for this new production. All is new but the name, which has become a household word throughout the continent. Much that is bright and patriotic in the way of music, dances, tableaux and marches has been incorporated into the new version, the details of which is described as being in keeping more with the times and all of the acts from the rise of the curtain, and which gives promise of a phenomenally clean, humorous, exhilarating and pre-eminent performance.

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Register Sunday DEC 3 1899

THEATRICAL WORLD.

This week Greenwall's opera house will have its share of good farce comedies, comic opera and minstrel. Tuesday, Dec. 5th, matinee and night, those famous funny fellows, Wood and Ward, in their jolly, jingling farce, "Two Merry Tramps." Wednesday night, Dec. 6th, first time here, the Jefferson de Angelis Opera company, in Strange and Edwards' sumptous comic opera, "The Jolly Musketeer," including Jefferson de Angelis and an excellent company. Thursday, Dec. 7th, matinee and night, the Smith & Rice comedians, with the droll and original (A Keen Shaver) comedian, Walter E. Perkins, presenting the funniest of all farce comedies, "My Friend From India," and Friday night, Dec. 8th, last, but not least, Mahara's big minstrel carnival.

JEFFERSON D'ANGELIS.

"Two Merry Tramps."

"Two Merry Tramps" wil be seen at Greenwall's opera house, Tuesday, Dec. 5th, matinee and night. There will be a special bargain matinee Tuesday. La Feur, the world's eminent bicycle expert, will give a public exhibition at the court house on Tuesday noon. The Cedar Rapids Daily Republican says:

There is an old rule that used to be offered by the charitable as an excuse for the laziness of their friends. It concerned a statement to the effect that genius cannot be confined by any set of rules. This may have been the reason that the program last night at Greene's was so almost wholly disregarded by the comedians in "Two Merry Tramps." But unlike the lazy people the participants in the show substituted something equally as good in the place of the omitted part.

A farce without an Irish policeman and a tramp is like home without a mother. Last night the policeman received his full dues and there were two of the tramps to shed witticisms over the heads of the assembled audience. The whole show centered around these two stars of the farcial world. The show itself was only a continued string of popular and coon songs interspersed with incidents that are supposed to be in the category of the every day life of tramps and policemen. Notwithstanding the fact that the principals around which it revolves are time-honored veterans of the farce comedy, the show was unique. It was not of the ordinary run of its class, even to the program, which was arranged in an attractive manner. The musical and terpischerean specialities by various members of the company took well and a number of encores were answered.

Jefferson de Angelis in "The Musketeer."

Jefferson de Angelis is heralded to make his first starring appearance here at Greenwall's opera house, Wednesday night, in a new comic opera that was tried by him in many of the largest American cities last season with evident success, "The Jolly Musketeer," by Stanislaus Strange and Julian Edwards, who likewise collaborated on "The Magic Kiss" and "The Wedding Day," the latter being the vehicle which exploited De Angelis, Lillian Russell and Della Fox as triple stars.

Jeff, (which is shorthand for Jefferson, yet not quite so dignified), has done so much to entertain his public, has so often been the life and soul of a comic opera that wouldn't have been half a "go" but for his merry antics, that no doubt there will be a large call on him when he comes here as a star. Many will remember him when he was the "boss funmaker" with Della Fox in "The Little Trooper" about four seasons ago, as a hilariously humorous little fellow of spluttering speech and collapsive feet.

"The Joly Musketeer" has been tested favorably during all of last season at the Broadway theatre, New York, and in Boston, Philadelphia and other leading cities. The scheme of the piece is the turning of romance into merriment. The place and time are France, in the days of Richelieu, when soldiers wore picturesque clothes and performed venturesome deeds of valor. But the hero, enacted by Mr. De Angelis, is a comic type of the swash-buckler, and his exploits are meant to be ludicrous. This actor is confessedly and intentionally a clown, and such a role should provide effective material for him to amuse with.

He will be supported by the largest company of singers and comedians on the road numbering sixty-five artists. All of the original scenery, costumes and novel effects are carried in the special baggage cars.

"My Friend from India."

In reviewing the performance of "My Friend From India," lately given by a specially engaged company at Hoyt's theatre, New York, the Evening Sun of Feb. 26th says: "In one or two respects the new cast of 'My Friend From India' is an improvement on the original. Mr. Perkins, who was the original barber, still holds his laurels undisturbed, however. The gentleman who now plays the part does not come within a thousand miles of him artistically." And that has been the verdict all over the country where there has been an opportunity to compare the work done by others in the part made famous by Walter Perkins.

WALTER PERKINS.

It is the latter gentleman who heads the company announced to appear on Thursday, matinee and night, Dec. 7th, at Greenwall's opera house, and from the many who have essayed the different roles, the best have been chosen and are now in support of Walter Perkins, and constitute what is known as Smyth & Rice's comedians; so a performance of a marked degree of perfection can be reasonably looked for.

To quote again from the Evening Sun article: "There seems to be no earthly reason why any one should have the blues as long as 'My Friend From India' remains in town."

Mahara's Minstrels.

Mahara's Big Minstrel Carnival at Greenwall's opera house, Friday night, Dec. 8th. There is no other attraction on the road more fitted to entertain properly the theatre-goers of this place than Mahara's minstrels, which come here with the stamp of approval of every city where it has appeared. To see them once is to want to see them again. The show acts like a salad. It is crisp and bright all the way through, continually presenting new features, something that cannot be said of other minstrel shows playing here. The best artists in this particular line have been picked out by Messrs. Mahara, who have a happy faculty of catering to the public taste in the right direction.

Dramatic Notes.

Frank Rolleston has been highly successful as Arrelsford in "Secret Service."

August Van Biené gave his 1900 performance of the "Broken Melody" in England recently.

Anna Held, in "Papa's Wife," has broken the business record at the Manhattan theater.

Minnie Seligman has been engaged to originate one of the chief roles in the coming production of Quo Vadis.

Emma Stokes has joined "The King of the Opium Ring," and has scored a hit in the leading role, Georgette.

Mare Leslie, with "A Man of Mystery," is singing "My Hannah Lady" to four and five encores nightly.

Grace George has resigned from the cast of "Ben Hur," and Gretchen Lyons will be seen in her stead as Esther.

Severin J. De Deyn has resigned from the London Life company to play leading business with Walker Whiteside.

Louis James, Kathryn Kidder and Charles B. Hanford an elaborate revival of "King John" for next season.

Blanch Walsh was presented with a floral horseshoe by prominent citizens of Montreal in that city on Saturday last.

Adelina Patti has announced in London that she will visit America next year and will sing for charity in New York.

Hilda Clark, now studying in Paris, will resume the place of prima donna with De Wolf Hopper upon his return to this country.

The Boston Lyric Opera company opened successfully at the Hawaiian opera house, Honolulu, on October 21, in "Said Pasha."

Mrs. Selby Tapsfield, with Morrison's company, celebrated her one-thousandth performance of Martha at St. John, N. B., November 18.

Sheridan Block gives an admirable portrayal of the difficult role of De Guiche in Richard Mansfield's production of "Cyrano de Bergerac."

Horace Newman retired from the Si Hopkins company last Friday and joined "A Young Wife," assuming the role lately played by Claude Gillinhwater.

In the way of novel effects, the author of "Mistakes Will Happen" has introduced a great deal of fun out of a common garden hose, a coupe, some horse blankets, a hay rack, an oat bin, an axe, a pitchfork, a trained rat and [illegible]

Thomas H. Burke and William Howell [illegible]

George Rignold and Walter Bently are joint authors of a Dreyfus drama entitled "Vive la France," which is meeting with a fair amount of success at the Criterion, Sydney, Australia. The parts of Dreyfus and his wife are taken by Mr. Rignold and Lillian Wheeler.

Charles Wingate was engaged recently by the Packard exchange to originate the juvenile role in "Naughty Anthony," soon to be produced at the Herald Square theatre, New York. In securing the engagement Mr. Wingate made a record. He placed his name on Mrs. Packard's list at 8 o'clock one [illegible]

[illegible] to be voted upon at the January meeting:

"The county superintendent of public instruction shall nominate during the first meeting in January of each year a committee of six to be known as the summer normal committee. The association shall confirm the nomination of each member of the said committee by ballot before said committeeman shall have authority to perform the duties of said committee. The association shall have power to confirm or reject any or all of the nominations made by the county superintendent, and in case the association does reject any or all of the nominations the county superintendent shall have authority to nominate others not previously nominated for the same position, and in case the county superintendent fails or refuses to nominate any or all of the said committee, then the association shall have power to nominate and select said committee."

The motion to fine teachers for non-attendance was taken up and a motion to table indefinitely was carried.

A resolution passed to comply with the county superintendent's request in changing the school months from ending on the Friday preceding the first Saturday in each month.

George T. Murray, chairman of the committee previously appointed for that purpose, reported on the Teachers' Library association organized in 1891, as follows: That there are on hand in the county superintendent's office a library case and thirty-three volumes of pedagogic and psycologic works and sixtey volumes on school book subjects, and that twenty-seven volumes on pedagogy belonging to the association are missing; that the constitution and by-laws be so amended as to give the following teachers that have paid two years or longer dues, a permanent membership: G. R. Hamman, D. McRae, D. J. Liles, J. F. Duck, J. C. Warren, George T. Murray, Misses Beatrice Jones, Mattie Hudgins; that the following teachers be allowed permanent membership upon the payment of one year's dues: J. D. Henry, J. A. Keys, E. S. Blackman, N. J. Clancy.

[illegible]ods Purchased of Us

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[illegible]N STREET.

Mail Monday - DEC 4 - 1899

Jefferson D'Angelis.

The first appearance in this city of Jefferson De Angelis as a star occurs at the Greenwall's opera house Wednesday night, December 6, when he will be seen as Count Henri de Beaupret in "The Jolly Musketeer," a new comic opera that has been acclaimed a great success. The Little Rock Gazette says of the performance there last week:

"The magnificent presentation of the sumptuous comic opera, "The Jolly Musketeer," at the Capital theater was the theatrical event par excellence of the season so far. A large audience crowded the Thespian temple and included in its personnel were the leading representatives of the city's culture and society. It was the most fashionable gathering seen here in many moons.

The Jefferson De Angelis Opera company, which is responsible for the superb production, is one of the strongest organizations traveling. A discriminating Little Rock theater-going public recognized that fact, and responded accordingly. The performance is a "go" from opening to close. The wealth of costly scenery and costumes and the big company of sixty-five principals and chorus combine to make an attraction second to none ever seen in this city. Mr. De Angelis, who is in reality "The Jolly Musketeer," is an inimitable comedian and the audience was in constant peals of laughter while he was on. As an entertainer he has no superior. One of the features was the "Kiss Song," which was given by Miss Maud Hillins so cleverly that she was repeatedly recalled. Mr. Hubert Wilke, Mr. Edwin A. Tester and Miss Grace Van Studdiford had impor ant roles and filled them with marked ability. The singing was above the average, and altogether there was nothing lacking to make the performance an ideal one. Manager Hamilton is to be congratulated upon bringing such a high-class attraction to Little Rock.

My Friend From India.

An incident in the career of a well known comedian is worthy of record. During the run of "My Friend from India" in New York on his arrival at the theatre Mr. Walter Perkins, who was then in the height of his popularity as the theosophical barber in that bright comedy, was handed a package, and upon opening it found to his delight a full set of gold collar buttons with the following note, the original of which he treasures in his scrap book: "Having enjoyed your acting last night and hearing you inquire for a collar button, I take great pleasure in sending you a full set." Mr. Perkins has now under consideration the advisa-[illegible]ity of some night asking for a gold watch or a diamond ring. The result of his venture is awaited by a few choice spirits with the utmost anxiety. Mr. Walter Perkins in that uproariously funny farce, "My Friend From India," will be seen at Greenwall's opera house Thursday, December 7, matinee and night.

Mahara's Minstrels.

The humor of the American negro is infectious and who can depict the characteristics of this happy race better than the genuine darky from the sunny south. With the Mahara minstrels which appear at Greenwall's opera house Friday, December 8, you get the genuine article. Not the painted and made-up negro, but the natural born comedian and dancer. The Mahara show carries fifty people and a big band of twenty solo musicians. It is the best and biggest colored organization in the land and has more bright stars than all the others combined. The best cake walk possible to present is a feature of the show. Not the usual cake walk introduced by farce comedy companies and so-called minstrels, but a real novelty and surprise by twenty handsomely attired ladies and gentlemen. There will be a grand street parade at noon Friday, and a concert introducing Jennie Golf, the only colored lady trombone soloist in the world.

Register Tuesday DEC 5 - 1899

"Two Merry Tramps."

Few musical face comedies have been made as famous throughout the country as the "Two Merry Tramps," which will be seen at Greenwall's opera house today, matinee and night. Every actor is required to be a first-class comedian and able to sing his or her part in the various musical and operatic selections assigned them. This season the company engaged for this play is composed of artists whose vocal ability is beyond comparison with any other farce comedy. Splendid dances and novelties are also introduced, and a special feature is also made of the operatic orchestra which accompanies the organization. All the latest music, both vocal and instrumental, will be heard, and many gems from the late comic operas will also be introduced. Elegant and appropriate wardrobe and costumes are worn in the different acts, and special scenery and effects are shown.

There will be special prices made for the matinee today: lower floor, 50c; balcony, 25c.

The Joplin (Mo.) Herald of November 13 says:

What a pleasure it is to say something good of a performance in Joplin. Last night's production, "Two Merry Tramps," was good, too. The lines were bright; the jokes were funny; the performers were clever; the specialties were good and the music was splendid. Manager Rice has certainly gathered together a bright and attractive organization.

No better trick bicyclist has ever been seen here than Le Feuer and Billy Ward got more music, real music, fro the banjo than many so-called artists get from the violin.

The finale of the second act, an operatic burlesque, called forth well-deserved applause for its originality and cleverness in execution. The house was packed, and all went away very well pleased.

Le Feuer, the world's eminent bicycle expert, will give a public exhibition at the courthouse today at noon. One of the features to be performed will be that of riding down the courthouse steps.

Mail - Tuesday DEC 5 - 1899

Two Merry Tramps.

The "Two Merry Tramps" which was seen at Greenwall's opera house to-day, matinee, to a large audience, and will be on the boards again to-night for the last appearance, is a broad-guage farce written for laughing purposes only. It is a clean, wholesome satire on the social conditions of the present day, and while the fun is fast and furious it is never offensive. During each act many novel and pleasing musical numbers are introduced by the big company—a special feature being the musical portion of the program, eevry member of the organization being a skilled vocalist. Expert dancers also contribute to the general amusement. A fine band and orchestra accompany this play and some new and novel instrumental selections will be rendered.

The Peoria Herald Transcript says of this organization:

"Two Merry Tramps" at the Auditorium last night played to a packed house and gave excellent satisfaction to the patrons. The play has been re-written and is full of good comedy and funny situations from start to finish. The musical numbers, the Indian opera, the Ragtime band, are new and original with the "Two Merry Tramps" company. The company is a well balanced one, and will doubtless prove a big money maker.

Mail Tuesday DEC 5 - 1899

Jefferson D'Angelis.

Jefferson D'Angelis is going to make his first appearance her as a star in a comic opera, "The Jolly Musketeer," at Greenwall's opera house Wednesday night, December 6. This is his second season in the present piece, which to all accounts has scored a tremendous hit. Mr. D'Angelis, who is a comical fellow and a really funny comedian, always held that if he could only get hold of the right sort of a comic opera, an opera that was comic, he would have no end of success, the envy of rival funny men, and the "boss entertainer" from Broadway, New York, N. Y., U. S. A. Well, he got his opera, and now is getting rich. He has done so much to entertain his public in the past, has so often been the life and soul of a comic opera, that wouldn't have been half a "go" but for his merry antics, that he had the best wishes of everybody from the start. And they say that he has a magnificent production, with a wealth of costly scenery and costumes, a big company of sixty-five, with which to give one of the most enjoyable and laughable entertainments of the season.

Mail - Wednesday DEC 6 - 1899

Jefferson D'Angelis.

One of New York's oldest and most conservative papers, "The Spirit of the Times," had the following glowing account of Jefferson De Angelis in "The Jolly Musketeer," which will be seen at Greenwall's opera house tonight:

"'The Jolly Musketeer,' a comic opera by Stange and Edwards, was produced at the Broadway theatre before a large audience and was an immediate success. The story is worthy of a play or a grand opera, the music is bright and melodious, the dialogue is witty and epigrammatic, the scenery and costumes are picturesque and elegant. Jefferson De Angelis has never before been seen to such advantage [illegible]

Mail Wednesday DEC 6 - 1899

Grace Van Studdiford, Maud Hollins, Harry MacDonough, Hubert Wilke, Lenore Soutler, Hilda Hollins and De Angelis make up a sextette that leaves nothing to be desired in singing, acting, dancing and fun making. The two scenes of the opera, a flower market and a palatial ball room, were splendid. As for the songs, they were applauded until the singers were weary."

My Friend From India.

When Walter E. Perkins, for whom H. A. Du Souchet wrote "My Friend From India," while traveling in the far west, with the Frohman Stock company, he relates the following story as an illustration of how carefully some people note their programs. It seems that the company in making their big jumps had been obliged to use a sleeper in their night rides, and the railroad company had allotted a particular sleeper with its attaches for their use. This car was sidetracked and held until after the show, giving the colored porter a chance to go to the performance. No matter how quickly a member of the company might leave the theatre and return to the car, Jim, the porter was always there before them with the car berths half made up. This happened for three nights, finally Perkins said, "Jim, did you like the show?" "Oh, yes sar, best I ever saw," came the quick response. "But," continued the comedian, "you could not have stayed to see the last act." "Well," continued the porter, "you see it was this way, down at the bottom of the program it read, 'Act 1. Interior Holland Mansion, New York City. Act 2. Home of the Dillinghams. Act 3. same as first.' And I thought as the third was same as the first I wouldn't wait, as I'd seen it once, but come down here and get my work done."

"My Friend From [illegible]" will be seen at Greenwall's opera house Thursday night, December 7.

Mahara's Minstrels.

The humor of the American negro is infectious, and who can depict the characteristics of this happy race better than the genuine darky from the sunny South. With the Mahara Minstrels, which appear at the Greenwall's opera house, Friday night, December 8, you get the genuine article. Not the painted and made up negro, but the natural born comedian and dancer. The Mahara show carries fifty people and a big band of twenty solo musicians. It is the best and biggest colored minstrel organization in the land, and has more bright stars than all the others combined. [illegible] also a large feature with this company [illegible]

Register—Tuesday DEC 7—1899

WATON E. PERKINS,
(The Original A. Keene Shaver)

Register Friday DEC 8 1899

Mahara's Minstrels Tonight.

Mail—Friday DEC 8 1899

Mahara's Minstrel Carnival.

Mail Thursday DEC 7 1899

My Friend From India.

Mahara's Minstrels.

American Biograph Company.

"It is a great, interesting show."

"Mistakes Will Happen."

One of the cleverest and most laughable comedies upon the stage at the present time is "Mistakes Will Happen," which is touring the country under the direction of Jacob Litt. It was one of last season's greatest laughing successes, and this year is brighter, better and more laughable than ever. "Mistakes Will Happen" differs from other comedies in that the interest keeps up and it is amusing from start to finish. Mr. Litt has placed Charles Dickson at the head of the company which is presenting the comedy, and has chosen the other members with the greatest possible care, the result being that it is one of the strongest and most capable comedy organizations now before the public. "Mistakes Will Happen" is very handsomely put upon the stage and will be the attraction at Greenwall's opera house Wednesday, matinee and night, December 13.

Mail Saturday DEC 9 1899

CHARLES DICKSON AND LANSING ROWAN.

and includes A. H. [illegible], J. W. Standish, Ben Deane, L. R. Willard, Lansing Rowan, Elsie Esmond, Lottie Hyde and other well known players. The theme upon which the comedy has been built is essentially a new one for the story revolves about the hunt for an "angel" by both an actor and his charming wife. That they succeed, of course, goes without saying, but the many complications which arise during the action of the play are ridiculous in the extreme. "Mistakes Will Happen" is presented under the direction of Jacob Litt and he has given to the play a very elaborate production. This organization of fun makers will be one of the comedy events of the season.

McCarthy's Mishaps.

Mail Saturday DEC 9 1899

American Biograph Company.

The American Biograph company will be seen at Greenwall's opera house tonight for the last performance, the matinee was attended by a large audience of ladies and children.

The White Slave.

Next Week's Attractions.

Mistakes Will Happen.

Mail Monday DEC 11 1899

Mistakes Will Happen.

SCENE FROM "MISTAKES WILL HAPPEN."

McCarthy's Mishaps.

Mail Monday DEC 11 1899

The White Slave.

Bartley Campbell wrote many successful dramas. He was the author of "My Partner," "The Galley Slave," "My Geraldine," "Siberia," "Fairfax" and "Separation," but none of them has become as popular as his famous picture of the Sunny South, "The White Slave," which has been acted almost constantly since the night of its initial production, April 3, 1882, not only in this country, but in the principal cities of the old world. The piece will be seen here at the Greenwall opera house Friday night, December 15.

Register Tuesday DEC 12 1899

"Mistakes Will Happen."

Mr. Charles Dickson in "Mistakes Will Happen" will be the attraction at Greenwall's opera house Wednesday, December 13, matinee and night. The Kansas City World of November 20 says:

"Mistakes Will Happen" came again to the Grand yesterday, and even made a bigger hit than it did a year ago.

Barney Ferguson.

The White Slave.

Mail Tuesday DEC 12 1899

Mistakes Will Happen.

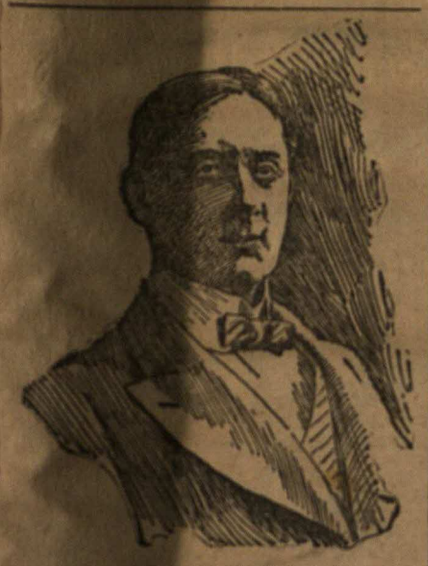
Register Sunday— DEC 10 1899

THEATRICAL WORLD.

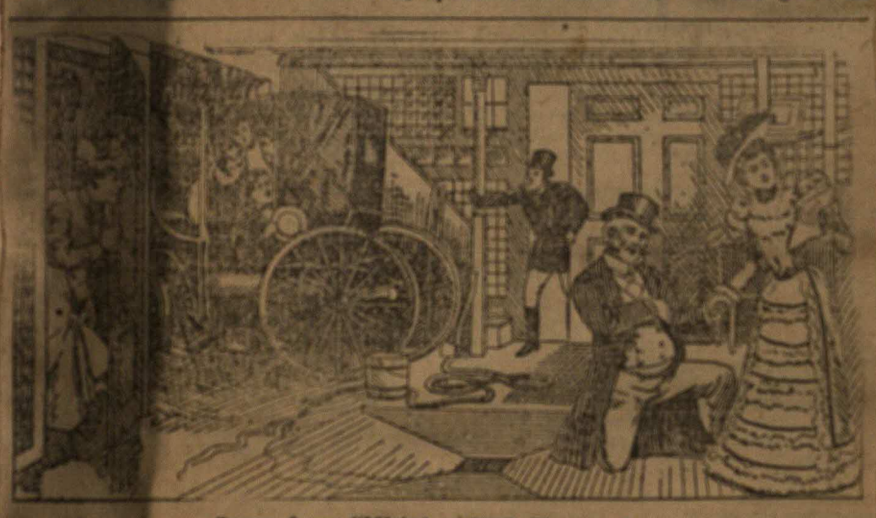
This week the Greenwall opera house will surpass all others for a fine list of attractions. Charles Dickson and Eddie Foy, two famous stars, will be on deck. Wednesday, December, 13, matinee and night, Mr. Charles Dickson and an excellent company presenting Grant Stewart's comedy, "Mistakes will Happen," under the management of Jacob Litt. Thursday night, December 14, the Irish comedian, Barney Ferguson, in "McCarthy's Mishaps." Friday night, December 16, revival of Bartley Cambell's immortal and best play, "The White Slave." Saturday, December 16, matinee and night, Messrs. Dunne and Ryley will present the genuine Herald Square theater production of the vaudeville operetta, "Hotel Topsy Turvy." Mr. Edwin Foy, who was the principal comedian of Henderson's big extravaganza companies of late years, heads the list of the great cast.

"Mistakes Will Happen."

"Mistakes Will Happen," which comes to the Greenwall opera house Wednesday, matinee and night, December 13, is one of the few comedies that have been successful from their first opening in every city that they have been played in. This comedy is now in its second season, and it is a genuine success everywhere. When the author started to write the play, he decided that the public should have something novel in the way of a farcical comedy.. The theater-goers all over the country know how well he succeeded, for they have laughed at the play in every important city in the country, from the Atlantic to the Pacific coast, and the box office statements, which are, after all, the true thermometer of a play's success, have been uniformly large. The situations of the play are screamingly funny, but at the same time they are logical, for, perhaps, the greatest novelty in the play is the fact that "Mistakes Will Happen" tells a really good story, a rarity in these degenerate days of farce writing. "Mistakes Will Happen" is under the direction of Jacob Litt, and he has not only given to the comedy a very elaborate production, but he has also engaged a company that is made up entirely of players of ability. The cast is headed by Charles Dickson, a comedian who is second to none upon the stage at the present time, and includes A. H. Stewart, J. W. Standish, Ben Deane, L. R. Willard, Lansing Rowan, Elsie Esmond and Lottie Hyde. Last but not least in the personnel of the company is a thoroughbred pug dog who rejoices in the cognomen of "Fido," who plays quite an important part in the first act. This engagement of "Mistakes Will Happen" will be one of the most interesting comedy events of the season



CHARLES DICKSON.



Scene from "Mistakes Will Happen."

Barney Ferguson.

Barney Ferguson in "McCarthy's Mishaps" will be the attraction at Greenwall's Opera house Thursday night, December 14. The Sedalia, (Mo.) Capital says: On no previous occasion this season has such hilarious fun prevailed at Wood's as last night. Barney Ferguson's "McCarthy's Mishaps" tickled the crowd and the crowd stormed. Sedalia audiences are inclined to want all they can get of a good thing, and encores are not infrequent, but not in the recollection of the regular theater-goer has such a demonstration been made here as that given Grace Passmore in her "coon" songs last night. Grace is not the star of the company, but the audience made a particular star of her and refused to permit the performance to proceed until she had tired herself out.

The people were but little less demonstrative over the Irish songs of Nellie Fillmore and they went wild with enthusiasm when Barney and Dick Ferguson did their ballet act. Little Miss Nellie Kendricks came in for much applause, and her dancing was something wonderful.

"The White Slave."

Bartley Campbell wrote many successful dramas. He was the author of "My Partner," "The Galley Slave," "My Geraldine," "Siberia," "Fairfax" and "Separation," but none of them has become so popular as his famous picture of the sunny south. "The White Slave," which has been acted almost constantly since the night of its initial production, April 3, 1882, not only in this country, but in the principal cities of the old world. The piece will be seen here at Greenwall's opera house Friday night, December 15. This season's tour is under the personal direction of the Campbell-Caldwell amusement company, who have provided the play with an entirely new scenic environment and some startling mechanical and electrical effects. They have also engaged a cast of unusual excellence, which includes some of the best known players on the American stage, several of whom appeared in the original production at the Fourteenth street theater New York.

"Hotel Topsy Turvy."

Dunne and Ryley will present to the playhouse patrons of Fort Worth the genuine Herald Square theater production, "Hotel Topsy Turvy," a vaudeville operetta adapted from the French of Maurice Ordonneau and Victor Roger at the Greenwall opera house, December 16, matinee and night. The original French version of "Hotel Topsy Turvy" played two years to immense audiences at the Folies Dramatiques, in Paris, and a similar version to the one by Messrs Dunne & Ryley is now playing to crowded houses in London. The new offering had its first American production at the Lafayette Place theater in Washington, September 19, where it proved a great success. Large and fashionable audiences patronized the play nightly. Mrs. McKinley and a box party of friends saw the first performances. It was played to similar patronage in Baltimore the following week, and then was seen at the Herald Square theater in New York for 102 nights.

From a scenic standpoint it is a prodigious production, affording splendid opportunities for the Herald Square theater's liberal characteristics in staging their offerings in a manner that is most pleasing to the eye.

The costumes are of unusual magnificence, designed after the original Parisian dresses by London's most celebrated artist. The principal features of "Hotel Topsy Turvy" is the remarkable cast which interprets the characters. It is one of the strongest organizations ever gathered for this class of entertainment, as is shown by the ensemble, which includes Mr. Edwin Foy, who was the principal comedian with Henderson's big extravaganza companies, and of late years has been a successful star. Mr. Foy portrays a circus clown, a role in which he is inimitable. Burrell Barbaretto, Phil H. Ryley, J. C. Marlow, William F. Carroll, George Romain, and Gus Mortimer are well-known artists who are also prominent in the cast. Miss Josie DeWitt, a popular favorite, also has a role in "Hotel Topsy Turvy." Others who add to the fun making are Misses Octavia Barbe, Bertie Fowler, Pauline Duffield, Louise Rosa and Amelia Glover, and a chorus ballet of the most attractive girls from the different Herald Square companies. Mr. Streeti conducts the orchestra.

Charles Coghlan.

[Died November 27,1899.]

The stage's jewel—Prince Charles—is dead,
And his flawless art is a vanished thing.
There is no tonight or tomorrow to dread
For the dear, dead prince, who should have been king.
With deep regret, we mournfully fling
Roses and rue 'round his classic head;
Violets, too, on his pulseless breast:
And, though his spirit has taken wing
To his inbred sweetness and charm we cling:
To the grace, the soul, of our long-loved guest:
Our bonny Prince Charles, who should have been king.

Nov. 28. John Ernest McCann.

Theatrical Notes.

Edwin Minton Royle, who is a Princeton alumnus, was the guest of honor at a banquet given by the Princetonians who reside in Kansas City, to celebrate a great football victory.

Joseph Jefferson has gone to Florida to spend the winter there.

The Lind sisters are making a hit with, "You've Got to Play Rag Time."

The Walsh-McDowell company has just concluded an immense engagement in Canada.

"La Tarantella," a new romantic opera of Jakobowski, the composer of "Erminie."

R. B. Mantell will reach New York in a few weeks with "The Dagger and the Cross."

Willie Collier made a hit in Chicago on Sunday in Mr. Smooth at the Grand opera house.

Margaret Robinson plays an important part in Oliver Goldsmith, and is reported as doing well in it.

Fanny Rice's new play will be called "A Wonderful Woman." George Marion will stage the production.

Stuart Robson tried Oliver Goldsmith in Albany last week, and from all accounts the play made a genuine hit.

Gus Hill's new production, "Man's Enemy," will open on December 11 at the Lyceum Theater, Albany, N. Y.

Burt Jordan is playing Con Grafton and introducing his specialty with much success in "A Breach of Promise."

Israel Zangwill's forthcoming novel, "The Mantle of Elijah," will be dramatized for production by Liebler and company.

Marie Buroughs' wedding to Dr. Albert E. Sterne of Indianapolis has been postponed indefinitely because of her serious illness.

Franchon Thompson, now in Paris, is engaged to be married to the Count de Dion, well known in French society, politics and sport.

The Byrne Brothers' "Eight Bells" company at the Bijou theater, Pittsburg, played a matinee to $1,000.20 and night to $910—3010.20 on the day.

Ignace Paderewski has sailed from England for New York. His appearance in America will occur at a concert in Carnegie hall on December 12.

Mrs. George Gould, (Edith Kingdon) will appear with amateurs in theatricals, during the Christmas holidays, at Mr. Gould's Lakewood estate, Georgian Court.

Isa Bowman, the original Alice in the stage arrangement of Lewis Carroll's "Alice In Wonderland," will soon publish her reminiscences of the late Mr. Carroll.

The new extravaganza at the New York will be called "Broadway to Tokio," and the leads are to be played by Otis Harlan, Joe Ott, William Cameron, Fay Templeton, Christie Macdonald and Effie Fay.

Walter Damrosch gave a successful concert at the Metropolitan opera house in New York on December 3, with Clara Butt, Vakimir de Pachman and H. Evan Williams as soloists.

Adelaide Herrmann has been offered a very flattering engagement at the Parret theater, Havana, Cuba, to open about December 23. If she can possibly change her time in the states she will accept the engagement and will show the Cubans some of her best tricks and illusions.

There has been such a demand for the original production of Lewis Morrison's "Faust" that it has been decided to present it during this its last season. Its presentation in this city will occur in the near future.

George C. Tyler sailed for London on the Campania, December 2, to witness the presentation in England of "Children of the Ghetto." He will remain only three or four days on the other side, having arranged to sail for home on December 13.

W. H. Crane is likely to revive "A Virginia Courtship" during his western trip. It was the success of Mr. Crane's season at the Knickerbocker theater, New York, two years ago, and it is likely to have a good season. It will be used in conjunction with "A Rich Man's Son." William Courtleigh will play Boyd Putnam's part, and William Ingersoll will play the part created by Walter Hale.

Sir Arthur Sullivan and Captain Basil Hood's new comic opera, "The Rose of Persia," was produced at the London Savoy on November 29 with some measure of success. Ellen Beach Yaw appeared in the lead.

Daniel Sully will begin rehearsals of Dan L. Hart's new play, "The Parish Priest," on December 26, opening on January 1. There will be a strong cast and complete production. Manager Willis E. Boyer reports that Mr. Sully's present tour is the most prosperous in several seasons.

In De Wolf Hopper's forthcoming revival of "The Charlatan, under the title of "The Mystic Miss, at the comedy theater in London, Jessie Mackaye will have the roll of Katrinka, in which she made her debut in comic opera, and scored a decided hit at the Fifth Avenue theater, New York last spring.

Jennie Reiffarth, that admirable character actress in her special province of dramatic art she has few equals in this country, and her long list of successes, led perhaps by Madame Vinard in Trilby, and Mother Rosenbaum in "The Great Diamond Robbery," stand as notable character pictures.

Sadie Stringham retired from the cast of "Children of the Ghetto" at the conclusion of the engagement at the Herald Square theater. Miss Stringham will probably appear in another New York production this season, and next autumn will originate the leading role in a play now being written for her by Alice E. Ives.

An interesting feature of F. R. Benson's Shakespeare season at the Lyceum theater, London, which season also will include Henry V.," "A Midsummer Night's Dream," and "The Tempest," will be the performance of Hamlet in its entirety, the play beginning at 3:30 o'clock and ending at 10:45 p. m., with an intermission of one hour and a half.

A Box Party.

Miss Greenwall's courtesy to Miss Baldwin of Dallas expressed itself in a box party at the matinee Tuesday afternoon. The merriment of the play did not prevent many an admiring glance being cast in the direction of such refreshing beauty and charm. Miss Greenwall's guests were Misses Baldwin, Neilye Hornby, Mamie and Lucille Wilson, Martha Nowak, Ada Dunlap and Mrs. Mayer.

Mail Tuesday DEC 12 1899

to set up, for it is necessary to build a solid bridge with a thirty foot span in order that the loft may be made solid enough to be utilized, for at one time there are five people running about it. The entire production is said to be very handsome and the company which is presenting the play is said to be an exceptionally strong one. It is headed by Charles Dickson.

Barney Ferguson.

If you are downhearted, deep in business troubles, there is one prescription that is sure to benefit you. The old maxim that "a hearty laugh is the best of sauces" contains more truth than a great many people think, and the physician who can give you more laughs in a single evening than Barney Ferguson is yet to be born. A long, hearty laugh is a pleasant prescription to take, and you should join the merry throng of patients at the Greenwall opera house Thursday night, December 14.

The White Slave.

A superb production of Bartley Campbell's beautiful Southern play, "The White Slave," will be seen in this city at Greenwall's opera house, Friday night, December 15. The Campbell-Caldwell Amusement company, under whose direction the piece will be presented, promises a dramatic cast such as has never before been seen in this world-famous reflex of Southern life before the late "unpleasantness," and a wealth of new and magnificent scenery and mechanical and electrical effects. Several innovations have been made, including an exterior view of the steamboat, "Belle Creole," on the Mississippi, during an electrical rainstorm, which is said to be one of the most realistic stage pictures ever presented. The costuming will be characteristic of the period to which the play belongs. The entire stage production is under the direction of Mr. Robert Campbell, the eldest son of the author.

Hotel Topsy Turvey.

Eddie Foy, years ago, was touring the west with a small comedy company, which during its career played some very small towns. When a company arrives it is the usual custom to have a rehearsal of the orchestra. They arrived in a small town in Kansas. The orchestra was called for rehearsal at 3 o'clock. Mr. Foy went to the theatre and found one lone man walking up and down in front of the stage with a cornet under his arm. He said to the cornet player:

"Where is the rest of the orchestra?"

In reply he said: "I'm all the orchestra you get. The rest are down playing to a dance tonight."

Foy sarcastically remarked, "And I suppose you're the best cornet player in the world."

"Not by a darn sight, if I was, I'd be playin' at the dance too."

Eddie Foy in "Hotel Topsy Turvy" will be seen at Greenwall's opera house Saturday, December 16, matinee and night. On account of parade Saturday night curtain will not rise until 9 o'clock.

Register Tuesday DEC 12 1899

Register Wednesday— DEC 13 1899

"Mistakes Will Happen."

Charles Dickson will be seen at Greenwall's opera house today, matinee and night in Grant Stewart's comedy, "Mistakes Will Happen." The Dallas News says:

A brilliant and talented actor, supported by a splendid company, presenting a clever comedy fitly describes the performance of "Mistakes Will Happen," given by Charles Dickson at the opera house last evening and witnessed by an enthusiastic audience. It is a credit, even to a finished actor who has achieved distinct success in the legitimate and classic drama, that he should rise to the airy requirements of light comedy. Mr. Dickson's new play "Mistakes Will Happen," presents many pleasing points.

