

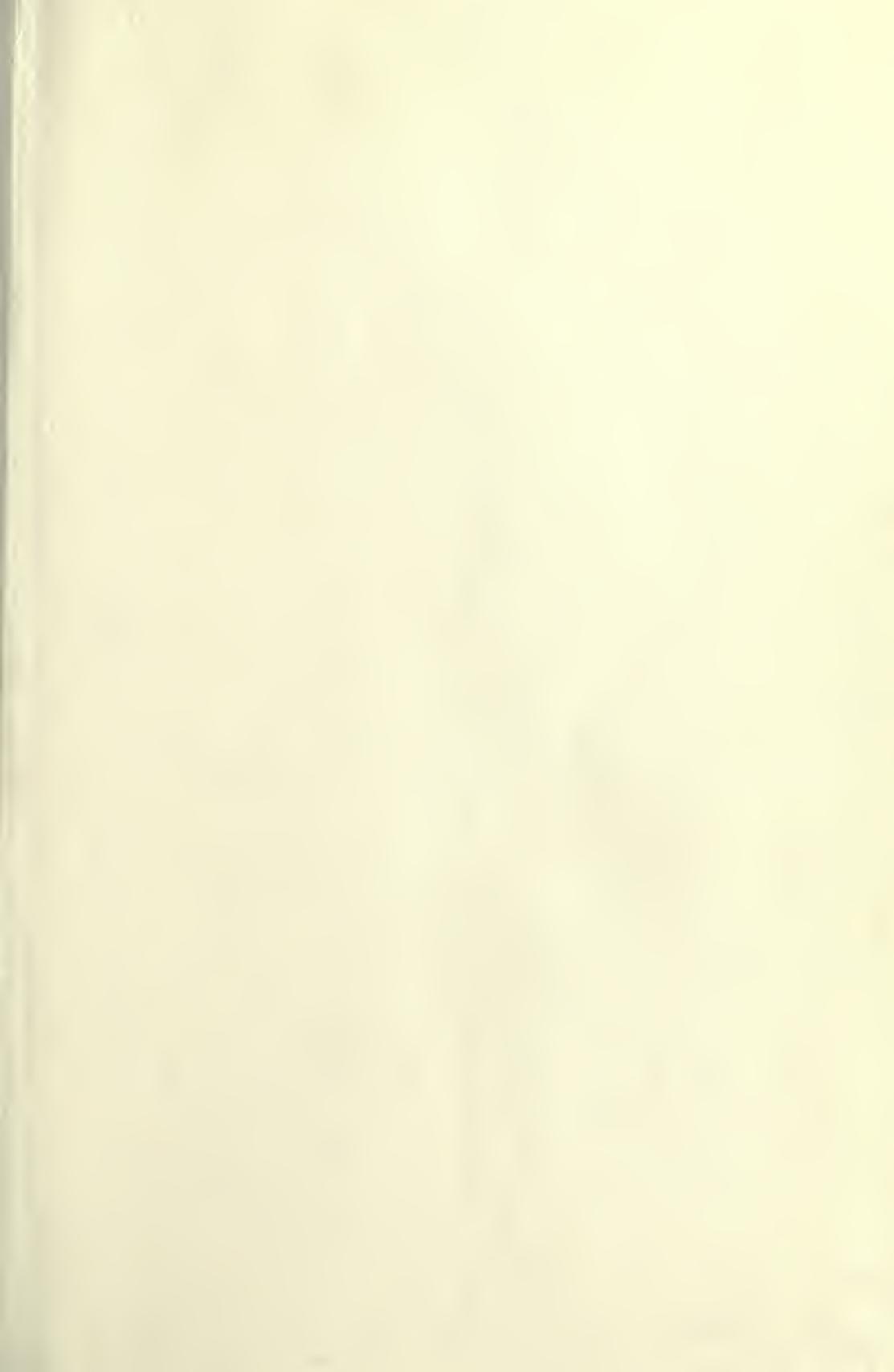
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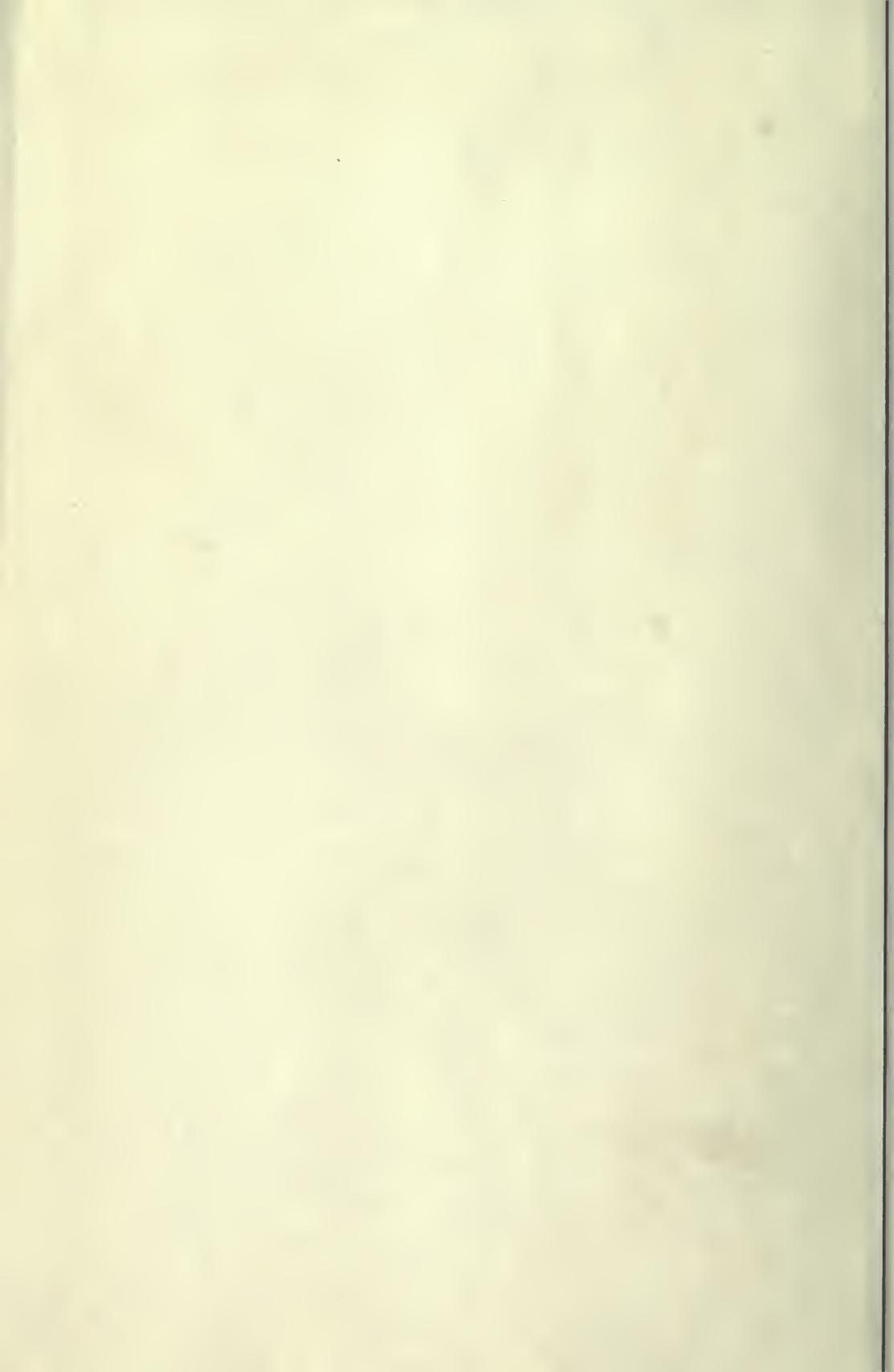


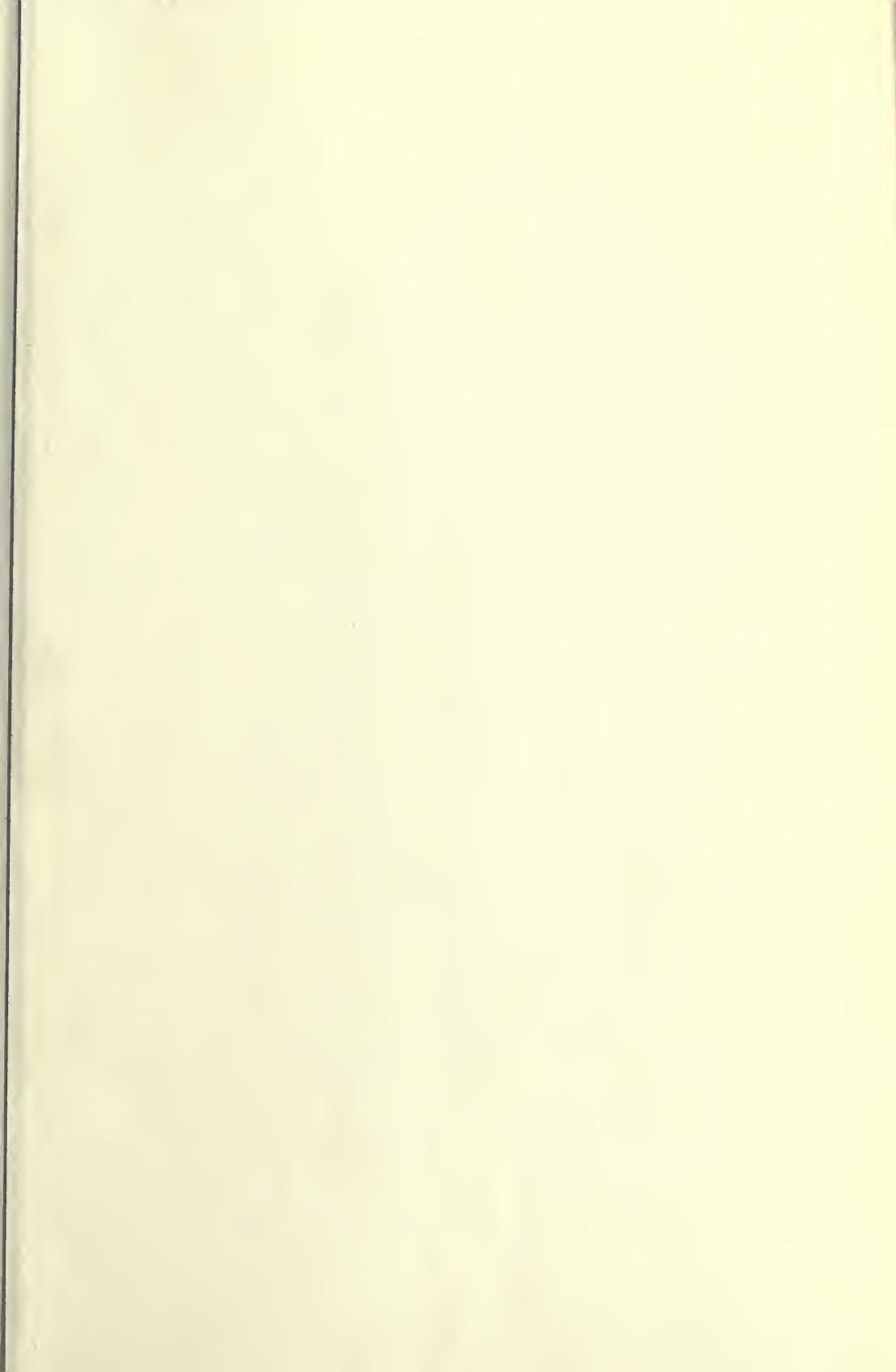
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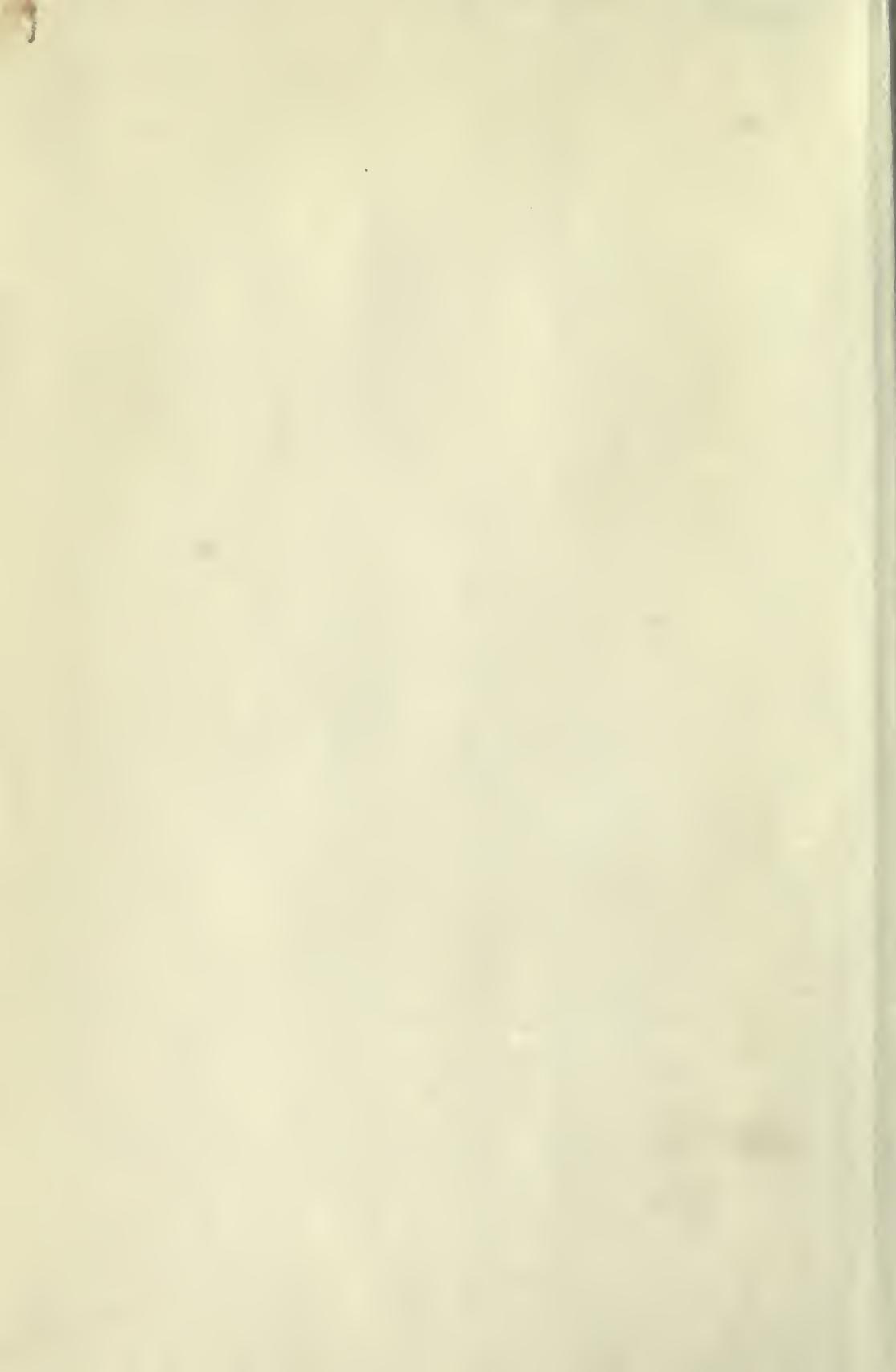


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William Harris



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## INTRODUCTORY

**F**IFTY years are considerably more than the average span of human life. In fifty years nearly a generation and a half pass to the beyond, to be followed, through the ever-active law of nature, by other generations. Each existence has its own phase of thought, ambition, activity, and accomplishment; yet each finds a satisfaction in its own contemporaneous events and achievements, equivalent to the measure of interest it takes in the triumphs of the past. Especially absorbing to the modern adult mind is its own individual experience, and more than pleasurable are its memories of alien happenings in which it has been either a participant or observant. Reflections akin to these inspired the author while writing his book, and while the task has been an arduous one, memory added its pleasure until it became a labor of love.

While laying no claim to literary excellence or perfection in this volume, I submit it to an interested public as a simple record of fifty years of individual experience as a theatrical promoter and manager in Europe and America, plainly and reminiscently told. In those five decades many of the happenings of my early career remain as vivid in my memory as those of modern days. My task, I repeat, has been a pleasant one, if for no other reason than that it has recalled the faces and forms of those I personally and professionally esteemed and loved, who have passed to the beyond; and it also enables me to still note the activity on to-day's stage of many of the "old timers" with whom I was intimately associated. Thousands have trod the boards in my lengthy experience, and my aim has been to present to my readers the most prominent among them in their day, interspersed with a few cognate amusing and pathetic incidents, which I am sure will not be amiss. I regret, however, the limits of this volume preclude the giving of many of my old professional friends a place in its pages; my aim being to cover the ground with those whose names are still familiar to the present generation, and space even restricts me in recording each individual's experience at any great length.

If it appear that I speak in undue praise of some, it does not arise from partiality, and if it be thought that I am censorious of others, it is not from pique or ill feeling. The whole is but the truth as I have seen it.

After an eventful and strenuous career in the business during my youth

## Introductory

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and middle age, I resolved to retire should I reach the half-century mark. Unfortunately, my fiftieth year ushered in the disastrous financial panic of 1893, felt more sensitively than elsewhere on the Pacific Coast, where my interests were then largely centred. My losses were enormous through this stress, and as I could not dispose of my holdings at a reasonable figure, I was reluctantly obliged to continue my theatrical labors. A year later, broken in health through anxiety and overwork, I was compelled to forego active service, and had to rely on the loyalty of my lieutenants to prosecute my extensive business, which I directed from a sick chamber. The tension was great, but fortunately I managed to pilot my enterprises to a successful fruition.

My activities in theatrical affairs ceased a few years since, when the idea of embodying my half-century experience in book form presented itself to me, and received impetus through the encouragement of the managers throughout the country and my myriads of professional and non-professional friends. Hence my devotion to the requirements of this volume, which, even with its faults, I trust will serve to pass many a pleasant moment in bringing to memory some of the most distinctive lights of the profession and their achievements.

The reader may note that many of the happenings and reminiscences of the early chapters are chiefly centred over New England and contiguous territory. This may be explained through the fact that my early energies were confined to that part of the country almost exclusively, until, in 1868, with a desire to climb above limitation and expand my interests, I proceeded West and to the Pacific Coast, where I made a prolonged and successful stay, and acquired a sort of vain-glorious reputation as a "plunger."

My book is not biographical in its character. I trust, therefore, I may be pardoned for introducing a few facts concerning the private and professional lives of those who have gained at least a degree of fame under my management, as well as other celebrities with whom I was only passively associated.

In view of any too vivid or unreasonable construction that may be placed upon some of the paragraphs in this book, I can only say they were written with an illustrative view, or to convey a point, and for no other motive—for my regard for the true, reputable disciple of the "sock and buskin" is, and always has been, that of unswerving deference and respect.

*Beckhurst*  
*Whiteston, L. I.*  
*May 1911.*



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**FIFTY YEARS IN THEATRICAL MANAGEMENT**



# FIFTY YEARS IN THEATRICAL MANAGEMENT

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## CHAPTER I.

Boyhood Recollections—Stray from Home at the Age of Five—A Roaming Disposition Already Asserts Itself—My School Days in Boston—Louis Kossuth, Before Whom I Recite—In 1852 Family Moves to Bangor, Me.—Ambition for a Theatrical Career—Wm. B. English Dramatic Company—Lucille and Helen Western—My First Stage Appearance—The Peak Family of Bell Ringers—John B. Gough, Noted Temperance Orator—Famous Hutchinson Family, Tribes of Asa, John and Judson—Harriet Beecher Stowe—Her Letter to Asa Hutchinson, Who Was the First to Suggest the Dramatization of Uncle Tom's Cabin—My Acquaintance With This Remarkable Man—Circus Rivalry—Determination to Become a Real Showman.

**I** WAS born in Posen, West Prussia, June 25, 1843, and was brought to America by my parents when I was a trifle over a year old. Our first home in this country was in Boston, Mass. Subsequently we lived in Bangor, Me., and Hartford, Conn., and I sometimes have thought that the spirit of adventure which has impelled me to visit all parts of the world was inherited from my father.

This first manifested itself when I was about five years of age, and strayed away from home to run to a fire like older persons in the neighborhood. A guardian of the peace picked me up, and led me to a house on Sudbury Street, Boston, where there was a temporary lodging for lost youngsters. The place was full at the time, and I had to sleep with one of the attendants, while the town crier (Sam Edwards by name), ringing a large bell, walked through the streets, shouting "Child lost!" and giving descriptions of those picked up. In a day or two my father came, and carried me home on his shoulders and earnestly placed me across his knee. I remember this latter part of the proceedings more vividly than all the rest.

I was seven years old when I entered the Tyler Street School, Boston, where I learned rapidly, for from the first I was very much interested in my

## Fifty Years in Theatrical Management

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books. One of my earliest recollections as a pupil in Boston is of the visit of Louis Kossuth, the "Magyar Patriot," who came to our school one day, when I was appointed, as one of the talented scholars, to recite for his edification. The selection was "Bingen on the Rhine," and when I had finished the distinguished guest patted me on the head and complimented me. I thought at the time that it was splendid to win the praise of a great man such as he, and was very proud, indeed. Kossuth, as I recall him now, quite as clearly as if the occasion were but yesterday, was a man of medium height, clean shaven, with longish black hair, brilliant eyes, and good features. The most superb street pageant I ever saw was given on the Boston Common, in 1851, when more than 60,000 people assembled to do him honor.

When I was nine the family moved to Bangor, Me., where my studies were renewed, and I began to develop tendencies toward the stage. These had as their initiative the fitting up of a miniature theatre in the barn with curtains, footlights, and some scenery, all of which at times I loaned to visiting touring companies. Here I organized a minstrel and dramatic corps among my boyhood associates, and we gave very creditable performances considering our years. The remaining part of the barn was occupied as a candy factory, and when Lucille and Helen Western came to Bangor in the company managed by their step-father, William B. English, we materially reduced the confectioner's profits by prying off a board in the partition and helping ourselves to his stock. The Western sisters (both of whom later won enduring fame) were children of about my own age, and in addition to playing such parts as were suited to them, they sang and danced quite prettily between the acts. Mrs. English, the mother of Lucille and Helen Western, acted the character rôles, and after the death of her husband assumed the management. She was an excellent business woman, leased many theatres in Boston and other New England cities at various times, and in her declining years became a guest at the Edwin Forrest Home, and passed away there, loved and respected by all who had the pleasure of her acquaintance.

I made my stage début with the Wm. B. English Company, playing the child in "The Stranger," the Duke of York in "Richard III" and other boy rôles. In various ways I had become familiar with the managers and players who came to town. I constituted myself a committee of one for

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carrying the champagne baskets in which the wardrobe was transported, and helping the ladies and gentlemen in any direction I could. These early experiences doubtless gave me my first inspiration to take up the stage as a profession. There were talented men and women in Mr. English's organization, among them E. W. Beattie, C. P. Currier, Samuel E. Brown, W. H. Diamond, E. W. Watson, Ida Vernon, and others. The only amusement place in Bangor at that period was the City Hall; but subsequently this gave way as the principal resort to Norembega Hall, which was situated over the first large market in the city. Here the English company played several engagements each season. Other entertainments were given by such attractions as the Hutchinson Family, the Peak Family, and the Alleghanians (J. M. Boulard, proprietor). The New England Bards, led by Freeman Whitehouse, Washburn's Last Sensation, The Schaeffer Family, The Spaulding Bell Ringers (with W. P. Spaulding and Georgie Dean Spaulding, an accomplished solo harpist), and others, including Father Kemp's "Ye Old Folks Concerts."

The Peak Family was a pioneer one, opening up a line of entertainment that became enormously popular. The elder Peak and his wife were members of a church choir at Medford, Mass., the husband as organist and the wife as a singer. John B. Gough, the most famous of all temperance exhorters, himself a born showman, conceived the idea that he might increase his already marvellous hold upon the public by imparting variety to his lectures. So he engaged Mr. and Mrs. Peak to give a brief concert every night as a part of his performance, stipulating that they should not go so far away as to be prevented from returning home to sing on Sunday. The experiment was so very successful that Mr. Peak soon conceived the idea of getting up a concert company of his own, which he prudently kept in the family.

This, the first of the Peak troupes, was founded in 1829 and embraced William and Mrs. Peak, their son William, Jr., Julia (afterward Mrs. William Blaisdell), Fannie (subsequently Mrs. John Fitz), Eddie and Lizetta. All sang well, the musical talent having permeated the entire group. They also played with considerable skill upon the organ, harp, guitar and banjo. P. T. Barnum had imported a company of Swiss Bell Ringers, but owing to legal complications its season came to an end abruptly, and its outfit of bells was stored in a cellar in St. Louis. The senior Peak, always shrewd and farseeing, perceived the chance to produce a novelty, and

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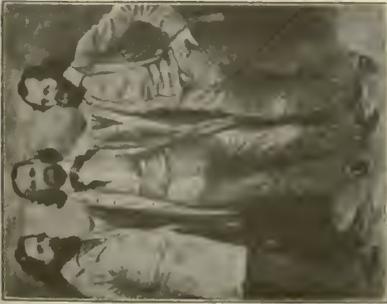
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bought the set of bells, and taught the members of his family how to manipulate them. The hit was instantaneous.

The junior Peak grew to manhood, and married a young woman named Harris who travelled with the bell ringers for some years. The only surviving offspring of this union was a boy named Frank, who grew up to become a professor of dancing in Chicago, where he lives at the present time. The time ultimately arrived for a division of the business interests of father and son; the old gentleman reserving all territory east of Rochester, N. Y., and William Peak, Jr., taking the west and south, with a company consisting of himself, his wife, the three sisters of Mrs. Peak and two little girls, one of whom subsequently was adopted. This adopted child was named Fannie Peak, and when she grew up she became the wife of Jeppe Delano, a well-known and clever stage artist, now retired and living with his wife in Niles, Mich., where he has served as Alderman, and given other useful accounts of himself to the public. The Delanos were connected with my vaudeville attractions during the early Eighties, and were very talented performers.

Peak, Jr., seems to have inherited his father's instinctive capacity for selecting capable stage material, for it was he who found Sol Smith Russell playing obscurely in a little variety theatre in Milwaukee, and laid the foundation for the future celebrity of that comedian. Nor did the Peak expansion cease at this point, as it was not long before the manager came upon and annexed a family of juvenile musicians named Berger. Of these but four were old enough to play in public at that date. They were Fred, Louisa, Anna, and Henry. Their younger relatives, Bernie and Etta, joined the company later. Fred G. Berger, in the course of time, developed Sol Smith Russell as a star, and both amassed a fortune in this pursuit.

One of the most popular and successful of the travelling "Family" shows was made up of the Bergers, who, as already told, were for a time associated with the junior branch of the Peak Family. The father, Henry W. Berger, was a builder of church organs and pianos in Baltimore, himself something of a musician. It was he who gave the Berger children their early training, so that they became sufficiently skillful to warrant their public appearance. Their first concert at York, Pa., April 7, 1862, was given for the benefit of sick and wounded Union soldiers. For a part of 1863 the children travelled with the McFarland Dramatic Company, furnishing the



THE HUTCHINSONS  
(Asa, John, and Judson)



THE GREAT BLONDIN



PATRICK S. GILMORE



THE HOLMANS  
(Sallie, Alfred, and Julia)



THE BERGER FAMILY  
(Fred, Louisa, Annie, and Henry)



WILLIAM PEAK, SR.



WILLIAM PEAK, JR.



THE ALLEGHIANS

*Several of the Wonderful Dracing Cards of a Past Decade*



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orchestra, and playing and singing between the acts. In 1864 they joined the famous Carter Zouave Troupe, an organization of twenty children, who drilled, composed a brass band, and introduced vaudeville specialties. After this the Bergers joined the Peaks until 1869, when they branched out under their own management, with Sol Smith Russell as their comedian. The Bergers played together until May, 1880, when their last concert was given in Troy, N. Y.

Louisa Berger became the wife of Mr. Russell in 1869, and died in March, 1872, in Jackson, Mich. Anna Teresa was married to Leigh S. Lynch, business manager of the Union Square Theatre, New York, and is now living with her brother Fred in Washington, D. C. Henrietta is Mrs. Horace Newman, living in New York. Fred G. Berger is the only living male member of the family, and is now the manager of the Columbia Theatre, Washington, D. C. The Peaks and Bergers, allied under the progressive direction of William Peak, Jr., were known as the "Peak and Berger families," and were tremendous favorites for five years. From the Peaks sprang all the bell ringing troupes that toured the entire country.

A form of entertainment that raged popularly throughout New England was provided by the famous Hutchinson family. With their advent arose a great number of other types of amusement. The original Hutchinsons came from Milford, N. H., and consisted of the tribes of Asa, John and Judson. They were widely known as spiritualists and temperance singers, and were regarded so highly that towns in Minnesota and Kansas were given their names. Asa B. Hutchinson was the fourteenth child, and youngest son in his family. He went to Hutchinson, Minn., in 1855, with his brothers John and Judson; they founded the town that bears their name. In a book, written by his brother Joshua, published in 1874, it is stated that: "the success of the quartette, as vocalists, was largely due to the remarkable executive ability of Asa, in his tact at shaping a judicious and attractive programme, as well as by pursuing a liberal policy with the press and advertising agencies." After a triumphant musical career, while associated with the Quartette, comprising himself, Judson, John and Abby, Asa early enlisted his wife, Lizzie, greatly admired in her rendering of the songs, "What Are the Wild Waves Saying?" "Mrs. Lefty and I," and "Hanna's at the Window Binding Shoes." His children, Abby, Freddy and "Little Dennett," for fifteen years had an independent band, realizing a troupe of great

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musical celebrity, charming the hearts of thousands in New England as well as through the "Great West."

Looking back at the beginning of my career, and contemplating the progress of the amusement field since then, I am inclined to give much greater credit to Asa B. Hutchinson than has been allotted in previous histories. Although he was the youngest member of the family of fourteen children, he was a man of great business acumen, in addition to his qualities as an entertainer. It was he who persuaded his brothers John and Judson and Sister Abby to go with him to England in the year 1840; the first American vocalists to make the voyage across the ocean, and give concerts abroad. They were extremely successful. It was Asa Hutchinson who induced Harriet Beecher Stowe, the authoress of "Uncle Tom's Cabin," to consent to a dramatization of her book, and place the play, which proved perhaps the most potent influence in securing the emancipation of slavery. This was no easy task. She was the daughter of a clergyman, and the sister of Henry Ward Beecher, most famous of all American clergymen, and was seriously prejudiced against the stage, as may be seen by the following letter from her to Asa Hutchinson, which I believe has never before been published:

"I have considered your application and asked advice of my different friends, and the general sentiment of those whom I have consulted so far agrees with my own, that it would not be advisable to make that use of my work which you propose. It is thought, with the present state of theatrical performances in this country, that any attempt on the part of Christians to identify themselves with them will be productive of danger to the individual character, and to the general cause. If the barrier which now keeps young people of Christian families from theatrical entertainments is once broken down by the introduction of respectable and moral plays, they will then be open to all the temptations of those which are not such, and there will be, as the world now is, five bad plays to one good. However specious may be the idea of reforming dramatic amusements, I fear it is wholly impracticable, and as a friend to you should hope that you would not run the risk of so dangerous an experiment. The world is not good enough yet for it to succeed. I preserve a very pleasant recollection of your family, and of the gratification I have derived from the exercise of your talents, and it gives me pleasure to number you among my friends."

Asa Hutchinson died in Hutchinson, Minn., November, 1884, aged 62. My first acquaintance with this remarkable man was made at Bangor, Me.,



ASA HUTCHINSON

*The Authoress of "Uncle Tom's Cabin," and the Man Who Suggested the Dramatization*



HARRIET BEECHER STOWE



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when I was ten years of age. I was coasting down Columbia Street, near the Bangor House, where he was staying. I, like many boys in small towns, was extremely fond of being noticed by stage-folk, particularly as I already regarded myself as one of them, and seeing Mr. Hutchinson coming along, I got in his way, when he said to me: "Bub, let me have your sled to take a coast down hill." I very gladly complied with the request, following him on another boy's sled, and when he returned mine he gave me some tickets to the show which the family were to give that evening.

A circus event that occurred in Bangor is worth narrating, the occasion being the meeting of two tent shows upon the same lot the same day. These two exhibitions were run respectively by James Myers and Joe Pentland, both well-known clowns and proprietors. Myers here presented for the first time to my recollection the then extraordinary feat of walking head downward. This was accomplished by the use of rubber contrivances attached to his feet, which, when pressed against the ceiling, held him suspended by the power of suction. There was great rivalry between the shows on that joyous Fourth of July, 1856, which was particularly emphasized in the street parades. Looking back upon the affair, I have a mild suspicion that behind this apparently competitive disturbance there was a tolerably clear understanding between the two managements, designed to work up interest in Bangor and all the countryside. It certainly had that effect, whether so intended or otherwise, for vast crowds were drawn to both performances. I made a great day of it by witnessing one show in the afternoon and the other in the evening, becoming so thoroughly imbued with the spirit of the occasion that I made up my mind to be a real circus man myself sooner or later.

## CHAPTER II.

My Memories of Daniel Webster—The Great Macallister—John Henry Anderson, "Wizard of the North"—Covent Garden Theatre Destroyed by Fire—First Gift Shows—Rufus Somerby an Ideal Showman—My First Trip to the Metropolis—I Witness Mme. Rachel's American Debut—First Visit to Barnum's Museum—James Gordon Bennett—The "Black Crook" Bigger Than Barnum—Boston "Culchaw"—Museums and Freaks—William Austin, Originator of the "Nickelodeon"—George Oscar Starr, Pioneer of Dime-Museum Continuous Shows—The Terrible Man-Eating Ape.

**T**HE first political ovation I ever witnessed was in Bangor, Me., and the speaker was no less a national celebrity than the great Daniel Webster, whose coming was an event long to be remembered. The statesman spoke in Norembega Hall, which was packed to its farthest corner. His fine, impressive appearance, massive head, expressive countenance, and sonorous voice, all still remain fresh in my memory. Mr. Webster, with his amazing mentality and splendid forensic gifts, had a love for the good things of life that would have been quite shocking, no doubt, to the old New England Puritans. Letters of his are in existence to this day showing that, while living in a teetotal community, he not alone caused liquors to be sent to him under an assumed name, but betrayed considerable hesitancy about paying the bills. One of these missives said: "Pray send me a little champagne. We have not a drop. What will people say who come from Boston, and find nothing to drink but sour Marshfield cider?" This seems to be an intimation, not alone that Mr. Webster had a thirst of his own, but that "people coming down from Boston" were quite as arid in their interiors as the great Daniel himself.

I remember that "Magical Entertainments" were very popular in my boyhood days, and some of the magicians who "showed" in Bangor included the great Macallister, for whom I acted as an assistant, rehearsing in the daytime such pleasing feats as being shot out of a cannon, run through with swords while inside a basket, being hidden away by some process intended to mystify the spectators. Macallister, who was christened Andrew,

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began his public career with the brilliant Phillippe, to whom he was an assistant. His performances created a great sensation, and his entertainments were concluded by the distribution of presents. He was the genuine, original Macallister.

J. M. Macallister, who was known as "The Imitation Macallister," was John Mahwr, a native of Ayre, Scotland. He toured America with more or less success, under Harry Weston's management. The last I heard of him was that he died in San Francisco, and was buried in Potter's field. His "illusions" were mostly of the conventional type, from the palming of cards to the Hindoo trick of growing plants. Like our Herrmann the Great, he was fond of practical jokes off the stage, which incidentally produced good free advertising. One of them was the pretence of cutting his throat when being shaved in a barber shop.

An entertainment that drew crowded houses in Bangor, and in fact wherever it was given, was offered by the famous Davenport Brothers, Ira Erastus and William Henry, both born in Buffalo, N. Y., the former September, 1839; the latter, February, 1841. Their father imparted to them the art of rope-tying. The sons practised this between themselves and others in the dark, becoming wonderfully swift and proficient. They saw great theatrical possibilities in this work, so publicly advertised themselves as "Spirit Mediums." With their father as manager and lecturer, they toured the country commencing in 1855, meeting with success everywhere. In 1864 they went to England, William Fay going with them as manager and general assistant. In that country they created quite a furore, and later made their *début* in Paris, France, September, 1865, where the popular interest excited by their work brought them many shekels. After this experience in Europe they retired from public life with a competency. W. H. Davenport died in Sydney, Australia, in 1877. Ira went to Buffalo, and settled there for a time, later making his home at Maysville, N. Y., where he died in July, 1911.

John Henry Anderson's sobriquet, "The Great Wizard of the North," was bestowed upon him by Sir Walter Scott when the magician gave an exhibition of his skill at Abbotsford. He had been known, theretofore, as the "Caledonian Necromancer." He was born in Aberdeenshire, Scotland, July, 1814, and began his career as an actor. A performance by Signor Blitz, which he witnessed in England, changed his bent to conjuring. He was

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not a great magician in the sense of being adept at legerdemain, nor a creative genius. He was an actor who played the rôle of magician with great skill and effect. He claimed to have invented the "gun trick," but it was used by Tourcini and others in the latter part of the Eighteenth Century. He often appeared before royalty. In 1851 he visited America and was successful. He returned to England in 1856 and engaged Covent Garden Theatre, which was destroyed by fire in March of that year, when he lost his costly apparatus. Closely following, the bankruptcy of the Royal British Bank wiped out his fortune. With money borrowed from friends he bought new apparatus, and for five years toured the world, returning to England January, 1863, with a fortune of \$785,000. He died at Darlington County, Durham, in February, 1874, and was buried at Aberdeen, Scotland. I witnessed his interesting characterization of "Rob Roy" at the Boston National Theatre in 1859. He was a much better magician than an actor, but, nevertheless, a born showman.

During the Fifties, in New England, there were a great number of gift shows, some in connection with minstrels, others with magicians as the ostensible attraction, and occasionally one allied with some musical programme. About the first of such entertainments seen in Bangor was Perham's Minstrels, at this time the enterprise of a shrewd and busy New England manager. For the show at City Hall tickets, each admitting four persons, sold for \$1.00. On opening nights it was the custom to give for every paid admission a present of some sort at the door. On the remaining evenings each ticket taken at the entrance entitled the holder to a sealed envelope containing a paper with a number written upon it. At the close of the show other numbers were drawn from a box on the stage, and the spectators who held the duplicates of these received whatever prize was described on the corresponding slip. The Perham troupe included Mert Sexton, Johnny Duley, Charlie Jones, Willis Parker Covert (author of "The Sword of Bunker Hill"), Edward Mortimer, and one or two others. I saw the entertainment, which was very good, but even the added interest of the lottery scheme was insufficient to make it more than an ordinary attraction.

Sam Sharpley's Minstrels also tried the gift enterprise feature for a time, making a special attraction of Logrenia, a magician and trainer of birds, cats, mice, etc., including his famous trained mouse, Jerry, which

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he used to announce in a peculiar Scotch-English accent, "Ma trened moose Jerrie," that caused the phrase to be taken up and jocularly passed around throughout the profession. Gift shows continued for years; and parts of two or three short seasons I toured several of them through Cape Cod, Nantucket, and Martha's Vineyard, Mass., successfully. In some I had Charles H. Atkinson, a very versatile performer (father of Charles F. Atkinson, the Boston manager), and Prof. Fabian as the attraction.

Charles H. Atkinson was born in Limington, Me., in 1837. He became a negro minstrel, and was associated with Sam Sharpley's, Cal Wagner's, and other companies. He played long engagements at the Morris Brothers' Opera House, Boston, and was for three consecutive seasons at the Howard Athenæum in the same city. He possessed a beautiful baritone voice, and was a remarkable bone and banjo soloist, as well as a superior ballad singer. He was connected with several of my earlier attractions in the Sixties. He died in Boston, February, 1909.

A clever Yankee named T. J. Allyne, a proficient conjurer, was also extensively engaged in the gift show field, and sometimes appeared as Eugene Ravel, and under various other titles. Allyne would give away sets of furniture, tons of coal, barrels of flour, groceries, pianos, clothing, etc., and evidently found it highly profitable, as he flourished a long time. He practised all the tricks of the trade and was one of the most active men in his line I ever met. I remember that once he advertised to send a fine steel engraving of George Washington for \$1.00. Those who answered received a two-cent postage stamp, but the United States Government got busy, and stopped the game. Allyne made much money at the gift business, and spent it liberally. I remember seeing him, in 1861, carried on Blondin's back in his tight rope ascension to the top of the Tremont Temple, Boston.

Another able showman who pursued this vocation was Harry J. Sargent, who came from Machias, Me., where I first met him in the Sixties. He combined gifts on the lottery plan with his feats of legerdemain. This was the same Sargent who, in later years, managed Mme. Helena Modjeska, Countess Janish, Adelaide Moore and other dramatic stars.

These gift shows did not go out of demand until late in the Seventies, when they fell into disrepute, running foul of the lottery laws, which had become quite strict. Besides, a few schemers who got into the business

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began to juggle with the public, not alone in the entertainment, but in the distribution of prizes. One of the latest of the gift show magicians was Augustus L. Hartz, now proprietor of the Euclid Avenue Opera House, Cleveland, Ohio, who for a time after his retirement as a conjurer managed the tours of Richard Mansfield, with whom he made money rapidly, but did not renew his first contract at its expiration. This was true of most men who undertook the task of handling that great, erratic actor. Mr. Hartz's manager in the gift show business was Kit Clarke, who had large and excellent experience in work of this kind, and knew its every phase to the minutest detail. Clarke was one of the very last men to abandon the gift show scheme. He subsequently entered my employ as general manager of my home offices.

Rufus Somerby, an intimate friend of my early days, was one of the most active of gift show managers, but by no means confined himself to that particular feature. He was a wonderful money maker, but never operated far from New England. He would make frequent changes in his entertainments, taking up show after show, handling one for a while, and then turning it over to another manager, himself embarking in fresh undertakings. It was a tribute to his capacity that he succeeded with almost everything he touched. Somerby also had the gift of extemporaneous speaking, and delighted to appear as a lecturer with various panoramas and other exhibitions which were under his management. He was thoroughly at his ease, and talked with such fluency and information that the audience was as much interested in him as in the show itself. Somerby was born in Boston, March, 1832, and in 1850, when he was but eighteen years of age, made his first appearance as a lecturer with a panorama called "The Seven Mile Mirror."

Other big pictorial exhibitions of the same kind, representing Dr. Kane's "Arctic Voyage," "The Mammoth Cave," "The Civil War," etc., were presented by Somerby. He was identified with me managerially in some of my earlier enterprises. The last time I saw him he was handling Wormwood's Dog and Monkey Circus, which had been a perpetual failure until he controlled it, when it proved to be highly profitable. Some of the attractions which he took through New England, with more than ordinary success, were "The Black Crook," The Bennett and Moulton Opera Company, Gilmore's Band, The Japanese Village, Bristol's Educated Horses, Gleason, the



CHARLOTTE CUSHMAN  
(America)



MADAME RACHEL  
(France)



ELEANORA DUSE  
(Italy)



ADELAIDE RISTORI  
(Italy)



HELENA MODJESKA  
(Poland)



ADELAIDE NEILSON  
(England)

*The International Royalty of Tragedy*



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horse tamer, The Theatre of Dwarfs, etc. Somerby was connected with the Bowdoin Square Theatre from 1889 to 1902. He died in Cambridge, Mass., October, 1903.

My father, who was engaged in mercantile pursuits, occasionally made business trips to New York, upon one of which he took me with him. We stayed at Taylor's hotel on lower Broadway. The occasion of this was rendered memorable by the fact that my Dad and I saw the first performance in America of the great French actress, Mme. Rachel, at the Metropolitan Theatre, in September, 1855. I was twelve years of age at the time. Rachel was a truly wonderful woman whose art was so illuminative that though she spoke in her native tongue, the audience was enabled to follow her with intelligence. I remember the trip also for another less agreeable incident which took the shape of a visitation of mosquitoes, so numerous, voracious and large as to be truly terrifying, and I never put New York behind me with a keener sense of gratitude.

After playing in New York and Boston, Mme. Rachel appeared at the Walnut Street Theatre, Philadelphia, which was so poorly heated that she contracted a violent cold, and was confined to her bed until the middle of December, when she was able to resume her tour in one of the Southern cities. This cold undoubtedly was the forerunner of the illness which subsequently proved fatal, although she for a time vainly sought relief in the salubrious climate of Egypt. She was very charitable, and previous to her illness donated \$1,000 to the fund for the relief of the yellow fever victims at New Orleans. Charlotte Cushman, Sarah Bernhardt, Adelaide Ristori, and Eleanora Duse were an unsurpassed quartette of classical players within the last fifty years, who won the admiration of intellectual patrons in the principal theatrical centres of Europe and America, and although I saw much of their art, in my opinion none of them outshone the natural genius of Rachel Elizabeth Felix, who was born in a small tavern called the "Golden Sun" in the hamlet of Mumpf, Switzerland; Jacob Felix, her father, was a poor Jewish peddler. From the insidious effects of the cold contracted in Philadelphia, in 1855, Mme. Rachel died in Cannes, France, in 1858.

What delighted me most during my first stay in New York was a visit to Barnum's Museum at the corner of Broadway and Ann Street, formerly Scudder's Museum, which Barnum bought of Scudder in December, 1841, and opened as his great American Museum, presenting an excellent stock com-

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pany. The theatre part was more familiarly known as "The Lecture Room," two performances a day being given; on holidays three. He made his own "freaks." His first big features were the "Woolly Horse," "The Albinos," the "Fiji Mermaid," and then the "What Is It," which, together, netted Barnum more than \$100,000. In addition to the above named, he realized large financial returns in presenting two animate freaks called "The Wild Men of Borneo." He also met with great success in exhibiting two very natural human freaks, Shang and Eng, known as the "Siamese Twins;" both of whom were married and had their wives with them, daughters of a North Carolina clergyman, named Greenwood. After realizing considerable wealth, saved during their exhibitions in Europe and America, they returned to North Carolina to reside.

Barnum will probably be regarded for all time as the uncrowned genius of the show world. He was a man of fertile ideas, magnetic, of undoubted ability and intelligence. It is difficult to conceive how he could have been so eaten up with vanity. His face and figure were not those of an Adonis, yet for years he had his hair curled each day by a hair dresser, like a Beau Brummel, and always wore a shirt front with an abundance of frills, studded with diamonds. It is not generally known that one of his first show experiences was as a negro minstrel. He imported the great Swedish singer, Jenny Lind, and realized a small fortune from her. America owes to this effort of Barnum the prodigious strides in music which immediately followed. He exploited Tom Thumb and many other famous Lilliputians.

When Peale's Museum at the corner of Broadway and Ann Street, New York City, was rebuilt, it was intended for a permanent institution of an educational nature. To this end Peale had taken an unusually long lease, and had provided that in the event of fire the owners in rebuilding should follow certain plans beyond a named height (about fifteen feet), and that the space above should be constructed and devoted to the purposes of a museum. Barnum in obtaining it became possessed of these rights. Eventually the business at the museum greatly depreciated. It was presumed that the principal reason for this was that it was too far downtown. Theatres by that time were built up to Fourteenth Street, and the short continuation of the museum lease seemed almost worthless. Fire destroying the establishment, Barnum started work on a new building near Spring Street.

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James Gordon Bennett, proprietor of the New York Herald, eagerly bought the site of the old museum and set about erecting the finest newspaper building in America. A firm and substantial foundation was laid, the white marble walls began to mount foot by foot, and when they attained to about a dozen feet, Mr. Barnum said to Mr. Bennett: "Hold on, there; you are coming into my territory." The lease of the atmosphere was produced. Bennett stormed and threatened. The building had gone too far to be remodelled, and all of it was needed for the Herald; so before the palatial edifice could proceed, Mr. Bennett was compelled to pay Mr. Barnum \$300,000. Oh! but Bennett was in a rage; a bitter contest ensued, and Barnum's advertisements were ordered out of the Herald.

There existed a managers' association, and all members were quite loyal to each other. Although the Barnum-Bennett fight was an individual one, Barnum carried the board, and all the principal theatres of New York had as a headline, in all papers except the Herald, this announcement:

"This Establishment Does Not Advertise in the New York Herald."

Bennett watched his opportunity to retaliate and finally settled upon "The Black Crook," at Niblo's Garden, as the most vulnerable target for attack, so forthwith "The Black Crook" was "forced" into doing an enormous business. Barnum was a rich man, owning a magnificent mansion on Fifth Avenue, a vast plot of real estate on Broadway, and a great tract of land and houses in Bridgeport, Conn. He appeared imbued with admiration for his own glory and popularity. He invited a friend to Niblo's Theatre one night to see "The Black Crook," saying to him: "I hardly dare put myself in evidence; the public makes such a fuss over me." They had no sooner entered the playhouse when Barnum said: "Now the trouble will commence; in a minute you will hear them all saying, 'There is Barnum; there he is!' It annoys me and spoils my pleasure." They were conducted to seats where more than half of the audience could see them, but not a murmur was heard. Barnum was completely nonplussed; he stood up apparently to see what a wonderfully large house there was. He even raised his voice a little in speaking to his companion, but people were present to see "The Black Crook," and not a soul paid the slightest attention to Barnum. Although he thought he was the "greatest show on earth," he realized that "The Black Crook" eclipsed him.

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There existed a class of "straight-laced" people in the Fifties and Sixties who viewed theatrical performances as being wicked, consequently to be rigorously avoided, but a few brainy men collected miscellaneous animate and inanimate curiosities, installing them in so-called "museums," hoping thereby to inspire a spirit of inquiry and a desire for knowledge among these bigoted opponents of the stage. This, I presume, was the origin of stage show museums, where human curios, now termed "freaks," constituted interesting features in conjunction with various kinds of performances, such as minstrel acts, gymnastics, songs, etc.

Boston "culchaw" at that period was provided with such entertainments at Armory Hall, Concert Hall, Harrington's Museum, Haskin's Tremont Row, Merry's Museum, The Odeon, Tremont Theatre and Boylston Garden. Ten and twenty years later, the museums of Boston comprised those of John Sears, George K. Goodwin, Andrew Cullen, William Austin, Frank P. Stone, and Rufus Somerby's Hall Show. Austin & Keith, Keith & Cullen and Keith & Batcheller, all had museums located on Washington Street, which were opened to the public in the early Eighties. William Austin was the originator and creator of the Nickelodeon; A. B. White was connected with a Stone & Shaw Museum in 1889 and 1890, during which time they made a profit of \$60,000 yearly. George Millbank, one of the most notable men ever associated with the museum business, succeeded White. Millbank had been connected for many years with my home offices and was among my most trusted lieutenants. After he died White again became manager.

The real successor to the Barnum Museum was Bunnell's at Broadway and Ninth Street. George B. Bunnell was a manager for Barnum for many years and knew the business thoroughly. He ran the establishment in the late Seventies and early Eighties. It was here that the first continuous variety shows were given in dime museums, their originator being a young physician who was greatly interested in the poor. Filled with a philanthropic idea, he sought Bunnell, and suggested to him to give variety performances on a stage every hour and permit the patrons of the museum to see it without extra charge, he at the same time offering to manage the entertainments gratis. Bunnell told him to go ahead. The success of the venture was attested by the quick imitation of it by other museum managers of the country. The young physician, Dr. George Oscar Starr, never returned to the practise of medicine, but ultimately became one of the best known of

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circus agents and managers. When Bunnell closed his museum, Dr. Starr organized a comic opera company which was only moderately successful. He then became an agent of the Barnum and Bailey Show, and after Mr. Bailey's death was its manager until it was sold to the Ringling Brothers. He is now manager of the famous Crystal Palace, London, England.

Other museums that flourished in the Eighties and Nineties were: The Wonderland, Jamestown, N. Y.; The Globe, Boston, Mass.; World's, New Haven, Conn.; Palace, Scranton, Pa.; Atkinson, Hill & Cook's and Stickney's, Lynn, Mass. The following comprised the New York City museums: John B. Doris'; Harlem Museum; Peck & Fursman's, Grand Street; Five Points and Worth & Huber's. These introduced, among other curios, Laloo, the double-headed girl. The following were among the notable museums of the country in the past decade: Bradenburgh's Ninth and Arch Street Museum, Philadelphia; Harry Davis's, Pittsburg; Pat Harris' and Heuck's, Cincinnati; Kohl & Middleton's and London Museum, Chicago.

George E. Lothrop's theatrical career received its impetus at Bunnell's Museum, Boylston and Washington Streets, Boston, in 1876. He was quite successful from the start, despite mistakes and reverses from time to time. In 1877 he rechristened Bunnell's Museum the Boylston Museum, and sold the place in 1889, but in the meantime leased the Windsor Theatre, Dover and Washington Streets. This establishment had been previously known as Williams' Hall, which I opened in 1867 with my own minstrels, who continued there for some time. Later it was known as the Novelty Theatre and managed by R. M. Hooley. In 1889 Lothrop leased the old Dime Museum, Providence, R. I., and Portland Theatre, Portland, Me. He also had at this time the City Theatre in Brockton, Mass. Between 1891 and 1892 he built Lothrop's Opera Houses at Worcester and Pawtucket, and in 1893 leased the Howard Athenæum, and in 1897 secured the Bowdoin Square Theatre, Boston. It was at the "Hub," years before he entered the show business, when he was connected with the medical profession, that I first knew "Doc" Lothrop.

One of the biggest drawing cards Wood's New York Museum had for a long time was the bogus "Cardiff Giant" or "Petriified Man." At an East Side Museum, by a cleverly arranged fake, they offered the "Two Dancing Chickens." The fowls were placed on a dark table and forced to dance by a burning alcohol lamp underneath. Another ingeniously made-up freak

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was the "Terrible Man Eating Ape," which William C. Coup exhibited on one of his Western trips. An Irishman was swathed in a monkey skin and chained to the dead trunk of a tree in the side show tent. It was at Xenia, Ohio, that someone handed the "ape" a chew of tobacco, which he apparently relished. The tip was passed and tobacco came from all quarters. One plug contained Cayenne pepper, on tasting which the man-eater could not restrain himself, and he snapped the chain which held him captive, making straight for the offensive joker, yelling: "Lave me at 'im, lave me at 'im, the dirty villain. I'll hev the Rube's loife or me name isn't McFinnegan." The "Ape" was prevented from carrying out his threat.

### CHAPTER III.

Early Amusements in Hartford, Conn.—I Resolve to Become a Minstrel—George C. Howard's "Uncle Tom's Cabin" Company—Mr. and Mrs. Charles M. Barras—Lola Montez—The Famous Charter Oak—Literary Center of America—Home of Numerous Celebrities—Birthplace of the World's Financier, J. Pierpont Morgan—The Abode of Noted Professionals—Laying of the Atlantic Cable Promoted by Cyrus W. Field—I Run Away to Boston—My First Show, "Nightingale Serenaders"—"Young Campbell Minstrels" Headed by William H. Crane—Popularity of Minstrelsy—First Minstrel Show Invades England—T. D. Rice—Joseph Jefferson—His Debut as a Minstrel—Holman English Opera Troupe—Popularity of Bone Players.

**A**T the mature and precious age of thirteen I made up my mind to pursue a stage career, and began to consider what branch of the profession I would follow. I had already developed an excellent singing voice, and had learned to play the piano, banjo, bones and tambourine, could dance a nimble jig, and harbored the idea that I could do fairly well in the composition of songs. But at the outset, realizing that my speaking voice was strong, well modulated, and that I had an appetite for recitation, I thought I would be a tragedian. I had studied many plays and leading rôles from the occasion of my first appearance as the boy in "The Stranger," and was greatly attracted by their fine, heroic qualities. Still, after giving the question prolonged and very careful consideration, taking thorough stock of my qualifications, I finally settled upon minstrelsy, as holding out the best opportunities.

At about this time my parents moved again, proceeding to Hartford, where I stuck steadily to my studies, absorbing all the knowledge I could for several years; but with all my application at school, I found time to increase my intimacy with the theatre. I paid frequent visits to American Hall, where the travelling shows were given; they were quite numerous, embracing George H. Wyatt's Dramatic Company with the noted Wyatt sisters, Mr. and Mrs. Harry Watkins, and George C. Howard's "Uncle Tom's Cabin" Company. The original stage version of this perennial play was produced in New York

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in 1852, but met with little success. It was not until later that year that George L. Aiken was engaged to make the dramatization for George C. Howard, and this production was made at the Museum in Troy, N. Y., and was successful, Mrs. Howard being the original Topsy; her daughter Cordelia, the first Little Eva; G. C. Germon, the first Uncle Tom, and George C. Howard, the first St. Clair. W. J. LeMoynes played the Auctioneer, while Charles K. Fox was the Phineas Fletcher. These players afterwards obtained high rank in their profession. The Howards had visited England with the play in 1856, and met with much success. The death of Mrs. Howard was only recently recorded.

Many of the other dramatic companies travelling through New England at that time paid occasional visits to Hartford; Mr. and Mrs. Henri Drayton, favorite lyric artists, gave several concerts successfully. Minstrelsy was also popular, and the most prominent that appeared included the Buckley Serenaders, Matt Peel's Campbell Minstrels, George Christy's Minstrels, Rumsey and Newcomb's, and many others. A local minstrel company was organized at that time called Porter's Minstrels, which contained many members who afterward became well known in minstrelsy, such as H. T. Mudge, H. E. Parmelee, Charles H. Atkinson and Johnny Whiting. The appearance of Sam Cowell, the noted English comic singer, drew excellent attendance. He was a most versatile entertainer. His favorite ditties were "Villkins and His Dinah," "The Rat Catcher's Daughter," "Lord Lovell," and "Bacon and Greens," which convulsed his audiences. Two excellent Irish comedians who were favorites throughout the New England cities at that period were William B. Cavanaugh and Billy O'Neil, the former a smart wit and joker and the latter not only a comedian of the first rank, but a great singer and dancer as well. O'Neil was in a class by himself, and when he died in Australia in 1868, the stage lost one of its foremost entertainers.

Mr. and Mrs. Charles M. Barras, a highly talented and popular couple, came to town periodically. It was this Mr. Barras who subsequently wrote "The Black Crook," which was produced with enormous success at Niblo's Garden, New York, and made fame and fortune for Jarrett and Palmer. Once Lola Montez, the most noted beauty of her day, came to Hartford and lectured on the subject of "Handsome Women." In this lecture I remember her giving the palm to the English. Mme. Montez was a splendid creature

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to look at; a golden blonde with superb figure. It is claimed by some writers that she was born in 1842 in Dublin, Ireland; others say Seville, Spain.

Lola was married when only fifteen years old in Dublin. Her original intention was to be wedded in Paris to a gifted editor, but he was killed in a duel. She made her *début* as a danseuse, and attracted much attention, being a remarkably fascinating and gifted woman. She came to America on the same ship with Louis Kossuth, and her American premiere was made in December, 1851, at the Broadway Theatre, New York. Mme. Montez began an engagement in Boston at the Howard Athenæum, March, 1852, in a grand ballet entitled "Un Jour de Carnival a la Ville." Owing to a demand to see her first performance, seats were sold at public auction. When she appeared at the Howard, it was filled to overflowing. Newspaper critics were very caustic in their comments, saying her appearance on the stage as a danseuse was a mockery of art and her attempts at acting extremely ludicrous. She visited most of the principal theatres in the United States, and died in New York, January, 1861.

It was in 1857 that Truro Hall, Hartford, was constructed, and all the touring companies appeared there. Allyn Hall, where many entertainments were given, was built shortly after. American Hall then passed over to the use of "fly-by-night" shows.

Hartford is rich in historic legends, and many of these form the most cherished recollections of my youth. As a carefree boy I played with my schoolmates in the revered shade of the famous Charter Oak, in which the original Charter of Connecticut was concealed. It was blown down in 1856. The Capitol city of the Nutmeg State is also famed for the many brilliant men and women who have made it their home. For many years Hartford rivalled Boston as a literary centre and might well have claimed title to distinction as the modern Athens of America. Its prominence began in the days of the famous "Hartford wits," and the older section of the city has precious associations with Trumbull, Barlow, Dwight, Hopkins, Brainard, Alsop, Goodrich, Noah Webster, Harriet Beecher Stowe, Lydia H. Sigourney, and Samuel L. Clemens (Mark Twain). Here were the homes of George D. Prentice, John Greenleaf Whittier, Charles Dudley Warner, Gail Hamilton, who taught school, and of the poet-banker, Edmund C. Stedman. It will also be remembered by the historian of to-morrow as the birthplace of the Colossus of American Finance—J. Pierpont Morgan. As was natural, Mr.

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Morgan selected his native town for the location of the beautiful art gallery founded by him in memory of his father. This gallery comprises one of the most valuable and extensive collections of art objects in the United States.

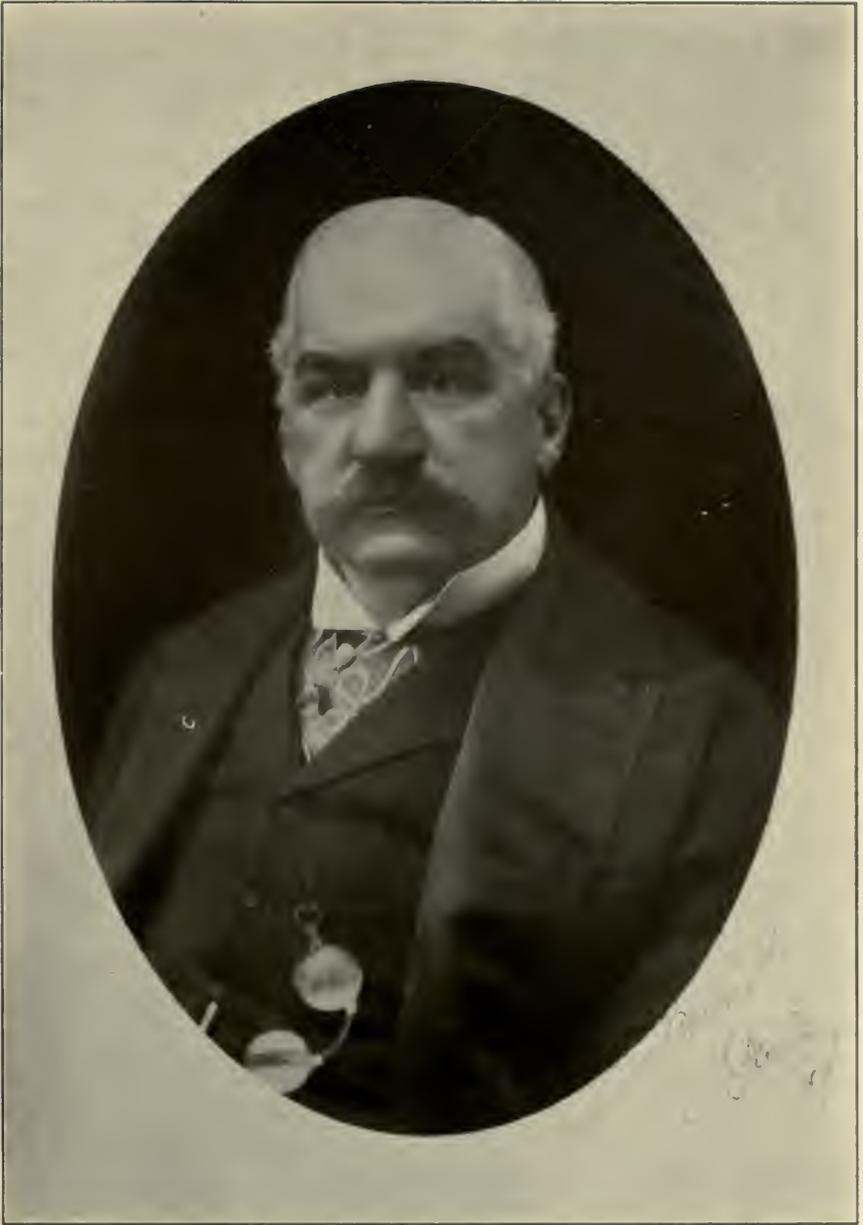
Here, as I well remember, lived Harriet Beecher Stowe, whose famous book, "Uncle Tom's Cabin," was published in full in 1852. The purpose of the work was to show the evils of negro slavery. Its sale was enormous, the translations numerous, and its influence was incalculable. The original of Uncle Tom was a negro preacher, the Rev. Josiah Henson, who was boosted into sudden fame by the author's genius. Henson was received by Queen Victoria in 1877, and died in 1883, at the venerable age of 93.

At the period with which I have been dealing, Hartford was a veritable Mecca for Thespians. The puritanical spirit which formerly existed throughout New England found no harbor here. Among the many distinguished theatrical people who lived there were William Gillette, Otis Skinner, Charles B. Dillingham, Lew Dockstader, Bruce Edwards, Sher. C. Campbell, William Raymond Sill, Francis Carlyle, Henry Woodruff, Maud Granger, and others.

While I was attending school at Hartford in 1857 there was great rejoicing that the laying of the Atlantic cable (promoted by Cyrus W. Field) had been accomplished. While convalescing after my first mental breakdown in 1886, I had the pleasure of meeting Mr. Field at Lakewood, N. J.

During the time we lived in Hartford, my parents continued to disapprove of my tendency towards theatricals; and so, early in the spring of 1858, at the age of fifteen, I packed my belongings and ran away from my home, going directly to Boston. I lost no time in organizing a little minstrel company, consisting principally of talented amateurs. We gave entertainments in towns near Boston, such as Lynn, Sagus, Swampscott, Watertown, Marblehead, Somerville, Cambridge, etc., taking care not to go too far away in case it should be expedient to walk back. This combination I called the Nightingale Serenaders, and we had as our opposition the Young Campbell Minstrels, whose principal comedian was William H. Crane, now one of the most popular of our comedy stars.

Minstrelsy was once by all odds the most popular of the various forms of amusement, and many of the actors who were subsequently accounted great were graduates of the burnt cork half circle. Edwin Forrest, Joseph Jefferson, Edwin Booth and Barney Williams had their first training as



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minstrels, so that in choosing this field of endeavor I was at least following in the footsteps of distinguished men. Of my first band of performers I entertained an opinion so high that I was anxious to invade Boston itself, and did so in 1859, at Bumstead Hall, on Tremont Street. Although the engagement was for only two nights, and intended principally to advertise the show in the outlying districts, still it proved the opening wedge. On the road I had been in the habit of going ahead of the company to the different towns, as agent, and returning at night to appear as principal end man and comedian, taking an active part in more than half of the performance. I contributed solos with the bones and tambourine, a burlesque stump speech, a big shoe song and dance, the comedy character in the sketch "A Ghost in a Pawnshop," and a part in the "walk-around," which was the finale, participated in by the entire company.

