1 Foot Cyclist

He commenced 1884, making his appearance in '85 at Harlem 1, 2, 3, and 4 at Broad st Since then busy by his profession the leading colored son he is with the Big Minstrel Festi- different from any of cycle skates and his been very compli- them very flat-

S L Dodd,

flat cornettist, al as a musician, ster of the violin cor- and piano; his arrange- waltzes, polkas and successful—every ar- taining perfect harmony and Holland,' is his will soon be published. stands par excellent, C's and 6 Gs on the Mr Dodd has lately repertoire of selections the Salante"—by Liber- Minstrel Festival' con- rful musician who is at solos in band concerts al act in the olio with ist George Bai-

R d & McCarver.

ness of one of the esque teams in the rver Brothers need public, having a is their first sea- addition of Harry bler is a decided press concede their We are now enroute Festival. Merry New Year to all

A Walker.

and George W. ug lights of "The nenced their theat- Francisco in the first appearance posed of white and theatrically speak- known as Martin Minstrels The m place to place in to double in brass e productions put This lasted for ch they received all. They jumped rsfield, Cal., and at the only thea- This engagement but the "ghost" wandering com- ain ent was with the and who dabbled iness as a side issue.

When salaries came due and the box office receipts were not enough to pay salaries, the owner of the ranch would write his son, who was in charge of the hog business, and order enough hogs to be sold so as to keep the company from becoming stranded. This lasted until the ranch owner had about 20 hogs left when the show closed, and Williams and Walker were again looking for work. They met with reverse after reverse and knocked about from place to place and finally drifted into Chicago. Here the pair met with its first success. Thomas Canary, of Canary & Lederer, of the New York Casino fame, met them, and after seeing their turn, decided to engage them for the elaborate production of "The Gold Bug," which opened in New York, September 14, 1894. Their act was the feature of the show and in a short time offers began to pour in tendering engagements at leading theaters in the country.

Their next success was with Peter Daley in "A Good Thing," and then came their banner engagement of their career—thirty-six consecutive weeks at Koster & Bial's, New York, at $300 a week. Next the team crossed the Atlantic and showed for eight weeks at the Empire Theater, London. A return American date at Koster & Bial's lasted five weeks, when Hartig, Seamon & Tuck placed them at the head of a company, where they have been and are still changing the play each season.

When playing in different cities they stop at the leading hotels, taking their meals in private apartments to avoid remarks by white guests who might object to their presence. Both are possessed of a pleasing personality and avoid the white people as much as possible. Lottie Thompson, who played the old maid in "The Policy Players." in private life is Mrs. Bert A. Williams, and Ada Overton, who played Kioka, is Mrs. George W. Walker.

J. Harry Martinette.

Saxophone soloist, was born December 24, 1869, at Knoxville Tennessee. He spent all the young part of his life in and around there, unfortunately losing his mother at the age of four years. But having a father to see and care for him, was sent to school and received a fair education after which in 1882 he commenced to learn the tinners trade and served two years and three months at that. From that, his father being a barber and owning a large shop he was put in the shop to learn the barber's trade. He remained there quite a while until one day in the Spring of 1886 he left home and went to Chattanooga, Tenn. where he found work and remained for nine months during which time he made his first appearance at East Lake Museum and Theatre as a contortionist. Following this for some time he next commenced to learn music. In 1889 he made his first road trip with Benson & Moore's All Star Specialty Co., being stage manager. With this company he had a partner and they went by the name of Harry Martin and Billy Campbell, the Monarchs of Song and Dance, only staying out a short time afterwhich he returned home and there he remained taking parts in all the local shows that were given. In March 1890 another show was organized and went out, leaving Knoxville on Monday, March 31, touring Tennessee and Virginia. Leaving this at Roanoke, Va., he joined J. M. Brooks Medical show, May 17 of the same year; leaving this show to go to Pocohantas Va., August 17 to open a variety house for two weeks, afterwhich he returned to the Brooks Medicine show, on Sept. 1. Leaving the Medicine show Saturday, Dec. 20, he joined the Boston Comedy Company going as far South as his home, Knoxville, where he closed and there remained This was in 1891. On the 29th of July '91, he left Knoxville for Springfield O., where he joined Capt Stewart's Wagon Show. He left this show as the season closed and went to Cincinnati O., on 22 of Oct. 1891 and there he remained a while. Here, as Martinette and Campbell they played one week at Kohl & Middleton's Dime Museum, afterwhich they went South making a tour by themselves as far as New Orleans, La. We next find them returning to Birmingham, Ala., on April, 16, 1892, dissolved partnership with Campbell and returned to Knoxville and joined hands with J. C. Prosser being known then as Martinette and Prosser. Leaving home he went to Philadelphia the same year. They played around and about Philadelphia and then, leaving Prosser, he went to Lakewood N. J. and joined J. W. Massengill. On April 23, '93 they joined hands with Prosser, sailing under the name of the Tennessee Trio, Martinette Prosser and Massengill. They went to Saratoga New York for three months, June, July and August, giving concerts in all the leading places of amusement assisted by Peck and Taylor. Leaving Saratoga, Friday Sept. 1, '93 for New York City they joined J. H. Manley's Concert Company, traveling from Portland Maine to the Gulf of Mexico, playing all the large towns and returning to Chattanooga Tuesday, March 20, '94 and there remaining, during which time he organized and led an orchestra, accepting an engagement with J. C. Moores Tennessee Jubilee Singers in 1895, taking the road in March as Martinette and Prosser, touring, Tennessee, Kentucky, Ohio and Indiana. Mr. Martinette then filled engagements in the following well known organizations: "In Old Virginia" and "The Turkish Knight" company. In 1897 he organized the Martinette and Royston Minstrels for a short tour. In the same year he formed the Plantation Trio—Martinette, Roddy and Wallace in a hot musical act. The following season they joined the Afro-American Specialty Company afterwhich filling good engagements with the Davis Columbian Minstrels, after leaving this company, they played dates in many of the leading museums and vaudeville houses in the East. Securing an engagement abroad they left on July 14, '98, opening at Cambridge and Middlesex England, where they formed a company which is known as the Ex Slave Choir where he is at present. Mr. Martinette is said to be the only colored Saxophone player on the o her side of the water. He has received several flattering offers from managers of America but owing to being booked up across the "pond" he was unable to accept. Their success in England has been all that could be expected.