Its plot, while it is adapted only to the exigencies of farce, its humor is clean and wholesome and it elevates the standard of such plays. It is something out of the usual in comedy—more than is expected, as it were—a treat to lovers of comic histrionism.

It would be almost impossible to bestow too much praise upon the comedy for refined language, amusing situations and good acting.

As to the cast, in contrast with the deplorable histrionism which frequents the stage, the acting of Mr. Dickson and his talented company comes to us—

"Like the sweet south wind
That breathes upon a bank of violets
Stealing and giving odor."

It is, therefore, with pleasure that the News comends to the theater-goers of this city Mr. Dickson's production of "Mistakes Will Happen" as an attraction of intrinsic merit, and one that is well worthy of the hearty support of all who would expedite the artistic development of the stage.

In every respect Mr. Dickson is happily qualified to perform the task that is devolved upon Tom Genowin. His success from a histrionic standpoint is complete. In what consists the essential charm and chat victory of Mr. Dickson's art it is not easy to show. He posesses an educated mind and cultured taste and that rare knowledge of the art of acting which teaches the inestimable value of repression as well as expression even in comedy. Mr. Dickson is also an assiduous and painstaking student. The words that fall tripping from his tongue in such perfect vocality seem to be perfectly simple utterances, yet it would indeed be interesting to know the hours of close, painstaking study he gives to that simplicity and naturalness which is the secret and crowning charm of success.

Few actors while making a tour of the country surround themselves with as evenly balanced and capable a company as that which supports the star, and so far as the public event of last evening is a matter for record, it may be said that Mr. Dickson's supporting company is altogether the strongest that has appeared with any star at the Dallas opera house this season.

Miss Lansing Rowan, who interpreted the role of Mrs. Chase, is an actress of rare ability, attractive and expressive of feature. Her abundant vitality, admirable grace and perfect reading enables her to divide honors with Mr. Dickson. As Dorothy Mayland, Miss Elsie Esmond and as Linda Kurtz, Miss Lottie Hyde, both improve to the fullest extent all of the opportunities of their respective roles. The remaining members of the cast were each all that could be required.

"McCarthy's Mishaps."

Barney Ferguson in "McCarthy's Mishaps" will be seen at Greenwall's opera house Thursday night, December 14. The Milwaukee (Wis.) Sentinel of Oct 1, says:

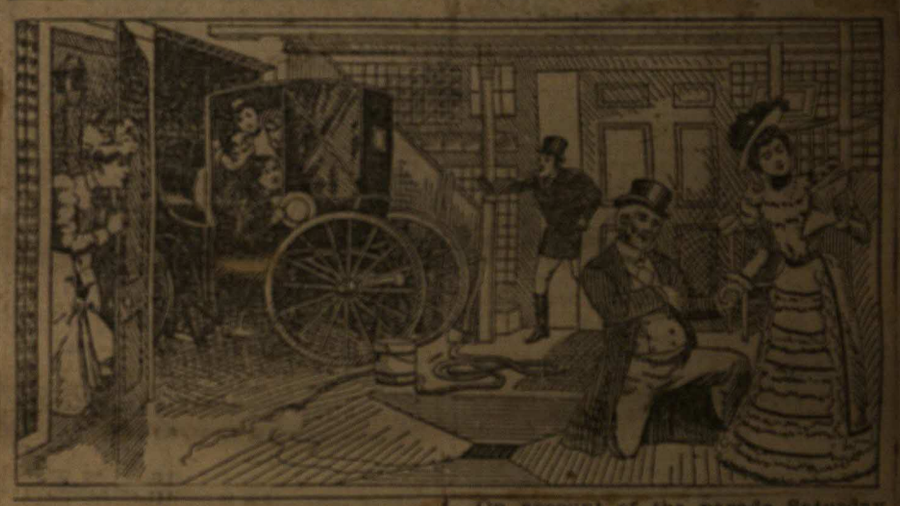
Barney Ferguson is on hand to play the role of the unfortunate McCarthy, and he is supported by a full complement of comedians, dancers and pretty girls to round out the grotesque stage pictures. The entertainment opens with McCarthy among the ballet dancers, then makes him the victim of a picnic party, and finally lands him at home after the honeymoon, somewhat broken up by his numerous strange misadventures.

"The White Slave."

Bartley Campbell wrote many successful dramas. He was the author of "My Partner," "The Galley Slave," "My Geraldine," "Siberia," "Fairfax" and "Separation," but none of them has become as popular as his famous picture of the Sunny South. "The White Slave," which has been acted almost constantly since the night of the initial production, April 3, 1882, not only in this country, but in the principal cities of the old world. The piece will be seen here at the Greenwall opera house, Friday night, Dec. 15. This season's tour is under the personal direction of the Campbell-Caldwell Amusement company, who have provided the play with an entirely new scenic environment and some startling mechanical and electrical effects. They have also engaged a cast of unusual excellence, which includes some of the best known players on the American stage, several of whom appeared in the original production at the Fourteenth Street theater, New York.

"Hotel Topsy Turvy."

The attraction for Greenwall's opera house Saturday matinee and night, Dec. 16., is the Herald Square theater production, "Hotel Topsy Turvy," which has been the theatrical sensation for two years, having played in New York for 102 nights, two years at the Folies Dramatiques theater in Paris, and was produced in London, England, the same night the musical comedy received its initial performance in New York city, and is still running there. The directors have been lavish in their expenditures to insure its success through the country. The company selected comprises the most prominent players in this line of entertainment, and collectively makes the strongest organization which has ever been sent from the Herald Square theater. Among the interpreters of the principal characters, are such prominent artists as Messrs. Eddie Foy, Burrell Barbaretto, Phil H. Ryley, J. O. Marlow, William F. Carroll, George Romain, Gus Mortimer, and Misses Jossie DeWitt, Octavia Barbe, Bertie Fowler, Pauline Duffield, Louise Rosa and Amelia Glover and others. There will also be a chorus of thirty voices. The scenic effects will be in keeping with the importance of the production, and the costumes are promised to be a revelation even in these extravagant days of stage dressing. The story of "Hotel Topsy Turvy" is not only novel in its theme but based upon happenings and situations of the most humorous kind, and enhancing all is an atmosphere of liveliness which permeates the presentation. "Hotel Topsy Turvy" will be a welcome attraction here and will no doubt attract a large and fashionable audience.



On account of the parade Saturday night, the curtain will not rise until 9 o'clock.

Mail-Wed- DEC 13 1899

Mistakes Will Happen.

The successful comedy, "Mistakes Will Happen," will be the attraction at Greenwall's opera house tonight for the last performance, and it is said to tell a most amusing story. More than this, if some of the most critical acumen in the country is to be believed, it tells it extremely well. An actor and his newly wed wife, a theatrical manager who loathes married people and will not have them in his company, a boarding house keeper, who is a stickler for propriety, a very English cuchman, a plumber, a newly imported German maid-servant, and an eminently respectable elderly gentleman who is given to literary pursuits, and his young wife, who has a great desire to shine as an amateur actress, are the component parts. That they have been exceedingly well mixed by the author goes without saying. He has handled his subject very cleverly and has turned out a comedy which can not fail to please even the most captious. "Mistakes Will Happen" is under the direction of Jacob Litt, and he has given the comedy a most elaborate production. The leading male part is played by Charles Dickson, as clever a comedian as there is on the stage at the present time, and the balance of the company is made up of as good fun-making talent as it has been possible to obtain.

McCarthy's Mishaps.

Barney Ferguson, that most popular Irish comedian, will appear at the Greenwall opera house Thursday night, December 14, with his well known company in that funniest of all farce comedies, McCarthy's Mishaps. All the members of the company are well known performers and each contribute specialties during the action of the play. Never has this company failed to give entire satisfaction and encores are the rule all along the line.

The White Slave.

A superb scenic production of Bartley Campbell's beautiful Southern play,

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[illegible]

Hotel Topsy Turvy.

[illegible]

Register Thurs. DEC 14 1899

"McCarthy's Mishaps."

[illegible]

"The White Slave."

[illegible]

"Hotel Topsy Turvy."

Eddie Foy, Burrell Barbaretto, Phil H. Ryley, J. C. Marlow, Wm. F. Car-

JOSIE DE WITT.

[illegible]

Register Thurs DEC 14 1899

[illegible] success was so instantaneous ... [illegible] a hundred nights. The piece will be produced here with the original cast from the Herald Square theater, New York city.

The curtain will not rise until 9 o'clock Saturday on account of parade.

Mail—Thurs DEC 14 1899

Barney Ferguson.

If you are downhearted, deep in business troubles, there is one prescription that is sure to benefit you. The old maxim that "a hearty laugh is the best of sauce," contains more truth than a great many people think, and the physician who can give you more laughs in a single evening than Barney Ferguson in "McCarthy's Mishaps," is yet to be born. A long, hearty laugh is a pleasant prescription to take, and you should join the merry throng of patients at Greenwall's opera house tonight. Prices, 25, 35, 50 and 75 cents.

The White Slave.

Bartley Campbell's remarkable play, "The White Slave," comes to Greenwall's opera house, Friday night, Dec. 15th, and it is said that the production this season is more elaborate than ever before, many innovations have been made, all calculated to make this favorite drama still more attractive. The scenery is all new and much money has been expended in perfecting the electrical effects, which include a rainstorm and a steamboat explosion. "The White Slave" is truly a masterwork, the plot is deftly constructed, the characters act as the generality of human beings would under similar circumstances, there is no straining for effect, there is a good reason for everything, the pathetic scenes are followed by a few moments of genuine fun, no introduction of vulgar specialties break the thread of the story. The songs, which are old time plantation melodies, are part of the play itself; these are rendered delightfully by a large chorus of blacks. An unusually large company is required to properly interpret "The White Slave." There are many distinguished players in the cast, a few of the original organization are still to be seen, although a new generation of people have come up since the lines were first spoken.

Hotel Topsy Turvy.

The Herald Square theater's new attraction, "Hotel Topsy Turvy," which last season ended its run in New York city of 100 nights, will be brought here intact for matinee and night, Saturday, Dec. 16th, at Greenwall's opera house. It was originally produced in Paris under the title of "L'Auberge de Tohu-Bohu," and is said to be the most interesting of latter day presentations of this kind, having a story that is consistently and humorously told. The situations and incidents are of a funny character and the music is of the catchiest kind. It will be presented with all the magnificent scenic effects, beautiful costumes and elaborate mountings, which characterizes all the Herald Square theater productions, while the interpretations will be by some of the most noted entertainers on the American stage. The company numbers forty. The curtain will rise Saturday night at 9 o'clock, on account of the parade.

Register Friday DEC 15 1899

"The White Slave."

"The White Slave," Bartley Campbell's greatest and most popular drama of life in the Sunny South, will be presented at Greenwall's opera house tonight, one performance only, with entirely new scenery, unique mechanical and electrical effects, and a company of unusual excellence, including some of the foremost players on the [illegible]

Mail DEC 15 1899

"Hotel Topsy Turvy."

[illegible]

"Hotel Topsy Turvy."

[illegible]

Mail Friday DEC 15 1899

The White Slave.

[illegible]

Register Friday DEC 15 1899

EDDIE FOY.

[illegible]

Mail Friday DEC 15 1899

[illegible]

Hotel Topsy Turvy.

[illegible]

EDDIE FOY

[illegible]

Dal—Mail DEC 16 1899

HANDSOME LITHOGRAPHS.

For Advertising the Big January Livestock Meeting.

Register Satur Dec 16 1899

FLORA,
The Circus Queen.

[illegible]

Dal—Mail DEC 16 1899

Hotel Topsy Turvy.

[illegible]

Hotel Topsy Turvy.

[illegible]

Next Week's Attractions.

[illegible]

Oliver Scott's Minstrels.

[illegible]

Register Sunday—DEC 17 1899

The Greenwall's opera house will have only one attraction for this week, Friday and Saturday nights and Saturday matinee, December 22, and 23, Oliver Scott's big minstrel carnival with forty carefully selected artists, America's greatest colored organization. As a general rule most all companies take this, the week before the holidays, as a holiday week, and spend the time shopping in some town where they are laying off, but this company plays merrily on.

Oliver Scott's Big Minstrels.

The attraction at Greenwall's opera house Friday and Saturday nights, December 22-23, matinee Saturday, will be Oliver Scott's big minstrel carnival, introducing a large and complete company of colored performers, singers, dancers and specialists. Mr. Scott has succeeded in securing the pick of the colored profession, and will present a performance entirely different from any other colored company in America. After the first part or overture, which is said to be the most elaborate and expensive first part ever presented by a minstrel company, comes the olio, in which the high-class specialties are introduced. Arthur Maxwell, the world's greatest colored trick bicyclist, said to be the most wonderful of the age. Mr. Clarence Powell, James White and Billy Miller, the kings of minstrel comedians; Henderson brothers, the greatest living colored acrobats; the great The. Kitchie; Ver Valin and Goodman, refined exponents of musical comedy, and a dozen others of equal merit go to make up the most expensive colored company ever organized to travel.

Notes.

The scale of grandeur upon which Lewis Morrison's "Faust" has always been seen will be increased this season. Numerous new and extremely novel contrivances have been added which make the many massive scenes more realistic than ever.

Mail Monday DEC 18 1899

Scott's Big Minstrel Carnival.

Oliver Scott's big minstrel carnival, which comes to the Greenwall opera house Friday and Saturday nights and Saturday matinee, December 22-23, needs no special introduction to the theater goers, as most of them are acquainted with it and the first-class programs always presented by them. But as it has always been Mr. Scott's rule to give his patrons an entire change of program each season, he presents this time as special features Ver Valin and Goodman, refined exponents of musical comedy, recognized everywhere as the greatest colored musical artists in America; Cassell and Johnson, Arthur Maxwell, the world's champion trick bicyclist; James White and Clarence Powell, America's greatest laugh producers; N. The Kitchi, premier baloter and equilibrist; the great Henderson Brothers, acrobatic dancers, and many others, which go to make up the most refined and expensive colored organization in America today.

Register Tuesday—DEC 19 1899

Oliver Scott's Big Minstrels.

The amusement lovers of the city have had to endure much during the past season in the way of colored shows which lacked merit, and naturally feel that all entertainments of that character are inferior. In order to prove that there still exists genuine talent in this line [illegible]

Mail—Tuesday DEC 19 1899

Oliver Scott's Minstrels.

[illegible]

Register Wed— DEC 20 1899

Oliver Scott's Big Minstrels.

[illegible]

Register Wed DEC 20 1899

bones, the sounding of the tambourines, the blending of the voices harmoniously in the opening chorus, here and there a few catchy bars from some opera, then a lively negro air, the dancing and prancing of the end men, and the end of the overture, the funny jokes, the pathetic ballad, the quartette, then the olio, then the sensational specialties, and it's all over. Who don't enjoy the minstrels? A real good minstrel show is as vivifying and refreshing as a shower during a drought. Oliver Scott's big minstrel carnival will surely reap a harvest when they appear in this city. The success of this company for the past two years, has been something phenomenal. The company is a large one, composed of more than forty people, and travel on their own train of palace cars.

Mail Wed - DEC 20 1899

The Minstrels are Coming.

With the advent of the theatrical season, numerous companies have put out their announcements for popular favor. Oliver Scott's big minstrel carnival, a company that has been successful all over America, will make its appearance in this city Friday and Saturday nights and Saturday matinee, December 22 and 23, at Greenwall's opera house. The novelty of this attraction lies in the fact that it is composed exclusively of genuine negroes, forty in number. The name "minstrels" is applied to the organization for want of a more comprehensive title. Of course, there is a regular minstrel first part, but with this company quite different from all others, as it is costumed in a magnificient manner, and is intended to represent the refined side of negro, from the plantation to the parlor. Good old time minstrelsy has its inning in the big cake walk, the "pasma-la" dance and the good old plantation ditties. There is a specialty contingent that will do credit to any organization, either white or black.

Register - Thurs DEC 21 1899

Oliver Scott's Big Minstrels.

The attraction at Greenwall's opera house Friday and Saturday nights and Saturday matinee, December 22-3, will be Oliver Scott's Big Minstrel carnival, a combination of genuine colored minstrel performers, which is made up of popular features, and features that please the masses. Mr. Scott, with his usual good judgment, has not only selected first-class talent, but has introduced a great variety of material of a novel and original character, and arranged the program in an admirable manner. There is plenty of good dancing, much poular music, both vocal and instrumental, and many other features calculated to please; high class specialties, beautiful marches, etc. The company, numbering forty people, traveling in their own train of palace cars. This is positively their only appearance in this city, and all lovers of good shows should take advantage of the opportunity and see them.

Baldwin-Melville.

The Baldwin-Melville company will play two matine and two night performances, commencing Monday (Christmas) matinee, December 25. The Baldwin-Melville company will present for the Monday (Christmas) matinee a beautiful society drama, "Moths," as dramatized from Ouida's famous novel of that name. Monday night the Devil's Mine. Tuesday matinee "Little Lord Fauntleroy," in which Baby Vallere is in the title role. Tuesday night "The Signal of Liberty." New and up-to-date specialties will be introduced between the acts. The same popular prices will prevail: 10 and 20 cents matinee; nights, 10, 20, 30 cents. All seats will be reserved matinee and night Monday.

Mail Thurs- DEC 21 1899

Oliver Scott's Minstrels.

Forty sable sons of the South compose Oliver Scott's Big Minstrel Carnival, which will appear at Greenwall's opera house Friday and Saturday nights and Saturday matinee, December 22 and 23, and the entertainment given by them is one of originality and refinement. It appeals to the taste of all classes. Entirely free from all objectionable features. The person must be fastidious, indeed, who could find fault with the genuine humor, the plantation singing and nimble dancing of these negroes. A great deal of music introduced is of a high order. Surely the negro is advancing and his white brother will have to look to his laurels, as the natural adaptability of these people fits them for the stage as properly as if they had been on the boards since infancy.

Baldwin-Melville Company

which comes to the Greenwall opera house Monday, December 25, opens with a matinee and continuing for two days they will present for the Christmas matinee the society drama called "Moths," and for the evening performance the well known drama called "The Devil's Mine." Very little need be said of the above company, as they have proved a great success through the south and Manager Baldwin deserves great praise for producing such talented artists as he has with this repertoire company at popular prices. It is hardly worth saying anything about the above company, as the people of Fort Worth know that the Baldwin-Melville company is just what it presents. The price for Monday matinee will be the same as night as all the seats will be reserved that day.

Register Friday DEC 22 1899

Oliver Scott's Big Minstrels Tonight.

Oliver Scott's Big Minstrel Carnival, traveling on their own train of palace cars, and with their own brass band and superb orchestra, are billed to appear at Greenwall's opera house tonight, tomorrow matinee and night. This company comes highly recommended by the press of other cities. They have had a continuous succession of triumphs since the inauguration of their tour two years ago. The company is composed of nearly the same people who were first brought together by Al. G. Field, some forty genuine negroes, which played through the United States for three seasons under the title of Al. G. Field Real Negro Minstrels.

Baldwin-Melville.

The repertoire of the Baldwin-Melville company has undergone a complete change this season and consists of a list of plays that have thus far met with the approval of both press and public everywhere the company has appeared. This company is considered the best that Manager Baldwin has ever brought South. Their engagement at the Greenwall opera house begins Monday with a Christmas matinee and continues for two nights. The Baldwin-Melville company opens with the society drama called "Moths" on Monday (Christmas), matinee December 25, and for the evening performance wil present that great drama, "The Devil's Mine." The seats on Monday afternoon will be all reserved.

Mail - Friday DEC 22 1899

Beautiful Invitation.

Mr. Phil Greenwall is sending out the invitations to the meeting of the National Live Stock association, to be held here in January. The invitation card is a handsome bit of work, consisting of two leaves and a cover. All the work is lithographed, the front of the cover containing a cut of a steer's head and bearing the words: "Third annual convention National Live Stock Association, January 16, 17, 18, 19, 1900, Fort Worth, Texas." The invitation on the inside cover reads: "The honor of your presence is earnestly requested at the National Live Stock convention in Fort Worth, Texas January 16th, 17th, 18th and 19th, 1900. B. B. Paddock, chairman." The last page bears a copy of the state seal of Texas and the names of the entertainment committee, as follows: B. B. Paddock, S. Davidson, M. A. Spoonts, Jno. P. King, M. B. Loyd, N. T. Stubbs, Jno. C. Phelan. These invitations are being sent to the governors of the several states, mayors of important cities, congressmen and other important men whose presence is desired on that occasion. The invitations have been carefully prepared and will make a handsome souvenir to those receiving them. Mr. Greenwall had many designs submitted to him before accepting the one he did and his selection was an excellent one. A lithographing company in Denver furnished them.

Is a Good Show.

Manager Phil. Greenwall spent yesterday in Dallas to witness a performance by the Baldwin-Mellville company who open a two-night and two matinee engagement here Monday and he was very much pleased with their present presentation of some excellent plays. Many agents come along and in making a contract insist on fixing the prices at a dollar, and Manager Greenwall is compelled to book them at this or not at all. The price does not rest with him, but he says many companies have appeared here and insisted on charging the dollar price who do not have nearly so good a play or as capable players as has the Baldwin-Melville company.

Scott's Minstrels.

The Oliver Scott's Minstrels will be the attraction at Greenwall's opera house tonight and tomorrow matinee and night. The Denver (Colo.) News is speaking of this company says:

There was not an inch of standing room left last night when the curtain went up on Oliver Scott's Minstrels at the Denver family threare. This is one of the richest productions of its character on the road at the present time. An entirely new first part is introduced and made attractive by crisp jokes that haven't the least bit of a musty smell about them. Eight new vaudeville turns are included in the second part. The program closed with "Stoke Moore's Rag Time Ball," a roaring farce in which the whole company participates.

The prices tonight will be, lower floor 75c and 50c, balcony 50c and 25c, gallery 25c.

Register Sat- DEC 23 1899

BEAUTIFUL LITHOGRAPHS

ARTISTIC HANGERS AND INVITATION SENT OUT.

What the Committee are Doing to Brin[g] Visitors to the National Livestock Convention.

The latest thing out is a magnificen[t] lithographed hanger announcing th[e] third annual meeting of the National Livestock convention at Fort Worth in January, which has been gotten ou[t] by the advertising committee, of whic[h] Phil H. Greenwall is chairman. It is a full-sheet poster containing a magnificent steer's head in the center, surrounded by several typical farm and ranch scenes on mountain, mesa and plain, which are life-like and natural in their conception and execution, and the bright colors are harmoniously blended. It is an unusually fine and artistic piece of work, and is the work of the Western Lithographing company of Denver. It makes a fine hanger for any office, and ought to be the means of swelling the attendance at the convention. Both the committee and the Western Lithographing company are to be congratulated on this piece of work.

The official invitations sent out by the entertainment committee are also the work of the same firm, and show similar artistic features. The cover is of Bristol board, 4x7 in size, and leaves of fine heavy Scotch linen, all being bound and tied with blue ribbon. The cover is tinted and decorated with a steer's head, the emblem of the craft. The invitation reads:

The honor of your presence is earnestly requested at the National Livestock convention in Fort Worth, Texas, January 16th, 17th, 18th and 19th, 1900.

B. B. Paddock, Chairman.

On the reverse side of the cover is the Lone Star of Texas, surrounded by a wreath, and the names of the entertainment committee, as follows: B. Paddock, John P. King, S. Davidson, M. A. Spoonts, M. B. Loyd, N. T. Stubbs, John C. Phelan.

Baldwin-Melville.

The Baldwin-Melville company will be the attraction at Greenwall's opera house for two nights and two matinees commencing Monday (Christmas) matinee, Dec. 25, in the beautiful society play, "Moths." The Times-Herald of Dallas, where this company is now playing a successful engagement, says:

"Moths," a clever dramatization of Ouida's fascinating story of that name, was presented to Dallas theater goers by the Baldwin-Melville company last night. It was the company's first appearance in Dallas this season and their well earned popularity was attested by a crowded house of enthusiastic witnesses and auditors. "Moths" is an interesting piece of the dramatist's art. It has many strong features and no part of it is uninteresting. The company is evenly balanced and capable and the applause that frequently greeted their efforts was positive proof of the approbation of the audience.

This company will present Monday (Christmas) night, "The Devil's Mine," Tuesday matinee, "Little Lord Fauntleroy," and Tuesday night "The Signal of Liberty." The prices matinee and night, (Christmas) will be: lower floor 30c, balcony 30c and 20c, gallery 10c. Seats selling rapidly.

A Jay from Jayville.

Theater goers will have a chance to witness the funniest of all funny comedies, when "A Jay from Jaysville" comes to town. The comedy has been gingered up to date and has plenty of high class specialties. Bright and pretty music. They carry a grand concert band and orchestra of solo musicians. The cast is a good one with such well known artists as Nat Reiss, John Lynn, Harry Bell, Jack Swift, Ivey Bell, Fanny Brown and many others.

Uncle Josh and his Jayville band will be on the streets at noon the day of the performance and this is said to be the greatest novelty ever witnessed on our streets.

"A Jay from Jayville" will be seen at Greenwall's opera house Wednesday matinee and night, December 27.

"The Air Ship."

The attraction at Greenwall's opera house Thursday matinee and night, December 28, will be "The Air Ship." This comedy is conceded to be one of the biggest comedy successes ever known; it is a mixture of farce comedy, extravaganza and burlesque and was written for the purpose of introducing a host of pretty girls, clever comedians, talented vocalists, expert dancers and high class specialty artists. The witty lines and jokes are all new and there are many funny situations in the play which are brought out in the brightest manner possible. The scenery is handsome and in keeping with the play, and is carried intact by the company. Music medleys, songs, dances, and novelties are introduced during the action of the comedy.

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Baldwin-Melville.

The Baldwin-Melville company opened their two matinee and two nights' engagement at Greenwall's opera house. Today matinee in the beautiful society play, "Moths," to a large and enthusiastic crowd. Tonight they will present "The Devil's Mine;" tomorrow matinee," Little Lord Fauntleroy," Baby Vavine in the title role, and Tuesday night for the last performance, "The Signal of Liberty." The Dallas Times-Herald, in speaking of one of their performances, says:

"The Baldwin-Melville company continues to entertain large audiences at the opera house daily and nightly. Last night "Forgiven" was presented in a most praiseworthy manner, all members of the cast sustaining their roles excellently. Good specialties are introduced between acts.

A Jay From Jaysville.

"A Jay from Jayville" is the title of a rural play which is announced to appear at the Greenwall opera house Wednesday, matinee and night, Dec. 27th. The company numbers thirty people, with their own brass band and orchestra. The plot is laid in the rural districts of New England and the many queer things that happen to Uncle Josh, when he takes his first trip to New York, cause no end of laughter. Incidental to the play, numerous specialties will be introduced, one of the most pleasing of which will be the bicycle trick riding of Hermann. A grand noonday parade will be given by the band from Jaysville, which is considered the funniest parade ever produced.

The Air Ship.

"The Air Ship," a musical comedy by J. M. Gaites, and under the direction of the Marx & Reich company, is announced for presentation at Greenwall's opera house, Thursday, matinee and night, Dec. 28th. The piece is of the farce comedy school, but elaborate in its singing and refined in its action; the author has constructed a plot that is coherent as well as abounding in merriment; the music is all new, bright, sparkling and catchy and the dancing pecturesque, particularly "The Battle of the Roses," which is performed by a number of handsome and attractive young girls in rich costumes reflected by prismatic lights. The cast is one of unusual merit and includes performers who are particularly fitted to this stlye of performance.

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A Jay from Jayville.

A Jay from Jayville, which will hold the boards at Greenwall's opera house Wednesday, matinee and night, December 27, is said to be the funniest show of its kind now touring the country. Many bright and new specialties are introduced during the performance—Herrmann, America's champion trick bicyclist, has been engaged as a special feature, and will appear at every performance. The company carries a band and orchestra of solo musicians, which will appear on the streets at noon. Seats on sale at box office.

Mail - Saturday - DEC 23 1899

Next Week's Attractions.

There will be an attraction at Greenwall's opera house every night next week, with a matinee every day, commencing Monday, December 25th, for two matinees and two nights, Baldwin-Melville company presenting Monday (Christmas) matinee, the beautiful society play, "Moths;" Monday night "The Devil's Mine;" Tuesday matinee, "Little Lord Fountleroy," and Tuesday night the "Signal of Liberty;" Wednesday matinee and night, December 27th, "A Jay from Jayville;" Thursday matinee and night, December 28th, the Marx, Reich company present the New York success, "The Air Ship;" Friday matinee and night, December 29th, Lincoln J. Carter's masterpiece of stage realism, "Under the Dome," and Saturday matinee and night, December 30th, the American Biograph company.

Baldwin-Melville.

It is hardly necessary to enter into details regarding the merits of the Baldwin-Melville company, as they are so well known to theater-goers, however, it would not be out of place to say their engagement at Greenwall's opera house opens Monday (Christmas) matinee, December 25th, with an elaborate production of the beautiful society play, "Moths," with an apadtation by Mr. Walter S. Baldwin from Ouida's novel of the same name. Christmas night they will present "The Devil's Mine," Tuesday matinee "Little Lord Fauntleroy," with baby Vavine in the title role and Tuesday night the war drama, "The Signal of Liberty." The prices for Christmas matinee and night will be: Lower floor, 20c; balcony, 30c and 20c; gallery, 10c, as all seats will be reserved on that day. The Dallas News, in speaking of one of their performances said: "The Baldwin-Melville company presented "Forgiven" at the opera house last night to a well pleased audience. The present organization is a capable one, and the plays presented are good. The specialties by Baby Vavine, Mr. Cumpson and Mr. Dillon were most acceptable."

A Jay from Jayville.

The Toledo, O., Bee, in speaking of the rural play, "A Jay from Jayville," which comes to Greenwall's opera house Wednesday matinee and night, December 27th, says:

"A Jay from Jayville" company showed last evening to a large audience, though the weather was very inclement. The entertainment was highly enjoyed by the audience and the concensus of opinion seemed to be that it was by far the best that has been in Toledo in many years. It was unique and refreshing. All the acting was fine, but Mr. Natt Roiss as "Uncle Josh," the "Jay from Jaysville," was superb. The orchestra, bicycle riding and gun swinging were all good. In fact the whole entertainment was high class and the audience which greeted it were of one opinion in expressing their delight.

Look out for the Jaysville Rube band Wednesday.

The Air Ship.

"The Air Ship," a new and original spectacular musical farce comedy, is written by Mr. J. M. Gaites and possesses some novel and realistic scenic features which should draw large audiences at the Greenwall opera house Thursday, matinee and night, December 28.

"The Air Ship."

Somehow there is an indescribable strength in the suggestive title of the musical farce comedy, "The Air Ship," which appeals with a sort of magnetic influence to the amusement-loving public. This fact is demonstrated by the unusual demand for seats for the intial performance in this city of Mr. J. M. Gaites' humorous skit at Greenwall's opera house Thursday, matinee and night, December 28, and by its having been almost universally pronounced superior to any of the late dike expedition, and a view of Dawson City in midwinter. While the author does not lay any special claim to plot "The Air Ship" has a central idea or theme, which is infused with amusing dialogue, new songs, pretty dances, and inimitable specialties. Careful attention is given to the staging of the play and the Messrs. Albert Livingstone, Chas. Osborne, Louis Eiseman and George Miller, with the Misses Maurice Stuart, Cathryn Rowe Palmer, Lillian Gerome and the Twin Sisters Hale, the principal members of the company of artists engaged, will give a lively interpretation of the farce. Reserved seats are on sale at the box office.

Under the Dome.

"Under the Dome," Lincoln J. Carter's new sensational comedy drama, will be seen for the first time in this city at Greenwall's opera house Friday matinee and night, December 29th. It is a naval play, the main incidents of which were suggested by the attempted seizure of the Samoan islands by the German government in 1888 and 1889. Several scenes of the play are worthy of a deal more than passing notice. One of these showing the passage of a ferry boat from Jersey City to New York, is said to be absolutely perfect in detail. Another pretentious scenic effort is the representation of that awful calamity in the harbor at Apia which cost the lives of 144 brave seamen and resulted in the destruction of the Eber, Adler and Olga of the German navy, and the United States man-of-war Trenton, Nipsic and

American Biograph Company.

The American Biograph company will be seen at Greenwall's opera house Saturday, December 30th, matinee and night, for a return engagement, with an entire new set of films, including the "Bull Fight," a film said to be 550 feet long. Matinee prices, 10 and 20c; night prices, 10, 20 and 30c.

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had their seating capacities fully tested and standing room has been at a premium, and critics everywhere have been enthusiastic in their praises, not only for well constructed play, but for the clever artists engaged to present it. The scenery, mechanical and electrical effects and costumes are especially attractive, while the music is of a bright and catchy order that readily appeals to the public ear. The many specialties are up-to-date and the gorgeous and stunning gowns worn by the ladies have been highly commented on.

Under the Dome.

"Under the Dome," one of the season's most successful plays, with its huge scenic and mechanical effects, will occupy the stage of Greenwall's opera house Friday, matine and night, December 29. It contains some remarkable scenes, notably the much-talked-of hurricane scenes, showing the beautiful coral reef harbor at Apia before the storm of March 15, 1889. A view of the storm as seen from the consul's house late in the afternoon, a view of the shore at night during the

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Greenwall's opera house will have its doors of attraction this week. There will be a matinee and night every day, commencing Monday for two matinees and two nights Following Manville comes the popular society drama, "Under the Dome," Thursday night. From Cable's novel of the same title. "Monte," Monday night "The Devil's Mine," Tuesday matinee "Little Lord Fauntleroy," and Tuesday night "The Heart of Chicago." Wednesday matinee and night "A Jay from Jayville." Thursday matinee and night Manager Greenwall will present the New York success, "The Air Ship." Friday matinee and night Lincoln J. Carter's masterpiece of stage realism, "Under the Dome," and Saturday matinee and night the American Biograph company.

Baldwin-Melville.

The Baldwin-Melville company open a two nights and two matinee engagement at Greenwall's opera house Monday afternoon, December 25, by the beautiful society drama, "Monte." Monday night "The Devil's Mine," Tuesday matinee "Little Lord Fauntleroy," baby Vivian in the title role Tuesday night, "The Signal of Liberty." The prices for Christmas matinee and night will be lower than usual, balcony 10 cents, and 20 cents gallery, 10 cents; all seats will be reserved. The Dallas News says of this company:

"Despite the fact that Christmas is near at hand and Popular Prices and all Kansas took part, which appeared to command a great prejudice against the after-work hat night, the "standing room only" sign was duroct last night, the initial performance this season of the Baldwin-Melville company, sufficient to defy the threatening elements and gather into large assemblage numerous admirers of the popular organization. Few popular-priced organizations have achieved as great a degree of public favor as the Baldwin-Melville company. It was but natural, therefore, that the first appearance in this city of the company this season was regarded by playgoers with considerable pleasure, and it is gratifying to be able to record the usual praise to the deserving company.

The play presented last night was "Monte," an adaptation by Mr. Baldwin was from Cable's novel of the same name. The play is judiciously constructed and provides situations and incidents of unquestionable dramatic interest, offering room and time for the display of distinctive talent, but many strong scenes prove to possess merits too excessive with the genuine side of human nature, but that will not prevent it becoming exceedingly popular.

The character of Vera Herbert, interpreted by Miss Linden, gives opportunity for the expression of the highest commendation, and it is to a considerable extent due to Miss Linden that the majority of the role and indeed to the entire play an interest that is not the actual merit, but rationally and diligently handled.

Miss Linden possesses in these attributes, power and physique, that qualify her for the successful interpretation of legitimate roles. She has height, symmetry of outline, a splendid figure and a well modulated voice, delivers sensibly, refined and cultured taste and acute perception of the strength and value of human thought, sentiment and passion.

Leo A. Chapman gave a smooth and generally correct rendition of the role of Duke of Mull. He impersonated the part in a clever manner. Mr. Wilson has deserving commendation for his far-reaching interpretation of the difficult role of Prince Rupert. Miss Bertha Howard was a charming embodiment of Phyllis Leech, investing the character with a mingling of sweetness and passion that was most gratifying and which won for her the admiration of her hearers.

The balance of the cast was evenly balanced, and the attraction as a whole was up to the standard.

A Jay from Jayville.

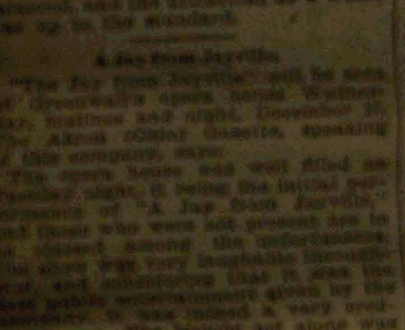
"The Jay from Jayville" will be seen at Greenwall's opera house Wednesday matinee and night, December 27. The Akron (Ohio) Gazette, speaking of this company, says:

The opera house was well filled last Tuesday night, it being the initial performance of "A Jay from Jayville" and those who were not present have to be content among the unfortunate. The show was very laughable throughout, and considering that it was the first public performance given by the company it was indeed a very creditable one. The people sat along with the price of admission. Messrs. Bates and Ramsbaugh have spared neither time nor money to make their show up-to-date in every respect, and it is needless to say that they have succeeded admirably.

Seats are now on sale at the box office. Don't fail to see the Jayville band at noon—the day of the performance.

"The Air Ship."

A genuine facial surprise is announced in "The Air Ship," which is coming this way and which will stop in for four days with the company on next Thursday



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Klondyke in mid-winter is seen in the second act where a real stampede makes its flight to the gold fields. After gathering all the gold available and a millionaire's treasure for each of the pretty girls who accompany him, the townspeople and his friends return in the air ship

to the more delightful climate of Old Point Comfort. The management announces that the company are all talented artists who are capable of giving a splendid portrayal of the various humorous features and characteristics of "The Air Ship."

Under the Dome.