The first minstrel show I ever saw was Charley Reynolds', in Bangor, when I was a little fellow, and it delighted me immensely. It comprised George "Bones" Brown, Charley Reynolds, John H. Carle, "Mocking Bird" Green, Mort Williams, and several others who became famous in their art. Many of these mentioned were subsequently in my employment. Measured by modern standards, they doubtless would have seemed rather crude, but judged on their merits as products of the time, they were worthy of all praise.

Minstrelsy was still in its infancy, but was gaining a strong hold upon the public, showing a growth of almost marvellous rapidity. Boston was the place of origin for more burnt cork shows than the rest of the country combined, and as the vogue for this department of the amusement business gained headway, the great majority of persons adopting the stage chose the black-face branch for their entry. The birth of negro characterizations (so far as any record can be found) took place January 31, 1843, at the Chatham Theatre, New York City, where a performance, organized for that night only, was given for the benefit of "Dick" Pelham. The participants in this inaugural event were Pelham himself, who played the tambourine; Frank Brower, who manipulated the bones; Daniel Decatur Emmett, violinist, and William Whitlock, banjo player. So marked was the success of this novelty that the original company appeared at the Tremont Theatre, Boston, in March of the same year, returning to New York for a benefit at the Park Theatre, and sailing for England, April 21, 1843.

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The second company of this kind to be formed was called the Kentucky Minstrels. This appeared first at Pelby's Old National Theatre, Boston, in the same year, which saw the making up of the Congo Melodists and the Ethiopian Serenaders. The Congos comprised the Buckley family only—the father as director; G. Swaine Buckley, tenor and bones; R. Bishop Buckley, alto and tambourine; with the violinist billed only as "Fred." The Ethiopian Serenaders, still retaining the company's original name, went to England in 1864, and made a great sensation in London, with J. A. Dumbolton as manager. Their first performance there was given in the Hanover Square Rooms, which, however, proved too small to accommodate the audiences, whereupon the Serenaders removed to St. James's Hall.

The first of the early minstrels was T. D. Rice, "Jim Crow" or "Daddy" Rice, as they called him. He had a most engaging personality, possessed a peculiar knack of making and holding friends, and was one of the keenest observers known to the American stage. One of his greatest successes was the song "Old Jim Crow," but it was not original with him. He heard a stableman sing it in 1831, and afterwards introduced it in one of his character parts at the Old Bowery, New York, in 1833. After he had toured the South and West, he went to Boston, where the melody of the song inspired the whistlers and moved those with good ears to a continual humming of the air. Finishing his Boston engagement, he went to London and opened at the Surrey Theatre in 1836. So pronounced was his success that he remained abroad several years, accumulating a fortune before returning to this country.



It was in 1832 that Joseph Jefferson (afterward recognized as one of the very greatest of American actors) made his début in burnt cork make-up. When a child Jefferson was carried on the stage of the Washington (D. C.) Theatre by "Daddy" Rice, and was disclosed from the interior of a hand bag, blacked up and costumed in exact imitation of Rice himself. Just as Jefferson was being pulled out of his receptacle, Rice sang:—

"Ladies an' Gemmen,  
I'd hav you fer ter know  
I've got a little darkey heyar,  
That jumps Jim Crow."



"Daddy" Rice gained his sobriquet by reason of his greatest stage success, for his "Jim Crow" was an ancient, loose-jointed and shambling sort

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of darkey. In real life the comedian was Thomas D. Rice, the son of impoverished New York parents, who designed him for a wood worker; but the youngster instead became a supernumerary at the Park Theatre in his native city in 1822. It required eight years of work in various branches of his profession before he attracted any considerable degree of attention; then he strode rapidly to fame. Rice commanded the highest salary of any minstrel of his time and remained a popular favorite until his death from apoplexy on September 19, 1860, in New York City.

In 1845 the Diamond Minstrels, Frank Diamond, manager; The Ethiopian Minstrels, John Brown, manager; and Sable Harmonists were organized in Boston. The first really great stride in minstrelsy was made in 1846, when the Harmonians came into existence. The men comprising this group were innovators and originators, and above all were thoroughly accomplished musicians and vocalists. The entertainment they gave was very much more pretentious than any previously known in this line, and it was marked by the utmost skill and refinement. In this combination was James Powers, basso and bones, whom everybody called "Jimmie." He was, in 1861, a member of my company touring the British Provinces, where he had previously made many acquaintances. Powers was a great performer, with an excellent voice, and he gained extended fame with the song, "Roll On, Silver Moon," which was composed by John P. Ordway, proprietor of Ordway's Æolians, who likewise was the author of many popular minstrel ballads.

It was in 1846 that the Guinea Minstrels made their début at the National Theatre, Boston. The next "black face" show was called "Bige" Thayer's Ethiopian Serenaders, organized in 1848, and appeared at the Hall of Novelty, Howard Street, in the "Hub." This organization remained in its original quarters for several months, removing afterwards to the Boston Adelphia, corner Brattle and Court Streets.

The Norton Family, the second of the juvenile minstrel companies, came to the front in 1849—John, the oldest of the boys, being but fourteen years of age. Tim Norton, one of the brothers, was among the best tambourine soloists and dancers of his day. Another brother, James, in 1861, was musical director for my minstrel company, his violin playing being a prominent feature of the entertainment. James is still living. Washington Norton, the other brother, who made his fame as "Wash" Norton, played during his life in almost every part of the world. He went to England in

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1865, intending to play in London, but finding a troupe already on the ground with "Pony" Moore at its head, he sailed for Australia with his companions, opening in Melbourne, and playing subsequently in China, India and Africa, returning to America in 1865. He soon became restless here and went again to the Far East for prolonged engagements. He ultimately came back to the States, and I met him in California, where he went to live on a ranch, remaining there until his death in 1899. "Wash" Norton was one of the most artistic and versatile performers on the minstrel stage.

In 1849 Dumbolton's second set of Ethiopian Serenaders opened at the Melodeon, in Boston, where the Bijou now stands. Minstrel companies began to grow larger, as this type of entertainment progressed toward perfection. For a time the first part was given in white face, though dispensed with as a rule, but occasionally revived as a special feature.

The second party of Harmonians was formed in 1849. The second company of Virginia Serenaders also organized in that year, and two members of it, Frank Solomon and "Eph" Horn, subsequently appeared in my troupes—the former in 1862 and the latter, with his son George, in 1865. "Eph" (the father) was eccentric and rather difficult to manage, and would leave a troupe without a word of explanation, as he did upon one occasion with me while playing in a New England town. J. Edward Taylor, an English performer then in the show, encountered me on the street at the time and excitedly exclaimed: "The 'Orns 'ave gorn, the 'Orns 'ave gorn." "Eph" Horn spent his declining days as the guest of Tony Pastor, who always had a warm place in his heart for aged performers, especially minstrels. "Nelse" Seymour and Frank Moran were others who shared Tony's hospitality in their latter years.

When the Morris Brothers seceded from Ordway's Æolians, they started on their own account at Horticultural Hall, Boston, where the Parker House now stands. The crowds attracted by this show soon exceeded the limits of the hall and the Morrises concluded to build a place of their own. The auditorium of the new theatre, however, being at the head of two flights of stairs proved fatal to its success, and they were soon compelled to withdraw. Afterwards the hall was used for occasional concerts, until the New Orleans Serenaders made another effort to popularize it with minstrelsy. However, they were no more fortunate than their predecessors and shortly gave up the struggle.

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In the Fifties and Sixties and up to the present time minstrelsy was and is warmly received in Boston and throughout New England. In the old days Boston was quite a minstrel rendezvous, especially in the parlor of the Washington House. Here the members of my first minstrel company and those of the young Campbells met quite frequently. It was a dropping-in place also for other various performers. These were genuine musicals of a purely social nature. My own quartette sang while the Campbell's Sextette also vocalized; William H. Crane growled out "The Old Sexton," the Peakes (Henry and James) sang solos and duets, while Gus. White exhibited his proficiency with the bones. The few participants in these soirees still living will not forget them, for they were indeed happy events. The young Campbell minstrels (often erroneously spoken of as "the first juvenile performers in this line") were started in 1859; but my own company, called the "Alabama Minstrels and Nightingale Serenaders," inaugurated its career at so nearly the same moment that the question of priority is uncertain.

The Holman English Opera Troupe was another talented company of juveniles, capable of interpreting many operas, as well as dramatic and spectacular pieces. Young Sallie Holman was a prima donna, Charlotte Ward, Augusta Renard, Mrs. Harriet Holman, William H. Crane, C. Stewart, Bennie Holman, Kate Chatterton, Alfred D. Holman, Thomas Dingley, George Holman, Jr., and Master John H. Chatterton, known at the present time as Sig. Perugini, were members of the company. Mrs. Harriet Holman was a wonderful woman in managing the juveniles and also a fine pianist. The Holman repertoire consisted of opera bouffe, burlesques, comedies and standard plays, and Mrs. Holman could go into the orchestra pit, play and conduct without using a single musical score. George Holman was once a fine tenor at Burton's Theatre and a clever actor. Alfred Holman, who was a marvellous solo drummer, is the possessor of a pair of silver mounted sticks, a present from the Seventy-first Regiment in New York. I was in Boston when the young Campbell Minstrels struck the town; at the same time the Holman troupe was there and I witnessed a serenade tendered to the Holmans by the young minstrels at the Boston Hotel. Mrs. Holman was impressed with the appearance of the boys and tried to get as many of them whose parents would permit to join her company. William H. Crane and Thomas Dingley went with the Holmans, remaining with the troupe for some years. Crane's first

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dramatic appearance was in Buffalo, N. Y., when he was in the cast of "The Streets of New York" as Bob the Bootblack.

The Campbell organization did not reach Boston until 1862, when it appeared in Pavilion Hall. There were other minstrels of the same name, young and old, in previous and following years, but this was the original "Young Campbell Troupe," including William H. Crane, interlocutor; A. B. White, bones; Clement Dudley, tambo, and Charley Sutton, song and dance. The name Campbell was associated with early day minstrelsy in this country as that of Christy was in England. There were a number of Campbells prominently connected with the first known troupes, among them: Sher. C. Campbell, a minstrel baritone, who subsequently became an operatic singer; M. C. Campbell, who had a minstrel hall in the Bowery, New York, which afterwards was occupied by Tony Pastor; J. K. Campbell, a well-known banjo player and originator of the old minstrel song, "Ham Fat;" and J. C. Campbell, one of the earliest to depart from the minstrels and start out with "Pomp, or Way Down South," a play of his own.

The average amusement patrons of to-day are not aware of the great popularity obtained by "bone players" in the first part of minstrel entertainments. Those in the early Sixties comprised a group of exceedingly skillful artists in that particular type of burnt cork talent. One of the leaders was G. Swaine Buckley, the best of all; and others nearly as good were George Christy, Frank Wells, "Bones" Bowers, "Bones" Remington, "Bones" Hartford, "Bones" Brown, Johnny Whiting, William Smith, Dick Berthelon, Joe Murphy, and others less prominent.

## CHAPTER IV.

Review of Minstrelsy from 1843—Melodies of Stephen C. Foster—T. B. Prendergast, Creator of the Song "Sally in Our Alley"—When Jig Dancing Was Considered an Art—San Francisco Minstrels, Birch, Wambold, Bernard and Backus—The Christy Minstrels—George Christy's Early Career—Kelly, Leon and Sam Sharpley Feud—Earnings of Early Minstrels—Genuine Minstrelsy of the Past—Weekly Outlay of Pioneer Minstrel Troupes—When the Famous Bandmaster, Patrick S. Gilmore, Was a Minstrel—Charles Callender's Original Georgia Minstrels—Popularity of Colored Performers Abroad—Favorite Minstrels of To-day—Decline of Minstrelsy.

**I**N 1859, the close of my first minstrel season supplied me with the chance of increasing my stage experience and of gaining a further knowledge of the business by visiting the theatres and many of the travelling minstrel companies.

Among the great number of minstrel troupes that have appeared in the time between 1843 and the present are the following:

Virginia Serenaders	Hooley & Campbell's	Minstrels
Ethiopian "	Rumsey & Newcomb's	"
Buckley's "	M. B. Leavitt's	"
Congo Melodists	S. S. Sanford's	"
Ordway's Æolians	M. C. Campbell's	"
Norton Family	Maguire's California	"
Sable Harmonists	Wilson & Morris'	"
Guinea	Minstrels	"
Diamond	"	"
Reynolds'	"	"
Kentucky	"	"
Lynch's Virginia	"	"
Murphy, West & Peel's	"	"
Perham Opera	"	"
George Christy's	"	"
Morris, Pell & Huntley's	"	"
Morris Bros., Pell & Trow- bridge	"	"
Mrs. Matt Peel's Campbell	"	"
Duprez, Shorey & Green's	"	"
Sam Sharpley's	"	"

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Lloyd	Minstrels	Hooley & Emerson's Mega-	
Horn & Newcomb	"	therian	Minstrels
Unsworth's	"	Rankin Brothers'	"
Hart & Simmons'	"	McNish, Johnson & Slavin's	"
Bishop & Florence	"	Barlow, Wilson, Primrose &	
Bryant's	"	West	"
Charlie Morris'	"	Emerson's	"
Olympic	"	Emerson & Reed	"
Bowers & Prendergast	"	I. W. Baird's New Orleans	"
Young Campbell	"	Guy Brothers'	"
Harry Bloodgood's	"	Hyde & Behman's	"
Skiff & Gaylord's	"	Primrose & Dockstader's	"
Arlington, Leon, Kelly &		Hague's British Operatic	"
Donniker's	"	Gorman Bros.'	"
Simmons & Slocum	"	Gorton's	"
Thatcher & Ryman	"	Lew Dockstader's	"
M. B. Leavitt's Gigantean	"	Al G. Field's	"
Haverly's Mastodons	"	John W. Vogel's	"
Harry Robinson's	"	Cohan & Harris'	"
Barlow & Wilson's	"	George Evans'	"
		Frank Dumont	"

A large number of the minstrel shows at the beginning of the Civil War came to grief, especially those that happened to be in the South, where hostilities were being initiated. Their songs and many of the other features depicted life in the South, but found scant favor at the hands of mixed audiences. In New Orleans, at the time Fort Sumter was fired upon, Duprez & Green's Minstrels were playing, and it was with the utmost difficulty they managed to reach the Northern States, owing to the conditions which prevailed. George Christy's Minstrels were in Charleston, S. C., then under the business management of my old friend, the late John P. Smith, who appeared before the curtain and assured his hearers that the minstrels were not sympathizers with the Northern cause. It was undoubtedly through this address that Christy and his comrades were enabled to leave the South unmolested. "The Bonnie Blue Flag," "Dixie," and other songs tremendously popular in the South had their origin in minstrelsy in the North. Such stirring melodies as "Tramp, Tramp, Tramp, the Boys are Marching" and "Tenting on the Old Camp Ground" sprang from the same quarter. The minstrel stage also is responsible for Stephen C. Foster's "Way Down Upon the Suwanee River," "Massa's in the Cold, Cold Ground," "My Old Kentucky Home," "Old Black

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Joe," "Come Where My Love Lies Dreaming," and many other beautiful ballads.

One of the most celebrated of the old-time minstrel performers was J. W. McAndrews, generally called "The Watermelon Man," that being the name of his great specialty. McAndrews' dialect was extraordinary in its fidelity and exceptional for its richness. It was, in fact, an exact reproduction of the vocal mannerism of an old darkey encountered by McAndrews in Savannah, Ga., away back in 1856 when he was a member of Buckley's New Orleans Serenaders. This company was on its way to New Orleans and stopped over for a brief stay in Savannah. On the day of their arrival there G. Swaine Buckley was strolling about the streets when his eye chanced to fall upon the strangely clad figure of an ancient negro who was peddling watermelons and calling out his wares at the top of his lungs. This typical Southern huckster was accompanied by a small donkey that hauled the cart containing the melons, and the whole outfit was exceedingly grotesque.

Buckley was greatly amused by the spectacle and he spent most of the afternoon in following that peddler about, listening to his strange jargon. That night Buckley amused and interested his fellow performer, McAndrews, by describing what he had seen and heard, and the next day they hunted up the watermelon merchant, never leaving him until McAndrews had completely memorized his manner and speech and also purchased his entire stock, including the garments he wore. After disinfecting them, McAndrews appeared before the audience that night as the watermelon man with his black snake whip. McAndrews made such a wonderful success that the company, booked for only one night, remained for six. From that time "The Watermelon Man" was firmly established, and was a feature of the minstrel and variety stages. McAndrews played it with unvarying success to the time of his death, which occurred December, 1899.

Charley Sutton, a Boston boy by birth, came back from the Civil War in which he had enlisted as a drummer boy and in 1862 he became a member of the Young Campbell Minstrels. Billy Arlington, already a well-known minstrel, chanced to see Sutton when he was playing with the Forepaugh Circus and at the end of the tenting season in 1869 Arlington secured Sutton for his minstrel show in Chicago. These two men occupied the ends in the first part with John R. Kemble as interlocutor. But Sutton was not of the stay-at-home class, finding it quite impossible to resist his inborn tendency

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to roam; therefore, he travelled from Chicago to San Francisco, where he joined Tom Maguire's California Minstrels. At that time Charley Reed was property boy with the show and Sutton became convinced that the youngster had in him the making of a high-class comedian. It was thus that Reed was encouraged to take up the career of a performer, and in this he was successful, first as a minstrel and afterward as a white-face comedian.

Sutton went with the California Minstrels to Australia, New Zealand and Van Diemen's Land; but even this long jaunt failed to satisfy his craving to be on the move and he subsequently visited Ireland, Scotland, Wales and England in his professional capacity. For a number of years he was a great favorite with the Moore & Burgess Minstrels at St. James's Hall, London. In 1879 he made a trip to Africa with the Simmons & Sutton London Minstrels. At a later period, Sutton assumed the name of Bunthorne and his teammate was named Ruddigore; but this proved too much for a German manager with whom the two performers were to appear and he billed them simply as "Bunth and Rudd," a title which stuck to them to the end. Sutton died in Moscow, Russia, January, 1904.

Tom Prendergast was also a Boston lad who gained celebrity as a minstrel. He was a vocal phenomenon, with a high tenor voice of great range and peculiar sweetness. In singing ballads such as "Sally in Our Alley" his equal did not exist in the minstrel business. He first appeared in Boston in 1851, when the Harmonians were reorganized for the third time, and opened for a brief season at the Melodeon. He immediately became a popular favorite, but at the end of the season, upon the disbanding of the company, he sought a new field, first in New York as a minstrel, then as a soldier in the Civil War, where he rose to the rank of Captain. Thirteen years after Prendergast's Boston début, he returned to that city as one of the proprietors of Bowers & Prendergast's Minstrels, appearing at the New Melodeon.

Prendergast had suffered from bad health as a result of his army life, and was depressed in spirits, which added much to his feeble condition. When walking in the streets of Boston he met scarcely an individual whom he had known in boyhood. However, the first performance proved that many of his old friends were still in evidence, for the house held a host of his old admirers, and at the conclusion of the opening stanza of "Sally in Our Alley" a veritable pandemonium of plaudits broke out, sweeping again

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and again through the throng. The house continued crowded at every performance. A few months later Prendergast, owing to ill health, retired permanently from minstrelsy. He died in Utica, N. Y., in 1869, leaving behind him a reputation that will ever endure. Thomas B. Dixon also became famous for his beautiful singing of the same popular ballad.

In all the different forms of minstrelsy, perhaps the keenest rivalry existed among the jig dancers, who were many and of rapidly increasing skill. There was Mortimer Williams, for instance, who was known as "Mort" Williams, and who appeared at Bangor as an extraordinary jig dancer upon an inverted peck measure, where he executed remarkable feats of pedal skill. He also danced to the edification of his audience on a little square of glass, but an inch thick, and it was wonderful to see what he accomplished within so small a space. The various jig and clog dancers multiplied rapidly, and the managers, quick to take advantage of the competition among them, arranged championship matches which became almost national in scope. I had with my own minstrel and vaudeville company, travelling through the British provinces, a mere youngster (as told in another part of this volume), named John T. Kelly, who was marvellously clever at performances of this kind, and in whom I took a sort of paternal pride as being his discoverer. Kelly, although of immature years, won some championships at clog dancing for my show, the best of which, perhaps, was in St. John, N. B., where, as he himself now says in relating his early experience, he "danced the other fellow off the stage."

Many of the leading companies claimed the world's champion dancer, and this emulation made an interesting feature of the minstrel business in its then stage of development, for competing contests were of frequent occurrence, causing the utmost excitement wherever held. Each of the leading cities of the country had its favorite dancer and when a general tourney was held, as frequently happened, there was as much excitement as might be caused to-day by a great automobile contest. Time, style, execution and the numerical advantage in steps were considered by the referee, and the public, moved to a high pitch of sectional pride, applauded its favorites with a prodigality that was indeed stirring. There was a tournament of this kind held at the Boylston Gardens, Boston, at which the following contestants took part: Dick Pelham and Frank Brower, of New York; Jim Sanford, of Philadelphia; Frank Diamond, of Troy, N. Y.; Master

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Juba, of Providence, R. I.; John Diamond and Ned Gray, of Boston. This competition was won by John Diamond, of Boston. His name afterwards was assumed in various parts of the country, as performers of that time were not adverse to appropriating the names of their more successful rivals. In this manner a half dozen shows might have simultaneously claimed Johnny Diamond as their own champion.

One of the most distinct novelties ever shown in Boston was that of the Albino Boys, who appeared there in 1846. These youngsters, although possessing all the distinctive features of the African race, such as flat noses, thick lips and woolly hair, were as white as snow and had pink eyes. They came from distinct families all of whom, excepting themselves, were jet black. The likeness of the four Albinos to one another was so extraordinary that their own parents scarcely could tell them apart and finally got into litigation about them, each father and mother accusing the other of wrongful possession of their progeny. The entertainment given by these freaks of nature consisted of instrumental music, singing and dancing, all their melodies being of the Ethiopian type.

The most prolonged success ever achieved by a minstrel company in New York was placed to the credit of the San Francisco Minstrels, the leaders and proprietors of which were Birch, Wambold, Bernard and Backus. This was a combination of unusual merit. Birch and Backus were exceptionally clever end men and comedians, while Wambold was one of the sweetest ballad singers then known on the stage and Bernard as interlocutor was admirable.

Birch was from Utica, N. Y., and drifted gradually into minstrelsy through an amateur experiment. He joined Raymond's Minstrels at Stamford, Conn., at the age of twenty-five; afterward he played with the Virginia Serenaders, and finally with Sliter, Wells & Birch's Minstrels, and then went to California. There he met Charles Backus, who had a minstrel company of his own, and with whom Birch travelled to Australia. It was not until after he had visited that country and London that he permanently joined hands with Backus and Wambold, the trio remaining together for some time before Bernard formed it into a quartette. The New York opening of the San Francisco Minstrels occurred May, 1865, at 585 Broadway, and they remained there until 1872, when they removed to St. James's Hall, Broadway, still later taking possession of the San Francisco Minstrel Hall adjoining. Bernard drew out of the partnership and Wambold retired in

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1880, owing to his health. This left Birch and Backus the sole survivors of the old party and they went ahead for a time, having taken into the fold William H. Hamilton, a fine singer of operatic rôles, as interlocutor during the continuation of the partnership.

David Wambold was a butcher by trade, but he found no difficulty in sentimental ballad singing, for his voice was of a peculiarly sweet and sympathetic quality. He made his début in New York at the age of seventeen in the Californian minstrel troupe.

William Bernard at first determined to follow the law, at which he practised for a time in San Francisco. In boyhood he had been praised as a singer, dancer and negro imitator in semi-public entertainments, and ultimately he abandoned Blackstone and substituted burnt cork. Bernard was known for his extreme frugality, and no one was surprised to learn at the time of his death that he had accumulated a large fortune.

Charles Backus was the jolly member of the San Francisco's, always cracking jokes and turning the most ordinary happenings of life into a laugh. He was rather round-faced with a generous mouth, twinkling little gray eyes and straight, spiky hair which fairly bristled all over his head. He was the son of a Rochester doctor, and had acquired a good common school education. In his youth the temptation to follow a stage life was too much for him and at the age of twenty-three, after two years of discouraging experience as a tradesman in San Francisco, he founded Backus' Minstrels, which were successful from the outset. With the exception of a brief period, after disbanding his company in 1861, at the conclusion of a tour embracing Australia, India, Egypt, Gibraltar, Malta, etc., Backus was a manager as well as a performer, and he made money steadily, dying quite well off. He was married three times. His first and second wives, Leo Hudson and Kate Newton, were quite famous actresses of their time; but the third Mrs. Backus (Elizabeth Mason) came from private life.

Birch was the only member of the San Francisco aggregation who died poor. Like the others he made money rapidly and almost invariably while devoting himself exclusively to his own pursuit, but the lure of Wall Street got him finally, and at the end he was in really straitened circumstances. Backus died June, 1883; Wambold, November, 1889; Bernard, January, 1890, and Birch, April, 1897.

Carl Rankin, one of the five brothers, all fine musicians and singers;

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was developed as a high grade end man by Birch and Backus. Three of the brothers became famous in minstrelsy and were for many seasons members of my minstrel organizations. The Christys, whose family name is indelibly associated with negro minstrelsy (especially in England, where any sort of a performer who is blacked up is called a Christy Minstrel), first entered the show business as Edwin P. Christy, originally an office boy for a lawyer in Pine Street, New York. When the youthful Christy graduated from there he became a hotel clerk and later gained some knowledge of the country as a travelling salesman for a shoe manufacturer. In those avocations he managed to save enough money to realize his long cherished ambition to own a minstrel company, making his first venture in Buffalo, N. Y., in the early Forties. In the ensuing twelve years he made enough money to warrant his retirement to private life. In 1862, while temporarily deranged, he threw himself out of a window of his residence in New York, dying from the effects of the fall. Mr. Christy had two sons who became prominent in minstrelsy, although both died early, William in 1862, aged 23, and Byron in 1866, when he was 28 years old.

The minstrel performer who gained the greatest fame of all the bearers of that name was not born a Christy, but took the name of George Christy, when he joined E. P. Christy's Minstrels. Up to that time he had been known as George Harrington and had made a reputation as a jig dancer with travelling circuses, working in the side shows. Under the Christy management he developed rapidly into an excellent comedian, who, although making a specialty of wench impersonations, was also very successful in a line of male negro comedy. He died in New York, May, 1868.

Edwin Kelly and Francis Leon, well known both as managers and performers, in 1866 engaged Hope Chapel in New York City and changed it into a minstrel hall. This location was then considered too far up town, and so for a time it proved to be, although ultimately Kelly and Leon did well there. Kelly was a doctor by profession, but he had a fine tenor voice which he had employed effectively with Ordway's Æolians and other minstrel troupes. Leon was a young man with a fresh soprano voice and a rather frail physique, and was well fitted to appear as a burlesque prima donna. He was billed as "The Only Leon," and as female impersonators in minstrel companies up to that time had mainly contented themselves with rough representations of the wench variety, Leon's work was novel and in the

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nature of a sensation. His only rival was Eugene, of Unsworth and Eugene.

Mme. Tostee and her French company were playing "La Grande Duchesse" to great receipts in New York, and when Leon gave a burlesque impersonation of Tostee in "The Grand Dutch S," a great hit was recorded. Johnny Allen also became a favorite here through his song and dance called "Nicomodemus Johnson," and Joseph Murphy, perhaps the most famous bone player of his day, was another big card, as were Nelse Seymour, Cool White, Delehanty and Hengler and others, who were among the favorite burnt cork artists of that generation. It was over the engagement of Delehanty and Hengler that trouble arose between Kelly, Leon and Sharpley which culminated in a street brawl, wherein the three were engaged, when Thomas Sharpe (a brother of Sam and a noted local gambler) interfered and was shot to death by Kelly, who was afterward indicted for murder in the first degree and was tried, but acquitted on the ground of self-defence.

The earnings of minstrels in the early days may be here quoted thus: Dan Bryant retired from minstrelsy with \$75,000, and he made in the delineation of Irish characters \$20,000 more. His brother Neil was worth \$50,000 and a large brownstone front house on Fifth Avenue, New York. The Morris Brothers were next; in Boston they cleared over \$100,000; Lon Morris built and owned the Continental Theatre there. Chas. H. Duprez, of Duprez & Benedict's Minstrels, was rated at \$60,000. Sam Sharpley: \$10,000 and his New York City residence. Frank Brower: \$15,000. Samuel S. Sanford, money and property, \$80,000. He received \$1,000 per month to appear as clown with a circus and manage the minstrel troupe in the side show. Sanford at one time was the richest man in the minstrel profession, but lost over \$60,000 in bad speculations during his later career.

Birch, Wambold, Bernard and Backus each made \$30,000 while in New York. Kelly and Leon, each \$25,000. Ben Cotton, \$10,000 and a farm in Connecticut. George Christy had an income of about \$12,000 per year. Eph Horn, in his early days, received the largest salary in the business, from \$100 to \$125 per week. Harry Bloodgood, Frank Moran, Lew Simmons, Nelse Seymour, J. H. Budworth and Bob Hart—each celebrated in their day—received from \$40 to \$75 per week, quite a difference from the minstrel salaries of to-day. Bassos received from \$15 to \$30 weekly. Leading violin players from \$25 to \$40 per week. Comedians, end men, etc., from \$15 to \$40. Musicians, competent to read music, \$10 to \$25. Female impersonators,

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who gave high prices for costumes, received small pay in proportion, which was from \$10 to \$25 weekly.

In the Sixties, to establish a first-class minstrel troupe of eighteen persons, the salary list would average \$400 per week, and in the Seventies, with increased membership, about twice that amount. During the Eighties and the early Nineties it averaged \$1,500 weekly, as, for example, my "Giganteans," of fifty and more, comprising the "creme de la creme" of minstrelsy, totalled \$1,500 weekly, and in addition I defrayed their hotel expenses. Now the salaries of any leading minstrel organization will reach \$2,500 or more per week, the performers defraying their own hotel bills. The salary list is but one item of the large outlay involved in the maintenance of a minstrel troupe of to-day, and oftentimes a manager of the same obtains little, if any, result on his investment.

There is a wide gap between genuine, original negro minstrelsy with its vivid and picturesque illustrations of plantation life in the South as it existed before the war and the many futile exhibitions which have counterfeited the original title. In those past days minstrelsy was a vivid mirror of actual negro life in its most amusing form; consequently, it demanded rare mimic talent for its stage development. Its pathetic and sympathetic ballads were sung admirably by beautiful voices and its wit and humor were keen and telling. This was very different from the so-called minstrelsy of the present day, which, clad in Punch and Judy costumes, evolves stale newspaper jokes and is altogether unlike the original which was so generally accepted and enjoyed. This depiction of the colored race as it was in the South then and is now, with very rare exceptions, so far as representation and talent are concerned, is quite a lost art. Very many of the younger generations are players "at" the negro and not "of" him. Where will you find black-face comedians of this day to compare with the "old timers" still before the public, such as James McIntyre, Willis Sweatnam, George Thatcher, Hughey Dougherty, Lew Dockstader, George Evans, Carroll Johnson, George Wilson, or the few others that might be mentioned? Neil O'Brien, with the Dockstader Show, comes much nearer to realizing their standard than any of the younger crop of so-called burnt cork performers. Neither is the place formerly assumed by our black face comedians likely to be occupied to any extent by genuine colored actors; for these, as a rule, busy themselves more assiduously with aping the manners and personalities of white men



ARCHIE HUGHES



DAN EMMETT



SAM S. SANFORD



FRANK MORAN



DAVE REED



WILLIAM ARLINGTON



COOL BURGESS



LEW BENEDICT



JOHNNY ALLEN

*These Were Stars of Minstrelsy Under My Management When  
Minstrelsy Was at Its Zenith*



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than reproducing the peculiarities of their own race. In those early days negro representation on the stage was an art as distinct and comprehensive as any within the reach of histrionism. Now it has reduced itself to mere foolish and unmeaning cackle. It is true that the negro character has undergone a change. There is little to take the place of the innocent comicalities that were in vogue twenty-five to thirty years ago, and criticism still holds good that negro minstrelsy to-day is not what it was, or what it ought to be, and that no matter how grand its proportions may be made by enterprising managers, it is not the "Simon pure article" as in the past.

In recent years natural colored minstrel performers have come to the front and secured the recognition of critical audiences, especially those who have made their mark in white-faced comedy. During one of my early visits to England, I observed that the most aristocratic patrons of the London and provincial theatres manifested pleasure in becoming acquainted with such leading minstrel performers as Bob Haight of the Sam Hague Slave Troupe and of the Bohee Brothers. That these comedians appeared on the stage in burnt cork did not appear to affect their favor with British audiences. The aristocracy of Great Britain were so interested in these representatives of the Southern slave life that an English lady of noble birth married Bob Haight, and the Bohee Brothers fared equally well matrimonially, as both Haight and the Bohees were considered the Beau Brummels of the colored stage. They appeared before the Royal Family and gave the Princes lessons on the banjo. Besides these, the Black Patti won great renown for her vocal abilities, and Mme. Flower also won the esteem of the "creme de la creme" of English society. Among other famous vocalists of the period were the Hyers Sisters, celebrated for their great musical talents and personal attractions. They first sang in concert and then in an opera written expressly for them, entitled "Out of Bondage," which toured the country under my direction, and, having been carefully cast and handsomely staged, secured phenomenal success, not only for its novelty but also for its general excellence.

Charles Callender, manager of the original Georgia Colored Minstrels, created this type of entertainment, and gave the three Frohman Brothers their first start in theatrical life. He engaged Gustave Frohman, the founder of the theatrical fortunes of the family, as his business manager, and he in turn employed his two brothers, Daniel and Charles, in minor capacities. Mr. Callender later met with reverses, but none of those whom he befriended

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in his days of prosperity came forward to aid him. In his company were the famous Billy Kersands, Sam Lucas and Bob MacIntosh—an unexcelled trio of comedians. One of the active managers of colored companies in those days was Charles B. Hicks, who organized several companies which he presented in Australia, and finally formed the organization of Hicks & Sawyer, with which he toured the Orient until he died on the Island of Java. Among the first genuine colored minstrel troupes to tour the country were the Booker & Clayton Georgia Minstrels under Hicks.

It was in 1870 that I first met Charles Callender after my first trip to California. Callender, who subsequently became a noted minstrel manager, was at that time proprietor of an establishment devoted to "games of chance," situated in East Houston Street, New York. Even at that early stage of his career, he was widely noted for his generosity to others less fortunate than himself, and it was said of him that he did not know the meaning of the word "no." Among his beneficiaries was a man who had picked up a troupe of colored street performers and Mr. Callender assisted him from time to time when he ran out of funds; subsequently, Callender took over the troupe, which, under his direction, became nationally famous as "Callender's Original Georgia Minstrels." This band was made up of genuine colored men. Mr. Callender finally lost control of the organization which bore his name and it passed into the hands of J. H. Haverly. Its originator died in Chicago, Ill., February, 1896. His surviving son, Harry W. Callender, after some experiences in theatrical management, entered the hotel business and is now connected with the Hotel Dorrance, Providence, R. I.

The colored comedians, Cole & Johnson, until recently occupied a place in the front rank, due to their talent as entertainers and composers; their songs achieved great popularity. Cole, recently ill and despondent, is supposed to have drowned himself deliberately in the Catskill Creek. Another entertainer who has made great strides in his profession is Bert A. Williams, a native of the West Indies, who has attained an excellent reputation as a laugh maker and was the first colored man to be engaged to play in "white companies." At the present writing he is with the "Follies of 1911." Among the best and funniest of the colored performers was the late Ernest Hogan, who always received large remuneration for his services.

The drama had its colored representative in Ira Aldridge, the negro Roscius, a native of Baltimore, who once acted as a servant for the elder

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Wallack. He went to England and achieved much success, appearing in "Othello" and as Zanga in "The Slave." Aldridge married a Swedish woman of wealth. He was to have made a tour of the States when he became suddenly ill and died in Poland in 1867.

I note that at the present moment colored performers are more than ever in vogue in England, and still more so on the Continent, being placed as central figures in many leading productions. This recalls my early visits to England during the Seventies, where the British public was so unacquainted with colored performers. I was much impressed by the "la de dah" youths of Belgravia making so much of them, who, on my expostulating, exclaimed, "Aren't these your real Americans?"

Johnny Allen was one of the cleverest minstrels I ever knew. We first met in 1861 and became warm friends, when, as a slight memento, he presented me with a pair of his big wooden dancing shoes, which I made use of. His theatrical career, once successful (after he left the minstrel stage), eventually proved disastrous, owing principally to personal indiscretions. Some time after, Allen being in adverse circumstances, I met him in Union Square, shabby and unkempt. I told him that my "Gigantean" Minstrel company was to open a few nights later in Cincinnati, Ohio (where he was a marked favorite), and that if he would redeem himself I would give him an immediate opportunity to do so by placing him with the show. For this offer he was profuse in thanks and earnestly promised to mend his ways at once and forever.

As I was to witness the opening performance, we travelled on the same train. When they gave their initial street parade in the Queen City Allen was saluted by many old friends and admirers, with some of whom he associated during the day, and the sequel of this was that he again succumbed to temptation, and although he succeeded in getting to his dressing room and "making up," he was not in a condition to go on in the "first part"; but by the use of strong restoratives was so recuperated that he was able to appear in the olio, but in so uncertain a manner that Bob Miles (the theatre manager) and I, standing in the wings, were his most anxious spectators. I saw Allen after the performance and he greatly deplored his weakness and seemed much distressed. I endeavored to soothe him with words of encouragement, but he expressed a desire to return East, when I gave him a full week's salary and his transportation to New York City. Poor Johnny Allen never

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appeared on any stage again, and a few months later he died in Newark, N. J.

The famous bandmaster, Patrick S. Gilmore, in the late Fifties, was a minstrel and a tambourine soloist with the Ordway Æolians, Boston. He was then known as "Pat" Gilmore. When I met him at Simon Rankin's café, a resort for local professionals, we jocularly discussed the tambourine. Gilmore then invited me to his dressing room, where he played the banjo, while I surprised him by the dexterity of my execution on the tambourine. Our last meeting occurred at Topeka, Kan., in 1884, when I was en route to San Francisco, where I stopped to witness a performance of Dickson's "Sketch Club," under the management of Augustus Thomas and William F. Smythe, in the plays "Combustion" and "Editha's Burglar." It was my first meeting with the now well-known author, Edgar Smith. It was in this excellent little company that Della Fox began her career. I was desirous of placing the attraction under contract for a tour over my circuit, but their bookings prevented an arrangement.

Lew Simmons began his minstrel career in 1859; so he, too, had a long experience with burnt cork comedy. The Simmons & Slocum Minstrels were founded in 1870 and remained a fixture for eight years, after which Simmons went to Moore & Burgess, in London, and thence to South Africa with Charley Sutton, in 1879, as Simmons & Sutton's London Minstrels. Poor Lew was struck and killed by an automobile truck at Reading, Pa., September last. He was sixty-eight years old.

It is forty-seven years since that well-known minstrel, George Thatcher, first appeared at the New Idea Concert Hall, Baltimore, Md., and for a year became a favorite in songs and dances. Then he started what is now called monologue, which had not been previously attempted. His greatest successes, however, were with the San Francisco Minstrels in New York City and Moore & Burgess Minstrels, London. After that, for ten years, he managed the Arch Street Opera House, Philadelphia, and then joined Primrose and West. Later he ran the George Thatcher Minstrels with Rich & Harris, and then George Thatcher's in "Tuxedo," and George Thatcher's Minstrels in "Africa," between the seasons of 1877 and 1894. Subsequently, he began a career in vaudeville and in legitimate comedy-drama.

Among our few remaining old-time minstrels, we have still Willis P.

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Sweatnam, who came from Zanesville, Ohio, and at the age of seven joined a juvenile troupe called the "Union Children." He first appeared in a farce called "The Bloomer Costume," then as comedian in "Kill or Cure," and some pantomime parts. His first attempt at minstrelsy was as a bone player at the Western Museum, Cincinnati. In addition, he sang comic songs in white face and assisted in giving representations of the infernal regions by beating a big gong under the stage. His first engagement as end man was with Wood's Minstrels, doing a banjo solo. Later he journeyed on the Wabash Canal in the boat "Dixie." Billy Manning was chief comedian here and, subsequently, he and Sweatnam became closely attached to each other and they played on opposite ends at the Alhambra under Tom Maguire's management. At nineteen he was manager of the Campbell Monitor Minstrels, going through the South as far as New Orleans. Then he played with a stock company at the Savannah (Ga.) Theatre, in black and white faces. His mother, two sisters and brother were with him at the time. After this he travelled one year in Australia with his own minstrel band, returning to New York City, where he occupied the opposite "end" to Charley Backus of the San Francisco Minstrels. Sweatnam is yet in harness, and is now, as he has always been, a laughmaker.

My first meeting with Jerry J. Cohan (of the celebrated Cohan family), father of George M. Cohan, the famous "Yankee Doodle" comedian-manager, playwright and theatre owner, was in Springfield, Mass., in 1866, where in early days he was an apprentice in a harness shop. He was born in Boston in 1848, and attended schools in that city, Providence, R. I., and Springfield, Mass. He was in the Civil War for a year, with the Twenty-seventh Massachusetts Volunteers, serving as orderly for the regimental surgeon. In 1866 the call of the minstrel band was heeded, and he left his harness-making tools behind in the same manner that Israel Putnam deserted his plough in the furrow in the Revolutionary days. He was a member of various minstrel companies, among them Chase & Howard's and Huntley & Dwinell's.

In the fall of 1867 he was with Morris Brothers' Minstrels, and in 1869 joined La Rue's Carnival Minstrels and travelled with them from Canada to Texas, and afterward with other companies. Mr. and Mrs. Jerry Cohan's Melodramatic Stars then sprang into existence, and later the Cohans appeared as a team in vaudeville. In 1886 the Four Cohans became a feature with the "Daniel Boone" company, and afterward the "Cohan Family Mirth

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Makers" toured in "Four of a Kind" and then joined the "Peck's Bad Boy" company. The Four Cohans became better known through their work in "Goggles' Doll House," "The Professor's Wife," "Money to Burn," "The Governor's Son" and "Running for Office," the last four being from the prolific pen of George M. Cohan. The Cohans have been in the public eye for many seasons, appearing in musical plays written by that tireless young author and comedian, George M.

McIntyre and Heath are among the very few minstrel performers who remain minstrels, although now playing most of the time in vaudeville. These two men have been partners for thirty-six years. They met in San Antonio, Tex., in 1874, when both were playing at the Tivoli Theatre there. McIntyre had separated from his first partner, while Heath's assistant was ill and compelled to retire, and thus these two comedians joined forces. Their most celebrated stage act is called "The Georgia Minstrels;" it is a really fine exhibition of negro comedy, and although it has been in use for the past sixteen years, it never grows stale. They have not confined themselves solely to the theatre stage, but have occasionally played with circuses, appearing with the Sells Brothers, Howe's London Circus and other tent shows. They also have had minstrel companies of their own, most of which have been successful, and starred several seasons with great success in a musical comedy, "The Ham Tree." Both men are considered wealthy—McIntyre in particular, who has made much money in Long Island real estate.

They are the highest paid men in minstrelsy, receiving as much as \$2,000 a week for their combined services. I first saw them performing in Texas, and engaged them for one of my companies. Since then they have played under my management several times, the last in 1883, when my "All Star" Specialty Company was appearing in San Francisco. It occurred to me that by my splitting this great organization in two parts and making some strong additions to both, I could play one part back to the East over the Central and Union Pacific and the other by the Santa Fé Route. So I engaged in 'Frisco the two teams of McIntyre and Heath and Kelly and Ryan, sending the former with the Northern Company and the latter with the other. Of the last mentioned organization, I had as leader James Allen, father of Louise, Ray, Anna and Ricca Allen. He bore a pronounced personal resemblance to me, and as my portrait appeared upon the lithographs of the show, he gave the impression all along the road that he was the proprietor and in conse-

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quence was treated with great courtesy and hospitality, never so far forgetting himself as to undeceive his hosts. After it was all over, he assured me that he had never enjoyed himself more thoroughly.



Also with this troupe were Lester and Allen, probably the most inveterate jokers ever on the stage. They were at all times up to some form of devilment, but the climax came in Las Vegas (generally pronounced Las Vaygas), New Mexico. A Wednesday matinee had been billed, but Lester and Allen and Kelly and Ryan had an innate objection to playing more frequently than the "law allowed," and in order to get out of the afternoon date they made themselves up as Indians and, standing in front of the theatre, scared everybody away who looked like a possible patron. When I heard of this I telegraphed the whole four of them their discharge, and for some time afterward I heard frequent rumors of what they were going to do when they reached New York. One night, as I was sitting in Mulbach's (now Luchow's) with Tony Pastor and some friends, the comedians came in made up as cowboys, with red shirts and old Wild Western garments, and approached the table. "Jimmineddy," exclaimed Tony, that being the only cuss word in his vocabulary. "There is going to be some fun." The four men swaggered over to where I sat, but Lester couldn't refrain from beginning with a jest, and he opened the conversation with, "Los Vages, hey? It was 'Lost Wages.'" I invited the party to sit down and join us, to which they consented, and the differences of the past were forgotten.



Al G. Field (with pardonable pride) wrote to me a while ago that since 1866, when Al G. Field's Minstrels had their first performance, he never had a losing season, touring constantly with no other interruption than the regular vacation time. He is a wealthy man and apparently appreciates those of his employees who have remained faithful to him, for on January 1, 1910, he formed a corporation, distributing the stock among those who had been with his minstrel company fifteen years or longer. None of this stock was sold, but donated. Field began his professional career at the age of fifteen, as a ballad singer with the Sharpley, Sheridan, Mack and Day Minstrels. With McIntyre and Heath he went to the Sells Brothers' shows to work in the concert, beginning at \$15 a week. In five years he was the general manager. Later he organized the Great Wallace Shows.

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Carroll Johnson, the beau ideal of minstrelsy, made his first appearance on the stage when, as a boy, he volunteered for a benefit performance of George Brooks, the comedian of the New Bowery Theatre in New York City. For this occasion Johnson introduced himself in a song and dance called "My Name is Ginger Blue," and, as he says, "it could have been called anything," for stage fright made him sing in forty different keys. But he danced well and felt encouraged to continue his efforts to become a real minstrel, which he finally did in 1868, performing in several Southern variety theatres. In 1870 the firm of Johnson & Powers became members of Hooley's Minstrels, in Brooklyn, and proceeded with that company to Chicago. They played together until 1882 and then separated. Later came McNish, Johnson & Slavin's Refined Minstrels, which were successful for several seasons. At the end of this co-partnership Johnson became a star in Irish characters under the management of W. H. Powers, in which branch of the profession he gained general and favorable recognition.

Neil O'Brien entered the show business as a black-face comedian in 1890, at Miner's Bowery Theatre, New York City, in conjunction with Ed. H. Bogert in a musical act. Success attended this effort and subsequently, through the good offices of an appreciative manager, they easily obtained other dates and were soon on the high road to popularity and prosperity. These gentlemen continued together as a team for ten consecutive years, after which O'Brien did a single act for eleven years. He was engaged in negro minstrelsy for sixteen years, during which time he was associated with many of the principal companies. O'Brien is regarded as one of the foremost of end men and enjoys the distinction of singing his own compositions. His portrayal is indicative of the type of a Southern roustabout darkey.

Banks Winter (one of our best song writers) made his début in black face with J. H. Haverly's Minstrels in 1879. As a machinist and locomotive engineer on the Georgia Central Railroad he was getting a salary of \$125 a month, which he sacrificed for footlight glamor and burnt cork at \$10 per week, to sit in the back row together with Chauncey Olcott, and sing in the chorus. In 1882 I engaged him for my minstrel company, where he made a hit singing "Wait Till the Clouds Roll By, Jennie" and "Only a Pansy Blossom." The following season he was secured by Thatcher, Primrose & West's Minstrels, with whom his song "White Wings" made him a small



WILLIS P. SWEATNAM  
A Versatile and Popular Comedian



JOHN P. HILL

*Members of the "White Rats" Association*



GEORGE FULLER GOLDEN



RUDOLPH ARONSON  
Founder of the New York Casino



LEW DOCKSTADER

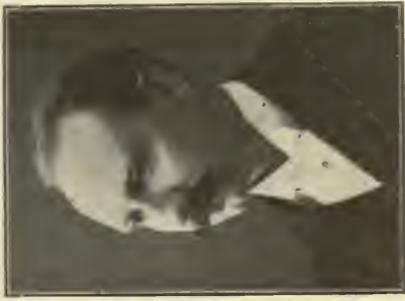


FRANK DUMONT

*Representative Minstrel Managers of America*



AL G. FIELD



JOHN W. VOGEL



## Fifty Years in Theatrical Management

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fortune, which, however, he soon lost in poor real estate investments.

There is a tinge of sympathetic pathos as I endeavor to recall the career of Arthur C. Moreland, once a famous interlocutor of many of the leading minstrel companies. His lingual fluency and correctness of expression always commanded profound attention. He was born in New York in 1847, and went on the stage in 1865, at the Griswold Opera House, Troy, N. Y., in a dramatic stock company. He continued on the legitimate stage until 1876, when he was secured by R. M. Hooley as the interlocutor of his minstrels, and occupied a similar position with Maguire's Minstrels in February, 1877. In 1878 Adam Forepaugh secured Moreland as ringmaster of his circus. Vaudeville engagements followed until 1880, when he joined the San Francisco Minstrels and followed with Dockstader's Minstrels from 1886 to 1889, and with the "Blue Jeans" organization during 1891-92. Unfortunately, about that time Mr. Moreland commenced to lose his sight. He is now the respected and popular editor of the Elks' Antler, the official fraternal paper.

Frank Dumont, with whom I have been on terms of mutual regard for forty years, certainly has been one of the busiest minstrel men, as player, author and manager, in the entire history of the profession. He came from Utica, N. Y., the home of Billy Birch, Sam Hague, Tom Prendergast, the Reynolds Brothers and many other famous minstrels. Dumont began with George Christy as a boy singer, at 585 Broadway, which was afterward occupied by me as the Metropolitan Theatre in 1875, and played with a number of troupes before joining Carncross in Philadelphia in 1882. He then became the manager when Carncross retired in 1893, and continued there until 1911. Among the works from the pen of this talented man are: "Marked for Life," "In the Web," "Dead to the World," "About Gotham," "The Rain Makers" for Donnelly & Girard, "The Nabobs" for Henshaw & Ten Broeck, "Two Old Cronies" for the same firm, and a great number of pieces for Gus Hill, Rice & Barton and myself. The list of his minstrel afterpieces would stretch to an indefinite length, and he keeps up his activities with the utmost energy to this day. Dumont may not be the oldest minstrel manager in the world, but he was the last one to have a permanently located minstrel show for his theatre in Philadelphia, which was the only place on earth for fifty-six years that had been devoted exclusively to

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minstrelsy, this famous old Eleventh Street Opera House, which rang down the curtain for the last time May 13, 1911, to the strains of "Auld Lang Syne."

It is doubtful if minstrelsy will ever again be seen as in its early existence, which was at one time the most popular form of amusement, for the reason that minstrel managers and leading minstrel stars of to-day have not kept within the bounds of a genuine minstrel performance as was presented in the years past. Consequently it has been on the wane, from a profitable standpoint. Minstrels in those days were true negro minstrelsy. They used in all their talk and songs the dialect of the old Southern plantation darkies. The friends of minstrel shows then enjoyed a treat which the public of this generation would appreciate.

The elaborate and spectacular manner that many managers have lately adopted to revive old-time minstrelsy has gone wide of the mark, notwithstanding many of the old-time favorites are still in the field. Foremost among these are Lew Dockstader, George Primrose, Carroll Johnson, George Thatcher, Willis Sweatnam, George Evans, Neil O'Brien, Barney Fagan, George Wilson, Lew Benedict, Gorman Brothers, Al G. Field, Hughey Dougherty, Frank Dumont and McIntyre and Heath. The growth and success of vaudeville are other potent reasons for its decline. The extraordinary salaries offered have lured the remaining shining lights of the minstrel stage named into the ranks of vaudeville, comic opera and musical comedy, where they obtain greater scope for versatility and increased remuneration. The public naturally followed its favorites and the minstrel patronage became greatly reduced, and it is now probably at a lower ebb popularly and financially than ever before in its history. It is to be regretted that after a period of more than seventy years, an entertainment that has enjoyed extreme popularity throughout the world is passing away.

## CHAPTER V.

First Theatres in Boston—Adah Isaacs Menken, an Ideal Mazeppa—Other Famous Mazeppas—Early New England Theatres—My Frequent Attendance at Amusements—Object, Knowledge and Experience—Favorite Dramatic Stars—Morris Brothers, Pell & Trowbridge Minstrels—The Boston Museum—Its Splendid Entourage, Its Historic Passing—The New Boston Theatre—Memorable Engagement of Edwin Forrest—Mr. and Mrs. E. L. Davenport—The Great Ravels—Edwin Booth's Premiere in Boston—Charlotte Cushman, Queen of Tragedy—E. A. Sothorn, "Our American Cousin"—Laura Keane Issues an Injunction Against Moses Kimball—The Vogue of Panoramas—Father Kemp's "Ye Olde Folks"—Miss Ober and the Boston "Ideals"—Barnabee, McDonald & Karl Organize the "Bostonians" with Jessie Bartlett Davis and Alice Nielsen—Early New England Actor-Managers—The One-Man Show, "That Comical Brown"—The Late Henry Lee.

**D**URING the late Fifties Boston was the theatrical centre of the country. Its amusement history and traditions fairly brimmed with interesting information. Its playhouses were universally recognized for their sterling worth. At that period there existed the following theatres and public amusement halls: The Eagle Theatre, Howard Athenæum, The Boston Theatre, The National, Boston Museum, Beech Street Museum, Washington Garden, Ordway's Æolian, Harmony Hall, Hall of Novelty, Apollo Garden, and the Mercantile, Boylston, Pantheon, Melodeon, Horticultural and Cochituate Halls, for exhibition of panoramas, minstrel and dramatic entertainments. Of these, the National, burned down in 1852, was rebuilt and again destroyed by fire. The Howard Athenæum of to-day is located where a one-story wooden building, erected by the Millerites, stood in 1839. After they abandoned it, Dr. W. F. Johnson purchased and converted it into a theatre, which was later burned; after which the Doctor formed a corporation with Peter Brigham, as one of the directors, who built the present Athenæum. The corner-stone was laid July 4, 1845, and the building finished and opened within ninety-two days—a remarkable structural feat at that time. The price of admission to all parts of the house was fifty cents. The Viennoise children were the opening cards for only three nights, when J. H. Hackett followed as a dramatic star.

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The National Theatre, of which William B. English was sole lessee and manager, with James Pilgrim as assistant, offered "Othello" with Charles R. Thorne, Sr., in the lead and Miss St. Clair as Desdemona. "Mazeppa" followed with Helen Western and prime cast. Charlotte Crampton—an actress of really wonderful power, skill and beauty—it has been stated, was the first female impersonator of "Mazeppa" in America; but this is incorrect, as that actress was not born until 1816, and the play was first given at the Richmond Hill Theatre, Varick and Charlton Streets, New York City, April 18, 1833. However, Miss Crampton was a wonderful actress, in this and other rôles, as I remember her in Boston, where she was a great favorite in the Fifties. Although not a large woman, she was a skilful interpreter of male rôles, her Hamlet having been regarded as a remarkable piece of acting. Miss Crampton was born in Louisville, Ky., and died there shortly after her final stage performance, which took place at Macauley's Theatre, September 29, 1875.

Probably the most famous of all American "Mazeppas" was Adah Isaacs Menken, who was born a McCord. When only fourteen, she began her stage career as a dancer at the French Opera House in New Orleans. She grew up to be a woman of rare beauty of face and form, and these gifts were linked to notable talents, not only for acting, but literature and art. She appeared in amateur theatricals in a few of the small cities of Texas as early as 1853. Four years later, in Galveston, she married Alexander Menken, a musician, and in the same year she began her stage life. Her first New York City appearance was at the National Theatre, March, 1859, and a month later she played at the Bowery Theatre, as Mrs. John C. Heenan, wife of the once celebrated American pugilist. Miss Menken during her life was married five times and divorced from four of her husbands. Her first appearance as "Mazeppa" occurred June 7, 1861, at the Green Street Theatre, Albany, N. Y., where she succeeded R. E. J. Miles in the part. Mr. Miles, up to that time, had been a celebrated equestrian, but his talents were not limited to riding, for he afterwards became one of our well-known and highly valued theatrical managers. "The Menken," as she was sometimes called, made a memorable hit in "Mazeppa" and she subsequently repeated this great success in London and Paris. She had many imitators, but none of them possessed her exquisite beauty of face and superb symmetry of figure.

Her triumph in this rôle was so pronounced that the greater part of her



THE THREE WALLACKS



DAN BRYANT AND T. B. PRENDERGAST



JUNIUS BRUTUS BOOTH AND HIS SON, EDWIN



ADAH ISAACS MENKEN



BILLY EMERSON



LOLA MONTEZ



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world-wide celebrity was associated with this example of her genius, although she acted many other parts with vividness and fidelity. In her play, "Tom and Jerry," she sang in French, Italian and English, as a tenor and soprano, giving imitations of Edwin Forrest, Charlotte Cushman, Edwin Booth and other great dramatic artists, whose methods differed so widely as to tax Miss Menken's versatility. Her last New York appearance was at the Broadway Theatre in 1866, an engagement that came to a premature end through her illness. Afterwards, she played at the Sadler's Wells Theatre, London. Her life was a wild, feverish, unhappy, pathetic one. Despite her follies, which, indeed, hovered on the borderland of insanity, if we can trust the verses that she wrote, there were in her the spirit of better things and the sense of a faith which she could not withstand. During her career she wrote "Infelicia," a beautiful poetic work, in which she voiced the chiefest of woman's desires in the line: "Oh! that I had a confidante." She assumed the privilege of dedicating this poem to Charles Dickens. Seemingly of herself, she once wrote:

"I can but own my life is vain,  
A desert void of peace;  
I missed the goal I sought to gain,  
I missed the measure of the strain  
That lulls Fame's fever in the brain,  
And bids Earth's tumult cease.

"Myself. Alas, for theme so poor,  
A theme but rich in Fear—  
I stand a wreck on Error's shore,  
A spectre not within the door,  
A houseless shadow evermore,  
An exile lingering here."

Not, perhaps, the best of poetry, and yet within it something of the strain of a noble mind. She was of Christian parentage, but embraced the Jewish faith, and on August 10, 1868, she died in Paris. On the monument which marks her last resting place in the Mt. Parnasse Cemetery, near Paris, is simply inscribed "Thou knowest," a phrase said to have been original with this strange, fascinating and wonderful woman.

Addie Anderson, who played "Mazeppa" frequently, although not regularly, was taught the rôle by R. E. J. Miles, who was playing it as a star at the Front Street Theatre, Baltimore, where Miss Anderson was a member

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of the stock company. It was intended at the time that she should give but one special performance, but she was so well received that she added the play to her repertoire and made use of it in various parts of the country. She died in Chicago in 1884.

Kate Fisher was an actress who enjoyed general popularity as "Mazeppa," in which, however, she did not appear until long after her reputation as an actress had been established. Like many others, she began her stage life as a dancer, making her *début* in 1852, at the age of twelve. Later, Miss Fisher went to Cuba with the Ravel Pantomime Company, and, after her return to the States, she adopted dramatic acting, eventually making "Mazeppa" the starring tour feature. Her first husband, Gaines Clarke, having died, she became the wife of her manager, John G. Magle, and in 1880 retired from the stage, after having acquired considerable wealth, well earned in her chosen profession.

Lizzie Wood (another of the "Mazeppas") was originally a dancer at the National, Cincinnati, but when nineteen years of age she had advanced so far as to appear as "Mazeppa" at the New Bowery Theatre, New York, in 1865, and during the same engagement Miss Wood played "Jack Sheppard on Horseback," but achieved no great amount of fame or fortune.

Kate Raymond, an accomplished dramatic actress, was one of the fine "Mazeppas" of her day. She first played the part in 1862, and retained it as the principal feature of her repertoire for many seasons, although she occasionally appeared in other rôles. She married O. B. Collins, an actor. Both are now dead.

Kate Warwick Vance, born in Paris, of English parents, came to this country when a child, in 1848, and made her stage *début* at the Broadway, New York, acting subsequently in Philadelphia and other cities. She often impersonated "Mazeppa," but not steadily. Miss Vance presented the piece at the New Bowery Theatre, New York, May, 1864. She died in 1873.

Leo Hudson was among the most successful of all those who enacted "Mazeppa" in this country. She was trained as an equestrienne, but developed much ability as an actress, and first performed "Mazeppa" in New York, November, 1863, at the New Bowery Theatre. In October, 1865, while starring at Barnum's New Museum, she suddenly retired from the cast after the third night's performance, and Oceana Italia Judah, a member of the stock company, took her place with some success. Miss Hudson subsequently

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made professional tours of Europe and America, acting "Mazeppa" most of the time. Her final appearance was at Wakefield's Opera House (now the Grand Opera House), St. Louis, Mo. During the matinee performance there, May 12, 1873, her horse fell while descending a "run" and injured her so severely that she died two or three weeks later. Miss Hudson was first married to Charles Backus, the noted minstrel, from whom she was divorced.

Florence Temple, an American actress of handsome figure, but of rather ordinary dramatic ability, made some reputation by playing "Mazeppa" in the late Sixties and Seventies. On the opening night at Williamsburg, N. Y., in 1870, the horse that had been hired for the occasion was strikingly marked, and evidently familiar to many in the audience. The animal had not been long on the stage when some of the spectators began to shout, "Where is the hearse?" "Where is the funeral?" and so on. This was so unusual a greeting for the wild steed of Tartary as to cause Miss Temple to make inquiries, whereupon she learned that the charger was the property of an undertaker doing business next door to the theatre.

Maud Forrester, an English actress, first portrayed "Mazeppa" at the Windsor Theatre, New York, in May, 1880, occasionally reviving the piece thereafter. One of the noted latter day "Mazeppas" was Fannie Louise Buckingham (right name Ward), a handsome woman and a fair, though not great, actress. She produced the piece at the Broadway Theatre, New York, which she had leased in July, 1877. She also gave "Mazeppa" at Niblo's and the Bowery Theatre in November, 1879. About thirty years ago she rode her horse through the lobby of the Chestnut Street Theatre, while a deputy sheriff was waiting in a private box to serve an attachment at the end of the performance. In 1885, Miss Buckingham married Col. Pettit of the Pullman Car Company, and retired from the stage to reside in Chicago.

Vernona Jarbeau (still very much alive) was the last of the "Mazeppas." Ed. Lay, who was an expert swordsman, played Thamar with her. He had performed the part for more than half a century with fine melodramatic effect. He died soon after the close of the Jarbeau tour, which had been under the direction of Leavitt and Lederer.

A popular star of the earlier period, and for many years the reigning dramatic favorite of the Bowery, was Fanny Herring, who became famous in the "French Spy," "Mazeppa" and other plays of that character. She pos-

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essed extraordinary versatility and could act any rôle in the most artistic manner. She was also an excellent pantomimist and dancer. In 1874 I sent her on tour, realizing a most successful season. She was a charming woman to do business with; had none of the foolish airs of some stars, and never failed in any of her engagements. When there was no longer a demand for her class of plays in the regular theatres, she went into the museums, not because of poverty, but because she had become old and was no longer sought for by managers as an attraction, despite her popularity. I relate this incident chiefly because it is such a fine illustration of the difference between the treatment of artists in England and America. There the older a favorite the greater the honor they receive. Here there is no veneration for age, either in the managers or the public. "Youth must always have its fling." Perhaps this is all right, but there comes a time in the lives of all of us when old friends should be the best friends and, like wine, improve with age.

During the Fifties, the New England theatres, outside of Boston, could be counted on the fingers of one hand, and the travelling companies were few and far between. From then until 1860, it was infrequent that dramatic shows toured the Eastern States and the Canadian Provinces; but after that year, theatres sprang up like mushrooms, and companies to fill them increased rapidly. This growth of playhouses and their subsequent prosperity gave an impetus to the upbuilding of New England commercial and amusement interests. The theatres throughout the country then used stock companies. A few of the profession who were a little better supplied than others with histrionic talent and qualifications essayed to be stars. In many instances, some of the so-called "stars" did not compare favorably with many members of the stock companies with which they appeared as the stellar attraction. The result was that more or less of a feeling was created in many cities where the "star" and company appeared. A Boston paper in 1858 criticised the starring system then in vogue, and said that the clowning of traditional characters by poorly cast "stars" was an injury to the theatres.

Spalding & Rogers' North American Circus made their Boston début while on the New England tour in June, 1850, with such sensations as forty horses (four abreast) in the street parade and a tableau representing General Washington astride a live snow-white charger, on a ten-foot platform, borne around the ring upon the shoulders of a dozen men. This was my first visit to a circus in Boston. I do not pretend this was the first circus seen in Boston.

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In a book published in 1880, called "20,000 Facts About Boston," there is this entry: "1767—first circus on the Common." I have never been able to learn anything further about this show, but as the authenticity of the facts as given in the work has never been questioned, I am willing to accept this first circus entry as a fact.

Ordway's Æolians and Melodists had begun at Harmony Hall in December, 1850, and remained there for two years. Then the company removed to a hall on the ground floor of the old Province House, which Mr. Ordway refitted and opened as Ordway Hall. Here he continued until 1859, and then sold out to the Morris Brothers, Pell & Trowbridge Minstrels, Lon Morris, manager. The name of Ordway Hall was retained until 1861, when the structure was renamed Morris Brothers, Pell & Trowbridge's Opera House. This place was twice destroyed by fire and after each time it was enlarged in the rebuilding. During that period the firm underwent four different changes.

Boston folks took kindly to the museum fad as early as 1850 and flocked to its curio halls, the various museum managers vying with each other in providing new and startling features. The museum, until its final years, always maintained a stock company of such high merit that it became celebrated throughout New England. It was owned by Moses Kimball, a rich and influential citizen, and many of its patrons were also of that class. They rarely thought of attending a regular theatre while the museum feature offered a satisfactory excuse for the attendance of religiously inclined persons. It will be noted that then, as now, there were those who indulged, under cover of piety, in slight misdoings of which their neighbors might have disapproved. The Museum Stock Company had in its list: Lawrence P. Barrett, L. R. Shewell, E. F. Keach, W. H. Whalley, R. F. McClannin, William Warren, Fred Williams, John Wilson, J. H. Ring, T. M. Hunter, Frank Hardenberg, Charles Barron, J. R. Vincent, J. A. Smith, Joseph Wheelock, Kate Reignolds, Ada Gilman, Annie Clarke, Mrs. T. M. Hunter, Mrs. Fred. Williams, Mrs. J. R. Vincent, and many other excellent players.