Famous Georgia Minstrels.

We have played the two principal cities of California, namely San Francisco and Los Angeles, and our business has been phenomenal. Our show received flattering newspaper notices from all the principal newspapers on the coast, and the thousands of people who have visited the show, announced themselves as highly pleased with our great minstrels entertainment. The health of the company is perfect and the personal of the company is as follows: Thomas J. Culligan, manager; Benjamin Culligan, treasurer; James Donahue, programer; E. H. Wood, advance agent; George Allen, lithographer; Prof. F. T. Patrick, bandmaster; Prof. S. Housley, director of orchestra; C. A. Hughes, vocal director; Julius Glenn, stage manager; James Crosby, "Frosty" Moore, Kid Langford, Matt. Housley, Billy Porter, Allen McDonald, Nathan Wilkins, W. A. Dixon, J. A. Watts, W. T. Overby, Oscar Cameron, John Sherman, La She, Beverley Housley, Angelo Housley, George Swan, Will Kelley, Henry Graves, Fred. W. Simpson, John C. Pittman, Bob Lee, Walter Mitchell, James Osborne, John Smith, George Kitchen, James Jackson, William Shields, Simon Bonomore's five Arabian Whirlwinds: Hussan Ben Hasayn, Selam Hadjahi, Sallah Ben Dullah, Ben Azichey.

Slayton's Jubilee Singers.

Mr. William C. Buckner writes.—"I am pleased to drop you a line in regards to Slayton Juvenile Company No. 1 of which I have the pleasure of being manager. I am proud to say that I have a company of perfect ladies and gentlemen and very fine artists. I have Tutt and Tutt with whom I trust you are acquainted and I need make no explanation as to their ability; then I have other artists whom I have not the time to mention. I feel proud to recommend my company to the world as first class artists, moral, dignified and intelligent. I cannot say too much for them, although I do not feel given to throwing boquets to myself. Should we ever come your way we will be glad to have you meet this company. Mr. Lester Helms and Miss E. P. Brown were united in wed lock. Their hearts were made glad.

A. G. Allen's New Orleans Minstrels.

Business in New Orleans last week was good. Mrs. Williams is singing with great success "Let me bring my clothes back home." Mr. Owens eccentric comedian, receives several encores nightly singing "Who dat sayed chicken in this crowd" Everybody is working hard; and the audience is kept in an uproar from the time the curtain goes up until it drops on the last act our cake walk of seven ladies and gentleman. Augustus Stevens, female impersonator, sends regards to Major B. F. Payne, Goodall and Ray Trusty. J. Young sends regards to Emmit Davis and Gordon Collins. Claude Richardson, baritone in first band, sends best wishes to Frank Kirk and A. Stewart.

Members of the Big Minstrel Festival were entertained most royally by the celebrated Utopia club of Pensacola who has as president Geo. Wells a genial fellow with a big heart and welcome. Hand Sydney solo is the secretary and is social from head to foot. The club is comparatively young opening Oct 6, '99 but are most successful entertainers. The Pensacola orchestra of color play all engagements at the theatre and contain Prof. Ed Wyer clarionet, Wm. Wyer double bass, Wm. Ponta cornet, Miss Flo Wyer piano and Ed Wyer Jr. 1st violin.

The Holmans has closed with Stowe's Uncle Tom's Cabin Company.

JOE DOBBINS

::::CORNET VIRTUOSO::::

Has the distinction of being one of the most prominent Cornetist before the public, though quite young in years, has played in many prominent orchestras under white and colored orchestra leaders. Mr. Dobbins is also an arranger of no small degree, having a number of orchestrations bearing his name and is a musian is ably filling the position of cornet in and and 2nd violin in orchestra with the Big Minstrel Festival.

BAILEY STEWART,

...COMEDIAN AND IMITATOR...

Has won quite a reputation in the past with his exceedingly funny antics. Mr. Stewart is conceded to be the best "Rube" in the street. The profession has carring a pet "Berkshire shoat" with him that follows just the same as a dog; at present engaged as endman and specialties in the street with the Big Minstrel Festival.

CLARENCE JONES,

ORIGINALLY KNOWN THROUGHOUT THE PROFESSION AS "PICCALOE JONES"

By his wonderful execution on that named instrument, conceded to be the finest flute and piccalo soloist of today—at present engaged with the Big Minstrel Festival Band.

SAM BURNS.

One of the most prominent Musicians in the colored profession having played under all the well known leaders, Mr. Burns is a master of the Trombone, Tuba and Violincello. The companies—Primrose & West, McCabe & Young and Georgia Minstrels being his latest engagement; at present a member of the Band and Orchestra with the Big Minstrel Festival.

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JAMES WHITE,

Principal Comedian,

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The leaders of ALL comedy sketch artists, hitting 'em hard—the big card and closing the olio with the BIG MINSTREL FES IVAL, in an up-to-date act act written especially for them by Al Brown, entitled: "Who's Dat Sed Chicken."

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