The capital at Washington illuminated, two additional scenes in Washington, a marvelous illusion showing a ferry boat trip from Jersey City to New York in which the audience, by means of clever arrangements appear to take the trip with the characters of the play, a beautiful view of the naval rendezvous at Apia, showing the Olga, Adler and Eber of the German navy and the United States men-of-war Nipsic, Trenton and Vandalia and the British Calliope, a representation of the hurricane of March 16, 1889, and the wreck of the Trenton are among the scenic aids promised for the forthcoming production of "Under the Dome," which will be seen for the first time in this city at Greenwall's opera house, Friday matinee and night, December 29th.

American Biograph Company.

The American Biograph company will be seen at Greenwall's opera house for a return engagement, Saturday, December 30th, matinee and night. We are promised an entire new set of films, including the "Bull Fight." Prices for the engagement will be matinee, 10c and 20c; night, 10c, 20c and 30c.

Notes.

There is no attraction in the theatrical world more popular and successful than Lewis Morrison's "Faust," which is now in its final season and comes heralded with new mountings and a vast number of novel electrical effects which lend an immense amount of realism to the weird, yet gorgeous, "Brocken" scene. The several other immense settings are new and built on original ideas. In fact those who are fortunate enough to witness Morrison's "Faust" this year will always rank high upon the production as one of the most magnificent treats of their lives.

The recent engagement of Blanche Walsh and Nathaniel Macdowell in Montreal was phenomenally successful. At every performance the theater was crowded to the doors and on the closing night hundreds were turned away, unable to secure seats or standing room. After the second act of the final performance the mayor of the city in behalf of prominent citizens presented Miss Walsh with a silver wreath as a souvenir of her first appearance in Quebec, which took place in Montreal in 1896. Miss Walsh made a short speech of thanks. After the performance a large number of young men took the horses out of Miss Walsh's carriage and drew her to the Windsor hotel, where she was received. It was a fine, balmy night for the popular actress.

"The Little Host" entertained a splendid audience in the Crescent theatre last night in fact, standing room was at a premium, and before Corinne made a capital hit. When Edgar Smith and Louis De Lange got together in their work on "The Little Host," they produced probably a comic opera, but instead they have brought about a clever musical farce that runs for two acts; it has tuneful airs, and besides the different stars the chorus, made up of good singers, helps the harmony to a great degree. Corinne leads and she is pretty, winsome little actor that never loses any opportunity to show herself, winning applause by her delightful humor, her catchy ballads and the good fantasmy of stage.

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A Jay from Jayville.

An authentic sparkling of the "Jay From Jayville" company, which will be presented at Greenwall's opera house Wednesday matinee and night, December 27, says:

"The street parade given by the "A Jay from Jayville" company on Saturday was a unique thing in the way of parades. The music was excellent and the funny antics of the "Jay" aroused big crowds. The bicycle girls' riding was especially fine.

At night a very large audience was in the opera house and every one of the performance with laughter and applause.

The play itself is the old one of the escape of a nephew on a country visit "come to town" and is was dressed with a dash and go. There being no tiresome drag to it. The specialties introduced were good, the bicycle riding the dancing and the manipulation of the arms rifle being excellent.

Those who went to spend the time in being amused had plenty to laugh at, and judging from the applause and encores, enjoyed the performance greatly.

Box of seats are now on sale at box office.

The Air Ship.

"The Air Ship" has started on its second season from the center and

matinee and night, December 28th at Greenwall's opera house. "The Air Ship" is in three acts and there is no lapse in the interest of the piece from the rise to the fall of the curtain. A view of the

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will be seen at the Greenwall's opera house Thursday matinee and night, December 28. This is the title of the latest farcical comedy written by J. M. Gaites who, with the aid of stage mechanists, has constructed a novel attraction that will undoubtedly find a cordial reception wherever it is presented. It is described as a spectacular musical farce comedy and the management guarantees that it is all that is claimed for it. The cast embraces a number of notable favorites who have won distinction as comedy characters impersonators, as well as a competent corps of specialty singers and dancers who will introduce the latest up-to-date potpourri of sentimental and grotesque melodies.

Under the Dome.

"Under the Dome," the big metropolitan drama which will be seen at Greenwall's opera house Friday matinee and night, December 29, is one of the most gorgeous scenic productions of the year. As the scene takes the audience of the play to Apia at the time of the terrific hurricane which ground to destruction the German and American war vessels assembled there, the opportunity for tremendous scenic display is abundant. The author manager seems to have availed himself of his opportunities, as the storm scenes and sailing in the wreck of the Trenton are said to be marvelously complete in detail and served to bring awful realism not only to the storm itself. Other scenes of the play are a remarkable mechanical and scenic illusion perfectly constructing a jolly boat trip from Jersey City to New York, a view of the capital at Washington during a night illumination, several gala showing fashionable locations in Washington and a pretty dancing scene.

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A Jay from Jayville.

That awful Down New England comedy, "A Jay from Jayville," has been booked to appear at Greenwall's opera house twice matinee and night, and it will undoubtedly be given to audiences that will be very agreeably pleased to see the funny people appear. The comedy is sufficient to its name and some of the greatest vaudeville artists in America have been engaged and will therefore give specialties. The plot is a good one and the management has spared neither pains nor expense in securing the best plausible talent and the theatre goers will have afforded them a chance to see the latest and best vaudeville efforts prior to their appearance in the vaudeville theatres. Prices will be the popular ones, 10, 20 and 30c. Seats are now on sale at the Jayville Drug Store. This is said to be one of the greatest novelties as a street parade ever produced by any traveling organization. Friend, Matinee and night, 10, 20 and 30c.

"The Air Ship."

Paris sounds in its last expression with for the Creation offered at Greenwall's opera house Thursday matinee and night, December 28. When the local managers will present J. M. Gaites' sparkling musical farce comedy, "The Air Ship." This attraction comes to us fresh from triumphant engagements in all the large theatrical centers in the east, where it has established a reputation for clean, wholesome fun and first class specialties, which will undoubtedly be seen to us. The engagement is a short one, and those who desire to see this excellent entertainment should not delay in securing seats. Prices will be 10, 20 and 30c.

Under the Dome.

No one denies that the genius of Lincoln J. Carter in devising startling stage situations. He has now presented to be a great playwright, for he has he produced a drama to excuse the epithet of a shrewd individual, with an eye to the main chance. He has nothing new to offer than he has formerly, and this is proven by the immense profits he has derived from the pens of his various plays. Every dollar he possesses was made by his quick eye and by his unfavorable methods in America. He is about to forsake the melodramatic fields or at least to put forth more ambitious enterprises. The comedy scenes which comprise "Under the Dome," which comes to the Greenwall opera house Friday matinee and night, Dec. 29, is already an immense success. It will be followed by the production of a big spectacle by the prolific Carter, "Sporting Life," and a musical comedy by a French author.

Mail-Wed - DEC 27 1899

A Jay from Jayville.

Theatre-goers will have a chance to witness the funniest of all funny comedies tonight at Greenwall's opera house, when "A Jay From Jayville" will be seen. The comedy has been gingered up to date and has plenty of high-class specialties. Bright and pretty music. They carry a grand concert band and orchestra of solo musicians. The cast is a good one with such well known artists as Nat Rehse, John Lyons, Harry Ball, Jack Swift, Ivey Ball, Fanny Brown and many others.

The Air Ship.

Theatre goers have a treat in store for them, as the local management has succeeded in securing the latest musical comedy, "The Air Ship," which is one of the most wholesome successes of the present season. The play, which is by Mr. J. M. Gaites, is a comedy with more original ideas, more new songs, more pretty faces, and more clever comedians and genuine comedy than all other attractions offered. It is announced for production at Greenwall's opera house Thursday matinee and night, December 28. The cast numbers twenty-two and includes the names of players that are familiar to local patrons. Special scenery, electrical and mechanical effects are carried intact for each act, which insures a finished performance. "The Air Ship" should be liberally patronized as it comes to us with the highest endorsements. The advance sale of seats is very large. The regular house prices will prevail.

Under the Dome.

A hurricane in full operation, blasting winds, savage lightning, surging waves and tossing ships would be considered pretty fair equipments for a melodrama, even in this exacting age. But Lincoln J. Carter has been generous with the public in producing "Under the Dome," which comes to the Greenwall opera house Friday matinee and night, December 29. In addition to the above effects, a view of the illuminated capitol at Washington, three pretty Washington scenes, the ferry boat trip from Jersey City to New York are shown. The play while abounding in sensation, is said to be very well written and to contain an perfectly logical and somewhat original story.

American Biograph Co.

The American Biograph company whom we all remember as pleasing such a large crowd on November 9, will again be seen at Greenwall's opera house Saturday, December 30, matinee and night, with all new pictures including "The Bull Fight," a film said to be 150 feet long. The prices for this engagement will be the same as before, matinee, children 10 cents, adults 20 cents; Night prices 10, 20 and 30 cents.

Roland Reed Very Ill.

New York, Dec. 27. — An operation for disease of the stomach has been performed on Roland Reed, the actor. His condition last night was very serious.

Register Thursday DEC 28 1899

"The Air Ship."

"The Air Ship" will be seen at Greenwall's opera house today; matinee and night. The Dallas News says:

While "The Air Ship," which was presented at the opera house yesterday matinee and last night does not contribute to dramatic literature as a special form recently intended for "laughing purposes only," the piece is a success. It is chief end is to create mirth and to furnish a "hall" for first-class specialties. The farce begins with a simple idea, and without further intellectual development ends in a concatenation of song and dance. So to the majority of farce a creation, "The Air Ship" however, is an an exceedingly effective composite mixture of the Hoyt-Thatcher-Williams type with just enough of merriment. In the performance last evening praiseworthy mention is due nearly all who took part. It is a compliment to the attraction to say it is one of the few high entertainments that have visited Dallas this season deserving of praiseworthy mention, and it is a refreshing relief to witness shows supported by such artists as the inimitable Marie Stuart, Catherine Rowe Palmer and the Hale sisters.

Shows have become so numerous that it seems an endless search to name them. "The Air Ship" is simply a summer show. It is the actress we enjoy, not the story, farce play, and a show by any name is worthy only as a vehicle for the display of such talent as that of the Misses Marie Stuart, Palmer and Hale and Mr. Abbott Davidson would be a success.

Marie Stuart interpreted an eccentric role as a light woman, in a manner that demonstrated for the most elementary comedienne that has ever been in Dallas. Her character sketch in the third act was very artistic. She is possessed the equal of any artist in her special line in the business.

The Hale sisters proved themselves entertainers in the true sense of the word of specialty work, in fact, the encores of any dancing team that has come here in a long time.

Miss Catherine Rowe Palmer gave an excellent contralto solo.

The remaining members of the company were up to the standard. The singing of the company was up to the average.

The cast:

Admiral Wide ..... Abbott Davidson
Major Tammany ..... Harry Westbrook
Noah Lott ..... Louis Stewart
Long Green ..... Andrew Leigh
Short Cary ..... George Miller
Lieutenant Lee ..... Charles Fuller
Harry Harrold ..... M. J. Cassidy
Fred Morton ..... Fred Darry
Bohemian Spider ..... F. W. Archer
Jack Tar ..... Fred Darry
Mat ..... Catherine Rowe Palmer
Harriet Harkaway ..... Lillian Rinaldo
Ewell ..... Josephine Johnson
Kate ..... Mattie Hale
Duplicate ..... Nellie Hale
Isabel ..... Fraser French
Nellie ..... Fraser Le May
Reynolds ..... Pearl Willard
Fraser ..... Fraser Sisters
Fraser ..... Sisters Hayden
Fraser ..... Master Cecil
Fraser ..... Annie Andrew
Bobbie Dickson ..... Marie Stuart.

Under the Dome.

Lieutenant C. E. Hurst, in charge of the U. S. hydrographic bureau at Chicago, a survivor of the Vandalia, one of the U. S. men-of-war wrecked during the fearful hurricane which swept the harbor of Apia, March 16, 1889, was an interested spectator at the initial production of "Under the Dome" in Chicago recently, and again later in the week, in company with George Kimberly, a nephew of Admiral Kimberly, who was in charge of the U. S. squadron at Apia, Mrs. Townsend, a sister of the admiral, Major H. Ford of the U. S. army, and others occupied a box as the guests of the management.

Lieutenant Ripley pronounced the hurricane scene in the play only second in its awful grandeur to that which at Apia resulted in the wrecking of forty schooners and half a dozen German and American men-of-war.

"Under the Dome" comes to Greenwall's opera house Friday, matinee and night, December 29.

American Biograph Company.

The American Biograph company will be the attraction at Greenwall's opera house for a return engagement Saturday, matinee and night, December 9, with a full set of pictures, including "The Bull Fight," a film 150 feet in length. There will be as many more pictures shown this time as when last here. Prices remain the same.

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The Air Ship.

"The Air Ship" will be seen at Greenwall's opera house tonight for the last performance. This company has been spoken of very highly wherever seen. The Dallas Times-Herald says of this performance:

"The Air Ship," a musical farce comedy, entertained large audiences at the opera house yesterday afternoon and last night. It's a show which depends entirely on specialty attractions of a musical and comical nature, and is one of the best of its kind that has been seen here this season. The individual actors and actresses in the cast are all good, and the choruses are sung with exceptionally good effect. There are some good comedians in the cast and laughs are very frequent.

Under the Dome.

Lincoln J. Carter, who is known to the author of several successful melodramas, including "The Fast Mail," "The Tornado," and "The Heart of Chicago," has scored the biggest hit of a kit with his new play, "Under the Dome," which comes to the Greenwall's opera house Friday, matinee and night, December 29. The action of the play takes the characters over a broad territory and gives opportunity for some startling scenic effects and some very beautiful acts. The two big sensations of the play are the ferry boat trip from Jersey City to New York, and the reproduction of the awful hurricane at Apia, which proved so destructive to the German and American navies. In addition to these are three beautiful acts showing familiar Washington scenes and one of the capital illuminated. The play is said to be very strong dramatically.

American Biograph Co.

The American Biograph company will be seen at Greenwall's opera house Saturday, matinee and night, December 30, for a return engagement with an entire new set of films, including the great "Bull Fight." One thing and bring the children. Matinee prices, adults 20 cents, children 10 cents; night prices, 10, 20 and 30 cents.

An Historical Error.

The famous "Brocken" scene in Lewis Morrison's "Faust" is a fascinating reproduction of the opera, supposed to have occurred in the Harz Mountains on Walpurgis night. Satan Wolfram, who went to Germany with Boniface has his advent there chronicled in the opening on May 1, hence the supposition of Walpurgis night. Superintendent has assigned that night as the time of the annual meeting of the witches, who revile were met, argument said and a general bust of fiendish proportions reigned. The "practicable" wonderful scenic and mechanical effects have been directly adopted in this production, and the management has spared neither pains nor expense in securing the most elaborate and intricate setting in the way of accessories and every effort to make the "Brocken" one to remember. This will be positively the foremost feature of the wonderful production. "Faust" will be sung at Greenwall's opera house Matinee and night, December 27.

Register - Today DEC 29 1899

Under the Dome.

"Under the Dome" will be the attraction at Greenwall's opera house today, matinee and night. The Little Rock Press of December 19 says:

Lincoln J. Carter's play "Under the Dome," which was produced last night, is one of the best of Carter's methods of scenic production, and at times almost as fine scenic effects are produced as in "The Heart of Chicago." The storm scene showing the U. S. S. Trenton in distress at Apia Samoa, was one of the strongest representations ever seen on the local stage. There was a full quota of stage. There was a full quota of thrilling situations. Usually the Little Rock theatre-going public receives Carter's offerings in lukewarm fashion, however the majority of those in attendance last night were pleased with the performance from one of the most sensational attractions of the season. "Under the Dome" is all to be seen in the way of any high class of whatever nature and deserves the patronage of the public. The work and acting doctor of Miss Madeline Hurd is the best we have ever seen in our city.

American Biograph Company.

The American Biograph company will be seen at Greenwall's opera house Saturday, matinee and night, December 30, when they will present an entirely new set of films, including the "Bull Fight." The Tyler (Tex.) Journal, Reporter says of them:

A fine street audience was out last night to see the pictures by the American Biograph company. The entertainment was very satisfactory and the pictures were good. The last

Register Friday - DEC 29 1899

Grcenwall's Opera House.

This Coupon and 10c will admit any school child Saturday Matinee, December 30th, to the American Biograph Company with an entire new set of films including the Mexican "Bull Fight."

Mail Friday DEC 29 1899

Greenwall's Opera House.

This coupon and 10c will admit any school child Saturday matinee, December 30, to the American Biograph company. An entire new set of films, including the great Mexican "Bull Fight" will be seen.

Register Sunday - DEC 31 1899

At Greenwall's This Week.

The Greenwall opera house will have its doors open every night this week except Tuesday. There will be a matinee each day. Monday, (New Years) matinee and night, last time here, Lewis Morrison's complete production of the greatest electrical play of the age, "Faust." Wednesday, matinee and night, January 3, "Corinne," assisted by R. E. Graham and a well balanced company in Edgar Smith and Louis De Lange's greatest creation, "The Little Host." Three nights and three matinees commencing Thursday matinee January 4, the Ewing Taylor combination in repertoire, presenting Thursday matinee for the opening bill the society comedy, "Money."

"Faust."

A cardinal point in the coming farewell production of Lewis Morrison's "Faust," is its magnificent scenic completeness. Never in the history of this famous play has it been presented here in as perfectly uniform a manner as now. From the time the curtain rises upon the dark sepulchral cell of Dr. Faustus until it falls upon the beautiful tableaux of the Apotheosis, it is a series of elaborate spectacular transformations, ranging from ecclesiastical solemnity to diabolical weirdness. Special attention has been given to the electrical and mechanical features. In the garden scene an electrical display of dazzling splendor is introduced, pronounced to be the most novel ever presented on the stage. Again in the Brocken scene all the skill and ingenuity of the stage mechanic's art is brought into requisition, in addition to many new and startling electrical effects. As a positive guarantee that these effects will be presented, as advertised, two complete sets of batteries are carried by the company, so that in the event of an accident occurring, no disappointment will be experienced in witnessing this, the greatest spectacular production of "Faust" ever presented. The company is of exceptional merit and the musical features are especially meritorious.

"Faust" will be seen at Greenwall's opera house Monday (New Years) matinee and night.

GREENWALL'S OPERA HOUSE.

This Coupon and 10c will admit any school child Saturday Matinee, December 30th, to the American Biograph Company with an entire new set of films including the Mexican "Bull Fight."

Register Saturday DEC 30 1899

GREENWALL'S OPERA HOUSE.

This Coupon and 10c will admit any school child Saturday Matinee, December 30th, to the American Biograph Company with an entire new set of films including the Mexican "Bull Fight."

Greenwall's Opera House.

This Coupon and 10c will admit any school child Saturday Matinee, December 30th, to the American Biograph Company with an entire new set of films including the Mexican "Bull Fight."

Mail Saturday DEC 30 1899

GREENWALL'S OPERA HOUSE

MONDAY (NEW YEAR'S) JAN. 1, Matinee and Night,

Lewis Morrison's Grand Spectacular Production .....of..... **FAUST.**

Powerful Cast. New Scenery.

Elaborate Costumes Splendid Chorus.

SEE THE NEW BROCKEN SCENE.

Greatest Electrical Play of the Age. Marvelous Mechanical and Electrical Effects. Farewell Tour of this Production.

Matinee prices, 25c, 50c and 75c; night prices, 25c, 50c, 75c and $1.

Seats on Sale at Box Office.

Mail Fri DEC 29 1899

Under the Dome.

It is said that Lincoln J. Carter, the author of "Under the Dome," the immensely successful naval comedy drama, which will be seen at Greenwall's opera house tonight for the last performance, spent two years in perfecting the ferry boat scene. As a result it is as near the "real thing" as it is possible to make it. Not a single detail of such a trip has been omitted. Every sound of a boat or of the water and all the appearances of lessening distances are correctly imitated. So perfect is the result that the audience seems to be carried with the boat across the river, the characters being grouped in the front and the audience having possession of the rear.

American Biograph Co.

Tomorrow, Saturday matinee and night, the American Biograph company will be seen at Greenwall's opera house for a return engagement with an entire new set of films, including the Mexican "Bull Fight," which took place in Madrid. This film is said to be 550 feet long.

Age Cannot Dim It.

Like the national bird with which age deals so lightly, Lewis Morrison's sublime romance, "Faust," with the paradoxical distinction of being old, yet ever new, returns for the last time to its scenes of former triumphs, imbued with fresh vigor and animated by a rejuvenated atmosphere that envelopes the entire production. Since the last visit here, extensive alterations have been made in the play, which, while in no way distracting from the main theme, yet so completely alter the entire environments that it is like a thoroughly new production. An absolutely new scenic investiture was amazing electrical effects, together with an exceptionally talented company are adjuncts rarely united and testify to the merit of this presentation, which is acknowledged to be the peer of all of Mr. Morrison's former efforts, combined all the elements of artistic refinement, coupled with a spectacular elaboration of a world renowned classic. "Faust" will be seen at Greenwall's opera house Monday (New Years) matinee and night for the last time.

ROLAND REED

He Is Not Expected to Recover.

New York, Dec. 29.—Roland Reed, the actor, who was operated on Tuesday last at St. Luke's hospital, was reported to be resting quietly last night, with little change in his condition for better or worse. In some way Mr. Reed learned that his illness was considered serious and it worried him so that since then every effort has been made to keep his real condition not only from him, but also from the public.

There is some doubt as to whether or not he was operated on for cancer, as reported. His trouble was originally announced as appendicitis, and later as cancer of the stomach, and it was said that half of his stomach was removed and that he would not be able to survive the operation very long.

His daughter has arrived, and is constantly at his bedside with her mother. Many flowers and messages of sympathy arrive daily, but all but a few of the flowers are kept away from the sick room. It is feared that if the messages were read to him they might alarm him. While he is not expected to live everything possible is being done for him.

ploship pugilistic encounter between Fitzsimmons and Jeffries was the leading feature. The fight was reproduced just as it occurred in the arena. The show is well worth the price of admission.

An Intellectual Treat.

How much pleasanter and more beneficial it is to witness a play constructed upon the lines of intellectual refinement and decorum, where modesty never causes the blush to pinken the cheek of innocence or the susceptible lip to quiver with indignant resentment, whose aims are to perpetrate those truths which inspire a higher humanity, afford an hour of pleasure to the toils of life and bask in the alluring embrace of intellectuality and culture than to witness a theatris inuendo, which inundates the stage with a sewerage of risque suggestiveness, ejected through the hose pipe of semi-respectability, as has been too often presented to enlightened audiences under the guise of society or problematic drama, calling down upon the stage a tirade of abuse alike from press, public and pulpit. In presenting Lewis Morrison's "Faust," which is recognized as one of the gems of literature, the management has succeeded in stamping its name upon the age as adaptors of vast intelligence. After having been presented in all parts of the world during the last sixteen years, it is announced that this season will positively be the last one in which this famed production will be presented.

"Faust" will be seen at Greenwall's opera house Monday (New Years), matinee and night, January 1.

Register Sat DEC 30 1899

American Biograph Company.

The American Biograph company will be seen at Greenwall's opera house today, matinee and night, with an entire new set of films, including the great Mexican bull fight, a film said to be 550 feet long. A great many more pictures are promised this time.

Lewis Morrison's Faust.

Pope very truthfully said, "Truth needs no flower of speech," and to that end the fact of merely announcing that Lewis Morrison's Faust will at an early date be presented in this city and on a more elaborate scale than has been our fortune to witness heretofore is sufficient to assure the public of a performance worthy of the author, for Mr. Morrison is always thorough in all that he does, and there is a brilliancy in all his productions that is distinctly Morrisonian. There is no illusion of mawkish melodramatic sentimentality in "Faust." It has an absorbing interest obtained and held by the intellectuality of a master mind and has been moulded and dramatized by one who has the ear mark of genius, a creative brain. Hence the enormuos popularity of "Faust as presented by Lewis Morrison's company. The coming engagement is announced as positively the farewell of Morrison's "Faust" in this city and will be seen at Greenwall's opera house Monday (New Year) Matinee and night.

Mail Sat - DEC 30 1899

American Biograph Co.

The American Biograph company will be seen at Greenwall's opera house tonight for the last performance with an entire new set of films of those seen when they were last here. This time they will present among many other pictures the Mexican bull fight which took place in Madrid to raise funds for the Spanish-American war. This film is 550 feet in length. The prices will be the same as when last here.

Next Week's Attractions.

Next week the Greenwall's opera house will have it doors open every night except Tuesday with a matinee every day: Monday (New Years) matinee and night, the last time to be seen here, Lewis Morrison's complete production of the greatest electrical play of the age, "Faust;" Wednesday matinee and night, January 3, Corrinne assisted by Bob Graham and a well balanced company in Edgar Smith and Louis De Lange's latest creation, "The Little Host;" three nights and three matinees commencing Thursday matinee in the society comedy, "Money," the Ewing-Taylor combination in repertoire will be seen.

Lewis Morrison's "Faust."

In these days of dramatic sensationalism, when many blase productions are presented and more attention is paid to the consummation of melodramatic effect, then to the intellectual construction of the play, it is refreshing to herald the advent of a classic which, while dealing with the dual side of life, eliminates the obstusive elements, that offend the sensitive susceptabilities of the audience and yet retains the essential material, that sustains the foundation upon which the structure of the story is based. It has been demonstrated times without number, that an intellectual dish daintily served with the necessary accompanying refinement, will always receive the

commendation of the public. No better evidence of the efficacy of such a statement is required than the mere mention of Lewis Morrison's great production of "Faust," a play which was originally presented to the public sixteen years ago, and which is today recognized as one of the foremost dramatic successes of this age. The presentation this year is announced as positively on its farewell tour and that the public are tatking advantage of this announcement is demonstrated by the enormous attendance given to this popular play wherever it is being presented "Faust" will be seen at Greenwall's opera house Monday (New Years) matinee and night.

Corinne.

The brilliant young comedienne, Corrine, in the rollicksome and merry creation of Edgar Smith and Louis de Lange, "The Little Host" is the attraction announced for the Greenwall's opera house Wednesday matinee and night, January 3. Corrine is known throughout the entire country and particularly so in this section as being a sprightly, bright little woman of unmistakable talent. Corinne has had the good fortune to score a continued round of successes since her first appearance upon the stage; but these successes have been made in a field unlike the one in which she is now brought before us, and the character assumed by her in "The Little Host" is totally unlike anything previously attempted by her. The atmosphere by which she is now surrounded partakes more of the nature of comedy, whereas, previously she assayed roles more or less in the line of extravaganza. The company which Manager Junius Howe has organized to support Corinne, is said to be in every way a most capable one, embracing as it does, some of the cleverest artists in the theatrical profession including R. E. Graham, William Pruette, John J. Raffael, Louis DeLange, Arthur Villars, Ruth White, Genevieve Reynolds, Natalia Olcott, Emily Francis and others. Clarance Rogerson is the musical director of the organization and under his able leadership the incidental music, supplied by W. E. Francis will receive proper interpretation.

Ewing-Taylor.

The Ewing-Taylor combination open a three nights' engagement at Greenwall's opera house Thursday, January 4, with matinees daily. The opening bill for Thursday matinee will be the society comedy, "Money." Ladies will be admitted free on Thursday night, when accompanied by a person with a paid ticekt. The Palestine Daily News says:

The Ewing-Taylor company opened their week's engagement here last night with the society comedy, "Money," to a large and appreciative audience. This company is a well balanced one, and from all indications it is composed of ladies and gentlemen only, and their excellent work in "Money" last night promises the theatre patrons of Palestine a week of pure enjoyment. Mr. Taylor and Miss Ewing are general favorites here, as is Miss Marie Fellows, whose contralto voice never sounded sweeter than it did last night. Miss Wask-la-la is an engaging little subrette with many a good song up her sleeve. Mr. Jim Bough's specialties are all new and up-to-date, while Mr. DePew's foolish monologue and song would make a horse laugh.

Mail-Monday JAN 1- 1900

"Faust" Tonight.

An exchange says: Nothing can be imagined more gruesome than the incarnated fiend "Mephisto," in Lewis Morrison's "Faust," standing on the summit of the Brocken, viewing with infernal malignity the awful agonies of the poor witches, who are seething below in a lake of everlasting fire. To

opera house Monday (New Years) matinee and night.

"Corinne."

Corinne, who appears at the Greenwall's opera house Wednesday, matinee and night, January 3, is one of the most ueiuous comediennes on the American stage, and one may go to witness her performances with absolute confidence that there will be nothing disappointing in the entertainment she will give. Her success lies in the fact that her power is the outcome of talent rather than acquired art. There is nothing suggestive of artificiality in her hearty mirth; she incessantly bubbles over with spontaneous merriment, and infectiously adds to the enjoyment of her audience by the evident pleasure which she herself derives from her own work. One does not think of her as simulating mirth for a stated salary per night, but rather as a jolly companion, making fun because she cannot help it. "The Little Host," the play which Manager Junius Howe has acquired as the vehicle in which to present Corinne once again to our theater goers, was constructed by Edgar Smith and Louis De Lange, the collaborers who have furnished Weber & Fields of New York City with all of their successful pieces. The comedy element is exceedingly well worked out, the musical numbers interspersed throughout are good and the play is distinctly bright, tuneful and well staged. Corinne's assistants in the merrymaking are: R. E. Graham, Wm. Pruette, John J. Raffael, Louis De Lange, Arthur Villars, Paul Brackett, Ruth White, Genevetve Reynolds, Natalia Olcott, Emily Francis and Clarence Rogerson. The performance has no dull moments, it moves briskly and gleefully from beginning to end. Merry songs, graceful dances, ridiculous situations and humorous dialogue succeed one another with kaleidescopic effect and rapidity.

Ewing Taylor.

The Ewing-Taylor combination will be seen at Greenwall's opera house for three nights and three matinees, commencing Thursday matinee, January 4, with the society comedy, "Money." Ladies will be admitted free on Thursday night when accompanied by one paid ticket. The Shreveport Journal says:

"The Ewing-Taylor company played a return date here last night to the capacity of the house. The doors opened at 7:30 and before 8:15 the "S. R. O." sign was out. They played "Leah the Forsaken." The work of Miss Ewing and Mr. Taylor carried the house by storm, and they were obliged to respond to several curtain calls. Their support was excellent, and they are nobly sustaining the reputation they have attained as one of the best repertoire attractions on the road."

Mail-Monday JAN 1- 1900

the author last night it appeared as if he was viewing a Dore painting of "Dante's Inferno" so weirdly fascinating was the scene. It is a pleasure to witness a production like this, where such care is manifested to the most minute detail. The press throughout the country this season is unanimous in its praise of the magnificent production of Lewis Morrison's "Faust" on this, its farewell tour. While upon former occasions, it was always sumptuously staged, the production tonight at Greenwall's opera house will be on

Register Sunday DEC [illegible] 1899

GREENWALL'S OPERA HOUSE.

Monday (New Year) January 1st.

Matinee and Night.

Powerful Cast New Scenery See The New	LAST TIME HERE **LEWIS MORRISON'S** BIG PRODUCTION OF **FAUST** "BETTER THAN EVER"	Elaborate Costumes Splendid Chorus Brocken Scene.

Greatest Electrical Play of the Age.
Marvelous Mechanical and Electrical Effects.
Farewell Tour of this Production.

Matinee Prices . . . 25c, 50c and 75c
Night Prices . . . 25c, 50c, 75c and $1.00

Seats on Sale at Box Office.

Mail Monday JAN 1 1900

[illegible]

"The Little Host."

[illegible]

Mail Tuesday JAN 2 1900

Corinne.

[illegible]

Ewing-Taylor.

[illegible]

Register Tuesday JAN 2 1900

"Corinne."

[illegible]

Ewing-Taylor Combination.

[illegible]

Register Wed JAN 3 1900

[illegible]

Register Wed JAN 3 1900

Ewing-Taylor Combination.

[illegible]

Mail Wed JAN 3 1900

Change in Time.

Next Monday evening at Greenwall's opera house the curtain will go up at 8 o'clock sharp and Tuesday matinee at 2 o'clock. The attraction on those dates will be the Blanche Walsh and Melbourne McDowell combination, and the play "Cleopatra." This company carries all of the Fanny Davenport scenery and the play is given in all its detail, hence the necessity of beginning early. This is one of the very best attractions in the year's booking and as the two stars are prime favorites they will, no doubt, draw immense audiences at each performance.

Corinne Tonight.

[illegible]

Ewing-Taylor Combination.

[illegible]

Register Thurs JAN 4 1900

Ewing-Taylor Combination.

[illegible]

Register Thurs JAN 4 1900

[illegible]

"Cleopatra."

[illegible]

Mail Thurs JAN 4 1900

Ewing-Taylor Combination.

[illegible]

Walsh-McDowell.

[illegible]

Register Friday JAN 5 1900

Walsh-McDowell.

[illegible]

Mail Fri JAN 5 1900

[illegible]

Register Thurs JAN 4 1900

Greenwall's Opera House.

Sale of Seats Open Today for the

Blanch-Walsh AND **Melbourne MacDowell**

ENGAGEMENT,

[illegible]

Mail Fri JAN 5 1900

[illegible]

Register Sat JAN 6 1900

Walsh-McDowell.

[illegible]

Register Sat JAN 6- 1900

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proves himself a master of Sardou interpretation.

Arthur Elliott as Kephren does not have much of an opportunity, but in the act in which he takes unflinchingly the cup of poison from Cleopatra's hand and swears he is willing to drink it to prove her innocence and his devotion to her he gave a hint of his splendid ability. Those who saw La Tosca doubtless recognized in Kephren Mario, the artist, in which role he made a great success.

The other members of the company rendered satisfying support. Following is the cast:

Marc Anthony ....Melbourne McDowell
Demetrius ..... Chas. W. Stokes
Thyseus ..... James E. Nelson
Dercetus .....Ellis Ryse
Delius ..... Fred H. Harris
Friends of Anthony.
Octavius Cassar ..... Arthur Hughes
Kephren, Cleopatra's slave.....
..... Arthur Elliott
Olympus ..... John T. Burke
Governor of Tarsus ....Frank Willard
Messenger ..... John Fitzsimmons
Juba ..... H. J. Serviss
Strepsiade ..... Alex. Wynne
A Merchant .....Chas. Davidson
A Noble ..... R. E. Barton
Anthony's Officers of Tarsus.
Octavia, Sister of Octavius .....
.....Katherine Power
Charmion ..... Constance Williams
Iras ..... Louise Wakelee
Merga ..... Emly Baker
Cleopatra's Women.
Cleopatra ..... Blanche Walsh

Monday night the curtain will rise promptly at 8 o'clock and Tuesday matinee at 2 o'clock sharp, owing to the length of the performance. This will be the first production of Sardou's "Cleopatra" in this city, and theater goers should not confound this production with any previous presentation of Shakespeare's Anthony and Cleopatra.

"What Happened to Jones."

The coming engagement of Harry Corson Clarke and his company of merry-makers is arousing the utmost enthusiasm amongst our better class of people, and the engagement of this talented comedian at Greenwall's opera house Wednesday night, January 10, bids fair to be the most successful, from both an artistic and financial standpoint, of any in this city for years. He has certainly shown great foresight and executive ability in securing his reigning farcical New York success for the Western territory, for in "What Happened to Jones" he has what is said to be the best and cleanest comedy written in years and in addition to that it fits him like the proverbial glove. As "Jones" who is equally at home selling hymn books or playing cards, he is exruciatingly funny, and the many complications in which he finds himself are so cleverly handled that he has won the admiration of both press and the public.

Mail Monday JAN 8- 1900

Cleopatra Tonight.

The announcement of the appearance of Blanche Walsh and Melbourne MacDowell in Sardou's great plays, "Fedora" and "Cleopatra," at the Greenwall opera house tonight, tomorrow matinee and night, arouses pleasurable anticipations among that portion of play-goers who have surfeited with the frothy material which has lately been the vehicle for the display of figures and faces without any pretence of histrionic art. Blanche Walsh will be warmly received by her many friends in this city who await her appearance in these ambitious plays with confidence in her ability to sustain her enviable reputation as an emotional actress. An excellent company has been chosen, with the view of making the cast as nearly perfect as possible. The plays will be given in the usual magnificent style as regards costuming and scenic effects.

BLANCHE WALSH.

While "Antony and Cleopatra" does not follow the lines of Shakespeare, it undoubtedly carries with it a sequence of human interest remarkably strong in its dramatic presentation and the success achieved by the play itself, aside from the magnificience of its production proves that plays, even if founded on the great Shakespeare appeal to the better class of the public. This is not to say that Shakespeare's "Cleopatra" is less than Cleopatra of history, but the French writer has invested the character itself with so much that appeals to modern audiences and in a manner purely dramatic. The scene in the fifth act of the play which represents the storm which has been conjured from the Nile by Cleopatra has been pronounced one of the finest stage effects ever seen. "Cleopatra" will be presented on tonight and tomorrow matinee. "Fedora" on Tuesday night.

The curtain will rise promptly at 8 [illegible] matinee at 2 o'clock. This will be the first production of Sardou's "Cleopatra" in this [illegible] theater goers should not confound this production with any previous presentation of Shakespeare's "Antony and Cleopatra."

What Happened to Jones.

The seats for the Harry Corson Clarke engagement went on sale this morning and there is every indication that this popular young comedian will be greeted with a full house at the Greenwall opera house Wednesday night, January 10, presenting the latest New York comedy success, "What Happened to Jones," by George H. Broadhurst. Mr. Clarke is rapidly advancing to the front rank in his chosen profession and his success is well deserved for he is most conscientious and pains-

At Greenwall's Next Week.