William Warren was the leading comedian of the above notable organization for many years, and was greatly admired and respected throughout all New England. On October 28, 1882, a monster popular farewell benefit was given to him, and he subsequently retired to private life. The Boston Museum Stock Company was disbanded in 1895, after which the house was

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devoted to the presenting of combinations, under the lesseeship of Messrs. Frohman, Rich & Harris. The final performance was given by the Empire Theatre (N. Y.) Stock Company, in Henry Arthur Jones' play of "Mrs. Dane's Defence," June 1, 1903, and then the establishment which had so long contributed to the entertainment and enlightenment of thousands went out of existence, much to the regret of the general public.

At the Howard Athenæum was another stock company managed by E. L. Davenport, who, with Mrs. Davenport, were great favorites and were constantly in the casts of a series of attractive legitimate plays. Their talents were transmitted to their children; Fanny (a famous star), Edgar and Harry, one as a leading man and the other as a comedian, won popular recognition.

The New Boston Theatre was opened under Thomas Barry. No Saturday performances were given there, because the local "Puritan Sabbath" began at sundown of that day. It was on November 6th of this initial season that Edwin Forrest played a memorable engagement in "Metamora," "Richelieu," "Damon and Pythias" and a classical repertoire. During this period Italian opera was given with Grisi and Mario. The seasons revealed strange gradations in the amount of receipts, the smallest (on a very hot night) being \$189. True, there was a circus in town, and a fireworks exhibition on the Common as opposition. The largest night's takings fell to the Italian opera. These reached a total of \$4,225, which sum in those times was considered a record. Nowadays, opera given on a relative scale of magnitude in Boston would draw from \$6,000 to \$18,000 at a single performance. The door, which was at the Washington Street entrance to the theatre, was originally arranged to slide up and down in grooves and, being heavy, it was counter-weighted so that it might be easily hoisted. On the first night of the opera the door stuck fast when about four feet from the threshold, and no effort could move it. The result was that all who entered could do so only by practically crawling on their hands and knees.

(The Ravel Pantomimists, with Blondin (a tight-rope walker of international celebrity), followed the operas. The Ravels created a furore, and represented the greatest collection of talent of their type seen here before or since. The company's success was not confined to Boston, but extended all over the United States, from its first night in New York at Castle Garden, years prior to this engagement. It was upon their second visit to this country.

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that the Ravels played at the Boston Theatre, having largely increased their forces by combining with the Lehman and Martinetti families. This tour, after including our own largest amusement centres, was extended to Cuba and South America. The journeys of the Ravels across the Atlantic were infrequent, until their final season at Niblo's in 1864, following which they retired with comfortable fortunes. I had the gratification of witnessing their marvellous performances, which to this day have not been equalled.

Mr. and Mrs. Barney Williams, E. L. Davenport, Maretzek's Italian Opera (with La Grange and Brignoli) were followed by Joseph Proctor, Wyzeman Marshall and some minor attractions, during the second season of the Boston Theatre. Edwin Booth made his premiere there as a star, when he was only twenty-four years of age, yet he acted with remarkable skill and charm in "Richelieu," "Richard III" and other legitimate works. Matilda Heron, Charles Mathews and Mr. and Mrs. Charles R. Thorne, Sr., were also among the stage cards of that time. The following spring, E. L. Davenport and Joseph Proctor played for the first time in a repertoire which comprised "Julius Cæsar," "Damon and Pythias," "The Jibbenainosey," with Proctor as Nick of the Woods and Davenport as Roaring Ralph Stackpole. Charlotte Cushman followed for a fortnight, when her farewell to the stage was announced, and from which she continued to retire with uninterrupted annual regularity for the succeeding eighteen years. She was supported in 1858 by Mr. Davenport.

The Howard Athenæum, Boston, began a short season, January, 1859, with E. A. Sothern as lessee and manager, and Mrs. Sinclair and Henry Sedley as stars. "Our American Cousin," after one hundred and twenty-eight nights at Laura Keene's Theatre, New York City, came to the Howard the same year. Moses Kimball, proprietor of the Boston Museum, and the Howard managers had a wrangle at this time over the rights to "Our American Cousin," with which E. L. Davenport had opened the Howard, with Mr. and Mrs. Frank S. Chanfrau as principals, to big houses. It was produced also at the Museum, winning great favor, and had a long run despite an injunction issued against Moses Kimball by Laura Keene.

Leading citizens gave Morris Brothers, Pell & Trowbridge Minstrels an enormous benefit at the Boston Museum, March, 1859, when "Jimmy" Ring, comedian of the house, made a ten strike in "The Virginny Mummy," a negro farce.

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The panorama was a favorite form of entertainment in Boston and throughout New England. Those shows usually remained from five to six consecutive months in Boston, and there would often be three of them on exhibition simultaneously. Some of their titles were "The Bible," "Holy Land," "European Scenes," "Burning of Moscow," "Pilgrim's Progress" and "Connecticut River Valley." This type of show continued to be in demand for many years, and long after the Civil War, which furnished a fruitful topic for the pictorial reproduction of its most stirring scenes. Howarth's Hibernicons, McAvoy's, Haywood's, Brennan & Gill's, Haley & Cohan's and other panoramas of Ireland were enormously successful.

Sam Sampson was an early New England showman; he had been manager of the George K. Goodwin panorama of the Civil War when Rufus Somerby was Goodwin's partner. He managed several combinations of bell-ringers, vaudeville companies, concert parties and the famous "Siamese Twins." Sampson finished as ticket-taker at the Bowdoin Square Theatre, Boston.

Father Kemp, who had a boot and shoe shop in Boston, made it his custom in the fall and winter to give entertainments, which soon obtained notoriety as "Father Kemp's Ye Olde Folks' Concerts." His singers were dressed in continental attire and sang exclusively antique songs, also employing musical instruments of the most primitive character. Morris Brothers' Minstrels burlesqued these concerts, and Lon Morris, as "Father Kemp," began the programme by saying: "We do not give these concerts to make money, but we do keep a boot and shoe store on Hanover Street." Father Kemp continued giving concerts throughout New England, and also in foreign countries, with marked success. Imitators adopted his idea, so that the Eastern country for a long period was flooded with "Ye Olde Folks" shows. In addition, the method adopted by Kemp was so adaptable for the purposes of amateurs, that church societies and dramatic clubs used it with much profit, and it became one of the fads of the time. "Father Kemp's Old Folks" gave a farewell concert at Tremont Temple, January, 1861, prior to sailing for Europe to open at the Crystal Palace, London, on the 28th. Their entertainments in London were very successful during their two months' engagement at the Crystal Palace.

The following excerpt is from the London Times of March 26, 1861: "After a prosperous sojourn in London for several weeks, the troupe of

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American musicians who, under the name of 'Father Kemp's Old Folks,' pleased so many with their sacred and secular songs, and diverted so many by their oddity of costume, have departed for the Provinces. Mrs. Nichols, the chief vocalist, will especially be remembered." Jenny Kempton and Mrs. Nichols were Father Kemp's principal sopranos until he disbanded, and thereafter the old gentleman confined himself exclusively to his boot and shoe business on Washington Street.

The Mechanics' Association (connected with the Mercantile Library in the late Fifties and the early Sixties) presented a succession of pleasing entertainments, and those I attended with as much regularity as possible. A large number of actors, who afterwards became famous on the stage, emerged from this association. Some of these were Edwin Adams, William E. Sheridan, Daniel Setchell (who was lost at sea in 1866 on his way from San Francisco to Australia), and Henry Clay Barnabee, who for several years toured New England, giving an entire show himself with the assistance of a pianist. Later Mr. Barnabee became a member of the famous "Boston Ideals," organized by Miss Ober, which began its long and splendid career with a revival of "Pinafore," with Barnabee, William H. McDonald, Tom Karl, Marie Stone and other noted singers in the cast. Later Barnabee, McDonald, and Karl organized the "Bostonians," which included the charming and gifted contralto, Jessie Bartlett Davis, George Frothingham, and Alice Nielsen, now prima donna of the Boston Grand Opera Company. McDonald, Karl and Mrs. Davis are dead, but Mr. Barnabee, who was much the older of the quartette, still lives and is in retirement.

J. C. Myers, once a sail-maker in Rockland, Me., became a great New England favorite on the road in "The Maniac Lover." Wyzeman Marshall, a popular tragedian, and Joseph J. Proctor, both sterling players, travelled at the head of their own companies. Proctor drew well in "The Jibbenainosey." Marshall and Proctor both conducted dramatic schools after their retirement. A rival company on the road was headed by N. C. Forrester and wife, a very talented couple. In later years Forrester moved to Denver, Colo., where he built one of the early theatres, following the first playhouse erected there by John S. Langrishe, in which many of my attractions were played when I had extended my enterprises to that section.

"That Comical Brown," the Haywards, Rumsey & Newcomb's Minstrels, Howard, Langrishe & Carl's "Black Crook," the Wilkinsons, Mose Fiske's

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Dramatic Company, Marietta Ravel's pantomimes, "That tarnul critter," Yankee Glunn, and many well-known and popular minstrel, burlesque, variety, concert, operatic, magical and panoramic combinations toured the New England theatres and halls in the Sixties and Seventies. "That Comical Brown" was a one-man show, and he was so popular "Down East" as to lead many other attractions in public favor. He played in school houses and halls, when they were available, and when not, in barns or any places that could be utilized. I once witnessed a performance he gave in a shingle-shed, where bunches of shingles were piled up for seats. About forty years ago this form of entertainment was supplied by one or two individuals who were sufficiently talented and versatile to create an evening's diversion. Among these was Harry McCarthy, whom I last saw at Mobile, Ala., in 1876. Early in the war he wrote "The Bonnie Blue Flag," which became the most popular of the Civil War songs of the South, and so greatly endeared him to the Southern people that he lived among them for the remainder of his life. Others of this class were Artemus Ward, Stephen C. Massett, Howard Paul, Henri Drayton, Henry C. Barnabee, Alfred Burnett, Sam Cowell, Frederick McCabe, and later Harry Braham, R. G. Knowles, and the late Henry Lee.

Of the well-known stage names familiar to theatre-goers that of Henry Lee will always be remembered. He had played practically every part in the range of standard and legitimate drama, and was universally spoken of as one of the best of American actors. He began his professional career in 1873, at Wood's Museum (now Daly's Theatre), New York. He forged to the front with a rapidity possible only in those days of practical training and rapid development. As Fanny Davenport's leading support in the late Seventies, I first met him at New Orleans, and after witnessing his work, when he asked my opinion as to its merits, I assured him that he had a great future, and he certainly justified my prediction. The present generation knew him only as a vaudeville star. Thrice he girdled the globe. It is to be regretted that this fine, sterling player, who passed away in the zenith of his power, was not permitted to continue in his proper sphere—the legitimate dramatic field—where he never recorded a failure. I had watched his career with interest from the time of our first meeting, and I had hoped to see him realize the fruits of his tremendous experience, extraordinary ability and personality. Many stories of Lee's reckless speculations have been told,

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but not a word against his personal honor has been registered. He neglected opportunities that lay about him to take up his dreams of the future. His one extravagance was to lavish hospitalities upon his fellow artists. His career on the stage from boyhood was a credit to the profession and himself, and all will think with sincere regret of his passing.

## CHAPTER VI.

Prince of Wales (Baron Renfrew) Visits Boston—Ovation to Stephen A. Douglas, "The Little Giant"—The Famous Ellsworth Zouaves—Assassination of the Gallant Colonel Ellsworth—Outbreak of the Civil War Affects Theatricals—When the Stage Yankee Was in Favor—"Angel Gabriel" and "Yankee Doodle"—Faneuil Hall, the "Cradle of Liberty"—Charlotte Cushman's Farewell to the Stage—Noted Boston Managers—Introduction of Opera Bouffe by H. L. Bateman—Gilsen's Famous Boston "Beanery"—Mose Pearson's Noted "Cocktails"—My First Tour of the British Provinces—I Charter a Vessel for Yarmouth, N. S.—An "Ocean Graveyard"—Early Theatricals at St. John, N. B., and Halifax, N. S.—My Second Successful Tour Through the Provinces—My First Business Trip to New York.

**I** WELL remember the visit of the Prince of Wales (Baron Renfrew) to the city of Boston in October, 1860. It was a notable event. The charming, tactful manner and magnetic personality of the late King in those days captivated all with whom he came in contact. On that gala day the Prince of Wales was fêted most sumptuously. The celebrations included a splendid military pageant, magnificent musical festival of school children, a grand ball, attended by the highest military, naval and civic dignitaries, and a military review on the Common, at which a hundred thousand men assembled in uniform.

Stephen A. Douglas, "The Little Giant," as he was aptly characterized, also arrived in Boston, July 17, the same year, after his oratorical conquests had stirred the country. His ovation was a memorable one.

His splendid personality, potency, and brilliancy of speech, and resolute, manly bearing, made a distinctive impression on me. I recall a gigantic banquet was tendered the famous guest that evening at the Revere House, and the "Hubites" were treated to his oratorical powers at his best.

The famous Ellsworth Fire Zouaves, under Col. Elmer E. Ellsworth, of Chicago, after touring the principal cities of the Union, arrived in Boston, July, 1860. This organization was formed in the May previous, and gave a most marvellous exhibition of skill in military tactics. I saw them at the Boston Theatre, and also on the Common, when 30,000 people were present.

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The Zouaves were quartered at Alexandria, Va., in 1861, and when the secession ordinance was adopted by the South, James W. Jackson, the landlord of the Marshall House, raised the Confederate flag. On seeing this, Colonel Ellsworth ordered its removal by the keeper. Upon his refusal Ellsworth entered the hotel with a few companions, ascended the roof, and tore it down. While descending with it in his hands, Jackson discharged both barrels of his gun into his breast, and Ellsworth fell dead. One of his company, Francis E. Brownell, of Troy, N. Y., shot Jackson through the head and then bayoneted him, killing him immediately.

The gallant and chivalrous Colonel Ellsworth was the first officer who lost his life in the Civil War.

At the Wellington Hotel, Chicago, October, 1910, eight grizzled warriors of the Fire Zouave Regiment who survived, had their final reunion, and the roll was called for the last time. The youngest man there was Frank E. Yates, sixty-eight years old. Colonel P. Dwight Laffin, the highest commanding officer to survive, is now eighty-one years old.

At the outbreak of the Civil War, numerous stars and companies were touring New England, and one of these was the Locke-Bidwell Dramatic Company, of which "Yankee" Locke was the star. The partners finally separated, and Dollie Bidwell became the card of the Bidwell combination, afterward marrying Charles E. Bidwell, her manager. At that period, Edmund Cole's "Naiad Queen" was regarded as a remarkable spectacular show, and it was played throughout New England and the Provinces in the early Sixties. Then there were such combinations as J. P. Adams ("Yankee" Adams), Wilson & Clarke, the J. H. Carter Zouaves, "Yankee" Locke, and Charley Shay's "Quincuplexals." The latter, with novel features, sought to rival me in my stronghold "Down East," without avail, for we battled for supremacy all through that section, until Shay wisely concluded to abandon the field. Even at that early period of my managerial activities, I sought to challenge opposition.

Washburn's Last Sensation, with a troupe of Indians as a part of the show, was a novelty. These aborigines, decked out in their wild regalia, rode at breakneck speed through the streets, whooping like mad, and scaring all the juveniles. This was a shrewd Yankee device, and helped to increase the riches of Washburn, who had a genial personality, and was a thorough showman. There were also others of lesser calibre permeating that territory.

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The "Yankee" character was very popular in the early days of the drama, and many of the leading comedians who played such parts substituted the title "Yankee" in place of their given names. The more prominent of these were: "Yankee" Locke, "Yankee" Hill, "Yankee" Glunn, "Yankee" Robinson, "Yankee" Goodsell, and others, including "Yankee" Western, father of Lucy and Helen Western. Others who made their first successes in Yankee impersonations were: Danford Marble, John Weaver, E. W. Marston, John E. Owens, Josh Silsbee, William H. Scoville, and the late manager, J. H. McVicker.

In Boston there were several noted cranks, among them a self-styled "Angel Gabriel," clad in flowing robes, who used to expound the Bible to great throngs from the steps of Faneuil Hall, or from an elevated position on the Common.

Faneuil Hall was built in 1742, and is called the "Cradle of Liberty." There Revolutionary patriots were wont to assemble, and the orators of that day frequently addressed public meetings in it.

Another queer old character of the early days, I recall, was "Yankee Doodle," who was almost as much of an institution as the State House itself. The reason for his name was that he whistled the patriotic air all day, except for a moment or two, to make a trade. He was a cobbler, and lived at Boston Neck, from whence he would walk every morning, rain or shine, to Faneuil Hall Market, with a string of boots slung over his shoulder. Sunday, however, was his day of rest, but otherwise, he was as regular as the town clock, and did a thriving trade. I later learned that his name was Sawtelle; but "Yankee Doodle" he was called, and "Yankee Doodle" he remained to the people who lived in Boston in those days.

One of the most enterprising showmen I knew well in the Sixties was James M. Nixon (afterward noted in the circus world), who opened the Boston Theatre season of 1861-1862, with Edwin Forrest as a stock star, playing three or four nights a week with a fine company that supported him on his own nights, and played without him during the remainder of the week. John McCullough was his principal and personal associate.

Carlotta Patti was first heard here in concert in November, 1861, and in December, the original Herrmann, magician, filled a three weeks' engagement.

I first saw Edwin Forrest in "Metamora," at the Boston Theatre in the

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season of 1861-1862. It was a thrilling impersonation. Forrest's grand physique and voice, and his intense acting ranked him as the commanding tragedian of his generation. I have never observed an audience so completely under the spell of dramatic genius, and even now I think of him as having been the most exalted actor I have ever seen.

Dominating the actresses of that and all other times within my memory, Charlotte Cushman was an empress in the tragic domain. She was born in Boston in 1814, and early won a place in public esteem, from which she was never dislodged. Miss Cushman had a beautiful voice, combined with a magnetic personality. I beheld her matchless interpretations of Lady Macbeth, and Meg Merrilees many times, and can readily understand why her fame became world-wide. Even in England, where American dramatic gifts were then grudgingly recognized, she was emphatically accepted. As a mark of the lasting esteem in which Miss Cushman was held by the Boston public, a school bearing her name was erected on the spot where she was born.

Miss Cushman's final retirement from the stage has become a treasured memory; it occurred at Booth's Theatre, New York City, November 7, 1874, then managed by Jarrett & Palmer, with the late "Commodore" Joseph H. Tooker as business manager. Mr. Tooker engineered a torchlight procession, headed by a brass band, for the occasion, and he also inspired the more impressive ceremony which took place in the theatre after the curtain had fallen on the final scene of "Macbeth," appropriately chosen as most fitting for Miss Cushman's farewell. Delegates from the Arcadian Club, representatives from all the local theatres, the Hon. Samuel J. Tilden, the venerable Peter Cooper, and William Cullen Bryant were assembled upon the stage, when R. R. Stoddard recited an original ode to the greatest of American actresses, and Mr. Bryant then followed with a feeling address, during which he presented Miss Cushman with a laurel wreath.

A great spectacle, "The Cataract of the Ganges," was presented, and filled out the season at the Boston Theatre. Up to that time, this was the most imposing production I had ever seen. The following year the name of the theatre was changed to Academy of Music, and an enormous glass chandelier was installed over the auditorium, which was said to have been the largest ever used in any theatre in the world.

Wyzeman Marshall became manager of the Boston Theatre for a year,

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in 1863, but presented no attraction of special importance. The next season Benjamin W. Thayer and Orlando Tompkins took the helm, and from that period the Boston Theatre continued in the hands of the Tompkins family. Flippant Bostonians used to refer to the elder Tompkins as "Soda" Tompkins, because at that time he owned a drug store containing a mammoth soda water fountain.

Eugene Tompkins, his son, having had a good commercial training, entered the theatrical business in an executive position under his father's direction. He became a play producer in 1877, when he presented "The Exiles," which scored a great success. Subsequently, he imported many pictorial melodramas, first produced in London and Paris, and these he offered upon a most lavish scale on the great stage of his theatre, which afforded the amplest facilities for display. As an outside venture, Mr. Tompkins arranged with Hoyt & Thomas to produce the Hoyt farces, which were beginning to win public favor. Hoyt had previously been a humorous paragraphist on the Boston Post, and Mr. Thomas was a well-known young man about the Hub.

This venture proved to be unprofitable, and in 1885 Mr. Tompkins sold his share in the partnership to his two associates, and they began a tour of twenty weeks under my direction, and thus I gave Hoyt his first opportunity. Mr. Tompkins then devoted himself somewhat, but not entirely, to theatrical management. He also had the Park Theatre, Boston, for five years, and in November, 1887, with E. G. Gilmore, he purchased the Academy of Music in New York City, which turned out to be an enormously profitable speculation, and leased the Fifth Avenue Theatre, New York, from 1888 to 1890, and continued successfully in the business until his death, which occurred in Boston, February, 1909, after a surgical operation. He left a fortune in excess of \$1,000,000, the larger part of which he accumulated by his own business shrewdness. Mr. Tompkins and myself made frequent European trips together. Many of my attractions appeared at his Boston Theatre.

The William Warren Comedy Company began an engagement at the Boston Theatre, December, 1864, which was made memorable because of Mr. Warren's secession from the Boston Museum, where he had been leading comedian for many years. He was supported here by Charles Barron, Emily Mestayer, Josie Orton, and other local favorites. On March of the next year,

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Edwin Booth began a series of performances which were cut short on April 14th, the night Lincoln was assassinated by Booth's brother, John Wilkes. The season of 1865 opened with a stock company, headed by Frank Mayo and Mrs. E. L. Davenport, with Charles Koppitz as leader of orchestra. The initial bill was "The Streets of New York," with Frank Mayo as Badger, and Charles T. Parsloe as Bob, the bootblack.

This season, Lucille Western played here for the first time, supported by E. L. Davenport and J. W. Wallack, Jr., in "Oliver Twist," in which she appeared as Nancy, Davenport as Sykes, and Wallack as Fagin. Miss Western created an immense sensation in her death scene, which transfixed the audience with its horrors. Edwin Booth returned to his profession upon the same stage that had witnessed his retirement, as "Othello," September, 1866.

Strong cards for the season of 1867-8 were the introduction by H. L. Bateman of the noted French Opera Bouffe singer, Tostee; the joint starring engagement of Edwin Booth and Janauschek, in "Macbeth"; the debut here of Joseph Jefferson, in "Rip Van Winkle," and the closing attraction, which was Dougherty, Wild, Barney & Mac's Minstrels, comprising the four partners with a good company. The season of 1869-70 introduced the George L. Fox "Humpty-Dumpty" Company, with the Kiralfy family of Hungarian dancers; then the Parepa Rosa English Opera Company; Charles Fechter and Carlotta Leclerq, and Lester Wallack. The season closed with a series of benefits to Harry Bloodgood, J. M. Ward, Napier Lothian, and Kitty Blanchard.

There were several noted refreshment resorts in Boston. Gilsen's Refectory was one whose celebrity became almost national. It was so noted that the minstrels sang about it thus: "I pick my teeth on the Parker House steps, but I eat my beans at Gilsen's." The Boston baked beans provided here were so famous that they doubtless originated the nickname of "Beantown," so often applied to the "Hub."

"Mose" Pearson's resort was then noted for the fine quality of its "fish balls," and these furnished the subject for a poem relating to a Harvard student, whose funds were so low that he could only afford one of these delicacies instead of the usual pair. This was served him without bread, and in reply to the freshman's protests, the waiter said, in a voice that sounded through the hall:

"We don't give bread with one fish ball."

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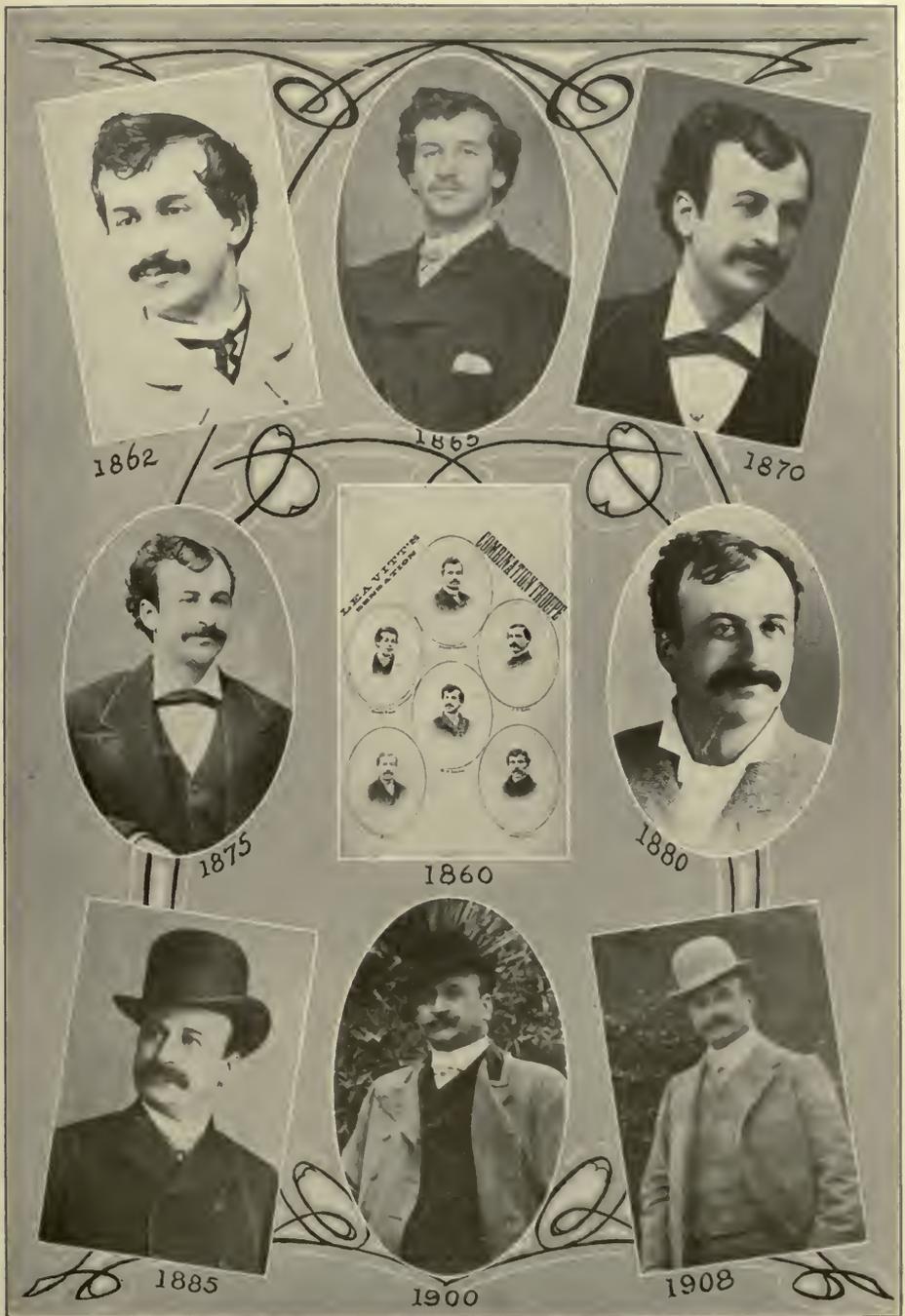
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Pearson was also regarded with awe for his manner of making cocktails, which I have never seen duplicated, either before or since. "Mose" mixed the ingredients in one glass, without ice, and then with two tumblers in his hands, extended in front of him, he poured the concoction from one glass to the other, tossing it to and fro with great dexterity; but the artistic climax was produced by holding one glass behind him and passing the liquor over each shoulder in succession without spilling a drop. If the customer proved to be a stranger, he was nearly dazed by the operation. People from outlying districts rarely came to Boston without calling at Pearson's, and his great local following kept him making cocktails from early dawn until late at night.

In 1860, being only seventeen years old, I possessed quite a general knowledge of management, and began to extend my field of operations by assembling a really excellent troupe of minstrel and variety performers, or, as they are now called, "vaudeville" artists. With this company, I visited the chief towns and cities in New England, and already contemplated my first tour of the British Provinces, which I made in the same year. I organized Leavitt's Sensation Combination Troupe, in 1861, and I believe it was the first time any manager had attempted to own and operate more than one company contemporaneously. This second enterprise I sent to Cape Cod, Martha's Vineyard, Nantucket, and the manufacturing towns adjacent to Boston, while Leavitt's Minstrels toured the larger cities and the Canadian Provinces.

I chartered a sailing vessel for transporting my minstrel company from Boston to Yarmouth, N. S., the skipper agreeing to make the trip inside of twenty-four hours; but when just off the city, we were becalmed much beyond that length of time, and as there was only food for two or three meals in the ship's larder, we had to choose between starvation and two days of salt pork and hard-tack. This was not inviting, but our young and robust appetites accepted the ship's menu without strenuous urging.

With the first night's receipts from a crowded house at Ryerson's Hall, I bought a slightly used Concord coach and a pair of serviceable horses, thus settling my transportation question. There were twelve members, all versatile and capable of giving a good stage show, and furnishing five for the orchestra, a small brass band for parades, a quartette and the requisite comedians, dancers and specialty performers. When entering a town, the band



PORTRAIT PERIODS IN THE AUTHOR'S HALF CENTURY OF  
 MANAGEMENT



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would strike up, and its music was so unusual that the entire population would flock to gaze at us, and that fact alone was enough to advertise the performance for the night. I paid all expenses, including hotel bills, which daily averaged from sixty to seventy-five cents per capita, which was a little different from the current scale of hotel prices.

Leaving Yarmouth, we played the seaport towns en route to Halifax. From Shelburne we took open boats to Cape Sable Isle, reaching there in a dense fog entirely enveloping the place, which for a century or more has been the terror of navigators, and the monument of the great ocean graveyard that surrounds it. Only a few days previous an Atlantic liner was wrecked upon its shores.

Our coming to entertain them was a rare treat, and the islanders crowded the hall, each carrying a lighted lantern at night, that through the heavy fog presented a novel sight.

We toured Nova Scotia, New Brunswick, Prince Edward Island, and Cape Breton. At Sydney, C. B., where the population was mainly Scotch, we were greatly amused by overhearing a conversation, in which one townsman said to another: "Angus, be ye goin' to th' desturrance, th' nicht?"—referring to the show as a "disturbance."

The earliest record of a theatre in St. John, N. B., is "Drury Lane," opened February, 1809, burned in 1816. It was really a garrison theatre, and the amateur club of the different regiments in St. John at that time were probably the only actors. The next theatre was Hopley's, built by Hopley in Union Street, though he never ran or managed it himself. It was used occasionally as a circus, but when utilized as a theatre, it had a plank floor, which was removed to be replaced by sawdust and tan bark. This establishment must have been running in the early Twenties; I find one of its bills of October 22, 1825, which reads as follows: "Historical Illustrations and Scenes from Celebrated Plays, Interspersed with Comic and Sentimental Songs," which represented a benefit for the sufferers from the great Miramichi fire, which burned from that district to Fredericton, and was the most disastrous in the history of New Brunswick.

A representation of the battle of Waterloo was given in Hopley's Theatre, June, 1830, with soldiers from the barracks. Many of them were Waterloo veterans, who became much excited. Several soldiers were wounded by wadding from guns, and one was shot dead with a ramrod. Junius Brutus

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Booth, the elder, played "Richard III," June, 1841, and the next week, Sir Giles Overreach, at Hopley's, and William Vandenhoff and his talented daughter appeared as "Romeo and Juliet" during the next month. Hopley's was burned in 1854. It is needless to say that in those days Shakespeare and the old English drama were the attractions.

The Paddock Theatre in the late Forties was the home of the travelling companies ("barnstormers") whom fate or destiny brought here. William Frere was manager. The building was turned into a billiard room and bowling alley, and was destroyed in the great fire of 1877.

Another resort where players performed about this time was Braggs' Long Room, but there are no particulars about the actors who trod the boards there, and the only information in connection with it is that it originally was the home of Benedict Arnold. An old item says: "John Porteous drew Lot 406, cor. of King and Cross Streets, which Arnold purchased, and in which he resided from 1787 to 1791." After his return to England, it was sold and went through many transformations. It was destroyed by fire in 1866. The site is now occupied by the large dry goods warehouse of Bassie & Co.

Theatricals for some years, so far as I can remember, were very quiet in St. John. An occasional company in some out-of-the-way halls seems to be the record. In August, 1856, J. W. Lanergan, Sanford & Fiske (calling themselves the "All Star Company") opened a six weeks' season at the St. John Hotel, whose old dining room had been turned into a theatre. In January, 1857, they returned for a short season. Lanergan, who became very popular in St. John, and retained that popularity for twenty years, thinking there was a good opening for a theatre in St. John, leased a site on the south side of King's Square and built the Dramatic Lyceum. This temple of the drama, in which old St. John theatre-goers spent so many pleasant evenings and saw some of the best actors and actresses (English and American) in their favorite characters, was opened June 15, 1857, with Bulwer's comedy of "Money," Mr. Lanergan playing Alfred Evelyn; Mrs. Lanergan, Clara Douglas; and Mr. Buxtin, Graves.

The Lyceum was the chief theatre of the Maritime Provinces and during its existence, all the leading stars played there. In later years, Eugene MacDowell had a fine company touring the large cities of New Brunswick, Nova Scotia and Quebec, with Julia Arthur, Mary Hampton, Percy Haswell,

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Thomas Wise, George Fawcett, and T. D. Frawley as principals, supporting visiting stars. Ernest Sterner was also a member of the company. He was drowned off the island of Barbadoes, while trying to save the life of one of the ladies of the company. The Lyceum was run regularly every summer until 1876, when it was purchased by the "Irish Friendly Society." It was burned in the great fire of June 20, 1877. As will be described later, a matinee performance was being given by my company during the conflagration.

During these seasons, under Mr. Lanergan's management, St. John had first-class stock companies and always a fine orchestra. Among his leaders was Mr. Napier Lothian, the well-known Boston conductor. His stock company was generally composed of the best actors and actresses, who were glad to have an engagement for ten or twelve weeks in St. John. At that time the regular season had closed in the American cities. Mr. Lanergan had the pick of their members, who wanted just enough work to tide them over the dull American season, and they were glad to go to St. John at a salary just enough to just cover expenses, and where they could enjoy St. John fog and the exhilarating breezes of Fundy Bay, so Lanergan was enabled to have a fine stock company. Thus he had L. P. Roys, Shirley France, Louis Aldrich, Walter Lennox, Moses Fiske, Rachael Noah, Rachel Johnston, Mr. and Mrs. Claude Hamilton, with such stars as Couldock, Wyzeman Marshall, Mr. and Mrs. E. L. Davenport, and many others equally brilliant.

Among the celebrities who played in the Lyceum was E. A. Sothern, in 1859, before he became famous as "Lord Dundreary." Agnes Robertson (Mrs. Dion Boucicault) was also a member of the company.

J. W. Lanergan was a good, all-round actor, and a gentleman. It is no wonder that the standard of excellence in the drama is so high in St. John, and the stories of actors and actresses of those old days still regulate by comparison the criticisms of the actors of to-day.

The Academy of Music was erected in 1872 by a joint stock company, and cost about \$70,000. Its seating capacity was about 1,200, and was opened in the summer of 1872, with Nannery & McDowell as managers, Neil Warner, leading man, and Louisa Kellogg, the leading lady. Mr. Nannery managed it alone for three or four seasons. Among the prominent actors who played there during these years, was Dominick Murray, a great local favorite. Henry Ward Beecher lectured there, and on St. Patrick's birth-

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day night, in 1877, the silver-tongued Wendell Phillips delivered an oration on Daniel O'Connell, and one night later on "The Lost Arts." The last performance in the Academy was June 19, 1877, with Mr. Nannery still manager, when Louise Pomeroy played "Romeo and Juliet." This establishment was burned the next day, when the city was destroyed by the great fire.

It was at the Spring Garden Theatre, Halifax, N. S., that E. A. Sothern, in the late Fifties, managed and played summer engagements. Shortly before my first Provincial trip, Sothern had been overwhelmed by debts, and when departing, left many unpaid creditors, which reflected unpleasantly upon other showmen for a time, but later, when Sothern made money in the United States, he paid off every penny he owed.

About this time, our Government was impressing citizens into its military and naval service, and while I was organizing my show for a second tour of the British Provinces, I was drafted, but complied with the rules for providing a substitute (for a consideration). This was arranged through Thomas J. Gargan, recruiting officer, who, after the war, became a well-known Boston politician and lawyer. A warm friendship existed between us. I lost sight of him for many years, but we met again a few summers ago, in San Remo, in the South of France, he travelling vainly to restore his health. Shortly after that meeting, I regret to state, he passed away in Berlin.

At the end of my second summer in the Provinces, the financial results of my labors proved to be sufficient to justify my long-cherished desire to visit New York City and obtain an insight into the prevailing conditions of what (then as now) was the centre of the American stage world. I also went to Philadelphia, where I "hired out" to John Weaver, the Yankee comedian, who was about to open Odd Fellows' Hall, in Wilmington, Del., as a variety theatre, and for which he engaged me as manager and principal performer, at the princely salary of \$15 weekly, and I lived in luxury at the Indian Queen Hotel for \$3 a week, which indicates that the then ratio of income and outgo was not at all disproportionate to the present.

During the Civil War, Wilmington was a convalescing station for disabled Union officers, and, consequently, cash was plentiful, and performers who pleased frequently had money thrown by the audience to them on the stage.

Annapolis, Md., was another rendezvous for sick or wounded officers and privates of the army and navy. A theatre was being built by Mart

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Lannan, proprietor of the National Hotel, who desired me to take charge in a like capacity to that held by me in Wilmington, and I accepted. For a time, the enterprise flourished to such an extent as to invite opposition in the person of John P. Smith, well known to showmen as "Cully" Smith, who in later years controlled many theatrical enterprises. Smith occupied the large hall over the local post-office, and did well until the novelty of his show wore off, when he retired after a spirited competition.

I accepted an engagement after being several months in Annapolis, to direct the Theatre Comique, just opening in Harrisburg, Pa. That city was alive with "Uncle Sam's" warriors, and there was plenty of business, but not permanent. The Southern army was then approaching uncomfortably near, as we were noisily convinced one morning by the roar of cannon on the field of Gettysburg. These warlike sounds so alarmed the people of Harrisburg, about forty miles distant, that numbers of them hastily prepared for flight, believing they were about to be captured by the Confederates. Naturally, the receipts greatly depreciated, and we were convinced that our prosperity in this locality had ended. Sam Sanford's Minstrel Hall in this town was the first to succumb to adversity, and a few nights later we followed. I went back to Wilmington, Del., rejoining the company at Odd Fellows' Hall for the rest of the season, during which time we frequently played for a night or two at the Old Coates Street Theatre, in Philadelphia. From this engagement, I returned to New York City, and joined Bishop & Florence's Minstrels for a time. Mr. Bishop enjoyed national fame as a song writer. He was the author of the pretty ballads, "Leaf by Leaf the Roses Fall," "The Moon Behind the Hill," and the song which Marie Aimée rendered in English, "She's as Pretty as a Picture." In later years, Bishop became a stock broker in New York City.

Among the musicians in this minstrel company were the two Harding Brothers, red-hot Southerners, who rarely failed when opportunity served to proclaim their sectional sentiments. In Wilkesbarre, Pa., these brothers got into a violent argument with some young bloods of the town, who were so angered that they reported our company consisted of Secessionists. A mob formed, and although the entertainment passed off quietly, except for a few unpleasant remarks from the audience, an attack was made upon the performers in their dressing-rooms after the show, and many of them, to escape assault, jumped out of windows. The Hardings were promptly dis-

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charged for having caused the trouble. Distorted tales of what had happened spread over the State, and ruined our business through the great prejudice against us that it had excited. After the premature finish of the Bishop & Florence Minstrels, I returned to New York, and engaged as manager and principal comedian of the Olympic Minstrels, projected by wealthy men in Paterson, N. J. The company was good, but the receipts were not up to the expectations of the "Angels," and they took to flight, and soon retired, but the troupe continued for a time on the commonwealth plan.

## CHAPTER VII.

Notable Theatres and Managers During the Sixties and Seventies—As I Knew Them—Leading Players Who Went to the Front—"The Cocktail Guards"—The Edwin Forrest Home—First Production of "East Lynne"—Lester Wallack's Brilliant Ensemble—Max Maretzek's Operatic Stars at the Academy of Music—Shakespeare's Monument in Central Park—Where Is the Monument to Edwin Booth?—His Noble Philanthropy—The "Players' Club"—How England Honors Her Great Players—America's First Theatre—The Oldest Theatres in America—Fraternal Good-Fellowship Between Old-Time Managers—Professionals Who Attained Political Prominence.

**I**N the years 1859-60-61 many of the leading managers were at their wits' end to find attractions strong enough to draw current expenses, although rents, salaries and stage productions were exceedingly low. The following were some of the most notable theatres and managers during the late Sixties and early Seventies:

Boston Theatre.....	Boston, Mass.....	Tompkins & Hill
Boston Museum.....	" ".....	R. M. Field
Howard Athenæum.....	" ".....	Rich & Stetson
Tremont.....	" ".....	Mrs. W. B. English
National.....	" ".....	Henry Willard
Academy of Music.....	Providence, R. I.....	J. C. Myers
Niblo's.....	New York, N. Y.....	Wm. Wheatley
Winter Garden.....	" ".....	A. W. Jackson
Wallack's.....	" ".....	J. W. Wallack
Laura Keene.....	" ".....	Laura Keene
The Broadway.....	" ".....	E. A. Marshall
New Bowery.....	" ".....	Jas. W. Lingard
Barnum's Museum.....	" ".....	P. T. Barnum
Conway's.....	Brooklyn, N. Y.....	F. B. Conway
New Chestnut St. Theatre.	Philadelphia, Pa.....	Wm. Wheatley
Walnut Street Theatre....	" ".....	J. S. Clarke
Holliday Street Theatre...	Baltimore, Md.....	John W. Albaugh
Grand Opera House.....	" ".....	John T. Ford
Front Street Theatre.....	" ".....	Samuel W. Glenn
Grover's Theatre.....	Washington, D. C.....	Leonard Grover
Opera House.....	Rochester, N. Y.....	L. M. Bayless
Academy of Music.....	Buffalo, N. Y.....	Meech Bros.
Academy of Music.....	Pittsburg, Pa.....	V. E. Beamer

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Pittsburg Theatre.....	Pittsburg, Pa.....	Wm. Henderson
Academy of Music.....	Cleveland, Ohio.....	John A. Ellsler
The Athenæum.....	Columbus, Ohio.....	H. J. Sargent
Comstock's Opera House	“ “.....	D. A. Comstock
Pike's Opera House.....	Cincinnati, Ohio.....	S. N. Pike
National Theatre.....	“ “.....	John Bates
Theatre Comique.....	“ “.....	James A. Oates
Mozart Hall.....	“ “.....	R. E. J. Miles
Wood's Theatre.....	“ “.....	Bernard Macauley
McVicker's Theatre.....	Chicago, Ill.....	J. H. McVicker
Hooley's Opera House.....	“ “.....	R. M. Hooley
Crosby's Opera House.....	“ “.....	Albert Crosby
Olympic Theatre.....	St. Louis, Mo.....	Dr. G. R. Spalding
De Bar's Theatre.....	“ “.....	Ben De Bar
Deagle's Theatre.....	“ “.....	George Deagle
Pope's Theatre.....	“ “.....	Chas. R. Pope
Pine Street Theatre.....	“ “.....	John Bates
Indianapolis Theatre.....	Indianapolis, Ind.....	W. H. Leake
Nunnemacher Opera House.....	Milwaukee, Wis.....	Jacob & Herrmann Nunnemacher
Louisville Theatre.....	Louisville, Ky.....	George E. Fuller
Memphis Theatre.....	Memphis, Tenn.....	Frank A. Tannehill
Mobile Theatre.....	Mobile, Ala.....	Tony Roig
Academy of Music.....	New Orleans, La.....	David Bidwell
Galveston Theatre.....	Galveston, Texas.....	Greenwall Bros.
California Theatre.....	San Francisco, Cal.....	Barrett & McCullough
Maguire's Opera House....	“ “.....	Thomas Maguire
Alhambra.....	“ “.....	W. H. Smith
Piper's Opera House.....	Virginia City, Cal.....	John Piper
Salt Lake Theatre.....	Salt Lake City, Utah.....	Caine & Clawson
Academy of Music.....	Omaha, Nebr.....	W. Corrie

The year 1860 made great changes in theatrical affairs, when the election of the first Republican President—Abraham Lincoln—threatened immediate dissolution of the Union. Business was paralyzed for a time, and the stage suffered severely. Very few theatres in the large cities escaped changing hands, but Laura Keene's Theatre, New York City, held its own. It had achieved a remarkable success with "Our American Cousin," presented by a brilliant cast which included Laura Keene, Joseph Jefferson, E. A. Sothorn, C. W. Couldock and other celebrities. When the run of the above plays terminated, business declined and the company disintegrated, Mr. Jefferson and Mr. Sothorn later becoming stars. Miss Keene long and earnestly sought for comedians to replace the ones she had lost and finally

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secured John T. Raymond. Then she produced "The Seven Sisters" and did the best business of any theatre, but even that was indifferent.

The minstrel houses, which for several years had been very popular, were in turn severely crippled by the prevailing financial distress. The music halls suffered least. Jefferson played his farewell starring engagement under Jackson at the Winter Garden, New York City, with remunerative results. The grand opera at the Academy of Music closed a disastrous season early and the singing stars started a concert tour which also speedily finished for lack of public support, and more than one singer or actor left the country to better their fortunes abroad. Among those most notable were Adelina Patti, Joseph Jefferson, George Jordan (Handsome George), the ideal matinee star of that epoch, Dion Boucicault, John Brougham, Dan Setchell and a little later, John S. Clarke.

In Philadelphia, complete changes of management occurred at all the theatres. The Walnut placed a ring on its stage and tried the circus; this expedient was also essayed at Niblo's, New York, with a failure in both instances. The Arch Street Theatre, Philadelphia, after a run of two hundred nights with William Wheatley, Mrs. John Drew and John S. Clarke in "Everybody's Friend," fell under the sole control of Mrs. John Drew. Frank River's Melodeon, one of the most popular and best managed music halls in the land, came to an untimely wind-up. Tony Pastor was the favorite of this hall. It was during this epoch that Kitty Blanchard made her debut as a child danseuse at the Melodeon; she eventually married McKee Rankin.

In Baltimore, the Front Street Theatre, under Samuel W. Glenn, did very bad business with Wm. E. Burton, Charles Bass and many stars. John T. Ford of the Holliday Street Theatre was the only one who survived the situation, and retained his house; yet at Edwin Booth's and Joseph Jefferson's farewell engagements, the attendance was meagre. The Baltimore Museum had been under the management of John E. Owens and Henry C. Jarrett. During the season of prostration Leonard Grover opened it as a variety theatre under the name of Percival's Pagoda. Owing to the novelties offered and low prices the Pagoda had a unique success. It was the first theatre to announce ten and twenty-cent prices.

The burning of the National Theatre, Washington, D. C., left it but two poor halls for amusements called Caruso's and Odd Fellows'. Nearly two

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months of the fall season passed and all the Washington Houses remained closed. Mr. Grover of the Pagoda took advantage of this and organized such a company as was possible and opened Odd Fellows' Hall, placing the late C. D. Hess in charge, which was the theatrical start of that well-known manager. The company included Tony Pastor, Max Irwin, J. H. Ogden, Fanny Burton, etc. As was then the custom, all the male members of the company blacked up and went on for the walk-around finale. Upon one occasion Hess said to Grover: "There's a boy burning cork for the men who sings like an angel and he can dance better than anyone in the company." "Put him on in the walk-around," Mr. Grover replied. The boy appeared successfully and was at once engaged under the name of "Master Willie," retaining that name for some seasons, and subsequently becoming the most noted man in minstrelsy. Thus Billy Emerson started his professional career.

At the beginning of the Civil War many leading players gave up their vocations to rush to the front. Among these was Lawrence Barrett, a captain in a Massachusetts regiment; others were William J. Le Moyne, James E. Murdoch, who, though past the age of active service, devoted his time to camps and hospitals chiefly in the Army of Tennessee. He lost a son on the Union side. J. J. Prior, who had reached the rank of Captain, was killed at the Battle of Nashville, Tenn., December, 1864. William E. Sheridan, a captain in the Signal Corps, was dangerously wounded at the Battle of Resaca, in May, 1864, from which he never entirely recovered, yet acted after the war. Charles Wyndham (knighted by the late King Edward) was a surgeon in the United States Army at the battles of Chancellorsville, Fredericksburg and Gettysburg, and through the Red River campaign.

Others who saw active service were Robert McWade, Sr., James Burrows, J. M. Cooke, Daniel Macauley, T. B. Baker, Hamilton Harris, Thomas and William Hamblin (sons of the old manager of the Bowery Theatre), Charles E. Callahan, Harry Pearson, George B. Beach, James L. Carhart, D. H. Harkins, Lewis Morrison, T. C. Hutchins, Thomas Douglas, J. Newton Gotthold, George W. Gale and many others. Nate Salsbury left the stage to enlist in an Illinois regiment. Immediately following the termination of the Civil strife he joined the Boston Museum Company. It was then I first became acquainted with him, and we formed a friendship that lasted until his death. He became manager of the famous Salsbury Troubadours, making frequent tours to the Far West under my direction, always with success.

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A list of the war players is not complete without the name of the great Charlotte Cushman, who showed her patriotism by raising \$2,000 for the Sanitary Commission. Mr. William Harris, an accomplished actor who is now a member of the Sothern-Marlowe Company, joined the Union Army in his early youth and received several medals for bravery in action. He was a nephew of General N. H. Harris, who commanded the Mississippians and the Texans in Lee's Army. His oldest born, Thomas Jefferson Harris, was in the Confederate Army, and was killed in the second year of the conflict; a younger brother was a drummer boy in the Army of the Potomac and died after being taken prisoner at Andersonville. The Harris family provided one of those thrilling instances in which brother was arrayed against brother in the awful business of war.

Early during the war, all places of amusement in the North flourished. It was, however, different in the South, where money was scarce and sectional patriotism attracted a majority of young men to the Confederate ranks, thus diminishing amusement receipts. The prosperity of the Northern theatres after the first year of the war, owing to the lavish government disbursements, was enormous, and brought into public view the so-called "War Actor." The draft at length absorbed so many young and active men in the North that managers literally grabbed farmer boys from the streets who had offered to enlist or become substitutes, proffering them inducements to go on the stage and act. Unfortunately, at this day matters are reversed and many a fine actor may be seen on the "Great White Way" vainly soliciting an engagement. The ever astute managers did not fail to take advantage of the hour by introducing new features that would arouse a military spirit and many drills, patriotic songs and poems were added to the regular performances. One of these occasions made the song called "Dixie" famous when Mrs. John Wood was appearing at the New Orleans Varieties Theatre in "Pocahontas," just before the war outbreak. A zouave drill was introduced into the show and after trying out several airs, the orchestra leader finally hit on "Dixie." The war cloud burst the next week, and from New Orleans "Dixie" spread all over the South.

At this time each theatre had a stock company and dramatic stars travelled from one city to another playing short engagements. What is now known as the "combination system" was initiated in 1867-68 by Joseph Jefferson and Charles Wyndham, who took their own organizations on tour. The

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stellar attractions in those days numbered many of the most brilliant players America has ever known.

In Memphis, Tenn., William E. Crisp, a well-known Southern manager, opened the Memphis Theatre about the time the war broke out. Of his two sons, Harry became a well-known leading man and Charles went to Congress from Georgia and was Speaker of the House of Representatives. Ash's Theatre was already there. This was managed by Dave Ash, who played just two parts only, one being "The Stranger," the other Charles DeMoor in "The Robbers," and he was joked about having but one costume for both parts. Ash lost his life because of always carrying a loaded revolver. He fell one day, the pistol exploded and killed him.

William Henderson in 1860 became manager of the Pittsburg Theatre where Edwin Adams began his first starring tour that season.

John Bates retired and sublet his National Theatre in Cincinnati, Ohio, and the Louisville Theatre in Louisville, Ky. The death of the lessee, William Lorton, left the latter theatre in the hands of his widow, Mrs. Lorton, whom George Fuller married and for several years subsequently managed that house.

In Chicago Danford Marble, one who had achieved the glory of going to Congress, relinquished the theatre to J. H. McVicker in the hands of whose heirs it still remains.

In operatic matters Bernard Ullmann brought a strong Italian Grand Opera Company to this country, which included Piccolomini, prima donna, and Karl Formes, basso, as well as the eminent conductor, Carl Anshutz. At this time Ullmann abandoned opera and presented the original Herrmann in his magical entertainment, whom he subsequently took to Niblo's Garden. About this time Carl Anshutz, in the absence of Italian opera, formed a German Opera Company, which then appealed to a Teutonic following, but its success was indifferent.

There was a theatre in Broad Street, Richmond, Va., and in the company at one time were Edwin Adams and J. Wilkes Booth. Louisville, Ky., had a stock company that sometimes went down to Nashville, Tenn., to play. Part of the time during the Civil War the theatre in Nashville was used as a hospital. There was a theatre in Montgomery, Ala., and in 1861 J. Wilkes Booth was the leading man there. Matinees were not given in those days, but if they had been he would have been what is now called a

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"matinee idol." Mr. and Mrs. John W. Albaugh and Samuel Chester were also members of this company.

At the time the war broke out John E. Owens, George Jordan, Luke Schoolcraft, Mark Smith, T. B. McDonough, A. H. Davenport, Harry Hawk and W. H. Steelman were playing at the Varieties in New Orleans, and to escape being drafted into the Confederate Army, formed what they called the "Cocktail Guards." Owens was the captain of the company, Jordan the first lieutenant and Mlle. Francis was the vivandiere.

The army excitement now began and volunteers and the military prevailed everywhere. Among the earliest to feel the return of better times were the music halls. These had become extremely numerous, perhaps from the increasing numbers of soldiers. In making their appeal to the public they placed the greatest stress on announcing the "pretty waitresses" they employed. A wave of protest against them was started. The managers of the principal play-houses alleged that the custom of vending liquor by females was surely killing legitimate attractions. Many ministers of the Gospel preached sermons on the subject and in a short time an Act was passed forbidding women from serving drinks in any place of amusement.

Among the favorite balladists in the halls were Eva Brent, Fannie Forrest, Julia Mortimer and Celia Morley. The initiative to the typical war songs began with Mrs. John Wood, whose "Whack-row-de-dow" came into general favor. At the Canterbury, Washington, D. C., Raphael Abecco sang "When Johnny Comes Marching Home" to much applause. In one of the lesser halls in the same city, Robert Green, an Englishman, brought out a version of "Britannia, the Gem of the Ocean," which became a furore under its new name of "Columbia, the Gem of the Ocean." The popularity of the music halls affected the business of the minstrels, and in the meanwhile Dan Emmett had launched a walk-around called "Dixie," at Bryant's, New York City. Skiff and Gaylord's Minstrels, going through the South, took "Dixie" with them. It became intensely popular and has since remained the "Marseillaise" of the South.

At Niblo's Garden James M. Nixon presented Edwin Forrest. Mr. Forrest had now passed the middle age and this was one of his latest engagements. It was notable for his great success in "King Lear." It has become almost a fashion with the younger writers of to-day to underrate Forrest's abilities; in fact, they have created an adjective by which they speak of a certain

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order of actor as Forrestonian, meaning the antithesis of a good one. In judging of Mr. Forrest's merits we must be governed by the verdict of his time. He made his first appearance on the stage at the age of eighteen, appearing for the benefit of a Mrs. Biddle at the Vine Street Theatre in Philadelphia. He was announced as Master E. Forrest and played young Norval. His success was immediate. He was promptly engaged with the professional companies, and two years later he was taken South as far as New Orleans by the Smith & Caldwell Company. This was at a time when one, to win the spurs of the Star, was obliged to labor long, seldom less than five or more seasons, but the very following year Mr. Forrest starred at the Bowery Theatre, New York City.

Forrest became such a vogue that clans were formed in his name in various cities. Many men imitated his beard, head dressing and mannerisms. Perhaps nothing could so completely attest his wonderful popularity as that he was made the cause of an international riot at Astor Place, where many men were killed, the reason being that Mr. Macready, the famous English tragedian, who was playing at the Astor Place Opera House, had in some manner slighted Mr. Forrest. In future years, when those of to-day have become as ancient as that epoch is to us, out of the verdict of history it will be found that Mr. Forrest was the leading figure of the American stage. No one in the profession in any land ever did so much for it as was done by Mr. Forrest, who endowed out of his own fortune the Edwin Forrest Home in Philadelphia at the cost of a half million dollars.

This institution, a great charity bequeathed in the sole interest of dramatic artists, was opened October 2, 1876. It is located at Springbrook, Holmesburg, Pa., in the Twenty-third Ward of Philadelphia and about eight miles from the heart of that city, from which trolley cars run at brief intervals. Its founder died on December 12, 1872, aged sixty-six. According to Mr. Forrest's will, his library, pictures, statues and other various works of art were removed from his Broad Street house in Philadelphia to the Home, which had been the tragedian's country seat. The number of the home guests is never to exceed the annual income, which number averages twelve. The restful haven for unfortunate Thespians both of American and foreign birth stands within sixty acres of level and considerably cultivated land. The establishment is commodious, amply and appropriately furnished and comfortable in every respect, being supplied with all modern conveniences and



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1. EDWIN FORREST. 2. JOSEPH JEFFERSON. 3. THE FORREST HOME, HOLMESBURG, PA.



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improvements. The Home has a burial plot in North Cedar Hill Cemetery, near Frankford, Pa.

In 1862 Henry C. Jarrett, a manager of great ability, formed an alliance with E. L. Davenport, James Wallack and William Wheatley, using the term "Combination," thus making first use of what later came into general vogue in the profession. Their business in various cities was extremely good, but ultimately Mr. Wheatley withdrew from it and took the new Chestnut Street Theatre.

The original production of "East Lynne," dramatized by Clifton W. Tayleure, was at the Holliday Street Theatre, April 21, 1862, John T. Ford, manager. The cast included Lucille Western, Kate Denin, Mrs. G. C. Germon, Charlotte Crampton, Sophie Gimber, John B. Studley, Lawrence Barrett, Charles Barron, Daniel Setchel, Thomas Knight and Ben Rogers. It is stated that Miss Western bought "East Lynne" of Mr. Tayleure for \$100.

In the early part of 1863 William Wheatley opened the new Chestnut Street Theatre in Philadelphia with Mr. Forrest as his principal attraction. Busybodies and scandal-mongers spread a report that the theatre was built with insecure walls and that it would be unsafe for an audience. This rumor prevailed and several thousand people blocked the street in front of the theatre on the night of its opening to see the walls engulf the audience. It is hardly necessary to say that they were disappointed, as the theatre, now nearly fifty years old, still stands and continues to be one of the most popular houses in the Quaker City.

During this time Wallack's had the principal dramatic company in America, with Lester Wallack at its head. It contained W. R. Blake, George Holland, Charles Parsloe, William Floyd and later, John Gilbert, Mark Smith, Mrs. John Hoey, Mary Gannon, Mrs. Vernon, Miss Crocker, Misses Burke and Madeline Henriques, a truly notable ensemble.

Max Maretzek at the Academy of Music in 1863-4 had a large company of Italian artists, including Carozzi, Zuechi, Brignoli, Bellini, Antonucci and Clara Louise Kellogg, and a prosperous season, during which "Faust" was given for the first time in New York. It had been given previously in Philadelphia by the German Opera Company.

Edwin Booth commenced his first starring engagement at the Winter Garden, November, 1864, in "Julius Cæsar," with his brothers Junius Brutus and John Wilkes in the cast. Benefits were given by several theatres in the

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country for the purpose of erecting a monument to William Shakespeare and the sum of \$22,000 was realized. On Shakespeare's three hundredth birthday, April 23, the cornerstone of the monument was laid in Central Park. William Wheatley, Edwin Booth and Leonard Grover comprised the arrangement committee. Hon. A. Oakley Hall was the orator of the day. Other public memorials have been dedicated to representatives of the drama in Europe and this country. Not long since a popular subscription for a monument to the late Joseph Jefferson was promulgated, but no such movement was publicly suggested on behalf of our illustrious fellow countryman, the late Edwin Booth, whose transcendent genius illumined two continents; whose grand efforts to ennoble his art struck responsive chords in many lands.

At large expense he founded that admirable institution, the Players' Club of New York City, and his philanthropies were numerous besides. It is a sad reflection that during the many years since the greatest of all Hamlets passed to "that bourne from whence no traveller returneth," there apparently has been no effort on the part of American managers, actors or people to raise a monument to perpetuate the memory of Edwin Booth, who won such general admiration for his brilliant histrionic qualities, such deep respect for his manliness and loyal friendship. How much more is England ahead of America in this! Always anxious to acknowledge lustre, whether in Art, Science, Literature or the Drama, as was shown in the cases of Augustus Harris, Henry Irving, Beerbohm Tree, John Hare, Charles Wyndham, Squire Bancroft, George Alexander and H. Edward Moss. Their country was proud of their efforts and proved it by knighting them, the highest honor it could confer.

The first theatre in America was a large room utilized and fitted up for this purpose in a building near the junction of Pearl Street and Maiden Lane. An old newspaper published in New York announces that a play entitled "The Recruiting Officer" would be acted that night, December 6, 1732, in that building.

The first building, however, erected expressly for a theatre was in Charleston, S. C., in 1735.

Of the places claiming to have had the first theatre in America, Williamsburg, once the capital of Virginia, claims this distinction, and furnishes as proof that its play-house was erected in 1716, the site of which (now a

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vacant lot) is to-day pointed out to visitors. The founders of this first theatre were William Livingston and Charles Stagg and wife, Mary Stagg. Actors, scenery and music were brought from England. It was not to be supposed that there were no previous performances in America, for it is known that Sir William Berkeley, himself a writer of plays, gave performances at Jamestown, Va., and in 1715 "Ye Bear and Ye Cub" was performed in Accumoc County, that State. Theatricals were revived in Williamsburg in 1751 and a second theatre was built, a company from New York and Philadelphia opening the house with "Richard III." One year later Lewis Hallam, who for a time was America's leading star, made his début here. Everybody went to theatres prior to the revolution. George Washington in his diary May 2, 1768, states: "Went to Williamsburg with Colonel Bassett, Colonel Lewis and Mr. Dick. Dined with Mrs. Dawson and went to the play."

The oldest standing theatre in North America is undoubtedly the "Principal" at Pueblo, Mexico, erected in 1780. It was first called the "Teatro de las Arrieras" (Mule Drivers' Theatre) and there to-day moving pictures are exhibited and patronized by the "best families." This structure is of solid masonry, even to the floors, boxes and galleries. The boxes are rented by the year, and the old custom still prevails of sending the servants ahead to spread the rugs over the stone floors and to dust the curtains attached to the boxes, which curtains are drawn about the occupants as carefully when viewing the pictures as they were when they formerly watched a dramatic or operatic performance.

The oldest playhouse in the United States is the Holliday Street Theatre, Baltimore, Md., which was opened September, 1794. Wignell and Reinagle were the managers. The Federal Theatre, Boston, and Park Theatre in New York were in existence prior to 1800. The Walnut Street Theatre, Philadelphia, which was opened in 1808, and rebuilt as it now is in 1829, is still doing excellent service in providing amusements. Another "old-timer" is the Savannah (Ga.) Theatre, which has been reconstructed in recent years.

The St. Charles (New Orleans) Theatre was among the oldest of the large theatres in America, and for many years the finest in the country, with a distinguished history. There were few great actors in the early days of the American stage who had not appeared there. This house was built in 1835. It was deemed a wonder in its day, costing \$500,000 and seating 4,000 persons. Eventually fire destroyed it but without a dollar of insurance on.

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it, for insurance companies then refused to take theatre risks, owing to their defective conditions. The St. Charles was rebuilt in 1842 and was the largest and finest theatre in the country, seating nearly 3,000 people.

Those early days were its most prosperous ones. It knew all the leading actors of the time and they were only too glad to win the fame that success at the St. Charles gave them. Of the property destroyed in the fire the most valuable, perhaps, were the old programmes and prompter's books. The latter shed much light upon the earlier life of many of the actors who subsequently obtained renown. Here are a few extracts from the prompter's book: "June 22, 1846.—Ninth week of the engagement of Mr. J. B. Booth (the elder Booth); Mr. Booth was suffering from the effects of previous indisposition and could not get through his part in 'The Iron Chest' and was hissed. June 30.—'Follies of a Night,' 'Merchant of Venice.' Mr. Tom Placide absent at rehearsal; piece delayed in consequence. As regards Mr. Placide, could I not prevail upon the management (if they do not exact forfeits) to make a lump job with it of him at the end of the season, thereby securing his name from exposure so often and relieve me of making use of it in so bad a cause?"

How different were the days of the middle Fifties and Sixties in the business direction of the theatres. Then managers as a rule were impressed with their duty to their patrons and qualified their performances so as to fully satisfy the elevated public taste of that period by presenting perfectly competent, well-trained actors in plays that rarely offended the public. In these efforts managers stood by each other and with rare exceptions their uniformity, courteous and dignified bearing commanded general respect. They did not depend on glare and glitter unless demanded by their stage productions, nor coddle critics, because the press representatives would have resented such action; therefore, an adverse criticism did not arouse managerial ire. A limited number of modern managers seek to discipline honest newspaper writers who publish truths in regard to their theatres, plays, companies and methods of business by eliminating them from the admission list. Fortunately for the honor of the profession this class of managers is exceedingly small.

In the days of the old-time managers the theatre was considered a Temple of Art, its followers were regarded as artists, their calling a profession. Managers highly respected and esteemed each other. To be an accepted Metropolitan manager was a sort of patent of nobility. Contracts

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were rarely made in writing; the mere passing of a gentleman's word was sufficient. The spirit of commercialism did not prevail; the manager's chiefest pleasure lay in the measure of gratification he afforded the public. Suits at law between them were extremely infrequent; the actor or manager who wilfully violated his professional word was held as an unworthy associate and was quickly tabooed. In those days travelling combinations were unusual. I was among the first to manage one. The stock system prevailed and with this order of presenting plays the same scrupulous regard to professional etiquette existed.

The manager in his theatre, on the street or elsewhere was invariably clad as punctiliously as a clergyman. A quiet and impressive dignity lifted him above the ordinary. From such positions and associations Danford Marble, John B. Rice (both of Chicago) and Beach of Boston gained celebrity in Congress; Wm. E. Burton became the editor of *The Gentleman's Magazine*, with Edgar Allan Poe (himself the son of an actress) as one of its esteemed contributors; J. H. McVicker twice declined the mayoralty of Chicago; John T. Ford became Mayor of Baltimore, Md.

