

NEXT WEEK SEATS THURSDAY

WILLIAM FAVERSHAM

WILL PRESENT STEPHEN PHILLIPS'

MAGNIFICENT
SPECTACULAR
PRODUCTION

"HEROD"

AT THE

ROYAL ALEXANDRA

Famous Magicians of
the Past and Future

By Frederick Schwartz.

Among the marvels of the world, the feats of conjurers and magicians have always held a prominent place. The tendency of conjuring as an art has for many years been the profession of the devotee of magic and its dealer promoter was a French prestidigitateur, Robert Houdin, who was born at Blois, France, on Dec. 6, 1805. He became a specialty of mechanical toys. In 1845 he began to perform in public as a juggler, winning worldwide fame and fortune at this employment. In 1856 he was sent by the French government to Algeria to destroy the influence of the Marabouts over the natives by outdoing their pre-arranged miracles, and was completely successful. One of his remarkable creations was "The Spiritualistic Table," which was nothing more than an old-fashioned table with long hanging cover, within which a confederate was concealed. His confederate was a very small midjet, who, unobserved by the audience, gave the table a slight nod and the table would move. His success was phenomenal, and he died at Saint Germain on June 13, 1871, a very wealthy man.

No magician in America ever created more publicity than Alexander Herrmann, who was born in Paris in 1844, and began his practice of sleight-of-hand with his brother Carl at the age of 12. They came to America in 1861, where Alexander remained and was naturalized. He grew to be a remarkable adept in prestidigitations and received many marks of honor from crowned heads in all parts of the globe. Unlike many other exponents of magic art before him, he gave preference to such tricks as can be performed without visible apparatus only as represented to the naked eye of the spectator obviously for conjuring purposes. It was while he was playing at a leading theatre in Denver that his manager came to him after one of his performances and said: "Professor, there is a young man doing tricks with cards over at the Orpheum; the newspapers claim it is a wonder." Herrmann laughed and said: "Suppose we see this." A couple of seats were secured and a scene of tireless magic efforts of an expert, and, after the performance, Professor Herrmann demanded to be presented to the talented man, and told him "He was the only one in the world that mystified him in the way of card manipulation." He added that the world some day would see him a great magician. "This man was Howard Thurston, who to-day is acknowledged to be the greatest magician that ever lived." Herrmann made a great fortune for himself and his manager, and died in 1898.

No magician ever lived who stood in such high esteem in the public eye as Harry Kellar, known throughout the world as the "Great Kellar." He began his professional career as an entertainer by entering the employ of Harris Hughes, known as the "Palm of Awa" as his assistant, and from him learned sleight-of-hand tricks, in which he became an adept. In 1867 he joined the Davenport Brothers, and then formed a combination known as Fay and Kellar in 1873, and toured the United States, Cuba and Mexico, and in the following year went to South America, which proved a highly remunerative venture to Mr. Kellar.

In 1877 he formed a combination with Ling Look and Yamadeva, called the "Royal Illusionists," and made a tour of the Pacific coast and then Australia, under the management of Al Hayman. This was a very successful venture, and from that time fortune seemed to smile upon him.

NOTICE

See the Huge
Display "Ad"
for the Grand
Opera House on
Last Page of
Illustrated Section

In 1878, in partnership with Mgr. Cunard, Kellar toured Burmah, Siam, the Philippines, India, Persia, Egypt and other oriental countries. In 1884, under the management of the well-known impresario Dudley McAdow, Mr. Kellar leased the Egyptian Hall, Chestnut-street, Philadelphia, giving a high-class magical entertainment for one season, then went to New York in 1886 and leased the Comedy Theatre, Broadway, for the same purpose. His desire to travel caused him to give up these ventures, but he released the Egyptian Hall in Philadelphia in 1891 and had great success for two years when he again went on the road. He toured the principal cities of America each year since, until 1907, when he made his farewell tour, and gave his last performance at Ford's Opera House, Baltimore, and retired from the stage to enjoy the fruits of his well-earned fortune.

Alan Dale, the dramatic critic, at one time made a stinging criticism of Mr. Kellar's grammar. Determined that this should not occur again, he took up the course of English branches with a correspondence school, and perfected himself in its many subjects. He is a master of many languages, speaking German, Spanish and French as well as he does English, with a good knowledge of Malay and Hindoo. Mr. Kellar's entertainment consisted of high order of legerdemain and illusion. One of the greatest of Kellar's masterpieces is called "Levitation." In this illusion a lady assistant is suspended in the air six feet above the floor, with no visible support. Only the high-class fakirs of India had performed the levitation trick, but Mr. Kellar determined to perform the levitation trick, and, to that end, made many trips to India, studied their methods and finally, after years of research and experiment, and at a cost of \$20,000, performed the illusion that has mystified conjurers and the public in all parts of the world.