Next week theatre goers will have an opportunity of witnessing some of the best attractions that have been seen at Greenwall's opera house this season. No one should miss the opportunity of seeing Miss Blanche Walsh and Mr. Melbourne MacDowell Monday night at 8 o'clock and Tuesday matinee at 2 o'clock sharp in Fanny Davenport's entire production of Sardou's "Cleopatra," a car load of scenery and properties being carried for this production alone; Tuesday night, the great scenic and costume production of Sardou's, "Fedora;" Wednesday night, January 10, the favorite comedian, Harry Corson Clarke, presenting Broadhurst's hilarious sufficiency, "What Happened to Jones;" Thursday matinee and night, the rag time skit daddle, "The South Before the War," augmented by the famous Passion Play moving pictures; Friday and Saturday nights with matinees daily The Pearson Stock Company at popular prices.

Walsh - MacDowell.

One of the most attractive engagements of the season at Greenwall's opera house Monday night and Tuesday matinee and night, January 8 and 9, is the appearance of Blanche Walsh and Melbourne MacDowell in a repertoire of Sardou's great plays, "Fedora," and "Cleopatra." Last season's tour by this couple is said to have been the longest had by any strictly legitimate company, and at that one of the most profitable. Miss Walsh has been readily accepted in her impersonations of the characters made famous by Miss Davenport, and as she has youth and beauty on her side, her performances carry a deal of interest with the additional presence of her genius.

The Queen of Egypt has for centuries presented through history, story, fable and tale an altogether unique figure in the minds of human beings who are cultured enough to care for historical personages. The setting

given on Tuesday night. The curtain will rise promptly at 8 o'clock Monday night and 2 o'clock Tuesday matinee, owing to the length of the performance.

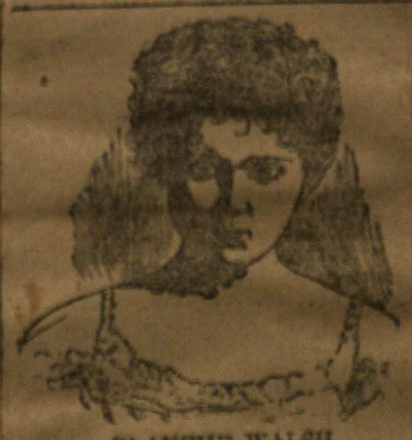
What Happened to Jones.

A most noteworthy event at the Greenwall's opera house Wednesday night, January 10, appearance, as a star, in this city, of Harry Corson Clarke, the well known and talented comedian and character actor who has, by his own efforts risen to a high position on the stage, and who is universally admired for the quaint and natural characterization he always gives, no matter how difficult the role. From all accounts Mr. Clarke is on the top wave of prosperity and he has played to crowded houses in San Francisco. In the farcial comedy "What Happened to Jones" he has made a wise selection for it is one of the brightest and most laughable farces

MELBOURNE MAC DOWELL.

HARRY CORSON CLARKE.

that is given this interesting play is said to be equal, if not to surpass anything that has for recent years been attempted. From the first act to the very last, including the great storm episode, a series of charming Egyptian pictures will be presented. The reproduction of the famous "Cleopatra Barge," with its accompanying music, singing, crowds of swaying adoring figures, armed soldiers and brilliant colored surroundings makes a picture rarely witnessed on the stage. The tempest scene in the fifth act is where Cleopatra implores Typhon, the god of storm to hurl forth from his thunderous artillery in the heavens a bolt that will lay level the enemy. This realistic scene has been pronounced the finest ever seen on the American stage.



BLANCHE WALSH.

Aside from the magnificent Egyptian surroundings the story is in Sardou's most dramatic style. The tragic love of the haughty, powerful and heroic Marc Antony, and the daring, willful, wise and powerful Cleopatra are handled in the modern French style of dramatic art, so that the spectator is not allowed for a moment to let his attention wander or his interest flag. The tempest scene in the fifth act is said to be one of the most thrilling examples of realism known to the contemporary stage.

The bill for the engagement will be "Cleopatra" on Monday night and Tuesday matinee. "Fedora" will be

written in years. The brilliant lines and clever situations combined with some remarkable complications keep up the laughter and interest from the start to the finish. "What Happened to Jones" has proven itself a great hit in New York, in London, in San Francisco and in fact wherever presented, and it will surely be the right play in the right place. Mr. Clarke has gathered about him a most clever company, and it is said some of the ladies of the cast will wear several gowns that will be the envy of the feminine sex wherever seen.

South Before the War.

The Greenwall opera house will have Thursday matinee and night, January 11, Harry Martell's grand southern production, the "South Before the War," a most excellent attraction that has commanded the best audiences wherever produced. A large company numbering fifty people, new scenery and other improvements forms one of the best shows on the stage to be seen this season, and should without doubt play to the capacity of the house. The opening scene which pictures the return of an old slave to the plantation. Introduces the entire company, together with interesting episodes of slave life, darkey amusements of ante-bellum days, buck and wing dancing and jubilee singing of the merritorious kind. The pastime on the levee introduces the realistic landing of that famous old Mississippi steamboat, Robert E. Lee, the scene in this particular being most interesting. The camp meeting on Frog island, and the cake walk are also two very interesting features, while "The Passion Play," which is shown in a series of moving pictures representing a performance of the Biblical narrative as enacted by the peasantry or Horitz, Austria, is an innovation, instructive as well as entertaining.

Pearson Stock Company.

The Pearson Stock company will be the attraction at Greenwall's opera house Friday and Saturday nights, matinees daily, January 12 and 13. The Arkansas Democrat of December 29, says:

The Pearson Stock company opened a three-nights' engagement at the Capital last night in "The White Squadron," and all who witnessed it were well pleased with the thrilling play and the splendid presentation. The members of the cast are artists and interpret with discrimination and understanding the most exacting roles. "The Police Patrol" will be the bill tonight. There will be a matinee performance tomorrow. Popular prices prevail, and the clever work of the company makes the production equal to many a dollar play.

Mail Monday JAN 8- 1900

GREENWALL'S OPERA HOUSE

MONDAY TUESDAY, Nights, Jan. 8 and 9

MATINEE TUESDAY.

ANNUAL ENGAGEMENT OF

Blanche WALSH And Melbourne MACDOWELL

IN SARDOU'S GREAT PLAYS

Monday Night at 8 and Tuesday Mat. at 2.	"Cleopatra"
Tuesday Night,	"Fedora."

Prices: Night—25c, 50c, 75c, $1.00 and $1.50. Matinee—25c, 50c, 75c and $1.00.

Seat Sale Now Progressing.

GREENWALL'S OPERA HOUSE

THURSDAY, JAN. 11, Special Bargain Matinee 2:30 p. m.

HARRY MARTELL'S Realistic Southern Production,

The South Before the War.

A RAG TIME SKIT DADDLE, AUGMENTED BY THE FAMOUS PASSION PLAY ANIMATED PICTURES.
THREE SCORE SWEETEST VOICES, IN ONE GRAND SWELLING CHORUS.

30 Champion Buck and Wing Dancers 30

Heartfelt Harmony. Realistic Scenery. Plantation Scenes.

30—FIRST PRIZE CAKE-WALKERS—30

ROLLICKING, RAVISHING, RIP-RCARING ROUND of RARE and ROUSING REVELRY

Watch for the Big Parade at Noon.

Prices—Matinee, 25c and 50c; Night, 25c, 50c and 75c.

Register Tuesday JAN 9- 1900

Chronicle recently referred to it in contrast with the farce comedy that is made to turn so generally upon so inconsequential and insignificant things. It declares "that this laugh-maker is of the refinement of farce," and adds "'What Happened to Jones' has several complications that may be described as screaming, and yet they are all most plausible. The confusion between the bishop, the drummer and the Indian is a very ingenious one, and simply but admirably worked. The subordinate play in the plot is just enough to show up the main complications, and there were minutes last night when the audience was most hilarious."

It is represented as one of the brightest, prettiest and most sensible of all the order of modern farce comedies, and as it is given here by a superior company, with elaborate costuming and stage effects, there can be no doubt that all will desire to laugh over its absurdities.

"South Before the War."

Among the coming productions to Fort Worth is Martell's mammoth company producing "South Before the War," composed of some fifty genuine Southern darkies in Southern fun-making; fifty soulful singers and dancers; soloists, duettists, trios, quartetts, camp-meeting shouters and shooters, acrobatic salvationists, glee singers, jubile singers; no burnt cork, inconsistent Ethiopian imitators, but calico-clad, gunny-sacked, fun-loving, music-making "mokes," to whom Terpsicorean tripping and sweet singing are necessary parts of their joyful existence. The bill is a varied one in which the 50 participants have every opportunity to show their versatility, from the loose-jointed and limber-limbed acrobat in "Silence and Fun" to the vociferous and leather-lunged exhibitor at camp-meeting and the dandified darkey in an excruciatingly funny cake walk.

"The South Before the War" will be seen at Greenwall's opera house Thursday, matinee and night, January 11, with the famous Passion Play, moving pictures.

Register Tuesday JAN 9- 1900

"What Happened to Jones."

There will unquestionably be a large house next Wednesday night when the famous comedian, Harry Corson Clarke and his selected company will present the very latest comedy success, "What Happened to Jones."

It has had a great run in the East, and has within the past six months played some four weeks in the city of San Francisco, thirteen weeks in New York, four weeks in Boston, six in Philadelphia and two in Chicago.

The most striking scenes have been made the subject for elaborate pictorial reproductions in the leading Eastern and Western journals, and it is estimated that one million people have seen this comedy. The San Francisco

Samuel B. Thomas, business manager of Creston Clarke, is in the city, arranging for Mr. Clarke's appearance at the opera house next Monday.

Mail Tuesday JAN 9- 1900

What Happened to Jones.

Society will be well represented at the Greenwall's opera house Wednesday night, January 10, on the occasion of the appearance here of the brilliant young comedian, Harry Corson Clarke, who is one of nature's geniuses in his chosen profession. His record of triumphs in San Francisco during the past two years is a remarkable one, he having played some forty different and distinct parts in that city, and has yet to have recorded against him one failure or one adverse criticism. He is now at the head of his own company,

Register Sunday JAN 7- 1900

GREENWALL'S OPERA HOUSE

MONDAY TUESDAY, Nights, Jan. 8 and 9

MATINEE TUESDAY.

ANNUAL ENGAGEMENT OF

Blanche WALSH And Melbourne MACDOWELL

IN SARDOU'S GREAT PLAYS

Monday Night at 8 and Tuesday Mat. at 2.	"Cleopatra"
Tuesday Night,	"Fedora."

Prices: Nights—25c, 50c, 75c, $1.00 and $1.50. Matinee—25c, 50c, 75c and $1.00.

Seat Sale Now Progressing.

JONES OFFERS HELMA A LITTLE CONSOLATION.

BLANCHE WALSH.

SCENE FROM "CLEOPATRA."

GREENWALL'S OPERA HOUSE

THURSDAY, JAN. 11, Special Barg'n Matinee 2:30 p. m.

HARRY MARTELL'S Realistic Southern Production.

The South Before the War.

A RAG TIME SKIT DADDLE.
AUGMENTED BY THE FAMOUS PASSION PLAY ANIMATED PICTURES.
THREE SCORE SWEETEST VOICES, IN ONE GRAND SWELLING CHORUS.

30 Champion Buck and Wing Dancers 30

Beautiful Scenery. Realistic Scenery.
Plantation Scenes.

30—FIRST PRIZE CAKE-WALKERS—30

ROLLICKING, RAVISHING, RIP-RCARING ROUND of RARE and ROUSING REVELRY

Watch for the Big Parade at Noon.

Prices—Matinee, 25c and 50c; Night, 25c, 50c and 75c.

JONES OFFERS HELMA A LITTLE CONSOLATION.

Register Wed- JAN 10 1900

Mail Wed- JAN 10 1900

Register Thurs JAN 11 1900

Register Thurs JAN 11 1900

ations are so striking as to approach the melodramatic. Mr. Clarke will be accompanied by Miss Adelaide Prince, an actress of remarkable beauty and intellectual resources, who was for five seasons a prominent member of Augustin Daly's company in New York and London. "The Last of His Race" will be given an elaborate and beautiful production, a carload of scenery and effects being carried for this purpose.

Mail - Thurs JAN 11 1900

South Before the War.

At the Greenwall's opera house tonight for the last performance will appear Harry Martell's successful production, "South Before the War," a novelty, and one that has won fame and many dollars for its originators. It is so different from anything of the kind ever attempted that its success is not to be wondered at, after it has been seen. The company is composed of some fifty people, including four quartettes, a score of buck and wing dancers, a coterie of cake walkers, a grand chorus of fifty voices.

For an opening novelty, there is shown a series of animated pictures, illustrating a perfect performance of "The Passion Play," a Biblical narrative, as enacted by the devout peasantry of Horitz, Autria. This is a world famous performance, drawing people to see it from all quarters of the globe.

Pearson Stock Company.

The above clever dramatic organization will appear at the Greenwall opera house on the nights of Friday and Saturday, January 12 and 13, and Saturday matinee, opening production Friday night will be the famous naval play of the "White Squadron." This well known play has been produced in all the larger cities of the country, and is given credit for being the best play of its class now before the public. The piece will be produced with all its fine special scenery and elegant naval and military costumes, which are carried by the company. As a patriotic drama it is of the best, and has the distinction of being the play selected by the entertaining committee in New York, for the benefit of the gift fund for Admiral Dewey, and which performance the famous admiral consented to attend.

Saturday matinee the company will be seen in "The Midnight Alarm," and Saturday night "The Police Patrol." This company is playing these standard dramas with all new special scenery at popular prices.

Creston Clarke.

The climax to the third act of "The Last of His Race," the new romantic play which Creston Clarke will introduce at the Greenwall opera house Monday night, January 15, is a duel between Mr. Clarke and his stage rival which has been so ingeniously worked up by the author that it is almost a nightly occurance to have some of the auditors cry out to Mr. Clarke, "kill him." The play itself is a charming story of love, although there is a good deal of comedy interspersed, while the situations are said to even approach the melo-dramatic. Mr. Clarke will have the benefit of an exceptionally strong supporting company of twenty, headed by Miss Adelaide Prince, an actress of rare grace and charming manner. Special scenery and effects will make this production a lavish and beautiful one, complete in every detail.

Register Fri JAN 12 1900

Pearson Stock Company.

The Pearson Stock company will be the attraction at Greenwall's opera house tonight and tomorrow matinee and night, Jan. 12 and 13, presenting tonight the great naval drama "The White Squadron," tomorrow matinee "The Midnight Alarm" and tomorrow night "The Police Patrol," at popular prices.

"The White Squadron" is without doubt one of the strongest naval and patriotic pieces now on the road, and the company presenting it has been selected for this play, so that their individual merits will fit the requirements of the parts assigned them. The company carries its own special scenery and paraphernalia required for this play as well as for the others. This includes a very handsome and intelligent team of white Arabian horses trained for the novel "Quick Hitch" scene in the "Police Patrol." From the excellent manner in which this company is spoken of and endorsed by the press, in every city it appears out citizens can look forward to quite a dramatic and novel treat being in store for them during this engagement.

Creston Clarke.

It is rather a suggestive sign of the times that Mr. Creston Clarke, whose achievements in the role of Hamlet have been greeted by the greatest praise everywhere, should follow the trend of popular taste by appearing in a romantic drama, "The Last of His Race," which will be the attraction at Greenwall's opera house, Monday night, Jan. 15.

For the romance that hangs about Shakespeare's tragedies like a threatening cloud, and the romance developing the romantic plays of today are totally different, and it is by no means certain that the actor who can give us the Dane with such a near approach to the ideal and to the mood of Edwin Booth as does Mr. Creston Clarke will find himself in congenial surroundings amid the more sprightly atmosphere of latter production. But Mr. Clarke's production of "The Last of His Race" is such a thorough and finished one as to charm his audiences, and exhibit his wonderful resources as a stage manager.

"The Last of His Race" will be one of the few attractions here this season that in addition to a cast of exceptional excellence, carries a full equipment of special scenery and effects.

Beach and Bowers' Minstrels.

The Beach and Bowers minstrels will be seen at Greenwall's opera house Tuesday night, Jan. 16. The Portland Morning Oregonian says:

Beach and Bowers' famous minstrels are proving to be one of the star attractions at Cordray's theater this season. Every night this week the house has had large and appreciative audiences, and the verdict of the patrons of the theater is that this is one of the brightest minstrel companies that has visited Portland this season. The first part is all new and bright, while in the olio are many clever specialties, including Donald Gordon, the world's champion trick rider, and the wonderful dog show.

Mail Fri - JAN 12 1900

Pearson Stock Company.

This well known company of dramatic artists is, this season, making a specialty of producing two of their strongest plays. Both of them are presented with all the necessary equipment, including scenery, wardrobe and the trained horses and patrol wagon, which are carried by the company. There are no better plays on the road than the "White Squadron" and the "Police Patrol," and given as they promise to be, by the Pearson Stock company, our theater goers can look forward to a creditable and meritorious performance. The members of the company are all clever and experienced artists, and being connected with this organization for some years, will serve to add to the general interest shown in the expected appearance of this clever company.

The Pearson Stock company will be seen at Greenwall's opera house for two nights and Saturday matinee, commencing tonight in the great naval play, "The White Squadron," Saturday matinee "The Midnight Alarm," and Saturday night "The Police Patrol," at popular prices, 10, 20 and 30 cents.

Creston Clarke.

The mere announcement that Creston Clarke is to appear in this city aroused a very positive interest among the local theatregoers, and indicates that Mr. Clarke will be greeted by a crowded house on the occasion of his appearance at Greenwall's opera house, Monday night, January 15, when he will be seen in his splendid romantic play, "The Last of His Race."

Mr. Clarke's supporting company remains this season practically unchanged, a fact that will be greatly appreciated by all those who have seen these excellent players. Miss Adelaide Prince, whose talent needs no praise here, and whose beauty and charming grace of manner are well known, is still Mr. Clarke's leading support, and is during the present season winning the highest praise everywhere. "The Last of His Race" will be given with special and very handsome costumes, by H. Miller of Philadelphia and New York, and an adequate and complete stage setting of more than usual beauty. Mr. Clarke's engagement promises to be a social as well as dramatic event.

Beach and Bowers Minstrels.

Beach and Bowers Minstrels will be seen at Greenwall's opera house Tuesday night, January 16. The Anaconda Standard says:

The Beach & Bowers minstrels opened their Butte engagement yesterday with two performances to big audiences, and if laughter and applause is an indication of a good and satisfactory show, and it usually is, such a show is given by the minstrels. The company is made up of a lot of clever performers and specialty artists, including among the number Lou Knetzger, one of the best club swingers ever seen in Butte; Don Gordon, a remarkable trick bicycle rider and on the unicycle; Harry Freeman and the Smith brothers, a team of acrobatic wonders; the Van Barre trio, another team of very clever acrobats. The performance concludes with Bobbie Beach's troupe of wonderful trained dogs.

Who is Who.

No more original or comical idea in a farce comedy vein was ever created than the German Singing society in "Who is Who," the laughable conceit to be seen at the Greenwall's opera house Wednesday night, January 17. All the up-to-the-minute coon songs and rag time ditties are rendered in the German language, the singers holding books labelled "First Base," "Second Base," "Third Base," "Short Stop," etc., and Bert St. John directs the efforts of this comical Saengerfest with all the seriousness of the old German school. Encore after encore invariably results and the ludicrous make-up of the singers, taken with their serious mien, is the cause of roars of laughter.

THEATRICAL MEETING

The Dallas Opera House Association Elect Officers for Ensuing Year.

Mr. Henry Greenwall of New Orleans, at the head of the Greenwall theatrical circuit, was here this week visiting his brother, Mr. Phil Greenwall. Both gentlemen went to Dallas Wednesday to attend a meeting of the members of the Dallas Opera House association. The following officers were elected:

Directors—Henry Greenwall, Phil W. Greenwall, J. C. O'Connor, J. T. Trezevant, Jules Schneider and George Auzy.

Officers — Henry Greenwall, president; Phil W. Greenwall, vice president, and Henry Archinard secretary.

In speaking of the bookings for this season, Henry Greenwall said:

"Texas is to be congratulated on the booking of attractions for this season. They are better than the bookings east of the Mississippi river. The quarantines have interfered and caused us to lose good attractions, but the time has been filled in in a manner, we think, that should be pleasing to Texas patrons. There is a fine list of attractions yet to come, including "Jack and the Beanstalk," "Zaza," Denman Thompson in the leading role in "Old Homestead," Charles Frohman's "Colonial Girl," "The Christian," Tim Murphy, Tom Jefferson, with Joe Jefferson's company, Stuart Robson, Paderewski, Richard Mansfield, "Little Minister,"

Mail Friday JAN 12 1900

Ward and Vokes and a number of others."

Register Sat JAN 13 1900

Creston Clarke.

When Creston Clarke appears at Greenwall's opera house Monday night, Jan. 15th, it will be the romantic play "The Last of His Race," in which Mr. Clarke will be assisted by Miss Adelaide Prince and a company of exceptional strength, numbering twenty. The romantic drama, the play that appeals to the emotions, the play that has for its foundation that almost forgotten factor, a plot, is after all the most enjoyable and elevating diversion presented upon the modern stage. "The Last of His Race" is perhaps one of the best specimens of the romantic drama that has been produced within recent years. In it, Mr. Clarke enacts a dual role; that of a paralytic old prince in the first act, and a vigorous manly artist in the two succeeding acts. Primarily the play tells a dainty love story, but there is plenty of the comedy element, while the situations are so stirring as to call forth the greatest enthusiasm. The production will be given with special scenery and effects, and will be an elaborate and beautiful one, complete in every detail.

Beach and Bowers' Minstrels.

The Beach and Bowers Minstrels will be seen at Greenwall's opera house Tuesday night, Jan. 16th. The Denver Times says:

The large audience witnessed the performances presented by Beach and Bowers' minstrels at the Denver yesterday afternoon and evening. Many praiseworthy things had been said of this company prior to its appearance here. It is one of, if not the best, minstrel companies ever seen in this city. Life is infused into every song, dance and act. The performance goes with a vim and dash and a true ring of merriment from start to finish. The first part is one of the old-style minstrel introductions, such as witnessed before the days of "big 60s" and glitter and tinsel—a first part in which mirth, music, funny sayings and jokes, clever dances and catchy songs abound. Here are introduced the merry comedians, Woody and Joe Van; Eddy and Fred La Barre, Herbert Swift, Harry Freeman, Fred Kenno and Bobby Beach—"I'm all alone." Among the vocalists are Lou Ware, Eddie Nixon, Delany and others equally well and favorably known. Emil Kliment is interlocutor. Part second comprises an olio of much merit; act after act of rare cleverness from the time Lou Knetzer (justly termed the "King of Clubs") comes on the stage, until the curtain drops on Bobby Beach and his troupe of trained dogs. In the olio are introduced Harry Freeman and Smith brothers in a clever acrobatic act, after which comes Woody and Van to amuse you a few moments, followed by the unique B. P. O. E. drill, with Bobby Beach as commander; a clever bicycle specialty, Van brothers in a new musical specialty, Kenno-La Barre trio and Albert Kitz. The performance, as a whole, is most worthy and meritorious, much above the general average of minstrel performances.

"Who Is Who?"

The musical comedy, "Who is Who," will be seen at Greenwall's opera house Wednesday night, Jan. 17th. The presenting company numbers twenty-two people, who are all talented players and vaudeville stars, headed by the well known comic opera comedians, Chas. A. Pusey and Bert St. John. Hanging on a distinct comedy plot are almost enough catchy and up-to-date musical numbers for a comic opera, and clean and novel specialties by recognized vaudeville artists. This is the third successful season for "Who is Who," and the management has spared no expense in making this, as the bills say, "the third and best edition."

Mail Monday JAN 15 1900

The Last of His Race.

Mr. Creston Clarke, whose name has heretofore been so closely associated with Shakespearean roles, will present a new romantic play, "The Last of His Race" at Greenwall's opera house tonight, for one performance only. Mr. Clarke has wisely concluded that the public no longer cares for tragedy, and in going for the romantic he is merely catering to the wants of the theatre patrons. "The Last of His Race" has something of the delightful flavor and charm of the Zenda stories, and well known newspaper writers have even gone so far as to declare that as a dramatic production it is superior to the dramatization of Anthony Hope's stirring romance. It tells an interesting story, in which love, the spirit of romanticism charming sentiment, and thrilling incident form the chief elements. Mr. Clarke will be accompanied by Miss Adelide Prince, who was for five years a leading member of Mr. Augustin Daly's company, and the supporting company numbers twenty. The production will be an elaborate and beautiful one, all the special scenery and effects being carried by the company.

Beach and Bowers Minstrels.

Tuesday night, January 16, the Beach & Bowers' famous minstrels will be seen at Greenwall's opera house. The Leadville, (Col.), Herald-Democrat says:

Although "S. O. R." was not displayed last night at the Weston Opera house, Beach & Bowers were greeted with a fair sized audience on their initial performance in Leadville, and from the rise to the fall of the curtain was one continued round of applause. And it was rightfully earned, as there is not a "stick" in the entire company. The jokes are all new, and the solos rendered by the different members were the best that had been heard in Leadville in a long while. To mention each one separately is not necessary, suffice it to say that those who witnessed last night's performance were given a treat and one that will long be remembered.

Who is Who.

A very choice offering to the amusement seekers of Greenwall's opera house is the extremely entertaining musical farce comedy, "Who is Who," which will be presented Wednesday night, January 17.

It is said that much is wholesome in the farce comedy field has been packed into two and a half hours of invigorating fun, centering about the actions of those two comical fellows, Charles A. Pusey and Bert St. John, and a company of twenty-two artists. What is not at all common in such productions, "Who is Who" contains a plot, and one that keeps a body's wits on the qui vive to follow. The story is of a young lawyer who forms a partnership with a fictitious persons whom he calls Nemo. The perplexities and complications then center about Nemo. The action is fast and genuinely funny and is said to be as gingery and effervescent as wine of ten year's vintage. Interpolated, not obtruding, are high class specialties and catchy musical numbers.

Jack and the Beanstalk.

Magnificent scenery, beautiful costumes harmoniously blended in color scheme, novel, electrical effects and special features in ballet and ensemble work have aided in giving great popularity to the now famous extravaganza, "Jack and the Beanstalk." The company presenting this charming entertainment numbers quite seventy people and includes the prettiest group of girls ever brought together in one company. The list of principals show numerous popular comedians, singers and dancers.

"Jack and the Beanstalk" comes to the Greenwall opera house Thursday night, January 18.

Register Tuesday JAN 16 1900

Lombardi's Italian Grand Opera Company.

The advance representative of the Lombardi Italian Grand Opera company arrived in the city last night to prepare the way for the coming of his company, which will appear in this city at the opera house next Friday and Saturday night, with Saturday matinee.

The Lombardi organization is the finest operatic company that has ever visited this section of the country. It consists of over eighty artists, of whom fourteen are stars of the finest magitude. Besides these, a complete symphony orchestra is carried.

The operas to be rendered here are, Friday night Bizet's celebrated masterpiece, "Carmen," with the dazzling Signorina Stefania Colamarini in the title role. Saturday matinee, Donnetti's highly dramatics composition, "Lucia di Lammermoor" will be sung. In this opera the famous lyric soprano prima donna, Signorina Amelia Sostegui will be heard in the part of Lucia.

In "Il Trovatore," the opera to be given Saturday night, the entire force of the company will be heard.

If reports which have reached us are true, and we believe they are, nothing quite so fine in an operatic way has ever before been promised the music-lovers of Fort Worth. Every member of the company is said to possess vocal ability of the rarest sort, and they render the grand old lyric operas as their composers intended they should be sung. There is not a jaded or worn voice among them.

So rare an opportunity to hear genuine grand opera rendered by artists who alone know how to produce it, is one that should not be allowed to slip by unheeded, and from the numerous inquiries already made regarding tickets, the attendance will undoubtedly be large.

Seats will be placed on sale Wednesday morning.

Beach and Bowers' Minstrels.

strels

The Beach & Bowers' famous minstrels will be the atraction at Greenwall's opera house tonight. The Nebraska City Daily Press says:

The Overland was packed to the doors last evening by a very enthusiastic audience to see Beach & Bowers' minstrels. The show was up-to-date in every way. The first part was particularly pleasing and the vaudeville part was all that coud be asked for. Bobby Beach and his dogs are a whole show by themselves, and with such people as Eddie Nixon, Freeman, Smith Bros., Woody Van, Kenno La Barre trio, the company was complete. They are a show that the Press can recommend to one and all.

"Who Is Who?"

The very clever farce comedy, "Who is Who?" will be presented at Greenwall's opera house Wednesday night, January 17. Te Cincinnati Commercial says:

A very choice offering to the amusement seekers of Cincinnati is that extremely entertaining farce comedy, "Who is Who?" which was presented yesterday afternoon and evening at the Walnut Street theater. Much that is wholesome in the comedy field has been packed in two hours and a half of invigorating fun, centering about the actions of some of the cleverest of comedians. The action is fast and genuinely funny, never degenerating into horse play. It is a laughing success, as gingery and effervescent as wine of ten years' vintage, a good dose for all dyspeptics, misanthropes and others for whom the medicine of wit should be prescribed

"Jack and the Bean Stalk."

Lovers of operatic extravaganza—and that class of entertainment numbers many admirers among Fort Worth theater-goers—will hail with enthusiasm the appearance of R. A. Barnet's popular "Jack and the Bean Stalk" at Greenwall's opera house. The management have spared no expense, and the production is one of the highest standard. The same scenery and a number of the players who made the play so pronounced a success in New York and other of the leading cities have been retained, and no one need doubt that "Jack and the Bean Stalk" will be well presented on Thursday night, January 18. The critics have given this production unstinted praise, and the long and prosperous runs which it has enjoyed since its initial performance in New York city some three years ago prove its popularity. It is safe to predict a heavy attendance for Thursday night.

Mail - Tuesday JAN 16 1900

The Coming Opera.

Commencing Friday night the music lovers of Fort Worth will be given a musical feast such as has never before been heard in this city. The Lambardi Italian Grand Opera company of Milan, Italy, consisting of over eighty people, will be heard at the opera house in a repertoire of three operas, beginning Friday night with Bizet's beautiful and romantic masterpiece, "Carmen." In this opera the dazzling Stefania Colamarini, mezzo scoprano prima donna, will be heard in the part of Carmen. Being fresh from latin America, where Carmens are not yet extant, her rendering of the character of the wilful gypsy leaves nothing to be wished for eiter from a vocal or histrionic standpoint.

The Kansas City Times in commenting on the company's appearance in that city says:

"Callamarini may have her equals, but certainly no superiors. There is no note which the composer has written that has terror for her, and which she can not seek out and give it full value.

"Signor Russo, lyric tenor, makes an ideal Don Jose.

"Taking it all in all, no finer organization has visited this city since the palmest days of Emma Abbott."

At the matinee Saturday afternoon Lucia de' Lammermoor will be heard, Segnorina Lastegui, lyric soprano prima donna, who will take the part of Lucia, is said to remind one of no one so much as Melba. Latchow, the noted critic, calls her a "second edition" of that celebrated artist.

Saturday night, that old and proven favorite, Verdi's "Il Trovatore," will be rendered and in this rare old lyric composition the entire company will be heard to their best advantage.

Seats will be on sale Wednesday morning. Already many inquiries are being made regarding this company's coming, which indicates that musical Fort Worth is fully alive to the rare treat in store for it.

Beach and Bowers Minstrels.

The Beach & Bowers' famous minstrels will be the attraction at Greenwall's opera house tonight. The Seattle Daily Times says:

The first appearance in this city of Beach & Bowers' minstrels drew a large crowd of theatre-goers to the Seattle theatre last night to witness the initial performance of the aggregation. The large audience had no reason to be disappointed with the entertainment, which easily surpasses that of many other traveling minstrel companies in humor and originality. The chords that provoked laughter on the part of the audience were kept vibrating the whole evening and the noise and applause that came as a consequence would startle passers-by on the street with its volume and intensity.

The members of the company are all first-class minstrels and fun-makers. Good judgment has been used in the selection of each individual of the aggregation, which is one of the best known in the United States. From end men to interlocutor constant waves of merriment would be rippling, which would beat against the risible chords of the audience with irresistible force, to the inevitable wreck of the auditor's composure. Cake-walking is another of the company's specialties. Tumbling and juggling acts are also introduced with great success.

A feature of the show is Dan Gordon, whose astonishing trick bicycle riding is a revelation. His performance on a single wheel is little short of marvelous, and as he makes his way about the stage as if my magic, he arouses the spectators to the highest pitch of enthusiasm.

The acrobatic trio, consisting of Harry Freeman and the Smith brothers, is very good. The first part of their performance introduces a striking novelty, the dogs being a show in themselves.

Who is Who.

That very large and funny farce romedy, "Who is Who," will be seen at Greenwall's opera house Wednesday night, January 17. The Indianapolis Journal says:

There is a large farce comedy company at the Park appearing in "Who is Who," a piece that made a hit here last season. The present company is a decided improvement over that of

Greenwall's Opera House.

ONE BIG NIGHT, THURSDAY, JAN. 18.

Original and only Production of the Georgeous Fairy Spectacular Extravaganza.

JACK AND THE BEAN STALK.

Spendid Cast—Chorus of Fifty.

With all the wealth and scene and effect which has characterized the success elsewhere.

SEE Jack, Mother Hubbard, Mistress Mary, Sinbad, Little Miss Muffett, King Cole, The Giant, The Pretty Maids, The Good Fairies, The Beautiful Bilackbirds, Famous Features and Novelties.

Prices, $1.50, $1, 75c, 50c and 25c.

Register Tuesday JAN 16 1900

Greenwall's Opera House.

One Big Night, Thursday JAN. 18

Original and only production of the gorgeous spectacular extravaganza,

JACK AND THE BEAN STALK.

Splendid Cast. Chorus of Fifty.

With all the wealth of scenic and effects that has characterized the success elsewhere.

SEE Jack, Mistress Mary, Little Miss Muffett, Sinbad, King Cole, Mother Hubbard, the Giant, the Pretty Maids, the Good Fairies, the Beautiful Blackbirds.

Famous Features and Novelties.

Prices, $1.50, $1.00, 75c, 50c, 25c.

Mail - Tuesday - JAN 16 1900

Mail-Telegram Saturday

Amusements

Next Week's Attraction.

Next week the Grand will have a big week of amusement, for the patrons of Greenwall's opera house will be treated to two good bills. The first is Selwyn, Hall, and Hall's presentation of the play, engaged this week, Creston Clarke and Miss Adelaide Prince supported by a powerful company in a magnificent scenic production of the successful romance, "The Last of His Race." This play, which has been seen in Columbus on several occasions, is a strong one, and the work is said to be of the highest order. All the scenery, properties and effects will be carried with the company, and the production will be a notable one in every respect. The sale of seats will open at the box office this morning.

Black and Brown Minstrels.

The Black & Brown Minstrels will

THE FUNNY SCENE IN "WHO IS WHO."

hereto fore and an exciting recount of how they broke in the Black Hand ring and nobbled John. "Who is Who." Theodore Kremer and an all it promises to be a genuine specialty entertainment. John and the Bean Stalk" will be the attraction at Greenwall's opera house on Thursday night, January 18. The coming of this popular attraction is certain to awaken great interest. The piece is now engineered in a bright new dress and has many fetures about it to recommend it to all in search of the best that can be obtained. The company is a strong one, and the scenic and mechanical effects are said to be the best ever seen in the production. The engagement is for one night only, and the sale of seats will open at the box office this morning.

Creston Clarke.

One of the most interesting announcements of the present season at Greenwall's opera house is that of Creston Clarke, who will appear here on Monday night, January 15, on which occasion he will present "The Last of His Race," his great romantic success.

"The Last of His Race" has been a thing of the delightful flavor and charm of the Dutch stories, and will be given at Greenwall's opera house Tuesday night, January 16. The coming of this popular attraction is certain to awaken great interest. The piece is now engineered in a bright new dress and has many fetures about it to recommend it to all in search of the best that can be obtained. The company is a strong one, and the scenic and mechanical effects are said to be the best ever seen in the production. The engagement is for one night only, and the sale of seats will open at the box office this morning.

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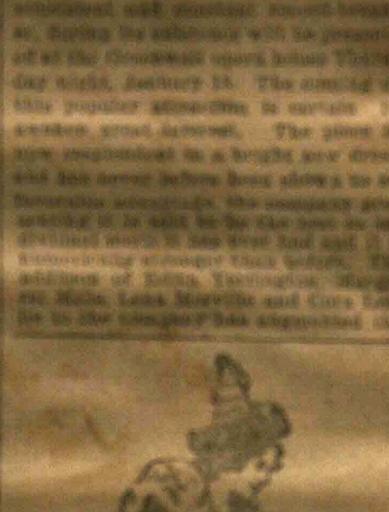

Jack and the Bean Stalk.

"Jack and the Beanstalk," the fairy extravaganza which has been a prominent and constant favorite wherever it has been seen, during its extensive visit to principal cities of the country, will be presented at the Greenwall opera house Thursday night, January 18. The coming of this popular attraction is certain to awaken great interest. The piece is now engineered in a bright new dress and has many fetures about it to recommend it to all in search of the best that can be obtained. The company is a strong one, and the scenic and mechanical effects are said to be the best ever seen in the production. The engagement is for one night only, and the sale of seats will open at the box office this morning.

Notes.

We are to have presented by Mr. Charles Frohman, one of the most successful of Metropolitan managers, Mr. David Belasco's play, "Zaza," next. This play has stood in point of New York success at the same time with such remarkable triumphs of the theatre as "The Little Minister," "Cyrano de Bergerac," and "The Christian." Its artistic merits have been pronounced even greater than either of the above mentioned plays, while its theatrical merits are unquestioned, only to the capacity within the walls of the Garrick theatre in New York. That Mr. Belasco's play is to be presented under the direction of Mr. Charles Frohman will be taken as sufficient assurance that "Zaza" will prove the theatrical treat of the season.

The Jefferson Comedy company in repertoire, Thomas Jefferson as Rip Van Winkle, will be the attraction here next. This will be the second tour of the Jefferson Comedy company. He will be ably assisted by Mr Frederick Joseph, Jr., and Winona. In addition, an excellent company of players and a fine line of scenery will be carried by this organization.