Nathaniel P. Banks was an actor; he became a Major-General in the Civil War, was Governor of Massachusetts for two terms and Speaker of the House of Representatives. Charles R. Pope of St. Louis, Mo., and J. Holmes Grover of New Jersey gained distinction in Consular positions, as did John Howard Payne, author of the celebrated song, "Home, Sweet Home." Daniel McAuley, an actor, became a Major-General in the Civil War.

The following theatrical men attained high political positions within the last two decades: Julius Kahn of San Francisco, Cal., U. S. Representative; Henry C. Miner of New York, U. S. Representative; James J. Butler (the St. Louis manager), U. S. Representative; Wm. H. English, who built English's Theatre, Indianapolis, Ind., ran on the Democratic ticket for Vice-President. His son, Wm. E., who now owns the present English Theatre, fought and was wounded in the Spanish-American War and was a member of Congress. H. A. W. Tabor, who built the Tabor Grand Opera House, Denver, Col., and was extensively interested in theatricals, became Governor of Colorado and also a United States Senator. Wm. F. Cody (Buffalo Bill) was a member of the Nebraska Legislature. Charles H. Hoyt was a member of the New Hampshire Legislature. Timothy D. Sullivan, of the firm of Sullivan & Considine, is deeply interested in many theatrical enterprises, and is a leading

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New York politician and has been State Senator. James E. Boyd of the Omaha Opera House became Governor of Nebraska. George W. Peck, who wrote "Peck's Bad Boy," became Mayor of Milwaukee, Wis., and later Governor of Wisconsin. Heber Wells, a talented amateur actor, became Governor of Utah. Davison Dalziel, the husband of Dickey Lingard, connected with theatricals in America for many years, is now a member of the English Parliament. The above roll of honor indicates what capabilities were possessed by those included in it and how highly their patriotism, integrity and public fealty were appreciated by the American people.

## CHAPTER VIII.

Great Managers Who Have Passed Away—Their Personalities Reviewed—My Intimacy and Pleasant Business Relations With Them—Great Prosperity of the Daly Company at the Bush Street Theatre—Edith Kingdon (Mrs. George J. Gould)—Her Popularity in San Francisco—Critics Unite in Praise of Her Beauty and Cleverness—Causes Feud Between Tom Williams and Augustin Daly—I Avoid a Clash—Death of President Garfield—George K. Goodwin a Shrewd New England Showman—My Friendship With Frank L. Gardner—His Wonderful Rise in the Financial World—Imre Kiralfy—His Marvellous Achievements.

**I**T affords me much pleasure to briefly review the careers of the prominent managers of the Sixties and Seventies, with whom I had most amicable relations.

Of these I will first mention Isaac B. Rich, born in 1827, at North Bucksport, Me., and died June, 1908. In his early days he was a printer in Bangor, Me., and later went to New Orleans, where he sold gallery tickets at the Poydras Street Theatre, and while there was given the chance to play a small part in "Pizarro" with Edwin Forrest. Later, his first Boston theatrical experience was at the Old National Theatre under William Pelby in 1846. In 1868 he joined Joseph T. Trowbridge in the management of the Howard Athenæum, which, after a season's success with a stock company, was transformed into a variety house. In 1870 Hart and Trowbridge, partners in the establishment, retired, and John Stetson became a partner until 1876, when Mr. Rich withdrew from active management. Nine years later Mr. Rich became allied with William Harris and the theatre remained under their direction for several successive years.

Rich and Harris opened the Hollis Street Theatre with the "Mikado" in 1885. Mr. Rich was identified with the Columbia Theatre in 1891 and was also interested in the Bowdoin Square Theatre. Rich and Harris then associated with R. M. Field in the Boston Museum management in 1895 and in June, 1903, this historic play-house was torn down. Another monument to Mr. Rich's memory is the fine Colonial Theatre, selected and erected on the site of the old Boston Public Library. It was opened under Charles

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Frohman, Rich and Harris, December, 1903, with "Ben Hur." In that year Mr. Rich and Charles Frohman secured the Park Theatre and Rich, his wife and son Ralph sailed on a tour of the Tropics in the spring of 1903 and he was one of those who had a narrow escape from death by the wreck of the vessel off the coast of Bermuda. Klaw, Erlanger, Charles Frohman and Rich and Harris became managers of the Tremont Theatre in June, 1907.

In his career he raised to stars many of the foremost favorites of the present day and among these may be mentioned Henry E. Dixey, the late Peter F. Dailey, May Irwin, James T. Powers, the late Richard Golden, George Thatcher, Andrew Mack, Louis Mann, Clara Lipman and many others of equal note. Aside from his theatrical interests, Mr. Rich was interested in the publication of *The Banner of Life*, devoted wholly to Spiritualism. My first acquaintance with Mr. Rich was in the late Fifties, when he was treasurer of the National Theatre, Boston. He delighted in after years (during our business relations) to designate me as "The Great American Hustler," always inventing a nickname for any person he fancied. He was a most likable man and particularly shrewd in business matters.

Lester Wallack as actor, manager and star held the favorable attention of New York during a far greater span of years than any other man of similar position. Nor was this a matter of mere chance, for he was a splendid actor, a capital producer and the possessor of the organizing gift in its highest development. He employed the very best talent procurable in this country or abroad and he catered to the "creme de la creme" of Gotham. At different times such players as John Brougham, John Gilbert, Dion Boucicault, Harry Beckett, J. H. Montague, Madame Ponisi and very many others of similar distinction were under his direction. Mr. Wallack wrote some successful plays, of which "Rosedale" was the principal. It was as an actor of elegant rôles that he shone most brilliantly. His bearing was distinguished, his manner engaging, his voice delightful and his power of interpretation exceedingly illuminative. He was a wonderful favorite in New York City and elsewhere. Mr. Wallack died comparatively poor. His expenditures always were lavish. His partner, Theodore Moss, who began as a salaried treasurer, was regarded as a very rich man long before the end of Mr. Wallack's career. This is no reflection upon Mr. Moss, who was a kind and upright man but vastly superior in business knowledge to his partner. Mr. Wallack left a widow and two sons, now middle-aged men,



HENRY C. JARRETT



HARRY PALMER



JAMES H. McVICKER



E. G. GILMORE



EUGENE TOMPKINS



COL. WILLIAM E. SINN



CHAS. CALLENDER



GEORGE K. GOODWIN



FREDERICK WALDMANN

*Giant Figures of an Earlier Day*



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neither of them associated with theatricals. The theatre which bears the Wallack name is the property of the Moss estate.

Samuel Colville came to this country in 1840 from Ireland at the age of fifteen. From 1853 to 1861 he was connected with theatrical management in California and Australia, and in 1862 he opened the New York Athenæum which he renamed the Provost Theatre (in honor of his wife, then a well-known actress), but it was not successful. Mr. Colville afterwards had the Theatre Comique and later was interested with George Wood in Wood's Museum, now Daly's. In 1867-8 he had the National, Cincinnati, which he sold to R. E. J. Miles, who thus became a manager for the first time. In association with Alexander Henderson (the husband of Lydia Thompson) in 1869 Mr. Colville brought the Lydia Thompson troupe to America by which much money was made and which proved to be a genuine sensation. Afterward Mr. Colville imported the Julia Matthew's Company, which did not realize his anticipations. He often loaned money to managers, sometimes being secured by the leases of the theatres they had failed to make profitable. One of Mr. Colville's most successful ventures was the American tour of the English melodrama, "The World." In 1883, in partnership with E. G. Gilmore, he controlled the Fourteenth Street Theatre, New York, which he conducted to the end of his career. This property passed to his widow (his second wife), Emie Rosenquest, a fine vocalist whom he married in 1883. The house is still in the possession of Mrs. Colville and is managed with profitable results as a moving picture theatre by her brother, John Wesley Rosenquest. Mr. Colville died in New York, August, 1886, of heart failure, leaving a large estate.

William E. Sinn, one of the stalwarts in old-time management, was a native of Georgetown, D. C., where he was born in 1825. He began life as an employee of a dry goods merchant in Baltimore, remaining there for eight years before branching out in a similar line on his own account. He afterward became a tobacco merchant. Mr. Sinn's sister had married Leonard Grover, theatrical manager, and the two men went into the amusement business together, leasing a hall in Baltimore, where they established a variety entertainment. This venture was successful and Sinn and Grover extended their operations to Washington, D. C., and afterward to Philadelphia, where they conducted the Chestnut Street Theatre for five years beginning in 1864. Still later they managed the Front Street Theatre in

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Baltimore and the National in Cincinnati. The partnership finally was dissolved, Col. Sinn buying out Mr. Grover and leasing for a short time the Globe Theatre in Chicago. He next directed the Park Theatre, Brooklyn, N. Y., which he conducted profitably until 1895, at that time removing with his son Walter to the New Montauk Theatre, of which he was the moving spirit of direction up to the time of his death, August, 1899.

The late John W. Albaugh, Sr., one of the best known of the older theatrical managers in this country, was born in Baltimore in 1837 and made his professional debut at the old Baltimore Museum, where Joseph Jefferson was stage manager, as Brutus in John Howard Payne's drama, "The Fall of Tarquin." He next appeared at the Holliday Street Theatre, playing subordinate parts with such notable players as Edwin Forrest, E. L. Davenport, James W. Wallack, Jr., James Murdock, Edwin Booth, Edwin Adams, E. A. Sothern, Charlotte Cushman, Julia Dean, Matilda Heron, Mrs. Bowers and Lucille Western. In 1859 he became leading man of the stock company at the Gaiety Theatre in Albany. In 1865 he made his first appearance in New York, in support of Charles Kean at the Broadway Theatre. The following year, after his marriage to Mary Mitchell, a sister to Maggie Mitchell, he toured the country with her.

Mr. Albaugh's career as a manager began when he assumed control of the Olympic Theatre in St. Louis. Later he was manager or lessee at various times of the Trimble Opera House, Albany; the St. Charles, New Orleans; the Holliday Street Theatre, Baltimore; and Albaugh's Grand Opera House and the National Theatre, in Washington. He built and was manager and half owner of the Lafayette Square Theatre, Washington. He sold his interest in this house in May, 1899. He also built and owned the New Lyceum Theatre in Baltimore.

John Sleeper Clarke was one of the very first of the American comedians to secure the complete favor of English audiences and (as I discovered when in London) he grew far richer from that source than he had been when he first landed there. Mr. Clarke made his professional debut at the Howard Athenæum, Boston, in 1851, but his first regular engagement was at the Chestnut Street, Philadelphia, in 1852. He succeeded John Drew, Sr., as comedian at that house a year later and the greater part of his early fame rested upon his characterizations in the City of Brotherly Love. In management he was associated with William Wheatley, beginning at the Arch Street

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Theatre in 1858. It was during the next year that Mr. Clarke married Miss Asia Booth, a sister of Edwin and John Wilkes Booth. In 1861 Mr. Clarke made his New York *début* as an actor at the Winter Garden, where, in 1864, in partnership with William Stuart and Edwin Booth, he became an associate manager. Subsequently with Mr. Booth he bought the Walnut Street Theatre, Philadelphia, of which he remained the owner until his death. Mr. Clarke's first London appearance occurred October, 1867, at the St. James's Theatre, and soon thereafter he became a resident of the British Metropolis. As lessee, or star, or both, he was identified with several London theatres from time to time, including the Strand, Charing Cross, Haymarket, etc. In 1870 Mr. Clarke came back to America for a starring tour which was quite successful. He died in London, September, 1899.

John E. MacDonough before becoming a manager was for many years a well-known but not always successful actor, playing in stock companies from Philadelphia to San Francisco. His first theatre in Philadelphia was called "MacDonough's Varieties," and was afterward turned into a legitimate house. The initial success here was "The Seven Sisters," in which MacDonough appeared in the rôle of Mme. Pluto. This proved the foundation of MacDonough's fortune, which was largely supplemented in the latter years of his life through his production of "M'liss," written by Clay M. Greene around the title character of a celebrated story by Bret Harte, which for years was the successful starring vehicle for Annie Pixley.

John T. Ford was one of the best known and one of the best liked of the old-time managers, and for many years conducted theatres in Washington, Baltimore, Richmond and Philadelphia. It was in Ford's Theatre in Washington on the night of April 14, 1865, that Abraham Lincoln was assassinated by John Wilkes Booth. Mr. Ford was a Baltimorean, born in 1829, and designed for a career in the tobacco business. This, however, proved distasteful to him and in 1851 he entered the amusement field, becoming the business manager of George Kunkle's Nightingale Serenaders, subsequently directing the old theatre in Richmond and the Holliday Street Theatre, Baltimore. Mr. Ford built his own theatre in Washington as well as the Grand Opera House in Baltimore, the latter still remaining in the Ford family under Charles E. Ford, one of the ten children who survived their father. Mr. Ford indirectly was responsible for the entrance of John A. McCaull in the show business. McCaull at that period was Mr. Ford's

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attorney in Baltimore and when the latter, who was interested with D'Oyley Carte in the first authorized productions of the Gilbert and Sullivan operas in America, became involved in some kind of financial complications with Carte, McCaull came to New York, representing Ford, who had not been successful in extricating himself from his money troubles and McCaull took over his interests, bidding a permanent farewell to the law.

John H. Meech, born in Buffalo in 1842, was the son of Henry T. Meech, who previously had managed a theatre in Albany, and who built in Buffalo the Metropolitan, afterward re-named the Academy of Music. Mr. Meech, senior, ran this house for fifteen years and then retired in favor of his sons John and Henry, who were quite successful until the theatre was burned down in 1895. The Buffalo Academy while under their direction housed all the foremost stars and travelling companies and the Meech Brothers were known far and wide for the excellent manner in which they conducted their business. They finally met with financial disaster and were compelled to go into bankruptcy. Henry Meech is still in management in Buffalo, where he conducts the largest music hall in that city, but John Meech died in Buffalo, November, 1902.

John A. Ellsler, as was quite commonly the case in his days, was both manager and actor. In the latter pursuit he was widely celebrated as an impersonator of old men rôles. Mr. Ellsler was born in Philadelphia in 1821 and as a boy worked at candy making. But in 1846 he became office assistant in Peale's Museum in his native city at the princely salary of six dollars per week. Later he became property man and advanced to acting, transferring his services to Burton's Arch Street Theatre. He afterward became manager of the Academy of Music, Cleveland, Ohio, and later he built the Euclid Avenue Opera House there, where his financial reverses were precipitated by the failure of promised support at the critical moment. Mr. Ellsler was also prominent in management and on the stage in Pittsburg, Pa., where he was affectionately designated as "Pop" Ellsler and "Uncle John." He died in New York of heart disease, August, 1903. Effie Ellsler, who originated the leading female rôle in "Hazel Kirke" at the Madison Square, New York, was John A. Ellsler's daughter.

Clark J. Whitney, who for nearly half a century was foremost in theatrical management in Detroit and its vicinity, was a farmer's son born July, 1832, at Avon, Mich. When old enough he became identified with the



GEORGE DEAGLE



R. M. HOOLEY



TONY PASTOR



R. E. J. MILES



JOHN STETSON

*Departed Managers, Who Will Ever Be Remembered With Affection*



## Fifty Years in Theatrical Management

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fishing industry, finally making his headquarters in Detroit. In 1855 he abandoned this pursuit and became the manufacturer of melodeons in partnership with A. A. Simmons. At the end of this partnership, Mr. Whitney continued the business. It was not until 1875 that he began theatrical management, erecting a handsome play-house in Fort Street, which he managed for ten years, after which it was demolished to make way for the Post Office. Mr. Whitney immediately built another theatre which was combined with an office building (the largest in the State) on Griswold Street. Later on Mr. Whitney re-built the Detroit Opera House, of which he was the proprietor and manager for several years. He still continued as a leading dealer in musical instruments and publications and his theatre management extended to Toledo, Buffalo, Ottawa, Toronto, London, Kingston and Hamilton. He amassed a fortune and attained a position of such local importance that on the day of his burial every place of amusement in Detroit remained closed between the hours of two and four P. M.

A more popular man than R. E. J. Miles never walked on the streets of Cincinnati, and none in whom the elements of true philanthropy were so equitably mixed. He was a man of action, of affairs, ambitious to achieve success in anything he chose to undertake. He was born at Culpepper Courthouse, Virginia, in 1834. After the death of his parents he came to Covington, Ky., with his sister, with whom he resided for some years. Miles obtained a position as teacher in the public schools and gradually rose to the position of principal during his young manhood. But the dramatic instinct was strong within him and having had good experience in amateur dramatic circles, he blossomed forth as a professional actor in the world for which he manifested so-decided a predilection. Colonel Miles in "Mazeppa" was for years one of the best known characters on the stage. His Dick Turpin was regarded as a marvellous bit of acting in those days and he brought out a score of other characters compelling the admiration of the public by the artistic excellence of his impersonations.

In 1859 he married Emily L. Dow, an actress. Miles was in his day regarded as one of our best light comedians, but his range was wider, and with the managerial instinct keenly alive, it having developed when he managed himself as a star, Mr. Miles, after having purchased a portion of the Mme. Lake circus, eventually became its sole proprietor and later acquired an interest in the De Haven shows. He was subsequently a prominent figure

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in the enterprise known as the American Hippodrome, an organization which sunk a fortune for its proprietors. Col. Miles was one of the first to discern the ability of Henry E. Dixey, the comedian. He gained a proprietorship in the famous Bijou Opera House in New York City with General Barton in order to exploit the comedian, in which enterprise Miles at different times invoked my financial aid, which I promptly and freely extended. Miles was interested in the Cincinnati National Theatre during its palmy days and the aristocratic old Pike's Opera House, too; also the old Wood's Theatre.

In 1873 he took charge of the Grand Opera House; the property became speedily recognized as one of the most prominent theatrical houses in the country. Mr. Miles' connection with the famous combination, Miles, Rainforth and Havlin, is a matter of recent history. Though the senior member of the firm he was, despite his years, an active spirit, and was one of the greatest "booking" men in the country until a few months before his death. Miles' health was not impaired, but then an affection which proved to be a carbuncle appeared upon his neck at the base of the brain, another followed and some of the most eminent surgeons of the day were called, but he died March, 1894.

Bernard Macauley was born in New York City in 1837. His family moved to Buffalo when he was a boy and there he became interested in amateur theatricals which finally led to his adoption of the stage as a profession, his first appearance being made at the age of nineteen in the Metropolitan Theatre, then under the management of Carr & Warren in that city. His splendid presence and voice quickly won him prominence, and at the age of twenty-one he was considered one of the best leading men in the country. While continuing to act, he soon embarked on a managerial career, being associated successively in the management of theatres in Newark, Memphis and Cincinnati. During this period he also essayed legitimate rôles very successfully and later starred jointly with Miss Rachel Johnson, whom he married in 1865. In 1873 he built Macauley's Theatre in Louisville, Ky., where he made the home of a stock company which became famous.

Many actors and actresses who later became widely known received their training there, among them Mary Anderson, who made her début as Juliet in 1875, and also William Gillette. In 1878 Macauley gave up the management of his theatre, which was then assumed by his younger brother, John

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T., in whose hands it has remained continuously since. The same year Macauley produced "The Messenger from Jarvis Section," in which he starred as "Uncle Dan'l." This was one of the earliest of "Down East" plays and was a remarkable success financially. Macauley's portrayal of the kindly, lovable, shrewd deputy sheriff won rank as one of the most delightful characterizations of the American stage, and he continued to play the part for nearly ten seasons. Macauley died at the untimely age of fifty in New York City in 1887.

Charles R. Pope was born February, 1829, in Orlishausen, near Weimar, Saxony. When but seventeen, he made his first appearance on the stage in Rochester, N. Y. His advancement was very rapid and he soon made his way to New York, where he joined the Bowery Theatre Company, remaining with it for several years. He filled a starring engagement in 1864 at Niblo's Theatre in New York and later appeared as leading support with Charlotte Cushman and Edwin Forrest. At times he acted legitimate rôles in German with great success. In 1867 he married Miss Margaret Macauley. Following several very profitable years of management in various cities, Pope returned to the stage as a star. In 1876 he became manager of the Varieties Theatre, New Orleans, but the next year he undertook a starring tour to Australia, where he met with remarkable success. He returned to this country and again starred for a season with great artistic and financial results, and in 1879 built Pope's Theatre in St. Louis, Mo. Thereafter he acted only occasionally, but although about ten years later he sold his theatre and gave up the theatrical business to devote himself to other pursuits, his interest in the stage continued until his death, which occurred in 1899 in New York.

George J. Deagle, one of the oldest of the old-time group, had practically all of his success in St. Louis, where he made a great deal of money which he invariably lost when sending attractions to Chicago and other cities. He held territorial rights in "The Black Crook" and "The Green Huntsman," presenting the same very handsomely. His theatre in St. Louis, which he called Deagle's Varieties, was upon the site now occupied by the Grand Opera House. Mr. Deagle surrendered its lease in 1873, when he was succeeded by Ben De Bar. His subsequent theatrical operations were not fortunate and he ultimately retired to the home of his son-in-law, J. J. Coleman, at Port Washington, L. I., where he died May, 1908.

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John E. Owens' parents first settled in Philadelphia. After they had taken possession of their new home and placed everything in shape, the parents took John in hand and sent him to school, giving him the advantage of the best instructors in Philadelphia. His first season began in Baltimore in 1844. In 1847 he moved his parents to Baltimore, nineteen years after their arrival in Philadelphia. His "Solon Shingle," with his "barrel of apple sass," will remain one of the most comical characterizations in American stage history. Mr. Owens was also a manager as well as actor. His last venture in that line was at the Academy of Music, Charleston, S. C., which he owned.

Ben De Bar's greatest fame as an actor was earned by his impersonation of Falstaff in "Henry IV" and "The Merry Wives of Windsor." The portrait of De Bar in that character long has been regarded as ideal in the matter of make-up and it is incorporated in Knight's edition of Shakespeare. De Bar was for many years noted as a manager and owner of theatres and of leading travelling attractions and stars. He was first known in this country as an actor, making his American *début* in New Orleans in 1835. De Bar was born in London, and at the age of twenty emigrated to New Orleans. Later in life he became the proprietor of the St. Charles Theatre, New Orleans, and also of the De Bar Opera House, St. Louis, as well as being lessee of the Grand Opera House, where I frequently met him. At one time De Bar was credited with being worth \$500,000; but when he died in New Orleans, August, 1877, he was practically penniless. He was born Benedict De Bar, but nobody ever thought of referring to him excepting by the abbreviation of "Ben."

Thomas W. Davey in his time was something of a plunger in theatre management, and in whose play-house in Memphis my early companies from time to time appeared. He enjoyed considerable business prominence and a very widespread popularity. He had theatres in the South at one time and was the first manager of Lawrence Barrett, launching that famous actor upon his career as a star. Mr. Davey had a most lovable personality and surviving friends still talk of his jests and merry humor, although he is long since dead. Mr. Davey married Lizzie Maddern, an actress, and the issue of this union was Minnie Maddern, now famous as Mrs. Fiske.

Henry Clay Miner was a New York boy trained as a pharmacist. He held a medical position with a regiment in the Federal Army during the



1. The Late Hon. Henry Clay Miner. 2. H. Clay Miner. 3. Edwin D. Miner.  
4. Thomas W. Miner. 5. George H. Miner.

TWO GENERATIONS OF HONORABLE AND SUCCESSFUL SHOWMEN



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Civil War. He was first in business as representative of a Prof. De Courcey, who lectured on medical subjects. Mr. Miner later became the advance agent of Signor Blitz, then a prominent magician and exhibitor of trained birds. After this and other experiences of show life Mr. Miner joined the New York police force, from which he retired to go in advance of "Buffalo Bill." In the fall of 1875 Mr. Miner became manager of the Bowery Volks' Garden, and in partnership with Thomas Canary, he leased the American Theatre on Third Avenue in 1879 and shortly after they both built Miner's Eighth Avenue Theatre, which was opened in 1881 as a variety house. Mr. Miner then erected the People's Theatre on the Bowery, which was designed as an East Side replica of the Grand Opera House, and for many years was devoted to similar attractions with success. Mr. Miner was elected to Congress in 1892. In 1895 he, J. H. McVicker and Joseph Brooks signed an agreement to establish a theatrical syndicate, its object being the presentation of the attractions of all three managers in their own theatres (upon an interchange basis) when the houses were not occupied by other shows.

Mr. Miner at one time had four theatres in New York, one in Brooklyn and one in Newark. He also invested extensively in travelling companies and made some excellent productions. He was president of the Springer Lithographing Company and had interests in various enterprises, ranging from photographic supplies to drug stores and newspapers. In 1883 he became President of the Actors' Fund of America for one year. Miner died suddenly of apoplexy in New York on Washington's Birthday, 1900. A widow and five children survived him, four of whom succeeded their father in the theatrical business, and are H. Clay Miner, Edwin D. Miner, Thomas W. Miner and George H. Miner.

A. M. Palmer, under whose direction some of the most memorable plays of the past generation were produced, was born in North Stonington, Conn., July, 1840. He was the son of the Rev. Dr. A. G. Palmer, a Baptist clergyman, and was educated in private schools at the Suffield Institute. He came to New York to live when he was twenty-one. He was graduated from the Law School of the University of New York in 1860, but never practiced. When Sheridan Shook became collector of Internal Revenue, he made Mr. Palmer his chief deputy. In 1869 Mr. Palmer became librarian of the Mercantile Library. It was there that he acquired his great knowledge of books. It was said that one of the greatest ties that held the veteran manager so.

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long in business connection with Mansfield was their joint interest in literature. Mr. Palmer held his post as librarian until 1872, when Mr. Shook offered him the management of the Union Square Theatre. It was there he achieved great success as a manager, starting without having had any practical experience.

He determined upon a radical departure in the conduct of the theatre, and selected the best stock company that money could produce. Thus the Union Square Theatre began a career which lasted for ten years, and which was exclusively confined to Mr. Palmer's management, making one of the most brilliant chapters in the history of the New York stage. Mr. Palmer exercised good judgment in his selection of plays, and possessed a marked ability to measure the public taste. His energy and persistence were responsible in great measure for the recognition of authors' and owners' rights in unpublished dramatic works under the common law.

Nearly every actor of note has appeared under Mr. Palmer's management. He was the first to institute the system of long summer tours for stock companies. His Madison Square Company gained outside recognition as the best organization of its kind in America. In 1897 he became manager for Richard Mansfield, and directed the actor's tours until 1902. His last actual work was the staging for reproduction of his first great stock company success, "The Two Orphans." Mr. Palmer passed away March 7, 1905.

Augustin Daly was the most aggressive and tenacious of fighters while at the same time exceptionally retiring, diffident and hard to meet upon terms of intimacy or even friendliness. Mr. Daly and William A. Brady had a suit over the right to present the railroad scene from "Under the Gaslight." Brady twice appealed his case to the Supreme Court. At another time Daly sued the late Charles A. Byrne for libelling him in the Dramatic News. Byrne accused Daly of plagiarism. Byrne lost his case, after which Daly became as generous as he had been bitter and let Byrne off with a payment of legal costs.

Daly was born in Plymouth, N. C., of English and Irish lineage. When his father died the widow being in rather difficult circumstances brought her sons, Augustin and Joseph P., to New York. The former began writing plays, novels and newspaper articles. He found his way to the footlights by his adaptation of "Deborah" for Kate Bateman, which she produced at the Boston Museum with success under the title: "Leah the Forsaken." He

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then gradually drifted into management, producing his own plays as well as the works of other authors. He first began to be quite widely known in management with the opening of his original Fifth Avenue Theatre (formerly Brougham's Lyceum) in August, 1869. The theatre was destroyed by fire on New Year's Day, 1873. Then he leased the Globe Theatre. Here Mr. Daly produced "Alixé." He later moved to the New Fifth Avenue, built by the Gilsey Estate, but it was not profitable and he relinquished New York management and spent several months in Europe, where he adapted "L'Assommoir," but it did not succeed. Daly in 1879 leased Wood's Museum on Broadway.

His tendency to spread out had discouraged his father-in-law and backer, the late John A. Duff, who retired, leaving Daly to his own resources, whose luck then changed and his career continued prosperous until the end. He had a magnificent Daly's Theatre in London as well as in New York. There is no denying his extraordinary qualities as manager and author. His companies at various times contained many of the best actors on the American stage. Mr. Daly's funeral, which occurred June 17, 1899, at St. Patrick's Cathedral, was attended by more than 5,000 persons. His estate after his death was somewhat involved, but was administrated with sagacity by his brother, Judge Daly, with the result that hundreds of thousands of dollars were distributed among the heirs.

Mr. Daly's personal peculiarities were many and not always agreeable, as he was much of a martinet. An incident illustrating this happened during one of the visits of the Daly Company to San Francisco, where it played the greatest season of its career at the Bush Street Theatre, then under my management. At that time the late Tom Williams, who was business manager of the New York Evening Journal, was the part proprietor and editor of the Evening Post of San Francisco. He wrote its dramatic criticisms. In Daly's company was a beautiful young actress named Edith Kingdon, who is now the wife of George J. Gould. At that time she was a very young girl and was making her first appearance in San Francisco. Ada Rehan, the leading lady, always was a great favorite there, but the opening night was not so much of a triumph for her as it was for Miss Kingdon, who not only fascinated by her great beauty but thrilled with surprise by the cleverness and strength of her histrionic quality. Next day in the Evening Post Mr. Williams devoted nearly a column of space to a review

## Fifty Years in Theatrical Management

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of the performance, and most of it was in praise of Miss Kingdon, of whom he said "she was the real star of the performance." Mr. Daly was enraged by what he regarded as a slight to Ada Rehan and he sent Mr. Dorney, his manager, to Mr. Williams' office to say he had no right to praise Miss Kingdon and practically ignore Miss Rehan.

Daly came to my office shortly afterwards boiling with rage and said so long as he was giving performances in the theatre Mr. Williams must not be again admitted. I replied that Mr. Williams was a well-behaved gentleman who always paid for his seats, and if he at any time presented tickets for admission to any theatre under my control he would be admitted without question. The next time there was a change in the bill Mr. Williams purchased seats as usual and with his wife came to the theatre. At the door Dorney objected to his entering, but my regular doorkeeper overruled the objection and the Williamses were seated. This incident was at once reported to Daly, who ordered that Mr. Williams be immediately ejected, instructing Dorney to see the order carried out, who sent to Williams and told him he must leave. Williams declined to go and Dorney did not attempt to remove him. At any rate he called for a policeman who referred the matter to Patrick Crawley, the then chief of police, who happened to be standing in the lobby. Chief Crawley said Mr. Williams was apparently the possessor of seats bought in good faith and should not be interfered with.

Mr. Daly was very savage about the incident and when he told me he considered I had acted badly in admitting Mr. Williams, I told him I thought he was wrong.

Some of the older critics, notably George Barnes of the Call and Peter Robinson of the Chronicle, sided with Mr. Williams, stating that any attempt to influence critics would be resented by all of them.

In San Francisco also on a previous occasion, Daly, having had a dispute with a theatrical manager, undertook to give performances in Platt's Hall, previously used for dancing purposes, and he made an utter failure because the people didn't choose to go to a hall when three or four theatres were at Daly's disposal. The press of San Francisco maintained the same attitude toward all managers. Al Hayman on one occasion differed from the critic of the Call and visited Mr. Loring Pickering to coerce him into writing favorably on the ground that he, Hayman, was a large advertiser. Mr. Pickering sent for his cashier and said: "Does Mr. Hayman pay for his



MRS. GEORGE J. GOULD  
(Edith Kingdon)



GEORGE J. GOULD



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advertising the same as any one else?" The answer was "Yes." "Is it inserted in the paper?" The answer again was "Yes," and turning to Mr. Hayman he said: "You receive all the consideration that you can possibly get in my newspaper when your advertisement is inserted. We do not care whether you use our columns or not, and Mr. Barnes will continue to write just what he pleases."

During this same visit of Daly's Company the death of President Garfield occurred and the funeral services were set for Saturday. Mr. Daly decided to observe the occasion by closing the house and notified me that his company would not appear on either Saturday or Sunday. But it impressed me that Daly was assuming too much, and when he insisted upon carrying out his designs I hastily searched for an attraction for those two days and finally secured Madame Janauschek (the late distinguished German actress), who then chanced to be playing on the Pacific Coast. When this move became apparent to Mr. Daly he changed his mind, and made every possible effort to get his company together. But they had been notified that they would not be required for either Saturday or Sunday and nearly all of them had taken advantage of the occasion to go sight-seeing to the Yosemite Valley and elsewhere, so Mr. Daly's intentions went wrong both ways.



Augustin Daly was a practical man as well as a wonderful stage manager. His theatre, which he opened in 1879 on Broadway, formerly known as Wood's Museum, was built by John Banvard for the purpose of presenting his great panorama of the Holy Land, which he had painted himself, and with which he had made considerable money on the road. While he was negotiating with Mr. Daly he stipulated as a part payment of his rent that he should have the rows of seats A and B on the first nights of all new plays, believing that the front seats would be in the greatest demand. After the lease was signed Daly had the auditorium re-seated and re-lettered, the seats beginning at the back with the letter A. I was present at this opening and joined in the general laughter at Mr. Banvard's expense.



George K. Goodwin came into the amusement business by an unusual route. Some declare that he was a dancing master in a Southern city; but when I first knew him in the Sixties he was a showman on a limited scale and also conducted a pawn shop in Salem Street, Boston. His first manage-

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ment of any importance was that of Artemus Ward, the American humorist, and his next experience was directing a pedestrian tour of Edward Payson Weston from Boston to Chicago. Mr. Goodwin afterward dabbled in panoramas and in circus and theatrical shows. His first circus was the Goodwin & Wilder Show. In 1866 Goodwin ran the first dollar store in Philadelphia and he became interested in the management of the Walnut Street Theatre in the same place, of which John Sleeper Clarke was the owner. He afterward managed the Chestnut Street Theatre and in some of his undertakings his partner was Samuel F. Nixon, to whom he gave his first theatrical training. Mr. Goodwin died in Philadelphia in 1885.

Mr. Frank L. Gardner purchased from his widow the leases of these theatres. He had also previously bought the lease of Haverly's, which is now the Chestnut Street Theatre, from C. H. McConnell and J. H. Haverly. The Walnut Street Theatre he transferred to Israel Fleishman and the Chestnut Street Theatre and Chestnut Street Opera House to Nixon and Zimmerman and a lawyer by the name of Thomas Deal, with the understanding that he (Gardner) was to receive one-third of the profits. Unfortunately for him he did not insist upon this in writing and instead of profit he received "only thanks." As he was entering litigation in the matter his only witness to the transaction, Mr. Deal, died. Deal had acted as attorney for both parties, and it was rumored at the time that Gardner was deprived of his interests entirely through the disloyalty of his lawyer and associates.

It was in the late Seventies that I formed a lasting friendship with Gardner, who afterwards became one of the world's great gold millionaires. Frank L. Gardner, a completely equipped mining expert, had later given a considerable amount of his time to extensive theatrical management, and with these speculations he had been very fortunate. In 1886, while we were both sojourning for a time at Lakewood, N. J., I arranged with him to tour several of his attractions to the Pacific Coast, where they met with great success. At the conclusion of their engagements at my theatre in San Francisco he arrived there en route to Australia. After having disposed of his theatrical holdings and other enterprises, he sailed for the Antipodes, where unexpected prosperity awaited him far beyond his dreams. In the gold country of that section he found opportunities to utilize his mining knowledge previously gained in America and he made investments which in due time yielded millions for himself and his associates. I called upon



FRANK L. GARDNER AND THE LATE KING EDWARD VII  
*On One of Their Frequent Motoring Tours Through Germany*



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him years afterward in Paris, where he was living in the most magnificent private residence that I had ever seen and which is still his home. He was an intimate associate of royalty, and the late King of England, then Prince of Wales, was his particular friend, and they toured Europe extensively in Mr. Gardner's automobile, the finest machine that had been developed up to that period. I found him unchanged by his stupendous success which resulted from his small beginnings. He was always the same unassuming, kind-hearted and self-contained man I had known in the United States.

Although an American by birth, Frank L. Gardner has passed the greater part of his strenuous life in Australia and Europe. He is especially well known for his large mining and other interests in Mexico, South Africa, Australia and Russia. He was at one time chairman of twenty-six different London corporations, and as many of them were large dividend payers, his financial position appears to be a record one. He has always taken a great interest in theatricals, being a great admirer as well as an associate of many of the leading artists of the London and Australian stage. He is well-known throughout the world on account of his many business interests and his clear judgment concerning mines is proverbial. Besides this Mr. Gardner has been very successful in racing both in England and France, where his khaki colors have for many years borne off the prizes. It was his influence that induced the late King of England to hire Tod Sloane, the well-known American jockey, which created such dismay among his English confrères. Mr. Gardner spends much of his time in France, also in New York, where he has a large circle of friends and admirers.

Budapest, the capital of Hungary, was where Imre Kiralfy was born prior to the Kossuth Outbreak in 1848. At the age of four little Imre manifested some vocal talent and appeared in Weber's "Preciosa." Then the revolution broke out and the elder Kiralfy, who was among the patriots, took his family to Italy to escape imprisonment. When peace was restored by the election of the Emperor of Austria as King of Hungary, young Imre was taken on a tour of the principal theatres of Germany and at Berlin he performed before Frederick William IV, his brother, later William I of Prussia, and the Emperor Maximilian. Young Kiralfy then began his career with the study of music. At twenty-three he began to organize enormous scenic pageants, and after visiting the Paris exhibition he organized at the request of the Mayor of Brussels a colossal public fête in 1868. The following

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year he came with his parents and family to New York, where he remained for twenty-five years, ultimately becoming one of the leading managers of the United States. His first great spectacular production was Jules Verne's "Around the World in Eighty Days" at the Academy of Music, New York. Subsequently he devised many great spectacular stage and open-air productions beginning with the "Fall of Babylon," at St. George, Staten Island, in which one thousand performers were engaged. This he followed with "Nero and the Burning of Rome," with fifteen hundred interpreters on a mammoth stage, with dazzling scenic and mechanical effects. Finally he went to London, where he presented "Nero" at the Olympia in 1891.

In 1890 in conjunction with the late P. T. Barnum he created the great pictorial drama of "Columbus." Mr. Kiralfy returned to London and surprised the British with a gorgeous spectacular and realistic production called "Venice" at the Olympia in 1892. The following year he was induced by Abbey and Grau to return to Chicago for the creation of a new extraordinary scenic production for the Columbus exhibition. His great genius supplied a remarkable series of the history of that period, which he entitled "America," and it produced a sensation at the Auditorium Theatre. In the same year he returned to London, reconstructed Earl's Court and became Director-General of the exhibition given there. In 1896 he followed with another pictorial series of illustrations entitled "India," and the following year with "Ceylon." Another one of his series of great productions was "The Victorian Era Exhibitions" in 1897. His great Universal Exhibition succeeded, to be followed by another equally grand series of scenic displays, called "Greater Britain" in 1899. His next successful efforts were "The Woman's International Exhibition" in 1900 and in 1901 his enormous "Military Exhibition."

He was invested with the Royal Order of Leopold as Knight Commander. Then he became an officer of Public Instruction in France, following as British Commissioner General at the Universal Exhibition in 1905. The King of Portugal made him Knight Commander of the Order Villa Vogosa. After this he created and organized the great Franco-British Exhibition at Shepherd's Bush in London, which was opened by the Prince of Wales, now King of England, in 1908, and which was frequently visited by King Edward, and the Royal Family of England. Imre Kiralfy succeeded this with the Imperial International Exhibition in 1909 and the great Japan-British in 1910, under the patronage of the Royal Family and the Japanese Princes, delegated as



The Duke of Argyll

King George

The Earl of Derby

Queen Mary

Imre Kiralfy

The Hon. Sir John Cockburn

Lord Desborough

*The Greatest Producer of International Exhibitions Surrounded by Royal Personages*



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commissioners to this exhibition. In recognition of his many services as commissioner general he was, by Royal Command, presented to the late King at the Court levee. The culminating effort of his career is the great Coronation Exhibition of the present year, portraying in graphic detail the arts, industries and resources of the British Empire, under the auspices of the Duke of Teck and the Rt. Honorable Lord Northcote. Imre Kiralfy is a great collector of rare paintings and objects of art, an active member of the Masonic Fraternity and a grand officer of the Grand Lodge of England. In the early Seventies he married Miss Marie Graham, a very intellectual and charming lady, scarce out of her teens, and has five sons and an only daughter, who are a credit to his indulgent and careful training.

## CHAPTER IX.

When Pantomime Was Popular—Famous Pantomimists—George L. Fox—Maffitt and Bartholomew—Tony Denier—The Martinetti Family—The Lauri Family—The Hanlon Brothers—When Tony Pastor Was a "Clown"—Favorite Pantomimists of To-day—George H. and James B. Adams, Charles Bavel, Marceline, Harry Thorne—Agile Exponents of the "Silent Drama"—The Great Blondin—Pantomimes and Noted Pantomimists Under My Management—The Success of Pantomime Productions Here and Abroad—In America Almost a Lost Art.

**T**HE first time I saw the late George L. Fox (the greatest of all clowns in pantomime) was at the New Bowery Theatre in 1862, where he was manager and stock-star comedian. He had just returned from a ninety days' service at the front with the Eighth New York State Militia Regiment, and although his military experience was brief, it contained plenty of action, for he participated in the first battle of Bull Run. His experience in theatrical management covered several years before that time, as he had directed a theatre in Providence with George C. Howard, his brother-in-law, and had been co-manager with James W. Lingard, at the New Bowery. Fox was an admirable dramatic comedian long before he became a pantomimist and one of his dramatic rôles was his original impersonation of Phineas Fletcher in "Uncle Tom's Cabin" at the National, New York. Fox's greatest renown was won in the pantomime of "Humpty Dumpty," which ran at the Olympic, New York, 483 consecutive representations, Fox not missing one performance. This was a marvellous run at the time and was notable for its regularly large receipts, especially through hot weather. He proved his versatility by playing Marks in "Uncle Tom's Cabin," Sundown Rouse in Augustin Daly's "Horizon" and the central rôles in the burlesque of "Faust." Later he gave a splendid interpretation of Bottom in "A Midsummer Night's Dream." When Mr. Fox was compelled, through illness, to leave the stage, his place in the company was taken by James S. Maffitt, a celebrated pantomimist. Maffitt was for many years of the firm of Maffitt & Bartholomew, usually playing the clown, Bartholomew doing the pantaloon, although at times they alternated. Maffitt was a printer by trade, but left the imposing stone to become an actor, beginning at the Holliday Street Theatre, Baltimore, in

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1855. Bartholomew, like Maffitt, had enjoyed a general stage training and was an excellent comedian.

James S. Maffitt (familiarily known as "Maff") was born near Elkton, Md. In his career as an actor he portrayed almost every style of character known to drama. He was a great favorite for several consecutive seasons in Boston and the New England circuit. He was the original Lone Fisherman in Edward E. Rice's burlesque of "Evangeline," at the Boston Museum in 1870. One night at this establishment, while he was doing that part (which is all in pantomime) a ludicrous incident occurred. The Lone Fisherman had the business of sitting on a camp stool at the back of the stage with a fan in one hand and a fishing pole in the other, the hook end of the line being in the supposed water. He felt something tugging at the line, and as it came near to the change of the scene, he pulled the line out, when a cat appeared attached to it. It was the first time "Maff" had ever spoken in the rôle, but he saw his chance, so, after looking at the cat for a moment, he glanced at the audience and said, "A catfish," and made his exit, followed by a great burst of laughter and applause. The property man of the theater, for a "guy," had fastened a "prop" cat to Maffitt's line.

He was the partner of W. H. Bartholomew (otherwise "Barty") for the remarkable period of thirty-five years. These gentlemen had been legitimate dramatic artists for a long time before they worked together, after which event they were recognized as the two best American actor-clowns that had ever joined forces. Maffitt retired from the stage and went to live with his son on his farm at Elkton, Md. In Baltimore, in April, 1895, while undergoing a surgical operation, he breathed his last, at the age of sixty-four.

His partner, W. H. Bartholomew, came from Philadelphia, and at the age of twelve, when about to attend High School, his brother-in-law offered him a position in a jewelry store, which he accepted. Of his initial payment there, Mr. Bartholomew, in a recent letter to me, stated: "How well do I remember the first week's salary, and the pleasure it gave me to place it in my dear mother's hand, and to receive 50 cents for spending money." The first time he ever acted was in 1850, at a benefit in Norristown, Pa., when he played Francis in "The Stranger." He remained in trade until 1852, when, through the efforts of William Reed (a brother of the late comedian, Roland Reed), he obtained a position in a dramatic stock company under the management of Mrs. H. Lewis, at the Eagle Theatre, Sudbury Street, Boston.

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In the spring of 1856 he went on a Southern tour with the well-known actor and manager, the late W. H. Crisp. His next engagement was at the Holliday Street Theatre, Baltimore, Md., then managed by John T. Ford, where he first met Maffitt, from which place, at the termination of their contract there, they went together to the Pittsburg Theatre, Pittsburg, Pa., managed by Charles Porter. It was at this house they first played together in pantomime and after that engagement became partners. They appeared with great success in "Robert Macaire," "Jack, the Giant Killer," "Old Mother Goose," "The Green Monster" and the original "The Devil's Auction." In 1862 they appeared at the American Theatre, Broadway, New York, for three years, R. W. Butler being the manager, and during the summer months they performed with the company at the Boston Museum. In partnership with Jason Wentworth, they opened the Theatre Comique, in Boston, in November, 1865, where they proved very successful. It was here my friendship began with these clever artists, "Maff" and "Barty." They continued at the Comique until the spring of 1868. After the establishment was destroyed by fire, in 1869, they joined Isaac B. Rich at the Howard Athenæum, in the same city.

At the age of seventy-seven Mr. Bartholomew was at last compelled to relinquish his footlight frolics and his fantastic life for a rural one and is now located, as an honored guest, at the Forrest Home near Philadelphia. One of his great regrets is that he did not become a life member of the Actors' Fund when he could have done so.

Pantomime is the most exalted of all arts of dramatic or comic expression, but, unfortunately, there are but few representatives capable of sustaining its high character. One of the greatest exponents whom I remember with pleasure was Tony Denier, a most gifted clown of the olden time. Tony was born in 1839 and at the age of thirteen joined a circus, where for several years he completed his pantomimic education and also excelled as a tanbark acrobat. He soon mastered all the tricks that enabled him to essay the characters, respectively, of clown, harlequin or pierrot. When the Ravels came to this country in 1862 he joined them and was soon recognized as the greatest clown of the period. In 1863 he was with P. T. Barnum as a one-legged dancer; in 1868 he toured with "Humpty Dumpty," and for twenty years after continued merrily in pantomime at the head of his own company, and then for two years directed a theatre in Chicago, in which

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place he ultimately retired from the stage to private life, in excellent circumstances.

Paul Martinetti, surviving member of the celebrated Martinetti family, who played with the Ravels when I saw them at the Boston Theatre, is still living and a favorite pantomimist in England, as also is John Lauri, of the old Lauri family. I had the pleasure of engaging Lauri in London to train the English ballet girls for the company I brought to America to aid Mme. Selina Dolaro. Maggie Willett, who became the wife of Harry Thorne, himself a most excellent pantomimist, was one of the original "Marsh Troupe," composed entirely of children, which produced throughout the country "Cherry and the Fair Sex," "The Naiad Queen," "Black Eyed Susan" and the like. From this company graduated Louis Aldrich, Louise Arnott, Ada Webb, Minnie and Ada Monk, Julia Christine, who married Henry C. Miner in 1864 and retired from the stage, and many others who became sterling artists. Miss Willett could sing in English and French, execute all kinds of dances, character and opera, play a "variety" of parts from Jack Sheppard to Columbine in pantomime, and even essayed Harlequin making the leaps through the scenery. The Marsh Troupe continued successful for years and finally disbanded in California in 1863.

The two Adams brothers, George H. and James Robert, were sons of an English circus clown, Charles H. Adams, and their mother came from the famous Cooke family, who date back in the circus business to the year 1737. George as a boy intended to join the Nicolo family as an apprentice, but the elder Nicolo was just leaving for America and had no further use for youngsters, so the Adams lad was left behind, fortunately for him, for the Nicolos came to America and sailed from New York for New Orleans on board the "Evening Star," which was wrecked. George Adams's great specialty was a clown act on stilts. Both brothers are prominent members of the New York Hippodrome. Mr. James Robert Adams joined my forces in 1889 to play the pantomimic part of the Spider in my extensive production of the "Spider and Fly." Since that engagement he has had companies of his own playing "Humpty Dumpty," of which he made a condensed version for vaudeville purposes.

The Martinettis were also prominent in the American reproduction of "Humpty Dumpty." Of the French clowns who appeared at Daly's Theatre, New York, when "L'Enfant Prodigue" was presented, M. Cortes gained

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American recognition. "Superba," "Fantasma," "Kajanka," "Devil's Auction" and "Spider and Fly" were the most successful spectacular pantomimic productions during the past thirty years, in which George D. Melville, George H. Adams, Charles Ravel, James R. Adams, Charles Mauriottus, the Shrode Brothers, Andy Morris and August Segrism were prominently identified. With the exception of George Adams and Melville, all the others appeared in the different productions of the "Spider and Fly."

Tony Hernandez, the Hanlon Brothers, Robert Butler (one of the best early stage clowns), Alexander Zanfretta and Robert Frazer were among the most popular of the latter day pantomimists. Zanfretta was in my employ for several seasons as principal clown with the "Spider and Fly." Robert Frazer was also connected with the first production. Charles Ravel was considered the most graceful harlequin on the American stage; he appeared with Fox in "Humpty Dumpty" for six years, together with Louise Boshell (widow of Frank Melville of New York Hippodrome fame) as Columbine.

George H. Adams, Marceline, Maffitt and other original pantomimic clowns of reputation rarely spoke a word from the rise of the curtain to its descent. They were expert "muggers," which in ring parlance means a man whose facial expression conveys his various emotions, whether tearful or joyous, without uttering a single word. In addition to being a "mugger," Marceline, for instance, is an "August," a clown who always wears a dress suit, trousers too long for him, coat too big and a high hat which can put him in a total eclipse when it is necessary. This is one of the time-honored costumes of the pantomime clown's wardrobe and has been worn from time immemorial.

Anyone meeting Charles H. Yale now would scarcely realize that he was ever one of a song and dance team of knock-about and break-neck type, for he is sedate and quite portly, far better known in management than as the comedian and pantomimist of former years. Mr. Yale recently said, while we were exchanging reminiscences on the subject of stock companies of the old days, that "The members were supposed to play, sing or dance acceptably any part that was handed to them. The weekly change of bill was made on Saturday night, and with two performances daily and rehearsals every morning including Sundays the actors were fairly busy."

It was decided by Geo. E. Lothrop, proprietor of the Boylston Museum, Boston, of which Yale was a member, and as an offset to the Maffitt and



JAMES S. MAFFITT



TONY DENIER



HANLON BROTHERS



GEORGE H. ADAMS



THE RAVELS



Mlle. PILAR MORIN



GEORGE L. FOX



CHARLES W. RAVEL

*The Genii of Pantomime—A Lost Art Upon Our Stage*



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Bartholomew pantomimes, which were the features of the Howard Athenæum, to introduce a similar entertainment at the Boylston. Those secured were Fanny Herring, Evaline Lehman, William J. Stanton, George C. Davenport, Harry Lampee, Thomas H. Plumer and others as principals. They started with a series of ballet pantomimes, such as "Robert Macaire," "The Comanches," etc., Yale playing the comedy parts under the coaching of the older members of the organization. After a while they went in for heavier productions, such as "The Dumb Boy of Manchester," "Aladdin," "The Black Crook" and "The Devil's Auction." Subsequently he fell in with William J. Gilmore, of Philadelphia, who engaged him as comedian, pantomimist, stage manager and producer. Gilmore went in for spectacular ballets and pantomimes which he produced handsomely. "The Devil's Auction," a piece that ran for about an hour, was expanded into a full evening's entertainment by Yale with the result that the show continued profitable for a quarter of a century under his personal direction.

My old friend, Tony Pastor, was also a pantomimic clown in his early career, and during his managerial efforts in the Bowery produced a series of holiday pantomimes, such as "Harlequin," "Jack, the Giant Killer," "Little Boy Blue," "The Enchanted Horn" and several others. He had as his producer a young man named Harry Thorne, a son of John Thorne, in his time a noted scenic artist. Harry Thorne not only directed the rehearsals but painted all the scenery, invented the tricks, made the properties and played the part of clown. He was a handy man to have around the house. Frank Girard, Billy Barry, Sam Devere, Larry Tooley, Joe Lang, Jennie Engle, Hannah Birch and others were in the support.

One of the most agile exponents of "The Silent Drama" is Senora Pilar Morin, of Castilian birth, who made her début in a French play at Paris and afterwards went to Brussels and appeared in "L'Enfant Prodigue," where the late Augustin Daly saw and engaged her for his New York theatre. She then came under Mr. Abbey's management for a time and later made several pantomime tours through the United States and Canada under various managers, among them Maurice Grau, A. M. Palmer, Aronson, Belasco and Fiske. In England she appeared under Charles Frohman's management at the Duke of York Theatre. In August, 1910, she revived "L'Enfant Prodigue," which proved again a success.

Madame Cavalazzi, Charlotte Wiehe, Camilla d'Alberg, Mlle. Dazie and

## Fifty Years in Theatrical Management

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Mlle. Genee are among the foremost female pantomimists who have achieved success.

On June 30, 1859, Blondin startled the world by walking across Niagara Falls upon a tight-rope. His daughter, a very charming girl, married Frank Pastor, an equestrian and brother of Tony Pastor. Blondin (before he became famous as a tight-rope walker) was connected with the Ravels, the pantomimists, and after leaving them he was interested for a while in a travelling circus. He accumulated a fortune and returned to London, where he lived a life of ease in a beautiful home in Finchley Road, St. John's Wood, which was afterwards purchased by Pony Moore, the minstrel manager. Another famous tight-rope walker who crossed Niagara Falls in the same manner was Harry Leslie, one of the most versatile performers and reckless and daring of men I have ever known. He was an exceptionally good minstrel, pantomimist, dramatic actor, dancer and comedian. I engaged him chiefly as an outside attraction for my minstrel show during my early trips through New England and the Provinces. He drew immense crowds and was the first of the tight-rope walkers seen in that part of the country. He kept me in a state of nervousness almost continually, for he would not walk his rope until he was about two-thirds in a condition where he would have made a fine living example for John B. Gough, Neal Dow and other temperance orators of the day. I always breathed easier when he reached terra firma.

I had another man in the same company, who in one respect made a good companion to Leslie, Professor O. P. Sweet. He was among the greatest bassos and interlocutors in the minstrel business. His conviviality made him at times a little unreliable with other managers, but he kept within the limit through my form of discipline. Usually his first procedure when we reached the town in the morning was to go into the bar-room of our hotel and tell the barkeeper that he was without money, but he would leave his tuba as security for the "beverage" he wanted. The result was that I almost invariably had to take his horn out of pawn before starting the parade. His "show" experience seemed but a bit of youthful folly on his part, for he afterward demonstrated his real qualities by settling in Springfield, Mass., where he became recognized as one of its leading surgeons and citizens.

While Blondin astonished the world by crossing Niagara Falls from

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shore to shore, it remained for Signorina Maria Spelterini, a European artiste, to surpass his feat by crossing the Falls in a more daring manner. Signorina Spelterini, who was a comely, well developed woman of twenty-five years, accomplished her wonderful exploit on the morning of July 20, 1876, after a drizzling rain had rendered the rope slippery and making it extremely dangerous at the shore anchorages. The rain cut down the attendance, but the walker would not listen to a postponement. On her first trip over she lay down at full length in the centre of the rope over the whirlpool. On the second she took a small cooking stove and utensils, cooking an egg omelet over the raging waters. She followed this gymnastic feat by a third trip to the Canadian side, walking with her head encased in a coarse, thick bag; while on her last trip she walked across the Falls with her feet concealed in wicker baskets. While the venture was not a profitable one, Signorina Spelterini received credit for having out-Blondined Blondin and she returned to Europe, where she received much attention for her great achievement.

Despite the repeated efforts of shrewd managers with plenty of capital to make Christmas pantomimes as popular on the American stage as they are on the English, the results were only moderately successful, although a number of pantomime road companies had profitable returns through the popularity and clever work of the principal clowns in the productions. Three or four years ago Klaw and Erlanger revived the old "Humpty-Dumpty" show with W. H. Bartholomew, George and Lilly Adams, Joseph C. Smith and George Schrode in the cast. It lasted a week in New York City, then went on the road.

James Doughty, the old English clown who followed in the footsteps of the great Grimaldi, has worn Grimaldi's wigs and has sung Grimaldi's songs. He regretfully recalls the days when the harlequinade was the attraction of a pantomime and the clown its chief performer. "There are no clowns now," he remarks with a shade of bitterness. "Last year I heard the tale of a theatrical manager who forgot all about the clown when he was arranging his pantomime, and at the last minute gave a super half a crown extra to play the part!" The contemptuous tone must be left to the imagination. Now, at the age of 93, James Doughty has perpetrated the grimmest of his jokes by marrying a girl of 24.

Holiday pantomimes formerly were given with regularity in several

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of the cities outside of New York, notably in Pittsburg, at the old Drury Theatre, where Harry Williams, then a young actor, was lessee and manager. In 1867 the sale of this house by auction took place and some of Mr. Williams' friends, with whom he was exceedingly popular, wanted to buy the property for him. They did engage in bidding until the figures amounted to sixty thousand dollars, when Williams stopped them, saying a higher price would prove a bad investment. The property, which ultimately brought ninety-six thousand dollars, is now occupied by structures used for business purposes and is so valuable that it is practically unpurchasable. It is indeed stated that this parcel of land is held at the highest price ever known in the smoky city—going to show that Williams was a better actor than forecaster of real estate values. After the old Drury had changed hands Williams leased it, and on Christmas night reopened it with a pantomime, appearing in the rôle of pantaloon, which naturally fell to him as a well-known impersonator of old-men rôles. At the end of the first week a girder in the roof structure fell from its place, making a large aperture, which the lessee vainly appealed to his landlord to repair. On that evening at the close of the show, while still in a pantaloon make up, Williams came before the curtain announcing that the theatre would close then and there, never to be reopened: a prophecy that was fulfilled to the letter.

It is to be noted that the most successful of the pantomimic attractions, when this form of entertainment was at its zenith, were those given by "Families," consisting principally of the Ravel Family, the Lehman, the Martinetti, Zanfretta, Lauri and the Hanlon Families.

Isabella Cubas, the beautiful Spanish pantomimist and danseuse, was a mild sensation in America in the early Sixties. She was under the management of that master showman, James M. Nixon.

Marietta Ravel, niece of the famous brothers Ravel, came to America with them and was a well-known pantomimist, danseuse and tight-rope performer. In 1862 she married Mart W. Hanley and a few years later starred in the "French Spy" under the management of her husband. Hanley was of a genial disposition and had many friends in and out of the profession. He subsequently was for many years the manager for Harrigan and Hart. The Majiltons also made some renown as pantomimists and "legmania" performers. Master Martin, who was for years associated with the excellent clown, Robert Butler, was himself a noted pantomimist. Marie Zoe was a

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favorite pantomimist and danseuse in the Sixties. Her husband was the well-known ballet master of that time, Ben Yates.

Of the pantomime troupes of the latter days that were very successful were the Hanlon Brothers, consisting of George, Alfred, Frederick and Edward. They were the original Hanlons of gymnastic fame; they came from England and were in their day considered the leaders of all gymnastic performers. In the early Seventies they entered the pantomimic field and starred for many seasons in "Fantasma," "Superba" and other productions equally famous.

Pantomime in England flourishes now only during the winter holidays, when are presented in the leading London and provincial theatres the most gorgeous productions of pantomime, ballet and spectacle, which are made a noted feature of the Christmas season. Particularly magnificent are the productions presented at Drury Lane. I have journeyed to the other side many winter seasons to witness them. There were two kinds of pantomimists in the days of yore, the French and English. The Frenchman expressed himself thoroughly by pantomime gesture and shrug and his art was of the highest. The Englishman expressed himself by "mugging" and talk.

As it is generally known, pantomime plays an important part in theatricals in all of the leading cities of Europe, but the American public to-day is slow to appreciate the artistic merits of silent acting. Within the last few years several foreign artists versed in pantomimic interpretation have appeared in America with the hope of achieving success, but attained only a meagre amount of popularity; Severin, the great French pantomimist, being the one exception. Pantomime is the most difficult form of acting known to the stage. For this reason it requires an actor of no mean ability to be successful in his portrayal. European pantomimists who come over here are sadly disappointed at the reception accorded them, for in their native land they are the pride of their audiences. Many of the pantomimes presented on the American stage in recent years labeled "original spectacles" were so constructed as to be unlike the genuine, silent mimic drama, being instead a hodgepodge of musical comedy, legitimate farce and opera bouffe, with vaudeville attachments. It appears that this once popular form of amusement is passing away here, having lost its prestige and being no longer a novelty. It is to be regretted that so worthy an entertainment can no longer win a place in American amusements.

## CHAPTER X.

The Circus World from Its Primitive Days—The First "White Tops"—When I Was a Circus Clown—The Robinson Family—The Notable Early Equestrians—"Gil" Eldred and Young John Robinson Partners—The First Elephant in America—The Murder of William Lake—How Adam Forepaugh Became a Showman—James A. Bailey Enters Circus Life—Reminiscences of Kit Clarke—How Samuel F. Nixon Got Into the Show Business—The Master Showman, W. W. Cole—His Great Success in the Antipodes—Prosperity of Barnum and Bailey—The Ringling Brothers Monarchs of the Tent Show Realm—The New York Hippodrome—I Discover Louise Montague, the \$10,000 Beauty.—W. C. Coup, the "Chesterfield" of Circusdom.

**M**Y early ambition to be connected with a circus was accomplished, if not gratified, when scarcely twenty-one. Having no show of my own on the road in the summer of 1863, I "joined out" as clown with the Richard Sands' show and "blacked up" for the side show in the minstrel scene after the regular performance. This occupation I followed for several years as a summer diversion, although it was very hard work and the compensation was small. The circuses at that time travelled by wagon, and in order to save the live stock as much as possible from exerting itself in the heat of the day, the start was always made very early in the morning. This cut down the time allotted for sleep to two or three hours a day. Moreover, whenever we came to the foot of what looked like a steep hill all hands were compelled to turn out and walk to the summit. These matters kept us usually pretty well fagged out, and in the course of time I, for one, reached the conclusion that there were easier ways to earn a livelihood than clowning with a circus.

One of the big shows that travelled in those early days was the John Robinson's, the first. John was born in Little Falls, N. Y., in 1801. Home life being too monotonous for him, he ran away from his native heath in 1817 to embark on a whaling vessel at Newport, R. I. At this place the glitter and glare of the Buckley and Wicke circus attracted him so he joined the show instead. After travelling through the East as property man with

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it for the first season at Five Dollars a month, and later as a rider at the more remunerative salary of Five Dollars a week, he decided to launch a circus of his own. In 1824 the John Robinson show became a reality and ever since that date there has been a John Robinson show on the road and under the management of a John Robinson. It was the first tented aggregation to cross the Allegheny mountains. The organization then was well managed, the master hand of John Robinson being evident at all times. The show consisted of three wagons and five horses; the canvas was a seventy-foot top, which is a contrast to the huge counterparts carried by the circuses of to-day. Dan Rice joined the show as an acrobat in 1837.

When the transformation of circus business took place there was also a noticeable change in advertising methods. John Robinson's early means of boosting his attraction were simple but effective. The first John Robinson show agent was placed in charge of an old mule with a pair of saddle bags containing six weeks' posters and six paper boxes of tacks, for paste was not used those days, the publicity trip proving a novel one. On trees, barns and every place available where tack hammers could be used the bills and posters were placed. The circus band was a one-man affair, Mr. Robinson sitting with his back against the centre pole playing a fiddle. From its inception the John Robinson circus was a great success, and is a power wherever a "white top" has been pitched. From 1864 until 1909 the John Robinson circus was in charge of the second John Robinson. The treasurer from 1863 until 1884 was Gil. Robinson, who in the latter year became assistant manager. This show was the first under canvas to use the bank ring and to carry two separate tops, one for the circus and the other for the menagerie, and also the first to travel by train. In the 1910 season the show was under the third John Robinson.

Such fearless equestrians as James Robinson, Charles Fish, William Dutton, James Hernandez and a host of minor riders learned to ride with the John Robinson show. The first John Robinson controlled the Charleston Theatre in 1847 and 1849. Among the famous stars who played there was William Charles Macready. Mr. Robinson built the Robinson Opera House in Cincinnati, Ohio, which stands to-day as a testimonial of his connection with theatrical interests. At the time of his demise his fame was widespread, he being considered the richest showman then in the United States. Although success perched upon his banners, it only came by perseverance and hard

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work. When James A. Bailey was eighteen years old he was learning the circus game under John Robinson's tutelage and for his services was paid Eight Dollars a month. His first duties were doing odds and ends for Fred Bailey, the general agent of the show.



Some years ago the Forepaugh and Robinson shows trod closely on each others' heels, so that rivalry threatened to bankrupt some of the negro settlements in the South. The Forepaugh advertising staff was billing a small town for the first of September, when two old darkies were watching the work with keen interest, and the posters read that the Forepaugh circus was the greatest in the world, which caused one of the darkies to declare that "P'raps 'twas a mighty grand show, but it was not the greatest, for old John Robinson's was the greatest." Just then up went the date, "Sept. 1," and the old darkey jubilantly exclaimed, "Dar, didn't ah tole you dat Fo'poh is the greatest 'sept one, and dat is old John Robinson's!" Robinson in his early days did not care what kind of a poster his men used, as long as the name and date were right. He had a twenty-four sheet poster showing the interior of a circus with a very large audience watching the show. As Robinson was on his way downtown after the show (there had been a small attendance) he passed one of his posters, and three or four persons were at the billboard commenting on the things they had seen at the circus. One would say, "Jim, I didn't see that"; another exclaimed, "Why, I didn't see this!" and the others were of the same opinion that they hadn't seen anything that was pictured on the poster. The "Old Man" listened intently, and then walking over to the sheet, pointed to the pictured audience, reproduced in colors, and said in his emphatic way of expressing himself: "No, I'll be blanked if I saw that crowd there."