Kellar was a very charitable celebrity, and many acts of his kindness will never be known, as it was always done in a quiet manner. He is a thirty-second degree Mason, an Oddfellow and a life member of the Elks. Mr. Kellar had a very charming assistant in his wife, who was a beautiful woman of high social position, and took active interest in his tour during the earlier years of their union. Professor Kellar is one of the few stage celebrities that have earned and saved a fortune, and his estimated wealth is now nearly a million dollars in well-paying investments.

It was but a few years ago that there sprang into the magic circle, armed in the full panoply of modern mysticism, a dapper young American named Howard Thurston, who abouted, "I am a young magician, but I can show you a thing or two in magic." The people sat up and took notice. Thurston had evidently struck into an entirely new field of conjuring. He had discovered some new principles of great ingenuity which have outdone the greatest attempts of others in the past. It enabled him to build up many mystifying effects and creations, and now to Thurston, we must award the laurel wreath as the most original and greatest magician of the present as we gave to Kellar in the past, the victor's crown.

Howard Thurston was born in 1875. He spent five years at Moody's School, at Northfield, Mass., where he graduated in 1884. A book on magic, however, fell into his hands when a boy, and he so fascinated him that he thereafter his ambition was to become a magician. During the period he spent at Moody's School, he concluded he was not destined for the course he was following, as his natural love for magic always predominated over his liking for the more serious subject he was studying.

Leaving the school, he remained on a farm near Four Corners, New York, amusing and mystifying the farmers by his wonderful sleight-of-hand tricks, until he was known for miles around as a wonder. He came east a few months later, and was the first to introduce card manipulation into vaudeville as an exclusive act. In 1900, Mr. Thurston went to London, and for six consecutive months played at the Palace Theatre, after which he visited most of the principal cities of Europe.

At Copenhagen, he gave an impromptu exhibition with cards at the wharf, in the presence of King Christian, King Edward, King George of Greece and the Czar of Russia, which greatly pleased the four monarchs. It was the first time professional ever entertained four great rulers at one time, and the incident was cable to all parts of the world.

In 1904, Mr. Thurston, with a company of 15 and 10 tons of baggage, left San Francisco on June 17 for Australia, leaving behind a leading theatre at Sydney. He opened to a very small house, but by the middle of the week the receipts increased until the engagement was extended for five weeks. Three months were spent in Australia, when China, Japan, the Philippines, Burmah and India were toured to phenomenal success, and the greatest praise ever accorded an American artist.

His engagement in Bombay, India, was the largest business ever played

by an English company, and was brought to a close only by another company booked and arriving from London at that time.

From India, Thurston left for Cairo, where he played before the khedive who presented him with a beautiful diamond ring, which Mr. Thurston now wears. Two months were spent playing the large cities of Europe before the steamer was taken to New York town, which made the first complete tour of the globe by a professional magician.

In the summer of 1907, negotiations were consummated between Thurston and Kellar for a joint tour, which heartily met with the approval of Mr. Kellar, for it permitted him to retire from professional life with the knowledge that his position of honor could not fall upon a greater master; while to Thurston, he knew too well the value of the introduction to the American public by such a celebrity as Kellar.

Everyone knows how Thurston "made good" with Kellar. At the close of the season, before the Press Club of New York City, Kellar said in his after-dinner speech: "Bestow upon Thurston the Mantle of Magic, knowing full well that no other magician can better do it than this wonderful youth, who will be the greatest magician the world has ever known."

Later, he said: "I have seen his debut as a single magic star, and his success proved that Kellar knew what he was doing. He has taken a position that no living magician could occupy without years of struggling and the expenditure of a large fortune."

Magic has and always will hold the interest of the public. It astounded our fathers and our forefathers, and the children of the next generation will sit up and rub their eyes over the feats of some great magical creation.

Faversham as Herod

William Faversham's spectacular production of Stephen Phillips' Herod will be the attraction at the Alexandra Theatre week of April 11.