GREENWALL'S OPERA HOUSE

A NOTABLE EVENT. Appearance of the Distinguished actor

Creston Clarke

AND MISS ADELAIDE PRINCE,

Supported by a powerful company, presenting a magnificent scenic production of the romantic romance,

THE LAST OF HIS RACE.

A Great Play—Beautifully Staged. Superbly Cast.

A splendid special mounting, employing

A CARLOAD OF SCENERY AND EFFECTS

SEATS ON SALE AT BOX OFFICE.

GRAND OPERA.

One of the Finest Companies to Appear Here for Two Nights.

Manager Phil W. Greenwall received a telegram this forenoon, stating the Lombardi Grand Opera company for the Friday and Saturday of the coming week.

The support and opera Prince [illegible] will [illegible] Creston Clarke in "Cameron of a Million," Cameron, and "Trelawny" the other night.

This is one of the finest attractions booked for the season. The company consists of one hundred people and the stage setting of the three nights is the splendid kind.

With all the other attractions that were for the many visitors to be in the city this engagement will create one of the best this week at the theatre.

The Columbus Dispatch JAN 16 1900

The singing and business were very clever artists. There is not a great deal of merit to the play, but very little is needed as long as the specialties introduced are so numerous and so well done as those furnished by various members of the company. A good act is that of Mr. Dick, a very funny man, physically and plenty much every other way, do a couple of amusing turns and get a good many laughs thrice. The intelligent of golf balls, fashion-plate girls and all that sort of thing, is exceedingly well dressed and very pretty. Eva Tanguay, the soubrette of the company, is an attractive woman and is not very much and sings. They do some very funny coaching on sentimental ballads and introduce various other features. The Whirling sisters give a variety of unusual acts on the rosper and were encored again and again yesterday. There are a half dozen other specialties as well as a good many singing features that are attractive. "Who Is Who" was well received yesterday afternoon and the fact being still not a full audience enthusiastic.

Jack and the Beanstalk.

The mirage attraction of "Jack and the Beanstalk" continues to be the most brilliant and successful production of extravaganza known to the American stage. It is now in its fourth season of success and is attracting the same vast audiences that have characterized its tour in the past. It is bigger and better this season, having the benefit of a new complete and artistic equipment and the production has never before possessed all that a dozen of beauty in the spectacular. Critics pronounce it as approved by the press of the larger cities, reach the conclusion being far and away the best that has ever been seen in the city. It is [illegible] in every particular and in the society element. The chorus and ballet contain the prettiest set of girls ever brought together in one stage presentation. It opens to the Greenwall opera house Thursday night, January 18.

Register Wed JAN 17 1900

"Who Is Who?"

That clever farce comedy, "Who is Who?" will be seen at Greenwall's opera house tonight for one performance only. The Houston Post says:

"Aunt Mandy's Cloning Quilt" or "The Day the Mortgage Came Due," would be an appropriate title for the farce that was presented at Foster & Foster's theatre last night as "Who is What?" the same piece by the same author, but, since it has been discovered that it runs would be just as fragrant if referred to as a cucumber, there is no good and valid reason why the above report be duly and conclusive because the aforesaid farce was an official designation. "Who is Who" is not a classic. It is after

Box Party.

Miss Mary Greenwall was the hostess of a party last night Tuesday after-noon that enjoyed the performance of Master Kirk and Miss Marguerite in "Cinders."

Columbus Dispatch JAN 16 1900

Greenwall's Opera House.

TONIGHT, THURSDAY, JAN. 18.

Original and only Production of the Gorgeous Fairy Spectacular Extravaganza.

JACK AND THE BEAN STALK.

Specific Cast—Chorus of Fifty.

With all the wealth and scene and effect which has characterized the same elsewhere.

SEE Jack, Mother Hubbard, Mistress Mary, Bluebell, Little Miss Muffet, King Cole, The Giant, The Fairy Maids, The Good Fairies, The Beautiful Waterfalls, Famous Features and Novelties. Prices, $1.50, $1, 75c, 50c and 25c.

Greenwall's Opera House.

Special Engagement of the

LOMBARDI ITALIAN GRAND OPERA CO.

Of Milan, Italy, commencing FRIDAY, JANUARY 19.

Friday Night—Rice's CARMEN.
Saturday Matinee—
Donizetti's LUCIA D' LAMMERMOOR.
Saturday Night—Verdi's IL TROVATORE.

30 Artists. 14 Stars.

Grand Chorus. Magnificent Orchestra.

Farewell: Signorina Stefania Colombatti, soprano soprano; Signorina Amelia Bassani, lyric soprano; Signorina Adalgisa Rossi, dramatic soprano; Signor Rosa, lyric tenor; Signor Bonfiglioli, lyric baritone; Signor Calzoni, dramatic baritone; Signor Bergonzi, bass bello; Signor Napoleone, bass profundo, and many others.

Prices, 25c, 75c, $1 and $1.50.

Seats on sale at box office.

Register Wed JAN 17 1900

Cloud as a "fun show" and the claims that are made for it are substantiated to a very satisfactory extent. In fact, which can be discovered without the aid of a microscope, if one's eyes are good, is so constructed as to afford a number of specialties, most of which are good, and some of which are very good. Charles A. Fiery and Bert St. John, who are featured in the respective rolls of the lawyer and the German specialist, are both clever comedians, and for the most part their work is clean and enjoyable. Some excellent work is done by Eva Tanguay, who will be remembered for the part she played in Manager A. "A Day Watch," "The Reporter," "The Merry World" and other productions of a similar nature. Miss Tanguay is undoubtedly the liveliest, workingest soubrette on the American stage, and she

Mr. Charles Fiery.

manages to interject more genuine ginger into the things she says and does than a dozen of ordinary girls. Her voice is not calculated to bring her fame and fortune on the grand operatic stage and she is not as graceful as some of her sex, but in other respects she is a wonder. She is a real live combination of mercurial energy and unadulterated vim, and, if in making some of her crazy capers she does not topple over right on the floor and explode, it is to be hoped that she will prove the big success she ought to be for a long time to come.

Harry K. Wyatt, a diminutive young gentleman with a falsetto voice, manages to make himself the cause of considerable amusement on the part of the audience, and Katherine Waters is put forward as "Her Brother." The remaining characters are in more or less capable hands. During a somewhat lengthy series of horse play at times, and one or two jokes which are a little off color, the show is as good of the kind as one could wish to see. The costumes which are of a most elegant character, and with the usual accessory of a Broadway audience served everything in sight, and everything in sight became a kind of exposition. The chief comedy portion of the evening comes to an end with the

"Jack and the Bean Stalk."

The extended production of this fine musical extravaganza, which for its brilliant scenic effects and elaborate costuming has been pronounced by critics as the most magnificent production of the kind ever seen on the road, will be the attraction at Greenwall's opera house Thursday night, January 18. The coming of this popular attraction is certain to awaken great interest. The piece is now engineered in a bright new dress and has many fetures about it to recommend it to all in search of the best that can be obtained. The company is a strong one, and the scenic and mechanical effects are said to be the best ever seen in the production. The engagement is for one night only, and the sale of seats will open at the box office this morning.

Who Is Who.

"Who Is Who" will be the attraction at Greenwall's opera house Wednesday night, January 17. The Chicago Record says:

The Great Northern has an attraction of unusual interest this week in "Who Is Who?" The prominent of the entertainment is a trunk. It contains many of which a large number is required in carrying out the [illegible] of a magnificent production. When the curtain is raised for the first act the trunk is found to be in pursuit of another, and it takes many of these trunks to keep it supplied

Register Sunday JAN 14 1900

THEATRICAL WORLD.

AT GREENWALL'S.

Greenwall's opera house will have its share of excellent attractions this week, romance, minstrels, comedy and extravaganza. The attractions are: Monday night, appearance of the distinguished actor, Creston Clarke and Miss Adelaide Prince, supported by a powerful company, in a magnificent production of the successful romance, "The Last of His Race."

Tuesday night, Beach and Bowers' minstrels and fine uniformed band.

Wednesday night, Chas. Pusey and Bert St. John and an excellent company of high class artists, in the rapid, roaring and rollicking farce, "Who is Who."

Thursday night, original and only production of the gorgeous spectacular extravaganza, "Jack and the Bean Stalk," with all the wealth of scenery and effects that have characterized it elsewhere.

Creston Clarke.

The announcement that Creston Clarke was soon to appear in this city has been received by our theater goers with more than ordinary pleasure, and there is no doubt that Mr. Clarke will be greeted by an audience that will test the capacity of Greenwall's opera house to its utmost, on his appearance here Monday night, January 15.

Mr. Clarke will be seen in "The Last of His Race," in which he will be assisted by Miss Adelaide Prince and a company of exceptional strength, numbering twenty. The romantic drama, the play that appeals to the emotions, the play that has for its foundation that almost forgotten factor, a plot, is, after all, the most enjoyable and elevating diversion of the modern stage. "The Last of His Race" is perhaps one of the best specimens of romantic drama that has been produced within recent years. In it Mr. Clark enacts a dual roll, that of a paralytic old prince in the first act, and a vigorous manly artist in the two succeeding acts. Primarily the play tells a dainty love story, but there is a plenty of the comedy element, while the situations are so stirring as to call forth the greatest enthusiasm.

Mr. Clarke is this season carrying a special carload of scenery, properties and costumes, enabling him to produce any play in his repertoire in a most complete and satisfactory manner. The special scenery and costumes used in "The Last of His Race" are particularly beautiful and handsome, thus affording a rare treat simply in the matter of pleasing the eye. This has been a most prosperous and successful season for Mr. Clarke and his fine company, and it would seem, from the inquiries concerning his coming engagement in this city that he will be well comed here as cordially as he has been elsewhere.

Beach and Bowers' Minstrels.

Beach and Bowers' minstrels will be seen at Greenwall's opera house Tuesnight, January 16. The Butte (Mont.) Miner says:

Throughout the entertainment is smooth. It is good everywhere, yet there are features that are exceptionally fine. The specialties are clean cut and good. There is no halt in the performance; it really gives one the idea of its being "well bred." The best club swinging that has been seen here for a long time is that by Lou Knetzger; Don Gordon's bicycle riding could hardly be better and is very quaint. The Kenno-La Barre trio comedy acrobatic act is decidedly clever. The Van brothers are very good in their musical specialty. There is no halt in the performance and encores are not responded to.

"Who Is Who?"

That funny comedy, "Who Is Who," comes to Greenwall's opera house for one night, Wednesday night, January 17. The Toledo (Ohio) News says:

"Who Is Who," which has been termed a comedy of complications, was put on at Burt's last night and provided an evening of jolly fun for a very large audience. Local interest was attracted to Mr. Burt St. John, a Toledo man, who assumes the character of the Hon. Peter Von Brumbach, a German gentleman, who makes fun by the wholesale. Mr. St. John is funny, extremely funny—not too extravagant in delineating the character to an extent that makes it tiresome, and at all times refined. Mr. Pusey, Mr. St. John's "side partner," is a first class comedian, whose natural wit and contagious smile caught the audience. The piece from start to finish, is bright, happy, clean, and altogether enjoyable. Many good specialties are thrown in, among the best being the coontown melodies by Way and Maitland. Miss Maitland possesses a contralto voice of rare sweetness. She sings character songs expressively, with effort, and is really refreshing after some of the heaven-rending sopranos to whom we have listened lately. The team work of this couple caught the house and they were recalled time and again. Miss Ganguay and Harry Welch are whirlwinds and add to their parts many pleasing songs and dances. The costumes worn are very handsome, the scenery new and fresh, and altogether "Who is Who" is one of the jolliest, merriest comedies presented here this season.

Whiting Sisters.

"Jack and the Bean Stalk."

The coming of that famous extravaganza, "Jack and the Bean Stalk" to Greenwall's opera house Thursday night, January 18, is looked forward to by theater goers with interest. The announcement has already found favor with the local public, and the indications all point unmistakably to a repetition of the great business and scenes of enthusiasm that characterized the previous visit of this attraction. It is a matter of record that "Jack and the Bean Stalk" is the most successful extravaganza production seen within the past decade. This is a gratifying commentary on the judgment and taste of theater goers and is a proof of the fact that merit wins. The managers of this production have been alert in keeping it well up to the high standard they fixed when they set about to give to this country its finest example of modern extravaganza. The coming visit will emphasize the fact that they will not permit its strength, beauty or interest to be lessened in even the smallest degree. While it is true that a few changes have been made in the cast, these are expected to add to the general strength of the performance. Miss Edith Yerrington, formerly of the "Bostonians," a dainty comedienne of graceful manner and charming figure, will have the part of "Jack," and will bring to it the beauty of a well trained voice. Margaret Mills will be the "Princess Mary" in the production. Frank Deshon, George Gorman, H. M. Morse, William Pullman and Saron Lambert will furnish a full measure of comedy element, while Cora Leslie, LeMerville, the eight pretty maids and the entire bunch of beauty associated with "Jack's" career will again beam upon the public in front.

Dramatic Notes.

At last we are to have a peep at that latest and greatest of New York successes, Mr. David Belasco's "Zaza." For almost two years the big city down on the bay has held on to "Zaza," and been thrilled through and through by the entrancing story she tells, and now we are to have some of these thrills and tears and smiles all for ourselves. Mr. Charles Frohman has especially selected a company to present Mr. David Belasco's play, and it will make its first appearance here soon.

Thomas Jefferson, the second son of the famous comedian, Joseph Jefferson, comes here soon, presenting that delightful comedy drama, entitled "Rip Van Winkle." Joseph Jefferson, Jr. and William Jefferson will be the principal support of their brother Thomas. In addition a capable company has been engaged to assist in this production. This company carries the entire production of Rip, giving the performance in its entirety.

Mansfield is coming. He is to give "Cyrano de Bergerac." These are good tidings. They suggest events to lovers of the best and greatest that the drama affords. The great actor will soon appear here. Richard Mansfield has made "Cyrano de Bergerac" the hit of the period. The story is known almost by heart. The exquisite literary character has appealed to the highest intelligence, while the noble unselfishness of Cyrano has found in the human heart everywhere a warm and sincere sympathy.

Tony and Tillie in "Who Is Who."

FANNY DAVENPORT.

Personal Recollections by a Friend Now Living in Fort Worth.

The recent engagement of Walsh-MacDowell has brought the name of Fanny Davenport, Walsh's great predecessor, to the mind and remembrance of all theater-goers. Fort Worth has a resident whose girlhood was spent in affectionate companionship with the Davenport household, and who has kindly given a brief but interesting sketch of that time.

"Somewhere in the world there are three women that can recall many happy hours spent in the old Davenport homestead in Roxbury. The old house, high up on a hill, was always an object of interest. Few families there or elsewhere were brought up in a more exemplary manner. The boyhood of E. L. Davenport, Fanny's father, was spent in South Boston, and he met Mrs. Davenport in England while on one of his trips abroad. He was greatly esteemed for his genial disposition and many sterling qualities. Mrs. Davenport was in childhood a member of a mission class taught by Queen Victoria, and in later years received from her majesty an autograph photo in remembrance of their cordial relationship. Mrs. Davenport was an indefatigable worker and a pattern housewife, personally caring for her home and the comforts of her family. The children, six in number, rose at a certain hour, summer and winter, each helping the other to dress, then all had breakfast together, tended by mama, housekeeper and nurse. Each child said her grace before eating. The meal finished, all went to their rooms, which they were required to put in order before their mother, for she always inspected the rooms, as she wished her girls to grow up well instructed in domestic matters as well as other branches. After the rooms were attended to, the lessons were next on the program. Mrs. Davenport heard the English studies, supplying masters for languages, drawing and dancing. In the afternoon the girls were taught to sew and knit. On the door of each child's room was a set of rules for each day, and no excuse was accepted for any failure. Mrs. Davenport always undressed the young children, heard their prayers and tucked them snugly in bed before starting for the theater.

"When only a little girl not in her teens Fanny used to get her girl friends together to play theater, using Mother Goose stories, and I well remember how hard she used to try to make her unmanageable playmates put forth the effort to realize her idea of how it should be done. On birthdays and anniversaries, of which there seemed no end, she would prepare tableaux and some little play, and was allured to invite father and mother to see how well we did, but she was always the star. Then after a few words of praise from Mr. Davenport, which he never forgot, there would be dancing and games, in which all joined. Then the goodnight, for nothing was allowed to interfere with the regularity of the children's hours, and there was never any teasing, for 'just a few minutes longer.'

In the first year of the war, Fanny drilled her friends in tableaux at her home for the benefit of the sick soldiers. She also set us to work making little comforts to put in a box Roxbury was preparing to send to her soldier boys.

The little old house has been long broken up and the hill has disappeared to make way for streets and blocks of houses, but the pleasant memories of the happy home life with the old walls, no one who ever had a share in it can forget."

Miss Davenport's first grown-up part was that of the banker's daughter in "The Streets of New York," playing Frank Mayo's lead. Her independence asserted itself in her resolution to wear a yellow dress for her stage wedding instead of the conventional white, and great was the excitement of the three girl friends alluded to in the foregoing article over the startling innovation. In this company was a Mr. Pierce, to whom Miss Davenport was married.

Her subsequent marriage to Melbourne MacDowell, who at one time was her business manager, followed within twenty-four hours after obtaining her divorce from Mr. Pierce.

Her career in New York city and her triumphs there and elsewhere are well known to the country and have been recalled in the recent engagement of her protege, Miss Walsh, in the roles of Cleopatra and Fedora, two inseperably connected with Miss Davenport's greatest triumphs.

Grand Italian Opera Company.

Owing to the failure of a company to fill its dates, Manager Greenwall has engaged Lombardi's Grand Italian Opera company to take its place. The following will be the program: Friday night, "Carmen;" Saturday matinee, Lucia;" Saturday night, "Trovatore."

Lombardi's grand opera has high standing in the East, and the securing of such a company will give the people of Fort Worth a rare treat.

GREENWALL'S OPERA HOUSE,

Monday Night, January 15th.

A Notable Event, Appearance of the Distinguished Actor,

CRESTON CLARKE

AND

MISS ADELAIDE PRINCE

Supported by a powerful company, presenting a magnificent scenic production of the successful romance,

"The Last of His Race"

A Great Play, Beautifully Staged, Superbly Cast, A Splendid Special Mounting Employing A Carload of Scenery and Effects. Seats on sale at box office.

Register Wed JAN 17 1900

GREENWALL'S OPERA HOUSE

SPECIAL ENGAGEMENT

The Lombardi Italian Grand Opera Company

of Milan, Italy.

Commencing Friday, Jan. 19th,

FRIDAY NIGHT,

Bizet's "Carmen."

SATURDAY MATINEE,

Donnezette's Lucia D'Lammermoor

SATURDAY NIGHT,

Verdi's "Il Trovatore."

80 Artists, 14 Stars.

Grand Chorus, magnificent orchestra.

PERSONNEL,

Signorine Stefania Callamarini, mezzo; Signorine Amelia Sostegni, lyric soprano; Signorine Adalgeza Rossi, dramatic soprano; Signor Russo, lyric tenor; Signor Buganelli, lyric baritone; Signor Galazzi, dramatic baritone; Signor Bergania, basso buffo; Signor Napoleone, basso profundo, and many others.

Prices—50c, 75c, $1.00 and $1.50.

Seats on sale at box office.

Greenwall's Opera House.

One Big Night, Thursday JAN. 18

Original and only production of the gorgeous spectacular extravaganza,

JACK AND THE BEAN STALK.

Splendid Cast. Chorus of Fifty.

With all the wealth of scenic and effects that has characterized the success elsewhere.

SEE Jack, Mistress Mary, Little Miss Muffett, Sinbad, King Cole, Mother Hubbard, the Giant, the Pretty Maids, the Good Fairies, the Beautiful Blackbirds.

Famous Features and Novelties.

Prices, $1.50, $1.00, 75c, 50c, 25c.

Register Wed JAN 17 1900

opera house Thursday night, January 18, when the production will be put on with all the original scenes and bewildering effects which has made "Jack and the Bean Stalk" famous everywhere. The striking features which have always fascinated the looker on, have been retained and several new ones added, intensifying the bewildering novelty and surprises. Prominent in the cast are Edith Yerrington, Frank Deshon, George Gorman, William Pullman, Margaret Mills, Lena Merville, and others well known. The chorus and ballets number over fifty sprightly, beautiful and graceful young people, which may be set down as one of the many memorable features.

Mail - Wed - JAN 17 1900

Who is Who.

"Who is Who," the musical farce comedy presented by Charles A. Pursey and Bert St. John and a specially selected company of twenty-two talented players and vaudeville stars will be seen at the Greenwall opera house tonight.

Since last season the play has been thoroughly revised and brought up to date. Another feature of this season's production is the liberal introduction of "vaudeville trimmings" and pretty girls. These two pleasing additions have brought "Who is Who" right in line with the leading farce comedy organizations of the day. Catchy music has been interpolated at every possible opportunity and the result is an evening's entertainment of the merriest description. This year's company is a large one and numbers twenty-two people, prominent among them being Charles A. Pusey, Bert St. John, James Cherry, Harry N. Welch, Arthur E. Roach, Charles E. Adams, Eva Tanguay, Georgia Tompkins, Katherine Weston, Whiting Sisters, Louis Gould, Metta Miller, Sophia Webb, Katherine Miller and Sadie Whitcomb.

Jack and the Beanstalk.

R. A. Barnet's famous spectacular extravaganza, "Jack and the Beanstalk," with the wealth of production which has heretofore characterized the presentation will be offered the patrons of Greenwall's opera house Thursday night, January 18, and will doubtless prove one of the strongest drawing cards of the season. This notable production has recently concluded the twentieth week in Boston, where the enthusiasm was unbounded and the capacity of the theatre fully tested. The gorgeousness of the scenes, the startling effects and the beauty of the costumes have hardly, if ever, been equaled, while the excellence of cast and fascinating beauty of the chorus render Composer Sloane's music enchantingly. The work is clean, bright and taking from the very start, and is suited to all classes, including both old and young. There are various new novelties added and the coming gives assurance of rare enjoyment which should not be missed.

Lombardi Grand Italian Opera.

In Italy, which by the way has produced more great singers than any other country in the world, it is said to be the custom for Italian mothers to allow their babes to cry unheeded and

Mail Thursday JAN 18 1900

Register Friday JAN 19 1900

Mail Friday JAN 19

[illegible]

GRAND ITALIAN OPERA.

How Lombardi Happened to Make a Date at Fort Worth.

Lovers of good opera in Fort Worth and the near-by towns can congratulate themselves on the good luck that has afforded them an opportunity of hearing Lombardi's grand Italian Opera company. Such companies do not often come to Texas, as their expenses are large and the distances between cities long in this state. They were on their way to Mexico, and by unusual combination of circumstances the company that had been billed to play in this city the day they were to pass through here, cancelled its date. Manager Greenwall at once opened [illegible] communication by wire with Lombardi and an engagement was made to fill the blank date.

This company is said by lovers of opera to be one of the best aggregation of singers ever got together. It carries its own scenery, and is generally well equipped. The people who hear them tonight will remember the event with pleasure.

[illegible]

Greenwall's Opera House.

Tonight, Jan. 18

Original and only Production of the Gorgeous Fairy Spectacular Extravaganza.

JACK AND THE BEAN STALK.

Special Cast—Chorus of Fifty.

With all the wealth and scene and effect which has characterized the success elsewhere.

SEE Jack, Mother Hubbard, Mistress Mary, Stabad, Little Miss Muffet, King Cole, The Giant, The Pretty Maids, The Good Fairies, The Beautiful Blackbirds.

Famous Features and Novelties.

Prices, $1.50, $1, 75c, 50c and 25c.

GREENWALL'S OPERA HOUSE

SPECIAL ENGAGEMENT

The Lombardi Italian Grand Opera Company

of Milan, Italy.

Commencing Friday, Jan. 19th.

FRIDAY NIGHT.

Bizet's "Carmen."

SATURDAY MATINEE.

Donnezette's Lucia D'Lammermoor

SATURDAY NIGHT.

Verdi's "Il Trovatore."

[illegible] Artists, 14 Stars.

Grand Chorus, magnificent orchestra.

PERSONNEL.

[illegible]

Greenwall's Opera House.

Special Engagement of the

LOMBARDI ITALIAN GRAND OPERA CO.

Of Milan, Italy, commencing FRIDAY, JANUARY 19.

Friday Night—Bizet's CARMEN.

Saturday Matinee—Donnizetti's LUCIA D' LAMMERMOOR.

Saturday Night—Verdi's IL TROVATORE.

[illegible] Artists. 14 Stars.

Grand Chorus. Magnificent Orchestra.

[illegible]

Seats on sale at box office.

Mail Friday JAN 19 1900

Special Engagement of the

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Friday Night—Bizet's CARMEN.

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[illegible] Artists. 14 Stars.

Grand Chorus. Magnificent Orchestra.

[illegible]

Greenwall's Opera House.

THURSDAY, JAN. 18.

Original and only Production of the Gorgeous Fairy Spectacular Extravaganza.

JACK AND THE BEAN STALK.

[illegible]

Greenwall's Opera House.

One Big Night, Thursday JAN. 18

Original and only production of the gorgeous spectacular extravaganza.

JACK AND THE BEAN STALK.

Splendid Cast. Chorus of Fifty.

[illegible]

GREENWALL'S OPERA HOUSE

SPECIAL ENGAGEMENT

The Lombardi Italian Grand Opera Company

of Milan, Italy.

Commencing Friday, Jan. 19th.

FRIDAY NIGHT.

Bizet's "Carmen."

SATURDAY MATINEE.

Donnezette's Lucia D'Lammermoor

SATURDAY NIGHT.

Verdi's "Il Travatore."

[illegible]

Greenwall's Opera House.

Special Engagement of the

LOMBARDI ITALIAN GRAND OPERA CO.

[illegible]

Register Thursday JAN 18 1900

"Jack and the Bean Stalk."

[illegible]

Mail Thursday JAN 18 1900

Jack and the Beanstalk.

[illegible]

Register Friday JAN 19 1900

Lombardi's Italian Grand Opera Company.

[illegible]

Mail Friday JAN 19

[illegible] the better part of two theatrical seasons.

It is an artistic success never exceeded by any play, and it has been a financial success that was limited only by the capacity within the walls of the Garrick theater.

Not because New York has had enough of the play are we poor mortals who live beyond the borders of Manhattan Island to see "Zaza" but because it was impossible for Mr. Frohman to arrange for an extension of time in the theater that will allow a longer run of "Zaza" in New York.

That the play is by David Belasco and that it is to be presented by Charles Frohman will be sufficient guarantee to the play going public that this latest offering from Mr. Frohman will be fully as worthy of our consideration as have the many excellent entertainments for which the public are indebted to Mr. Charles Frohman.

Register Saturday JAN 20

It Is a Great Play.

"It is hard to pick out the particular points wherein David Belasco's 'Zaza' is a great play," says an exchange. "It is a great play because it tells an absorbingly fascinating love story which revolves around the gay, light hearted, frivolous Zaza, who in the end shows herself to be a true, noble woman. It is a great play because it introduces in a most natural and most realistic form an atmosphere that has been [illegible]

[illegible]

Mail Monday JAN [illegible]

"Zaza."

[illegible]

"Casey's Troubles."

[illegible]

"The Old Homestead."

[illegible]

Register Tuesday JAN 23 1900

[illegible]

Mail Saturday JAN 20 1900

Amusements

At Greenwall's Next Week.

Next week the Greenwall's opera house will have an excellent list of attractions. Tuesday night Charles Frohman presents David Belasco's version of Berton and Simmons' drama, 'Zaza,' the greatest dramatic triumph of years. Wednesday night, Janury 24, Alfred Kelcy in a twentieth century entertainment, "Casey's Troubles." Friday night, first appearance here of Denman Thompson as Joshua Whitcomb in the "Old Homestead," with a most excellent cast. Saturday matinee and night, Charles Frohman's "Colonial Girl."

"Zaza."

David Belasco's adaptation of Berton and Simmons' drama "Zaza," will be the next attraction at Greenwall's opera house, Tuesday night, January 23rd. The Galveston News says:

"A house literally packed to the doors last night witnessed the production in Galveston of the second edition of David Belasco's "Zaza," the much-talked-of. There were those who went smacking their lips in anticipation of a spicy French flavor, others who 'don't like that sort of play,' but just go, and others who had heard it was a great play. Well, 'Zaza' is what bay be termed a very realistic play, there are spicy bits in it if you will, but it is all very true to life, the lesson is a very sad one, the story most pathetic, and being true to life, it shows the bitter penalty of the violated law of nature, man and God. The moral it points is better than that found in many a sermon. The play in its situations and the character of the tippling old aunt of Zaza, does some good work. Gladys Granger, as Toto, is an attractive little child and plays the part sweetly.

The audience was liberal in its applause and there were many encores:

Following was the cast:

Bernard Dufrene	Frank A. Connor
Duc de Brissic	Frank Andrews
Cascart, the singing partner of Zaza	L. F. Morrison
Jacques Rigault, an old college chum of Bernard	T. Lowell
Blanc, caricaturist	T. H. Ince
Brigard, director of the Alcazar	Fred Bernard
Mounet-Pombia, at one time the matinee idol	A. Hollingsworth
Joly, stage manager of the Alcazar	Frank L. Davis
Jabowski	Frank Burton
Adolphe, a walter	Harry L. Rawlins
Rosa Bonne, Zaza's aunt	Lizzie DuRoy
Madame Dufrene	Marie Thill
Divonne, housekeeper	Isabel Rawlins
Lisette, a maid	Nellie Granger
Toto	Gladys Granger
Florianne, ex-favorite	Violet Stewart
Alice Morel	Blanche Hall
Lolotte	Clare Van Buren
Juliette	Marie Dudley
Niniche	Maud Brownson
Cafe concert girls.	
Flower girl	Agnes de Chantel
Nathalie	Helene Philips
Zaza	Mabel Howard

"Casey's Troubles."

One of the most wierd sensations a person could experience is to watch the moving picture. As you sit in your

SCENE FROM BALASCO'S ZAZA

characters has its flaws, though there are many strong points in it. Zaza is a little waif, brought up in the streets, never knowing a mother's love or guidance, becoming in her young girlhood the idol of a music hall in France, knowing no refining environments, nothing of the better side of life. There is very little of the gentlewoman, the lady, in her. She is crude, uncultured, [illegible], hot tempered and coarse grained. But she is not without soul, nor incapable of being brought to understand what pride, justice and self-respect mean. And this realization comes to her when she finds Dufrene, her lover, is married. This marks the turn of her life, and she turns completely from her old associations and devotes herself to art, finally achieving fame, honor and wealth as a prima donna.

Miss Mabel Howard plays the part of Zaza splendidly. She puts a great deal of spirit into the stormy passages.

[illegible] In fact, her rage and her [illegible] comedy are preferable to her [illegible]. The long, tearful passages grow monotonous. Of course this is no fault of Miss Howard's, but of the playwright, but it is trying on her as well as the audience. She does not create sympathy with her tears, although they are tears drawn from a heart filled with most bitter sorrow. Miss Howard is young, only 25, and from her work last night it may be expected more will be heard of her.

L. F. Morrison is [illegible] head and shoulders above any other in the cast in his part of Cascart, the singing partner of Zaza. His acting is natural, unrestrained and easy, and he is an artist in his line. Frank A. Connor is handsome and makes a fairly good Dufrene (Zaza's lover). Lizzie DuRoy, as

comfortable theater chair, something begins to move; you seem to be on the front of a train on the bridge, and the bridge appears at first to be passing you; you involuntarily grasp the arms of your chair till you feel that you are firmly located; then you notice that the bridge is stationary, and that you are passing it at a constantly increasing speed. You tremble as you see another train approaching, for it seems to be on the same track, but, thank heaven, it passes safely, and on, on you go, by girders, uprights, stringers, and all the wonderful mechanism of the bridge, on, on swiftly, silently, though you seem to hear the rumble of the train, till the second abutment is passed and you slacken your speed as you finally stop in Brooklyn station, and with a sigh of relief, you release your grasp and sink back in your comfortable chair.

With the laughing comedy of "Casey's Troubles there are presented two of these machines, the Warograph and Cineograph, which are used to while away the time between acts.

"Casey's Troubles" will be the attraction at Greenwall's opera house Wednesday night, January 24th.

"The Old Homestead."

There is a charm about this wholesome old play that makes one glad to hear it announced to be presented once more. Though one goes to view it over and over again, it loses none of the interest it held for us the first time it was offered for our amusement. It possesses a variety of emotions in its lines that renders it as impossible of becoming tiresome, as they very country it pictures in its scenes. To those who are old, it takes them back across the gulf of years into the pastures of childhood, and paves their memories with its breezes of pathos and humor; to those who are young, it is as an excursion into the land of [illegible] with its joys and happiness. There will never be too much 'Old Homestead,' for even the most blase theatergoer, [illegible] of looking at burlesque and spectacular grandeur, and at the stories told in magnificent settings of wealth and pomposness, and feels the pleasure that the simple old fashioned folks of Denman Thompson's play brings a relief from the monotony of the stage.

The "Old Homestead" will have Denman Thompson in his character of "Uncle Josh" this season, and besides his own company of players from the Academy of Music, in New York, and

will be presented at Greenwall's opera house, Friday night, January 26th.

"A Colonial Girl."

One of the interesting portions of the mise-en-scene of "A Colonial Girl," which is to receive its first production at Greenwall's opera house Saturday, matinee and night, January 27th, is an antique spinet, which was the forerunner of the grand piano of today. It is a quaint instrument with its discolired ivory keys, and its tinkling tones which are quite different ones from the deep and mellow chords which a master of the instrument is now able to evoke from it. This spinet in question was one unearthed in an old Connecticut homestead by one of Mr. Frohman's agents and was first used during the New York run of the play.

HOWARD GOULD.

One of the daintiest scenes is where sweet little "Mollie Heddis," the "Colonial Girl," is engaged in conversation with her lover "Godfrey," and in the meantime her fingers half unconsciously straying over the keyboard is discoursing some long forgotten strains of old melody which had been slumbering there for perhaps a hundred years, for the instrument is a genuine antique and probably dates even further than that.

Register Tues JAN 23 1900

the play to a broadway house with golden links dropped into a bursting box office, to a financial extent seldom if ever accorded to a play in New York before. But at last we are to have it outside of New York, under the direction of Mr. Charles Frohman, by a company specially selected by Mr. Frohman for its presentation. The play will be seen for the first time in this city tonight at Greenwall's opera house for one performance only.

That the play will be presented by Mr. Charles Frohman is a guarantee that the production will be an adequate and proper one in every respect, while Mr. Belasco's name as author of the play should be an assurance that it is well worth the patronage of the people.

An Old Man and His Wife [illegible].

At the box office of the Columbia theater, Boston, the S. R. O. sign was displayed. The last two seats had been sold to a young man, who, with his sweetheart, stood in line to pass in. Suddenly the tickets were snatched from him. An old man and his wife were seen rushing towards the ticket taker, who was about to tear off the [illegible]

The Old Homestead.

[illegible]

Mail Tues JAN 23 1900

The Great Play "Zaza."

[illegible]

Register Sunday JAN 21 1900

THEATRICAL WORLD.

Attractions at Greenwall's This Week.

Greenwall's opera house will have a fine list of attractions this week. Tuesday night Jan. 23, Charles Frohman presents David Belasco's version of Berton & Simmon's play, "Zaza," the greatest dramatic triumph of years.

Wednesday night, Jan. 24, Alfred Kelcy in a twentieth century entertainment, "Casey's Troubles."

Friday night, Jan. 26, first appearance here of Denman Thompson as Joshua Whitcomb in the "Old Homestead," with a most excellent cast.

Saturday, matinee and night, Jan. 27, Charles Frohman's "Colonial Girl."

"Zaza."

David Belasco's version of "Zaza" will be seen at Greenwall's opera house Tuesday night, Jan. 23. The New Orleans States says:

"In spite of the note of alarm sounded by the prude and pessimist the sensational play still continues the star of first magnitude in the theatrical firmament. People will actually go to see the high-refined comedy and the tearful drama when there is nothing more startling on the bills; but just promise them something in the nature of what the small boy calls a "warm member," and the box office does a land office business, and the S. R. O. sign is early brought in action. It is not surprising then that the Tulane was crowded top and bottom last night to see "Zaza." Hints have been drifting this way all

SCENE FROM BALASCO'S ZAZA

winter long of how deliciously naughty it is and how people in the North and East have been running head over heels to see it nightly and the consequence was that Manager Bowles had to cease selling tickets last night before the curtain rose. It is not to be doubted that he will repeat his experience during the week. "Zaza" is dashed heavily enough with spice to confirm some of the things we had heard of it and even without Leslie Carter and her auburn hair, not to see it during the engagement will be to put yourself on the outer edge of fashion.

"The play is from the French. It is a fair type—original, strong, characteristically Parisian and as bright as a freshly minted coin. It fairly swarms with novelty and variety. It is as sparkling as the fizz of champagne. The action is swift and its situations are intensely interesting, and altogether it has the elements of a powerful production. The play is full of human interest, and it mirrors some phases of modern life with ghastly reality.

ZAZA

[illegible] the play itself last night's audience was anxious to measure the talent of Mabel Howard, the young society woman, who has stepped out of the parlor onto the stage. [illegible] Miss Howard's work last night was brilliant. She was wonderfully clever. She has a magnificent figure, a beautiful face, with great big expressive eyes, a mouth of pearls. [illegible] Mr. Morrison made a hit in the sweet part of Cascart, and little Gladys Granger was charming as Toto. [illegible]

The "Battle of Santiago" Fought in a Theater.

At the Columbia theater, Boston, during the exhibition of the wonderful moving picture of the Battle of Santiago, by the Warograph, the large audience was startled by cries of "Come on, boys! Give it to 'em!" [illegible]

maintained in a simple manner by the revelations of human character, by real people who touch the heart with genuine pathos, bubbling humor, songs that we like and homely wit. It is a stage picture of goodness, piety, and faith in human kind, without a coarse suggestion. The very fact of it being unlike other plays is one of the secrets of its success. There is an honest plainness about the play that is calculated to make one think, and think deeply. The interest never flags, and it never depends on clap-trap or horse play, for its humor or pathos. Denman Thompson's portrayal of Uncle Josh is acknowledged to be the most natural of all the stage creations. There is really nothing new to say about Mr. Thompson or his play, excepting that he brings his own company and the usual accessories, and a fine performance is assured.