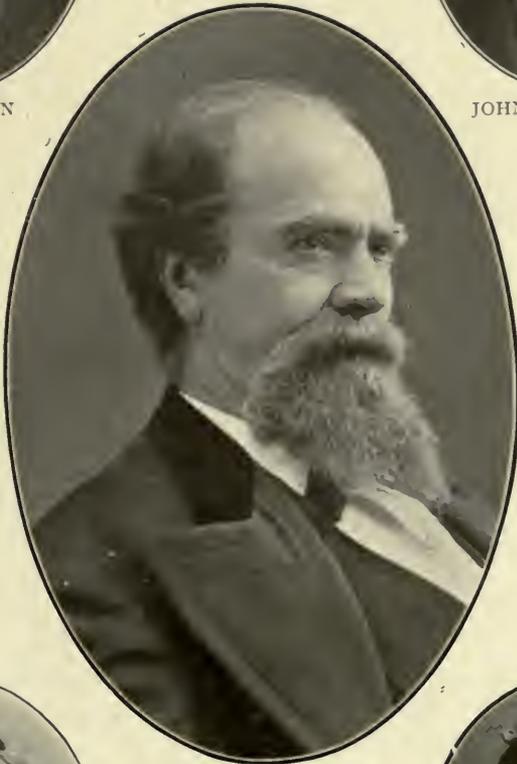
"Gil." Eldred and John Robinson travelled for twenty-three years as partners and during their alliance never stopped showing. They would go to some large city in the South, appearing there for four weeks, during which time they would repaint the wagons and fronts, starting out again to play nothing but one-day stands. Those days the circus was transported by wagon from town to town and some of the stands were made under trying conditions. The John Robinson circus played on a lot in a small village in North Carolina in 1850, adjoining a small church, and the parson announced there



"GIL" ROBINSON



JOHN F. ROBINSON



JOHN ROBINSON



DAN RICE



MRS. WILLIAM LAKE

*Names Which Had Power to Charm in the Halcyon Days of the Red Wagons*



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would be services on "show night." When the evening concert was played by the circus band and the church bell next door had done its usual duty, it was seen that the show tent was packed while the church attendance was very poor. With the show John Robinson's six horse act was the big feature. His costume represented His Satanic Majesty. Stealing from his dressing room, he made his way quietly to the door of the church, and flapping his wings at the minister, shouted in stentorian tones, "Preach away! You can't hurt my business, for I have the biggest house to-night." The congregation thought the devil had come on earth, and there are members down there to-day who still maintain that Satan visited the church personally, as they saw him, red suit, wings and all.

Although few know it, there is a small town in New York State that will offer proof that the first elephant exhibited in America was shown in the barn of Hackaliah Bailey (no relation to James A. Bailey) at Somers in Westchester County. Bailey's brother was a sea captain and brought the elephant from India, being driven up to Somers at night and then placed on exhibition.

Gil Robinson is a chip off the old block, as he was raised in the show business and knows the game from A to Z. His circus environment made him an invaluable business man of the John Robinson circus show; for years he was treasurer, later becoming assistant of this organization. He is one of the best known in the kingdom of "white tops" and numbers his friends by the score. When he was a boy receiving his circus education with the John Robinson shows, old Joe Sweeney was with the organization, doing a minstrel turn that later introduced minstrelsy as a permanent feature with the circus concerts and side shows. Mrs. Gil Robinson was considered one of the greatest high school riders of the country. Her maiden name was Emma Lake. After her marriage she lived a retired life for many years, owing to poor health, and passed away in the spring of this year, 1911.

James Robinson will always be remembered when bareback riders were considered as the most artistic of all equestrians. His fame was even greater in Europe than it was in America. A good story is recalled of his days with the Cooper & Bailey show in Australia: His contract stipulated that he was to receive \$500 a week for two years. For five months the show lay idle and Mr. Bailey wanted Robinson to reduce his salary, but the latter declined. A plague in India was then at its height and the circus people were afraid

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to go to that country, where Bailey informed Robinson he was planning to send the show for the summer, thinking that the rider would cancel his contract. Robinson, however, remained unmoved and coolly told Bailey that he would be on hand to ride.

William Lake was another of the noted early circus proprietors. He was killed by a ruffian at Granby, Mo., in 1869. For many years after his death his widow managed the show and was the only woman who ever ran a circus successfully. She afterwards married James B. Hickok (Wild Bill), who also met a tragic death at Deadwood, N. D., in 1876. "Wild Bill" at one time acted and travelled with "Buffalo Bill."

Lewis B. Lent was a circus manager for fifty years, achieving great success. In 1833 he had his first experience in the show business with his father's menagerie. He became agent for the June, Titus & D'Angevine menagerie in 1834, and in August of that year he purchased an interest in Howe's menagerie. He was a partner in Brown & Lent's circus in 1835, which travelled on steamers and exhibited in the Mississippi and Ohio Valley towns. He managed Rufus Welch's National Circus in 1843, and in 1844 he went to England with Sands & Lent's American circus. He was partner and manager of three different circuses for three consecutive years, namely, Van Amburgh's, Sands & Lent's and Titus & D'Angevine's. During the season of 1849 he was on the Pacific Coast, after which he again managed Rufus Welch's circus. He was connected with P. T. Barnum at the latter's American Museum in 1852-53, during the exhibition of Tom Thumb. In 1853-4-5-6 he formed a partnership with Rufus Welch, the Welch circus and theatre being combined, and the show appeared on the site where the Continental Hotel now stands in Philadelphia. For the next three years he managed the Equescurriculum, the New York circus and other shows. He directed the show at the Hippotheatron in New York from 1865 to 1872, and the New York circus in 1873-4. He was Howe & Cushing's agent in 1875, and later filled the same position in 1879 with Adam Forepaugh's shows. Afterwards he was associated with Batcheller & Doris', O'Brien and Robbins and Colvin's circuses. In 1882 he quit the show life, dying in New York City, May, 1887.

Hackaliah Bailey was one of the original Bailey family of circus fame, who spent active years in touring with the "white tops" and gained considerable renown. He was eighty-eight years old when he died, and although

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he was away from the tents for many seasons before his demise, he was always happy when telling of his memorable days on the road. He started in the show business when a boy and was a star in the days when circuses were circuses.

Alexander Robinson began to work for himself at the blacksmith's trade in Utica, N. Y. He handled circus property so successfully for thirty years that he retired in affluence. He died at Utica of apoplexy, February, 1887. Mr. Robinson was a brother of the famous circus owner and manager, "Uncle John" Robinson.

Burnell Runnells made his début in the sawdust arena in a feat of horsemanship in the South which won for him the recognition of Old John Robinson, who then put him in the circus business. Runnells was living in Columbus, Ga., at the time when the Creek Indians controlled the Alabama side of the river, and were engaged in hostilities against the whites. The Government offered a reward for the delivering of mail to points along the Alabama side, and young Runnells, who was a fearless rider, accepted the job. He carried the mail to Eufaula, Ala., riding at breakneck speed over strange roads, but on his return, after a four days' trip, he was seized by the Indians. His captors wondered at and admired the boy's daring, advising him to cross to the "white man's" side of the river and stay there. It was this dare-devil feat that attracted John Robinson to Runnells and he persuaded the boy's mother to allow him to join the circus. Burnell eventually became the greatest rider of his time, performing the most difficult feats of equestrianism with two, four or six horses. He exhibited in every civilized country in the world, except China and India, receiving enormous fees for his work.

On his first visit to England with a circus he took part in an entertainment, especially arranged at the Alhambra Palace for Queen Victoria, the Prince Consort Albert, the Prince of Wales (who later became king of England) and the entire royal family. It was one of the most marvellous demonstrations with which a circus has ever been identified. Mr. Runnells was born in Eatonton, Ga., but his last days were spent on Long Island, N. Y., reaching a ripe old age. His sons, Fred and Bonnie, were also identified with the circus business and were splendid ground tumblers and general performers. The former is now doing comedy rôles on the stage and the latter also became an excellent comedian of German characters. Bonnie

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was connected with a number of my attractions in the early Eighties and became exceedingly popular. He died many years since.

There were stirring times during the second year of the Civil War and James M. Nixon, a shrewd New York circus man, won the gratitude of the volunteers and drafted recruits by giving them a big tent show at Alexandria, Va. Politicians, lobbyists and state officials were among its patrons, despite the strife and excitement which prevailed. Nixon assembled such sawdust stars as Madam Macarte (in private life, Mary McCarthy), principal equestrienne, supported by Mary Carroll and Mary Maginley, riders; Eaton Stone, then champion bareback rider of the world; James Cook, "The Queen's Jester"; Sam Lothrop, story teller; Jimmy Reynolds, comic singer; W. Carroll and Ben Maginley, riders; Horace Nicholls, ringmaster, and Thaddeus Barton, of Baltimore, acting-manager and treasurer. Albert L. Parks shared the receipts by featuring his Syrio-Arabic Troupe of Acrobats. Two performances were given daily and the recruits were in evidence at every show. Sam Lothrop, the monologue clown, who was an old man with a comical face, told stories at each performance. One night he performed a mock ceremony on board a Mississippi circus-steamboat. Sam always dressed in black when not in the arena, and as the "parson" he created a lot of innocent fun when he wedded a country couple who boarded the boat as the performers were playing boat-games, one of which was "the mock marriage," and there were great hilarity and some confusion when the supposed "Newly-weds" realized the deception.

Adam Forepaugh (right name Forbach) was a Philadelphian, his father conducting a butcher's market and young Adam delivering the meat to the customers. In those days the passenger conveyances of Philadelphia consisted of stages, and on one occasion young Adam purchased four horses and disposed of them to the omnibus company, profiting eighty dollars on the sale. Subsequently he quit his father's shop, turning to horse dealing, ultimately becoming one of the best judges of equine-flesh in the country, which proved of great value to him when he engaged in the show business. The fine stock with his show, which became the talk of the country, showed his keen "horse sense."

He arranged to supply the omnibus company with all the animals it needed. During the Civil War Mr. Forepaugh furnished the Government with cavalry horses in large numbers, establishing a veterinary

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hospital where the broken down ones were rejuvenated. In 1863 Forepaugh sold fifty horses to his neighbor, John O'Brien, owner of Mrs. Charles Warner's Circus, and as no cash was forthcoming when due, Forepaugh accepted an interest in the concern as part payment. There was no harmony between the partners, so as a result of constant wrangling a furious one-round pugilistic bout ensued at Princeton, Ind., in which O'Brien was the loser. Then there came the "parting of the ways," O'Brien keeping the Warner and Forepaugh taking the Dan Rice show, ahead of which Kit Clarke travelled, but as Forepaugh declined to have his own name connected with the circus, he paid Rice \$1,000 a week for the use of his name and services as a clown. Rice was inclined to be indifferent in his work, preferring to interest himself in his desire to become president of the United States. Rice died at Long Branch, N. J., some years ago, but prior to that was often seen on the downtown streets of New York City, where I often met him and talked over "old times."

That the organization was stupendous in 1868 can be best understood by telling my readers that it embraced thirty-five cages of animals, eighteen camels, four huge elephants, a very rare museum and numerous other important features. Under the personal management of Adam Forepaugh, the circus proved to be a tremendous money-maker, its average annual profit exceeding \$300,000. In all the history of the "white tops" business, no such large profits (except on rare occasions) were ever realized by any other show, and they seemed to be so positively assured that, much in advance of the termination of a season, he carefully considered how he would invest that which would accrue to him, yet usually it was placed in Philadelphia real estate.

It was early in 1869, when the Forepaugh show was appearing at Cynthiana, Ky., that Kit Clarke and Adam Forepaugh were talking at the tent entrance when the latter's thirteen-year-old son came up, ragged and with all the appearance of a typical little "tough," which prompted Clarke to say, after the youngster had left: "Why don't you send that boy away and give him an education?" "Eddication!" exclaimed Forepaugh, "eddcation! Wot de hell will he do wid it? I never had one." The Forepaugh show was due to play Fort Wayne, Ind., and Clarke was giving the town a good billing. While thus engaged a curly-haired boy asked him for a job so that he might see the show. Clarke inquired what he could do and he said, "stick bills."

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He was told to get his pasting outfit after stating that he had his own brush at home. He returned with a pail and shaving brush to hang twenty-sheet posters. The youth saw the performance and later broke into the show game right. That boy was none other than Sammy Nirdlinger, who is now better known as Samuel F. Nixon, of the well-known firm Nixon & Zimmerman. His father and uncle were Fort Wayne clothiers at the time.

James A. Bailey, who was living in Louisville, Ky., in the early Sixties, waiting for spring to go with the William Lake show, was decidedly "broke," so one evening solicited the loan of ten cents, which he quickly obtained. He said that if he could get back to Nashville he would procure work for the winter as an usher in the theatre and return to Louisville in the spring to start out with the show. He said that he could beat his way to Nashville, but his gripsack was up in his room and he could not get it out, as he owed the hotel for board. He went to his room, tied twine to his grip (which he bought with the ten cents given him) and lowered it into the alley back of the hotel. He got away safely and landed in Nashville. He went to work at the theatre and in a couple of weeks got a job as clerk in the Sutler's Department. In the spring he joined the Lake show, remaining with it until William Lake was killed that summer in Missouri. Mr. Bailey, when he returned to Louisville, paid his former hotel bill.

The John Robinson Circus, before the war, was showing at Port Royal, a small town in Virginia. During the night performance a row was started, some of the toughs of the town being quite roughly handled by the show people. The next day, when the circus was exhibiting at Fredericksburg, the whole company was arrested. The authorities went to the manager, telling him they would release the balance of the company if he would give up one man who had done all the damage. They stated that those witnesses with whom they had talked said Mr. "Hey Rube" was the man that had done most of the fighting, because every now and then one of the showmen would holler for "Hey Rube" and down would go another man, so "Rube" was the man they wanted. Their description of Mr. "Hey Rube" was very funny. They said he was a very tall man, over six feet in height, dark complexion, and that he carried a club nearly seven feet long. Well, they were convinced eventually that there was no one in the show of that name and the company went on its way to the next town. Of course, everyone knows that "Hey Rube" is the rallying cry of the circus attaches in a fight.

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In the language of Kit Clarke, as related to me, he "tumbled into the little steamboat 'Banjo,' at Cincinnati, Ohio, in the springtime of the year 1859, at the same moment falling into the show business." The "Banjo" was the advance skirmisher for the big steamboat "Floating Palace," which paraded the rivers of the West and was the home of the Spalding & Rogers circus on the water. His first "boss" was Dr. Richard F. Jones, Kit being the programme boy. He was fifteen years old when he landed on the "Banjo" and during the two years that he was on the boat he saved \$400. Then he attended a grammar school in St. Louis for eighteen months and was graduated with high honors. Satterlee & Bell's circus came along and Clarke became assistant to Charles H. Castle, the advance agent, and with him did his first show writing. With the show were Oliver Bell, one of the owners, who somersaulted through a hoop of daggers, and Katie Ormond, a splendid woman rider. In 1863 he became assistant agent with the Jerry Mabie menagerie of sixteen cages and two big elephants, "Romeo" and "Juliet," which were later sold to Forepaugh & O'Brien of Philadelphia, who then owned the Mrs. Charles Warner's Circus. When the menagerie reached Philadelphia the show was divided, one retaining the Warner title, which was handled by Mr. O'Brien, while the other travelled under the title of Dan Rice's Circus and Menagerie, with Mr. Forepaugh as manager and Clarke its agent.



When the Adam Forepaugh circus was formed Clarke was its press agent and George Bronson its contracting agent. Kit Clarke and Fred Lawrence one time were driving into Coldwater, Mich., on circus business when they stopped in front of a farmhouse; a woman came out and inquired what they had to sell. Clarke politely informed her that he was an agent for the "Greatest Menagerie and Most Moral Circus on Earth." The woman was anxious to know all about wild animals, asking if there were elephants with the show. Clarke replied that a large assortment was carried, and that there were also specimens of every beast, bird and reptile in existence. He then described one of his features as follows: "Yes, madam, we have them all; but the greatest curiosity is our educated and highly skilled chimpanzee. He was brought up by a Mohammedan priest in the desert of Sahara, and speaks every dead and living language fluently. He can repeat the ten commandments, the play of 'Hamlet,' and any chapter from the Bible;

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thoroughly understands the most intricate problems in Euclid, and actually corresponds regularly with his old friend, Dr. Livingstone, the great African explorer. Truly, madam, he is the largest and most wonderful specimen of the Simian genus that has ever been known." Just as he finished, a pretty, fluffy head bobbed up at an upper window of the house, some forty yards away, and a strong voice called out: "Mother, mother, ask him why they let it travel so far ahead of the other animals." The newspaper men got hold of the story, and Bob Burdette, of the Burlington (Ia.) Hawkeye, printed it and saw that it went the rounds of the press. Al. Thayer, of the Cincinnati (Ohio) Enquirer, when he saw Clarke again, said: "Say, that kid was exactly right." Tom Garrett, of the St. Louis (Mo.) Republican, asked Clarke what was in the cage, while he (Kit) was out, and John Mills, of the Chicago Times, added: "And thereby hangs a tale."



In 1870 Clarke went with Forepaugh, with whom he remained four years. In 1874 he handled the tour of Zera, a magician, making it a profitable one by giving away presents to the audience. Later he took Augustus Hartz in hand, and they made much money with the gift feature. In the autumn of 1877, Clarke came under my observation, and for some years served me faithfully and well, being general manager for many years of my New York offices. His familiarity with my enterprises resulted in my sending him to my various companies at the beginning of each season. Kit was a capable and competent manager, being considered a press agent of unusual ability. One of his appointments was with my Gigantean Minstrels, which he managed successfully in 1881. He subsequently engaged in the jewelry business with his brothers, in New York City, during which time he was persuaded by J. H. Haverly to manage the tour of his Mastodon Minstrels, which he did, remaining with them until the spring of 1885, which terminated his farewell tour in the profession.

The first South American tour of the Carlo Brothers Circus was an eventful one. It was the strongest array of circus talent ever united for such a tour. It embraced many of the principal performers of Barnum's, Costello's, Coup's, and various other shows. Every member was capable of presenting three or more personal acts, as it was necessary to change the programme nightly in the Spanish speaking countries, and the performers had to be generally versatile. A member of the troupe was James E. Cooke, the Eng-

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lish champion leaper and six-horse rider. He was a fine equestrian, and impersonated several of Charles Dickens' characters, as a scenic act. His wife (Carlotta De Burg) was a famous rider in her day. Other principal members were Fred Runnells and James Murray, America's and England's champion tumblers. Runnells was the first to do a double somersault from the ground, and was undoubtedly one of the best of general circus performers. He later adopted the stage as a pantomimist and character actor. In a recent conversation with him, he referred to the good old circus days, before the advent of the three rings, and the pleasure it afforded to witness the performances in the one-ring show, where quality was presented instead of quantity, and the joy it was to listen to a good clown, funny and grotesque, instead of the so-called clowns of to-day. A clown then was the best-paid performer, being an artist.

The Carlo Brothers organized their show at the old Madison Square Garden in 1876, and sailed from New York in January, 1877, for La Guayra, Port of Caracas, Venezuela. They arrived there during the revolution, when Don Gusman Blanco was president. They played a two weeks' engagement at La Guayra, and then went to Caracas (a two-days' travel on horseback up the Cordilleras), where they performed a week, journeying thence to the mountain towns in the interior, at length reaching Porto Cabello, from whence they went to Colon and Aspinwall. They crossed the Isthmus to Panama, doing a three days' immense business. Thence by steamer to Guayaquil, Ecuador, to Bolivia, and all up the coast of Peru and Chili, visiting the principal interior and mountain towns, and the hazardous trip across the Andes Mountains, reaching the summit of it (23,200 feet above the sea) on muleback, in ten days, making 240 miles. Journeying thence from Los Andes, Chili, to Mendoza, in the Argentine Republic, then across the Pampas, until the troupe reached Montevideo, and after an extensive tour throughout Brazil (with great success), they finished at Rio Janeiro, and soon after sailed for New York.

Frank A. Robbins, well known in circusdom, came from a small Indiana town, where his father (Dr. Frank Robbins) conducted a drug store. He was hardly fifteen years old when a circus came along and lured young Frank from his happy home. He ran away with the Hemming, Cooper & Whitby show, and become a "lemonade boy," and for nine years was selling "soft" drinks with every travelling circus. Saving his money, and profiting

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by his experience with the "white tops," he purchased the candy and lemonade privilege with the Pullman Brothers & Hamilton circus, in the summer of 1880. The season was a bad one for Robbins, and he closed it with a loss. In the winter of 1880-81, the building of a railroad left a number of wagons belonging to a stage line for sale cheap. Robbins purchased five of them, and added an old Concord coach, called "The Tally-ho." This he turned into a band, ticket and passenger wagon. He then exchanged the lemonade privilege for a troupe of performing dogs and monkeys. The show gave its first exhibition in May, 1881. That Robbins had to greatly economize at that time is known, because he himself had to cut the tent poles. Frank Robbins has been in the circus business for thirty years, and his success has been remarkable.

Undoubtedly the most interesting event in connection with the circus business was the great Australian tour of the W. W. Cole Show, which started in the spring of 1880, and closed late in the fall of 1881. It covered a continuous journey, from St. Louis, Mo., through to California, thence to New Zealand, Australia, and other South Sea Islands, returning to San Francisco, and as far east as Halifax, N. S., recrossing the American continent, terminating the extraordinary tour at Providence, R. I., and going into winter quarters at Utica, N. Y., which travel, up to the present time, has never been duplicated by a circus organization—a trip of about 30,000 miles.

William Washington Cole was born in New York City, in 1847. His parents, William H. and Mary A. Cole (nee Cooke), came here with his maternal grandfather, who brought over Thomas Cooke's Royal Circus, chartering the sailing vessel, "Roger Stuart" (this being before the general use of steam on the sea), which departed from Greenock, Scotland, on September 8, 1836, and landed the circus in New York six weeks later. The show consisted of forty adults, twenty-five children, forty-eight horses and ponies, and was probably the first to cross the Atlantic. An amphitheatre had been built at Vauxhall Gardens, on the Bowery. After a successful season here, the Cooke aggregation exhibited in Boston and Philadelphia, and at the Front Street Theatre, in Baltimore, which burned down on February 8, 1838, destroying all the livestock and paraphernalia. Mr. Cooke and nearly all the company returned to England and became famous in circus history there.

W. W. Cole's show career began in 1865, in the West, where he became a ticket-seller for Orton's concert, side-show spieler, layer-out, ringmaster,



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1. W. W. COLE. 2. PRINCIPAL MEMBERS W. W. COLE CIRCUS  
IN AUSTRALIA.



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bill-poster and agent in advance, filling each position creditably. In 1867 he became a full-fledged side-show proprietor, conveying his outfit between stands on a hired two-horse wagon, the owner and an employee, a boy, who helped "put up," and like "Johnny Morgan," grind the organ, being passengers on the vehicle. The side show prospered, and in 1871, at Quincy, Ill., W. W. Cole's Colossal Circus was launched, comprising a "wagon show" of fifty horses, one cage of performing lions and an elephant, the animals being rented from J. M. French. In 1872 a menagerie of ten cages, bought from John O'Brien, was added. The Cole show was again enlarged in 1873, and transported by railroad for the first time, in March, of the same year, from New Orleans, proceeding to California, exhibiting en route. This was the first circus and menagerie to go to the Pacific Coast entirely by rail. John Wilson, G. Chiarini and James M. Nixon, who owned circuses without menageries, had previously taken the trip, but made gaps between railroads on wagons.

W. W. Cole's Circus was also the first to travel over the Northern Pacific to the Coast, and the first railroad circus and menagerie to show at Denver, Leadville, Salt Lake City, Ogden, Butte, Spokane, Sacramento, Stockton, San José and other California cities. Four trips were made to the Coast, one to New Zealand and Australia in 1880 and 1881. The winter quarters for ten years were the State Fair Grounds at St. Louis, Mo., where the show opened each season. Mr. Cole was married here, December 21, 1885, to Miss Margaret Koble.

During the fifteen years of its existence, the W. W. Cole Show successfully exhibited several times in each State and Territory, and throughout Canada, until the close of 1886 at New Orleans, after which it became a part of the Barnum, Forepaugh, Sells Brothers and other shows of that period. Mr. Cole was part owner of the Barnum Company in 1886-87, and then retired until 1898, when he bought one-half of Mr. Bailey's interests in the Forepaugh-Sells Brothers and Buffalo Bill's Wild West Shows. At one period the general agents of the (then) three leading tent shows were "Cole graduates," viz.: Louis E. Cooke, with Barnum & Bailey; R. C. Campbell, with Adam Forepaugh, and C. T. Sivals, with Sells Brothers. Cole was not interested in the shows at that time. Other agents who began with Cole, and became well known, were: J. B. Gaylord, W. R. Hayden, Al Riel, I. V. Streibig, A. E. Richards, W. C. Boyd, C. T. Kimball and Frank Lemen.

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Mr. Cole sold out in 1904, and has since had no financial interest in the show business. He resides in New York, and has a summer home on Long Island.

In 1863, John B. Doris had but \$3.14 when he went from Albany to Syracuse, N. Y., and after having paid the railway fare of \$3.04, he arrived at the latter city with but ten cents in cash, a hearty appetite and a strong desire to join the Dan Rice Circus, which was fourteen miles away; so he paid out ten cents for food and footed to the show and "caught on." Doris discovered "Jumbo" Davis, who rose from a twenty-five-dollar-a-week job to a place with James A. Bailey, which paid him (Davis) \$5,000 a year. It was Davis who did much to exploit Jumbo (the world's largest elephant) for the Barnum & Bailey show. Many bright showmen of the present day received their early education in the Doris "school." Doris saved money with the Dan Rice Circus, and purchased the candy stand privileges with Forepaugh's for the season of 1869. The following year he formed a partnership with George D. Batcheller, and for ten years they controlled all the privileges with the John O'Brien Shows. In 1875, they bought a half-interest with the O'Brien organization, and until 1882 the circus was known as the Batcheller & Doris Show.

The war of the circuses, in which the Doris, Barnum & Bailey, Forepaugh and Sells Brothers shows were pitted against each other, will never be forgotten by the men, who resorted to all sorts of schemes to gain supremacy, and who spent money lavishly to realize their desires. It was a battle of circus giants in the spring of 1885, when the Doris and Forepaugh aggregations toured the New England States; and the former admits it cost him \$30,000, but he claims it taxed his opponents \$100,000. In 1886 the Doris Show crossed the path of the W. W. Cole Circus, and the result was a disastrous one for Doris. He started out with his Inter-Ocean Show, having \$135,000 in cash in an Indianapolis bank, and with property valued at more than \$200,000. When he was forced to surrender the ground to the Cole Show, he had to sell his property at auction, and he walked from the St. Louis Fair Grounds with only a dollar in his pocket. John B. Doris, early in his circus career, married Ella Stokes, one of the famous Stokes sisters, who in their day were recognized as the world's greatest equestriennes.

The name of P. T. Barnum is enshrined in the hearts of circus-loving people of America, and it means as much to the younger generation in

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giving a thrill of pleasant anticipation as the coming of "Santa Claus" at Christmas time. His memory will survive as long as the public care to be entertained. Phineas T. Barnum came into the world in the small town of Bethel, Conn., on July 5, 1810. His father (Philo) was a tailor, farmer and tavern keeper, whose various occupations served in a worldly sense no better than those of most men of his time and neighborhood; he supported his family, paid most of his debts, and accumulated nothing. J. H. Johnston, a New York merchant (now in his seventies), was intimately acquainted with P. T. Barnum, when the latter had his museum at Broadway and Ann Street, New York, and in regard to the general belief that Barnum originated the saying that "The American people like to be humbugged," said: "I do not know that Barnum ever made that statement. It has long been credited to him, but I doubt that he ever said it. He used to say that the repeated charge that he was the greatest humbug on earth was of value to him; people are eager to see the greatest of anything on earth, and no doubt, as he would say, 'many went to the museum just to see Barnum.' Naturally, that just suited him."

When Barnum was only twelve years old, he walked to New York from Bethel behind a drove of cattle some stock trader was taking to the metropolis to sell. Gotham opened a new vista to him, and he resolved to go there some time and make a name in the world. He accumulated a little money in a curious variety of business, viz.: barkeeper, lottery ticket agent, storekeeper, candy vendor and editor of his own newspaper, the Herald of Freedom. Barnum's first step in the show business was made when he peddled "home-made" molasses candy and cookies to the people who came to Bethel to spend a holiday seeing a circus. When twenty-four, he moved to New York from Connecticut and started the show game right, by hiring what he advertised as "one of the greatest natural curiosities ever witnessed," viz.: "Joyce Heth, a negro 161 years old, who formerly belonged to the father of George Washington." This venture made him a recognized factor among the showmen and brought him into prominence. For years he had the Museum at Broadway and Ann Street, and made it pay. His freaks gained him fame, and money rolled his way from every angle.

His fortune and reputation grew with amazing rapidity. He made a tour of this country with Jenny Lind in 1850-51, and previous to that exhibited Tom Thumb, both in America and abroad. These two attractions

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filled his coffers to overflowing; yet a few years later he lost his fortune through bad investments. However, he tried the game again, regained all he had lost, and before many seasons had passed he was at the head of the "Greatest Show on Earth." On one of my early visits to London, I first met Mr. Barnum there in a trunk shop on Cranbourn Street, kept by a friend of his where he was a guest. We indulged in a pleasant chat, and later visited many places of amusement. Our acquaintanceship was renewed in this country. Barnum lived eighty-one years, and died with the keen satisfaction that his career as a showman had been crowned with glory and success. It seems curious now that he should have become so famous by exploiting freaks that could not get an engagement in a side show with the cheapest circuses of the present day.

John Lowlow was the last of the old school talking clowns who enjoyed their golden era in the decade following the Civil War. He was a contemporary of such famous jesters and men of "motley wear" as Jim Myers, Joe Pentland, Dan Rice, Den Stone, Tony Pastor, Nat Austin, George M. Clarke, Sam Lothrop, William Kennedy, John Foster, Ben Maginley, "old" Bill Worrell and George H. Knapp—the latter left the circus business about the beginning of 1860 and became one of my early advance agents. It may be that many of these names can be recalled by the active circus men of the present, but in their day every one of them was a most potent factor in the amusement world.

There can be little question that for about a quarter of a century—say between 1850 and 1875—a famous and popular clown was (from the ticket-wagon standpoint) of even more importance to a circus than its star bare-back rider, or its most daring trapeze artist. The names of the best clowns were invariably featured in all of the billing matter, and they were paid big salaries, as such salaries went in those days. These clowns invariably had a large personal following, who welcomed them just as warmly with each recurring season, as the patrons of vaudeville greet their favorite comedians, singers and dancers to-day. But the old school of talking and singing clowns were practically eliminated from the circus ring in the United States, so far as the big shows were concerned, between 1875 and 1885. The coming of the two and three-ring circuses did it. With the great tent seating capacity, it became almost impossible for a talking clown to be understood in the big top, and he had to give way to a new class of clowns, who depended upon

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broad pantomime and burlesque acrobatics, rather than jest and song, to get the laughs. Speech was superseded by the slap-stick, and horse-play took the place of repartee.

In the Sixties and Seventies, every prominent circus had a galaxy of famous clowns. The old Stone and Murray Circus—which ranked among the best in its day—presented a trio of famous jesters in Nat Austin, Den Stone and John H. Murray, and when the Stone and Murray firm was dissolved, in the early Seventies, two new shows were sent out, one styled John H. Murray's Railroad Circus, and the other headed by Den Stone, while Nat Austin went with the recently organized Barnum show.

What was probably the strongest triumvirate of talking clowns ever assembled with one circus was that with the Barnum show during the tenting season of 1876. It was made up of Nat Austin, Johnnie Lowlow and George M. Clarke. This was practically the first appearance of Lowlow in many of the cities visited by the Barnum Show that season; but, notwithstanding the fact that both Austin and Clarke were old-established favorites in those localities, Lowlow more than made good and held his own in fast company.

In the summer of 1865 Clarke came to replace me with the Whittemore & Thompson's New England Circus, as clown, as I was resigning to start with my own enterprise. He requested me to remain over a few days and continue playing, so that he might get an idea of what course to pursue. I did so, and also remained over a day to witness his début. He accordingly appeared in the ring, and I was both amused and flattered to find he had acquired the better part of my songs and patter. It was all the more interesting to note, that from this beginning, he blossomed out into the greatest clown of his day.

The number of circuses, large and small, travelling through the States in the last five decades is surprisingly large, and among the earliest were: Franconi's Hippodrome, Spalding and Rogers, William Lake's, John J. Nathan's, Jim Myers', Joe Pentland's, Van Amberg's, Madigan's, L. B. Lent's, Chiarini's Italian Circus (whom I met while he was touring through the Republic of Mexico in 1887), "Yankee" Robinson's, Gardner and Hemming's, Flagg and Aymar's, Rufus Welch's, Howe and Cushing's, J. M. Nixon's, Jerry Mabie's, Montgomery and Queen's, Goodwin and Wilder's, S. O. Wheeler's, Murray and Hutchinson's, Seth B. Howe's European, Haight and Chambers',

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Batcheller and Doris', Adam Forepaugh's, James Cameron's, J. M. French's, John Robinson's and many others. What remarkable changes have taken place in the circus world, just as in other branches of the amusement business, since these famous showmen began their careers, from the time the first circus was organized in America under a "white top," in 1826, by Howes and Turner, to the advent of Spalding and Rogers, John Robinson, W. W. Cole, W. C. Coup, Barnum & Bailey and the Ringling Brothers, who are now monarchs of the tent-show realm. What very interesting circus history could be revealed by recalling the experiences of these and others, who raised the cry (when it became necessary), "Hey, Rube."

The Ringling Brothers are now the commanders supreme of circusdom, and, as is very well known, control most of the great out-door shows in this country. They own their original circus of that name, the Barnum & Bailey Show, and the Forepaugh-Sells, the latter two having been purchased by them from the Bailey estate after the death of James A. Bailey. There are, however, several other important circuses in existence, such as the Hagenbeck-Wallace, Sells-Floto, John Robinson, Frank A. Robbins, Sun Bros., Campbell Bros., Golmar Bros. (who, by the way, are cousins of the Ringling Bros.) and other small circuses, which in the old days were termed "Cross Road Shows."

The New York Hippodrome is remarkable, inasmuch as it is the largest playhouse in the world, and is to New York what the Coliseum was to the Romans. Under the management of Messrs. Lee and J. J. Shubert, it has acquired an equipment more complete and colossal than anything before attempted, and has become a chef d'œuvre of arenic achievement. It holds 11,000 people twice every day. The stage covers the area of more than a dozen other theatre stages. Two regulation circus rings can be placed on its apron alone, while a scenic set on which 400 people appear can be shown on the upper part of the stage. Beneath the apron of the stage is a water tank fourteen feet in depth.

The Hippodrome was opened on April 12, 1905, under the management of Thompson and Dundy, and continued under their control from 1905 to 1906. Messrs. Shubert took over the management on Sept. 1, 1906. It gives employment on an average to 1,000 people a week. It is no wonder, therefore, the productions at the world's greatest playhouse excel anything ever before attempted in Hippodrome history.

It is not uncommon nowadays, when some of the big circuses simul-



P. T. BARNUM



JAMES A. BAILEY



JOHN RINGLING



MAJOR GORDON W. LILLIE  
( 'Pawnee Bill' )

*Monarchs of the Tent Show Realm*



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taneously tour the same territory, that a veritable feud arises between the separate bill-posting factions, and in various instances hand-to-hand battles have raged and some of the billers severely beaten. This rivalry existed in the olden days, and many a biller and poster bears scars of fights that occurred when the "white tops" crossed each other's paths. In 1872 the Forepaugh Show was touring Indiana, when it encountered the "Great Eastern Circus, Menagerie, Hippodrome, etc.," and while there was no comparison as to the relative merits of the two amusement enterprises, the billers with the latter organization resorted to drastic measures in their advertising work. The "Great Eastern" Show consisted of five cages of animals, a few tents and other paraphernalia, but it was engineered by a crafty quartet of showmen, namely, R. E. J. Miles, George W. De Haven, Andrew Haight and W. W. Durrand.

Kit Clarke and his billposters had done efficient service in South Bend, Ind., and it was 2 A. M. before they were through with hanging the Forepaugh posters, but when they saw the bill-boards again, their date slips on every "stand" were covered with those of the opposition. An hour after the discovery of the trick, Clarke met some of the other show's billers, and after he had told them what he thought about their underhanded methods, they gave him a terrible beating. Three weeks later (after Clarke's eyes were well), he recognized two of his assailants at Bay City, Michigan. He worked into the good graces of a party of robust lumbermen, treated them to the drinks, and slipping them twenty dollars, stated that two men (whom Clarke pointed out to the newly found friends) were looking for a fight. The "two" in question got their just deserts, and Clarke went on his way rejoicing.

During the Seventies and Eighties, upward of forty circus organizations travelled each season, showing how much more reduced are the number that tour the country to-day. With the Ringling Brothers controlling three of the greatest shows of the "white tops," there are not more than a half dozen prominent ones at the present time. There are quite a number of cross road affairs that ply their vocation in the smaller towns. George K. Goodwin, Kit Clarke, Rufus Somerby and Harry Cutter launched a panorama of the war in the autumn of 1868, which netted enough profits for them to live comfortably and save a little. Somerby was an able lecturer, and was well liked. Goodwin afterwards put out a circus with Wilder, styling it the Goodwin & Wilder Show; and then later assumed the management of the

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Walnut Street Theatre, Philadelphia. Cutter went to New York and secured control of a large commercial company and in a few years sold out for \$650,000 and now lives in New York City.

Upon my return from Europe in the summer of 1876, I brought over a bevy of English beauties for one of my burlesque companies. The vaudeville agent, R. B. Caverly, informed me that he had a young beauty who was anxious to appear on the stage, lovelier than any of the English girls I had engaged. I informed him that the organization was complete, but he was insistent, and urged me to go to Niblo's Garden that evening, as the girl would be there with her mother to see the performance. I went, and was told to pick out the prettiest one I saw coming out of the theatre. I did so, and it was the one the agent referred to. Her name was Polly Stewart, the daughter of a well-known sporting man in town. I engaged her, and gave her the stage name of Louise Montague. She remained with my company for three years, during which she married one of my comedians, Paul Allen, of Lester & Allen.

In 1889 Adam Forepaugh offered a prize of \$10,000 for the most beautiful American girl. Louise Montague shunned notoriety, but her face and figure had been much praised, so she became one of the candidates for beauty recognition. She was selected from more than 11,000 candidates who submitted photographs and descriptions. She was only eighteen years old when I engaged her. In all the Forepaugh circus parades, the "Ten Thousand Dollar Beauty" was the centre of attraction, and crowds followed the golden chariot in which she rode. After the first rage had worn off she sought a quiet life, but many managers, believing that she had a value beyond her beauty, sought her services, and it was then discovered that she possessed exceptional dramatic ability. She was generous, and her charitable inclinations drew heavily on her purse. As her money faded away, she lived in a little flat that was attractively furnished. When she became ill, I visited her to render whatever aid she might require. She seemed as proud and independent as she had always been; such was her nature. On leaving her, I did not anticipate, nor did she, that the end was so near. She died poor. She wrote herself the only notice she wished published after her death: "Louise M. Montague, died at her residence, Manhattan Ave." The famous beauty was 53 years of age.

In the ante-theatrical trust days, there was perhaps more average good

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fellowship among managers than now, when so many are lined up as followers of one camp, and hostile to another. Every manager stood largely upon his own foundation then, and if he needed help, went to another to get it. There was then, as now, but little in common between circus and theatrical managers. An exception, however, to this rule was W. C. Coup, for many years one of the leading circus directors and proprietors of the country. He was a native of Indiana, and a well-educated, polished gentleman, with an ever-open hand. He became a general manager for Barnum, in the circus business, and whatever success the latter had in that line before he formed his partnership with James A. Bailey, was attributable to Coup's shrewdness and ability. Coup eventually launched a show under his own name, and it grew very rapidly in public favor. He became greatly feared by other show magnates, and in 1883 fell a victim to a conspiracy upon the part of certain circus proprietors and betrayal by his own employees, who were (without his knowing it) in the hire of his rivals at the same time. One evening, while in Baron Mulbach's café on Fourteenth Street (a place that had been popularized very largely by Tony Pastor, William Harris and myself, and which had become the most frequented resort for managers of that period), there was an occurrence which I remember well. Tony was with me, as were also George Hanlon, William Harris and Clay M. Greene, when Coup came in. We knew he had lost his show, and he who had always appeared so buoyant and self-reliant seemed depressed. We all expressed our sympathy for him, which he accepted in silence, but at length he said, in an intensely pathetic tone:

"Well, boys, it is the first time in my career that my family have not had the necessities of life."

This brought a renewal of sympathetic expressions. I was deeply touched by what he said, and, placing my hand in my pocket, where I knew I had several one-hundred-dollar bills, I drew one out, and slipped it unobserved into his palm, closing his fingers over it, covertly enjoining his silence. The next day he came to my office, and with deep emotion thanked me, expressing a hope of repaying me at an early date. I told him not to worry about it, that I had known him to do similar things many times, and that I was certain a man of his ability would not remain down. Later on he was engaged in business in Chicago and prospered for a while. He died, respected by all who knew him, a kindly and honorable man, who had no superior in circus life.

## CHAPTER XI.

William Frederick Cody (Buffalo Bill)—His Remarkable Career—Courtly Knight of the Plains—Our First Meeting—Nate Salsbury, Cody's Partner—Our Unexpected Meeting Aboard the "Alaska"—My Continental Agents Render an Important Suggestion—How Salsbury and I Conceived the First European Tour of the "Wild West"—Its Famous Visit to London in 1887—Major John M. Burke, Cody's Life-Long Faithful Employee—Colonel Cody Under My Management—His Letters to Me—His Pioneer Associate, Major Gordon W. Lillie (Pawnee Bill)—Oklahoma His Mecca.

**W**ILLIAM FREDERICK CODY, known as "Buffalo Bill," was born at Le Clare, Iowa, in 1846. At the age of twelve, he filled the post of train courier, carrying messages to wagon trains crossing the prairies. As one of the first Pony Express riders, Cody accomplished the feat of riding 324 miles without stop, except to change horses. Two riders had been killed, and he had volunteered to take up their fatal journey. Under contract to furnish fresh game meat to the builders of the Union Pacific Railroad, he killed 4,280 buffaloes in one season, thus earning the sobriquet of "Buffalo Bill."

As boy messenger, pony express rider, wagon-master, hunter, stage driver, army officer, scout, guide and Indian fighter, Cody rendered valuable service on the frontier in the Civil and Indian wars. Once he rode 350 miles on horseback, in a blinding snow-storm, in less than 60 hours, and received the award of an appointment as chief of scouts from General Sheridan. In the campaign of 1876, he was chief of scouts for Generals Crook, Terry, Miles, Merritt and Carr; thus added to his enduring fame by successfully guiding his commands through various engagements. In a personal hand-to-hand conflict on the open field, he killed the Indian chief, "Yellow Hand," who, with other hostiles, was responsible for the death of General Custer.

Colonel Cody's first visit East was as the personal guest of James Gordon Bennett, of the New York Herald. The Wild West Exhibition, which Col. Cody devised to practically illustrate the stirring episodes of life on the plains, was first produced as a "Fourth of July Celebration," at North Platte, Neb., his home town, twenty-eight years ago. Cody has personally appeared

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in more cities and towns in America and Europe than any other individual that ever lived. He is the last of the immortal scouts, and the greatest of exhibitors!

"Buffalo Bill!" What a name to conjure with! To me it releases a floodgate of pleasant memories, as one of my biggest stars and most popular attractions at one time was none other than the famous western scout in his Indian play, "Buffalo Bill." How fate often plays a hand in the game of life, and deals peculiar cards, may readily be seen when it is considered that an attack of illness, which for a time threatened to ring down the curtain forever on my earthly activities, prevented me from being a partner with Cody and Salsbury in directing the first European tour of the Buffalo Bill Wild West Show, which netted \$700,000. It is interesting to note how the big world voyage was conceived, and what part I played in its formation.

Colonel Cody arrived in Auburn, N. Y., to play there on the day following the appearance of one of my companies in 1872. With him were the celebrated scouts, Hickok and Omohondro. They were playing a frontier piece, entitled "Buffalo Bill, or the Scouts of the Plains," written by Ned Buntline (E. C. Z. Judson), who was well known by reason of his contributions of thrilling western tales to a weekly publication. At the hotel in Auburn, Buffalo Bill and I first met and had a pleasant chat. During our conversation, the Colonel made inquiry about my auditor and treasurer, Jule Keen, who had recognized ability as a comedian in my company. As a favor, I loaned Keen to Buffalo Bill to help him adjust his accounts. Keen rendered such invaluable services to the noted scout that he remained in Cody's employ, after receiving my consent, up to the time of his death. Years later, when Cody started home to North Platte, Neb., to look after his real estate interests, he left the show in complete charge of my former comedian and treasurer.

It was my custom to take a trip to Europe every summer and confer with my various continental agents about artists and attractions for an American appearance. In May, 1885, as I sauntered on board the "Alaska," of the Guion Line, for my annual sea journey, I was greatly surprised to encounter Nate Salsbury on deck. Salsbury informed me that he was bound for a pleasure trip and expected to take life easy in Europe. I told him I was on business bent and would visit the various agents in the different European cities. He said he would accompany me, and he did. From London

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and Paris, we travelled to Amsterdam, where we met my agents and big amusement park managers. I introduced Salsbury, and the first thing out of the box was, after I had emphasized the fact that he was part owner of the Buffalo Bill Show, they asked us why we didn't bring a real band of American Indians to Europe and exhibit them. In Hamburg, Vienna and Budapest, the same query greeted us. The managers seemed to have the same channel of thought, declaring the Indians would be a big drawing card. The suggestion found growth, and after talking it over in Berlin, we reached Vienna fully convinced that the idea was a money-maker, if given impetus. We decided to put the matter up to Buffalo Bill, and each invest \$25,000 in the enterprise.

We returned to America very enthusiastic over the thought of taking the Wild West Show abroad. Severe sickness prevented me from carrying out my plans, but Salsbury went ahead and arranged for the transportation of the Indians and horses. It was a grand triumph for Buffalo Bill, and the Indians proved the magnet that the managers had predicted. The show impressed the nobility so favorably that the great American scout became the lion of the hour and an international favorite. At the very moment that Cody was scoring his great triumph, I, who had suggested the idea of a European trip, was lingering between life and death in Switzerland. When I again shook hands with the genial Colonel, he told me about his phenomenal success, and pointed out what I had missed by not being in on the deal. The Colonel had heard of my illness and sympathized with me. He said it was too bad my condition had been so serious, as otherwise there was no doubt that I would have been in on the dividends.

I herewith quote two letters from Colonel Cody, in which he refers to the above-mentioned subjects regarding touring under my management and my having missed being interested in his first tour abroad, owing to my serious illness.

Tucson, Arizona, Sept. 15, 1910.

My Dear Leavitt: Am anxiously waiting for your book. For I know it will be great. For no man in the profession has had greater experience than yourself as manager. I remember well when I played my great tours under your direction, and when I first went to London, England, in 1887, you came near being interested in the management.

Very sincerely yours,  
W. F. CODY.



WILLIAM F. CODY  
("Buffalo Bill")

*The World's Greatest Exhibitor and Last of the Famous Frontier Scouts*



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San Francisco, Oct. 7, 1910.

My Dear Leavitt: My first public appearance in this city was under your management, and do you remember the business we did? Well, I have ever been a favorite here. Barnum's Circus was here and did only fairly well, they said the town was dead, but it is alive for me, nothing but turnaways at night and matinees. Excuse haste.

Your friend,

W. F. CODY.

I remember well the days that Buffalo Bill and his frontier offering were under my management. I was on my way to San Francisco, and stopped off at St. Louis to see my minstrel show. While I was eating breakfast in the Southern Hotel, the Colonel entered and informed me that he was on his way to North Platte, Neb. I asked him where his show was, and he explained that he had left it behind in the East in charge of Jule Keen.

I made Buffalo Bill an offer to assume the management of him and his Indian play, which the latter accepted and a contract was signed. When the Colonel espied me again, after playing his route, which had been very successful, he looked askance at me, and said I had been extremely fortunate in getting him tied to an ironclad contract, which netted me bigger profits than fell to his lot. Buffalo Bill was a big favorite over my circuit, and played to immense business everywhere. Incidentally, I might add that Nate Salsbury, who was sponsor for Salsbury's Troubadours, was under my management for a tour across the continent at about the same time Buffalo Bill came under my direction. Ned Buntline, the writer, who is credited with getting Buffalo Bill to appear on the stage, died at "Eagle's Nest," Stamford, New York. Long before he died, Cody had combined with Nate Salsbury to elaborate Buntline's stage ideas, and hasten the road to fortune with mimic western warfare.

Concerning Buffalo Bill and his famous visit to London in 1887, the extraordinary hold that the Wild West show established there during the American exhibition of that season did much toward the inauguration of a happier era in the relations of the United States and Great Britain. Never did any entertainment make the furore that the Wild West show did on that famous visit. The whole spirit and aspect of the show were different from anything that had been seen before. It revealed to its spectators a life which they knew nothing of; at best they had read of it in the pages of fiction, a consideration which lent romance to the lively reality of the doings of the Indians and the cowboys.

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The Deadwood coach would start out on its troubled journey, its available seats filled with the princes and princesses of the blood royal of England. Mr. Gladstone attended the show no less than six times, and showed, as he did in everything that added to his stock of knowledge, the liveliest interest. The Queen had the whole spectacle down to Windsor. The charm and kindness of Major John M. Burke, Cody's life-long faithful employee, struck a new note in the dealing of a management with the press and public.

The famous old scout recently announced to the world that his show days were over, and that he would go back to his ranches in Wyoming and mines in Arizona and Nebraska, spending the remainder of his days in the quietude of his vast domains, placing the managerial robe on the shoulders of his younger pioneer comrade, Major Gordon W. Lillie.

I have always regarded Colonel Cody as a typical American—brave, manly, lion-hearted, good-natured, and at all times the courtly knight of the plains. Long after he crosses the Great Divide, his name will be emblazoned on the scroll of history, which will contain glorious recitals of his valorous deeds.

A good many years ago, "Pawnee Bill" said that he would have a Wild West show or bust—he did both—and then built up one of the most popular exhibitions ever known. And for that very thing, if nothing else, history would tell an interesting story of one of the West's greatest characters.

Major Gordon W. Lillie is fifty-one years old, rated as a millionaire, bank president, and is the only man in the show business who can and does sign his name on the face of United States greenbacks. He is also owner of the largest individual herd of buffaloes in the world, and half owner in the Buffalo Bill Wild West-Pawnee Bill Great Far East.

When a youngster, Gordon Lillie decided to leave home and folks in Wichita, Kansas, and make or break for himself. Dreams of golden fortunes in the West lured him on; he started on foot for somewhere, he knew not where, nor cared, as long as the future was holding golden dreams of optimism. He joined a party of trappers; soon became expert with rifle and rope; advanced to the position of interpreter for the Pawnee Indians, and eventually succeeded to the title of White Chief of the Pawnees. Oklahoma was his Mecca; it was then in the grasp of a few rich cattle men, who by intrigue and other means had succeeded in holding the government away from making it public property; the Indian treaties and grants had expired,

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so Pawnee Bill resolutely set out to open the territory. It was a long, hard fight; it was troops against a handful of his loyal followers; it was money and influence against nothing but determination in a fight that he believed was right—the tale has been repeated in history, and Pawnee, Oklahoma, to-day stands as a testimonial of his honor.

Several years ago he organized his own Wild West show and toured Europe and America; in 1909 he joined forces with "Buffalo Bill," which resulted in the biggest tented amusement enterprise this world has ever known.

Major Lillie spends his winter months at Pawnee, Oklahoma, where he has erected one of the finest residences in the entire West. In the hillside he has also built a dug-out, and decorated it with the trophies of the hunt and chase. Here his leisure time is spent in comfort and quiet. The Buffalo Bill and Pawnee Bill Show has never been considered a circus in any sense of the word. They have always sought to maintain a reputation and dignity entirely distinct from the circus. As a matter of fact, this point has been legally decided in their favor, when licenses and permits for the "Wild West Exhibition" were issued in lieu of the usual circus license.

## CHAPTER XII.

Billy Emerson and Myself as "End Men"—My Success as a Song Writer—How Bob Hart Deluded Billy Manning—My Early Days in the Pennsylvania Oil Country—Where I First Met "Coal Oil Johnny" (John W. Steele)—My First Meeting With "Artemus Ward"—I Engage Three Youngsters, Who Become Famous—John T. Kelly's "Rawhide" Trunk—A Scrimmage With Penobscot Indians—A Sorry Minstrel Show—Assassination of President Lincoln—An Exciting Experience at Eastport, Me.—Extraordinary Success of the "Black Crook"—Leonard Grover—William Wheatley—Jarrett and Palmer—Lydia Thompson's British Blondes—Origin of the "Flying Ballet"—Famous Prima Ballerinas of the Past—Notable Terpsichoreans of To-day.

**R**ETURNING to Boston in 1864 (after a circus adventure of some duration), I aided in organizing Roberts and Wilson's minstrels, with Billy Emerson, Eph Horn, George Warren, James A. Barney, Eugene Gorman and others equally prominent. Emerson and myself were on the "ends." The company (which was much admired) was too expensive to be profitable. Salaries became irregular, and finally, in Lewiston, Me., the big brass band instruments (a feature of the show), which belonged to the proprietors, were seized by the performers to satisfy their claims.

For the only time in the many years of my acquaintanceship with Emerson, I saw him thoroughly "riled" at Bath, Me., one day when several of the company went in swimming. Like the rest of us, the comedian had left his raiment on the shore, and when he sought to dress himself they were nowhere to be found. While searching for his flannels, Emerson raved and swore, threatening all hands with dire vengeance, and when the garments were finally discovered, saturated with water and stuffed into a high silk hat, he became so enraged that he pitched the hat into the river. The laugh was then on me, for that headgear was mine, but the joke was not.

Another incident, which recalls Emerson, happened in Mansfield's shoe store in Boston. The proprietor was the father of George Mansfield, the partner of F. F. Proctor, known as the "Levantine Brothers." We entered the place together to purchase patent leather pumps to be worn on the stage, and each of us selected a pair of medium price. The shop-keeper had shown

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us other pumps, costing a dollar more, and while he turned away to put our purchases in wrapping paper, my companion adroitly substituted the more expensive footwear for the pair he had first chosen. I never told Emerson that I had observed the little joke until years later, when he was running the Standard, and I the Bush Street Theatre in San Francisco. We had a hearty laugh when I recalled the incident of the olden times, and I complimented him (as I put it) on his "superior business acumen."

Poor Emerson, if his voice had been properly cultivated, he would have been equal to the demands of grand opera. His charming personality was irresistible. He made fortune after fortune, especially in San Francisco, where for years he maintained splendid companies, and among them was the lamented Charley Reed, who later became his partner in Emerson and Reed's Minstrels. Emerson died in Boston, sincerely regretted by the profession and public, but by none more than the writer, who had cherished for this genius a most intimate friendship during many years.

Song writing at this time was another of my qualifications, which led to my composing "Little Footsteps," "The Cot Where the Old Folks Died," "Darling Rosabel," "We Miss Thee from Our Cottage Home," "Yes, I Will Write Thee from Home" (answer to "Write Me a Letter from Home"), "The Little Grave Under the Willow," "Susie Brown," "At a Saturday Matinee," "The Mariner's Joy," "Our Little Humble Home," "Put My Little Shoes Away," and other sentimental ballads, as well as comic ditties, published by Oliver Ditson, Boston, which were sung all over the country and were eagerly sought by leading minstrel artists. I was also at this period turning out pretty fair "Poems," which were readily accepted by the early magazines of Boston. In 1870, while in San Francisco, I disposed of upwards of twenty-five original lyrics to the leading music publishers, Sherman & Clay. In the early days of the civil conflict, I sang with my minstrel show, for the first time before the public, these war ballads, which became very popular: "Dear Mother, I Have Come Home to Die," "Just Before the Battle, Mother"; also the songs, "The Wearing of the Green," "Pat Malloy," and the negro melodies, "Young Eph's Lament," "Saucy Sam," and "The Union Cockade."

I recall that Billy Manning (one of the most pleasing blackface comedians in minstrel annals) scored a great hit with my song, "Susie Brown," which he used for years with La Rue's, his own, and other minstrels, always eliciting a demand for more encores than he could respond to. Man-

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ning's fame as a capital performer and wit extended all over the land. His companionship was eagerly sought wherever good fellowship was appreciated. Manning's Minstrels were a fixture in Chicago for several seasons, and their celebrity pervaded the Middle West. He married Molly Williams, a favorite actress, in 1870, but it was a great disappointment to him that their union did not result in providing him with an heir to perpetuate his name, and in talking with boon associates, he frequently expressed his regrets thereat. This led to the irrepressible Bob Hart and several others planning and executing an elaborate joke at Manning's expense. They conspired with his wife (who readily joined them in the matter), and after a suitable time had elapsed (and having procured a real baby) they notified Manning that he was a father. So great was his joy at the supposed visit of the "stork," that he ordered all the champagne his thirsty friends could consume, and there was a bounteous celebration. On reaching his home, he made a great "to do" over the little stranger, and in his enthusiasm did not notice that the child was at least three months old. I relate a very pathetic incident of Manning, who had the common fault of some old-time minstrels, a consuming love of conviviality. When he was on his death-bed, he turned his eyes toward a friend and said, "I have just had a dream that I am going on the 'other end' with Dan Bryant."

The oil excitement in Pennsylvania drew me to that section of the country, where I managed and played in so-called theatres at Titusville, Pithole and Petroleum Centre. In the latter town, I first met John Steele, the adopted son of Widow McClintock, upon whose oil properties he was employed. When she died, he inherited her great wealth. With his suddenly acquired fortune, he soon gained notoriety as "Coal Oil Johnny." His reputation for lavish expenditure became world-wide, and even now it is usual to apply his nickname to every squanderer who has attained publicity for a reckless waste of money. Steele's generosity was princely, and he leaned especially toward the show people. One of his first ventures was to back the Skiff and Gaylord's Minstrels, comprising thirty-four persons, all of whom he provided with rich clothing, gold watches, diamond pins, and all other elements of minstrel splendor.

He travelled with the show, and had a raging good time in his own way. As an example, when remonstrated with by hotel proprietors for disturbing other guests with his riotous conduct, he would buy the hotel

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for the day, paying the landlord all he asked for the privilege of running the place to suit himself. Upon one occasion, he applied this practice to the staid old Girard House, Philadelphia. When Steele's funds began to run low, he acted as treasurer for Skiff and Gaylord and finally (when at the end of his financial tether) he went back to his native Rouseville, and became baggage agent there, a position which he accepted with a cheerful philosophy, and tossed heavy travelling trunks with as light a heart as when he had tossed away the dollars he had inherited from the widow of the late Doctor McClintock.

The "legitimate" theatre of the oil country at this time was in Titusville, and had a good stock company, some of its members afterwards becoming famous. Augusta Dargon (an impressive actress) was the leading lady (who later on went to Australia), and Susan Denin, Sam Ryan, Nat. Jones and wife, and others equally as good, were in the various casts.

The petroleum area was tempting to the many adventurous spirits, among the early ones being the visionary John Wilkes Booth, who temporarily gave up the stage to seek a fortune in oil. I had met him while he was starring at the Boston Museum in 1860, and he impressed me profoundly as an actor, perhaps the more so, because of the fact that my acquaintances claimed he bore a striking facial and physical resemblance to myself. I was, perhaps, four or five years younger than Booth, and he was slightly taller, but, in a general way, we were enough alike to have been mistaken for each other. On one occasion, this likeness came nearly getting me mobbed by an excited crowd, who thought that in me they had the slayer of President Lincoln among them.



Charles Farrar Browne, pseudonym Artemus Ward (then the great American humorist), paid a professional visit to Titusville, directed by my Annapolis opponent, John P. Smith, who soon had an altercation with some of the roughs that infested that region. In this dilemma he came to borrow my revolver, which happily was not called into use, as might have been the case, for the city furnished all the wild life of a typical mining town.

Several years prior to Ward's visit to Titusville, we had met in Biddeford, Me., his home town, where his jovial humor proved very agreeable. He said to me in the hotel lobby: "I see that Neal Dow is around here putting down whiskey. Shan't we go in and put down some for ourselves?" Drink-

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ing was never my long suit, yet I could take a "joke" from such a celebrated jester as Artemus Ward, especially when it wasn't a "dry" joke.



I went back to Boston and my minstrel career, after my feverish life in the oil country, re-engaging many of my old people and some new ones. Several of the latter were recruited from places where few would have thought of finding talent. For example, one morning when we were playing in Providence, I ran into Boston for printing, and on my way to the depot stopped to purchase a hat. The young clerk who waited upon me had a pleasant presence and a fine voice, and I remarked to him: "You sing very well, don't you?" And he seemed gratified, as he answered affirmatively, when I said: "I am Mr. Leavitt, the minstrel manager; how would you like to join my company?" "First rate," he responded. "I have always wished to go on the stage." I inquired, "What are your wages here?" "Two dollars a week," was the reply. "I will make it five," I said, and he at once accepted. This youth was George Frothingham, who in after years figured as the noted comedian of the Bostonians. He joined the company at New Bedford, Mass., as my interlocutor.



I still had half an hour to spare after engaging Frothingham, and so, having heard that there were two young men practising jugglery in the Tremont gymnasium, I dropped in to look them over. I found a likely looking chap lying upon his back upon the floor juggling a pyramid, and, after watching his movements a few moments, I added him and his partner to my forces. They styled themselves the Levantine Brothers, and the one with whom I dealt was Fred Levantine (now F. F. Proctor, the vaudeville magnate). The other Levantine of the team was an Italian. He later withdrew, and George Mansfield took his place, but the name of Levantine was retained by the firm. Mansfield for many years was great in an act with crystal pyramids. The original Levantines registered on my payroll at ten dollars a week each when they joined my troupe at East Boston.



Entering Waite's Hall, South Boston, one morning (during a rehearsal), where my minstrels were to give a performance that evening, I found a dozen-year-old youngster with a parcel under his arm in front of the hall, where he had been for more than an hour, too bashful to enter or make his errand

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known. When I asked what he wanted, he inquired if I needed a clog dancer, which caused me to view him with incredulity, for he was such a mite of a chap. But always with eyes open for talent, I led the little fellow to the stage, and told the musical director to play for him. For fully fifteen minutes his clogs beat a tattoo upon the boards in difficult and intricate steps, and I engaged him on the spot, telling him to pack his traps in a champagne basket and to be at Long's Wharf, Boston, at five o'clock on the following afternoon, when the steamer was to start for Eastport, Me.

Clog dancing was then the rage, and I foresaw the sensation this boy expert would create during my forthcoming tour of the Provinces, of which I indulged in the brightest of anticipations. That was my most profitable territory. I had achieved a fine reputation in that corner of the British possessions. I will say without fear of being accused of egotism that in this section I was regarded as the P. T. Barnum of the time, and whenever my treasury needed replenishing, I headed for the Provinces, with a certainty of reaping lots of cash.

When the day of departure arrived, everybody was on hand except my youthful clog dancer. The first bell rang, and the second clanged in due time, but still no dancer. I muttered to myself, that if he did not come I should lack one of the best cards for my tour. The minutes flew toward the fateful moment of departure, the passengers were all on deck, the last piece of baggage was shipped, and it only remained for the signal to be given to cast off, when, away up at the head of the wharf, I discerned my clog dancer and his brother, laboriously propelling a push-cart, which bore a huge trunk with a horsehide cover, the hairy side out and thickly studded with brass-headed nails. It was an old-fashioned affair, which the mother of the two perspiring lads had brought from her old home in Ireland. I pictured that immense trunk filling up the entire roof of my Concord coach, and roared out to the boys a query as to why such a cumbersome box had been brought along. Upon this, the dancing youth burst into tears, lamenting that he hadn't money enough to buy a champagne basket. So the big trunk was hauled on board, and the ship swung out. The youngster must have been seized with a panic, for he instantly disappeared, and when supper time came, a careful search of the ship failed to discover him; nor was he found until our voyage had terminated, when he came up the companionway to the deck, covered with soot and grime, and nearly black enough for his stage

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act. He had been with the stokers all the time, without food, hiding away for fear that my anger over the trunk incident would cause him to be put off the vessel.

This boy was John T. Kelly, now the noted Irish comedian, and he positively made good on the tour. He wrote a flowing hand, and had an aptitude for caricature which I encouraged, and also permitted him to enter the names of my company upon hotel registers, which he embellished with marginal groups of comic heads and fantastic figures, which proved to be a source of amusement to the natives, and revenue to my treasury, for the hotel offices were constantly crowded with those curious to see the Kelly pictures. It was not long before the rawhide trunk disappeared. John T. Kelly subsequently became one of the foremost exponents of Irish comedy. He is a Broadway favorite, and his presentation of Celtic characters in musical comedy and vaudeville sketches has placed him in the front ranks as an entertainer in this class.

He had many ups and downs during his early days, until he went into vaudeville in 1873. A year later, he made his first New York appearance at Tony Pastor's, in the Bowery. He then formed a partnership with Thomas J. Ryan, and the team of Kelly & Ryan became permanently popular in the variety theatres. Upon the dissolution of this partnership, Mr. Kelly and Dan Mason appeared jointly for several years. Then he and Gus Williams went on a starring tour in "U and I," a musical farce, which lasted for several years, managed by George W. Lederer, and included a Pacific Coast tour under my direction. He next joined Weber & Fields in December, 1895, and was with them eight years. He was the only member of the organization, save the stars themselves, who remained at the house throughout the entire time, which is quite a record. Since the separation of Weber & Fields, Mr. Kelly has been a very strong attraction in the first-class vaudeville houses, with his inimitable Irish sketches.



I took my company to the Provinces the following season, in 1865, by way of the State of Maine. After playing various other cities, we visited Bangor for three nights, from whence we went to Oldtown (then a lively lumber shipping point). On the morning of our date there, I had been to Bangor ordering some printing, and when the train pulled into Vesey, about midway between the two points, I was astonished to observe the members

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of my company congregated upon the station platform. They had walked from Oldtown to head me off, and recited that during the rehearsal, a number of Indians, who were under the influence of "firewater," entered the hall and began to break up the musical instruments. Charles Laughton, the bass viol player, resented the attack by knocking down several of the intruders, and assisted by other members of the company, succeeded in repelling the Indians until the police arrived. Indeed, Laughton fought on after some of his companions had been incapacitated, displaying a courage and determination of character that in after years made him lieutenant governor of Nevada.