The magnitude and splendor of the production of this play has not been equaled on the modern stage. Upwards of two hundred people are employed in the drama, and it speaks well for Mr. Faversham's stage management that the handling of the great crowds has been spoken of as being masterly in the extreme. It has been generally acknowledged that no big play seen in our time at all approaches the beauty of this production of Stephen Phillips' masterpiece. So much has been written regarding the magnificence of the costuming and the stage setting, that one might be prone to suspect that Herod was little else than a huge spectacle. While the great stage crowds add immensely to the effectiveness of the drama, Herod is a play that can be performed by a few people and still be a vital work of dramatic art. It is an enthralling love story that Stephen Phillips had to tell, and the reading of it, without any hint of the great number of people who fit so finely into the play, is as captivating as a novel. As has been pointed out by William Archer, Stephen Phillips is first a dramatist, and a great poet afterwards. He knows the technique of the stage, having learned it during many years that he was an actor. As a player he well learned the necessity of action, of a moving story, of a play that can be performed by a few people and still be a vital work of dramatic art. It has a great story to tell, and so the great number of people employed do not at all impede the action. In "The World and His Wife" he seems a part of it. Mr. Faversham has won a great personal success in his impersonation of Herod. He came to us last season as actor-manager, stage manager and playwright. The performance of "The World and His Wife" was generally remarked as being of the highest order of excellence, stamping Mr. Faversham as being one of the real artists of the craft. He had a bigger opportunity when he came to stage Stephen Phillips' drama. It is a play requiring an enormous production and a company of nearly two hundred people. A pleasing feature of the production should be the incidental music by H. Coleridge Taylor, and Mr. Faversham will provide an enlarged orchestra for its proper rendering. Among those who will support Mr. Faversham in Herod will be Julie Opp, Olive Oliver, Florence Auer, Mabel Crawley, Clara and three pounds; Cliffe, Morton Selton, Harry Redding, A. Hyton Allen and Lionel Belmont.

WEIGHTS OF POULTRY FEED.

One quart of middlings, one pound; one quart of shorts, one pound; one quart of bran, one pound; one quart of alfalfa meal, 1 1/2 pounds; one quart of rolled barley, 1 1/2 pounds; one quart of wheat, two pounds; one quart of corn, two pounds; one quart of beef or blood meal, 1 1/2 pounds; one quart of oyster shells, crushed, three pounds; one quart of limestone grit, three pounds; one quart of miller seed, 1 1/2 pounds; one quart of unshelled oats, one pound; one quart of charcoal, 1 1/2 pounds; one quart of Kaffir corn, 1 1/2 pounds.

Boys in Patches

As I waited in the outer office of a certain manufacturer a boy of about eighteen, sent from the inner room and brushed past me. He was such a modern miracle of misplaced buttons, want pockets and diagonal tailoring that there was little chance, in the glimpse of the moment, for the eye to get beyond the clothes and take in the boy himself. The cuffs on his trousers challenged attention—but the cuffs on his sleeves compelled it; these were marvels of the cutter's art and were made to draw a chorus of comment from a bevy of high-school girls a block away. Pale green spats overlapped his low shoes and the creases in his trousers looked as if they were as permanent as the corners of a concrete fence post. His tie was as neat, as shapely as an Easter lily, and its peculiar shade seemed to proclaim that he had spent more time in its selection than David Rankin or Sam Allerton would give to the choosing of a section of land at a hundred-and-seventy-five an acre. The exposed portion of his countenance resembled the human species.

Just as this vision of tailored adolescence vanished thru the outer door I felt the big fat hand of the president of the concern upon my shoulder and heard him saying:

"What does he make you think of?"

"Now that I'm getting back to earth again I guess I was wondering what had become of the Boy in the Patches," was my answer. "His species has become extinct, or is he simply crowded into the background?"

"If I hadn't just come in from a two-thousand-mile trip, as every stop-over of which I had the answer to that question drilled right into me from a fresh angle, I'd be wondering the same as you. But I met so many of the Boys in Patches that I've no room left for wonderment. I guess I'll have to tell you about it, perhaps."

"I'll dare you," was my answer. "Well," he continued, "I started out to see a dozen of the big concerns in my own kindred line—just to get a look into what had happened with them in the last ten years. They're all giants in the trade and I was out to see how the men who had added the last overtopping lengths to their industrial stature looked at close range."

"At the first place—the biggest of its kind in America—I enquired for Mr. Smith. 'Do you mean the old man?' returned my acquaintance in the sales department. 'How did you guess it?' I returned. 'From the respectful tone of your voice,' was the quick answer. 'Oh, he's dead and gone long ago.'

"Leave a son to take the place of the I persisted. 'Yes—but he didn't. The son couldn't take the place of the poorest foreman, or bookkeeper, or salesman, or shipping clerk of the whole outfit. You'll find him somewhere in Europe—about six feet from the stage entrance to the theatre, I asked. 'An Irishman who came to work for the Old Man in the shipping room at fifty cents a day. They say that if he goes on to sea he'll be a Yankee boy who had strayed in from the Green Mountains. He was a cake and maple syrup. He belonged to the Ancient Order of Patch Bearers. Here, again, the Old Man who founded the concern had left a son, but he hadn't stamina enough to drive a cow to the pasture. The great name the Old Man had made in the industrial world was simply shut off by a Yankee boy whose trousers were a mass of tatters and patches when he came to ask for 'something to do.'