"A Colonial Girl."

Daniel Frohman's company, which will present one of the latest Frohman successes at Greenwall's opera house Saturday, matinee and night, January 27, is composed of many of the excellent actors who have been for some time past engaged in presenting "The Prisoner of Zenda." Mr. Howard Gould, who was the star of the latter organization, occupies a similar position in this one. He will be seen as Godfrey Remsen, the patriot spy, and he has made a great reputation in the character during the time he has played it. Mr. Gould is recognized as being second to none in the line of

characters which he has assumed as play, namely, the juvenile hero in romantic plays.

"A Colonial Girl" made a tremendous hit in New York, and was subsequently given in many of the large cities. This will be its first production in this city. The costumes are very beautiful and correct as to period, while the scenery, which is carried intact, is elaborate and magnificent. The play is one of the most popular ones of the day.

Mail Tuesday - JAN 23 1900

Frohman will present "Zaza" for the first time in this city at the Greenwall opera house tonight. The company presenting the play has been selected and thoroughly rehearsed by Mr. Belasco. In fact the production will be under the personal direction of the author of the play. All of the great scenic effects that contributed so largely to the phenomenal success of the play in New York will be seen in this city. To a play goer to miss "Zaza" would be like missing a Calve night in opera. There is no doubt that every seat in the house will be sold tonight when Mr. Belasco's great play will be presented in this city.

A Hearty Laugh.

"Laugh and grow fat is an old maxim, and a good one," says Dr. [illegible] in the current issue of the Medical Advisor, "and it requires very little perception to realize that a person who laughs frequently and heartily has little use for medicines. A despondent or dyspeptic person should cultivate laughter by means of amusing and interesting entertainments, say for instance, a comedy like "Casey's Troubles," and I venture the assertion that such a play contains more life-giving [illegible] than a whole barrel of patent medicines."

Casey's Troubles will be seen at Greenwall's opera house Wednesday night, January 24.

"The Old Homestead."

Denman Thompson will be the "Uncle Josh" in the forthcoming production of this favorite play at Greenwall's opera house Friday, January 26, [illegible]

[illegible]

[illegible]

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may have been perfectly legitimate but was certainly striking. Two Beethoven Sonatas were also included in the program, and beautifully interpreted. M. Paderewski's triumph was complete, and if he decides on giving some more recitals he will not lack audience.—London Post.

"The Christian."

The most important theatrical engagement of the season here as elsewhere is Hall Caine's celebrated play "The Christian," which comes to Greenwall's theatre for one special performance Thursday, February 8. Business Manager T. F. Dean is now in the city and will remain for several days. Mr. Dean will personally superintend the opening day's sale of seats, which will be announced later. The book of "The Christian" has been very generally read in Fort Worth and the interest in the play is widespread. "The Christian" enjoyed a remarkably prosperous run in New York where the public of all classes crowded to see it for 175 nights while Boston fell into line with a score of 110 nights. The company is now enroute east from the Pacific coast, where it was greeted with a series of old fashioned California ovations, running for four weeks to standing room only in 'Frisco alone.

Register Sunday JAN 28 1900

At Greenwall's This Week.

Greenwall's opera house will have its doors open this week to the Baldwin-Melville company for a week of popular prices. Five attractions for the week following, Mansfield, Paderewski, and Jefferson coming later.

Baldwin-Melville Company.

The Baldwin-Melville company will open their farewell engagement at Greenwall's opera house, commencing Monday night, January 29, and continuing for one week, matinee every day at 2:30 p. m., except Monday. The repertoire for this engagement will be entirely different than was played here before. Specialties will be given between each act at every performance. For the opening play will be produced the "Devil's Web," the first time in this city at popular prices. It is a play that has to be seen to be appreciated. As it has been Mr. Baldwin's custom always, he will admit ladies free Monday night, if accompanied by a person with a paid ticket.

Jefferson Comedy Company.

The Jefferson Comedy company is coming to Greenwall's opera house soon presenting "Rip Van Winkle." It will be the second annual tour of this organization, and serves to introduce the three sons of the illustrious actor, Joseph Jefferson, namely, Thomas, playing "Rip;" Joseph Junior, as Derrick Von Beekman; William, as Cockles. Miss Blanche Bender, the wife of Joseph, Jr., will be the Meenie of the company. They should meet with great success during their engagement in our city.

Mansfield in "Cyrano de Bergerac."

The greatest event of the year, or of several years, will be the appearance at Greenwall's opera house soon of Richard Mansfield in "Cyrano de Bergerac," bringing his entire company and all the scenery, furniture, furnishings, costumes and horses of the original presentation. This event has been looked forward to for months. This great artist has given "Cyrano de Bergerac" the same vogue in America as it has received from Coquelin in France and England. Wherever the drama has been acted by Mr. Mansfield the house has been filled to its utmost capacity. He is conceded to be doing for the American stage what Coquelin and Bernhardt do for France and Irving for England with no less taste and generosity of production, no less importance of subject, and no less distinction of performance. It is well to remember that the curtain rises at 8:15. The great actor and his company travel by a special train, of which four coaches are filled with the furniture, scenery, furnishings, costumes and horses for Mr. Mansfield's "Cyrano."

Secret of Paderewski's Success.

Pianists may come and pianists may go, but neither their arrival nor departure affects in the slightest degree the popularity of M. Paderewski. Whenever he elects to appear—particularly when he offers a recital—the virtuoso is sure of an enthusiastic reception alike from amateur and professional musicians. Two or three of his contemporaries may perhaps equal, if they do not absolutely surpass him in the interpretation of the nobler works of certain composers—notably Beethoven; but take Paderewski all around—that is to say, compare him with others in a program drawn from a number of sources—and he will be found to have no rival. His method is so refined, his sympathy so evident, and his technique so perfect he charms even on the rare occasions when he fails to convince. Beyond all this, he brings intellectual faculties no less than executive skill to bear upon every work undertaken.

This is the secret of Paderewski's success. It was apparent on Tuesday, says the London Telegraph, when to a crowded and most appreciative assemblage he played Beethoven's Sonata in C minor, Op. 111, and the familiar "Appassionata," the latter being rendered with exceptional facility controlled by judgment. After these came a Chopin selection, rich in examples of the choicest treasures bequeathed to the world by the ill-fated composer. The sonata containing the most touching funeral march ever penned, the bright Fantasia in F minor, the Mazurka in B minor, Op. 33, the Nocturne, Op. 27, No. 1, and the exquisite Valse in A flat were among the pieces rendered by Paderewski with the utmost fancy and poetic feeling. He has never dealt with Chopin more lovingly. Although the program was fairly lengthy, the audience at the close asked for additions, and two other pieces were obtained ere the hall was cleared.

Paderewski will honor us soon with one of his concerts.

Mail-Monday JAN 29 1900

Baldwin-Melville.

The Baldwin-Melville Company opens their engagement tonight with the "Devil's Web" at the opera house and continues for one week with change of program at each performance. New and up to date specialties will be rendered between the acts. Ladies admitted free tonight if accompanied by a person with a paid 30-cent ticket. Prices, matinee 10 and 20 cents, night 10, 20 and 30 cents.

Mail-Tues JAN 30 1900

Jeffries-Sharkey Contest.

A lady, whose admiration for the physical prowess of Thomas Sharkey is unbounded, recently begged him for some trifling souvenir of the recent contest at Coney Island, when James Jeffries belted him into a condition requiring hospital treatment. Mr. Sharkey's reply was polite, but evasive. Great was her surprise, and gratification, therefore, when she received by special messenger an exquisite little jewel case, inclosing a handsome scarfpin, composed of one of the great pugilist's teeth, artistically surrounded by rubies and diamonds. The lady had expected nothing of greater intrinsic value than a discarded boxing glove or a fragment of his collar, with which to decorate her boudoir. The unique offering was naturally a great surprise. It is evident that even pugilists are not wholly lacking in gallantry and sentiment.

The Jeffries-Sharkey prize fight moving pictures will be seen at Greenwall's opera house Monday matinee and night, February 5.

Register Wed JAN 31 1900

A Fight at the Opera House.

Manager Phil Greenwall of the Greenwall's opera house, has by special arrangement with Messrs. William A. Brady and Thomas O'Rourke, succeeded in obtaining, Monday matinee and night, February 5, the famous pictures of the Jeffries-Sharkey contest, just as it occurred in the greatest fistic encounter that has ever taken place. Much has been written about the perfection of the pictures, but the imagination scarcely conveys how vivid and thrilling they are in the way of realism. The movements of the pugilists, their feints, their blows, their parries, their advances, their retreats, are shown as clearly as if one was at the ringside. The exhibition is said to be extremely fascinating. Wherever these pictures have been shown they are said to have created the greatest excitement, and attracted the very best people. So deep is the interest that applause follows the movements of the gladiators and there are shouts of approval, reminding one very much of some scenes at the actual contest. Manager Greenwall is consequently arranging matters so as to be prepared for the rush that is sure to take place on that day.

Mail-Wed- JAN 31 1900

Both Fighters Objected.

Apropos of the coming of the real Jeffries-Sharkey contest pictures to Greenwall's opera house Monday matinee and night, February 5, an amusing story is told, relative to the champion, James J. Jeffries, and his active opponent, Thomas Sharkey, when they were called to rehearsal to pose for Roman and Grecian statuary. When the picture called for "Two Roman Gladiators," William A. Brady, who was conducting the rehearsal, said: "Now, take your places on the platform. Jim, you are supposed to be a Roman Gladiator; you stand with your hands raised. Tom, you lie on your back and Jim puts his foot on your neck."

"What's that!" shrieked Sharkey. "That big duffer's foot on my neck! Not much. What would people think of me?"

"All right, then," said Brady, in his suavest manner. "Jim, you lie down and let Sharkey impersonate the Gladiator, putting his foot on your neck."

"Will I?" said the California giant, gruffly; "will I, and me the champion of the world?" He never saw the day that he could do it."

"All right, all right," said Brady; "we will cut that picture out." Then they got along beautifully. The "Dying Gladiator" went big. Angelo's "David;" the "Apollo Belvidere," "Spartacus at the Battle of Thermopylae" were great. All went as smoothly as the summer sea until they got to a picture of a Roman-Greco wrestling bout, where one of the giants was to grab the other around the middle, as if to hurl him to the ground.

"Now," said Brady, "this is where the man that is held must be perfectly still, or the picture is spoiled."

"I'll do the holding," said the giant.

"How would I look," said Sharkey, "with you holding me in the air like I was a stick of wood?"

"Do you want to hold Jeffries?" said Brady.

"Well, I'll try it." And he did try it. He got Jeffries up in the air and he tried to keep him there. Brady was on the platform, trying to show each man how to pose and at the same time impressing them with the expression each must wear. Sharkey wavered a bit—his foot slipped, and he went over, and Jeffries went on top of him, and in the mix-up they swept Brady along. There was a crash, a heap, some yelling, and the rehearsal of the gladiators was over for the day.

Register Thurs FEB 1- 1900

A Woman's View of the Jeffries-Sharkey Contest Pictures.

Here is what a woman wrote after seeing the prize fight exhibition:

With other guilty souls I went to the opera house to see the pictures of the Jeffries-Sharkey fight as shown by the biograph. The managers of the theater issued invitations for a private exhibition to begin at [illegible] o'clock. I was surprised and grieved to see how [illegible] brothers and sisters cut Sunday school in order to get there in good season. [illegible] Everybody [illegible] was explaining to everybody else how he happened to be there. "Was passing, you know, and just ran in." Those that "just ran in" stayed till the finish, I noticed. There were lawyers, doctors, councilmen, other city officials and newspaper men in the audience, not to mention their wives and other feminine relatives. Mr. Sharkey was there, as was Mr. Jeffries. Both were introduced by Mr. William A. Brady of New York. Mr. Sharkey came out and ducked his head at the audience, and then Mr. Jeffries [illegible] some applause [illegible] Mr. Sharkey looks a bit [illegible] as if he had wandered away from the [illegible] He has fat [illegible] His shoulders are so [illegible]

Register Thurs FEB 1- 1900

that they look out of proportion to the rest of his body. On Sunday he wore a cutaway coat and gray trousers. He did not wear so much in the ring. Sharkey is not what one would call a pretty man, and I don't believe he is ever bothered with brain fag. Jeffries is taller and somewhat better looking, but awkward. We all gazed at them, probably with much more interest than we would have had they been intellectual giants instead of physical giants. The pictures are truly wonderful. People who saw the fight say they saw the scenes all over again, minus the frantic yells of the audience and the thud of the blows. More than seven miles of film were used in the reproduction, which represents over 200,000 pictures. I cannot say that any of the women present seemed to be shocked at what they saw. They concealed it wonderfully well if they were shocked. Probably it does not shock, because the shocking features, the sound of the blows and the blood are missing. I have felt relieved since I went, because I now understand some of the mysterious terms which come floating across the corridor from the sporting department of the paper. I saw Jeffries get hit in the "break-away." I used to think the break-away was a vital spot, there was so much talk about it. I saw Sharkey receive a "hammer-blow" and an "upper-cut." I saw Sharkey deliver a "pivot-blow." Pivot blows have kept me awake at nights wondering what they were. Jeffries received a punch which an authority behind me said was a "nasty jab in the slats." Nasty jab in the slats, indeed! I should think it was. It is a wonder it did not break his ribs. They pummelled each other and ducked and feinted, and they hammered each other again through 25 rounds till I felt sore from watching them. In the twenty-fifth round Jeffries gave Sharkey what the man in the seat behind said was a "jolt on the point of the jaw." In a few more seconds it was over, and the people who had cut Sunday school went to the door and peeked out to see if there was anybody going by that knew them. It was interesting, but I think the biograph pictures are near enough to the real thing to suit me.

The Jeffries-Sharkey pictures will be seen at Greenwall's opera house Monday, matinee and night, February 5.

J. S. Flaherty, business manager for Harry Glazier, who will present "The Three Musketeers" at Greenwall's opera house Tuesday night, Feb. 6, is in the city making arrangements for his excellent company.

Mail Thurs FEB 1- 1900

Jeffries-Sharkey Fight.

Greenwall's opera house, Monday matinee and night, February 5th, takes a new departure and presents an entertainment altogether away from the ordinary, and, if advance reports be true, one possessing decided novelty and clothed with intense interest. Manager Greenwall has, by a special arrangement negotiated with Managers W. A. Brady and Thos. O'Rourke, by which will be presented, through the medium of the biograph, the famous twenty-five round battle between James J. Jeffries and Thomas Sharkey that took place at Coney Island, November 3d. The pictures are said to be clear and distinct, the exhibition starting with the scenes that were enacted before the battle began. Surrounded by their seconds, the men can be discerned seated in their corners receiving the final preparations. Referee Siler stands against the ropes, greeting his friends in the crowd. Other well known professional and sporting men are easily recognized, even to the extent of their characteristics and favorite attitudes. First comes the announcer, telling of the preliminaries, then the fight begins, and everyone seems spellbound with interest. Jeffries crouches low, and the most thrilling fistic encounter known to history has begun. It does not require from this time on any great stretch of the imagination for the audience to follow every feint, parry, uppercut and thrust that is blocked or that squarely lands. From a spectacular standpoint there can be no doubt that the pictures are the best ever produced. The fighters appear of natural size and the surroundings would make one believe that he was witnessing the real thing in the arena of the Coney Island Sporting club. The pictures begin when the men enter the ring and end with the last round. Some idea of the magnitude of the entertainment may be gathered when it is stated that in order to reproduce this battle 400 arc lights were required. In all, there are seven and one-quarter miles of film, or 216,000 distinct pictures. There were employed eleven electricians, twelve skilled operators, four cameras and two huge special feed wires.

"The Three Musketeers."

"The Three Musketeers" [illegible] to be on the [illegible] The high priced theaters saw several [illegible] of Dumas' immortal story of "The Three Guardsmen" last season, and it was easily the most important dramatic offering of the year. This year the regular priced theaters are to have a new version of the novel, and a new star as D'Artagnan in the person of Harry Glazier, a young romantic actor of marked qualifications for the character. The production is under the management of E. D. Stair and will soon be seen at Greenwall's opera house, Tuesday night, February 6th.

Register Friday FEB 2- 1900

Jeffries-Sharkey Fight.

The coming of the Jeffries-Sharkey pictures to the Greenwall's opera house Monday, matinee and night, February 5, will no doubt tend to revive the discussion of the merits of the decision in the great fistic encounter between Jeffries and Sharkey. There is one thing certain. These are the only real pictures, and they give the entire twenty-five rounds. After they have been seen, people will be able to decide for themselves whether Referee Siler's decision was a robbery or not. The pictures are pronounced the best productions ever made. They are exceedingly clear; there is none of the sudden jumping from one position to another, and the figures and details are depicted with fidelity. The pictures tell the story it is said, in a graphic and thrilling manner. They show when either of the fighters or referee has something to say—in protest of whatever be the cause—and the play of the muscles, feints, leads, counters and jabs are all plainly portrayed. One can see the blows that brought blood and the resultant flow of "claret." Sharkey gets the same hard wallop in the ear as he got in Coney Island, and the battle takes on the same sanguinary aspects immediately following, and Jeffries gets the same smash in the nose that caused him to bleed freely. All the clinching and hugging and in-fighting and maneuvering in the break-aways are there. The pictures begin with the time the men enter the ring, and continue to the last round. The faces of some of the spectators at the ringside are likewise clear. Bob Hilliard and George Considine are in plain view, and Martin Julian is a conspicuous figure. It is said that whenever the pictures are shown the audience becomes much absorbed, at times being carried away with enthusiasm and excitement following every blow, parry and thrust with the keenest interest. On a number of occasions people have arisen from their seats to make some remark, not realizing for an instant but what they are at the seaside arena watching the real contest.

The Three Musketeers.

The appearance of Harry Glazier as D'Artagnan in a new version of Dumas' immortal story entitled "The Three Musketeers," at the Greenwall's opera house Tuesday night, February 6, will give theater goers an opportunity of contrasting this latest exponent of the reckless Gascon with the D'Artagnan of Sothern and O'Neil. Mr. Glazier fully realizes that following, as he does, in the footsteps of his illustrious predecessors, he can best command the attention and good will of the public by imparting to the role all of the originality, force and intelligence at his command. That he has done to a marked degree, and his success in the character is unquestioned. The tour is under the direction of E. D. Stair, who has been more than liberal in giving the production a complete scenic framework. The several acts are massive, correct historically, and are striking examples of the scene painter's skill. The supporting is large and has been carefully selected.

Mail- Friday FEB 2- 1900

At Greenwall's Monday.

At Greenwall's opera house, beginning with Monday matinee, February 5th, the famous American Mutascope and Biograph pictures of the famous Jeffries-Sharkey championship battle will be shown for two performances, matinee and night.

Nothing equal in the way of moving pictures has ever been shown than the reproduction of the recent Jeffries-Sharkey twenty-five round battle at the Coney Island Sporting Club. When the immense length of the film is considered, the operators may be said to have surpassed all previous achievements in motion-photography. The fight, counting the "introduction," and the rests between rounds, lasted through just 100 minutes and the cameras were in use intermittently. There is lacking nothing but the inevitable noises that mark an occasion such as was the contest that left Jeffries in possession of the title he had previously wrested from Fitzsimmons. The figures within the "squared" circle always are recognizable and not a blow or feint is lost to view. No comparison can be made between these pictures and those shown some time ago of the Corbett-Fitzsimmons battle. Until the twenty-fifth and final round there is not a break in the reproduction.

"The Three Musketeers."

What a wonderful series of character studies has Dumas given us in his "Three Musketeers." With burning eloquence his trenchant pen limns the features of his dreaded "Red Eminence," Richelieu, the master mind of the seventeenth century; Lady de Winter, the tool of the Cardinal, a woman beautiful as an angel, with the heart of a ghoul, whose fairness without but served to hide the foulness of her soul. To the skeptic who thinks the character overdrawn, history points to Catherine of Russia, to Cleopatra, to [illegible] Miss Vail de Vernon, who assumes the thankless part in E. D. Stair's production of the "Musketeers," is said to possess the same fascinating beauty as her prototype. Let us hope the resemblance extends no further.

"The Three Musketeers" with Harry Glazier as D'Artagnan, the hot blooded Gascon, will be seen at Greenwall's opera house Tuesday night, February 6.

Register Saturday FEB 3- 1900

Jeffries-Sharkey Pictures.

The Jeffries-Sharkey prize fight moving pictures will be seen at Greenwall's opera house Monday, matinee and night, February 5. The Galveston Tribune has the following to say of the pictures:

[illegible]

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The figures are full size and the movements so lifelike and natural that at times one forgets that it is a picture and imagines himself "up against the real thing." Old sports eagerly watched the movements of the fighters, and were enthusiastic in their approval of the work of their favorite. With the exception of three rounds in which the [illegible] are indistinct every detail of the 25 rounds is faithfully presented. The work of Tom O'Rourke and George Dixon in Sharkey's corner and of Tommy Ryan in Jeffries' corner is as interesting as the fight itself. The entire exhibition is excellent.

Though there were only a few ladies present last night, there is nothing in the pictures that could be in the least degree offensive to the most refined woman.

The Three Musketeers.

Another D'Artagnan in the field! Harry Glazier, a young romantic actor who has won his spurs in the ranks under the command of Lawrence Barrett, Thomas W. Keene and Katherine Kidder, will begin an engagement at Greenwall's opera house Tuesday night, February 6, for one performance only, as the hot blooded Gascon hero of Dumas' famous story, "The Three Musketeers." Mr. Glazier is under the management of E. D. Stair, and the production is claimed to equal those of Sothern and O'Neil in the magnificence and completeness of its scenic investiture, and the correctness and completeness of its costuming. The supporting company includes Warren F. Hill as Louis XIII; John P. Barrett, Richelieu; Matthew McGinniss, Duke of Buckingham; Lawrence Underwood, Athos; Thomas H. Findlay, Porthos; L. C. Ingraham, Aramis; George C. Denton, DeTreville; Vail de Vernon, Miladi, (Lady de Winter); Blanche Stoddard, Anne of Austria, and Maud Durand, Constance.

Brown's in Town.

LaMotte and Sowerby's "Brown's in Town" will be seen at Greenwall's opera house Wednesday, matinee and night, February 7. It has made a bigger hit than any farce comedy on the road this season, and is full of fun and promises to keep an audience laughing all the evening. The piece played at McVicker's theater, Chicago, last season for a run, and was the talk of the town. The house was packed to the doors at every performance.

Mail- Monday FEB 5- 1900

Jeffries-Sharkey Pictures.

There are many exciting incidents shown in the Jeffries-Sharkey contest pictures which will be seen at Greenwall's opera house tonight for the last performance.

That reminds one of the arena at Coney Island. In the second round of the contest Sharkey is floored twice by left hand swings on the jaw, but comes back quickly and fight on fiercely. The fifth round is a lively one and shows both men to advantage. Jeffries draws first blood from Sharkey's left eye in the tenth, from which the blood runs freely. Sharkey goes to the floor again after a few seconds of fighting in the eleventh round, but this time he slips.

Bob Hilliard, the actor, figures prominently in the pictures. He is shown in a seat at the ringside and his features are as easily recognizable as those of the principals themselves. A number of other celebrities are shown in the pictures, their characteristics and favorite attitudes making them readily distinguishable.

"The Three Musketeers."

In this prosaic age of iron and brick, a tinge of romance appeals to the average mind like a whiff from flower-laden fields on a summer's day. Manager E. D. Stair has seized the psychological moment for his production of "The Three Musketeers." The works of Anthony Hope and Stanley Weyman have brought back to us the love for romantic drama which has been slumbering since the days of Fechter and E. L. Davenport. In Mr. Harry Glazier Mr. Stair has a star who is magnificently endowed for the role of the impetuous Gascon hero. Possessed of a [illegible] a charming personality and a keen and [illegible] intellect, his conception of the role will shine with a lustre undimmed by the success of his many predecessors. Mr. Harry Glazier in Dumas' famous "The Three Musketeers" will be seen at Greenwall's opera house Tuesday night, February 6.

Brown in Town.

"Brown's in Town," a clever farcical, absolutely headed by an excellent company, comes to Greenwall's opera house Wednesday matinee and night, February 7. The farce is by Mark Swan and is written in the [illegible] happiest [illegible] with [illegible] bright [illegible] It abounds in sparkling music, pretty dances and repartee and goes with a laugh from start to finish. The company is spoken of highly wherever it has been seen and is composed of only the best talent. Among them [illegible] N. Newcomb, Fred C. Hearn, Clayton, Kennedy, Frank [illegible] Wallace, [illegible] Keith Wall, [illegible] Florence Irving and others. Seats are now on sale.

"The Christian."

Few plays produced either at home or abroad during the past twenty years have had the success of Hall Caine's [illegible] "The Christian." The book had an enormous sale on both sides of the Atlantic, but the play seems destined to far greater popularity than the book. In New York the public of all classes crowded to see it for 175 nights [illegible] The play is [illegible] years [illegible] of 110 [illegible] The desire everywhere [illegible] "The Christian" [illegible] Thursday, February 8 at the Greenwall opera house.

Mail-Telegram Saturday FEB 3- 1900

Amusements

At Greenwall's Next Week.

[illegible]

Jeffries-Sharkey Pictures.

[illegible]

The Three Musketeers.

[illegible]

HARRY GLAZIER.

[illegible]

The Christian.

[illegible]

[illegible]

Brown's in Town.

[illegible]

Brown's in Town

[illegible]

A Hot Old Time.

[illegible]

Theatrical Notes.

[illegible]

Register Tues. FEB 6- 1900

The Three Musketeers.

[illegible]

GREENWALL'S OPERA HOUSE

MATINEE AND NIGHT. WEDNESDAY, FEB. 7, MATINEE AND NIGHT.

SPECIAL MATINEE WEDNESDAY AT 2:30.

LA MOTTE AND SOWERSBY'S

Extraordinary Funny Farce Comedy

BROWN'S IN TOWN

Excellent Cast with Lew H. Newcomb as Brown.

IT'S THE HIT OF THE SEASON

Introducing New and Entirely Original Specialties Never Seen Before

Don't Do Anything Until You See Brown

Matinee prices—Lower floor, 50c; Balcony, 35c; children, 25c any part of the house. Night prices—25c, 35c, 75c and $1.00. Seats on Sale at Box Office.

Register Sunday- FEB 4- 1900

GREENWALL'S OPERA HOUSE

MATINEE AND NIGHT. WEDNESDAY, FEB. 7, MATINEE AND NIGHT.

SPECIAL MATINEE WEDNESDAY AT 2:30.

LA MOTTE AND SOWERSBY'S

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Register Tuesday FEB 6- 1900

[illegible]

Brown's in Town.

[illegible]

"The Christian."

[illegible]

"A Hot Old Time."

[illegible]

STREET CORNER GOSSIP.

[illegible]

Mail-Tuesday FEB 6- 1900

Ask Manager Greenwall.

[illegible]

The Three Musketeers.

[illegible]

Register Sunday FEB 4- 1900

THEATRICAL WORLD.

At Greenwall's This Week.

Greenwall's opera house will be well stocked with attractions this week, every night presenting a different attraction—prize fight, comedy, drama and spectacular.

Monday matinee and night W. A. Brady and Thomas O'Rourke present for the first time here, the original Jeffries-Sharkey pictures, showing every move of the greatest fistic encounter of modern times.

Tuesday night the brilliant young romantic actor, Mr. Harry Glazier, as D'Artagan in E. D. Stair and George H. Nicolai's sumptuous production of Dumas famous "The Three Musketeers."

Wednesday matinee and night, La Motte & Sowersby's extraordinary funny farce comedy, "Brown's in Town," an excellent cast, with Lew H. Newcomb as Brown.

Thursday night, the fad of the season, Liebler & Co. present Hall Caine's powerful play, "The Christian."

Friday night, that hilarious, hip-hurrah, rollicking comedy, "A Hot Old Time."

Saturday matinee and night, a new century sensation, Headick's "Black Crook, Jr." grand spectacular extravaganza.

Jefferson, Paderewski and Mansfield coming soon.

Jeffries-Sharkey Pictures.

The Jeffries-Sharkey prize fight moving pictures of the late twenty-five round contest will be seen at Greenwall's opera house February 5 for two performances, matinee and night. The Dallas News says of them, where they have just finished a very successful engagement:

Perhaps the most interesting animated picture entertainment ever given in Dallas was that of the Jeffries-Sharkey fight at the opera house last night. The presentation impresses one as having seen a genuine fistic encounter by two of the best men in the ring today. The picture itself is steady, with so little quiver that it is not noticeable. Every detail of the big fight is given. The picture is so true that the heavy muscles of the big men are prominent features. To lovers of manly art in the absence of the opportunity of enjoying the real thing, the production on canvas is a tip-top substitute and a very exciting affair. It was shown in as natural a manner and as correct to the the minutest detail of the prize ring as it is probably possible to do on canvas.

The Three Musketeers.

Harry Glazier, the new D'Artagan, who is to appear in Edmund Day's version of Dumas' "The Three Musketeers" at Greenwall's opera house, Tuesday night, Feb. 6, has not traveled any royal road to his present stellar position. During his stage career he has played over three hundred and fifty parts, a large share of his experience having been gained as leading man of the most prominent stock companies. In assaying the part of D'Artagan, and as the latest exponent of the reckless he-

HARRY GLAZIER.

ro, Mr. Glazier felt the necessity of giving to his impersonation as much originality as a proper regard for Dumas' description of his hero would permit. With this end in view a new version of the story was prepared for him by Edmund Day, and while Mr. Glazier's D'Artagan is the same fearless, light-hearted and picturesque swashbuckler that is found in the book, he illuminates the character with bits of new "business" and original readings, and evinces a fine disregard for the network of tradition that always surrounds such a celebrated character. E. D. Stair is the manager of the tour, and he has given the production a handsome and costly stage setting. The

supporting company is numerous, carefully chosen, and the leading parts are distributed as follows: [illegible]

Blanche Stoddard, and Constance, Maud Durand.

Brown's in Town.

One of the best titles ever given to a farce comedy is "Brown's in Town," which will be the attraction at Greenwall's opera house Wednesday matinee and night, February 7. There is something amusing in the very suggestion as to why this numerous gentleman is in the city. It is said that this particular Brown has enough embarassing experience to thoroughly shake up any audience. The amusing situations of

the farce are said to never pall on one, and those who have seen it pronounce it the most original of them all. The conventional mother-in-law, the stereotyped old maid, the visiting aunt with mother-in-law instincts, and the time-worn German and Irish servant have been dispensed with. The story of "Brown's in Town" is told by young players, which is a novel feature in itself, and a farce comedy cannot help to be entertaining when illustrated by such a clever collection of comedians as seen in the one. The management is

confident that "Brown's in Town" will [illegible]

"The Christian."

[illegible]

"A Hot Old Time."

[illegible]

Rice, singing comediennes; and John and Bertha Gleeson in their artistic dances and cake-walks. The music is under the direction of Mr. Frank Hodges.

The Jefferson Comedy Company.

For years American theatre-goers have associated "Rip Van Winkle" with Joseph Jefferson until one thinks and speaks of the man and the character as one and the same. Now the public has the opportunity of seeing and listening to this old and thoroughly American stage production in an entirely new light. The presentation by the Jefferson Comedy company is of special interest on account of the exceptional cast. The three sons of Joseph Jefferson, who are so well recommended by their father, and by ex-President Cleveland, make up a most interesting company. Thomas Jefferson, who takes the part of Rip, is certainly most successful. He has evidently taken his father for his model, but where could he find another so perfect? When he comes on the stage it seems as if the elder Jefferson himself were there. His voice is that of his father in many passages, and his laugh recalls old associations with dear old Rip. His characterization leaves nothing to be desired, and if he is not his father, he is as good as it is possible for anyone else to be. The other sons, Joseph Jr., as Derrick von Beekman, and William as Cockles, are excellent. The play is given with elaborate scenic effects. The clever company will present "Rip Van Winkle" in Fort Worth February 19.

Dramatic Notes.

Thomas Jefferson is the principal comedian of the Jefferson Comedy company, which also includes his brothers, Joseph, Jr. and William, that will be seen at Greenwall's soon, presenting the play, "Rip Van Winkle," which has made their father, Joseph Jefferson, the dean of the American stage. Thomas Jefferson shows the careful training of a master's hand. The ease of his manner and the art of his adaptation are made even more striking by the quaint dialect which flows so naturally from his lips. A delightful evening's entertainment is assured when the Jefferson boys and their excellent company present "Rip Van Winkle."

Ever alert to present something out of the ordinary, Charles H. Yale has engaged the famous troupe, "The Phasey's"—eight charming girls, who are singers, dancers and musicians—and in "The Evil Eye" they will be seen in all their noted specialties, which proved a great sensation in Europe the last three seasons. The costuming of these young ladies is said to be a revelation, and that they will be cordially welcomed goes without saying. Their salary alone is almost as great as many traveling companies.

London Standard: Notwithstanding the plethora of music in London at present, M. Paderewski did not fail to draw a very large audience at his pianoforte recital in St. James hall yesterday afternoon [illegible]

Encyclopedia of Mansfield.

Richard Mansfield was born in 1857. His birthday and Queen Victoria's come on the same date.

He was an artist before he first acted.

He made his debut under W. S. Gilbert, of the famous firm of Gilbert & Sullivan.

[illegible]

Miss Elsler's Gowns in "The Christian."

[illegible]

gowns worn in "The Christian," which will be seen by our theater-goers on Thursday, February 8. When asked if she would make any change during the engagement en tour, the fair Gloria said: "Probably not, although I have to substitute a new white gown frequently in the third act of the play."

"Why white?" was asked; "why not a color that will not soil so readily?"

"Because," she said, "Mr. Caine requested me to wear white in that particular scene, and I am wearing this week a white corded silk with white chiffon ruffles at the foot and a lace scarf as heretofore."

Miss Elsler is having some new gowns made, and contemplates donning in the final scene a nurse's costume such as Gloria is supposed to have worn while serving in that capacity. The beautiful gray gown worn in act I of the play is a soft satin richly embroidered in white and cut steel, paillettes running up the sides in designs of lover's knots. The bodice is solid embroidery and softened with white chiffon. With this is worn a large picture hat of black, with a gold buckle and a lot of nodding plumes. During the next engagement she will substitute for this a black net, embroidered in steel, to be worn over white silk. In the second act she will wear a gray and silver, but always a white gown for the third act.

"The Christian" will be seen here at the Greenwall opera house for one night only.

A Coming Play.

One of the plays of the year has been "A Christian," by Hall Caine. Its presentation here next Tuesday has opened anew among our literary people and those of domestic tastes certain questions regarding the merits and demerits of the drama. On Thursday morning, November 3, 1898, several hundred clergymen of New York were Mr. Caine's guests at a performance given to them alone. At the close of the play Mr. Caine delivered an address which commands respect for its evident sincerity and earnestness, as well as for its literary quality. This is the address:

It is with diffidence that I respond to a request which has been made to me to say a few words to you before you dispersed, but as I am placed in the position of host this morning I should feel it to be very ungracious not to tell you how welcome you have been, and how much we are pleased and honored by your presence. Many of the points in the play have never been received with so great an appreciation at previous performances and I am requested by the company to tell you that an audience of clergymen and their wives and daughters make the most lovely audience in the world to play to. (Applause.) The presence of the clergy in the theater suggests questions which are important and far-reaching, and not the least of them concerns the right of the drama to discuss, with proper reticence and respect, the religious and moral problems of the time. The theater is primarily a place of relaxation and the first thing the public asks of authors and actors, of course, is that they should be amused. The condition must be fulfilled at the outset, or the doors of the theater have soon to be closed, but whether amusement is the beginning and end of the drama is a point weighted with many issues and I take it that the clergy as a body would agree that [illegible]

Mail Tuesday FEB 6- 1900

At different periods we have had Fech-

ter, Mayo, Tree, Salvini, O'Neil and Sothern in the role of Dumas' delightful hero. Now, Manager E. D. Stair introduces a new Richmond into the field in the person of Mr. Harry Glazier. Reports from other cities indicate that he is in nowise inferior to his illustrious predecessors in the part. The piece is mounted in a lavish manner, and a genuine treat is in store for our theatergoers.

"The Three Musketeers" will be seen at Greenwall's opera house tonight for one performance only.

Brown in Town.

Theatre goers will be in a position to pass unbiased judgment on the new farce, "Brown's in Town," at Greenwall's opera house Wednesday, matinee and night, February 7. Many of the situations in the new farce are declared new and original and it is said that the error of slap-dash and knock-about has been avoided. "Brown" visits the small village of Honeysuckle Lodge, because, while he is about to enjoy his honeymoon with his young and pretty wife, whom he has secretly married, a host of relatives and friends visit him. Their coming and going and the fact that Brown tries to keep his marriage a secret, make the story of the play. The cast is an excellent one and a few of its members are Lew H. Newcomb, Fred G. Hearn, Clayton Kennedy, Frank X. Hope, Wallace West, John T. Hall, Sara G. Osgood, Bessie Lee, Edith Wall, Edythe Terry, Florence Irving and others.

The Christian.

In writing "The Christian" Mr. Caine kept in mind the cardinal principle that a play is to amuse, and not a vehicle for the conveyance of a religious precept; yet, at the same time he teaches a moral lesson in this drama which, while but incidental to its action and not forced on the attention of the audience, is none the [illegible]

A Hot Old Time.

A merry company of comedians, dancers and singers in the Rays' successful farce comedy, "A Hot Old Time," will be the magnet at Greenwall's opera house Friday, February 9. [illegible]

Register Wed. FEB 7- 1900

Brown's in Town.

[illegible]

over

Tuesday Mail FEB 6 1900

THE RAYS' HOWLING SUCCESS

A Hot Old Time.