The Oldtown scrimmage, however, was so serious that it became necessary to drive the Indians back to their island and lock up several of the ring-leaders. The police thought it expedient to supply the members of the troupe with revolvers, as the Indians were in a very ugly mood, and had threatened to return and cause us some further trouble. Under these circumstances, our boys left the place and tramped to warn me. When I looked out of the car window and saw them, I persuaded them to enter the train and go back with me to Oldtown. There I found the police and residents so disturbed that they advised against giving the performance that evening, but I was firm, and opened the doors as usual, which, however, proved fruitless, for the citizens, fearing a fresh outbreak, remained away, and no entertainment was given. It appears that just before our advent, Goodwin & Wilder's Circus had been there, and the Indians became very troublesome, which resulted in the death of one of the attaches. This once great tribe of "Penobscots," living upon the Indian and other islands, has dwindled to a total of only 400.



While playing at St. Andrews, New Brunswick, with my minstrel company, in 1865, we were told that lobster fishing was very fine, and we went out and made a great catch. We took our crustaceans to the hotel, had them boiled, and we consumed them, together with great quantities of milk. It was a hot day, and the milk was nice and cool. That night, while in the dressing rooms blacking up for the performance, every member of the company was attacked with ptomaine poisoning. I was at the door taking tickets, and for some reason was the last to be affected, which was about the time the hall became packed. When I went back to the dressing rooms, I found all hands apparently rehearsing what appeared to be an "Indian War

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Dance." I was highly amused until I was myself seized by the same terpsichorean mania. The local medico, however, hurriedly arriving with his pump, afforded relief in turn to the agonized troupe, and we eventually got the curtain up, an hour and a half late. Meanwhile, the audience had learned the cause of the delay, and good-naturedly awaited for us to appear. It was probably the "sickest" minstrel performance ever given, but it went all right with the sympathetic patrons. It was fully a week before we recovered, and while we remained some time after where lobsters were plentiful, none of us could be induced to look one in the face.

A few days later, at Frederickton, N. B., I came very nearly securing a reputation as a harlequin, in addition to my conceded versatility as a stage performer. We were advertised to play the next night at St. John, and the company was already aboard the boat, while I remained behind to settle the hotel bill, not suspecting my time was too limited. Suddenly, the hotel proprietor informed me that the last whistle had sounded, and a hurried glance through the window convinced me that the vessel was on the move. I made for the wharf, and found the boat had been cast loose, leaving a space of five or six feet of water between the dock and the steamer. My people and other passengers were all on deck, and they stood transfixed as I made a running leap, diving straight through the wide open window of the cook's galley, to the intense amazement of that august functionary. I had scarcely time to gather my scattered faculties, when the brass band of my minstrels on deck aroused me with its inspiring strains of "Down in a Coal Mine," which doubtless was considered incidental music to my act.



After the tour of the Provinces had been completed, a steamer landed us at Eastport, Me., for a two nights' engagement, where we found the people and press ablaze with the story of the killing of President Abraham Lincoln. The tidings shocked us (but no one more than myself, on account of my personal acquaintance with the assassin); none of us were prepared for what ensued immediately after our arrival. The gang-plank scarcely had been lowered before an ominous cry was raised, and I noticed that a great crowd of men, with scowling faces, was assembled, but not until we reached the hotel did I learn the cause. John Wilkes Booth was known as the slayer of Lincoln, and at that distance from the scene of the crime, there was no knowledge of his whereabouts. The Eastport citizens had noted my



M. B. LEAVITT

*A Resemblance That Caused a "Little Sensation"*



JOHN WILKES BOOTH



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resemblance to the published portraits of Booth, and thought I was he, and so began to entertain serious intentions regarding me. The situation for the moment looked quite alarming, as the crowd followed us to the hotel, but in the emergency, I went out on the veranda and made an explanation, which had the effect of calming the excitement; still, I cannot say that I entertained marked pleasure at having been a replica of Booth.



This trip into the northeastern section of the country was quite eventful, for in addition to matters already detailed, it brought me into contact with a number of individuals who were destined to public careers; for instance, Harry J. Sargent, an amateur sleight-of-hand performer in quest of an engagement, called upon me at McGouldrick's Hotel, Machias, Me., but I could not make use of his cleverness just then, and did not see him again until several years after, when I ran across him in California giving exhibitions. These, I must confess, were creditable and successful enough to warrant the budding magician in organizing and exploiting a minstrel show, which proved the indirect means of shaping his future career. Sargent piloted his troupe into Southern California, where he met Helena Modjeska, a Russian countess, exiled from her native land for the alleged political faults of her titled husband. She had been a celebrated actress in her own country. Sargent learned this, and at once made an arrangement to place her in the front ranks of American stardom. The venture was such a success that Sargent's head became enlarged, which made him unapproachably haughty. In later years, misfortune befell him, and I am sorry to say that in the end he died impoverished.

Frank Cotter (a gentleman and well-equipped business man) directed Modjeska and her company subsequent to her severance from Sargent. Mr. Cotter booked her with me for a California tour, but owing to the severity of travel, the star requested to be released from her engagement, and after playing Denver with me, I complied with the great artist's wishes.

Going back with the minstrels from my provincial tour, I met the famous showman, Andy Haight, in Portland, Me. He was then in advance of his own circus (one of the largest ever seen in that section), and we became friendly. I imparted to him all the profitable information I had gained in my frequent visits to the country farther north. This show (like some others) had in its train a mob of grafters; and with loaded dice, three-card Monte and other

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games, what they did in the land of the "Blue Noses" might have been called a devastation.

At the time of my meeting with Haight, in Portland, I strolled into a barber shop, where the chief artist, while beautifying my countenance, told me that shaving was not the highest form of art at his command and that he was something of a workman at the banjo. My willingness to "be shown" was still in evidence, and at noon I went to the barber's residence, where he and his sister played so admirably that I immediately secured him for my show. This afforded me the privilege of introducing to the public, E. M. Hall, who subsequently became the foremost banjoist on the minstrel stage, as well as one of the funniest of all end men. Hall (much to be regretted) met his death at the terrible fire, which cost hundreds of lives, at the Iroquois Theatre, Chicago.



Of all the managers now living, there are, perhaps, but two who witnessed the first production of "The Black Crook," at Niblo's Garden, on September 12, 1866, Leonard Grover and myself. This was more than an event; it was an epoch. It was really the birth of all the ballets, burlesques, comic operas and musical comedy of the present day. It was the first time in which the feminine form divine had been displayed in all its fullness and beauty, or (in plain vernacular), it was the initial big "leg show," the first large spectacle in which womankind was made the central feature on account of the "human form divine." What a storm it raised! Pulpit and press abandoned stories and discussions about the Civil War, which had ended but little more than a year previous. The clergy were unanimous in denouncing it; the press was divided in sentiment; but the majority of the innumerable editorials that referred to it, denounced it. The public, however, rendered its own verdict by crowding the enormous auditorium of Niblo's Garden at every performance, so that (at the comparatively cheap prices obtaining in those days) the receipts averaged between \$2,700 and \$2,800 at every performance, and on several occasions reached \$3,000. The net profits of the season were \$650,000. The ballet was launched then, and ever since it and its allies (spectacles and burlesques, comic opera and musical comedy) have been safely riding upon the high seas of public favor and prosperity.

I had personally no interest in the above-named play other than that of a spectator and close observer, and I may say a student of things theatrical.

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Leonard Grover, actor, author and manager, was directly responsible for the production of "The Black Crook." He came from Livingston County, New York, where he was born in 1833. His first connection with the stage was as an actor with a small travelling company, in 1851, and he continued as a player, stage manager and assistant business manager until 1855, when he branched out as the sole director of a travelling concert company. From 1857 to 1860, he edited a Southern newspaper, and in 1861, he returned to management as director of the Baltimore Museum, which he conducted as a variety theatre. Grover's National Theatre in Washington was opened in 1862, and remained under his control for three years. In this interval also, he was associated in the management of the Chestnut Street Theatre, Philadelphia, and two years later he went into grand opera direction upon a large scale. Mr. Grover was directly associated with the first successful presentation of German grand opera in New York and Philadelphia, and he also had an important hand in the early Italian operatic history in America, taking over the ventures of managers like Jacob Grau and Max Maretzek. Mr. Grover became lessee of the New York Olympic Theatre in 1866.

After the great fire in 1871, in Chicago, Mr. Grover undertook the building of an amusement structure in that city, which became known as the Adelphi Theatre. In putting up this building, Mr. Grover received handsome financial aid from W. W. Cole, the wealthy circus manager.

In later years, Mr. Grover devoted himself more extensively to writing plays than managing theatres, and a number of eminently successful comedies and dramas sprang from his pen. The most extraordinary among these was called "Our Boarding House," and it served (among other remunerative purposes) as a vehicle for the famous comedians, Robson and Crane. Long after these gentlemen had ceased to appear in the principal characters of "Our Boarding House," Grover, himself, starred successfully with it. In addition to this comedy, he wrote numerous other plays. He has two sons, Leonard, Jr. (a capable comedian), and William T. Grover, well known as a theatrical business manager. Grover did not share in the profits of "The Black Crook."

He was at that time the lessee of the Olympic Theatre, New York City, paying the (then) enormous rental of \$36,000 a year. Henry C. Jarrett proposed to Grover that they should form a partnership and visit Europe, to procure some large ballet scene or act, to be used in a production of "Undine."

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Mr. Grover declined, on the ground that his hands were already full, but suggested to Jarrett that he form a coalition with Harry Palmer, who divided his time between the theatrical business and Wall Street, and was supposed to be a very wealthy man. Mr. Jarrett replied that there was no friendship between himself and Palmer, saying: "Why, we don't even speak. Palmer is one of those fellows who don't know you at the next meeting after an introduction." Grover answered that he would bring them together, and did so at a dinner he gave to them at the Metropolitan Hotel, and shortly after, Jarrett and Palmer set out for Europe. During their absence, the Academy of Music, where they intended to produce "Undine," was burned, and upon their return, they had no place for it or the ballet they had engaged abroad.

Eventually, this proved a fortunate circumstance. Grover had seen the performance of a play called "The Hypochondriac," an adaptation from Molière, by an actor named Charles M. Barras, but did not like it. Later, Barras called on him at the Olympic Theatre and submitted another play, but Grover declined to read it. William Wheatley, the lessee of Niblo's Garden, went to Grover a day or two later, and asked him as a personal favor to hear the play by "My old friend Barras," and he consented. Barras read his play to them on the balcony of Niblo's Garden. Mr. Wheatley promptly fell asleep during the reading, but Grover, with his keen and highly developed literary sense, saw its merit, and his opinion of Barras was completely reversed. He praised it without stint to Wheatley, who agreed to produce it on a royalty basis of \$75 a night (which was large for those days). As a result of all these incidents, Jarrett and Palmer brought over their ballet and placed it in the Barras play, "The Black Crook." The production was made with great financial difficulties, but Palmer, instead of being a rich man, was virtually moneyless, and Grover loaned him the money necessary for his share. The total cost of the production was in the neighborhood of \$30,000, an unprecedented sum to invest in those days in theatricals. Wheatley was satisfied with his one-half of the \$650,000 profit of "The Black Crook," and he retired from business, after transferring the lease of Niblo's Garden to Jarrett and Palmer for a small consideration. Meanwhile the three had invested \$75,000 in a production of "The White Fawn," which proved a failure.

Henry C. Jarrett had enjoyed considerable experience in various departments of the show business before he became associated with Harry Palmer.

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When the "Great Eastern" first came to America, and was the marine sensation of the day, Jarrett secured a contract with the owners of the mammoth steamer, under which he was enabled to charge an admission fee to the public for inspecting her, and from this he realized a handsome profit. He had been acting manager of the Boston Theatre, manager of the National Theatre, Washington, D. C., and several travelling attractions. This firm subsequently directed Booth's. Jarrett and Palmer were Leonard Grover's partners when Tammany Hall was a vast amusement resort, where success was enormous while it lasted. In later life, he conducted parties of tourists through Europe. He also realized a goodly sum from presenting "Fun on the Bristol," with John F. Sheridan at the head of an excellent cast, in America and England. He died of heart failure in London, October, 1903.

The enormous success of "The Black Crook" inspired Spalding, Bidwell and McDonough to send a "Black Crook" production to South America; meanwhile Lydia Thompson had brought over her troupe of British blonde burlesquers, and yellow hair was all the rage. Among the most important "props" taken by the Black Crook Company were several gallons of peroxide of hydrogen, with which the ladies of the organization could keep their hair "golden." This combination experienced the fate common to all companies taken to the Latin-American countries. The fair hair of the females was too fascinating for the dark-skinned and black-eyed Latins to withstand, and marriages and other arrangements soon deprived the troupe of its girls. I believe there was only one of the female members who returned home, and that was Augusta Chambers, an extremely pretty and clever little soubrette, who had left her heart here and came back after it. The two productions, "The Black Crook" and "The White Fawn," paved the way for the appearance of Lydia Thompson's company at Wood's Museum on Broadway, and a new era of the stage was fairly begun. Artistic dancing was one of their principal features; it was really the poetry of motion and perfection in the terpsichorean art.

One of the most popular novelties in London in the late Seventies was the flying ballet, originated by George Conquest, who was the proprietor of the Grecian Theatre, London, and who performed the act himself. In 1880, Eugene Tompkins, of the Boston Theatre, and I were in London; and we determined to introduce the novelty in America and had the necessary apparatus made. I engaged an extremely pretty Scotch girl, who was the sister

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of Bessie Sanson, the wife of the well-known comedian, Frank Daniels. Tompkins and myself returned to America before either of our dancers were ready to come. Meanwhile, Conquest came over with an English burlesque company for an engagement at Wallack's Theatre, Broadway. We were both present at the opening performance, when Conquest fell from far up in the flies while doing his act, and broke several bones and was picked up for dead, although he survived. I rushed out immediately to the telegraph office in the Morton House and wired my London agent, H. W. Weiland, to cancel the act, very willingly sacrificing the six or seven hundred dollars I had already invested. While I was writing my cable, Tompkins came in and wrote a similar one to his London agent. In view of the fact that flying ballets have since become so popular, our apprehensiveness and the outcry of the newspapers against this dangerous act seem peculiar.

Dancing has always been highly regarded as one of the most charming features of the stage, and America has been afforded the greatest terpsichorean talent in the world, but we have no longer the peers of those who flourished in the Fifties and the Sixties. I ask, "Whom have we to-day to equal or even compare with Fanny Ellsler, Marie Taglioni, Rosa Carito, Rita Sangalli, Josephine Morlacchi, Marie Bonfanti, Mlles. Mauri, Malvina, Cavalazzi and De Rosa in their classic expositions of the high school of dancing with possibly the one exception of Adeline Genee?" In those days a grand ballet meant something more than a squad of good-looking, well-built girls posing in what may be called military groups on the stage. Trained coryphees only were permitted to participate, and for these there was a great "entre" arranged as they tripped lightly before the footlights prior to the appearance of a principal solo artiste. The ballet being divided into the "entre," the "adagio" for principals, then the "variazione," and finally the "allegro finale."

Rita Sangalli, the première danseuse, was a native of Italy and at an early age she made her début at La Scala Theatre, Milan, and made her American début in September, 1866, at Niblo's Garden; subsequently she was at the Olympic Theatre during the run of the pantomime of "Humpty Dumpty."

Josephine Morlacchi made her début at Carlo Felice Theatre in Genoa in 1856. She later appeared at Her Majesty's Theatre in London. Her American début was at Banvard's Museum, New York, in the spectacle of the "Devil's

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Auction" in November, 1867. She then played numerous engagements until her marriage to J. B. Omohundro ("Texas Jack") in the early Seventies, after which she retired from the stage.

There were a number of fine dancers of another class in the Sixties and Seventies, notably Isabel Cubas, Madame Celeste, Annetti Galletti, Josephine Zanfretta, Christine Zavistowski, Elsa Blasini, Mlle. Albertine, La Belle Oceana, Marietta Ravel, Marie Zoe, Zavistowski Sisters, Fowler Sisters, Mlles. Leontine, Bartoletti, Helene Minzelli and Kate Pennoyer (the latter one of the most prominent of the early American dancers whom I had under engagement at the Metropolitan on Broadway in 1875). On our stage to-day we have Adeline Genee, Ruth St. Denis, Loie Fuller, Mlle. Dazie, Mand Allan, Isadora Duncan, Gertrude Hoffman, Bessie Clayton and others of less note.

One of the most artistic of America's premières is Mlle. Dazie, the celebrated danseuse, who was born in St. Louis, Mo., 1884, and made her début when only eight years old at a church entertainment in Hot Springs, Ark. Her first professional appearance was when she went on at the age of fourteen for J. H. Moore, the present proprietor of the New Temple Theatre, Detroit, Mich. She continued in vaudeville until 1901, when she went abroad, where she appeared throughout England and the continent in a single dancing act for two years and when she returned to America she assumed a part in "Buster Brown." She was again engaged to go abroad and take up the impersonation of "Le Domino Rouge," which she maintained steadily for eighteen months. At this time she was engaged by Oscar Hammerstein as première danseuse of the classic ballet for the opening season of his Manhattan Opera House, 1906 and 1907. At the close of the season she joined the "Follies of 1907" as a feature and remained such for two years, when she again entered vaudeville, presenting her own pantomimic act, "L'Amour de l'Artiste," with which she is still on tour.

Adeline Genee, the famous première danseuse, was born in Denmark, January, 1873. Commenced to dance at eight years, making her début at the principal theatre at Copenhagen before she was seventeen. She danced at the Grand Opera House, Berlin; afterwards at Munich, and in November, 1897, was engaged as première danseuse at the Empire Theatre, London, and became a favorite there for ten years. She is undoubtedly the most graceful and accomplished dancer at this moment before the public perpetuating the old Italian school. She has established herself as a great favorite in

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America. It is announced that her intention is to retire from the stage in the near future.

Maud Allan, the classical dancer, was born in Toronto, Canada, May, 1879. She studied as a pianist at San Francisco, Berlin and Vienna, but made her début as a dancer in the latter city in 1903. Subsequently she appeared at many of the principal continental cities. Her first appearance in London was at the Palace Theatre, March, 1908, where she created a sensation with her now famous "Salome" dance. Since then she has made a very successful tour, appearing in all the leading cities of America.

One of the most prominent dancers of great merit, who enjoys much popularity in America from an artistic and financial point of view, is Ruth St. Denis, who has appeared here for many seasons with pronounced success under the able management of Henry B. Harris, who will the coming season launch Miss St. Denis as a star in a play which is being written for her by Richard Walton Tully. The scenes are to be laid in India, and an opportunity will be given her to introduce some new and interesting dances, characteristic of that mysterious country and in keeping with the character she will originate in the play.

Both in Paris and London there is a revival of the Greek pastoral style of dancing introduced and taught by Isadora Duncan. Her art and its high mission have been recognized in Europe for several years. It was Mr. Damosch who first proclaimed her in this country as the exponent of the art which in the golden age of Greece was considered on the plane with music, sculpture and the drama. Her art has deepened and matured her classic pantomimic representation of excerpts from Wagner's "Tristan," "Meister-singer" and "Tannhauser," and is a mild revelation to the public.

Dancing of the past and that of the present may be placed in two classes. The artists I saw during the last half of the Nineteenth Century were more classic and finished in their styles and demonstrated that they had given their art an immense amount of study and practice. There are some classic dancers at present, but these can be numbered on the fingers of your hands. It is also worth while for me to say that although the early artistic dancing was well paid it did not equal the remuneration received by the dancers of to-day. I have found this due to the popular error of mistaking notoriety for celebrity. The dancers four decades ago were of necessity hard students, because only the most exalted development of their art received critical



1—Mlle. Dazie  
4—Gertrude Hoffmann

2—Maria Boufanti  
3—Rita Sangalli

3—Mlle. Genee  
6—Mlle. Pavlowa

*Classic Queens of Terpsichore*



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approval. At the present time the physique of the dancer and her facial charms alone can obtain public recognition through the press, but the olden school depended purely on their terpsichorean talents. The ballet is no longer viewed askance save by a steadily lessening number of people who believe everything theatrical is wicked. The current favorites have adopted the "Salome" style of physical as well as pedal charm.

Russian dancers are now the vogue, especially Mlle. Pavlowa and her corps de ballet, who made a great sensation at the Metropolitan Opera House. Besides this première danseuse, a number of other Russian dancers have invaded the vaudeville stage. This style of dancing is full of fire and life and a certain tragic abandon that is indescribable. The French women are being trained in all manner of dances and the result is marvellous. Dancing as we see it to-day is becoming more weird than ever. The craze for "sensationalism" threatens to monopolize the stage both in Europe and in this country.

### CHAPTER XIII.

Providence, R. I., Second Important Theatrical Centre of New England—Its Early Theatres—Great Stars Who Appeared There—An Episode of Junius Brutus Booth and the "Button Makers"—Maggie Mitchell and Alice Oates Great Local Favorites—Charles Dickens—William Henderson—First "Five-Cent" Theatre—George H. Batcheller—Keith and Albee's Amusement Enterprises—Neil Burgess—His Authentic Career—The Home of Richard Canfield—Col. R. A. Harrington, Leading Amusement Caterer of Shore Resorts—Noah D. Payne, Theatrical Manager and Journalist—William Sprague, Rhode Island's Famous War Governor—Reminiscences of the Old Theatre Comique—Birthplace of George M. Cohan—Albert W. Davis, Chronologer of Dramatic and Musical Events—The Late Thomas Arthur Doyle, Foremost Man of His State.

**P**ROVIDENCE, R. I., was one of the first places in New England to enjoy the advantages of the theatre. Newport was the first, the company of comedians managed by William Hallam (who has been called "The Father of the American Stage") having played there in 1761, one year before its first appearance in Providence. The company was composed of artists of talent and position and ever since its appearance here the city has been favored with opportunities to see the foremost of English speaking players. For several years Providence was without a theatre, but in May, 1836, the Lion Theatre was opened. It was a brick building on Fulton Street built for a circus in the rear of the Washington Garden. This house was burned down in September, 1836. Then came the erection of the theatre on the east side of Dorrance Street, between Pine and Friendship Streets, in 1838. This was named Shakespeare Hall and was a stone building 110 feet long and 65 feet wide, with a stage a little more than 50 feet deep. It cost \$20,000. Later it was called the Providence Theatre. Edwin Forrest, the elder Booth, Charles Kean, J. W. Wallack, Danford Marble and other stars of the time were seen there. The house was destroyed by fire in October, 1844. It had always been unprofitable, partly because of its being out of the way.

At the beginning of the Fifties the leading place of amusement was the Providence Museum, built in 1848, of which W. C. Forbes was stage

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manager and his wife the leading lady. Forbes soon obtained a lease and it was known thereafter as Forbes' Theatre; it burned down in October, 1853, but was again re-built. In 1855 Edwin Forrest appeared there, filling a three weeks' successful engagement and receiving one-half the gross receipts. He was shortly followed by E. L. Davenport, playing two weeks of romantic and tragic rôles. The season of '57 and '58 came with a financial depression and was consequently disastrous to the establishment; then the end came in November, 1858, when it was again burned. A new theatre soon after was erected on the same spot and called the Academy of Music. It had an existence of nearly twenty years. It was up two flights of stairs and had there been a conflagration or panic the loss of life would probably have been large. Several dramatic companies appeared at this house under John C. Myers' management in 1861. Among them were Charlotte Cushman, supported by John Gilbert and J. B. Studley. From then on until 1864 the elder Booth and Edwin Forrest also appeared here and under the encouragement of Forbes and his wife the histrionic genius of John Drew the elder also gained its first recognition here. I frequently attended the Academy during Myers' management.

The most noted troupes and stars appeared at this playhouse. Previous to this and immediately after the close of the Civil War the Academy of Music, which was located in the building known as the Phoenix block, was the scene of many notable events. Lester Wallack and E. L. Davenport, with the Wallack-Davenport combination, appeared in many of their successes. E. L. Davenport was a great favorite in this city, for he made his début at the old Lion Theatre in the rear of what is now the Boston Store, prior to his Pacific Slope tour. General Burnside, Mayor Doyle, together with many of the best-known citizens, tendered him a grand testimonial benefit at the Academy of Music, when the auditorium was crowded from pit to dome. This was probably the most prominent night in the amusement history of Providence, the elite of the State being present to see one of the most finished actors of the day. For forty years, Maggie Mitchell, one of the most popular actresses of her day, delighted Providence audiences. She appeared at all of the show-houses, her first bow to a local audience being at the Pine Street Theatre, which was located where the Masonic Temple now stands. Her appearances at Harrington's, Academy of Music and Providence Opera House were always hailed with delight.

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Connected with the play-houses in those days only few survive. Among them are William H. Munroe, manager of the Westminster Theatre since 1888; Nathan H. Griffith, who was ticket seller and usher for Forbes and subsequently made a fortune in the jewelry business; Louise Morse, who began her stage career in 1859 and is remembered for her impersonation of Aunt Tilda in the "Old Homestead," and D. Henry Collins, who for nearly 40 years has been chief usher and is still doing duty at the Opera House.

James Delmon Grace was a juvenile actor without a superior. Handsome and dashing, he was a Beau Montague of those days, quick to catch popularity and riding its highest waves. He was a great success wherever he appeared and had profitable tours as a star. He was the husband of the popular actress, Charlotte Crampton. He began at W. C. Forbes' Museum in 1851, where he ultimately became leading man for five years. Mr. Grace was born in Louisville, Ky., in 1824, and died in Providence in the early Seventies. Disabled, helpless and destitute, he was a familiar object on the street in an invalid chair, but he had many warm local and professional friends.

It is historically true that many great actors and professionals who represent different branches in the business world even to managers had their schooling in Providence, a city whose early days had its struggles to maintain the theatre on a par with big cities. Even back to 1846-50 the Howards and Foxes superintended dramatic companies, first in "Brown Hall." William C. Forbes, an energetic but unsuccessful manager, struggled first with the Pine Street Theatre and afterwards took the Providence Museum, the latter of which was opened December, 1848. The bill consisted of "The Honeymoon" and the farce "The Turnpike Road." A stock company was maintained which comprised people who in later years became nationally famous, among whom were Francis S. Chanfrau, well remembered as "Mose, the Fireman," and "Kit, the Arkansas Traveller." These characters he made as popular as J. H. Hackett's "Falstaff," W. J. Florence in the "Mighty Dollar," Joseph Jefferson's "Rip Van Winkle," John E. Owen's "Solon Shingle," John T. Raymond's "The Gilded Age" and Frank Mayo's "Davy Crockett."

Then there was Howard Hall, located in the present Howard Building, the scene of many a swell event. There the First Light Infantry held its annual Washington ball. Here the soldiers at the time of the Civil War

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were banqueted by the citizens of Providence. It was here in 1850 Jenny Lind, the Swedish nightingale, the sweetest singer in all the world, gave a concert, P. T. Barnum introducing her and at other times exhibiting his freaks and curiosities, such as the Siamese Twins and midgets from every part of the world, including Tom Thumb and his wife, Commodore Nutt and Hop o' My Thumb, the latter the smallest man on earth. The Music Hall later was utilized for business purposes and became a resort for noted lecturers, such as DeWitt Talmage, Henry Ward Beecher, John B. Gough and Mary Scott Siddons, the noted reader, who afterwards became a popular actress.

Some of the other play-houses of olden times were the Providence Theatre, located where Grace Church is now; Pine Street Theatre, now the location of the Masonic Temple; Dorrance Street Theatre, the same building as now occupied by Ballou, Johnson & Nichols; and Forbes' Theatre, which later became the Academy of Music. At these as well as at Harrington's Opera House, which was on the present site of the City Hall, most of the noted stars appeared, such as Forrest, Kean, the Booths (the elder Booth, Junius Brutus, then in his palmy days), Lotta; Sothern, as Lord Dundreary in "Our American Cousin," a character quite his own; E. L. Davenport, J. W. Wallack, John E. Owens, Lucille Western and later her sister, Helen Western. Lucille was without an equal in the dual rôle in "East Lynne," which made her a fortune. Later she was with the Wallack-Davenport combination, playing Nancy Sykes in "Oliver Twist." The Ravel troupe, Wm. J. Florence and wife, Alice Placide, Mr. and Mrs. Barney Williams, Matilda Heron, James H. Hackett, Laura Keane, J. Wilkes Booth, Harry Watkins, Yankee Locke, Ettie Henderson, John Murray and Mrs. D. P. Bowers also appeared here. At this period Albert Davis, the well-known dramatic critic of the city, commenced as a candy boy, selling between acts Jessop's Chewing Candy and Chase's Lozenges, receiving ten per cent. on his sales. Those were the days when it was a decided treat to witness acting of the old school, for to be a player one was obliged to start from the bottom and work up on the lines of a Public School System; hence the name of Davenport or Booth suggests "The Old School," as it is known to-day.

The elder Booth expired on board a steamer on the way from New Orleans to Cincinnati in 1852. He was born in London, May, 1796, and in 1814 acted in opposition to Edmund Kean until he was driven from the

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stage by a riot. He made his first appearance in this country at Petersburg, Va., in 1821, as "Richard III," and the next year in the Park Theatre, New York, in the same character. His success there was great, and with varying fortune he kept possession of the American stage. Small in stature, not well formed, with bad mannerisms, he had many personal disadvantages to contend with, but such was the electric quality of his mind that he overcame all defects. He lost himself in the part he was performing to such a degree that it became a sort of insanity which was sometimes dangerous to others in the play.

No one who ever saw the man in his great character of Richard would forget his peculiar impersonation of the part. Many stories are told of his extraordinary eccentricities. It is said that he once played "Drinoko" with bare feet, insisting that it was absurd to put shoes on a slave. On an occasion in Philadelphia he performed the part of "Richard III" on horseback. On a certain evening at a theatre in Pittsburg, instead of going on the stage at the proper time he walked out of the building dressed and made up for the character of an Indian chief. One night while performing Sir Edward Mortimer in "The Iron Chest" at Philadelphia, the manager, owing to Booth's unfortunate condition, advised him to finish as quickly as possible. Booth quietly walked forward and observed: "Ladies and Gentlemen—I have been directed by the manager to finish as quickly as possible, and so I'll finish at once." Throwing himself into an actor's arms, he did the dying scene and the curtain was rung down amid roars of laughter.



Junius Brutus Booth was in his palmy days among the greatest delineators of the tragic muse that the American stage ever knew. After being successful in London, where his professional life commenced, he made an engagement with a Manchester manager. Being a manufacturing town and buttons one of its chief industries, Booth appeared before his new audience determined to make a hit. The house would not "come down." His choicest efforts were thrown away and self-distrust began to steal over him. At last there came into the play a personal set-to into which Booth went with such a hearty zest that the cheers and shouts thus far repressed broke out into a perfect storm. Booth caught the secret and forthwith so belabored his fellow actor that he fairly yelled with pain. He then sat down in his chair and stretching his neck toward his audience with a face in which

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was depicted the most bitter contempt and disgust, exclaimed in a way all his own: "What do you think of that, you low-lived button-makers?" He was obliged to leave the stage as well as the city, with a mob of the button-makers on his track. There are those living who will remember how he was his own enemy, and that his love for strong drink was the ruin of his body and mind.



Tompkins and Thayer of the Boston Theatre leased the Academy of Music in 1864 for five years. It was managed by J. B. Booth, a brother of Edwin, who played companies from the Boston Theatre. At times the Boston Theatre Stock Company was located at this establishment to support travelling stars. The organization included such well-known players as Frank Mayo, Charles R. Thorne, Jr., Louis Aldrich, C. Leslie Allen, Harold Fosberg, H. A. Weaver, William F. Burroughs, Harry L. Bascomb, J. B. Booth, Jr. (stage manager), Frank Hardenburg, N. D. Jones, Charles T. Parslee, Mark Price, Agnes Perry (Mrs. J. B. Booth), Louisa Morse, Helen Tracy, Ada Gray and Rachel Noah. To see this company produce "The Streets of New York" with Frank Mayo as Badger was a treat. Harry Bascomb, a member of the company, subsequently when tramping from New York to Boston was found in a barn near Hartford with his legs so badly frozen that they had to be amputated, and he was sent to the Edwin Forrest Home. Mrs. Scott Siddons made her first appearance in America at this theatre in November, 1868, and Charles Dickens read from his works at the City Hall in February of the same year. Most of the leading stars of the time were seen here at one house or the other.

In 1871 came the opening of the Providence Opera House, built by subscription largely through the enthusiasm of William Henderson, its first manager, by a corporation headed by the late Gov. Harry Lippitt. This theatre, then one of the finest in the United States, was opened on the evening of December 4, 1871, the workmen driving in the last nail ten minutes before the curtain was raised. The theatre cost \$187,000 and was built in ninety working days. Robert Morrow succeeded to its management in 1885, and at his death was succeeded by the present manager, Felix R. Wendelschaefer, formerly the musical director.

William Henderson will for all time be pleasantly remembered for his able direction of the New Opera House. He was a good actor and an

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exceedingly capable manager to the time of his death in 1889. He was a Philadelphian and was born in 1823. His début on the stage took place at the Albany, N. Y., Museum in 1851 and after that he played in a number of the large cities until 1856, when he returned to Albany, and for a season was in partnership with C. H. Losee in the management of the Green Street Theatre, later becoming manager of the Pittsburg Theatre, at that time styled the "Old Drury." It was here that Mr. Henderson caused some comment by paying to Ristori, the celebrated Italian tragedienne, the then unheard of certainty of \$4,000 for two performances, an experiment which, in spite of its prodigality, resulted in a handsome profit.

After retiring from the Providence Opera House he purchased the Eagle Theatre, New York (which had been built by Josh Hart), and renaming it The Standard, directed it for many seasons. He then became manager and owner of the Academy of Music, Jersey City, which hitherto had been unsuccessful, but by reason of his shrewd business tact was made a source of much revenue. This house is still in existence and managed by Frank Henderson, one of his sons. William Henderson's wife was the late Ettie Henderson, a most excellent actress.

One of the most notable attractions ever at the Providence Opera House was the Booth-Barrett combination with a splendid support and an abundance of scenery for their brilliant and extensive repertoire. Another was J. M. Hill's great boom of Margaret Mather, supported by Frederick Paulding. They were both very successful engagements, the attendance being so great that often many were unable to obtain admission. At first it was the home of one of the finest stock companies ever assembled in America, but after a few years the company disbanded and it has since been given over to combinations.

In the days of Harrington's Opera House two attractions appeared there that are well worth mentioning: "The Black Crook" and "The Drummer Boy of Shiloh." B. F. Whitman of the Continental Theatre, Boston, transferred the first mentioned beautiful spectacle to this theatre. "The Drummer Boy of Shiloh" was a creation which dealt with the Civil War and was for the benefit of the sick and disabled soldiers. With the exception of the two leading characters, the local Grand Army posts made up the cast, making it such a brilliant attraction that the old theatre was packed from pit to dome for two consecutive weeks.



THOMAS ARTHUR DOYLE



RICHARD A. CANFIELD



ALBERT W. DAVIS



COL. R. A. HARRINGTON



ABE SPITZ



CHARLES LOVENBERG



NEIL BURGESS



ALICE OATES



DENMAN THOMPSON

*Some of the City of Providence's Contributions to the World of Celebrities*



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Harrington's Opera House closed in 1874 when the Academy of Music, which had been closed since 1871, reopened, closing again October, 1878; and on the fourth of March in that year Low's Opera House, now Keith's Theatre, was opened by William H. Low, the only entrance at that time and for some years later being on Union Street. B. F. Keith secured the lease of the house in 1888 and in May began with the opera of "Giroflé-Girofla" and a strong variety company. The present policy of continuous vaudeville here was inaugurated in 1898.

In 1901 the theatres in Providence were the Opera House, Keith's Theatre, Lothrop's Opera House and the Westminster Musee. B. F. Keith presented Keith's Theatre to his general manager, Edward F. Albee, who continues at present in the ownership of it. Lothrop's Opera House has passed through several hands, having been used for stock company—melodrama, vaudeville and burlesque—and is now used as a five-cent picture theatre, controlled by E. F. Albee and managed by Charles Lovenberg. This was the first real theatre used for five-cent shows in this country. The Westminster Musee became a burlesque house under the management of George H. Batcheller about eighteen years ago and has continued that policy ever since. The Empire Theatre, built by Spitz & Nathanson, and owned and managed by them, now plays the Klaw and Erlanger attractions. The Imperial Theatre, built about seven years ago, was first leased by Felix R. Wendelschaefer and has been in the hands of each of the theatrical syndicates from time to time, being unsuccessful with each. E. F. Albee has acquired through purchase and lease a large piece of property on Westminster Street on which he will shortly build a magnificent theatre to be devoted to vaudeville and will be on a par with the Boston and Philadelphia Keith theatres.

Other popular comic opera and burlesque organizations consisted of such well-known artists as Lydia Thompson's English Blondes, Emily Soldene and her English Opera Bouffe associates and the old-time favorite Jennie Kimball (who adopted Corinne, then known as "Little Corinne, the Child Wonder"), and last but not least, Alice Oates, who always filled the Providence Opera House for a week with an extensive repertoire of beautiful comic operas which were enthusiastically received.

Alice Oates (nee Alice Merritt) was born in Nashville, Tenn. She married James A. Oates, an actor at Wood's Theatre, Cincinnati, Ohio, and made

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her professional début when her husband became manager of the house. During her first season she sang between the acts and played small parts. Later she was the principal in C. D. Hess's travelling company, which played "Undine" and "The White Fawn." In 1869 she organized a company of her own and toured the West. From the latter part of 1871 she acted a greater portion of the period in comic operas and burlesques, having her own organizations most of the time. Her two songs—"The Marriage Bells Are Ringing" and "My Dream of Love is O'er"—leave behind them a pathetic story of the stage. When she made her début in London the leader of the orchestra fell in love with her and they became engaged. He dedicated to her the first-named song, whose popularity, like her own, grew so fast that he finally grew out of her world and she ended up by dismissing him. Then he wrote the second song, dedicated also to her. She sang it and it vied with the other in popularity. Years later she sang it in my theatre in San Francisco where her discarded lover, his talents crushed by grief and dissipation, played in the orchestra. While playing an engagement in St. Paul, Minn., April, 1886, she fell ill and had to disband her company. After a long and lingering indisposition she died in Philadelphia.

Daniel Pratt, a local character of the city, cherished the illusion that he was a fore-ordained candidate for the Presidency of the United States, being somewhat gifted as an orator. Whenever he appeared on the Providence stage, as he frequently did, so thick was the tobacco smoke that it was impossible to distinguish him from any other man. He no sooner began speaking than the fun commenced with the audience in the shape of torpedoes, quids of tobacco, balls of wet paper, etc., which flew thick and fast around poor Daniel's head. He would keep on speaking, however, but the audience was so enthusiastic that he proposed a song in order to pacify them a little. His proposal had the desired effect, the whole audience rising and joining in the chorus as Daniel sang "Roll on, Silver Moon." After this he would read a poem dedicated to him by a General of the Army of the Potomac which concluded with the following couplet:

"Then raise to his memory a monument of brass,  
None like him have spoken  
Since the days of Balaam's Ass."

Pratt was called the "Great American Traveller," and at one time was hired by Kilburn, an old-time sport, who also secured another equally eccen-

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tric subject, a Professor Stone. Pratt did the talking and Stone played a flute; their crazy absurdities of speech, music and action were rewarded with tears of laughter, and they were liberally decorated with aromatic eggs by the crowd. They sought to escape the missiles by fantastic dodging about and at last they stood on the stage trap, and as it descended they both joined in singing "We Are Going Home to Die No More."

Joseph Thornton, the present assistant treasurer of the Opera House, started the first Variety Theatre in Providence. It was on the site of the present City Hall called "The Washington Garden." Archie Stalker and John D. Hopkins were his successors; they christened it the "Washington Varieties." When this structure was torn down to make room for the City Hall, the Theatre Comique was started and opened by Archie Stalker and Charles Anderson. Afterwards Hopkins and James Tinker took the reins. Tinker sold out his interest to Robert Morrow, who retired to take the management of the Providence Opera House, after having accumulated a profit of sixty thousand dollars. His treasurer at the Opera House was David O. Black, who later became manager for the stockholders of the building. He was successful in outside speculations and purchased the Providence Evening Telegram of Charles Corbett, who was the starter of many public prints and whom I first remember as a minstrel performer. Black and his partner, Pete Trumpler, sold their interests and the paper is now known as The Tribune. They subsequently bought the Pawtucket Evening Times.

The Theatre Comique opened in November, 1874, and was burned down in February, 1888. This was an early variety and burlesque theatre here, such later stars as Neil Burgess, Nat Goodwin, Tony Hart, Harris and Carroll, Barney McNulty, Billy Chase, Barney Fagan, James D. Roach, Charles H. Yale, Weber and Fields, Denman Thompson and many others since famous on the legitimate stage were seen. Thompson made so great a hit in "Joshua Whitcomb" that David Black, manager of the Opera House, gave him a week's engagement. At the Comique almost every form of amusement was given and it was one of the best schools for stage aspirants whose success began here. It was the chief rival of the Academy. The city was also a Mecca for old-time minstrels when minstrelsy was the most popular form of amusement.

The Sans Souci Garden opened June, 1878, was popular for light opera during the summer months, "Fatinitza" having a run for an entire summer. An open-air resort which Wally Reeves made famous was the Park Garden

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on Broad Street. Twenty acres of land were enclosed by a high board fence and contained a small lake on which realistic performances of "Pinafore" (then at the height of its great popularity) were given. It was opened June, 1878, and the opera was given for thirteen weeks on a ship built in the centre of the lake and having a deck 110 feet long. It was the most realistic performance of the noted opera ever given in this country.

The Westminster Musee was opened March, 1886, with exhibitions of freaks and a stage performance. Later it became the present Westminster Theatre. The Providence Dime Museum next to Grace Church was another house of this sort, having a hall for freaks on the upper floor and a theatre on the lower. It was afterward made into a theatre where B. F. Keith began his managerial career in Providence with E. F. Albee, his present general manager, as local manager. Mr. Keith went from this house, which now is the Nickel Theatre, to assume management of Low's Opera House, which he re-named Keith's Gaiety Theatre and later called Keith's Theatre. Charles Lovenberg has been manager of this theatre since 1898. He was born in New Orleans in 1864 and became a favorite musical prodigy, playing in the ring of W. W. Cole's Circus in 1871. His first engagement as musical director was with "Mestayer's Tourists;" then followed three years with the Daly Brothers' comedy, "Vacation." Subsequently he managed his own magic show called "Lovenberg's Phantasies." In 1888 he joined my Rentz-Santley Company for several seasons, which included a tour to California as musical director and general stage manager. He wrote the burlesques and many big ensemble numbers, all of which were very successful. For eight years he was the musical director at Keith's, beginning 1891, prior to his promotion as manager. He is also at present the general manager for E. F. Albee's enterprises in Providence and vicinity. Mr. Lovenberg has presented many successful productions in vaudeville.

Spitz and Nathanson began their local managerial careers in the present Nickel Theatre, renaming it the Olympic. Previously it had been under the control of Col. R. A. Harrington. As the Park Theatre, a stock company gave dramatic performances there as in the days when Manager Lothrop of Boston had run it as Lothrop's Opera House. Frank Keenan, now a star, was once leading man of the 10, 20 and 30-cent company playing in this theatre. Later the present policy of motion pictures and illustrated songs was inaugurated, the Nickel being the pioneer among the theatres devoted

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exclusively to motion pictures. When the policy of Keith's was changed to continuous vaudeville in November, 1898, it left the city without a popular-priced dramatic house. This need was filled by the erection of the Empire Theatre by Spitz and Nathanson, who then were also managing the Olympic. It was opened September, 1899. Since then they have controlled a great number of theatrical enterprises and built many New England theatres.



Abe Spitz, the senior member of the firm, began his professional career with one of my companies in 1880 by caring for the trained birds of Madame Garetta, a European novelty which I secured while abroad. After causing the death of the three principal feathered performers he was dismissed, but as he was very contrite and desirous of remaining, I transferred him as property man with another of my attractions. The following season I made him an advance agent with the Hyers Sisters' Musical Organization, and while he was advertising Norristown, Pa., I concluded to change the date at Chester which was to follow, and wired him to make Coatesville, Pa., instead, which was to be the opening date of the new Opera House there, a distance less than fifty miles. It seems he had been unable to clearly make out the word "Coatesville," and having observed me at times perusing maps, he examined one to find a name similar to the way it appeared to him in my despatch.

Finally he settled upon "Coalville," which was a small mining place near Coshocton, Ohio, many hundreds of miles away out of his route, the similarity of names confusing him. Coatesville was but a short distance from Norristown, and likewise a similar distance to his next stand, Wilmington, Del., which followed Coatesville. While passing through Baltimore on his way to the Ohio town, he called on my friend, James L. Kernan (the Baltimore manager), for information. I received a telegram from Mr. Kernan that Spitz was in the Monumental City and seemed greatly perplexed as to his proper destination. To say that I was incensed would be putting it mildly. I immediately wired to Kernan to instruct Spitz to go to Wilmington at once and await my coming in the Clayton Hotel. On my arrival that evening I went directly to his rooms, and as he now puts it, "the pugilistic encounter" that took place there proved the success of my teaching. His explanation was that it was the only town on the map which appeared to be the place. There were no more maps for young Spitz after this. His

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real knowledge of the show business began from that time, for the "bumps" his head received against the hard walls of the room that night compelled him to wear an extra size "chapeau," larger than any he kept in stock when he conducted the "hat emporium" in the city famous for its Rhode Island clam bakes.



Providence now has fifteen theatres—twelve of that number using motion pictures as a part of the performance. These houses are located in widely separated parts of the city, the majority of them being in the business centre.

George H. Batcheller, at eighty-four years, is a living witness to the conduciveness of the show business to longevity. Despite his advanced years he is still in harness. He started in the show business as a minstrel when fourteen years old; then he became a musician and later joined Isaac Burke's circus as a tumbler. When the circus was installed in the Bowery Amphitheatre young Batcheller continued as tumbler and leaper. Then he joined Howe and Cushing's Great American Circus for a tour of England and appeared at the Alhambra, London, in 1858 before Queen Victoria and the Royal family—a special performance—and was the first American acrobat who ever appeared before Royalty. When he returned from abroad he retired to a farm he purchased in North Providence. In 1868 he engaged with Forepaugh's Circus, and on leaving it he abandoned the sawdust ring to control the "privileges" of the O'Brien show. Later he became a partner with John B. Doris, to whom he sold his share of the circus in 1882 and soon after began his career as a theatre manager with B. F. Keith in a variety show in Boston. Mr. Batcheller had previously married Miss Jessie Merton, a talented English performer who had played several engagements at the Metropolitan Theatre, Broadway, when I was its lessee.

Harry Callender, who for years has made Providence his home, in 1872 became the treasurer of the Georgia Minstrels, of which his father was the proprietor. After serving two years in this position he finally became the advance agent of the show, Charles Callender, his father, having an idea that this would be a proper training for him. In 1882 he joined the Madison Square Theatre forces under the Mallory régime and was the first advance agent ahead of their companies through the extreme Northwest. He was later business manager for C. W. Condoock when he played "The Willow

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Copse." For eight years he was connected with the Providence Opera House as business manager and treasurer when it was under the management of Robert Morrow; since then he has been connected with the old City Hotel of Providence, The Newman, and is now the manager of the Hotel Dorrance.

Sheridan and Mack, one of the best known of the early vaudeville teams, were natives of Providence. John Sheridan after the death of his partner made a great success in "Fun on the Bristol," which he presented all over the world. He leased for a time theatres in Australia and became quite wealthy. His last tour in America was under my management—season of 1893. He later appeared in London with much success. Returning to Australia, he produced there many of the London musical successes. He died in Sydney, Australia, December, 1908.

Sam Sharpley (born Samuel Sharpe), the famous Ethiopian performer and manager of many minstrel companies bearing his name, was born in Providence. He died in that city in 1875 and it is said lies in an unmarked grave.

Frederick Bryton was also a native of this city. He began his theatrical career as a super captain at the Opera House and in later years became a successful star; his favorite play was "Forgiven," which was under the management of Nate Salsbury, afterward partner of Buffalo Bill in the "Wild West."

John Murray, who was a most excellent comedian, likewise claimed Providence as his birthplace, and was a great local favorite in the late Sixties and early Seventies. He was the first husband of Grace Cartland, later known as Grace Hawthorne. Under the management of W. W. Kelly (then known as "Hustler Kelly") they went to England, where she gained an excellent reputation as a dramatic star. At the present time she is living in retirement.

There has been considerable contradiction about the beginning of the stage career of the famous eccentric comedian, the late Neil Burgess, of which I have never seen a correct statement. In 1870 he was working in a little photograph gallery on Court Square, Boston. At the time Cool Burgess was a great favorite at the Howard Athenæum, which was then managed by Isaac B. Rich and John Stetson. The young photographer became enamored of the stage and sought Cool Burgess' acquaintance and told him of his ambition. The idea that this typical Yankee with his unusually prominent

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hooked nose should want to become a black-face performer struck Burgess as very humorous and he taught him the song in which he himself became so popular, "Nicodemus Johnson." When he had learned it Burgess came to me and I engaged him, he using the last name of his tutor. He made his début in my minstrel show at Springfield, Mass., and gave a fair imitation of Cool Burgess which, with his own Yankee twang and negro dialect, was excruciatingly funny. He later joined Spalding's Bell Ringers, and in 1874 he was at the Theatre Comique, where he long remained. Subsequently he presented "Vim" at Low's Opera House, in which play was a treadmill device he afterward used in his great success of "The County Fair." Here he met David Ross Locke, author of the Widow Bedott series published in the Toledo Blade, and arranged with him to produce a play of that name, which he did in 1879 at the Opera House. After Burgess became a star I toured him for several seasons during the Eighties and always profitably. After a long illness he died at his country home at Highlands, N. J., February, 1910.

Charles F. Haskins, of the once well-known firm of Cornell & Haskins, bill posters, long since out of business, knew every bill-board in the United States, and for many seasons went ahead of the Barnum show, also the Hippodrome, as chief advertising agent.

Samuel N. Mitchell, the writer of hundreds of songs sung on both continents, now dead, was one of my life-long friends. He and William A. Huntley could put a song together—Mitchell the words, Huntley the music—in thirty minutes. Perchance it would be sung throughout the world in concert halls. No one could surpass Huntley with a swinging banjo and as a soloist.

Hugh Fay, of the Barry and Fay "McKenna's Flirtation" and "Muldoon's Picnic" fame, was born here. His daughter, Elfie Fay, is now an established favorite in vaudeville.

Doc Meecher was a fake Dime Museum manager. The only real thing he ever exhibited was the educated pig. He also was a circus broker, and bought and sold anything from a centre pole to a band chariot.

Richard Canfield, undoubtedly one of the richest and most widely known "sporting men" in the world, and one-time proprietor of many of the most magnificent "games of chance" establishments, is a native of Providence. It was there in the early Seventies I first met "Dick" when he was a lad and

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anxious to get into the "show business." Had he entered the field of amusements he assuredly would have been a great plunger at the "game." Only recently he retired to private life, and is devoting his energies to commercial pursuits. Mr. Canfield, in his younger days, took a great deal of interest in Free Masonry, of which he is a Knight Templar and thirty-second degree member. He enjoys a wide circle of friends and acquaintances, both in America and Europe, and is a multi-millionaire.

Providence has furnished to the amusement world more professionals of the stage (who began here in an humble way) than any other city of its size in the world and who later won fame and fortune in the art they had chosen. It was here that Francis Wilson, the well-known comedy star, made his first start with his partner, James F. Mackin, as a song and dance team, then known as Mackin and Wilson. The late Denman Thompson in his early career appeared here for many seasons as a vaudeville performer, having previously travelled with a circus as an acrobat and subsequently becoming famous in the portrayal of the New England farmer in his successful plays "Joshua Whitcomb" and "The Old Homestead," from which he amassed a fortune. Ben Cotton, Harry Bloodgood, William J. Ashcroft, Will H. Fox, Dick Melville, Billy Chase, James D. Roache, John D. Griffen, Doc Huntley, Charles H. Yale were among the performers who began their professional careers here and made their homes in this city. An able and experienced caterer of amusements is Col. R. A. Harrington, who has for years controlled famous Rocky Point, Crescent and Casino parks and other attractive shore resorts on Providence Bay and vicinity. For nearly a half century he has been a successful provider of amusements in his native State. I recall the Cory Brothers, who for a great many years conducted a musical emporium, where the reserved seat tickets for the early travelling attractions were usually sold.

Noah D. Payne, who was known in the show business as "Frank Forrest," in the early Sixties toured New England with one of the first of the female minstrel troupes under the title of "Forrest's Amazons." Payne was for years after in control of many newspapers and publications in his native city.

Governor William Sprague, who was the famous war Governor of Rhode Island, is now 82 years of age. In 1867 he was the financial backer for Payne and sank fifty thousand dollars in a Democratic paper, The Morning

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Herald. It was abandoned in 1873. Payne always had a personal regard for show people and in the old days Noah and I had many pleasant reminiscences to discuss whenever I paid the city a visit.

Prof. Benoni Sweet was the first one in the New England States to accomplish the feat of walking over a river on a tight rope, 360 feet long, which occurred at Phoenix, R. I., his natal town, in September, 1859, in presence of the greatest concourse of people ever before assembled in the Pawtuxet Valley. Professor Sweet was for many years the foreman for Major Budlong of the What Cheer printing plant at the time they were turning out large quantities of show printing for my companies over the New England circuit about the beginning of the Seventies.

Henry B. Winship, the partner of J. B. Barnaby of the mammoth clothing establishment, was an amateur minstrel in the early days as a capable bone soloist.

John D. Hopkins began his theatrical career in an humble way in Providence and was for a time associated with Archie Stalker in the management of the Theatre Comique and other amusement enterprises with no great degree of success. Following the advice of Horace Greeley, Hopkins went West, where he was more successful; branching out, he soon secured control of theatres in many of the Western cities. Twice Hopkins married members of my companies—the first was Nellie Sylvester, known on the stage as "Pet Celeste," a very versatile artiste; the second was Jennie Melville of the well-known vaudeville team of Melville & Stetson. Both Hopkins and Stalker have since passed away.

George M. Cohan, born in Providence, has been catering to the amusement world since his tenth year. He began to write sketches for the stage at fifteen, and when he was twenty-one he finished and produced his first regular play, "The Governor's Son." It is just seven years ago that "Little Johnny Jones" received the hearty endorsement of the fun-loving public. As to Mr. Cohan's success as an author, playwright, producer and manager, amusement patrons are only too well advised.



When Lew Benedict was playing in my minstrel company at the Opera House in 1881 he was blacked up and ready to go on when a sheriff appeared with a warrant on account of a debt claimed by Charles H. Duprez, his former



JOSEPHINE COHAN, AGE 9.



GEORGE COHAN, AGE 9.



FLORA WALSH, AGE 9.  
(Mrs. Charles H. Hoyt)



FAY TEMPLETON, AGE 8.



LOTTA, AGE 9.



FANNY WARD, AGE 15.



ADELINA PATTI, AGE 9.



SOL SMITH RUSSELL, AGE 16.



JENNIE YEAMANS, AGE 8.

*Children Who Became Famous*



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partner in Duprez & Benedict Minstrels. The serving of the warrant meant jail to Benedict and a great disturbing of the show. Happening to know the sheriff personally, I suggested to him that he permit Benedict to appear in the first part while he could await him in a seat well down in front and enjoy the show. Benedict was called off the stage just before the first part ended, hustled into a buggy, black-face costume and all, and driven at top speed to Wickford Junction, where he caught a train for New York. At the conclusion of the opening scene the sheriff went to the stage after his man, but of course did not get him. It was a wise foresight on my part to sit with the sheriff during the performance so that he could see I was not personally connected with the getaway. Of course not!



It always gives me pleasure to remember old and valued friends, and there is no one more entitled to that agreeable distinction than Albert W. Davis of the Providence Sunday Tribune, who is generally regarded by the profession as a reliable authority on all local and visiting amusements. His theatrical and musical experiences are sufficient to fill a volume equalling in size any work yet presented on the subject, and it is with regret that space forbids me to do him the ample justice that I know he merits as a chronologer of the past and present dramatic and musical events, besides many of the incidents in which he has participated, and of the many great artists with whom he has been brought into contact during his long service in the artistic field. Frequently he refers with much gratification to that distinguished player, Maggie Mitchell, as one of the favorites of theatre-goers for nearly half a century. Mr. Davis has also been a coveted contributor to many publications and is recognized as a vigorous, dignified and well-equipped dramatic critic. He is not only a prolific writer on musical and dramatic matters, but is also versatile in the treatment of commercial and political subjects as well as those of local importance. As a reliable recorder of the amusement events in Providence for the past half century, he may be classed as a living theatrical and operatic encyclopedia.

Thomas Arthur Doyle for more than eighteen years served as Mayor of the city of Providence with highest honors to himself and the people he represented. He was a potent factor in the great growth and development of the city and it prospered under his wise and able administration. He

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devoted the best years of his life to the advancement of its position to the highest rank among the cities of the Union.

He was revered, honored and respected as the foremost man of his State. His genial disposition won for him admiration and esteem from the theatrical profession in general and it was my pleasure to have enjoyed his friendship for a great many years. He died June, 1886.

## CHAPTER XIV.

Early Variety Theatres—First Travelling Variety Shows—Managers of the Same—Tammany Hall as a Variety Theatre—When "Variety" Became "Vaudeville"—My Numerous Vaudeville Attractions—The First to Engage Vaudeville Performers Abroad—First to Bring Over Complete Organizations of the Same to America—A Monopoly of the European Field in This Endeavor—First to Use the Term "Vaudeville" for a Variety Show—Vaudeville Performers Who Became Legitimate "Stars"—Leading Vaudeville Managers—Why "Advanced Vaudeville" Failed—United Booking Offices—How the Great Orpheum Circuit Came Into Existence—The Late Tony Pastor, Dean of Vaudeville—Our Long Unbroken Friendship—The Magnates Who Brought Vaudeville to Its Present Perfection—Benjamin Franklin Keith—Frederick F. Proctor—Edward F. Albee—Percy G. Williams—I Inadvertently Give Fred Proctor a "Tip."

**D**URING the early days of the war the variety theatres began to flourish and they were well patronized by the "bold soldier boys" and their officers. Probably the first variety show in the United States was given at the Adelphi Theatre, corner Brattle and Court Streets, Boston. In addition to minstrelsy, the programme announced Miss Stevens, the "Queen of Vocalists," and a troupe of model artists, giving the show then known as "Living Pictures." Great stress was laid upon the announcement that no expense had been spared to present to the citizens of Boston an entertainment of the first order. The portraitures were embellished with delicate drapery and accompanied by appropriate music and the show was very much of a success.

Frank Rivers was one of the pioneers in the variety business and manager of the Melodeon in Philadelphia, Pa., and is said to be the first established variety manager to make a tour of the country. He was also the first travelling manager to introduce this line of amusement in Boston, where in 1861 he opened at the Howard Athenæum, of which E. L. Davenport was lessee. Rivers stayed there for eight weeks and was a gigantic success.

The theatre patron of to-day doubtless would be greatly surprised to know that these old-time variety shows, where the curtain went up at 7:30, were larger in every way than those of the present time. The performers

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were extremely versatile and there were no "one act people." Everybody who aspired to the slightest success was the possessor of a wide range of capabilities. This requirement was illustrated in Mr. Rivers' shows by the fact that the organization was able to give a complete change of programme every night.

Connected with the ballet was Miss Ella Wesner, afterward celebrated as the original male impersonator. I was present at the Oxford Music Hall when she made her London *début* in the late Seventies. Her impersonations were a genuine surprise and her success was so pronounced that in a short period a host of imitators made their appearance. Her most successful rivals were Bessie Bonehill, Millie Hilton and Vesta Tilley, all of London. Of the above-mentioned, Vesta Tilley remains a great favorite with the American and English public.

Among the popular performers who joined the ranks of male impersonators were Annie Hindle, Blanche Selwyn and Allie Drayton. These were in my employ for many seasons. Other American male portrayers included Maggie Weston, Zelma Rawlston and Della Fox. Jennie Winston, an Australian, was likewise famous as a male impersonator and was also a favorite in leading operatic rôles.

The current vaudeville performances have a rather humble origin. Ballads, minstrel acts, comic songs, gymnastics, jugglery, fancy dancing and short sketches in black constituted the main features in what then was called a good variety programme. When I became manager I gradually developed the variety acts into a series of amusing, continuous sketches, which included songs and dances by renowned performers. These attracted popular interest and soon became successful caterers to the patrons of the best theatres. In fact, many of the shows I presented in New York City and on the road were fully the equal of the more pretentious companies in attracting the very "creme de la creme" of society patrons. This, despite the fact that my salary lists, travelling, printing and advertising expenses toward the end nearly doubled the amount they cost me when I started in theatrical management.

The first variety performances that I remember visiting were at the Adelphi Theatre and the Winter Garden, both in Boston. On my second visit to New York City in 1862 I attended many of the principal variety theatres, among them: Hitchcock's on Canal Street, George Lea's Melodeon

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on Grand Street, Burtis' Varieties, Brooklyn, The Chinese Museum on Broadway, and Harry Hill's on East Houston Street. Others less pretentious flourished on Broadway and the Bowery. There were variety houses in every principal city. Those of the better class were:

Fox's American Theatre.....	Philadelphia, Pa.
Frank Rivers' Melodeon.....	“ “
Thomas' Varieties.....	“ “
Harry Enoch's Varieties.....	“ “
The Kossuth.....	“ “
Long's Varieties.....	“ “
Jake Valler's and others of less importance in the Quaker City. Canterbury.....	Washington, D. C.
William E. Sinn's Front Street Theatre.....	Baltimore, Md.
Fred Ames' American Varieties.....	“ “
Trimble's Varieties.....	Pittsburg, Pa.
Montpelier's Theatre Comique.....	Cleveland, Ohio
Edward's Comique.....	Toledo, Ohio
John Davis' Race Street Varieties.....	Cincinnati, Ohio

Over the Rhine in Cincinnati there were many concert halls where variety performances were given.

Welch's Theatre Comique.....	Detroit, Mich.
Chadwick's Varieties.....	Chicago, Ill.
Winter Garden.....	“ “
George Deagle's Varieties.....	St. Louis, Mo.
Mitchell's Comique.....	“ “ “
Jake Esher's Varieties.....	“ “ “
Spalding & Bidwell's Academy of Music.....	New Orleans, La.
Theatre Comique.....	Omaha, Neb.
Academy of Fun.....	“ “
Bella Union.....	San Francisco, Cal.
Gilbert's Melodeon.....	“ “ “
Bert's New Idea.....	“ “ “

Numerous smaller concerns in the Golden City gave variety performances.

At a little later period came R. W. Butler's Theatre Comique, New York City, and Kernan's Monumental, Baltimore, Md.

The Howard Athenæum, Boston, during its career as a variety theatre had as its various managers, Isaac B. Rich, Josh Hart, John Stetson, Joseph T. Trowbridge and William Harris. Its lessee for many succeeding years has been George E. Lothrop.

The early travelling variety troupes included Washburn's Last Sensa-

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tion, Charlie Shay's Quincuplexals, Tillotson's Varieties, Horn & Bloodgood's Troupe, Josh Hart's Combination, Butler & Gilmore's Theatre Comique Company, Robert Fox's Troupe, Leavitt's Sensation Combination, E. P. Kendall's Variety Stars, Tony Pastor's Combination, J. H. Carter's Zouave Troupe, John Stetson's, Ben Lowell's (financed by P. T. Barnum), Snelbaker & Benton's Majestics, The Boston Howard Athenæum Company, M. B. Leavitt and Tony Pastor's United Combination, Harry Miner's Comedy Four, Pat Rooney's Show, Shumann's Trans-Atlantiques and Lederer & Herrmann's Trans-Atlantiques. In addition to these there were many others en route.

Vaudeville, like Tennyson's "Brook," seems destined to go on forever. Nothing, from \$50,000 Broadway productions to the moving picture show, is able to drive it into oblivion. The reason seems to be that there is more humanity, more of homely, every-day life in a vaudeville show than in almost any other form of entertainment. A little of everything cannot be found in the average play, but there is in vaudeville singing, dancing, conversations, laughter, tears, animals, acrobats, contortionists and usually one or two good plays, well written and acted. Some of these little plays crowd as much life and action into twenty minutes as we find in the more pretentious Broadway productions of three hours. And all is seen and heard in vaudeville for half or one-quarter of the price of a Broadway theatre ticket. Then, in vaudeville, rarely anything is permitted to shock its patrons. The fun and excitement are all innocent.

In the earlier days vaudeville was called variety and that is what it really is to-day and will be to-morrow. "Vaudeville" is French, meaning literally "Worth the City," that is, worthy of the city's patronage, and is a musical entertainment, while "variety" means a little of everything. It is one of the very earliest forms of popular entertainment and was in vogue in the days of Queen Elizabeth in England and in Molière's times in France. We get hints of it even in the days of Pericles in Greece twenty-four hundred years ago, and before that, when Thespis went around with his cart among the people. From Thespis, the first variety manager, to Oscar Hammerstein is a far cry, but Mr. Hammerstein is only doing on a large scale what Thespis and his actors did on a small one.

Speaking of our time, variety seems to have been an offshoot of early minstrelsy. That part of the conventional minstrel programme which was

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termed the Olio was simply an afterpart of variety. The early variety theatres of which I remember were Hitchcock's Varieties in Canal Street, New York, in the late Fifties. George Lee at this time had a model artists' exhibition combined with variety entertainments. After he retired he went into the drug business at Port Jervis, N. Y., and ran the first opera house erected there. Robert Fox ran Mozart Hall on Broadway, New York, as a variety theatre about 1857 and followed at the Canterbury, Broadway, New York, which was afterwards known as the French Theatre, the Canterbury having been burned down during the Fox tenancy.

I was also a tenant of the house and was followed by Tony Pastor in '75. The Tammany Theatre, managed by Leonard Grover, where Tammany Hall now stands in East Fourteenth Street, was opened January, 1860, and there Mr. Grover presented the greatest galaxy of variety talent ever seen in New York up to that time. Grover imported the best European stars and was the manager who introduced Jem Mace to this country. Many of his stars would now be headliners: Delehanty and Hengler, Bobby Newcomb, James H. Budworth, Maffitt and Bartholomew and Lauri Brothers, and all the great stars of the time, including Tony Pastor, to whom Mr. Grover paid \$50 a night.