There were only three establishments in the whole dozen which I visited where I didn't get the same theme handed to me with variations. In one the son has skinned the Old Man to a finish and in the two others there had been only daughters in the family. "You asked who are the boys in patches? They're sitting in the seats of the Mighty; they're warming the chairs of presidents and directors. And those that are not there yet are pushing their way along up from the bottom."

"And how about the supply?" I enquired. "Just as good as ever! The back towns are full of 'em. They're out on the farms now, eating pancakes by the dozen and doing chores and things for about sixteen hours a day. But they'll get into town in time to take the stores, the banks, and the factories, and the railroads away from the sons of the men who built them. Why I saw a boy come into that door yesterday with his trousers plastered with patches and a faint smell of the stable about him I begin to get scared and wonder how long before he'll take my job away from me and reach for this rubber signature stamp with a dotted line and the word 'president' at the end of it. One of the patch boys is bound to take it away from me sooner or later—but I'm going to hold out as long as I can."

There are a good many budding young men in green suits with slat pockets and misplaced buttons who have the stuff in them to make good—but they'll have to think about something besides clothes or they'll be nudged out of the line by the Boy in Patches.

Stretchers.

Pregnant ewes are sick and will not eat much of anything. They stand and stretch out when they get up and have very scant passages, and the manure is hard. We are feeding timothy hay and fodder and the sheep seem to be in fairly good shape.—H. R.

Beef.—The coarse, bulky food causes constipation and overwork of the liver. Feed bran and oats and add ellage, roots and clover hay, or some of these to keep the bowels moving. Make the ewes take abundant outdoor exercise every day. Physics should be given freely at the outset of the attack.

PRINCESS ALL THIS WEEK

EVE. PRICES 25c to \$1.50 MATINEES WED. and SAT. MAT. PRICES BEST SEATS \$1

HENRY MILLER'S ASSOCIATE PLAYERS Present

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THE ORIGINAL NEW YORK CAST HEADED BY

TYRONE POWER

"The most remarkable play in the English language"—HARPER'S MAGAZINE. "The greatest play of the generation."—NEW YORK EVENING POST.

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Maurice Campbell Has the Honor to Announce the Appearance of

HENRIETTA CROSMAN

In Her Greatest Success Since "MISTRESS NELL."

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Original Cast and Production as presented for 6 months at Wallack's Theatre, N.Y.

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HENRY W. SAVAGE OFFERS MUSICAL ROMANCE OF STAGELAND

THE LOVE CURE

WITH CHARLES J. ROSS AND ELGIE BOWEN SUPERBLY STAGED and SPLENDIDLY SUNG MAIL ORDERS NOW SEATS ON SALE THURSDAY

EUROPE'S FOOD SUPPLY

More Than Half World On Continent of Asia.

More than half the world live in the continent of Asia. And of those a large section are densely clustered in India, China and Japan. In Europe, where the average density is double that of Asia, and approximately one-fourth of the earth's inhabitants are gathered, many portions are still far less thickly peopled than the eastern countries named. Populations over any considerable areas exceeding 200 to the square mile may be found on the world's map not only in parts of the United Kingdom, in Belgium, or in Saxony, but also on the lower Ganges, on the Chinese coast, and even in parts of the narrow valley of the Nile.

Taking the thirteen states of western and central Europe, there were added in the last seventy years of the nineteenth century on a comparatively limited surface, something like 100,000,000 new consumers to the 157,000,000 persons previously resident on the 1,700,000 square miles of territory occupied by this group of nations.

These numbers take no account of the emigration which has lightened the pressure on the soils of the home land of Europe. The maintenance of nearly seven per cent more consumers must have meant either a vast development of local agricultural production or a vast demand upon the acreage of the new lands of the west, or both.

No larger food areas but, instead, smaller, are apparent in Great Britain, Scandinavia, and northwestern Europe. The German wheat and rye show practically little change. Even in live stock the numbers scarcely keep pace with the population; for although the herds and the swine of western and central Europe have risen by nearly a fourth in the one case and three-fourths in the other, the sheep, except in Great Britain, are much fewer now.

Western Europe looks mainly for the growing needs of her consumers to the still exporting states of eastern Europe, to the new world regions of North and South America, and in a minor degree to Australia. Western Europe calls to-day for the import of breadstuffs or meat or dairy produce. There the growing volume of sea borne imports has not only materially influenced the agriculture of old settled countries but at the same time has signaled to the European that space and plenty await him overseas.

SHEA'S THEATRE

Matinee Daily 25 WEEK OF APRIL 4 Evenings 25 & 50

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Flying Trapeze Comedians.

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