An Inimitable Eccentric Comedy

AT GREENWALL'S OPERA HOUSE

MATINEE AND NIGHT | Friday, Feb. 9 | MATINEE AND NIGHT

SEATS ON SALE AT BOX OFFICE.

Mail Wednesday FEB 7 1900

THE RAYS' HOWLING SUCCESS

A Hot Old Time.

An Inimitable Eccentric Comedy

AT GREENWALL'S OPERA HOUSE

MATINEE AND NIGHT | Friday, Feb. 9 | MATINEE AND NIGHT

SEATS ON SALE AT BOX OFFICE.

Register Thurs FEB 8 1900

given him an enviable standing as an entertainer. His portrayal of "Larry Mooney," the expressman, is a characterization which, while mirth-provoking to the extreme, is true to life. For the present season the company has been augmented and includes the names of a number of well known comedy players, including: William McRobie, W. Wallace Black, John C. Leach, Charles J. Newton, Joe Darling, Ada Henry, Ada Melrose, Pearl Revare, Anna St. Tel, Hyberta Pryme and Beatrice Rice and John and Bertha Gleeson. The music is under the direction of Mr. Frank Hodges.

Black Crook, Jr.

Kendick's Black Crook, Jr., will be seen at Greenwall's opera house Saturday, matinee and night, February 10th. The San Francisco Journal says:

The Black Crook, with its wealth of scenic and mechanical novelties, under the direction of Frank Kendick, opened a week's engagement to two large audiences at the California yesterday. The piece, like all others of the same class, depends to a great extent on its scenic effects. This production is mounted on an elaborate scale and with steady attention to detail, which makes it second to none. The fairy dell, with its banks of roses and Sylvan lake, is a beautiful stage picture. The great incantation scene with its imps, witches, goblins, dragons, etc., is strangely weird and gloomy. The transformation scene is one of grandeur. Over twenty beautiful drops with rich and varied designs and numerous set pieces are used in its presentation.

Register Wednesday FEB 7 1900

THE RAYS' HOWLING SUCCESS

A Hot Old Time.

An Inimitable Eccentric Comedy

AT GREENWALL'S OPERA HOUSE

MATINEE AND NIGHT | Friday, Feb. 9 | MATINEE AND NIGHT

SEATS ON SALE AT BOX OFFICE.

Mail Thurs FEB 8 1900

"The Christian."

Register Thurs FEB 8 1900

"The Christian."

Mail Wednesday FEB 7 1900

Mail Thurs FEB 8 1900

Paderewski recital will begin next Thursday, February 15.

It has been rumored that the seats had all been sold. This was incorrect and they will not be placed on sale until next Thursday, when all will have an equal chance at them.

There are inquiries about tickets from more than a score of surrounding cities and towns and one of the largest audiences of the season will hear the wonderful pianist.

"A Hot Old Time."

Black Crook, Jr.

Mail Thurs FEB 8 1900

A Hot Old Time.

Mail Thurs FEB 8 1900

PADEREWSKI

Manager Greenwall Announces Sale of Seat Will Begin Next Thursday.

Mail Wednesday FEB 7 1900

Brown in Town.

A Hot Old Time.

Thursday Gazette Oct 5-99

like that anywhere outside of Korea. Still it might be wrong to say this. That machine could be used effectively by the poor savages who would scare away the evil god that sometimes seeks to hide the sun, and while frail human faculties often fail to grasp nature's purposes and the use she has for all things on earth, conscience says that machine has a sphere somewhere either here or hereafter, though not as a cinemetograph.

A public measure of the appreciation of the play and the place, may be had when it is stated that some of the best dressed ladies present sat through the scenes deliberately chewing gum.

Mail Thurs FEB 8- 1900

THE RAYS' HOWLING SUCCESS

A Hot Old Time.

An Inimitable Eccentric Comedy

AT GREENWALL'S OPERA HOUSE

MATINEE AND NIGHT | Friday, Feb. 9 | MATINEE AND NIGHT

SEATS ON SALE AT BOX OFFICE.

Mail Friday FEB 9- 1900

THE RAYS' HOWLING SUCCESS

A Hot Old Time.

An Inimitable Eccentric Comedy

AT GREENWALL'S OPERA HOUSE

MATINEE AND NIGHT | Friday, Feb. 9 | MATINEE AND NIGHT

SEATS ON SALE AT BOX OFFICE.

Register Friday FEB 9- 1900

MATINEE AND NIGHT. { TO-DAY } MATINEE AND NIGHT.

THE RAYS' HOWLING SUCCESS

A Hot Old Time.

An Inimitable Eccentric Comedy

AT GREENWALL'S OPERA HOUSE

Seats on sale at box office.

Mail Thurs FEB 8- 1900

brains, energy and capital can do. Over fifty complete sets of scenery is used in this grand spectacular, notably the grand incantation scene, ten times grander than the broken scene in Faust. The comedians are funny, the girls young and pretty and the entire cast is first class. The specialties were numerous and good. Taking the show altogether, it is a most successful amusement enterprise. The Black Crook is on for the next two weeks, with usual matinees.

Real Widow Brown.

"All the world loves a lover," and you will find the most ridiculous but perfectly natural complications, involving the mistaken identities of two lovers, merrily portrayed in "The Real Widow Brown," which will be seen at Greenwall's opera house Monday night, February 12. There are no dull periods. The action is terse, sharp and brisk. The entertainment embraces everything that is new and popular in the line of music, and it is the kind of high class merriment which never fails to cure the "blues" and brain fag. "The Real Widow Brown" is a big success.

its costumes make this an ideal attraction of its kind, and if you visit "The Real Widow Brown" at Greenwall's opera house Monday night, February 12, you will have the jolliest time in many a month.

Seats to the Paderewski concert at the opera house will be put on sale on Thursday, the 15th. As there is likely to be a rush, the first to come will get first choice, and the last will have only what is left.

Register Friday FEB 9- 1900

"A Hot Old Time."

The success of "A Hot Old Time," which comes to Greenwall's opera house today, matinee and night, is of substantial sort, and admits of no argument. The play is now in its third season, and it has steadily grown in favor since its original production at the Star theater, New York. The fact that it has invariably played to increased receipts on return engagements is conclusive evidence that it is well worth seeing.

The company has among its principals such recognized people as John W. Jess, ... [illegible]

Black Crook, Jr.

[illegible]

"The Real Widow Brown."

[illegible]

Mail Friday FEB 9- 1900

A Hot Old Time.

The Rays' howling success, "A Hot Old Time," will appear in this city tonight at Greenwall's opera house with the funniest farce comedy in existence for the last performance. You will "get your money's worth" and "that ain't no lie." The company includes: John W. Jess, the prince of eccentric Irish comedians, William McRobie, a clever young juvenile, W. Wallace Black, an actor with an unusually good singing voice, John C. Leach, one of the most amusing character comedians, Charles J. Newton and Joe Darling, in characters well suited to their respective abilities, Ada Henry, the leading woman of the company, Ada Melrose and Pearl Revare, in character and singing specialties, Annie St. Tel, the "Bounding Antelope," America's most sensational dancer, Hyberta Pryme and Beatrice Rice, singing comediennes and John and Bertha Gleeson in their artistic dances and cake walks. The music is under the direction of Mr. Frank Hodges.

Black Crook, Jr.

Despite the innumerable spectacular productions put out each season Black Crook, Jr., will easily maintain its ascendancy in the spectacular realm. This successful spectacular comedy will make its entry into this city Saturday, matinee and night, February 10, rejuvenated and all new ... [illegible]

Real Widow Brown.

Odd and laughable complications arising from mistaken identity in "The Real Widow Brown," the reigning farce-comedy success, will furnish amusement lovers a merry and thoroughly enjoyable evening at the Greenwall opera house Monday night, February 12. ... [illegible]

Tim Murphy.

Coming to the Greenwall opera house Tuesday night, February 13, will be Tim Murphy, the comedian, who will be seen in the new political, romantic historical comedy, "The Carpetbagger," a play written by the popular Opie Read and Frank S. Pixley ... [illegible]

Register Sat. FEB 10 1900

Black Crook, Jr.

[illegible]

Register Sat. FEB 10 1900

It brings out over forty of the most beautiful sets of machinery ever shown in this city. There are over 50 people in the cast and not a poor one in the lot. ... [illegible]

"The Real Widow Brown."

If there is any laughter in you, you want to prepare to separate yourself from it, for that is surely what will happen when you attend the ... [illegible]

Tim Murphy.

The bill for Tuesday night, February 13, at Greenwall's opera house is Tim Murphy, the comedian, ... [illegible] ... is one of the best on the road. It is a story dealing with the "carpetbag" regime in the South just after the war, and is full of humor, pathos, and at times quite tragic. It is the best play in which Mr. Murphy has ever been.

Mail Monday FEB 12 1900

Real Widow Brown.

An evening of merriment when at Greenwall's opera house tonight a lively two hours of pure, unadulterated fun because "The Real Widow Brown" wishes to convince you that she is the genuine one, and exposes all the intrigues and plans of the young man who would like to take her place as governess to the two lovely girls who were to have been placed in her charge.

Such funny situations, such ludicrous events, no wonder audiences have grown weary with screams of merriment. Then the bright, catch, up-to-date music, just the kind to drive away dull care and make one feel good natured with oneself. Charming maidens, hilarious comedians all helping to make the "widow's" visit a memorable one. The company is composed of some of the best dramatic and specialty talent, and is under the management of Mr. A. Q. Smammon, whose name is connected with some of the finest enterprises on the road.

Tim Murphy.

The bill for Tuesday night, February 13, at Greenwall's opera house is "The Carpetbagger," with the popular comedian, Tim Murphy, in the title role, assisted by what is reported to be one of the best companies on the road, including such well known people as A. S. Lipman and Miss Dorothy Sherrod.

Murphy has in late years been acknowledged as one of the foremost of American comedians, and that he thoroughly sustains the distinction both press and public agree.

In this play, "The Carpetbagger," which has been so universally successful, both last season and this, he has unusual opportunity to demonstrate his right to be called a comedian of the highest order and he does not fail to advantage himself by the fact.

"The Carpetbagger" is one of the best productions on the American stage and a political-romantic, as well as historical comedy which is delight-

Mail Monday FEB 12 1900

ful from beginning to end.

Murray and Mack.

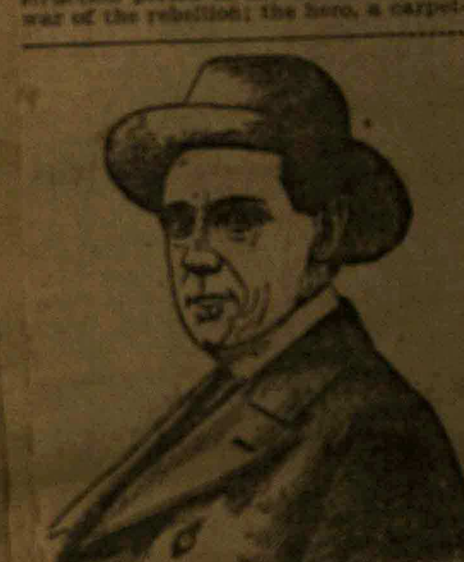
Murray and Mack will present their very successful farce comedy, "Finigan's Ball," at Greenwall's opera house Friday and Saturday, February 16 and 17, matinee Saturday. As its title implies, "Finigan's Ball" is somewhat of an Irish comedy having for its central figures two very funny Irish men who are constantly at odds with one another, making fun fast and furious through three acts of much mirth and melody, frequently spiced with entertaining specialties.

"Finigan's Ball" is no stranger in our midst. Murray and Mack have presented it several times upon their tours, always with pronounced success. It is one of the best farces that has ever served to introduce the talent of these comedians and their always good company. This year they bring to us the largest and best company ever in their support, with complete scenic equipment and some exquisite costumes, in which a handsome and shapely corps is said to look decidedly attractive.

Register Tuesday FEB 13 1900

Tim Murphy.

Mr. Hepburn Johns, the dramatic critic of the Chicago Chronicle, in a criticism on "The Carpetbagger," says: "It is a great and good American play. It is in this play, a political romantic comedy, that the eminent comedian, Tim Murphy will be seen at the Greenwall opera house tonight for one performance only. "The Carpetbagger" is a clean cut comedy of American manners, the time chosen being the reconstruction period in the South after the war of the rebellion; the hero, a carpet-



bagger in the governor's chair in Jackson, Miss. ... [illegible]

Murray and Mack.

Charles Murray and Ollie Mack, known to fame as Murray and Mack, will appear in this city at the Greenwall opera house Friday and Saturday, Feb. 16 and 17, matinee Saturday, when they will present their popular ... "Finigan's Ball" ... [illegible]

Register Tuesday FEB 13 1900

as one and the same. Now the public has the opportunity of seeing and listening to this old and thoroughly American stage production in an entirely new light. The presentation by the Jefferson Comedy company is of special interest, on account of the exceptional cast. ... [illegible] ... "Rip Van Winkle" in Fort Worth, February 15.

Paderewski on Piano-Playing.

"In my opinion," said M. Paderewski, "every child should be taught the piano. ... [illegible]

"The first thing to be learned is the elementary study of theory.

"The time at which a child may take its first 'piece,' as it is commonly called," continued Mr. Paderewski, smiling quizzically, "depends entirely upon the pupil's aptitude and zeal. The teacher must be the best judge of that.

"A great deal of attention should be given to memorizing, and it should be begun as soon as possible."—Harper's Bazar.

Mail Tuesday FEB 13 1900

Paderewski.

In a search for words to conjure with, the most potent to be found today is "Paderewski." No other name has such drawing power. No other performer in the whole world of music—and the world is a large one in this sense—can call around him the rich and poor, the musically cultured and uncultured, the musically interested and uninterested, as can Paderewski. Alone, he stands as the marvel of the age. How does he do it? Is it his playing or is it his personality? Is music really so much more beautiful coming from his fingers or is there an occult, hypnotic influence that he is able to exert that draws people to him and fascinates them when once they are within the immediate range of his power? Critics all over the world, where Paderewski appears, are giving quite as much attention to his wonderful influence over his audience as to his playing. Science has not been able so far fully to explain it, for it is hard to admit that music, no matter how fine, should so excite thousands of intelligent and ordinarily cool-headed people. As a pianist Paderewski is now being given credit as the greatest in the world. An analysis of his interpretations reveals a more thorough musicianship than one is wont to find, even in this day of composer-performers. His insight into the true meanings of compositions seems to be keener than that of other performers. He seems to catch the inner spirit of the composer and, of course, has greater power in impressing it upon his listeners than any other pianist that the world has seen. Not even Liszt had such control over an audience as Paderewski has. Paderewski will give two recitals in the Odeon, the first of which will take place one week from today, and the second on the following Saturday.—St. Louis Mirror.

Tim Murphy.

The popular comedian, Tim Murphy, will appear at Greenwall's opera house tonight in a new play by Opie Read and Frank S. Pixley, entitled "The Carpetbagger," ... [illegible]

The Jefferson Comedy Company.

For years American theater-goers have considered "Rip Van Winkle" and Joseph Jefferson ... [illegible]

THE SCIMITAR.

1 "4 Sunday Feb 4th

THEATRICAL ATTRACTIONS

for the coming week at Greenwall's opera house:

Monday (matinee and night)—Murray & Mack, presenting "Flannigan's Ball."

Tuesday night—The Sharkey-McCoy Fight, presented by the Vitascope.

Thursday (matinee only)—Sousa and his band.

Saturday (matinee and night)—The Herrmanns.

Sunday Feb 11th

THIS WEEK'S ATTRACTIONS.

Thursday night, February 16th, The Edison's '99 Model Kinetoscope, presenting the Sharkey-McCoy prize fight.

Friday night, February 17th, Roland Reed, accompanied by Miss Isadore Rush, presenting "His Father's Boy."

Saturday, February 18th, matinee and night, Mme. Sophia Scalchi, in a grand operatic concert.

ROLAND REED.

The advent of Roland Reed is always one of the pleasing events of the theatrical season. Mr. Reed has a host of admirers and many friends in this city, who look forward to his annual appearance with a great deal of pleasure. His tour this season has been one of the most successful he has ever had. He will present here at Greenwall's opera house, Friday night, Feb. 17, an entirely new comedy by Sidney Rosenfeld, called "His Father's Boy," which gives Mr. Reed splendid opportunities in those peculiar roles that are admirably adapted to his quaint style and methods. The play is uproariously funny, and its scenes and incidents provoke no end of laughter.

Mr. Reed's company is an exceptionally strong one, and includes that fascinating actress, Isadore Rush, who has a most congenial role and has the opportunity of wearing some extraordinary gowns which are sure to please her feminine admirers. Apart from Miss Rush, Mr. Reed's company includes Mary Myers, Lottie Alter, Alethea Luce, Sheridan Tupper, Charles Wyngate, L. P. Hicks, Julian Reed, Charles S. Abbie, James Douglass and Charles Lothian.

MME. SOFIA SCALCHI.

It is with pleasure that we announce to the Fort Worth public the appearance of Madame Sofia Scalchi in grand opera and operatic concert, assisted by a corps of distinguished Italian artists at Greenwall's opera house Saturday, Feb. 18th, matinee and night. It would be superfluous to eulogize on the artistic merits of so famous a star as Madame Scalchi, suffice it to say that she was the associate of Madame Patti for many years and received equal honors with her. Mme. Scalchi is the greatest contralto that the world has ever heard, she has never had a rival and is the only contralto who has appeared in grand opera in almost every country of the world without receiving one single adverse criticism. Although it gives us pleasure to be identified with such a superb organization, we regret that this is to be the final American tour of Madame Scalchi, and those who have never heard her should avail themselves of this last opportunity.

In "His Father's Boy," the new farcical by Sidney Rosenfeld that Roland Reed will present here for the first time Friday night, Feb. 17th, that charming actress, Miss Isadore Rush, will be seen to especial advantage. In this play Miss Rush wears some magnificent gowns, one garment in particular which is sure to attract especial attention is a design in an opera cloak which is Miss Rush's own idea, and which, since she gave the design to Bloom Bros. of New York early in the season, has been duplicated in vast numbers.

Sunday Feb 14th

THIS WEEK'S ATTRACTIONS.

The Greenwall's opera house will have this week Monday matinee and night and Friday matinee and night Klimt-Hearn Co. in repertoire. Tuesday night Sousa's tremendous comic opera success, "El Capitan." Wednesday, Washington's Birthday matinee, the children's Kirmess. Saturday matinee and night, Hoyt's latest, "A Day and a Night." Otis Harlan in the cast.

KLIMT-HEARN.

The Klimt-Hearn company, which will appear at Greenwall's opera house Monday, Feb. 20, matinee and night, will present at the matinee "A Woman's Revenge," and at night "Lost Paradise." This company carries a car load of special scenery and electrical effects and each play will be a perfect production. New specialties and illustrated songs will also be introduced, and last but not least the moving war pictures shown through the wonderful wargraph, which is said to be alone worth the price of admission.

"EL CAPITAN."

Great interest is being manifested in the coming production of John Philip Sousa's remarkably successful and highly popular comic opera, "El Capitan," which will be at Greenwall's opera house Tuesday night, Feb. 21, in all its original splendor, as all of the magnificent stage settings, brilliantly picturesque and elaborate costumes, in fact every detail that characterized its great success in the metropolis will be brought into requisition here. The organization presenting the opera this season is an unusually strong one, as it includes such well known favorites as Wm. C. Mandeville,

Sunday Feb 14th

MISS KATE MICHELENA, PRIMA DONNA "EL CAPITAN" OPERA CO.

Kate Michelena, Lillian Harper, Nora Rosa, Emma Miller, Edw. P. Wilks, Harry Carter, Frederick Knights, John Dunsmore, Karl Formes and J. Coulter Hynes. A large and efficient chorus containing a number of young and pretty girls is not the least attractive feature of the performance.

CAKE WALK.

The Entertainment and Cake Walk given at the Opera House by the children of Miller's School for Dancing on Feb. 10th, was declared by all who were fortunate enough to see it, to be the best local entertainment ever given in Fort Worth. The weather on that night was so bad, that many friends of the children were prevented from attending. From every source there is a demand for a repetition, so it has been decided to give a Washington Birthday Matinee Wednesday, Feb. 22, at 2:30 p.m. Everyone interested should attend. The admission will be 25c to all parts of the house.

Sunday Feb 26th

THIS WEEK'S ATTRACTIONS.

The Greenwall Opera House will have this week, Monday, February 27, matinee and night, America's grandest spectacle Chas. H. Yale's "Forever Devil's Auction."

Tuesday night, February 28, the great Tennessee comedy, "A Romance of Coon Hollow."

Thursday night, March 2, the favorite American characteristic comedian, Tim Murphy, in a new political romantic comedy "The Carpetbagger."

Friday night, March 3, the event of the season, the Broadway Theatre Opera Company, direct from the Broadway, New York, headed by the queen of comic opera, Camille D'Arville, presenting "The Highwayman."

Saturday, March 4, matinee and night, Klimt-Hearn Co.

DEVIL'S AUCTION.

The Galveston News says of Yale's "Devil's Auction" which will be seen at Greenwall's Opera House Monday, February 27, matinee and night:

"The matinee and night performance of Chas. H. Yale's extravaganza, "The Devil's Auction," were liberally patronized yesterday at the Grand opera house. The production has been seen here frequently in the past, but new features are introduced each season, and the piece is always welcomed and enjoyed by the lovers of extravaganza. This year new scenery, new costumes and new specialties are added, not to forget the always well managed ballet.

A TENNESSEE ROMANCE.

One to be transported among the most romantic Southern scenes has only to see the production of "A Romance of Coon Hollow," which will hold the stage at Greenwall's Opera House Tuesday night, Feb. 28.

Here, mirrored by nature in beauty and quaintness, is given a picture of life in old Tennessee. It is a story of love, jealousy and hate, told in a graceful way, and given realism by stage effects that are scenes of every day life in the South. Among the scenes are a cotton press in operation, as seen on a Southern plantation; a moonlight picture of Coon Hollow, with electric and lime light effects, in which the firebugs flit through the trees and the night birds sing among the branches with a realism that takes one away from the stage and its acting. Another with a historical flavor is the great boat race between the Mississippi river steamboats, Robert E. Lee and Natchez, given at twilight, the steamers being brilliantly lighted and under full steam. On the levee at the old river wood landing a bevy of darkey boys and girls troop down to see the great boats pass, and indulge in the revelry that made the darkey a picturesque character. Songs, jubilees, buck and wing dancing are features of the troupe. Two quartettes and a very strong company appear in this big production, which is now completing its fifth year on the road.

Sunday Feb 26-

TIM MURPHY.

In these days of complete fraternization between the North and South no dramatic effort which seeks to perpetuate the sectional rancor of a generation ago can hope for general acceptance. Tim Murphy's new play by Opie Reid and Frank S. Pixley, (though its title—"The Carpetbagger"—might suggest both a political and sectional bias) is thoroughly in harmony with the present conditions, which have produced a nation united in fact as well as in name. It is not even sectional in tone. Every one knows that the carpetbag

era, which followed the close of the great civil war, found its sphere of activity in the South, during the carpetbag regime, that is all. Half the characters are from the North and half from the South, and there is nothing in the beautiful love story that it tells which can possibly prove objectionable to the bitterest partisan from either side of Mason and Dixon's line. It will be seen at Greenwall's opera house Thursday night, March 2.

THE HIGHWAYMAN.

The Broadway Theatre Opera company, headed by Camille D'Arville, will present the immensely successful comic opera "The Highwayman" at Greenwall's opera house on Friday night, March 3d. The authors of this opera are Reginald De Koven and Harry B. Smith, whose fame as writers of popular musical diversions has long been established especially in their other great success, "Robin Hood." The organization presenting the new opera here is the permanent stock company of the Broadway Theatre, New York, the play house in which most all of the foreign and American comic opera productions have first been presented to the public. The company is spoken of as one of the most capable and brilliant that has been assembled for years, including in addition to Miss D'Arville the names of some of the brightest lights in the lyric world. At the Broadway Theatre, in New York, on December 12, the opera was given its three hundredth presentation, handsome souvenirs of solid silver being distributed to the audience in commemoration of the event.

Sunday March 5th

THIS WEEK'S ATTRACTIONS.

The Greenwall opera house will have a full week. Monday, March 6th, bargain matinee, 25 cents to all parts of the house, and night the laughing success of the season, "Two Married Men," presenting a grand company of comedians. Tuesday matinee.

March 7th, for three matinees and three nights, popular Punch Robertson Company at popular prices, 10, 20 and 30 cents, presenting at the matinee Tuesday, "Queen of Hearts," and Tuesday night, "The World."

Friday and Saturday, March 10th and 11th, The Myrkle-Harder Company at popular prices.

"TWO MARRIED MEN."

Manager Greenwall of the Greenwall Opera House will present to his patrons Monday, March 6th, bargain matinee, 25 cents to all parts of the house, and evening Geo. H. Edeson's new farce comedy, "Two Married Men." In the cast will be found such well known people as J. Rush Bronson, Harry DeVere, Jack Ellis, Ray Southard, Chas. Lambert, Will H. Schilling, Joe Harkins, Miss Ray Lewis, Lillie Keswick, Sibyl Grierson, Edith Lyale and Hattie Wescott. During the progress of the play numerous songs and specialties are introduced, which together with the many laughable and ludicrous situations of the two married men go to make up one of the most enjoyable entertainments imaginable.

PUNCH ROBERTSON.

The Punch Robertson Company will be seen at Greenwall's opera house for three matinees and three nights commencing Tuesday matinee, March 7th, presenting for the opening piece "Queen of Hearts" and at night "The World." Ladies will be admitted free on Tuesday night if accompanied by a person with a paid 30 cent ticket if secured before 6 p. m. Tuesday. Prices for matinees will be adults 20 cents, children 10 cents. Night prices 10, 20 and 30 cents.

MYRKLE-HARDER CO.

The Myrkle-Harder Company will be seen at Greenwall's opera house Friday and Saturday nights and matinees, March 10 and 11, at popular prices, 10, 20 and 30 cents.

Scimitar Sunday March 12

THIS WEEK'S ATTRACTIONS.

The Greenwall Opera House will have a full week of fine attractions. Monday, March 13th, matinee and night, [illegible] "The Dazzler."

Tuesday and Wednesday night, March 14-15, Miss [illegible] [illegible] by a magnificent cast of artists, presenting [illegible] author's pet comedy [illegible]

[illegible]

Scimiter Sunday March 12

Company, presenting at matinee, "Inside Track," and night "Kidnaped."

Friday and Saturday, March 17th and 18th, Matinee, Saturday, Broadhurst's comedy, "Why Smith Left Home."

"THE DAZZLER."

The company is exactly the same one that was seen here in the piece before, no change in the personnel having been made. It is promised, however, that a great deal of new music and other new and interesting features have been added to the production since last seen here. To those who saw it at that time, it is quite within bounds to say that "The Dazzler" is one of the liveliest, brightest, cleanest and altogether most enjoyable farce comedies that has ever visited this city; and Cosgrove and Grant's comedians, in a company way above the average in its supply of clever comedians, pretty girls and good voices. The Dazzler will be seen at Greenwall's Opera House, Monday, March 13th, matinee prices, 25 and 50 cents, and night.

"A CONTENTED WOMAN."

A rare treat is in store for lovers of Hoytian humor Tuesday and Wednesday nights, March 14 and 15, when Hoyt's "A Contented Woman," which made such a pronounced hit with theatre-goers when here last season, will return, polished up-to-date.

The "Woman" is a bright and rollicking satire on politics, as treated by women in some of the far Western states where the laws give them a right to vote and hold office. It is written in this clever author's most humorous vein, brim full of witty dialogue, funny and complicated scenes, sparkling music, and numerous vaudeville features. The cast this season has been greatly strengthened, and every particle of scenery, costumes and other stage effects are new.

The already heavy demand for seats indicates that a "Contented Woman" will be greeted by a large and fashionable audience.

KLIMT-HEARN.

The Klimt-Hearn Company will be seen at Greenwall's opera house Thursday, March 16th, matinee and night, presenting at the matinee "Inside Track," and at night "Kidnaped." The Warograph showing the late moving war pictures will all be new.

"WHY SMITH LEFT HOME."

During a recent interview in New York, Geo. H. Broadhurst said in commenting on the subject of his letting his plays on royalty that: "An author's royalties are contingent on and commensurate with the success of his plays. If they prove failures, he simply gets his advance payment which is practically nothing. If they are a success, the producer will make five times as much as the author. If, therefore, an author has faith in his work, and can produce it himself, it is a good business proposition for him to do so. That an author is just as likely to make a mistake as is a manager is willingly admitted, but it is much harder to suffer for the errors of others than for the mistakes of one's self. The above are a few of the reasons which influence me in producing my own plays, and I burn the bridges behind me by confessing that if they prove failures there is no one to blame but myself." Broadhurst's latest farce, "Why Smith Left Home," with the following capable actors, Maclyn Arbuckle, Harry Webster, Fred W. Peters, M. B. Snyder, C. Jay Williams, Annie Yeamans, Dorothy Usner, Rose Snyder, Blanche Chapman, Jessie Conant and Gertrude Roosevelt, will be the attraction at Greenwall's Friday and Saturday, March 17-18, matinee Saturday. "Why Smith Left Home" will be presented here with the original scenic amplitude, beautiful costumes and novel stage accessories, which marked the initial production at the Columbia theatre in Chicago last August.

Scimiter Sunday March 19-

THIS WEEK'S ATTRACTIONS.

KLIMT-HEARN.

For one solid week commencing Monday, March 20th, with a matinee daily. From Tuesday on the Klimt-Hearn company will be seen at Greenwall's opera house at popular prices. Monday night for the opening bill, "Pawn Ticket 210" will be given. This company has enjoyed several previous successful engagements here, and no doubt this will prove the banner of them all. Ladies will be admitted free on Monday night if accompanied by a person with a paid 30c ticket, if secured before 6 p. m. Monday.

WILBUR-KIMRIE OPERA COMPANY.

The oldest and foremost of its kind in this country at popular prices is making its first tour of Texas, making the large towns only. Judging from the praise of the Galveston, Houston and San Antonio press it will be the best comic opera company ever in Fort Worth for the prices charged. The engagement which begins here Monday, March 27th, is for five nights and two matinees. Lovely women, handsome men, pretty costumes, bright and catchy music, beautiful stage settings and the finest aggregation of singers ever seen here for the money is what the Wilbur-Kimrie opera company promises to present.

Scimiter Sunday

THIS WEEK'S ATTRACTIONS

At Greenwall's Opera House will be operatic and minstrelsy. Monday night, March 27, for one week, excepting Friday, Wilbur-Kirwin Opera Company, presenting the following comic operas: Monday night, "The Queen's Lace Handkerchief;" Tuesday matinee, "The Merry War;" Tuesday night, "Carmen;" Wednesday night, "Boccacio;" Thursday matinee, "The Twin Sisters;" Thursday night, "The Royal Middy;" Saturday matinee, "The Black Hussar;" Saturday night, "The Two Vagabonds," Wilbur's version of "Erminie."

Friday, March 31, Primrose & Dockstader's Great American Minstrels, presenting a splendid program, all in black face.

Scimiter Sunday

WILBUR-KIRWIN OPERA COMPANY.

Lovely women—handsome men—pretty costumes, bright and catchy music, beautiful stage settings and the finest aggregation of singers ever seen in Fort Worth for the money, is what the Wilbur-Kirwin Opera Company promises to present. The press of Mobile, Atlanta, Birmingham, Galveston, Houston, San Antonio and Austin have been lavish in their praise, claiming that it is one of the best companies ever seen in their cities for the money. Of all bright, dainty little women in creation, no one excels Susie Kirwin. She has all the pleasing grace and thorough intelligence of an artist. She also possesses something exceedingly rare in the fair sex—a fine sense of humor and the understanding to express it. Her voice is made doubly pleasant, when she sings, by the care with which she articulates, and her method is admirable. Vivacity and personal appearance she possesses as much of as any entertainer on the stage.

She has not only sung nearly every role in comic opera, but has also managed an opera company and has not suffered the usual fate and lost every cent of her earnings, but has a bank account that runs up into the thousands. The roster of Miss Kirwin's company is as follows: Mr. Harold Gorden, Mr. E. A. Clarke, Mr. Clarence Harvey, Mr. Chas. A. Fuller, the basso who will be remembered from last season, as well as Miss Baxter, who has lost none of her charms of voice, manner or looks. Seats on sale at box office.

The Wilbur-Kirwin Opera Company will be seen at Greenwall's Opera House for five nights and three matinees, commencing Monday, March 27. There are no waits between the acts, as specialties are introduced by the only Shaw mandolin and guitar quartette, by Misses Wilbur and Belmont, Messrs. Rodes and Wheeler; Mlle. Zora in dances; the Old Glory Animated Song Sheet by Miss Kirwin and company; the McNeil sisters; Mr. Arthur Gale in his specialties and immediately after the opera the Wibur high art living pictures.

PRIMROSE & DOCKSTADER'S MINSTRELS.

Primrose & Dockstader will make their initial bow as copartners of their great American minstrels, and promise a program of many novelties, a resplendent stage setting, magnificent costumes and a goodly number of clever artists, whose reputations in several instances are second to none. The end chairs are occupied by George Primrose, Lew Dockstader, Lew Sully and Jimmy Wall. Amongst the vocalists are Manuel Romaine, W. H. Thompson, Fred Reynolds, Chas. D. Watson, Edward Hansen, Harry Ernest, John Perry and B. S. Carnes. The olio will consist of the wonderful Brothers Deonzo, trick barrel jumpers; Howe, Wall and Sully, musical trio; the Juggling Johnsons and many others. They will be seen at Greenwall's Opera House Friday, March 31.

Scimiter Sunday

THIS WEEK'S ATTRACTIONS.

THE AUBREY DRAMATIC CO.

Among the various stock organizations touring the count[ry] the Aubreys are classed as the strongest and most prosp[er]ous. Its members are capable artists, known for the exc[el]lence of their dramatic work. Their leading lady, Miss [L]ilian Bayer, is a bright, vivacious actress. Her specialti[es], particularly her "coon songs" compare with those of M[ay] Irwin. Mr. Victor Morley, the leading man of the Aubrey[s], is a clever artist whose comedy and specialty work mak[es] him a favorite. Other players known here are, George Stout, playmate, friend and co-laborer with Edwin Boot[h], Florence Hastings, of "Old Homestead" fame; Joseph Egge[r]ston, Lillian Buckingham and Josephine Foy, formerly co[n]nected with some of Hoyt's best attractions. The plays be presented by the Aubreys are wholesome, soul stirri[ng] and laughter creating. Their opening bill is a thrilling mel[o]drama, "The Land of the Living." It will be staged w[ith] special scenic investure. Monday night every lady if a[c]companied by some one with a paid ticket will be admit[ted] free.

A LADY OF QUALITY.

An exchange says of Eugenia Blair in "A Lady of Qualit[y]," which will be seen at Greenwall's opera house Tuesd[ay], April 11th.

"'A Lady of Quality,' with Miss Eugenia Blair in the pr[in]cipal role, was presented at the theatre last night to a fas[h]ionable and critical audience.

"The play, which is a dramatization of Mrs Frances Hod[g]son Burnett's novel, is done in five acts and follows, for t[he] most part, the lines of the story. It is unlike the story [in] important detail in that the action begins in the eighteent[h] year of Clorinda, while the story opens at her birth. This, however, is necessary to make the dramatization possible.

"The opening scene at Wildairs' House where the 18t[h] birthday of Clorinda is being celebrated, and where the youn[g] madcap is appearing for the last time in knickerbockers, i[s] one of the best in the play, and was admirably acted by the entire company. The play was handsomely and extrava[gantly] staged. The garden scene was particularly fine.

"Miss Blair certainly does as good work in the characte[r] of Clorinda Wildairs as she has ever done. As the beautiful haughty and imperial lady of quality, she is excellently cast and was enthusiastically received, being several times re[-]called.

"The Sir John Oxon of Mr. William Bramwell was a splen[did] portrayal. Indeed, it rivaled Miss Blair's for the stella[r] honors. Miss Lucia Moore was a good Lady Tantillion, and Mr. Arnold gave a very natural presentation of what a su[-]perb old rake Sir Geoffrey was."

The following is the cast of characters: Duke of Osmonde Edgar Baume; Earl of Dunstanwolde, W. B. Downing; Lor[d] Humphrey Ware, A. L. Sackett; Lord Eldershaw, George S[.] Fell; Lord Charles Lovelace, Stuart Robinson; Lord Twen[-]low, Henry Morgan; Sir John Oxon, William Bramwell; Si[r] Geoffrey Wildairs, W. B. Arnold; Sir Christopher Crowell J. R. Armory; Sir Harry Granville, E. Gallagher; Sir Joseph Grumble, W.W. Maurice; Chaplain to Lord Twenlow, J. Sutherland; Dick Hardy, W. Morris; Jenifer, A. Gordon; Gregory, William Proctor, Lady Betty Tantillion, Lucia Moore; Annie Wildairs, Carrie Lee Stoyle; Mistress Wimpole, Cora Wells; Clorinda Wildairs, Eugenia Blair.

Scimiter Sunday

THIS WEEK'S ATTRACTIONS.

"A LADY OF QUALITY."

The theater-goers are all agog over the appearance in this city of that representative actress, Eugenie Blair, in the most recent of New York successes, "A Lady of Quality," at Greenwall's Opera House, Tuesday night, April 11, by America's most prolific writer, Frances Hodgson Burnett, under the management of W. M. Wilkison, long associated with many of the important productions of the stage, and who was so long connected with the late Alexander Salvini. This play enjoyed many presentations at Wallack's theater, New York, and was the distinct success of last season and again this current season at the same theater. It is promised that on the visit here an exact prototype of the play and production will be furnished. It is earnestly desired that our theater-goers will avail themselves of this splendid opportunity to see this stupendous production, and observe the delightful work of Eugenie Blair in the role of Clorinda Wildairs, a character that stands unique and alone. The supporting company will be all that is claimed, every member being fully competent to interpret their respective parts, as it is necessary that proficiency in each instance prevail. Therefore a large attendance will be attracted by this production of an established New York success.