Robert W. Butler became the manager of Butler's Varieties, 444 Broadway, about 1859. E. G. Gilmore was the barkeeper of Butler's saloon attached to the theatre and later became his partner. Sheridan Shook built the Union Square Theatre for Butler and Gilmore about 1872. In a preliminary test of the company at the Boston Theatre, Butler believed that the organization was weak, so withdrew from the firm. Mr. Shook imagined that Mr. Gilmore was not capable of managing alone and his proposed occupation of the house as a variety theatre was abandoned. During Mr. Shook's term of office as United States Collector of the First District in New York, A. M. Palmer was his secretary. Some charges were made against Mr. Shook by the government, but his secretary took the punishment, being sent to Fort Lafayette. Shortly after, A. M. Palmer was made Librarian of the Mercantile Library in Astor Place, New York. From that position he was summoned by Mr. Shook. This was the origin of the famous firm of Shook & Palmer and the beginning of the historic Union Square Theatre.

Tony Pastor and Sam Sharpley opened a Variety Theatre in the Bowery in 1865. Tony bought Sam's interest at the end of the first season

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and continued the management alone for about ten years, making a great success of it. About 1865, Tom Donnelly became manager of Donnelly's Varieties in the Bowery for a season. Then he went to Brooklyn and opened the Olympic as a variety theatre; prior to this time, Isaac Burtis had a variety theatre in Brooklyn. A. Montpelier managed the theatre vacated by Donnelly, which was afterwards rebuilt and known as the Windsor Theatre, managed by John A. Stevens and Frank Murtha.

After Robert Fox's career in New York as a variety manager he went to Philadelphia and opened Fox's Comique on Chestnut Street about 1860. Later he had a more pretentious house, the American Theatre, now known as the Chestnut Street.

In Philadelphia about that time there was no end of variety theatres—good, indifferent and excellent. Many of them were in cellars, but attractively fitted up. The best of variety and minstrel performers, women and men, appeared in those underground resorts and received as large salaries as those "higher up."

Fred Ames ran the Melodeon in Baltimore. James L. Kernan had a variety house in the same city. Better theatres giving variety entertainments in the country at about that period were: The Howard Athenæum in Boston, Trimble's Varieties in Pittsburg, Montpelier's Theatre Comique in Cleveland, of which B. C. Hart, late of the New York Telegraph, was manager and leading performer. George J. Deagle ran Deagle's Varieties in St. Louis, one of the most pretentious in America. The Bella Union, San Francisco, was among the noted variety houses of the Sixties. It was managed by Samuel Tetlow, who had the misfortune to kill his partner because of an argument over a business transaction. Other variety houses in San Francisco which I mention with more detail in another part of this book, were: Bert's New Idea, Gilbert's Melodeon, Buckley's Varieties, The Fountain (in a cellar) and about a score of fitted up places under the sidewalks, all devoted to variety. In the leading variety colleges of San Francisco of the late Sixties and early Seventies were graduated such scholars as Joe Murphy, Ben Cotton, Billy Sheppard, Lew Rattler, Jake Wallace, Johnny (father of the present Jefferson) De Angelis, Lotta, Worrell Sisters, Maggie Moore (who afterwards became the wife of J. C. Williamson, the present managerial Australian magnate), Walter Bray, Ned Buckley, the late Tommy Bree, Otto Burbank and many others.

# LEAVITT'S ALL STAR SPECIALTY COMPANY



*The Admitted Leader in Specialty Shows of Its Time, the Forerunner of the Best and Biggest That Followed*



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The most prominent of the early variety travelling companies were: Robert Fox's and Robert W. Butler's combinations. During the summer seasons when their city theatres were closed they toured the East.

In the Seventies and Eighties I had from four to six vaudeville combinations each season on the road, apart from my many amusement enterprises of other branches. They were known as Leavitt's Congress of European Celebrities, Leavitt's Gigantic Vaudeville Stars, M. B. Leavitt's All Star Specialty Company (the first time that the phrase "All Star" was used), M. B. Leavitt & Tony Pastor's United Combination (the principals of which were engaged by me abroad) and others under numerous titles. There were quite a number of other combinations made up of variety acts and well-known performers travelling in those days. They went out for a season or less than a season. It all depended upon the regularity of the "ghost's" walk. I firmly believe that during the season of 1880 I used the term "Vaudeville" for the first time in connection with a variety entertainment in America.

Some of the most prominent comic opera comedians began their stage careers as knockabout song and dance men of the variety stage, and on the bone and tambo ends of minstrelsy, where their exaggerated jokes and antics made people laugh and not always because they were exceptionally funny. Dan Bryant was one of the first minstrels to drop burnt cork and star in legitimate theatres in "Handy Andy" and other Irish plays. He was soon followed by Joseph Murphy, who has since amassed a great fortune in "Kerry Gow," "Shaun Rhue" and other Irish plays of that type and is now reputed to be the richest actor in America. Then J. K. Emmett gave up imitations of William Horace Lingard to become Charles Gayler's money-making Fritz, and John Allen, a popular Ethiopian comedian, followed suit in low Dutch character comedies. Among others to forsake the variety stage were James H. Budworth, J. C. Campbell and later James T. Powers and Francis Wilson of the celebrated song and dance team of Mackin and Wilson; Chauncey Olcott, Andrew Mack, Eddie Foy, Jefferson de Angelis, William Collier, Gus Williams, Ward and Vokes, William J. Scanlan, Edward Harri-gan, Tony Hart, Al. Wilson, Montgomery and Stone, the late Dan Daly, David Warfield, Harry Bulger, John E. Henshaw, John C. Rice, George W. Monroe, Donald Brian, Joe Weber, Lew Fields, George M. Cohan, Victor Moore, and last but not least, Nathaniel C. Goodwin, who began in variety and became

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one of America's legitimate stars of the first magnitude and last season going back to his first love, variety.

The development of the variety theatres has been about the most wonderful thing ever known in theatreland. The principal credit for this development must go to the enterprising managers of vaudeville, namely: B. F. Keith, F. F. Proctor, Percy G. Williams, E. F. Albee, Oscar Hammerstein, his son William, the great Orpheum Circuit of which Morris Meyerfeld, Jr., and Martin Beck are the magnates, and the big Western Sullivan-Considine Circuit, controlled by Senator Timothy D. Sullivan and John W. Considine; the Middle West Circuit with Max C. Anderson, Henry M. Zeigler, George W. Middleton, George Castle and Frank Tate at the head.

Associated with the Middle West Circuit were the Hon. George B. Cox and Congressman Joseph L. Rhinock of Cincinnati.

Among other prominent vaudeville managers controlling a chain of theatres may be mentioned: Sylvester Poli, Alexander Pantages, Michael Shay, P. H. Shea, Harry Davis, B. P. Chase, J. J. Murdock, Wilmer and Vincent, and Jake Wells. William Fox and Marcus Loew in association with William Morris are the principal managers that combine moving pictures and vaudeville.

Klaw and Erlanger, with some of their associates, ventured into vaudeville long enough to discover that there were "others" in it. That was in 1907. They entered that branch of the business imperfectly equipped (in everything but money) to cope with vaudeville veterans whose leaders had given a lifetime of study to the business and had things systematized in a manner not surpassed by a national bank.

In the fertile mind of B. F. Keith originated the idea of the United Booking Offices. Mr. Keith was ably seconded by his efficient lieutenant, Mr. E. F. Albee; Percy Williams, William Hammerstein, F. F. Proctor and other big vaudeville managers combined with him to incorporate. Other managers throughout the East and Canada soon joined and an agreement was made with the Western Managers' Association, thereby making possible the booking of the entire country and Canada without a particle of injustice to the performers. E. F. Albee is the General Manager, Percy G. Williams, Business Manager, and with J. J. Murdock, Phil. H. Nash, Sam Hodgden and B. F. Hennessy comprise the staff of the United Booking Offices. If the leaders of Advanced Vaudeville had such talent in their executive ranks, they would not have had to surrender at such an early stage of their campaign.

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The Pat Casey Agency, which has grown into a large and important factor in the vaudeville field, is said to be an offshoot of "Advanced Vaudeville" and works in connection with and for Klaw and Erlanger, Casey being merely an active representative.

In May, 1887, representatives of the American variety theatres met at the Grand Central Theatre, Philadelphia, Pa., to form a permanent organization. William Harris of Boston was chosen president of the meeting. An executive committee of five was chosen as follows: W. J. Gilmore of Philadelphia, chairman; William Harris of Boston, H. C. Miner of New York, H. W. Williams of Pittsburg and James L. Kernan of Baltimore. New York City was chosen as the location of the central office; W. S. Moore was the general manager. The organization was known as the Board of Managers of Vaudeville Theatres, which had only a brief existence.

The Orpheum is one of the great amusement circuits of the world. Gustave Walter started the Orpheum on the same site as the present theatre stands in San Francisco. At first he was associated with Colonel Roberts, but the house was a failure and they eventually closed. Mr. Walter, however, started again and tried nearly everything known in the theatrical gamut but with little success. Then John Cort took a hand at it by placing attractions there, but it was even a greater failure than with the original managers. Walter then took in Ben Bogner as a partner. Bogner put in three thousand dollars, but after six weeks sold out again to Walter for twice the sum he put in. Later on a man named Newphy and Charles Schimpf took an interest in the house and then Morris Meyerfeld, Jr., bought a half interest in both the Orpheum and the Los Angeles theatres. He formed a corporation in which the late Charles Ackerman, the well-known attorney, became a big factor, and, with a new corporation formed, the house became a great success.

There are many stockholders, but all have been paid more than twenty times the cost of the price they paid for the stock. While the Orpheum was meeting with success the Wigwam was then in existence, managed by Charles Meyers, whose son, Albert Meyers, succeeded him. At that time they could not get people to go into the Orpheum even with passes, for the Wigwam had all the trade. Before the Orpheum was built Walter was the manager of the Wigwam, but sold out to Meyers. Later Walter bought the Wigwam, so that he had no competition. Where the Wigwam stood

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there is now one of the most imposing business houses in the city. It is stated upon good authority that the Orpheum clears every year two hundred thousand dollars. Perhaps I might take upon myself a little credit for the better class of vaudeville that was seen in San Francisco in the late Seventies and all through the Eighties.

These strong attractions sent by me across the continent to San Francisco educated the San Franciscans to a higher class of vaudeville entertainment and led up to an increased patronage of the Orpheum. Many of the performers in those companies I released to the Orpheum management. That was about the beginning of the early Eighties, which was about the time that Mr. Meyerfeld assumed the management of the house and soon after formed the corporation. Many of the merchants and capitalists of San Francisco became stockholders. Martin Beck became general manager, and from that time the circuit lengthened and broadened like a great river on its way to the sea until to-day it is one of the most powerful theatrical corporations in the amusement world. The Orpheum prior to that period was a great big beer hall with tables and chairs, but all that was changed under the Meyerfeld management and vastly improved under the Martin Beck régime.

U About 1890 Martin Beck, now at the head of the great Orpheum Circuit, was conducting a small agency in Chicago for a short time. Then he became connected with my Windsor Theatre, in the same city, as one of my advertisers. One day, at the Hotel Astor, Mr. Albee, Mr. Murdock and others were partaking of their noonday meal and when somebody remarked upon the number of celebrated persons now at the head of the amusement business of America who had started under my banner, Mr. Beck ejaculated: "Yes, that's right," with a smile; "I was with him, too—I was one of his billstickers."

The dean of vaudeville was Tony Pastor, whom I first met in Boston about the beginning of our Civil War. We immediately struck up a friendship that became most intimate and lasted until his death. I may indeed truthfully say that with the possible exception of William Harris, now prominently associated with the Theatrical Syndicate, I never had closer relations with anyone. In fact the three of us were united by the greatest mutual regard, and there never arose the slightest discord between us. We had many business dealings at different times during a long stretch of years.

Pastor was born in New York City, May, 1832. He sang comic duets at



MORRIS MEYERFELD, JR.



MARTIN BECK

*Heads of the Great Orpheum Circuit of Vaudeville Theatres*



GEORGE CASTLE



MAX C. ANDERSON

*With Their Associates They Control Vaudeville in the Middle West*



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a temperance club entertainment when only six years old, and at the age of twelve he played the tambourine with a minstrel band of which Charley White, Billy Whitlock and Hal Robinson were the principals, appearing at Barnum's Museum, New York. A year later he joined a travelling circus as a negro performer in the side show and another season became a favorite comic vocalist at the American Theatre, 444 Broadway, where he remained until 1865, at which time his managerial career began. He started out as a manager with Sam Sharpley, for a tour with a variety company, afterwards returning to New York, where, with Sharpley as partner, he opened his opera house on the Bowery from which he did not remove until he purchased from me my lease of the Metropolitan Theatre at 585 Broadway. In due time he occupied the last of the Tony Pastor theatres on East Fourteenth Street. Here he made a feature of a travesty upon Gilbert and Sullivan's "Patience," with Lillian Russell, May and Flora Irwin and Jacques Kruger in the cast.

Both Pastor and Henry C. Miner constantly remonstrated with me for bringing over so many foreign specialty artists, inquiring if American performers were not good enough and chiding me for raising the standard of salaries, but it was owing to my example that they both ultimately found it necessary to recruit from the same source for their supply of novelties.

Pastor for many years entertained an extreme dread of crossing the ocean and it was not until I went so far as to engage a cabin for him on the "Umbria" of the Cunard line in 1887 that he consented reluctantly to face the terrors of the deep. Even after he was safely ensconced in his stateroom he was so very much perturbed that he clung to his bed until a few hours before reaching Queenstown. Once ashore, Tony was like a lad with a new toy, and after that he made the same trip annually.

On Pastor's maiden voyage with me, Henry E. Abbey was a passenger and John Stetson came to the pier to see him off. As the "Umbria" was pulling out I waved my hand over the rail at Stetson and shouted: "John, you ought to be with us." Mr. Stetson called back: "Yes; when they build a bridge." He, too, was in mortal fear of the water, but was eventually cured by an ocean sail and then greatly regretted not having made the experiment earlier in life.

For a number of years Mr. Pastor maintained a pension list that was of material aid to several of his early associates who had fallen upon hard

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times. He died August 26, 1908, at his beautiful home, "Kerry Cottage," Elmhurst, L. I., where his widow still resides.

Tony lived a life of kindness and charity; he had friends by the score in every walk of life who loved and respected him, for they knew that whatever he said or whatever he did was the honest judgment of his heart.

Fred Waldman, one of the pioneers to play vaudeville and burlesque attractions, came from Wurtemberg, Germany, and began his theatrical career in 1874 in the Metropolitan Theatre, Newark, N. J., with variety artists. The Mulberry Street Theatre was opened as a rival house by the Boissette Family. Then Waldman leased the old Opera House (now Waldman's Theatre), and there presented a stock company, of which William H. Thompson was a member and Nick Norton the stage manager for a season. He then turned to combinations, playing many of the better travelling attractions. In 1883 he started playing the traveling vaudeville and burlesque companies. Mr. Waldman was widely known for his generosity, his word was his bond and rarely did he ever break a contract. He died in '88 and was succeeded by his only son, Frederick Waldman, Jr., who continued to direct the theatre until 1898, when he built Waldman's New Theatre at a cost of a quarter of a million dollars. The house is now known as the Empire and is in the Columbia Wheel Circuit. Young Waldman is at present the manager of the Murray Hill Theatre, New York.

The vaudeville enterprise has been a source of endless wealth to many people, prominent among whom I may mention:

Benjamin Franklin Keith, born at Hillsboro Bridge, N. H. He commenced his amusement career in the circus business and was among the first to bring the Dime Museum enterprise into prominence in the early Eighties. In 1883 he opened the Gaiety Theatre, Boston, as a music hall and was the originator of the continuous performance scheme, which he brought to a high standard. In 1886 he controlled the Bijou, Boston, and it was here he laid the foundation of his successful future. He built the Bijou Theatre, Philadelphia, in 1889 and in 1893 rebuilt the old Union Square Theatre, New York. Since then he has acquired a great number of theatres, which are among the handsomest show houses in America devoted to high-class vaudeville. In 1906 he formed an alliance with his great competitor, F. F. Proctor, and together they owned an extensive circuit of theatres known as the Keith and Proctor circuit, but more recently there has been some differ-

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ence between them to annul agreements as to the ownership and control of several of the theatres in which they were jointly interested, which has just ended in their dissolving partnership. Mr. Keith's superior judgment has been shown by the wise selection of his lieutenants, being surrounded with the capable staff already mentioned, besides his son, Paul Keith. Mr. Keith possesses great executive ability, he is quick and decisive, and his success as a great organizer entitles him to rank as the Captain-General of the vaudeville world. He is reputed to be among the wealthiest managers in America.

Frederick F. Proctor, the vaudeville magnate, is a native of Maine. He began business in a small way but gradually extended his connections. Under his professional name Levantine, he opened Levantine's Theatre, Albany, N. Y., which was devoted to burlesque. Later, in 1884, he was lessee of the Theatorium, Rochester, N. Y. After that he formed a partnership with H. R. Jacobs in Albany and secured theatres in many of the large cities in the east, playing attractions at ten, twenty and thirty cents admission. In that way they soon controlled twenty-five theatres and road shows and managers were enabled to book with them for an entire season over their chain of theatres. After several years Jacobs and Proctor dissolved, and in 1890 he was in control of a circuit of twelve theatres. He built the Twenty-Third Street Theatre, New York, for legitimate attractions; this house became the first "continuous performance" theatre in the city in 1904. He opened the Pleasure Palace in 1895 and a few years later purchased it. In 1900 he secured the One Hundred and Twenty-fifth Street Theatre, buying the entire property two years later. He then leased the "Fifth Avenue" and continued it until 1906, when he made a combination with B. F. Keith, his most formidable rival in the vaudeville field. Subsequently he purchased the Leland Opera House, Albany, N. Y., the Newark Theatre, N. J., and became lessee of a number of other theatres. With all his vast real estate holdings, Proctor gives much of his time to personal supervision of his theatrical properties, being ably assisted by his son, F. F. Proctor, Jr.

As related elsewhere, Mr. Proctor was one of my early discoveries. I recall an incident at the time when he was just beginning to branch out in management for himself and was running Levantine's Theatre, Albany, N. Y., in the early Eighties. I was returning from one of my annual trips from San Francisco to New York when, alighting from my train at Albany to enter the depot restaurant, I noticed Proctor on the platform waiting to take

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the same train for New York. I invited him to join me at breakfast. In the course of our conversation, he, marvelling, asked how it was possible that I, a single individual, could handle and control such vast numbers of theatres and amusement enterprises, saying he many times wondered how I did it. After briefly explaining to him my system he appeared greatly astonished. Many years later when he began to operate extensively for himself, I said to him: "Well, Fred, I see you are well into the game now yourself, and very successful." He immediately replied: "Yes; I never forgot the conversation we had at the depot restaurant at Albany; it was ever in my mind, and I was determined to follow your example, using your great experience as my model." The compliment was highly gratifying.

Wherever the name of Mr. B. F. Keith is mentioned in vaudeville, it is almost invariably followed by a reference to Mr. Edward F. Albee, who for years has been general manager of Mr. Keith's business affairs. Any credit due to Mr. Keith's success and prestige falls quite as much to Edward F. Albee as to the executive head of the enterprise himself. Mr. Albee is young, as men of momentous interests are viewed to-day, and although strands of gray are noticeably threading their way in his hirsute adornment, this may be taken as a token of the vim and energy with which he has shaped and pursued his career in the whirl of theatricals during the last twenty-five years.

The finest and most thorough kind of training—travelling with the business end of a circus—developed in E. F. Albee early in life a keenness for values in real show features and a capacity for ceaseless industry. While he has never lacked in the realization of the adage that in competition lies the life of trade, at the same time he has shown a foresight and an acumen in grasping the fact that in combination and amalgamation of interests lay the best results. Possessed of this view such a concern as the United Booking Offices has been his aim and that enterprise with its splendid facilities and greatly increased convenience for both performer and manager is really his work. Apart from the keen instinct he displays in the manipulation of the commercial details of theatricals, Mr. Albee possesses all the ideals of the artist. He has had charge of the construction of all Mr. Keith's theatres, and every one is a credit to his sense of the artistic. His abilities in creating decorative details are in evidence in almost every theatre now controlled by Mr. Keith. His prominence in that particular direction



BENJAMIN F. KEITH



FREDERICK F. PROCTOR



PERCY G. WILLIAMS



EDWARD F. ALBEE

*Quartette of Genius That Has Perfected Vandeville*



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was achieved at the dedication of Mr. Keith's splendid Boston Theatre in 1896 and again in 1902, going several steps further in the splendor which dominates the decorations in the Philadelphia house.

Percy G. Williams, one of the king-pins in American vaudeville, is so well posted in its details that there is little about the game from A to Z that he doesn't know. The Percy G. Williams theatres in Greater New York have been unusually successful, due to his untiring and able efforts. The Alhambra, Bronx and Colonial theatres stand in the front rank of New York's places of amusement, and all of them afford high class vaudeville selected by Mr. Williams and an efficient corps of assistants. Mr. Williams, through his success, has been called "The Belasco of Vaudeville." He was born in Maryland, his early childhood being spent in Baltimore, and he laughingly confesses to this day that he was a "stage-struck kid." His father, Dr. John B. Williams, was a prominent Baltimore newspaper man. The son organized the Courtland Dramatic Club and was its first manager. His first big position was with the Front Street Theatre, Baltimore, Md., Col. William E. Sinn, the manager, employing him on his staff at a salary of six dollars a week. The stage director, by the way, was none other than George R. Edeson, the father of our present Robert Edeson.

Mr. Williams owns considerable real estate on Long Island, one of his earliest purchases being Bergen Island, now Bergen Beach, which he bought in partnership with Adams, the pepsin gum man. He is continually building new theatres and it seems to be a mania of his always to have one under construction. His Greater New York Circuit now consists of nine theatres, and he proposes to add many others to the list. He is a very popular manager and has a legion of friends.

## CHAPTER XV.

Marvellous Growth of Western Vaudeville—Wonderful Expansion of the Timothy D. Sullivan and John W. Considine Circuit—How William Morris Began—Leaders in the Moving Picture and Vaudeville Field—Marcus Loew—William Fox—Felix Isman—Sigmund Lubin—Keith and Proctor—Western Vaudeville Managers' Association, Headed by Martin Beck, Max C. Anderson, George Castle, George W. Middleton and Charles E. Bray—Sylvester Z. Poli's Eastern Circuit—Alexander Pantages, Canadian Pacific Stronghold—William Hammerstein and His Eldorado, the Victoria Theatre of Varieties—Other Purveyors in the Vaudeville Field—Robert Grau's Successful Literary Efforts—J. Austin Fynes Inaugurates High-Class Vaudeville—"Clipper" Correspondents Who Became Noted Managers—Vaudeville "Stars" of To-day.

**W**ESTERN vaudeville owes much of its advanced state to-day to the work of John W. Considine, the active manager of the extensive firm of Sullivan & Considine, which holds the controlling interest in the United Theatres, the International Theatrical Company, the Seattle Orpheum Company, Consolidated Amusement Company and various other theatrical enterprises. He was born September, 1862, in Chicago, Ill., the son of John C. Considine, who was a carriage builder. He received his early education in the public schools of Chicago, and afterwards at St. Mary's College, Kansas. Leaving college he went to Chicago and established a retail boot and shoe store, later engaging in the grain and feed business. He went to Seattle, Wash., in 1889, where he entered the theatrical field and has been identified with the growth of vaudeville in the West ever since. Starting at the bottom he has had a remarkable career. He is interested with Senator Timothy D. Sullivan in many large real estate investments and in the operation of the theatres they have established.

Undoubtedly he is one of the most active and brainiest men in the amusement world, being a master of detail whose business methods and abilities have been fully recognized. The firm of Sullivan and Considine has certainly had a marvellous rise in the show business, and due to the wonderful organizing ability of Mr. Considine, to-day the firm is one of the greatest amusement propositions in the world and is constantly growing. It is



HON. TIMOTHY D. SULLIVAN

*The Founders and Directing Spirits of a Great Vandeville Chain That Will Link the Atlantic to the Pacific*



JOHN W. CONSIDINE



## Fifty Years in Theatrical Management

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possessed of an abundance of means and as rapidly as possible is adding to its circuit and putting up new theatres with its own capital. Considine holds the key of the Western vaudeville situation as it is held in the East by B. F. Keith. He is a member of the Firloch and Seattle Athletic Clubs, the Commercial Club and Chamber of Commerce of Seattle.

William Morris first began active theatrical life under my auspices and on what may be called a shoe-string. Twenty-four years ago he landed in New York with his parents from Germany and as a boy hired out to drive an ice and coal wagon for the support of his family. From this he graduated into a grocery clerkship, where he remained until he obtained a position with a trade journal on Broadway. He then joined the vaudeville forces through the booking agency of George Liman, one of the leading agents of the day, who offered him eight dollars a week. Some time after this Morris became an equal business partner with Liman, but upon his former employer's death the widow demanded that he either work for a salary or shift for himself. Accordingly, he started his own agency, booking for Percy G. Williams, S. Z. Poli of New Haven and B. F. Keith. He was, as he puts it, "frozen out" when B. F. Keith and E. F. Albee formed the Managers' Association. Soon after Percy Williams became dissatisfied with the association and returned to Morris, who then secured the support of F. F. Proctor and others.

The ensuing season these managers with their associates brought about the formation of the United Booking Offices leaving but one side of vaudeville. Then Morris approached Klaw and Erlanger with eloquent tales of the golden harvests reaped in modern vaudeville with the result that they decided to invade that portion of the amusement field. They made Morris the chief booking agent for "Advanced Vaudeville," agreeing that he should receive five per cent. on the contract for each attraction. When the bubble burst it was found that Morris had made the sole profits from the disastrous venture. Upon the discontinuance of this campaign shortly after the season of 1907 opened, Morris was again left alone; but undaunted, he soon formed an extensive circuit of his own. He was very successful for a time, but eventually the number of his theatres began to dwindle and he was led to form an alliance with Marcus Loew.

In 1885 when I had offices in West Thirteenth Street, Morris, being a relative, occasionally was of service to me. He entered the show business

## Fifty Years in Theatrical Management

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through my office by writing a letter on my stationery to Liman asking for a position. He took a boyish liberty in using my paper, but that liberty landed him where he is to-day. Mr. Liman informed me of his request and asked me who Morris was, showing me the letter. I laughed, but stated to Liman that he was all right—that all he needed was an opportunity and he would make good, which he certainly did. In this way he obtained his start.

Marcus Loew, who has been in the theatrical business less than six years, has come to the front as one of the big men in vaudeville. His own wide field of theatrical endeavor and enterprise extends to-day to a degree heretofore unreached by any man in the business within such a short space of time. He purchased the controlling interest in the William Morris Inc., and he took active control of practically all the independent vaudeville theatres and bookings. He has now taken away the only rival of the United Booking Offices and he ended a vaudeville war which had existed for a great many years. Morris, a man of unusual energy and capacity, remains with Mr. Loew and his associates.

Loew has also completed an arrangement between Sullivan and Considine whereby these two big vaudeville concerns will work under a territorial agreement. Under the terms of the arrangement, Sullivan and Considine will not attempt to control houses east of Cincinnati and the Loew interest will not go west of that city. No change will occur in the local booking offices of the two concerns as the result of the arrangement. Chris. O. Brown will look after the interests of Sullivan and Considine and Louis Wesley will retain his position as the booking manager for the Loew time. The new combine is going to be a boon for the vaudeville performers who have been playing either the Sullivan and Considine or the Loew time. It is going to give them long seasons upon which they can rely. It is also going to work to the advantage of the booking departments of both managerial sides since the offer of long seasons will beyond a doubt attract to them performers and acts that have heretofore not desired the Sullivan and Considine or the Loew time.

William Fox was among the first to introduce popular-priced vaudeville. The enormous success of his ventures attracted the attention of various theatre managers and it is an acknowledged fact that his system of doing business was copied by many throughout the territory from Boston to San



MARCUS LOEW



FELIX ISMAN

*The Statkart Chiefs of Junior Vandeville*



WILLIAM FOX



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Francisco. Mr. Fox controls at the present time more than a dozen play-houses devoted to vaudeville. There has been recently formed a combination of vast importance between Keith, Fox and Loew to control the field of "Family Vaudeville." B. F. Keith, Marcus Loew and William Fox are the prime movers in this organization. The significance of this alliance is so powerful that the concern thus created will have to be reckoned with.

Heretofore, Messrs. Loew and Fox have held the relation of rivals. This brings up again the question of a working agreement between the Eastern promoters of "Family Vaudeville" and Western managers, namely, Sullivan and Considine and Pantages. By working harmoniously these various interests will be in the same relative position as are the United Booking Offices and the big Orpheum Circuit under the maturing plan to amalgamate the two latter concerns that is absolutely supreme in its especial domain. Thus within a short space of time probably these two rival combinations will be to all intents and purposes effected.

There is a strong leaning toward a single gigantic combination. That there will be an amicable arrangement between the cheap and the high-priced interests looking to close managerial co-operation is almost certain to be the next development.

M. C. Anderson, when fifteen years old, gratified his ambition to become a showman by joining Howe's London Circus as a "candy butcher." After years of arduous labor he resolved to branch out on his own hook and in 1889 opened a museum in Wilkes-Barre, Pa. In 1893 he leased the Franklin Square Theatre, Cincinnati, which was badly located, but after months of severe struggle he succeeded in making it one of the most profitable in that section of the country. In 1899 he bought the property, renaming it the Columbia, and it is now conceded to be one of the handsomest vaudeville theatres in the country. Mr. Anderson is now financially interested in four Chicago theatres and others at Cincinnati, three Indianapolis and two Louisville theatres. Recently he and his associates paid \$250,000 for the Walnut Street Theatre, Cincinnati. Max Anderson frequently refers to the pleasure he derived when as a youth he sat in the theatre gallery witnessing a performance of one of my travelling attractions, saying this inspired him to become a great show-man some day,—a determination fully realized, for to-day he is numbered among the leading vaudeville magnates of America.

George Castle, secretary and treasurer of the Kohl & Castle Company,

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is also a prime factor in the movements of the Monroe Theatre, the Olympic and the Variety Amusement Companies. His first plunge in the show business was made in Toledo, Ohio, in 1879, where he opened the Adelphi Theatre as a variety hall, but lack of knowledge of the business resulted in the loss of his capital. He then travelled with Van Amberg's Circus in 1880 and when the circus season ended drifted to Chicago, where he opened the first variety agency ever established in that city and which proved a big success. During this time he secured much stage talent for me. The agency is still in existence under the name of the Western Vaudeville Managers' Association, occupying a handsome suite of offices in the Majestic Theatre Building, Chicago. In the spring of 1885 Kohl and Middleton leased the Olympic Theatre and took Mr. Castle into partnership, placing the house in his charge. The opening was in May and for the first six months the management played dramatic attractions to a loss of \$20,000. Castle then turned the house into variety and recouped the first half-year's loss in the next six months. Then came clear sailing and huge profits.

At the present time Mr. Castle has virtually retired from the business, although he is still secretary and treasurer of the company's four houses the Majestic, Olympic, Chicago Opera House and Haymarket, and is also interested in the Academy of Music and Bijou Theatres in Chicago. Mr. Castle says that probably the most remarkable thing that has come to his notice in the last twenty-five years in the show business is the wonderful rise in performers' salaries. He played McIntyre and Heath for seventy dollars a week, Weber and Fields for seventy-five, Nora Bayes for twenty-five and others now headliners who are commanding fabulous salaries.

Sylvester Z. Poli, whose rise in the amusement business has been meteoric, is the owner of a chain of more than a dozen handsome theatres in the larger Eastern cities devoted to vaudeville. From an humble beginning as an exhibitor of wax figures in his small musee at New Haven, Conn., in the early Nineties, he has gradually worked his way to the front until now he is reputed to be a millionaire.

Another vaudeville manager whose success has been nearly as great is Alexander Pantages, who owns and controls a circuit of theatres in the Far West, the Canadian-Pacific territory being his stronghold. He is gradually strengthening his position in other parts of the country, thereby acquiring for himself much prestige. His European representative is Richard Pitrot,

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known as the globe trotting agent, himself an energetic worker who knows the qualification and value of "an act" as well as any other agent in the business.

The purveyors in the field of vaudeville who are not as conspicuous as those already named are: P. B. Chase of Washington, D. C.; Harry Davis of Pittsburg, Pa.; Michael Shea of Buffalo, N. Y.; Jas. H. Moore of Detroit, Mich., and Frank Tate of St. Louis, Mo.—who are solidly entrenched in their own territory. William Hammerstein, closely allied with the Keith, Proctor, Albee and Williams syndicate, controls the Victoria Theatre of Varieties, which is undoubtedly one of the most prosperous theatres in America devoted to vaudeville. Its profits during many seasons are said to exceed more than one hundred thousand dollars. Nevertheless, an arrangement has been made whereby the house will pass into the hands of E. F. Albee, together with the option of his purchasing the property.

Of Robert Grau, whose writings on theatrical matters are having much vogue, I would like to say more than my space will permit. It was Robert's greatest misfortune that he had a famous and rich brother. I sincerely believe that had his name been Jones or Smith instead of Grau he would be to-day one of the leaders in the world's amusement field. It so happened that he was the youngest of the Graus, and though the last to survive, his career has been handicapped through the adverse attitude of his late brother, Maurice, who was opposed to any other Grau becoming prominent in the theatrical world. Robert's natural field of labor from his early training was the operatic stage, but despite all his gifts as a producer he did not prosper. Then he entered the vaudeville field and it may be truthfully stated that it was due to his efforts that the introduction of legitimate actors in vaudeville was inaugurated.

When Maurice Grau died in 1907 I was in Paris and attended the funeral. When I returned to America in the fall of 1907 I met Robert, who informed me that he not only had been ignored in his brother's will, but that he was not at all disappointed. This impressed me as being anything but right, so I resolved to make some inquiries, after which a small annual income was sent by Grau's widow to Mrs. Robert Grau. Maurice Grau left a fortune in excess of half a million dollars. I think, from a personal standpoint, that he might at least have left his brother one-tenth of that amount. Following several changes in the field of the vaudeville agents, Mr. Grau

## Fifty Years in Theatrical Management

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finally decided to retire from theatricals. He then began a literary life. To his credit it can be said that he has succeeded remarkably well in this new line of effort.

J. Austin Fynes had as much to do with the uplift of the variety show as anybody in the business between 1884 and 1906. To prove that he was wide-awake he jumped into the moving picture game to the amazement of many staid managers. Fynes was a Clipper graduate. In Boston he was a Herald reporter; he was one of the first to make a trip in a balloon where he and his aeronaut landed in the playground of an insane asylum and thereby not only cured a patient of a long-standing belief that he was Pontius Pilate, but were also arrested for disturbing the peace.

Fynes reported Boston theatrical happenings for the Clipper from 1880 to 1884. In 1884 he was called to New York City to become dramatic editor of the Clipper, and in 1887 was promoted to the managing editor's chair. Meanwhile he had also been assisting in the dramatic work on the New York Sun, apparently with good results, for when that brilliant editor, Amos J. Cummings, started The Evening Sun, Fynes was selected by Cummings to run the theatrical column, which part he filled until 1891, when he and Arthur Brisbane (who had succeeded Cummings on the latter's election to Congress) differed on a little matter and Fynes withdrew.

I have said that many Clipper men made good managers. The list is worth recording: Joseph Arthur, author of "Blue Jeans" and a dozen other fortune makers, was a correspondent from Indianapolis; J. Charles Davis, burlesque impresario and right-hand man later for Harry Miner, and Charles E. Locke was another. Alex W. ("Sandy") Dingwall was Milwaukee correspondent for a number of years and owed his appointment to Managing Editor Fynes; so did that equally shrewd and canny manager, George H. Nicolai, whom Fynes appointed to succeed Dingwall when the latter resigned to go with Jacob Litt, and Nicolai, too, modestly presenting his Clipper credentials one night at a Milwaukee Theatre, first met E. D. Stair, whose partner and brother-in-law he was later destined to become. George K. Goodwin, who managed one of Philadelphia's best theatres in the '70's, was another Clipper graduate. Philip F. Nash, whom Fynes appointed Philadelphia correspondent, owes his present prominent position among vaudeville executives to his Clipper training. Others who wrote frequently and finely



J. AUSTIN FYNES



LOUIS E. COOKE

*Brilliant Executives of Vaudeville and Circus*



COL. T. ALLSTON BROWN



ROBERT GRAU

*Historians of Early and Modern American Stage*



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for the Clipper during Fynes' editorship include men like my old coadjutor, Kit Clarke; my still young friend George W. Lederer; the lamented Augustin Daly, himself a Sun critic of years long gone; Henry L. Stoddard, now the editor and publisher of the prosperous Mail and Express; circus magnates like Louis E. Cooke, poor Tom Davis and his silver-haired brother, Charles A. Davis, Frank L. Perley and a score more whose names now pass me.

But back to Fynes! While he was in the Clipper's chair, B. F. Keith proposed to purchase that paper for him. But as Keith did not buy it he took Fynes out of his editor's chair (this was in the spring of 1893) and placed him in an equally important chair in front of the resident manager's desk of the Union Square Theatre. That chair was ably filled, I must record. The editor's training theatrically stood him in good stead. The "continuous performance" took on a new importance. "Refined Vaudeville" began to excite curiosity, then real interest, as Fynes advertised it (in column-long ads, too) in the New York dailies. Ten blocks away F. F. Proctor was fighting valiantly.

This was the real start of the big salaries paid to vaudeville people. They may thank Fred Proctor and Austin Fynes, each striving to outdo the other for the primeval "boosts." Proctor hired Campanini and you could hear that silver-voiced tenor for a quarter as soon as you had digested your coffee and rolls of a morning. Fynes bethought himself of his old dramatic friends, stars whom he praised in the Sun, and, with dollars galore, he brought into the "continuous" Barrymore, Hilliard, Dixey, Clara Morris, Tagliapietra, Camilla-Urso, Wilhelmi, Marie Wainwright, Marie Jansen, Theresa Vaughan, Grace Filkins, Frederic Bryton, Eben Plympton and a full hundred more equally clever, equally conspicuous. There is no vaudeville bill of this day, and I say this advisedly, that can equal in strength the programmes put forward at the Keith and Proctor theatres from 1893 to 1900.

Moving pictures, too, had their start in those years. In 1895 the Lumières, photographers of Lyons, the most skillful photographers the world has yet known, had perfected motion photography, and a dozen little boulevard stores in Paris were showing them to amazed audiences. Fynes tells me he read in the London Era of the Lumières invention. Proctor says he heard of it at the same time. There was an ocean race to get the goods. Proctor sent Harry Brunnell across and Brunnell wandered afar to Berlin on the wrong trail. Keith, then abroad on a pleasure trip, received the correct tip

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from Fynes. The result was that the Union Square, in July, 1895, was able to give the first American exhibition of moving pictures.

In 1898, when Proctor and Fynes (for Keith) had fought steadily and honorably for five years, a truce was called. Fynes became Proctor's general manager at a big salary and a percentage of the profits and remained in that capacity until 1906 when he went into the moving picture business entirely. The engagements of Charles H. Hawtrey, Jessie Millward, John E. Dodson, Charles J. Richman, Amelia Bingham and Lillian Russell may be credited solely to Fynes' judgment always faithfully backed by Proctor's check book, of which Fynes once said: "It never had a string tied around it." Eventually F. F. Proctor and B. F. Keith became partners; Proctor went into Keith's booking office, Poli abandoned his Jersey City plans and hopped into the booking office, so did Percy Williams and William Hammerstein and Wilmer and Vincent and plenty of others. And incidentally William Morris shut down his desk one day and still smiling said to faithful brother Hugo: "They've got my goat," which was homely but expressive; thus forced into the managerial business, he later strove valiantly to combat his former patrons and that he lost is no discredit to his ability or his courage.

Now, what happened after? Five years brought sensations. Mr. Keith and Mr. Proctor came to the parting of the ways. They found that they were incompatible in business and a dissolution was agreed upon.



Gertrude Hoffman was born in San Francisco twenty-four years ago and at an early age she made her first appearance on any stage as an extra girl for Fred. Belasco at the Alcazar Theatre for \$3.00 per week. Shortly afterward she came to New York and joined the "Me, Him & I" company. After which she took to stage managing and produced Marie Cahill's "Moonshine." She then secured a position from Oscar Hammerstein as stage director at Hammerstein's Theatre at \$25.00 per week. Subsequently she gave her impersonations of famous stage celebrities, which was followed by her artistic dance conception of Mendelssohn's "Spring Song." Then she conceived the idea for "The Gertrude Hoffman Revue," one of vaudeville's biggest sensations, which she staged and produced personally.

Her manager, Morris Gest, was born at Wilna, Russia, in 1881, and came to Boston in 1892, starting as a newsboy. He then became an usher at the Columbia Theatre, Boston, which was the commencement of his

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theatrical experience. In 1901 he came to New York and became associated with Oscar and William Hammerstein, who appointed him as their special foreign representative. In 1906 he became a member of the firm of Comstock & Gest, managers of six important theatres, and is at present manager of vaudeville's biggest attractions, Gertrude Hoffman, also Jefferson De Angelis in musical comedy and other amusement enterprises. Mr. Gest was married in June, 1909, to Miss Reina Belasco, daughter of David Belasco.

His latest venture, running Gertrude Hoffman in connection with his marvellous Russian ballet, is truly a sporting speculation, and the biggest enterprise yet attempted in that line. The magnificence of its scenery and costumes and the accuracy of its realism make it a spectacular presentation of the highest order.

Nick Norton, who for many years was manager for Hyde & Behman, was in his early days an excellent juggler. Norton was born in Detroit and as a boy was in the printing department of the Detroit Tribune. His first desire was to be a singer, then a trapeze artist, and finally a juggler. His teacher told him he was hopeless as a vocalist and a bad fall he sustained in the early part of his practice on the trapeze discouraged him from that pursuit. When he saw Silas D. Baldwin giving his performance with Robinson & Lake's Circus he said to himself: "That's what I want; I do not have to sing and I stay on the floor." So he continued to juggle until his retirement from the performing wing of the amusement business. After the war he went to Richmond, Va., where he arrived with a show to practise with some cannon balls which he secured at the local arsenal. One night his room-mate, Morrissey Little, threw one of these missiles out of the window at some assembled cats and it exploded with terrific force, tearing up a big hole in the street and greatly alarming the city. It was a bomb instead of a solid shot. It is said that many Federal officers then stationed in Richmond are convinced to this day that the explosion was a part of a Confederate plot against their lives.

Joseph Hart is the one man that deserves full credit for his vaudeville work. His offerings have been elaborate and complete, especially "The Futurity Winner," "The Bathing Girls" and "Dinkelspiel's Christmas." He is continually giving the vaudeville stage something new and novel. Hart's main idea is that no expense should be spared on a vaudeville act. Mr. Hart is careful about getting the best for every department of his acts, which

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applies to the selection of the cast, the choice of costumes and making of scenery; he believes that "the manager who tries to get a cheap act passed is his own worst enemy."

Carrie De Mar, the popular comedienne, is Mrs. Joseph Hart in private life. As an entertainer in vaudeville she is well known and has been a big favorite in this country for years. She went abroad and duplicated her American hit in the London halls and theatres, where she is known as the "American Vesta Victoria." Miss De Mar was in musical comedy for many seasons and has done her share of popularizing songs. She has a pleasing personality and has been a success on the stage ever since her début.

For the past twenty-five years patrons of the lecture room, church, assemblages and the vaudeville stage have been made familiar with Marshall Pinckney Wilder, who was born in Geneva, N. Y., in 1859. Owing to physical disability, he had little schooling and started life as a peddler. He then entered Bradstreet's agency, and while here he amused the other clerks with his humorous stories so that he made it a business, charging them fifty cents a night. In 1883 he went to London to give entertainments and made quite a reputation as a platform entertainer. Coming back to this country he began a course of lecturing which proved very successful and in 1904, with Mrs. Wilder, he made a trip around the world, giving entertainments in Japan, China, Ceylon and Egypt. He has also written for newspapers and is the author of several books. His career has been attended by continued success and an association with the famous people of the world that is unique in its varied history. Wilder is on the list as one of the foremost American humorists of the present day.

When Will M. Cressy made his first appearance on the stage with the Frost & Fanshawe's "Ten, Twent and Thirt Show," unprejudiced critics said he was a "Ham," and the leading lady earnestly begged the manager to fire him. But he got his revenge; she is now his wife. He made his début in vaudeville at Keith's Union Square Theatre, New York City, in December, 1899, in a little sketch called: "Grasping an Opportunity." The first week he was the last on the bill. The second week he was a headliner at Keith's, Providence, R. I. He and his wife have since produced and played in nine one-act plays. In addition to these playlets, he has written 118 plays and monologues for other artists. Mrs. Will M. Cressy (Blanche Dayne) was born in Troy, N. Y., on Christmas Day, and made her début as a child with



CHARLES E. EVANS



JOSEPH HART  
Prolific Vaudeville Producer



MARSHALL P. WILDER



McINTYRE & HEATH



JOE WELSH



WILL S. CRESSY



CARRIE DeMAR



EVA TANGUAY



BLANCHE DAYNE



VESTA TILLEY



VESTA VICTORIA



ALICE LLOYD

*A Constellation of Popular Vaudeville Stars*



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Emma Abbott, the opera singer. She then played Little Eva and Topsy in "Uncle Tom's Cabin." At sixteen she starred with the Frost and Fanshawe Company through New England, playing in "The Old Homestead" six years. She made her début in vaudeville with her husband; they are now established favorites in the principal vaudeville theatres throughout the country.

A general sketch comedian who has achieved much favor on the legitimate and vaudeville stage is Samuel J. Ryan, who began his career in 1873. He was engaged by me in 1890 for my spectacular production of the "Spider and Fly," in which he won much success. Subsequently he worked as partner with Tom Lewis in the Cohan & Harris companies. Lewis began in one of my minstrel companies. They are one of the most popular teams in vaudeville and musical comedy.

During the Seventies and early Eighties I was the principal manager to go abroad engaging and importing vaudeville and burlesque artists, having the field for many years almost entirely to myself.

My "All Star" Vaudeville and Specialty Company of 1880 was the first of the high-class shows of the kind to be composed entirely of European vaudeville stars. Tony Pastor had the only other vaudeville company of the same class, and their great success caused the organization of the Boston Howard Athenæum Company by William Harris and Herrmann's Trans-Atlantiques, organized and managed by George W. Lederer. Others attempted to follow this standard but with varied success.

It is about twenty years since the first successful development of the vaudeville style of entertainment came into popular favor. This was due to the more advanced managers excluding all objectionable acts from the stage and in this Tony Pastor and myself took the lead. The result was that as soon as the public learned that the new vaudeville shows were not offensive to refined people the managers began to prosper and now the vaudeville theatres are on a par with those devoted to the legitimate drama. No branch of the stage profession has made such wonderful strides in popular favor and it is a fact that vaudeville managers of to-day pay comparatively larger salaries to their "head liners" than are paid to many of the legitimate stars on the dramatic stage.

Vaudeville of to-day is the natural offspring of the old-time minstrel, circus and variety sketch stage, combined with a species of drama, comedy and spectacle in tabloid doses; and it draws large and profitable audiences

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who prefer to be amused rather than to be educated. Consequently, a large quota of vaudeville people are thus employed, of which the following are the representatives: Gertrude Hoffman, Eva Tanguay, Harry Lauder, McIntyre and Heath, Valeska Suratt, Pauline Hall, Vesta Victoria, Alice Lloyd, Bessie Wynn, Truly Shattuck, Vesta Tilley, Ross and Fenton, William Gould, Eddie Leonard, Mabel Hite, Josephine Sabel, Clarice Vance, Carrie De Mar, Blanche Dayne, Will M. Cressy, Julian Eltinge, Albert Chevalier, Annette Kellerman, Edna Aug, Fred Niblo, Stella Mayhew, R. G. Knowles, Yvette Guilbert, John C. Rice and Sallie Cohen, Charles E. Evans, Frank Keenan, Edna Wallace Hopper, Ryan and Richfield, Nat Wills, Marshall P. Wilder and an endless number of others of quite equal prominence.

The success of this popular style of entertainment is so great that many of the most expensive singers from the opera and stars and actors from the regular theatres have been tempted by enormous fees to become what are called "head liners" at all the vaudeville houses. Besides this, regular circuits covering the entire country have been organized by syndicates and more than rival the regular theatre managers in the financial success they have achieved. Yet it will be generally conceded that the regular theatres have found their competitors for public patronage in the moving picture entertainments, which are rapidly attaining such perfection that operas, tragedies, dramas and every other type of entertainment will be given in vivid form so far as the acting goes and will be made complete by exploiting the text, the songs and the music of various stage compositions. Many of the current vaudeville theatres depend for their profits on moving pictures, while several first-class theatres throughout the country have been given up for the exhibition of this popular style of attraction. One great factor for its permanent sustenance is its economy, both of cost to the manager and to the patron, as in every programme they take the place of many performers, a number of whom are by this modern development kept out of work, and it is easy to foretell the day, which is not far distant, when the largest theatres in the country will thrive on moving picture shows. The managers who have taken the lead in this style of entertainment are Felix Isman, Marcus Loew, William Fox, S. Lubin and Keith and Proctor.

The increasing popularity of vaudeville is indeed significant. Its clientèle is now classed among the best people of the world.

## CHAPTER XVI.

Meteoric Rise of Moss and Stoll—Vaudeville Palaces of London—When I First Met Oswald Stoll—Dissolution of Moss and Stoll Empires—Stoll's Recent Combine With Walter Gibbons—Prominent English Vaudeville Managers—J. L. Graydon, the Dean of Music Hall Proprietors—The Late Charles Morton—Alfred Butt, His Successor—Walter de Frece and the Butt Combine—Frank Macnaghten Vaudeville Circuit—Parisian Theatres des Variétés—The Seguin Tour of South America—Vaudeville in the Antipodes—South Africa's Limited Field—Potnoy's "Tivoli," Calcutta—Mooser Bros. and Vaudeville in China and Japan—Levy and Jones Controlling Vaudeville in the Philippines—J. C. Cohen Vaudeville Promoter in Honolulu.

**I**N recent years vaudeville in England has undergone a sudden change by the resignation of Oswald Stoll from his post of managing director of the Moss Empires, Ltd., which supreme place he held for years. The Moss and Stoll interests, prior to being dissolved, were the greatest aggregation of variety theatres in the world, with nearly a half hundred houses, the best in Great Britain, and a combined capital of over £2,000,000. During Mr. Stoll's period of office, the Moss Empires absorbed a number of music halls known as the Stoll tour. It is understood that the chief reason of Stoll's resignation was a difference of opinion with the Moss Empires' shareholders as to his financial methods, the shareholders preferring immediate dividends to what Stoll considered the more sound finance of small dividends and larger reserve funds. In his new enterprise, which it is stated will absorb £350,000, it is learned he has the backing of a select circle of prominent financial men, including Alfred de Rothschild and Sir Joseph Lyons, the promoter of many popular restaurants and other enterprises. Sir Edward Moss will himself assume the reins of control of the Moss Empires, Ltd., consisting of twenty-five halls. The situation created by Stoll's resignation doubtless will bring about the period of competition between managers that cannot but result satisfactorily to the artists and the vaudeville agents.

Mr. Stoll's plans include at the present time of writing the erection of the King's Cross Hippodrome, which will occupy the block facing the Great Northern Hotel and King's Cross Station, in the Euston Road, and will cover an area of 30,000 square feet. Of the twenty variety theatres owned by

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Moss Empires, Ltd., Mr. Stoll had a great deal to do with the founding and early reconstruction of all except the Edinburgh, Glasgow, Newcastle and Birmingham Empires. He was exclusively responsible for the conception of seven,—the Cardiff, Swansea, Newport, Nottingham and the London District Houses.

It was in 1890 that Mr. Oswald Stoll laid the foundations for his future career by purchasing Levino's Hall at Cardiff, which he opened under the title of the Cardiff Empire on the two houses a night principle with little success,—the two performances realizing only twenty-five shillings. The hall had been formerly owned by two American performers, Dolph Levino and Dutch Daly, who had gone abroad with one of my attractions in 1883 and who had sunk their entire savings in the venture. Soon after Stoll had acquired the theatre the premises were destroyed by fire, but he pluckily rebuilt the place and made it a great success. He then turned his attention to the English cities and soon controlled eight variety theatres. These later formed the nucleus from which he has built up his present enormous theatrical holdings.

It was in the early Eighties that I met for the first time Mr. Oswald Stoll, who was then assisting his mother in the management of the Parthenon Music Hall, Liverpool. He was then about seventeen. It was a little place up several flights of stairs, which had been managed by his step-father, who died in 1880. One of the artists at that time with whom I was negotiating and visited the place to see was the famous vocalist and burlesque star, Marie Loftus, mother of the equally famous Cecilia Loftus. This was the start of the woman who was later the greatest of all music hall favorites. It was also the beginning of the managerial career of the gentleman who became one of the greatest figures in the amusement life of England and the projector and creator of that colossal palace of amusement, the Coliseum, the largest and finest music hall in the world.

There are probably over two hundred of the cheaper variety houses in London and that number is exclusive of the moving picture shows. At least one hundred and ninety of these are continually playing acts which would not appeal to American audiences. More than half of them are Coster singers, and 'Arry and 'Arrict in their diction. But the best London halls, like the Palace, Alhambra, Empire, Tivoli, Coliseum, Hippodrome, Oxford, Pavilion and other houses, present talent of the highest order. As soon as

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an artist makes good in London he is immediately signed for a long term of years under London management. No matter how tempting American offers to him may be, he must stay in London at a salary ridiculously smaller than the one which he could earn here. Harry Lauder's case is a sample. He signed, after his first hit, for a number of years with London managers. William Morris was compelled to buy Lauder's release. At the end of his season here Lauder was obliged to return to London to accept a salary far and away below the enormous one—\$2,500 a week—which he received here. As Lauder is Scotch, of the "bang went saxpence" vintage, you can imagine his feelings. On the second tour, Morris paid him a salary much in excess of the first amount which he received and again Morris had to buy his release from the London managers. But by his skillful methods he was more than repaid for his monetary risks, for Lauder proved to be about the greatest card ever seen in vaudeville in this country.

There are few managers in England better known than Sir H. Edward Moss, founder of the Moss Empires. When scarcely seventeen, he made his first attempt at managing a small travelling company; a panorama of the Franco-Prussian war was his next venture and at the end of two months he had a considerable balance on the right side. His first Theatre of Varieties was opened at Greenock, Scotland. Then he settled in Edinburgh, with which city he has been largely identified since 1877. His Empire Palaces are now features of importance in nearly all Great Britain. Out of these sprang the Moss & Thornton Empires, and subsequently the Moss & Stoll Empires, which include the London Hippodrome. His charities and public spirit were rewarded with the honor of knighthood by the late king.

Frank Allen, theatrical proprietor and manager, left the civil service twenty-three years ago to join Messrs. Moss and Thornton as general manager of their amusement enterprises, in which capacity he has continued through their wonderfully successful progress. He is assisting director and chief of staff of Moss Empires, Ltd. It is twenty-one years since Mr. Thornton commenced his first venture as a music hall proprietor in South Shields with Allen as general manager. A few years later The Theatre Royal, Sunderland, The Alhambra, West Hartlepool, and the Empire Theatre, Newcastle, were added, when the great English showman, Sir Edward Moss (then Mr. H. E. Moss), joined in partnership in these theatres, Allen remaining the general manager with a seat on the Board of Directors.

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One of my friends formerly of Liverpool is Walter De Frece, the son of Henry De Frece, an old-time theatre manager. Mr. De Frece is managing director of De Frece's circuit, and promoted the amalgamation of the Barrasford, Gibbons and De Frece Halls. He is also director of the Variety Theatres Controlling Company, managing over forty vaudeville houses, and proprietor of the Theatre Royal, Wolverhampton, and Theatre Royal, Colchester. He is the husband of Vesta Tilley, the well-known male impersonator, a favorite both in England and America.

Another extensive circuit of music halls in England is the London Theatres of Varieties, Ltd., of which Walter Gibbons is managing-director. It comprises more than thirty first-class halls in London and the Provinces. Mr. Gibbons has much of the American method of push and go and is a liberal and energetic director, continually adding new theatres to his already powerful circuit. The late Thomas Barrasford was extensively interested with him. The combination was known as the Gibbons-Barrasford tour.

It was in the latter part of July the announcement was made that a very important combine had been effected between Stoll and Gibbons, Oswald Stoll being chairman and Walter Gibbons managing director. Mr. Gibbons began his wonderful career at the Islington Empire, London, which was formerly the home of the old Mohawk Minstrel Company. After this he became the London pioneer of pictures combined with vaudeville, foreseeing eight or nine years ago the great chances lying in that direction. Both Stoll and Gibbons are daring and aggressive promoters, and neither lets much grass grow under his feet.

Although at the time of the dissolution of the Moss and Stoll Empires Stoll was heard to declare he had done with amalgamations, he has evidently changed his mind, as it is announced that he has effected a combine with Walter Gibbons. This alliance constitutes a very powerful one in English vaudeville and will have to be reckoned with.

Next in importance is the Macnaghten Vaudeville Circuit under the direction of Frank Macnaghten with Frederick Baugh as general manager, which controls about twenty-five theatres.

Other smaller English circuits comprise the "Syndicate Halls" of twelve, the Broadhead tour of about the same number, and the United County Theatres, Ltd., of seven halls. Concluding are the Bostock and Poole tours of about eight or nine Provincial theatres.



SIR H. EDWARD MOSS



OSWALD STOLL



WALTER DE FRECE



ALFRED BUTT

*Four of the Unquestioned Leaders of the London Vaudeville Sphere*



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J. L. Graydon, for many years proprietor of the old Middlesex Music Hall in Drury Lane, is an important factor in English vaudeville, being heavily interested financially in many amusement enterprises in London and the Provinces.

The late Henri Gros, long connected with the Metropolitan, Edgware Road, was one of the head promoters and directors of the United Varieties Syndicate, Ltd. It is now among the most prominent of the big vaudeville concerns of England.

It is always a pleasure to recall the many extreme courtesies extended to me by the various managers of the principal vaudeville theatres, during my frequent visits to London when in quest of novelties in addition to those already named. I will mention Alfred Moul, managing director of the Alhambra, H. J. Hitchins of the Empire, Frank Glenister, manager of the Pavilion, and Fred Trussell of the London Hippodrome.

It was only a few years ago that New York variety circles were surprised by the appearance of Alfred Butt, an English manager of whom they had heard comparatively little. He made a strenuous tour of the United States and within four weeks after his return to England he roped in a series of tremendous houses by engaging "Le Domino Rouge" (Dazie), a dancer whom all London went to see. Then he broke fresh ground by collecting the finest theatrical attractions, both local and American.

Mr. Butt was originally an accountant in the Palace Theatre, London. It was not long before he attracted the attention of the late manager, Charles Morton, and he was promptly made assistant manager. In the early part of 1903 Morton, in a very quiet voice, said: "Butt, here is a letter I want you to read." Butt read the letter and it was eminently satisfactory, as it complimented him upon his ability and energy, and ultimately he became manager of the theatre with the most satisfactory results.

The latest from the English vaudeville centres is that Walter De Frece and Alfred Butt have evolved a scheme to limit the salaries of artists to a considerable degree and are trying to induce Messrs. Stoll and Gibbons to aid them to further their plans, but they are not at all inclined to look favorably upon the scheme. In fact, Mr. Stoll, of the conservative spirit, has been heard to declare "that an agitation for the reduction of salaries would be attended with disastrous results, inasmuch as the big stars would simply leave the country and go to America."

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Admittedly one of the finest places of entertainment in London, the Oxford Music Hall, of which Blyth-Pratt is the manager, is regarded as the first in the front rank of purely vaudeville houses. Half a century ago, the venerable Charles Morton selected this site as suitable for a modern music hall and he opened it in 1861. Among the stars who have appeared there were Mme. Parepa, the Misses Poole, Russell, Ernest and Collins, and Messrs. Santly, Swift, Kelly, Greville, Levey, Hime and Jonghman. Mr. Pratt was born near Dublin, and after various experiences, displaying great executive ability, was appointed, and is now, the astute chief of the Oxford Music Hall. It was during my annual visit to San Francisco in the winter of 1892 that Mr. Pratt and his wife, Alice Yorke, paid a visit to my theatre, when I introduced him to the late Walter Morosco, lessee of the Grand Opera House, and they joined his stock company for a time, previous to which he had been engaged in ranching in lower California.

Albert Gilmer, the well-known music hall manager, was intended for a commercial career. His first experiment in management was at the Alhambra as assistant manager under the late John Hollingshead, and then as general manager. He subsequently went into management at the Princess and Strand theatres. He was afterwards appointed general manager of the Oxford Music Hall, which he controlled with great success for several years. Later he became manager of the Stoke Newington Palace, London, and is still actively engaged in the business.

Joseph Wilson, the estimable and capable manager of the Tivoli Music Hall, London, was formerly an actor and first appeared on the stage in 1885, touring the Provinces, subsequently appearing in the variety theatres as a vocalist and in 1897 he was at Terry's Theatre; then went on a lengthy tour through the Australian colonies, under the management of J. C. Williamson. On his return to London he was appointed manager of the Tivoli, which he has restored to its position of one of the most successful variety halls in the Metropolis.

Fred Willmot, proprietor and manager of a number of variety halls in Lancashire, England, was a capable vaudeville artist prior to assuming management, and with his late partner, Alf. Farrell, under the team name of Willmot and Farrell, were engaged by me for my "All Star" Specialty Company in 1887 for an American tour. It was during this engagement that he married one of the Milton sisters, who were members of the com-

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pany. Mr. Willmot is also interested in several variety theatres in Liverpool. He has been very successful financially.

Paris has its quota of beautiful theatres and "café-concerts," wherein the female talent predominate. In the larger and more important playhouses, such as the "Folies Bergère," "Moulin Rouge," "Parisian," "Olympia" and the "Casino de Paris," real Parisian reviews are presented in a most gorgeous and pretentious manner. These establishments and others of lesser importance flourish, however, principally on account of the sensational attractions they offer to their patrons.

The continental cities of Europe have also magnificent theatres devoted exclusively to high-class vaudeville. From many of these in the years past I drew my most important features and novelties for my numerous combinations, and the various managers and agents connected with these establishments usually kept me advised as to the merits of the artists making the more pronounced hits of the programmes they presented yearly.

South America has also in recent years formed a circuit of vaudeville houses, of which Rio de Janeiro, Montevideo and Buenos Ayres are its principal cities. It is under the management of a company designated as the Seguin Tour and since its formation has been very successful.

The vaudeville stage has become an important factor in the amusements of Australia, and Harry Rickards, whose death while on a visit to London was recently announced, was aptly termed the "Vaudeville King" of the Antipodes. Rickards at the time of his death owned and controlled theatres and music halls in all of the principal cities in Australia and New Zealand. He was a strenuous worker, visited England almost annually and occasionally the Continent in securing the best that was obtainable. He had a beautiful home near Margate, England, and had acquired considerable wealth. My first acquaintance with Rickards dates back to the late Seventies, when he was a comic singer in the "alls" and was desirous of joining one of my vaudeville companies that I was organizing in London at the time. Since then we had frequently met abroad.

James Brennan is an important vaudeville manager in Australia. He likewise controls a circuit covering Sydney, Melbourne, New Castle, Hobart and Brisbane. Ted Holland is also quite extensively interested in that branch of the business in Australia. John Fuller & Sons control the vaudeville field

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of New Zealand. The latter are also extensively interested in the moving picture business.

The vaudeville field of South Africa is rather limited. The Empire at Johannesburg and the Tivoli at Cape Town under the management of Hyman Brothers and Rosenthal, and the Orpheum, likewise at Johannesburg, controlled by the Tivoli Company, are the only three theatres in this vast domain devoted to vaudeville.

Small variety troupes from England and Australia pay occasional visits both to South Africa and India, while in the latter country there is no regular place of amusement except Potnoy's Tivoli, Calcutta, where variety performances are given. The Mooser Brothers, located at Shanghai, China, are the local managers who handle the touring companies playing through China and Japan.

At Manila, Philippine Islands, Levy and Jones conduct the Orpheum as a vaudeville house with much success and the Orpheum at Honolulu, Hawaii (management of J. C. Cohen), plays vaudeville and other entertainments coming from San Francisco, also many attractions that are en route to Australia and the Far East.



One of the most disastrous theatrical ventures in stage history was the Moore and Holmes combination of all-star English burlesque, variety and dramatic artists, which was organized twenty-five years ago in London for a tour of America. Through mismanagement the project was a failure from the start, and after an engagement of very short duration in New York the company was obliged to return to England. I had been in London the previous summer when the attraction was organized and had offered to tour it, but "Tom" Holmes, one of the proprietors, was anxious to "go it alone," as it was his first attempt at management. Prior to this time, Holmes had been a theatrical agent solely, an occupation to which he devoted himself for three decades, having acted for me in London many years in that capacity. After the failure in New York, Holmes approached me to ascertain whether I was still willing to tour the aggregation, which was a very expensive and costly one. When I declined, Holmes went back to England with all of the players except E. J. Henley, who later became famous in this country as a leading man.

Nat Goodwin's naïve confessions of his marital experiences have recently

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gained for him considerable notoriety. The mention of his name calls to my mind an occasion upon which he made me the victim of one of his practical jokes. It was some twenty-five years ago, when Moore and Holmes' aggregation, a combination of burlesque, variety and dramatic stars of the English stage, were making their New York début. Goodwin and I attended the opening night and after the performance engaged a carriage to show "Tom" Holmes, manager and one of the proprietors of the show, a good time along the "Great White Way."

Shortly after midnight I left Goodwin and Holmes as they were about to enter a resort whither Nat had gone for a little "play." I told the "cabbie," who was an eccentric individual known to his patrons as "Reddy," to wait until they came out and drive them to their hotel.

"Reddy" waited hour after hour and was still in front of the curb when Holmes and Goodwin emerged at seven in the morning.

"What are you doing here?" demanded Goodwin.

"I was told to wait and drive you home," replied "Reddy" stoutly.

"Well, then, go to Leavitt for your bill," remarked Goodwin, and "Reddy" did so later in the day, telling me the story and at the same time asking for his pay—twenty dollars!



Twenty-odd years ago American visitors in London were subjected to considerable discomfort because of the scarcity of ice in the English metropolis. All that was to be had was artificial, and it was therefore regarded as a great luxury. As an illustration of this fact, I recall an incident which occurred in 1891 at the Tivoli Music Hall in the Strand. I had accidentally encountered William Hoey of Evans and Hoey, the celebrated comedians, and he almost fell on my neck with joy.