MISS EUGENIE BLAIR.

The sale of seats is in progress.

WALSH AND MACDOWELL.

Of the above combination, which appears at Greenwall's soon, the Boston (Mass.) Herald says: "Melbourne MacDowell and Blanche Walsh opened their two weeks' engagement at the Tremont last night with a presentation of Sardou's intense play, 'La Tosca.' Of course it was centered chiefly around Miss Walsh, who, since the death of Fanny Davenport, has fallen heir to her roles. Whatever she may be in other parts, Miss Walsh's portrayal of 'La Tosca' is a really finished and brilliant performance. She is quite as effective as her predecessor in her outbursts of passion, and in the earlier scenes of coquetry and jealous rage showed an intelligent appreciation of subtleties of the character that the late Fanny Davenport never equaled. Miss Walsh has youth and beauty on her side and possesses, moreover, a nervous vitality that fits beautifully into the part of the unfortunate Italian diva, whose whole character was made up of the two elementary passions—love and hate. Miss Walsh puts an artistic touch to everything she does. She was at all times convincing. Even in the harrowing scene where her lover is being tortured in an adjoining room at the same time she is being forced to a confession to save him—even in those minutes of alternate bursts of fiery passion and heart-rending supplications. Miss Walsh played with the power and intensity that never verged on ranting, and which thrilled the audience to the shuddering point. As for Melbourne MacDowell, he played the part of the sneering, cruel, treacherous Baron Scarpia with his usual skill and finish."

Among the society events for the coming week the engagement of Miss Eugenia Blair, on Tuesday, at Greenwall's opera house, in "A Lady of Quality," will be among the most prominent. Following this will be the Shakespearian scenes by society people on Wednesday, Thursday and Saturday, and Miss Burrows' concert on Friday night.

Scimiter Sunday

THIS WEEK'S ATTRACTIONS.

MELBOURNE MACDOWELL AND BLANCHE WALSH IN "LA TOSCA."

Blanche Walsh and Melbourne Macdowell, supported b[y] Fanny Davenport's company, will be seen at Greenwall['s] opera house, Monday night, April 17th, in one of the strong[-]est of the Sardou dramas, "La Tosca."

In the role of Floria in "La Tosca" Miss Walsh is said t[o] present a fascinating appearance. Miss Walsh has had [a] large stage experience, embracing many characters coverin[g] nearly all the fields of endeavor on the stage.

"La Tosca" is a play which none but the most competen[t] dare to even approach. Floria offers opportunities for a[n] actress to become really great. Whether Miss Walsh wi[ll] reach such a height remains for the playgoers of this city t[o] decide. Judging by what has been said concerning her b[y] the press of other cities, she has astonished those who, pe[r]haps, were too willing to criticise, and upon all sides has re[-]ceived considerable praise.

Melbourne Macdowell does not need many words of prais[e] and certainly none of introduction before Fort Worth play[-]goers. He is preserving his wife's memory faithfully in t[he]

THE SOCIAL SCIMITAR.

Sunday JAN 3- 1897

MR. DIGBY BELL.

Stuart Robson, and no ingredients is better known for her forceful work than Madame Janauschek. To have on these two great stars so diametrically opposed in each other in style and method will be conceived by a comedy, will set a thinking public wondering what sort of play this great European production may be. It is one of the good things that Manager Greenwall will produce at the opera house for his patrons this season and is to be at that house soon. A short one-act comedy entitled "Mr. Gilhooley's Wedding" rates the curtain and is said to be too good a thing to be missed by anyone.

Sunday Scimitar

One of the most noteworthy plays of the season is founded upon Israel Zangwill's "Children of the Ghetto." Mr. Zangwill is in New York watching rehearsals of the play.

May Irwin has a new play called "Sister Mary."

Creston Clarke is starring this season in Hamlet. Miss Adelaide Prince, a Galveston woman, is still with him.

Frederick Warde, ever a favorite in Fort Worth, is giving an elaborate scenic production of "The Lion's Mouth" this season. Possibly no pro-

Scimitar Sunday

character of the productions and the added impulse to his work. His Scarpia is said to be one of the very best of his impersonations. The supporting company has been carefully selected, and is said to be strong in every essential, while some especially fine settings, it is said, will be shown.

GOV. BOB TAYLOR.

Don't forget the date, and label it for a good time. Lay the evening of Monday, May 1st, away for this happy occasion. Don't let other engagements intrude upon it; for you owe it to yourself to have one good laugh before this season of entertainments is past. Go early and buy your tickets and put them down in your inside pocket and then you will be sure to get a seat. Otherwise you may be compelled to stand up and impose on your corns and bunions for an hour and half in order to hear Gov. Taylor.

Scimitar Sunday

THEATRICAL.

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."

Mail Tuesday FEB 13 1900

Stuart Robson presented "The Gadfly" at Wallack's theatre in New York Monday night, and Jessie Wood writes of the performance: "Mr. Robson made himself sufficiently unattractive as the crippled Gadfly, and, as he said in his speech afterward, tried to get away from his personal peculiarities. It so happens that those idiosyncracies of utterance are not out of place in this role. His manner of chopping up his sentences and snapping at the last word marked his impersonation of the part, and his make-up was—to put it mildly—inebriated. As the youth under the influence of his natural father—Montanelli—his roundness and rakishness gave him an almost cockney brettish flavor, but later in the great scene in which he declares his relationship and calls on the priest to choose between him and God, Mr. Robson got himself accepted as seriously as his professional past and his memorable voice can permit him."

A wild New York rumor has it that Maude Adams is to play Hamlet next spring. One paper adds pertinently that if it be true Charles Frohman would better take the role of grave digger.

The Kendals leave England for America on Wednesday of this week and open their season in this country at Philadelphia October 9, in "The Elder Miss Blossom."

Sunday Scimitar

THEATRICAL GOSSIP.

The Manhattan Stock Co. will play a week's engagement at Greenwall's Opera House, beginning Monday.

Stuart Robson presented "The Gadfly" at Wallack's theatre in New York Monday night, and Jessie Wood writes of the performance: "Mr. Robson made himself sufficiently unattractive as the crippled Gadfly, and, as he said in his speech afterward, tried to get away from his personal peculiarities. It so happens that those idiosyncracies of utterance are not out of place in this role. His manner of chopping up his sentences and snapping at the last word marked his impersonation of the part, and his make-up was—to put it mildly—inebriated. As the youth under the influence of his natural father—Montanelli—his roundness and rakishness gave him an almost cockney brettish flavor, but later in the great scene in which he declares his relationship and calls on the priest to choose between him and God, Mr. Robson got himself accepted as seriously as his professional past and his memorable voice can permit him."

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Register Wed FEB 14 1900

Murray and Mack.

A season would hardly be complete without a visit from our old friends Murray and Mack, who year after year navigate across the continent after the good old shekels that always await them here, for they are always welcome when they touch our shores. The same peculiar attraction visits the world that has well known touch of comedy and their company and as for their new play has ever been seen here. "Finnigan's Ball," which is always welcomed upon each visit, and which they will favor at Greenwall's opera house Friday and Saturday, February 16 and 17. Murray Saturday. "Finnigan's Ball" is one of those farce comedies which, commencing as a comedy continues in a constant round of merriment. It does not call for serious

SALE OF SEATS FOR
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Will open Thursday, Feb. 15.
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Lower Floor..... 4.00
Balcony..... 3.00
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Register Wed FEB 14 1900

Murray and Mack.

Murray and Mack in "Finnigan's Ball" will be seen at Greenwall's opera house Friday and Saturday, February 16 and 17 and matinee Saturday. The Los Angeles Herald says:

In "Finnigan's Ball" Murray and Mack furnish the best that head

Mail-Wed FEB 14 1900

When Al. G. Field's minstrels are headed his rightful inheritance. When Thomas Jefferson played "Virginius" McCullough played "Virginius"; when McCullough played "Virginius" Mr. Wade was his Icilius; when Mr. Wade claims the play in direct line from Forrest.

Al. G. Field's minstrels are headed our way with the strongest minstrel combination on the road.

Mail-Wed FEB 14 1900

be depended upon to make the public laugh. Such was the verdict of the crowded house which greeted these nimble disciples of Comus at their opening performance last night.

The piece is kept going at whirlwind speed and is full of the kind of fun called horseplay by cynics, but laughed at by everybody else. It is a medley of jokes, burlesque and jokes which

ONLY MAC KITTIE BECK

rely near each other. They are joined on as lavishly, interspersed with specialties, the singing and dancing being especially good, scarcely that of the jewelry quartette and the chorus of the front-looking, shapely girls.

Particularly bright and taking is the cakewalk done by the entire company in the third act, which earns a well-merited encore.

Of its class the performance ranks considerably higher than many of much higher pretensions, and is hamonious clean, crisp and wholesome, and of light and tuneful music.

Jefferson Comedy Company.

Thomas Jefferson as "Rip Van Winkle" assisted by his brothers, Joseph, Jr., as Derrick Van Beekman, and William as Cuddles, are announced with great pleasure by Manager Greenwall to appear at the Greenwall opera house on Monday night, February 19.

It has been expected for years that when Joseph Jefferson retired from the stage which he was forced to do last season on account of illness that there was no one to succeed him and that perforce the old play must be put away. But the genius of his son, Thomas Jef erson, Jr., is but another proof that no man is indispensable, no man whose place can not be filled. Thomas Jefferson as "Rip" proved to be a capable, painstaking actor, and one that would soon follow in his illustrious father's shoes. He plays the part of "Rip" the same Jefferson touch that has made it so famous by his father. His scenic, costume investiture and stage business are all the exact copy of the original and he could not have had a better example to follow.

Thomas Jefferson may not be first, but he is certainly in the very first row as an interpreter of "Rip Van Winkle."

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Register Thurs—FEB 15 1900

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Mail-Wed JEB 14 1900

Murray and Mack.

Murray and Mack, the "famous originals" from Broadway, who for many years have been the recognized leaders in their style of entertainment, will appear in Greenwall's opera house Friday and Saturday, February 16 and 17, and matinee Saturday. They are at present playing to packed houses in America that have never seen the like of them before. It has been said that no other comedy team has ever presented so many new and novel specialties as Murray and Mack, and the statement is not an exaggeration. The fact that they have been engaged for the Greenwall opera house for two nights is evidence that the public at large is to be favored with the same treat that has been accorded the people of the Eastern cities, which proved conclusively that they are the favorites of the public at large.

Register Wed FEB 14 1900

Murray and Mack.

A season would hardly be complete without a visit from our old friends Murray and Mack, who year after year navigate across the continent after the good old shekels that always await them here, for they are always welcome when they touch our shores. The same peculiar attraction visits the world that has well known touch of comedy and their company and as for their new play has ever been seen here. "Finnigan's Ball," which is always welcomed upon each visit, and which they will favor at Greenwall's opera house Friday and Saturday, February 16 and 17. Murray Saturday. "Finnigan's Ball" is one of those farce comedies which, commencing as a comedy continues in a constant round of merriment. It does not call for serious

rude public mess comment and deprecates the curiosity of study of the drama. While Sheridan and Lockwood came before the public in their comedy some seven years ago and got a night money they paid, Lemmon Hill proved a success, and in fact is universally made friends with. Some years ago this would also will be their lot as favorites, but will make the attempt of their own to duplicate and excel if possible the use of their previous efforts as favorites and to accomplish that end have had "The (New) Nabobs" adapted by Edgar Smith, author of "The Merry World." Like the old wine it has been proved that daughter gets when new, and is now adding its fund reputation for creating a score of merry makers it will secure the best recognition in the most exalted circles, the big-heart circle and the funny fraternity and will continue to make them laugh till it's time to go to bed of saturday night. Hanlon and Tayleure have been justly named the entertainers of the age, they make fun for the million. They will be at the opera house next Friday and Saturday, Jan. 6th and 7th.

Fridays at one but original Gaiety season with music that has

The popularity of farce comedy has been heightened greatly in the past few months by strong, clever attractions that have taken a hold on the public and caused a decline in prices. And why? Because the at-

Sunday Scimitar

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Jefferson Comedy Company.

For years American Dealergoers have admired "Rip Van Winkle" with Joseph Jefferson until our times and speaks of the man and the character as one and the same. Now the public has the opportunity of seeing and listening to this old and thoroughly American stage production in an entirely new light. The presentation by the Jefferson Comedy company is of special interest on account of the exceptional cast. The three sons of Joseph Jefferson, who are so well recommended by their father and ex-President Cleveland, make up a most interesting company. Thomas Jefferson, who from the part of Rip is certainly most successful. He has evidently taken his lessons for his model, but where could he find another as perfect? When he comes on the stage it seems as if the older Jefferson himself was there. His poise is that of his father to many mannerisms, and the laugh results and declarations of dear old Rip. His characterization leaves nothing to be desired, and if he is not his father, he is as good as it is possible for any one else to be. The other sons, Joseph Jr., as Derrick Van Beekman and William as Cuddles, are excellent. The play is given with numerous scenic effects. This clever company will present "Rip Van Winkle" in Fort Worth, February 19.

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THE SOCIAL SCIMITAR.

Cont'd Sunday NOV 1 1896

gitimate line of business whose books showed a balance on the right side last season.

"But, to return to the scenic production: The performance requires ten changes of scene, and for each of these a complete scenic outfit is provided. They are all handsome and new, having been painted to order for Mr. James; some of them are truly magnificent. Of these, the most striking are the Via Scara of Rome, the Hall of Columns in the Praetor's Palace, the Roman Campagna, the Tapestried Camber of Crassus, the View of the Gulf of N-ples with smoky Vesuvius in the distance, and, above all, the Arena Scene of the great Roman Amphitheater. Nothing equal to the latter has ever been shown here. It is the most illusive bit of stage effect ever devised by human ingenuity and carried out by skilled painters. It is on the plan of the panoramas, only on a much more elaborate scale. The effect is of showing the whole interior of the huge oval arena, the auditorium of the theater completing the circle. The distances are handled with such consummate skill as to give the impression of a depth of stage wholly out of proportion with the reality. One would almost swear to a stage two hundred feet deep, so great is the illusion. It is here that the heroic Thracian meets and conquers the greatest gladiators of Rome. A more realistic picture of these atrocious sports of ancient Rome could not be asked. James has eclipsed all his former triumphs with a superb interpretation of the title role. He is ideally the king of the arena." "Spartacus" will be the attraction at Greenwall's opera house Wednesday night. Wednesday matinee, Romeo and Juliet.

The following telegram was received yesterday:

NEW ORLEANS, 10-31.—To Mr. Philip Greenwall, Opera House, Fort Worth—Announce My Lord and Some Ladies for James' matinee instead of Romeo and Juliet. The comedy greatest seen here in years.

H. GREENWALL.

Mr. Greenwall succeded in getting the managers of the street car lines to run the cars all night Tuesday night, so that all who desire to hear the election returns can stay as long as they desire.

The lady who lost a child's ring at the opera house recently can get same by calling at the box office.

Go to the opera house Tuesday night to hear the election returns.

Sunday

THEATRICAL NOTES.

Only one attraction for this week. Saturday matinee and night, Sydney Grundy's new famous play, "Sowing the Wind."

SOWING THE WIND.

The New Orleans Picayune says of the play: Sidney Grundy's successful play, "Sowing the Wind," was given at the Academy of Music last night by a very excellent company, having Miss Maud Edna Hall, formerly of New Orleans, as the center figure. Its theme is the relation of the sexes towards each other, and their mutual responsibility for the preservation of purity and virtue. Rosamond, a beautiful and dashing concert singer, is loved by Ned Annesley, a young man of good family, and the adopted son of one Brabazon, an aristocratic old gentleman of rigid ideas and social caste. Brabazon, in his younger days, has been involved with a certain Helen Gray, whom he was not permitted to marry because of her lower position in the social scale. Their final separation occurred before the child was born, and Brabazon never learned of her birth. Her mother drifted into an abandoned life, while she, not being aware of her own parentage, grew up to become a stage favorite in the British metropolis. Brabazon, on learning of Ned's engagement to the singer, and that the girl's birth was shrouded in mystery, forbade the marriage. Ned manfully stood by the girl and was disowned by his adopted father. She appeals to his sense of justice and shows the cruelty of holding her accountable for the sins of her parents. He repels her with impatience, and her indignation tingles through her veins. She denounces the inhumanity of man to woman, and puts her accusation in such shape as to bring the face of Helen Gray before the mental vision of Brabazon. He becomes infuriated, and taking up the gauntlet which she has thrown down, enters upon a wild defense of his sex.

Sunday NOV 15 1896

THEATRICAL NOTES.

Only one attraction at Greenwall's this week, Monday and Tuesday night and Tuesday matinee—Mr. Frederick Warde in three magnificent productions:

Monday night, King Lear, Mr. Warde as Lear; Tuesday matinee, King Henry VIII., Mr. Ward as Wolsey; Tuesday night, King Henry IV., Mr Warde as Falstaff.

FREDERICK WARDE.

The sale of seats for the appearance of Frederick Warde at the opera house to-morrow night and Tuesday matinee and night indicates that the popular tragedian will do the best business of the season thus far in this city. He will present three practically new characters, and yet all of them prominent in Shakesperian drama. Monday night he will be seen as King Lear in the tragedy of the same name. This play is said to be his greatests and his production is said to be very fine indeed. Tuesday afternoon he will appear as Cardinal Wolsey in the historical drama, Henry VIII. The story of the ambitious prelate, his pomp and pride and their downfall, accompanied by his contrition and godly humility, forms an interesting play and afford the actor ample scope for his talents.

Tuesday night Mr. Wande will be seen in the great character of Sir John Falstaff in the historic comedy, Henry IV. For pure merriment and pleasure, wit and jest, Falstaff leads the list of Shakespeaian comedy characters. His feats of speech, daring jests and cowardice are familiar to every reader, and his faults are overlooked in consideration of his jovial good nature. Falstaff should be a most interesting performance in the hands of such an artist as Frederick Warde; and the critics declare that he is well supported by a clever company. The scenic effects of this production are said to be magnificent, notably King Henry's Palace, the Boar's Head Inn, Gad's Hill by Moonlight and the Battlefield of Shrewsbury.

Sunday NOV 22 1896

THEATRICAL.

Only two attractions this week—Rhea, Thanksgiving matinee and Friday night in "Josephine, Empress of the French," and Thursday (Thanksgiving) night, "Mary, Queen of Scots." Saturday—The Bostonians in the ever popular opera, "Robin Hood."

Miss Jessie Bartlett Davis, who appears here with the Bostonians, is a Southern woman, was a great social favorite in Memphis, Tenn., for many years. She has quite a number of personal friends in this city.

Among the visitors to the sanctum of THE SCIMITAR, this week none was more enjoyed than Mr. Sanford H. Ricaby's call. Mr. Ricaby is the advance man for the distinguished artiste, Miss Rhea. As a social favorite Miss Rhea leads every other woman on the American stage. While in Washington, Secatary and Mrs. John G. Carlisle, Mr. and Mrs. Olney, and other distinguished society people tendering her fashionable functions. In New Orleans, she was also the social lion during her engagement.

RHEA.

The charming and delightful Rhea has been secured for the Thanksgiving attraction at the opera house, and will also be seen on Friday night. She opens her engagement with a special Thanksgiving matinee, presenting "Josephine, Empress of the French," which will be presented Friday night. Thanksgiving night she will be seen in "Mary, Queen of Scots."

THE BOSTONIANS.

"Reinforced by a carefully selected and unexcelled chorus, composed of young ladies and gentlemen of splendid voice and handsome stage presence, aided by their own well trained orchestra and with each production given a complete scenic and costume investiture, it needs but casual reference to the advent of the Bostonians to make their appearance easily the most important event of the season."

Sunday NOV 29 1896

THEATRICAL.

Two attractions at the opera house this week. Thursday night, December 3rd, the Yates' Forever "Devil's Auction." Saturday, matinee and night, December 5th, R. E. (Bob) Graham in the "American Girl."

Sunday NOV 29 1896

Chas. H. Yate's Forever "Devil's Auction," which plays an engagement at the opera house Thursday, December 3d, like Tennyson's Brook, seems destined to go on forever. The coming season and engagement will prove no different to the past. The ballet, which consists of a large group of young, pretty, graceful and clever coryphees, secondos and ballerins, headed by Emilia Bertolette, Adele Anon and Maria Tregato, a trio of uncommonly principal dancers, is a very strong feature.

THE AMERICAN GIRL.

The Houston Post says: "The American Girl" is a thoroughly good play, with considerable plot, and just that happy mixture of comedy and sentiment that is calculated to charm an audience from parquette to gallery. It is the story of a deceived wife persecuted by the inevitable villain, separated from her husband, but struggling bravely with her two little children against adversity and false report, meeting with timely friends in Sir John Balfour, the English gentleman, and Col. Bolter, the American hustler, and eventually triumphing and finding home and husband again. The action is extremely smooth, the situations and denouement dramatic, but natural and easy, and in the hands of the company presenting it last night the play was a genuine treat throughout.

THE LISTENER.

Having heard much discussion ancnt the picture hat at the theater The Listener submits the following, asking for careful, thoughtful reading of the same. The manager of the opera house says his receipts have been lighter this year than in any previous one. Did your picture hat have anything to do with it? The Listener paid for two tickets for "The Milk White Flag," and between a giggling woman behind and a picture hat in front, succeeded in spending a very miserable evening. Now for the extracts: "The Empress Josephine, who was the most fashionable woman that ever lived, not excepting picturesque Queen Bess, with her highneck ruffles, declared herself of the belief that fashion's cycle rolls around in precisely 100 years, and that fashions repeat themselves with the century and the year and with the seasons and the month."

Nearly 100 years ago, when Martha Washington was in mourning, the gay world was getting ready for 1800. Fashions then were fin de siecle, as now, and the new century was to usher something very nice and different from the old century that all had known so long.

When 1800 dawned it brought with it a great change in style. It brought the poke bonnet, the loose robe—the empire we now call it—and the elbow glove. Martha, though an old woman, wore this costume all in black. Before that hats had been round and small. The new century brought the big hat and its waving plumes.

"There were theaters then, as now, and this was the theater hat, the first one seen in the new republic of the United States, which was then not a generation old. Joe Jefferson, who was a stage child of two years then, had a father and mother on the stage, and a grandfather lived before them. This theater hat was the sight that met their eyes, glancing from the footlights into the theater.

The theater hat in those days was as great a nuisance as now. Addison wrote a great deal in a satirical vein in the Spectator, even in 1700, "against the wearing of the unseemly toppings" to obstruct the vision and deprive the stall behind of its legitimate due." There was really no sense in wearing those awfully big theater hats, and that is probably the reason why Josephine in 1810 crowned herself with leaves when she attended theatrical performances at Malmaison. To get the fitting headgear she went back precisely one hundred years and took away the neck ruff.

Josephine's hat was made of artificial leaves of silk. They were fastened upon a band of black velvet, which was strapped around the head in very light fashion. On each side the leaves stuck out in a brusque way, was almost a crown, and no one liked to keep the reminder of a crown around her as well as Josephine. When Napoleon was expected to visit Malmaison there were extravagant theatrical performances in the little theater, and then Josephine put on the theater hat and attended by the emperor's side. So much for Josephine. Can't you follow her example? At any rate, do not force managers to the following extreme:

The manager of the Baldwin theater of San Francisco hopes to abate the high hat nuisance by presenting to any offender a card on which is engraved the following—

"The management sincerely regrets any personal annoyance this may cause you, but must respectfully request that you remove your hat, as complaints have been lodged that it interferes with the comfort and enjoyment to which those seated back of you are entitled.

"THE BALDWIN, San Francisco."

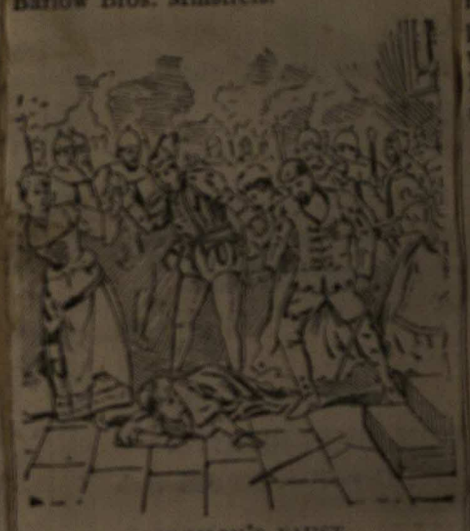
Yours, devoid of the Chicago spirit,

THE LISTENER.

Sunday DEC 6 1896

THEATRICAL.

Monday night, Mr. Lewis Morrison, supported by Florence Roberts, in the scenic and dramatic production of Faust; Friday night, Hoyt's A Black Sheep; Saturday matinee and night, Barlow Bros. Minstrels.



MORRISON'S FAUST.

Lewis Morrison has reached his high altitude of success not without a struggle, and now that he has been crowned with public favor by the playgoer, he reaps the reward of continued application. Many a less persevering student would rest content—not so with Morrison. He never feels that his work is finished or completed, but is always actuated by a desire to do better and improve. This is also evidenced in his production of "Faust" which is this season better, if possible, than ever before, by reason of newly designed and arranged scenes and scenery.

HOYT'S A BLACK SHEEP.

At the opera house, Friday night, December 11, Hoyt's merry skit, A Black Sheep, will be presented. Any of Hoyt's comedies are sure of a hearty welcome here. In this piece the playwright has retained his fondness for odd titles, and his work is funnier than any of its predecessors. It is a farce comedy, pure and simple. Mr. Hoyt does not claim the innovating prestige of a plot for his skit, but asserts that it fills his entire purpose by providing a source of enjoyment to theater-goers. It is in three scenes, and they form a panorama of rollicking fun.

BARLOW BRO'S MINSTRELS.

The Grand Rapids Democrat says: It is a fact worthy of notice, that at each successive trip of this famous organization, vacant down stairs seats have been few and far between. The musical portion is particularly strong. Twe ballads of Messrs. Chas. Elmay, Tom Crockett and Bert Gilderoy are pretty renditions. The monologue work of Mr. Henry Ward was funny, while the popular Mack and O'Day met with an ovation that was exceedingly pleasant to those favorite comedians.

Sunday DEC 13 1896

Rosabel Morrison. She has inherited the wonderful dramatic vigor which has made her father, Lewis Morrison, famous. She has that one indiscribable spark of genius and magnetism, without which it is impossible to mount the ladder of fame. No amount of talent or ability can carry the dramatic

ROSABEL MORRISON AS CARMEN.

artist to success without this spark of genius. In "Carmen" Miss Morrison has found a part so congenial to her that she has achieved success with but little effort. It is exactly opposite to "Marguerite" in "Faust," in which role she first became prominent. Her performance of "Carmen" has met with the most fulsome praise. Miss Morrison's company is exceptionally strong.

EDWARD ELSNER.

This prominent young actor, one of the very best of the younger generation of leading men, plays Don Jose. As a scenic production the performance is also noteworthy, showing as it does a view of Seville with the famous Giralda tower (from which, by the bye, was modeled the Madison Square Garden tower in New York), the patio of Lillas Pastia and the exterior of the bull ring in Cordova. It is in this latter scene that will be presented one of the greatest novelties yet seen on any stage, in the shape of the wonderful cidolscope, by means of which will be reproduced an actual bull fight lasting fifteen minutes. At the opera house, Tuesday, December 15, matinee and night.

Sunday

THEATRICAL.

Two good shows are offered to the patrons of the theatre this week. Tuesday, January 5th, matinee and night favorite comedians, Digby Bell and the favorite comedienne and contralto, Laura Joyce Bell, and a magnificent company direct from Hoyt's Theatre, New York. Friday and Saturday with Saturday matinee, January 8th and 9th, Hennigan and Tenbrook in the "New Nabobs." Stuart Robson in his new play to be here soon.

Digby Bell, the favorite comedian, who is now starring in Hoyt's greatest comedy, "A Midnight Bell," has had a most varied and interesting professional life. For five years he pursued his musical studies in Milan, Italy, and eventually made his debut in the famous Scala Theatre in that city, achieving instantaneous triumph. After his debut Mr. Bell returned to America and commenced his professional career as leading comedian with Augustin Daly, with whom he remained for three seasons, portraying all the leading comedy roles under Mr. Daly's splendid management and engaged with the late Colonel John McCaull for his famous comic opera organization, and while with Col. McCaull sang all the well known comedy roles in the various operas presented by the management, including all the Gilbert &

Sunday DEC 13 1896

THEATRICAL.

Two shows on this wek at the opera house, a dramatic production of Carmen, and Hypnotism. Tuesday matinee and night Rosabel Morrison, supported by Edward Elsner, in the dramatic production of Carmen. Incidental to the production, will be seen the bull fight by the marvelous cidoloscope. Friday, December 18, for one week ending Thursday, December 24, excepting Sunday, The Lees, the Hypnotists.

ROSABEL MORRISON IN "CARMEN."

The law of heredity was never better exemplified than in the case of

THE SOCIAL SCIMITAR.

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Sunday OCT 25 1896

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Tuesday NOV 4 1897

BADLY INJURED.

Man Run Over By a Large Moving Wagon.

This forenoon W. V. Nelson, a driver for a transfer man named Leach, was standing at the corner of Main and Third streets when a bill board put up for Forepaugh and Sells Bros. show, blew down on him and knocked him under his wagon.

The fall of the board frighted the team when it started to run, drawing the wagon wheels over Nelson's body, badly injuring him.

He was taken to his home on Front street where Dr. Sanders attended him.

It was reported that he was fatally injured but this afternoon he was resting easier with a prospect of recovery.

Friday NOV 5 1897

UNDER A WHEEL

Nelson Was Crushed--Stunned by a Falling Bill Board.

Yesterday morning about 10 o'clock W. V. Nelson, of 1404 East First street, a driver for Moses Leach, the transfer man, met with an accident that was both dangerous and novel. Last night it could not yet be determined just what the extent of his injuries were, but his attending physician thought that he would recover.

Nelson was standing at the corner of Main and Third streets. His empty two horse van was standing near him at the edge of the sidewalk. A gust of wind which came along or something else caused to fall a heavy bill board that was standing against the adjacent wall, displaying some of the wonders of the Forepaugh-Sells Brothers' show. The board caught Nelson squarely on the back of the head, cutting a gash and knocking him off the sidewalk.

The clatter of the fall frightened the horses, and they began to run. Nelson was so lying that one of the wheels of the heavy vehicle rolled over his abdomen. It is estimated that a weight of fully 800 pounds passed over the prostrate man, and it was thought at first that he was fatally injured.

He was conveyed to his home and medical aid was summoned. The physician thought at first that some of the internal organs had been ruptured and that the man would die, but later decided that this was not the case.

Mr. Nelson was resting very well last night.

LETTERS TO THE EDITOR.

A TEXAN WRITES.

TEMPLE, Tex., Nov. 7, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of Nov. 5, under date of Oct. 16, written from Atlanta, Ga., I see that Mr. Reid gives managers who may be intending to visit Texas during the coming season the benefit of his experience, with dire warnings of what will happen if they do not follow his advice. Now, I am not a Texas manager, but simply your humble correspondent; but desiring to see that an injustice is done Texas, I desire to refute the charges made by Mr. Reid and answer his statements as I come to them.

First, Texas is not bankrupt, as anyone can find out by making even the most careless inquiry. Taking the banks in our own town for example, I find that one, the First National, has on deposit at this date over $400,000 of individual deposits, whereas they have never before had over $310,000. A large part of this money belongs to the farmers. Banks all over the state will tell you the same condition exists with them—they have more money on deposit and in hand than ever in their history.

Second, even if cotton is selling at from 4 3-16 to 4½, farmers are making a profit, and they are the money circulators of any country. One small farmer my firm rents to, farming on only thirty-three acres, made all the oats and corn he can use for next year, besides selling quite a lot, and he has made already eleven bales of cotton, with more to hear from. He is a single man, and has to pay for all his picking, but notwithstanding this fact he tells me that he will clear nearly $200 on his cotton crop. An average cotton picker can pick 600 pounds per day, for which he receives 50 cents per hundred, netting him $3 for a day's work, and there are some few who make as much as $4 per day. This makes money plentiful, and when farmers earn it loose everyone profits thereby.

The kind of farmer Mr. Reid saw standing on the depot platform must have been a "squatter farmer," for had he been any other kind he would have been at home at work. I have taken the trouble to make inquiry at several retail stores, and they tell me that they do not sell "hog jowls" to the farmers in this section, as they raise all they need. Watching one farmer make his purchases, I saw him buy a barrel of sugar, six pounds of coffee, oatmeal, rice, grits, and numerous other articles, and being asked if he would not buy flour, he told the merchant, "No, sir; I raise my own wheat and have my flour made."

Not having seen whatever company Mr. Reid is with, I cannot compare it with any other, but if it is a melodrama people of this State have got tired of such, and as evidence that they can patronize a good show and do, the Kibbler-Warde-Janes combination is booked for Belton, a neighboring town of 3,500 population, for Nov. 11, and I am informed by the manager of the Belton house that every seat is sold and that at prices of $1.50 and $2. People go to see a good show, but they are weary of being appealed to as if they were only "gallery gods," and other good companies can fare as the above combination will and does.

The quarantine I will not touch on, as our citizens are not to be blamed for wanting to protect their homes from yellow fever; but if you publish this letter, and will permit me extension, I will make a continuance at some other time, and reply to every section of Mr. Reid's letter.

Your correspondent, N. A. SAYER.

Mercantile Recorder Feb

GREENWALL OPERA HOUSE.

Phil. W. Greenwall, Manager.

Among other advantages Fort Worth is unsurpassed, her population considered, in point of amusement, her principal theater being the above named. Everybody has heard of the Greenwall Theatrical Circuitt company controlling the following opera houses: American Theatrical Exchange, 1358 Broadway, New York; Grand Opera House, New Orleans, La.; Savannah Theater, Savannah, Ga.; Lyceum Theater, Atlanta, Ga.; Grand Opera House, Galveston, Tex.; Sweeney & Comb's Opera House, Houston, Tex.; Dallas Opera House, Dallas, Tex.; and the above named in this city. The officers of this company are: H. Greenwall, president; Albert Weiss, treasurer and general manager, with Mr. Phil. W. Greenwall as manager of the house in this city. The Greenwall opera house is a beautiful three-story structure, with gallery, balcony and lower floor, and has a seating capacity of 1214 people. It is one of the first-class theaters of the country, and its interior decorations are unsurpassed. We could devote a great deal more space and time to the credit of this house and its management were they not too well known to our readers to require same.

Mail-Tuesday APR 4- 1899

CAUSED A COMMOTION.

Man Attacked With Cramps at the Opera House.

During the progress of the play at Greenwall's last night, a commotion was caused in the parquet circle by the groans and convulsions of a gentleman who was accompanied by two ladies. The man uttered a groan and fell over as if dead, though his limbs were undergoing spasmodic jerks. A number of spectators rushed to him and upon request of the man's wife and sister, carried him to the box office, where he was placed on his back and cold water applied, and in a half hour he had so far recovered as to be able to be assisted to a carriage and taken home.

The gentleman's wife gave his name as Love, and said he was subject to such spells, when at times he became overheated, and that physicians attributed the seat of the trouble to poor digestion. The attacks were more and more severe with each recurrence, and made him very weak for several days afterward.

THEATER MANAGER COWHIDED.

A. Weis, of Galveston, Is Publicly Whipped by a Woman.

GALVESTON, May 5.—A cowhiding occurred at the union depot this afternoon just previous to the departure of a picnic train for Clear Lake. Hundreds of people were on the platforms and in the cars waiting for the train to pull out when Ada Hammond, of this city, appeared on the scene, and, boarding one of the coaches, she espied A. Weis, manager of the Grand Opera House here, who was accompanying his relatives to the picnic. As soon as Miss Hammond saw Weis she drew a cowhide from beneath the folds of her skirt and began to lash Mr. Weis' face and shoulders in a manner that completely dazzled the crowd as well as Weis. It was some moments before the passengers interfered and put a stop to the furious onslaught. Miss Hammond was taken in charge by the police and a charge was made against her at the police station of assault and battery, but was afterward withdrawn.

Geo. Walker Dilates.

George Walker, ex-manager of the Tremont opera house, but now of the Grand opera house, San Antonio, has a kick to register. Talking to a Tamale city correspondent of The News the other night, George remarked:

"Many people are inclined to think the members of company of a popular theater in a measure, are envious of the trials and tribulations of the position are enough to make any young man persuade turning actor. It makes no difference what person here in and fault with about the theater the company stands. Each individual must at the box office. If the company is not good, if the seats are not the very best in the house, if the star is suffering from a severe cold, if there be any white person seated in the parquet, if people come in late, if the curtain does not go up promptly on time, if the orchestra plays the same old tune, if the gas is not turned on to a full head or half-on-no matter, in short, what may be the nature of a complaint, the complaint is invariably lodged in the box office.

"No, we are not exactly unanimous, but we pretend to be. We have got to keep our temper and smile sweetly at all of these complaints, pretending that the same cause of complaint shall not under any circumstances occur again. That it is impossible the good people by making every complaint believe that its particular complaint receives the greatest possible consideration at our hands, when as a matter of fact it goes in one ear and out of the other. But you must not give this away. It is one of the secrets of the profession. You know how to please everybody is a secret that should be known to every person on the stage.

"I don't like the life of hearing the same old complaints, but then I suppose I should ejaculate, but then I never pretend to live. That's where I get my work in on the attorney racket. From the time the curtain rises after the show and till the curtain that received to the theater, they even tell me the jokes and share that every will applaud sometimes as the audience. Do this is very frequent, of course, and I don't mean it to be hard to getting the play second-hand particularly as I have to be in the box office getting on and get very little chance to see more than the tag end of a performance.

"What class of patrons give ticket speculators the most trouble?

"That point to define the mobile class of people. I am the easiest to handle. They are the best patrons of a theater. They are the ones who are the most pleased with the show. They are the ones who are the most pleased with the show. They are the ones who are the most pleased with the show