"Come on, let's have a smile," he exclaimed and stepping to the bar immediately called for champagne, which was served un-iced. The barmaid placed the lukewarm amber fluid before us and taking a small, cut glass bowl, deposited a few diminutive cubes of ice in our glasses with a pair of small silver tongs. Hoey watched the proceeding with amazement. "Hice is scarce hover 'ere," remarked the barmaid. Hoey reached for the tongs to help himself to some more ice, but as he did so the damsel seized the precious bowl in alarm. Leaning gallantly forward, Hoey with polite sar-

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casm, exclaimed: "Allow me to take one of those diamonds." Before she could frustrate his design he had taken the bowl from her hand and filled both our glasses with the tinkling fragments. From the expression which crept over the girl's face one would have thought that the sparkling particles were really the priceless gems to which the comedian had alluded.

## CHAPTER XVII.

My First Theatre in Boston, 1867—A Cape Cod Adventure—Jacob Nunnemacher and the First Whale Exhibited—Review of Boston Amusements in 1867—The Greatest Theatrical Centre of the Country—An Appreciation of John Stetson—Ending of a Successful Tour of New England and the British Provinces—My Association With "Uncle Dick Hooley"—My Management of the Omaha Theatre Comique, 1868—The Mock Marriage—Henry M. Stanley—His Early Career—Opening of the Union Pacific Railroad—I Blaze the Trail—First Show Across the Continent—My Meeting With Lady Franklin—Virginia City Boom—Mackay, Flood and O'Brien—Thomas Maguire, Pioneer of California Theatricals—San Francisco, 1870—My Return East—Chicago Before the Fire—James Hubert McVicker, Richard M. Hooley and John A. Hamlin, Leading Lights of Chicago Theatrical Management.

**E**ARLY in the winter of 1867, I reorganized my minstrel company, completed a thoroughly meritorious combination, leased Williams Hall, Boston, and refitted it as a regular theatre. Our opening was a great success. In anticipation of this, the competing local management betrayed much anxiety, and on the first night, I saw Lon Morris, the interlocutor of the rival show, as a spectator in front, scrutinizing our performances. I was on the "end," playing the bones and cracking jokes, and when the first part terminated, Mr. Morris came to my dressing room and congratulated us all upon a performance that had made an emphatic hit. We had fine houses, with much profit, until the event of a great storm, which closed all the theatres, and piled the snow up to the windows of Williams Hall, which were at some twenty-five feet from the ground.

Simon Rankin's, at that time, was a meeting-place for professionals who sought refreshments, and here it was I met Billy Morris on the day after the opening of my minstrel company. He appeared very cordial, but undoubtedly desired to subject me to the "pumping" process in regard to my business intentions and resources, a fact to which I was thoroughly alive.

Morris was addicted to trotting horses for recreation, and invited me for a spin over the mill dam road, the noted speedway of that period. We chatted about minstrel shows and other types of amusement for some time, but

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I was careful not to reveal to him my future projects. Finally, Morris, possibly comprehending the futility of his attempt to pump me, laughingly exclaimed: "Cully, let's stop talking shop and talk hoss."

The Boston reputation of my show made it ripe for the road, and, after a profitable engagement, we journeyed through the larger cape towns, as far as Provincetown, dropping in on the way at Nantucket and Martha's Vineyard. In many of these places, the major portion of the male population was absent upon whaling voyages, and I was importuned to allow the musicians to play for dances after the final curtain. These afforded enjoyment for the patrons of the show, as well as the members of the troupe, who had become social lions with the pretty Cape Cod girls.

As usual, I made it my daily custom to go ahead of the show to advertise the next town, returning late in the afternoon to perform my duties on the stage. One morning, when driving along the road skirting the shore from Harwich to Provincetown, my vision was arrested by a huge black object which had been cast up on the beach. At first glance, I thought this great hulk was a ship, but I was immediately undeceived, first, by the evident fact that the object was alive, and second, by the rush of men from the neighboring cottages. These men (all old whalers) were armed with harpoons and knives, and they attacked the immense carcass, proceeding to cut it up. I sat in my buggy, watching the operations with great interest, realizing that I was gazing at the first whale I had ever seen.

The next sea animal of this description did not come under my view until some years later, and was the property of Jacob Nunnemacher, an amiable and accomplished gentlemanly theatrical manager, whose preserved whale was exhibited in many parts of the United States in 1879-1880. Fred Englehart being the manager, it served to interest and instruct throngs of Americans. After years, during my many trips across the Atlantic, I saw, as they say, "schools" of the cetacea species.

Jacob Nunnemacher opened the Grand Opera House which bore his name, in Milwaukee, Wis., in 1871, took charge of it in 1876, and retired from it in 1882. In 1880, he was associated with Edward E. Rice, in the management of the Fifth Avenue Theatre, New York, where the Rice burlesques were presented. Mr. Nunnemacher married Miss Lizzie Webster in June, 1879. This lady began her stage career at McVicker's Theatre, Chicago, afterward playing Gabriel, in Rice's "Evangeline" Company. She was a girl of

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beautiful face and form and a consummate artiste. Mr. Nunnemacher is considered wealthy, and is now entirely out of the amusement business.

In 1867, affairs indicated that the general conditions were improving and that the theatre was making its influence felt all over the country. The Continental Theatre, Boston, which had been built about the middle of the Sixties (and first managed by B. F. Whitman and later by W. H. Leake), did not prosper, so ultimately was transformed into a concert hall, where smoking and drinking were permitted. During this régime, Josh Hart was the stage director, and good variety performances were given.

Sam Sharpley and Ben Cotton played a fortnight at the Howard late in June; Delehanty and Hengler also appeared.

Tony Pastor and his New York company opened at Morris Brothers' Opera House, in July, while on their annual tour.

Kelly and Leon's Minstrels were at the Theatre Comique on the same date, with Eph Horn, Nelse Seymour and Sam Price in the company.

Simultaneously, Fox's Great Combination Troupe played at the Howard under James Pilgrim, and was considered the largest variety show seen in Boston up to that time.

William Horace Lingard, the protean artist from the London theatres and Theatre Comique, New York, made his first appearance here at the Museum in July, and made a fine impression.

Tom Thumb's Troupe, after a successful three years' absence in Europe, reappeared in Boston to unusually big houses.

George, William, Alfred, Frederick and Edward Hanlon were reunited at Selwyn's, where their trans-Atlantic combination appeared with great success.

Stone & Murray's Circus exhibited for a week at the Fair Grounds.

Joseph Trowbridge retired from the Morris Brothers and formed a partnership with Isaac B. Rich, beginning their season at the Howard, with Josh Hart as stage manager; the house was now called the "Star Combination Variety Theatre."

Dick Carroll and Master Barney, considered the best dancers on the stage at the time, had a jig-dancing contest at Morris Brothers' Theatre.

Willard's, formerly the Continental Theatre, managed by Henry Willard, opened with Rarey's Horse Training Show.

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The Morlacchi Ballet Troupe came to the Comique, and the show was of high class.

In August, of that year, Helen Western returned to Boston from a tour of California; and R. M. Fields, manager of the Museum, began the twenty-fifth regular season, the house having been redecorated and extensively altered.

Morris Brothers, Pell & Trowbridge's Minstrels commenced their season in the same month.

Jason Wentworth, the Theatre Comique's manager, began his third season with a refurnished and redecorated house, supplying ballet and pantomime.

The Continental opened its season in September, with "The Black Crook," in which Rita Sangalli, the famous Italian dancer, and Olivia, Conchita and others equally talented, drew crowded houses.

Gilmore's Favorite Concerts drew largely at Music Hall, with great singers and forty instrumentalists in the band.

Thomas Nast, the then leading caricaturist of America, appeared at Agricultural Hall.

Stuart Robson benefited at Selwyn's in the burlesque of "Hamlet," and Eph Horn had a like compliment at the Howard.

"The Field of the Cloth of Gold" had a big run at Selwyn's.

The Boston Zoological Institute was opened that year.

The Elise Holt Burlesque Company began a season at the Olympic, to big business, with Miss Holt as the star.

One of the local newspapers said, in summing up the season's record: "Boston is distinguished for supporting music and drama. No city in the country can boast of so many theatres proportionate to its size." This was rather an under estimate, for at that time Boston was really the greatest show town in the country.

In the early Boston days, P. T. Barnum was the backer of Ben. Lowell, a brilliant young fellow, who Mr. Barnum believed had in him the possibilities of a great showman. Barnum made Lowell manager of an aquarium and museum in Summer Street, where Heller, the magician, and others, had appeared with unsatisfactory results.

Mr. Barnum's faith in Lowell was not shaken by the unsuccessful outcome of this venture, for he furnished the wherewithal for his protégé to open another house in the alley adjoining Jordan & Marsh's dry goods store,

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which later became the Theatre Comique, under Jason Wentworth. William Horace Lingard, Cotton & Murphy's Minstrels and Maffitt & Bartholomew, with their pantomimes, were seen there, but the public did not respond lavishly.

However, Mr. Barnum's confidence in Lowell still remained firm, and he next sent him to launch the first big vaudeville show of the time, with Delehanty & Hengler and performers of that calibre to furnish the bill. This experiment proved too expensive, and it was the last of the Barnum-Lowell undertakings. Lowell later adopted the dramatic agency business, under the firm name of Lowell & Simmonds, and gradually receded from public view until the end, when he had been reduced to penury.

John Stetson, Jr., the late well-known theatrical and general amusement manager, was born in Charlestown, Mass., in 1836. When I became acquainted with Stetson in the early Sixties, he was an athlete and champion amateur runner. I saw many of his matches, the one with Lynn Buck, and especially another, between John Grinnell (a famous American pedestrian) and Stetson, which was regarded at that time as an intensely exciting event.

When Stetson retired from the cinder-path, he started Boston Life, a spicy sporting sheet, especially offensive to the puritanical Bostonese. This paper excited not only legal interference, but the ire of angry citizens, anxious to "see the editor."

Stetson employed Hamilton Brock, from Manchester, N. H., a husky fellow, as his bodyguard. I had met Brock while travelling with a circus. He came to Boston as cook in Faneuil Hall Market Restaurant. Stetson liked his protector so well that he afterward opened for him one of the best cafés in the city, which was much frequented by the theatrical and sporting fraternity.

Stetson was rough and ready, but gifted with rare business acumen, which was always profitable to himself. It was a fad among newspaper men of his day to invent blunders of speech and credit them to him, a pastime which he bore without resentment. In business he was inclined to be strict, sometimes irascible, yet manifested a keen sense of humor; as, for example, when the Kiralfys were once playing a fortnight at the Globe, a trouble arose during the first week between them and Stetson, whereupon the latter advertised in all the Boston Sunday papers: "Positively Last Engagement of the Kiralfy Brothers in this Theatre."

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When Gilbert & Sullivan's "Gondoliers" was produced by Stetson, the receipts were small, and Stetson said to the English manager of the company: "Cable and ask your boss if he won't change the name of this piece to 'Gone Dollars.'" "

After Stetson leased Booth's Theatre, New York City, E. G. Gilmore (then lessee of what was known as Haverly's Niblo Garden) ridiculed Stetson's investment, advised him to put himself "on good terms with the sheriff," and inquired what he proposed to do with the "hoodoo" playhouse, to which Stetson quickly replied: "If the worst comes to the worst, I'll pay the rent and put Haverly's name over the door."

Mr. Stetson managed numerous theatrical enterprises, which included the elder Salvini, Mrs. Langtry, James O'Neill, "The Mikado," "Princess Ida," minstrel and variety companies, and other stars, plays and combinations. He often advanced large sums of money to other managers to help float their enterprises.

Outside of the theatrical business, Mr. Stetson owned the Boston Show Printing Company, the Police News, several cafés, gambling houses, pawn offices, and other business properties. He could draw a contract as shrewdly as a skilled lawyer.

Stetson employed a capable manager, named Harry Phillips, who had in previous years been in my employ. Once I desired to re-engage Phillips, and wired Stetson from Chicago, requesting his release, to which he characteristically replied: "Certainly, and good riddance." His insensate egotism would not permit him to acknowledge that any of his employees were of the slightest possible importance to him.

In 1870, he took Josh Hart's place at the Howard (which was the only variety house in the city), and the firm name was changed to Rich, Stetson & Trowbridge. Trowbridge shortly afterward retired, and for six years Messrs. Rich and Stetson ran the Howard together. In 1876, Stetson became its sole manager, and remained so until he retired in 1878.

Early in 1875, Mr. Stetson secured a lease of the Globe Theatre, Boston, for a summer season. He paid \$10,000 rent in advance, and was to have taken possession of the house June 1. The play he had prepared for the opening was the "Seven Sisters," for which he had engaged a remarkable cast, but in May, the house was burned, and his \$10,000 was returned to him. After the fire, he purchased the Park Theatre, Boston.

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In 1887, Mr. Stetson married Miss Katie Stokes, a beautiful young woman, who was once an accomplished equestrienne, and later became an excellent dramatic actress. After a brief illness, John Stetson died of pneumonia at his Boston residence, April 8, 1896. At that time, he was regarded as one of the wealthiest theatrical managers in the United States. I frequently had business relations with Stetson, and the result of our association was the cementing of a mutual friendship, which endured to the last.

In 1868, after the close of a successful tour with my minstrels throughout New England and the Provinces, I made a visit to New York, when I was persuaded by my friend, R. M. Hooley ("Uncle Dick," as he was familiarly called), of Hooley's Minstrels, Brooklyn, N. Y., to join his company as a substitute "end man" for Archie Hughes, a great local favorite, who could not always control his habits. I hesitated, however, about following such a pronounced public idol as Hughes; but Hooley finally prevailed upon me to comply, and the same resulted in my success.

During my second week there, I accepted the position of stage manager and principal performer of the Omaha Theatre Comique, which was nearing completion, and shortly was to be opened by Colonel Hanford. The company which I assisted in selecting comprised Bob Hart, Joe Woods, Thomas Sully, Tom Baker, John Pandy, Laura Bernard, Fannie Vere, and a number of others well known to the public at that time.

Omaha was then a lively town, especially on account of the building of the Union Pacific Railroad, and the theatre was nightly packed to the doors.

The only other local place of amusement was the Academy of Music, managed by W. Corrie, who had a fine dramatic company for the support of travelling stock stars, of whom Mr. and Mrs. Selden Irwin and Harry Rainforth (who later became the partner of John H. Havlin in the Grand Opera House, Cincinnati) were the features.

Rainforth was a talented comedian, but left the stage to become a manager. I knew him well in the old Omaha days, and often loaned him wigs. After he took up management, he became noted for his severe economy, keeping the gas jet in his dark box-office turned very low when there were no ticket buyers in the theatre lobby.



A good story is told, which I do not remember to have seen in print: There was a very exciting election day in Ohio, and Rainforth's friend, AL.

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Thayer, of the Cincinnati Enquirer, had been assigned to cover certain suburban districts. When Thayer, later in the afternoon, drove into town, his horse, buggy and himself were bespattered with mud. He saw Rainforth standing disconsolately in front of the theatre, and reined up and called out: "Hello, Harry, what's the news?" "Fay Templeton has cancelled," replied Rainforth sadly.



In the Omaha period, William Calder had a little fish store, and by way of contrast belonged to an amateur dramatic society, for whose entertainments he frequently made requisitions upon my stock of wigs and wardrobe. In later days, Mr. Calder became a successful manager and a good actor. He ultimately went to England, where he became a provincial favorite as "Rip Van Winkle," and directed profitable tours of numerous attractions.

Frank Weston, then the young property man at the Academy, Omaha, who later developed into a capable actor, married Effie Ellsler, a popular actress, whose greatest hit was in "Hazel Kirke"; Weston has since retired from the stage, and now is engaged in Colorado mining enterprises.

Many members of the Omaha Theatre Comique Company lived with Bob Hart, who was eternally branching out into all sorts of schemes, and among them that of a boarding-house keeper, supplying the place on the instalment plan. One day, when we came for dinner, we found the place cleaned out. Our landlord had sold the furniture and vanished. Later, Bob became a preacher in New York, but finally was involved in a scandal with a female member of the congregation, was arrested, and killed himself in jail.

As a preacher, in 1880, Hart came to see me at Dramatic Hall, New York, where I was rehearsing my old-time minstrel company, which constituted a part of my organization that year. The veterans, Dan Emmett, Dave Reed, Sam Sanford, Archie Hughes, Cool Burgess and Frank Moran, were included and made a great sensation. They appealed unsuccessfully to Hart to join them.

Burgess made many songs famous. His name became a household word for singing "Nicodemus Johnsing," "Hildebrandt Montrose," and other favorite ditties of the time. Burgess will always be linked with those giants of minstrelsy, George Christy, James Unsworth, Eph Horn, Nelse Seymour, Dan Bryant, Billy Birch, Charley Backus, Kelly & Leon, J. W. McAndrews, Billy Emerson, Ben Cotton, and all the great leaders of "Burnt Cork."

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My idea of combining old-fashioned minstrelsy with the new proved so attractive that it was adopted afterward by Al. G. Field, who starred Dan Emmett. George Primrose also utilized my plan with the variation of having members of his band made up to resemble the old performers who had personally appeared with me. The imitation, however, lacked the real flavor, because it was not possible for anybody to counterfeit the genius which made the original famous.



Reverting once more to the Omaha Comique, Tom Baker, one of the principal performers of the company, had a rare faculty for perpetrating all kinds of jokes with a solemn face, which never relapsed into a smile. Baker and I were sitting in the stage entrance one warm afternoon, when a well-known colored woman, in comfortable circumstances, came along, asking us where she might find a clergyman. We promised to have one in readiness at a certain hour, which satisfied her, when she left. At the time specified, we had Baker on hand, so cleverly made up for a clerical rôle as to defy detection.

It was then we learned that the pretended divine was to unite the colored woman and a young employee of a local gambling house in the bonds of matrimony. Baker was equal to the task, and filled every detail of the occasion. This mock-wedding afforded much fun to the company, but it was no laughing matter when those of us who had acted as principals were arrested and haled to court.

Still, as we were on friendly terms with the judge, we maintained a composed front, and instead of engaging legal aid, we permitted Bob Hart to defend us, and he made a fair sort of advocate. But we soon discovered that the Court did not permit friendship to interfere with duty, for Judge Anthony fined each of us \$100, with the alternative of becoming involuntary guests of the county jail, so we promptly, if ruefully, paid the money.



Henry M. Stanley, in those brisk days, was a reporter on the Omaha "Herald," and had little, if any, premonition of his great future as the discoverer of Dr. Livingstone in Africa, his achievements on the Dark Continent, and his own elevation to a seat in the British House of Commons. Stanley and I became well acquainted, and when the railway was put through to Ogden and San Francisco, I organized a small vaudeville company (about

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the first to cross the continent) and urged him to become my business associate.

He cheerfully accepted the proposition, and acted as "Avant Courier." By the time Cheyenne, Wyo., was reached, his newspaper instincts reasserted themselves, and he joined "Bill Nye," who had just started the *Leader* in that frontier city.

Many years afterward, I met Stanley in London, subsequent to his Livingstone exploit for the *New York Herald*. During our tête-à-tête, he remarked that if he had continued with me after Cheyenne, he might have turned out to be a showman, instead of an explorer. I diplomatically responded that the universal renown he had attained in his chosen field, suggested to me that he might have achieved an even greater triumph in the show world—a compliment which pleased Stanley very much.



Leaving Omaha, I played my pioneer western travelling company in Fremont, Julesburg, Cheyenne, Denver (by stage from Cheyenne to Denver), Laramie, Ogden, Salt Lake City, Elko, Reno, Virginia City, and all the other smaller towns on the line between Omaha and San Francisco. The country along part of this route was in a primitive state, herds of buffalo and antelope running along and over the railroad tracks, while the Indians were a constant menace, and cattle thieves and other desperadoes infested the whole country.

In several places vigilance committees were organized to sternly remedy all outrages, and it was not uncommon to see the lifeless body of an outlaw swinging by the neck from a telegraph pole. In Julesburg, where the lawless element had been most troublesome, there had occurred a number of lynchings; and to impress some with what might be their fate, and that the vigilantes were not fooling, a gibbet was erected near the railway station, where it could not be overlooked by approaching travellers.

James McDaniels, who had built a large section of Cheyenne, Wyo., ran the combined museum and theatre in that city, and was quoted a rich man, but later on, bad luck overtook him, and he disappeared. I did not meet him again for years, until one evening when I was attending a performance of one of my attractions in El Paso, Tex., he came in, dressed as a trapper, and did not at first recognize me, but asked if Mr. Leavitt was with the company. I immediately called him by name and revealed my identity, but for



HENRY M. STANLEY

*A Great Explorer, Who Narrowly Escaped Being a Showman With the Author*



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a while he insisted that I must be the son of the Leavitt he had formerly known. We had a jolly reunion at the hotel that night, but McDaniels returned to his prospecting next morning and I saw him no more.

Salt Lake City, at that early day, was a pretty and progressive little town, but exaggerated tales of the dire doings of "destroying angels," said to be Mormon avengers wreaking vengeance upon the Gentiles, alarmed the surrounding country. Against this, I found the Mormons to be the kind of men with whom it is a pleasure to have either business or social relations.

When I first arrived there, the Townsend Hotel was the main local hostelry, and it was there I met Lady Franklin, who had just returned from Alaska, where she had been searching for her lost husband, Sir John Franklin, the Arctic explorer.

In those days, Corinne, Nev., was a live, bustling city, but, like many other of the young and vigorous towns which sprang up in that country, it subsequently was deserted for fresh fields and pastures new.

At Winnemucca, we had the novel sensation of playing to an Indian audience, that town being the headquarters of the old "Winnemucca tribe," and good patrons of amusements they proved to be.

John Piper then conducted the theatre in Virginia City, Nev., and his friendship will always remain among my most cherished memories. I shall always remember Mr. Piper as a gentleman of great probity and shrewdness. He once refused to give Edwin Booth a date at his house, because the date Booth wanted was booked by the McGibney Family, a small musical concern.

There was the utmost animation in the town, owing to the Comstock lode being in full operation, while gambling houses and other sporting resorts were running wide open. Mackay, Flood and O'Brien were at the pinnacle of their enormous prosperity, and money seemed almost a glut upon the market.

When I first visited Virginia City, during its great boom in 1869, the leading paper published there was the Virginia City Enterprise, published by J. T. Goodman, who is now a resident of Alameda, Cal. Mark Twain and Dan de Quille were connected with the paper. Dennis McCarthy and Howard P. Taylor were youngsters at the time, and worked as "printer's devils." Mr. Taylor, who is now 72 years of age and lives at Oakland, Cal., was one of the first, if not the first author to produce an original play in San Francisco.

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These Nevadians, who knew "Wild Bill" Hickok at Abilene and Deadwood in the Seventies, are wrong when they say he was first heard of "after the war." "Wild Bill" was a Union scout and spy on the border all through the civil strife, had fought Indians, and taken a hand in the Kansas conflict, before he served under Curtis down in Southwestern Missouri and Arkansas.

Few men in that region were so well known as "Wild Bill." Of all daredevil characters that came to the surface, he was the most daring. Bill was not an assassin or anything approaching one. He met his men in open fight always, and killed several of them. He was quicker with his "gun" than most others were, and rarely missed when he "pulled" on a man. One could go on relating incidents in his career enough to fill a volume. For a time he had good theatrical experience, having been associated with Colonel W. F. Cody ("Buffalo Bill") in the stirring drama called "Buffalo Bill," and he was with this organization when I met him at Auburn, N. Y., in the early Seventies.

It was in Virginia City I first met that versatile actor, Harry Courtaine, who was then a general favorite in California and Nevada. He was the husband of Emma Grattan, a clever English burlesque actress. Through various misfortunes, he had become an inmate of the sanitarium on Blackwell's Island, and when I learned of this, I wrote to the superintendent, offering to render him any required assistance. A clergyman connected with the institution replied, stating that the patient's mind was a blank, and that he could not long survive. Shortly after, I received intelligence that poor Courtaine was no more.

When we reached Sacramento, Sheridan Corbyn, as emissary from Thomas Maguire, who was then the amusement magnate of the Pacific Coast, came to see me to urge me to join Maguire's big minstrel company and succeed Joseph Murphy, a prime San Francisco favorite. I confess to having experienced much trepidation about following an artist of Murphy's accepted rank, but Maguire's manager was so persistent that I finally consented, and consequently terminated my own tour. The members of my troupe immediately began engagements in the numerous San Francisco variety theatres, which I procured for them.

When I arrived, Ben Cotton was on the tambourine end of the minstrel first part, and the management certainly gave me enough to do to earn my \$175 salary each week. I played the "bone end," sang a number of songs

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entirely new to that audience, and, in addition, I recited a burlesque stump-speech, performed an eccentric old man's specialty, and appeared with Cotton in a negro act called "The Rival Hotel Runners."

Cotton was a brilliant and versatile end man and comedian, who saved his money. He lived to be 80 years old, and played in public for two years before his death. As "Master" Ben Cotton, he made his *début* in the late Thirties, but did not drift into minstrelsy until shortly after the Civil War. He was one of the Arlington, Cotton & Kemble Troupe at Chicago in the late Sixties, and then he became associated with Billy Emerson in the Emerson and Cotton minstrels. He also sang many of the songs of Stephen C. Foster, which included, "Oh, Susanna," "Nellie Was a Lady," and "Hard Times Come Again No More."

In the Washington Market, San Francisco, during my first visit, there was a number of employees who had formerly been in Faneuil Hall Market, in Boston, who knew me well since the days of my early eastern experiences. When they heard I was to play with Maguire's Minstrels, they all turned out on the first night and gave me a rousing reception. They were among my staunch supporters while I remained in 'Frisco, where later on they were among the steady patrons of my theatre.

We played at the Washington Street Theatre, and when for the first time in California "The Black Crook" was produced in this house, the minstrels moved to Mozart Hall. At that period, Maguire was badly off for cash, therefore salaries were not his "long suit."

The company went to Sacramento for two New Year's day shows, in 1870, and after the matinee, in the Orleans Hotel, I met the late Edward Harrigan, who was then working at his trade as a caulker, and at the same time playing in public whenever an opportunity offered. Harrigan, the incarnation of geniality, assured me of the pleasure my performances had given. From then may be dated the beginning of our warm and continued friendship, and years after our first meeting, when I was directing the tours of America's most important stage attractions across the continent to San Francisco and back, Harrigan and Hart, with their noted company, frequently made the trip under my management.

After playing the Sacramento New Year's date (as above), the minstrels returned to Mozart Hall, and as the "ghost" had failed to walk on time, I accepted an engagement as stage manager and leading performer for the

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prospective new variety theatre that was to be opened in Virginia City, Nev.

There was only one other place of amusement in the town, and that had a dramatic company under John Piper's management. George Wilson, later the well-known minstrel, was property man of the variety theatre, and Leslie Blackburn, of San Francisco, was one of the proprietors, and afterward became sheriff of Tombstone, Ariz.

When I first became lessee of the Bush Street Theatre, San Francisco, in 1882, he conducted the café adjoining, where the theatrical profession of that part of the world rendezvoused. Blackburn was the leading spirit of the B. P. O. Elks of the Pacific Coast, and when William F. Cody ("Buffalo Bill") played in my theatre in "The Prairie Waif," Col. Cody presided at one of the first social sessions of that order.

John Maguire (not related to Tom Maguire) was giving entire evening performances by himself. These comprised humorous recitations and Shakespearean readings. I met him in Virginia City, and in after years I had extensive dealings with him, and always found him honest and companionable. James Murray, a wealthy Montana miner and banker, was his backer for thirty years, and remained loyal to him through all the ups and downs of Maguire's managerial career.

I remained in Virginia City until the season's end, when I returned to the East, meeting at Omaha the "British Blondes." The principals of this company had previously been with the Lydia Thompson burlesque organization (managed by her husband, Alexander Henderson), but had started out for themselves in opposition to the parent show. They constituted a formidable combination, which included Harry Beckett, W. B. Cahill, George F. Ketchum, Liza Weber, Rose Massey, Amy Sheridan and Kate Santley.

A little later, on my journey eastward, I found Miss Thompson and her company playing in Chicago, where we had a lengthy conversation about theatricals on the Pacific Coast, which enabled me to give her much valuable information.

Before its great conflagration of 1871, Chicago was well stocked with theatres and other places of amusement, headed by McVicker's and the Dearborn Theatres, Hooley's and Crosby's Opera House, and there were also the Globe Theatre, Farwell Music Hall, and other places of lesser note. At the beginning of the year of the fire, McVicker's was the oldest and most important of these playhouses. During the many years of McVicker's Theatre

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(prior to its destruction), its stage had been trodden by Edwin Booth, Joseph Jefferson, Edwin Adams, Charles Kean, J. H. Hackett, and all the great stars of the past four decades.

James Hubert McVicker, known to his old intimates as "Jim" McVicker, was one of the sturdy and progressive managers of his generation. He made a deservedly superior reputation as an actor of great talent and versatility and a manager of much ability. In his friendships, he was the most kindly, tender-hearted and gentle of men, while at the same time he was an unflinching and uncompromising combatant.

The warfare that raged for a long time in Chicago between McVicker and John R. Walsh was bitterly vindictive. Mr. Walsh was the owner of one of the large Chicago papers, which daily attacked Mr. McVicker and his theatre. The latter had no newspaper, but he controlled a theatre programme, and on its pages he replied to Mr. Walsh without mincing words. The hostility between the two men never healed. It is a sad commentary on the instability of human affairs, that Walsh, the powerful millionaire, should have served a long sentence in the Federal prison at Leavenworth, Kan. He died recently after his release.

Edwin Booth married Mr. McVicker's daughter, Mary. Mr. McVicker had a long-standing quarrel with Horace, his son, who inherited many of the paternal qualities, and was quite as determined as his father. One day a schoolboy friend of the elder McVicker urged a reconciliation with Horace on the ground that their estrangement was unseemly and unjustifiable. Mr. McVicker declined the suggestion, and his friend indignantly exclaimed:

"Why, Horace is a chip off the old block."

McVicker thought this over for a moment, and then replied:

"Not at all; he is stubborn, I am firm."

But although he thought himself adamant, he proved to be anything but such, for one day in front of the Fifth Avenue Theatre, New York, observing a pretty infant in a baby carriage, he paused to admire it, and asked its nurse whose child it was.

The girl, without knowledge of the identity of her questioner, responded, "Mr. Horace McVicker's."

The old gentleman nearly blubbered at this dramatic episode, and it was not long before the good relationship between himself and his son was resumed.

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James H. McVicker was born in New York City, in 1822, but his parents removed with him to St. Louis six years later, where he learned the printer's trade, which he did not like, and gladly became a "call" boy and utility man for Ludlow & Smith, in the St. Charles Theatre, New Orleans, where he remained for three years, then played a season at the American Theatre in that city, and in 1848-49, proceeded to Chicago with J. B. Rice's Dramatic Company. He played at the National Theatre, New York, August, 1851, for the first time there, in a series of Yankee characters.

Mr. McVicker visited London in 1855, playing at four separate theatres. He came back to New York early in the next year, to Burton's Theatre, then to St. Louis, where he remained until 1857. He revisited Chicago that year, and immediately erected a theatre on Madison Street, at a cost of \$83,000. This house was opened in November, 1857, playing the leading attractions, supported by the McVicker Stock Company (always regarded as one of the best in the land).

In the summer of 1871, McVicker's Theatre was reconstructed at a cost of \$90,000, but it had been in operation only nine weeks, when the great fire completely wiped it out. This catastrophe seemed to re-stimulate Mr. McVicker's energies and ambitions, for he at once built a new theatre, paying for the same \$200,000. In 1885, it was remodelled, but five years later destroyed by an incendiary fire. Once more Mr. McVicker rebuilt, at an outlay of \$800,000, opening in March, 1891. This house still is one of the most popular playhouses in the country. A. W. Dingwall is the lessee. Mr. McVicker's death occurred in Chicago, March 7, 1896.

The Dearborn, at the time of the fire, was a combination theatre during the summer, and its winter terms were filled out by "Billy Manning's Minstrels," which comprised Manning, Ben Cotton, Bob Hart, Frank Kent, Ricardo, Stevie Rogers, Hogan & Hughes, and other popular "black-face" artists. Billy Manning was a stage favorite, as well as a perfect Beau Brummel in his street dress, especially in hats, of which he carried a large and varied assortment.

Among the summer attractions of 1870 was the Wyndham Comedy Company, in the Robertson repertoire, of which "Caste" achieved a remarkable uninterrupted run, with Wyndham (now Sir Charles), John Parsele, J. H. Fitzpatrick, Belvil Ryan, George Giddens, Annie Goodall, Sydney Cowell and Mrs. Wright in the cast.

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After the success of the Wyndham Company at the Dearborn Theatre, the Illinois prairie towns and the Michigan woods were full of Robertson "snaps," organized by "fly-by-night" managers and actors, who had drifted into Chicago after their winter barnstorming tribulations. With the close of the summer of 1871, the Dearborn resumed its regular fall business, but this theatre (like all others in the city) was swept away by the October fire.

Richard M. Hooley, the owner of Hooley's Opera House, and afterward of Hooley's Theatre, came from County Mayo, Ireland, and was intended by his father for a doctor. He studied medicine in the Royal College of Physicians and Surgeons, at Manchester, Eng., but the young man would have none of pills and scalpels, so became a first-rate violinist.

In 1844, young Hooley came to this country on a pleasure trip, where his abilities as a musician invited the attention of E. P. Christy, who engaged him as leader for his minstrel orchestra. This company travelled extensively during the two years in which Mr. Hooley was its conductor, and in 1846, he became business manager as well as a leading musician with the Virginia Harmonists, whom he accompanied upon their European trip.

It was not until 1851 that he took his own minstrel company to London, and subsequently on a tour to the British Provinces, France and Spain. Upon his return to America, he played from 1853 to 1855 in several leading minstrel companies, going as far as San Francisco, where he was musical director for Maguire's Opera House, but retired in 1858 to rejoin George Christy in New York.

Later, Mr. Hooley leased a theatre in Brooklyn, where he had great success until the house was destroyed by fire. It was in this establishment that I played as "end man" and comedian under Hooley's direction. Hooley's Opera House in Chicago was opened in 1870, and had a prosperous period until it was burned down in 1871.

In 1872, the famous Hooley's Theatre in Chicago was opened as a home for dramatic attractions, and it proved a veritable mint for its proprietor. This veteran manager's last experience in minstrelsy was as the proprietor of Hooley & Emerson's Megatherian Minstrels, the title of which doubtless was suggested by Haverly's Mastodons, on the historic ground that a megatherian means something larger than a mastodon. The Hooley "black-face" enterprise was not largely profitable, and soon was abandoned.

Mr. Hooley was a generous and kindly gentleman, who at first impulse

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would "go in" with any of his friends or associates in ventures they might wish to undertake; but he usually had a second thought when the investment began to appear too formidable. He was one of a syndicate formed by Charles Frohman for the production of Mr. Frohman's "Shenandoah," which turned out to be the foundation of Mr. Frohman's prosperity; but before the opening, Mr. Hooley showed a disposition to withdraw, and his interest therein was purchased by his associates.

Mr. Hooley died in Chicago, September 8th, 1893, from the effects of a surgical operation. He had intended that the theatre bearing his name should pass to his widow, and thus continue as Hooley's Theatre, but an unkind fate willed otherwise, for it is now called Powers' Theatre.

The facts are, that the present manager of what was Hooley's Theatre was employed by Mr. Hooley, at first in a very humble capacity, and was gradually promoted to be his business manager through Hooley's kindly feelings and his desire to push Powers to the front. When Hooley died, his widow naturally desired that whoever became manager of the theatre should pay her a royalty for the use of her husband's name, which represented much that was great in dramatic art and public favor. She expected, that as Mr. Hooley's former employee, Harry J. Powers, desired to manage the house, there would be no difficulty in making a satisfactory arrangement, but in a recent letter, Mrs. Hooley (now advanced in years) recurs bitterly to the course pursued towards her by the boy whom her deceased husband first gave employment.

Mr. Hooley was noted for his philanthropy, especially to professionals. When the plays of the late Bartley Campbell were sold at auction, Mr. Hooley became their purchaser, and presented them to the needy widow.

Crosby's Opera House, a handsome and spacious theatre, under Albert Crosby and C. D. Hess, was devoted to travelling spectacular and pantomimic companies. It was during the season of 1870 that the Worrell Sisters, in "The Field of the Cloth of Gold," at the old New York Theatre, Broadway, were turning away people, and a number of western managers sought to secure them. Crosby and Hess went to the theatre with that object in view at the moment that Mr. McVicker and the local manager were dickering about terms. As soon as Mr. McVicker learned that his Chicago rivals were waiting to see the Worrells' manager, he promptly acceded to all propositions for playing the attraction in his theatre.

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Crosby and Hess immediately returned to Chicago, and, obtaining a copy of the extravaganza, engaged Alice Oates (a young singer from a local school) and coached her in the part of Darnley. They then provided a gorgeous spectacular production, with a very large chorus and a battalion of richly garbed supers, besides injecting nearly a score of vaudeville specialties into the various acts. They presented their production ahead of that announced by Mr. McVicker, and scored a tremendous hit, which completely killed all rivalry. Consequently, failure was written all over the New York production. After this spurt of success, Crosby's Opera House drifted along until it shared the fate of its rivals in the 1871 calamity.

Colonel Wood's National Museum was an institution modelled upon the plan of Barnum's in New York. Besides its living and inanimate freaks, of which giants, dwarfs and Albinos were the principals, its interior boasted of a well-appointed theatre, with the following excellent stock actors: John W. Blaisdell, Owen Fawcett, Susie Cluer, Mrs. C. Stoneall and Kate Mayhew and others. "East Lynne," "The Lancashire Lass," and similar plays were given.

Mr. Frank E. Aiken (who died recently) ultimately became manager of the Dearborn Theatre, and Colonel Wood's Museum jogged along with melodrama until it was licked up by the flames.

The first of the popular theatres of that day was the Globe, under David R. Allen, with John A. Sawtelle, Mr. and Mrs. George Pardy, and a good working company in stock plays, with George Carlos Griffiths, of Boston, as stage manager.

John A. Hamlin, who for some years prior to his death was the owner of the Grand Opera House, Chicago, began his active life as a projector of a variety of shows for country fairs in the West. The basis of his wealth was a liniment known as "Wizard Oil," which he advertised largely by employing numerous performers to give "Medicine Shows" throughout the country.

This business proved so good that he established a general office in Chicago, putting in his own printing plant, and issuing vast editions of an almanac, designed to familiarize the public with his "Wizard Oil."

Mr. Hamlin engaged Artemus Ward, Eli Perkins, Josh Billings and other great humorists to write for this almanac, which through this adroit device found its way into hundreds of thousands of households. At his death he left over \$1,500,000.

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Mr. Hamlin was a most affable and agreeable companion, generous in his benefactions and helpful in his associations. He was succeeded by Fred and Harry (his two sons) in the theatrical business, the former of whom died several years ago. Harry is still living, and a worthy successor to his noted sire.

## CHAPTER XVIII.

Review of Early California Theatricals—Prosperity of the Bush Street Theatre—*I Operate the First Theatrical Circuit to the Pacific Coast*—Stephen C. Massett Gives First Stage Performance in San Francisco—Early Stage Favorites of California—Lawrence Barrett and John McCullough—Salmi Morse and the "Passion Play"—Lucky Baldwin and the Baldwin Theatre—The Late Frederick W. Burt—Lotta, "The Dramatic Cocktail"—The "Morosco Family"—The Late Genial John Maguire—Theatrical Growth of Los Angeles—L. E. Behymer Its Head Promoter—The Late Tom Williams—Termination of the Al Hayman Corporation—J. J. Gottlob's Successful Career—The Sad Passing of Peter Robertson, Noted San Francisco Critic—When David Warfield Was My Usher—Davison Dalziel, M. P.—Hon. Julius Kahn, from Stage to Congress—Destruction of San Francisco—Its Triumphant Rise and Prosperity—Its Panama World's Exposition in 1915.

"FROM Maine to California" is so often a mere figure of speech, that I hesitate to use it; but in my case, it exactly fits my career, beginning in Maine and continuing long in California. I will not admit that any one else has had more to do with the amusement business in the land of gold than myself. No other had more extensive operations than I, and when the history of the Golden State is finally written, I am content in the belief that my share of its theatrical life must ever remain one of its most important chapters; and in saying this, I do not believe that I am too far jeopardizing modesty.

Before proceeding with details, I will qualify by saying, that up to the season of 1880, theatricals in California were almost purely local in character. The few companies that went to the Coast remained there until they were absolutely worn out. The greatest number of changes were among the stars who were supported by local companies. For a few seasons I had been the most frequent visitor. The result of this was such a lack of novelty that the public had become utterly wearied by the same faces, voices, plays and scenes, and theatrical stagnation had set in. There were several theatres open, but they were virtually doing no business.

Charles E. Locke had made the last persistent fight to keep things moving at the Bush Street Theatre, but he was finally compelled to give it up.

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He wrote me that I was the only person who might revive it, and he would gladly turn over the house to me.

I then, in 1882, leased it, and sent Al. Hayman from New York as manager, because he was more or less familiar with California. When he reached San Francisco and had looked over the field, he wired me the theatres were all for rent, and that there was a demoralized condition throughout the Coast, and advising me not to make the lease.

I had many of my attractions already booked at the house, and, knowing they would be successful, as they had been in the past, I felt content to take it, and did so. For a period of fifteen years I remained there, with continuous success, interrupted only by my nervous and physical breakdown. Three years later, when still far from strong, I returned for a year, when I again was compelled to relinquish my hold upon the situation there, owing to renewed illness.

At this juncture, I will add that I was the first manager to inaugurate a system of sending to the Pacific Coast leading attractions of every branch in rapid succession, which gave variety and added interest to theatricals there, really the forerunner of the existing syndicate system that governs the handling of all companies in this country. Naturally, I became very familiar with the general history of the theatres on the Coast and extreme North and South.

It may be said public amusements began in California with the discovery of gold by Marshall, January 24, 1848, while he was engaged in building a sawmill. So little was thought of it by James W. Marshall, a native of New Jersey, that it was ten days after he first found it that he went across the country thirty-five miles to the site of Sacramento, to show his gold to his friend, Captain Sutter. Marshall eventually died in want. It was three months before the news of the discovery reached San Francisco, only ninety miles away down the Sacramento River.

As a matter of record, it was May 4th when the first gold reached San Francisco, and it was another ten days before the citizens there awoke to the value of the discovery and joined in the search for more.

Some three months later, the news of gold in California reached New York and the East. Going there then, meant by way of Cape Horn or across the mountains and plains of the Far West with its hostile Indians. The end of the next winter, however, saw an unending procession of "prairie schoon-



AL. HAYMAN

*The Originating Spirit in the Theatrical Syndicate*



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ers" and the gold seekers bound west to enroll themselves among the "Fortyniners" of California.

Along with them went theatrical players, and all sorts of adventurers of both sexes, and there was rapidly developed an exchange of talent for gold dust. It was not the purpose, nor is there a possibility, to make of this chapter a chronological history of the stage in California, but I must confine myself largely to matters in which I was personally interested or in some manner more or less directly connected.

The first theatre in California was built in 1848, at Monterey, about 100 miles south of San Francisco, on the coast, and a military post of commanding importance during the struggle between California and Mexico, led by General John C. Fremont, and ending with the cession of California by Mexico to the United States.

The first performance was given therein by members of Col. Stevenson's regiment of volunteers that had just been disbanded. "Putnam, or the Son of '76," was the play presented. The cast included Mr. and Mrs. C. E. Bingham, Charles Chichester, John O'Neill, Mr. Earl, Mr. Fury, Mr. and Mrs. Frank Wenrell, John Harris, Tom Beech, Capt. Wingfield, Mrs. Kettelbottom and Lieutenant Derby. These soldier players later gave "Damon and Pythias," "Box and Cox," "The Golden Farmer," "Grandfather Whitehead," and "Nan, the Good-for-Nothing."

The long adobe building, a relic of the days of Spanish occupation, bears but little resemblance externally to a theatre, but many famous players have trod its stage, and the voice of Jenny Lind was heard within its walls. The building is kept in excellent condition by its present owners, the California Landmark Association.

The first accredited public performance of any kind in San Francisco was given by Stephen C. Massett, whose platform name was "Jeems Pipes of Pipesville," in a large schoolroom, there being then no public hall or theatre, in June, 1849.

So far as I know or have been able to learn, the first structure erected specifically as a theatre in San Francisco was named after Jenny Lind, and was built in either 1851 or 1852. With the advent of the gold seekers in 1849, there had been performances given in improvised theatres of all kinds.

The Jenny Lind Theatre was eventually the City Hall. It was in this house, in 1852, that Edwin Booth made his first California appearance. Soon

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after, he left San Francisco, to reappear in 1856 at a primitive theatre in Commercial Street, called the New Idea. He was supported at this time by his brother, Junius Brutus, his wife, W. H. Wilder and D. C. Anderson. After this engagement, he went east to begin his brilliant career.

In 1856, San Francisco had risen to the dignity of a young city of some 25,000 inhabitants, possibly the most cosmopolitan, size considered, of any city in the world. A new theatre, San Francisco Hall, was built in Washington Street by Thomas Maguire. Sheridan Corbyn was the acting manager. A few months later, Maguire enlarged the building, and named it after himself. It was opened by the Lyster Opera Company, brought from Australia, with Georgia Hodgson and Ella Durkin as the stars.

Maguire then went east and returned with Edwin Forrest, John McCullough being his leading man, and the remainder of the company made up of actors already on the Coast. Forrest was immensely successful in a round of his favorite characterizations, and then went to Sacramento, where he closed his coast career, McCullough remaining.

John Drew, Sr., generally regarded as the greatest of Irish low comedians, followed Forrest at this house with great success in numerous Irish comedies; and he in turn was succeeded by Mr. and Mrs. Stark, tragedians of the highest order, who went to Australia and died there. Then came John Collins, another Irish comedian; Mr. and Mrs. James W. Wallack, Jr., he the son of Henry Wallack and cousin of Lester Wallack, opened in a romantic repertory.

Alice Kingsbury, known as the "Elfin Star," opened for two weeks, supported by John McCullough, but her success was so great that she remained several months. Then came Harry Courtaine and Emma Grattan in English farces. Charles Kean, the English tragedian, followed in an immensely successful engagement, presenting Shakespearean plays, which were then, as now, very popular on the Coast.

Frank Mayo and Charles R. Thorne, Jr., came to this house in a series of romantic plays, supported by a distinguished company and Lady Don, an English actress.

Joseph Murphy, long reputed as the richest actor in America, made his first appearance in San Francisco with a variety company called "The Pennsylvanians," in a hall in Montgomery Street in the late Fifties. Soon after this, Murphy and Charley Backus became end men of a band of male and

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female minstrels at Gilbert's Melodeon, an upstairs hall at the corner of Kearney and Clay Streets.

In this little place were numerous actors and actresses, who, from this humble beginning, became stars of the first magnitude, among whom were the famous Carlotta Crabtree, known afterwards as Lotta (and who holds the same relative position as Murphy in the matter of wealth); Sophie, Irene and Jenny Worrell, Maggie Moore, Martha Shattuck, Lizzie Smith, Frank Hussey and W. H. Bernard, who later formed a partnership with Charley Backus and Birch and Wambold, and conducted the minstrels for many years at San Francisco Hall, New York.

Murphy left minstrelsy for Irish comedy, in which he acquired great wealth. A little later, Maguire placed a minstrel company in his opera house, in which there were others to become famous. Among them were Billy Birch, bones; Ben Cotton, tambourine; R. M. Hooley, violinist, afterwards founder of Hooley's Theatre, Chicago; Sher Campbell, subsequently the famous Grand Opera baritone, and several others. They were succeeded at this place by Mrs. W. H. Layton, who was known as the "Laughing Witch," and who remained for a long time an immense favorite.

Two theatres were opened in the early Sixties, between which there was intense rivalry, the Metropolitan and the American. At the first, Julia Dean Hayne was the star, with Charles Pope as her principal support; and at the American, Marie Provost, with Frank Mayo as leading man, divided the popularity of the community, which was marked by the singular fact that the fire companies of the city arrayed themselves upon the side of one or the other, and wore badges on the lapels of their coats to indicate their preference. These two houses and Maguire's were alternately opened and closed during the decade between 1860 and 1870.

There were also two other theatres at this time, the Lyceum and the Eureka. At the latter house, Mrs. Annie Yeamans danced between the acts. Lola Montez, a famous actress, authoress and favorite of King Ludwig of Bavaria, appeared for a time, but the ill-health which compelled her to retire caused her death three years later.

In 1865, Joey and Adelaide Gougenheim, English actresses, became great favorites at the Metropolitan. Mrs. F. M. Bates, mother of Blanche Bates, was leading woman at this house, and the Martinetti troupe of pantomimists held the boards here for a long while. It is doubtful if any other city

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in this country ever so fully appreciated pantomime, for the Martinettis gave for many months five-act plays without a word being spoken, to immense patronage.

San Francisco will ever "point with pride" to the California Theatre in Bush Street, that was built in the early Seventies, and managed by Lawrence Barrett and John McCullough, with Robert Eberle as stage manager. It was opened with a stock company that has probably never been equalled in any other English speaking theatre. In addition to McCullough and Barrett, there were Thomas W. Keene, John T. Raymond, J. C. Williamson, W. M. Mestayer, Barton Hill, Nelson Decker, Walter Lehman and C. B. Bishop.

Others playing in this same company after the opening included Willie Edouin, Robert Pateman, M. B. Curtis, John Wilson, J. N. Long, William Seymour, Frank Rae, Percy Hunting, Murray Woods, Frank Kilday and W. J. Elleford. The feminine contingent of the company included Mrs. Judah, Bella Pateman, Emilie Melville, Kate Denin, Alice Harrison, Annie Pixley, Maggie Moore, Georgie Woodthorpe, Ella Wilton, Belle Chapman, Mrs. C. R. Saunders, Marie Gordon, Mrs. Frank Rae, Minnie Walton, Frankie McClellan, Grace Pierce and others. This list of names will be recognized as containing almost a majority of legitimate stars who held sway over the American public during the last score of years of the nineteenth century.

During this period, stars went to San Francisco from the East to be supported by this wonderful company, with a feeling that they were for once, at least, surrounded by capable players. One of the first to go was Harry Montague, the reigning matinee idol of New York, who took with him, as additional support, Maud Granger, Jeffreys Lewis, Frederick B. Ward and J. W. Shannon. Montague died during this engagement, and was mourned by the theatre-going public of all America.

Dion Boucicault, William Horace and Alice Dunning Lingard were other stars to play with this company. Lawrence Barrett, first, then McCullough left the California Theatre to star throughout the country, and Frederick Bert took its management until the opening of the Grand Opera House (originally known as Wade's), in January, 1876.

The Grand Opera House was opened with a nursery extravaganza by Howard P. Taylor, entitled "Snowflake," with Annie Pixley at the head of the company. Several other eastern stars and attractions followed, and then a production that aroused all America. It was the "Passion Play," by Salmi

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Morse, with James O'Neill in the rôle of the central figure. So sacred and revered in character and depiction was this representation, that many of the audience kneeled in prayer, some of them remaining on their knees throughout the performance. During the week it was given, nothing else was thought of or discussed in the city, and business almost came to a standstill. Then the authorities interfered and stopped it.

It may be recalled that Salmi Morse took his play to New York, also several of the actors, including James O'Neill. He made an outlay of several thousand dollars in transforming the old Twenty-third Street Church into a semi-theatre. After everything was in readiness for the production, the authorities would not permit it. The disappointment of Morse was so great that the old author jumped into the North River from a Jersey City ferry-boat and drowned himself, since which time no effort has ever been made to produce his drama.

During the two years following the presenting of the "Passion Play," it seemed to be the ambition of most of the leading actors and actresses of America to play in California, and their names would number hundreds.

During the Eighties, I played many attractions at the Grand, and was frequently urged by its owner (John W. Mackey) to take the management of the house. Its capacity, however, was so great it required an extraordinary attraction to fill it, and I never cared to do so. (D)

On one occasion, while crossing the Atlantic Ocean with Mr. Mackey, he urged me with so much insistence that he agreed to let me have it at such terms that the rental should never exceed \$8,000 per year, no matter how great my success might be. It was a splendid compliment from that gentleman, but I could never regard it as advisable to assume the management, when I could always secure it should I need it.

The Baldwin Hotel and Theatre was built in 1876 by "Lucky" Baldwin, and opened by Thomas Maguire with the English tragedian, Barry Sullivan. Shortly after this, the famous and beautiful Adelaide Neilson, the most popular of all English actresses in this country (not excepting Ellen Terry), made her last public appearance at this house. She went directly from San Francisco to Paris (where I was at the time), and soon after died there as a result of a strangulated hernia, induced by drinking iced milk, a fate that was met with in the same country by Colonel Ira A. Paine, the famous American sharpshooter, who appeared frequently under my management. (7)

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At this time, I was playing many attractions in San Francisco, and dividing them between the Bush Street Theatre and the Baldwin. There were then five other houses, the Grand, the California, Billy Emerson's Minstrels, Morosco's Theatre and the Tivoli Opera House. In addition to these, were Platt's Hall, devoted to miscellaneous entertainments; the Wigwam, a large Chinese theatre in Jackson Street; the Orpheum, the Adelphi, the Bella Union, other small variety establishments, and almost numberless concert places, dives and cellars, wherein some sort of show was given. In short, San Francisco was asked to support more resorts of amusement than any other city of its size, or even double its size, in the world. All of these houses were swept away by the earthquake and conflagration of 1906, since which time I have not visited San Francisco.



On Kearney Street, San Francisco, one evening, the occasion of my first visit to that city, in 1869, my attention was attracted by an old man lecturing upon astronomy, his auditors peeping through a huge telescope at so much a peep. There was something familiar about his voice, and when I peered into the face of the bent and broken man, I was astounded to see J. Henage Carter (for years one of the most successful of the early showmen), whose Carter's Zouave Troupe, which he organized in 1861, was one of the most popular combinations travelling. It was a juvenile troupe, and had among its members several who afterwards became famous theatrical stars. Carter was an Englishman, and had lectured upon scientific subjects for many years. Improvidence and age had reduced him to the extremity of a street telescope man.



John S. Porter and John S. Langrishe, both actor-managers, were the pioneer theatre builders of the Northwest. Torrance and Parker were the pioneers in the saloon business in San Francisco, at the corner of Washington and Montgomery Streets, famous as the professional headquarters of noted men of the stage.

John Torrance, one of the proprietors, was the husband of Mrs. Judah, who was perhaps one of the greatest exponents of Shakespeare in her day.

The early career of Joe Murphy was spent as a minstrel in California, where he was an established favorite. He was one of the first of the minstrel performers to enter the ranks of the legitimate, and with his successful plays,

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"Help," "Shaun Rhue," and "Kerry Gow," he became a popular star throughout the country for many years. Murphy is now in retirement.

Alice Kingsbury, Sally Hinckley, Sue Robinson, Alicia Mandeville, Louise Paulin, Alice Harrison, Jennie Riffarth and the Rand Sisters, Olivia and Rosa, were early San Francisco favorites.

Among the minstrels during the pioneer days of California were Sam Wells, Walter Bray, Lew Rattler, Otto Burbank, Max Irwin, Ben Cotton, Jake Wallace, Johnny Mack, Tommy Bree and Frank Hussey.

Johnny Mack, the minstrel, winning a big stake at faro, furnished the capital that brought the Zavistowski Sisters to San Francisco in 1870, where they appeared at the Alhambra Theatre, then under the management of W. H. Smith in a repertoire of burlesques excellently presented.

John Wilson was the principal circus proprietor of the Golden State. Marshall, another early circus proprietor, was the first manager to bring to California a troupe of performing Japs.

All Californians remember the genial Senator Timothy McCarthy. His resemblance to the Boston manager, John Stetson, was most pronounced. The friendship between Tim and myself extended over a great many years. On one of his visits to New York, he was most anxious to meet his prototype, so I arranged for the meeting at the Hoffman House, where the senator was sojourning.

Not only were they so much alike in looks, but equally the same in disposition, temperament and manners, and from the moment of the introduction a warm friendship sprang up between the two men, so sincere that it continued unbroken until they both passed away.

Of the managers who had business and friendly connections with such great stars as Edwin Booth, Lawrence Barrett, John McCullough, George Rignold and others, the late Frederick W. Bert can be prominently placed. He was born in Harrisburg, Pa., in 1844, and emigrated to California in the Fifties. When he arrived in San Francisco, he became an apprentice in the Commercial House of Koopmanschap and Bosman, which traded extensively between California and China, exclusively with clipper ships, there being no steamships over that route in those days.

His father, Edward G. Bert, was associated with Ferdinand Gilbert in the first variety house on the Pacific Coast, known as Gilbert's Melodeon, where the famous Lotta was the reigning favorite for many years, with

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Joseph Murphy, Johnny De Angelis (father of Jefferson De Angelis), the Worrell Sisters and others, who ultimately became stars.

Frederick W. Bert's first theatrical venture was with the Eureka Minstrel Hall, where he was associated with Ben Cotton, the minstrel star. He later joined his father in the management of Bert's New Idea, formerly the Union Theatre, where Edwin Booth made his first appearance in California. He later became manager of the Metropolitan Theatre, and, with Dr. Thomas Wade, a wealthy dentist, built the Grand Opera House. He engaged George Rignold and a powerful company to oppose the offerings of the California Theatre, then controlled by Lawrence Barrett and John McCullough. He had engaged Jarrett and Palmer to present their production of "Henry V," but the rival amusement purveyors persuaded Jarrett and Palmer to cancel the date. Bert's quick work in getting the Rignold Company, and his great success, resulted in his being made manager of the California when J. H. Haverly later acquired the lease. Later, however, reverses came his way, and he "hit the trail" for the East. He finally, in association with the late James A. Herne and David Belasco, and following a tour with them, became a member of the executive staff of William A. Brady, with whom he remained until his sudden death, in May, 1911.

Charlotte Crabtree, who was known to the stage as "Lotta," was one of the most successful trans-continental soubrette stars of a period which extended special favor to acting of this particular kind. She was not a native of California, as many supposed, but was born in New York, November, 1847, and was taken to San Francisco as a child. For a long time, as a youngster, she sang and danced upon a platform in Michael Cohen's Auction Store, San Francisco, showing that even in those early days, vaudeville as an attraction was not unknown to commercial pursuits. After her training in the auction store, Lotta became a singer and dancer in the Bella Union Theatre, which has turned out many successful players of both sexes. From this engagement, little Lotta joined a travelling dramatic company, where she made a great hit in the western towns. She was exceedingly clever in her own way. The late Dion Boucicault styled her "The Dramatic Cocktail." Her mother was a most astute business woman, who invested the earnings of the actress with such foresight that the daughter is regarded as the richest living ex-actress.

Lotta, after having toured the United States repeatedly, had an ambition to appear in England, where she was unfavorably compared to Minnie Palmer,



HON. JULIUS KAHN



AL HAYMAN, 1877



JOSEPH MURPHY



W. D. ADAMS



JOHN MORRISEY



HARRY HAYWARD



THOMAS MAGUIRE



FRED W. BERT



JOHN MAGUIRE



W. E. RALSTON



MILTON NOBLES



THOMAS DILLON

*Contributors to the Theatrical History of the Golden West*



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whom the London audiences thought she imitated. In this country, it was generally conceded that Miss Palmer had built her own stage work as a careful copy of that originated by Lotta.

Milton Nobles, actor, playwright and author, was born and passed his early years in what was then the territory of Minnesota. Some of his playmates were Sioux Indian boys, whose language he learned, and still speaks. I first met him in San Francisco in 1869, on an early overland train. He later played in minor parts in San Francisco, and was associated with different theatres there. In 1870, he was in Portland, Ore., and Victoria, B. C., acting; thence to Virginia City, Nev., as a leading man. He continued to rise in his profession until he became a star in 1875, opening as such at the Grand Central, now the Casino, Philadelphia, Pa. He had supporting companies of his own, acting only in plays written by himself. In September, 1875, John Philip Sousa was his musical leader.

In the early eighties, he married Miss Dollie Woolwine, a talented vocalist of Cincinnati, Ohio, and they starred jointly. When ceasing dramatic work, they acted in vaudeville together, where he played his own sketches. Milton Nobles, Jr., his only son, is in the profession, and he has one daughter who is not. Mr. Nobles is a member of several societies, and has been and is an active member of the Actors' Fund of America, beginning at its founding. All his faculties seem unimpaired, and he gives promise of a long and active future.

The late Walter Morosco was a unique figure in San Francisco theatricals. He took the old Union Hall and transformed it into Morosco's Theatre some eighteen or nineteen years ago, and inaugurated the first melodramatic, popular priced stock company in that city, becoming wealthy in that house, which had formerly been used for dances, etc. He afterward moved to the Grand Opera House, and for the second time in his career everybody thought he was going to lose all he had made, but his success was phenomenal there when he produced the better class of melodramas.

Harry W. Bishop, who was one of the old Melville family, is now at the Liberty Theatre, Oakland, Cal., and J. Charles Reynolds, another of the "Melvilles," is living near New Haven, Conn. Leslie Morosco, Oliver's brother, was one of the "family," and the cleverest acrobat of the troupe.

Walter Morosco was a strict disciplinarian and a great lover of horses, and could be seen in the old days in San Francisco, on the streets almost

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daily, driving eight coal-black horses. In the early Seventies, he was with one of my touring companies, doing a posturing act with his two apprentices, under the name of the "Melville Family."

Out on the Pacific Coast, the Oliver Morosco-enterprises have solidly intrenched themselves in the hearts of the theatre-going public, as being worth while, and their success has brought for their promoter much wealth. When I first knew him, he was treasurer of his father's theatre in San Francisco. When sixteen years old, Morosco managed the Auditorium Theatre, in San José, Cal., which was conducted as a one-night stand, when there were few attractions playing in San José, apart from those appearing there under my direction.

Eleven years ago he opened the Burbank Theatre, in Los Angeles, Cal., which has since proven one of the most successful stock houses in the entire West. The newly constructed Majestic Theatre, built for him, and which is affiliated with the John Cort Circuit, was opened two years ago. He is also associated with Frederick Belasco and George L. Baker in a circuit of stock theatres, including Los Angeles, San Francisco, Portland, Seattle and Spokane.

Forty-five years of faithful service in the show business is the record of John Morrissey, who to-day is manager of the Orpheum Theatre in San Francisco, Cal., which house he has successfully handled for the past twenty years. Mr. Morrissey is a man of progressive business ability, keen judgment, quick perception, and possesses all the requisites of a typical theatrical manager. His personality has made him many friends. I know that he has not been improvident and has saved considerable money. He owns real estate in Oakland, and is contemplating the erection of a beautiful home on Piedmont Hills, California.

One of my most pleasant remembrances is my meeting with him at the beginning of his career in the oil regions of Pennsylvania, in 1867. I have watched with keen personal interest his success, and can readily understand why the Orpheum Syndicate keep him in their fold.

For nearly a quarter of a century, E. M. Rosner has been the musical director of the Orpheum. He came here from Budapest, Hungary, with the original Hungarian orchestra, using electrical musical instruments and an electrical organ, playing on the stage for sixteen weeks. A trip through California with the orchestra followed, and he came back for another twelve weeks on the same stage. Since that time he has been musical director of

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the regular orchestra at the Orphenm. There are few prominent professionals who do not remember Rosner and his organ.

It must be conceded that James J. Corbett has had quite an eventful career. Starting life in 1882 as a clerk in the Nevada Bank, San Francisco, which was the time I first knew him, he abandoned this humble calling to take up teaching athletic sports at the Olympic Athletic Club, which ultimately led to his appearing in the prize ring, and becoming a world-famed champion. From the ring to the footlights is a long jump, but he took it, and became a successful star, occasionally appearing in vaudeville for a fabulous salary as a "Monologist." From that he wandered on to minstrelsy, a "Burnt Cork Star." He is again shortly returning to the legitimate. Corbett has been so prosperous in all he has undertaken, that he may go on climbing the ladder of success until he drifts into politics for a change, aided by his friend, Senator Timothy D. Sullivan.

The late John Maguire, a theatrical veteran, came from Ireland, where his parents kept a tavern at which theatrical companies travelling between Cork and Dublin comprised many of its guests, which was the means of implanting in young Maguire's mind a longing for life in the amusement world. During his school days in Cork, he frequently visited theatres and saw their best attractions.

In March, 1860, at the age of 20, he went to San Francisco, Cal., where he had relatives. He secured at the Metropolitan Opera House there his first theatrical position. He acted with the most prominent stars, and his advancement was rapid. From San Francisco, he went with a company to Australia; returning, gave monologue and other entertainments in the Far West in 1869, at which time my acquaintanceship began with genial John, and continued unbroken until his death. He managed theatres in San Francisco and Oakland, Cal. Subsequently managed in Helena, Butte, Anaconda and Missoula, Mont., and was in partnership with Tom Maguire.

His activity in business began to lessen in 1898. While he was manager of the first theatre in Anaconda, a booking manager asked him by letter if the house had an orchestra: "Certainly," replied John, "one of three pieces."

When the manager arrived, he found only one man to play, and, upon calling Maguire to account for his statement as to three pieces, the latter said: "Sure, there are three pieces, the piano player, the piano and the piano stool."

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John Maguire was a money getter, but not a saver. He was the soul of honor, and no man in the profession west of the Rockies enjoyed a wider circle of friends, or was more charitable. He gave to the needy to the end of his resources. He was never married.

For many years, beginning in the Seventies, John and I carried on extensive business relations in the Northwest, and our earnings in the end were exceedingly large. And while he represented my interests and handled the finances, he always squared up to the penny. For more than forty years he was prominently identified with the theatrical business of Montana and the Pacific Coast. Owing to poor health, he had retired from it and was engaged on a daily newspaper in Monterey, Cal., where he died March 3, 1910; and it was with deep regret I learned from his life-long friend, James Murray, the millionaire banker of Montana, of his passing away. And, strange as it may seem, for a long time no memorial had been placed on John Maguire's grave; but Mr. Murray happened to visit Monterey, and learning of the apparent neglect, caused a handsome monument to be erected over the old manager's resting-place.



Harry Seymour, one of my old managers, went to the Philippines right after the war. He became interested in a newspaper and eventually took the lease of the theatre there. He wrote me to San Francisco in 1901, and suggested that I form a stock musical company that might present some of my old productions of burlesque and comic opera.

I answered him, favoring the idea, suggesting that he come to San Francisco to complete the arrangements and take the company to Manila. He embarked on the steamship "Rio Janeiro," and had a safe passage across thousands of miles of ocean, and entered the harbor of San Francisco the morning of February 22, 1901. About a mile from the Golden Gate, the ship struck upon a rock, its bottom was ripped open, she keeled over, and her hundreds of passengers and crew went down with her. Among them was poor Harry Seymour. A pathetic incident was the fact that the captain of the sunken ship was to have been married as soon as he came ashore, and his sweetheart, from the window of her home, saw the ship go down.



When the late H. C. Wyatt first came to Los Angeles at the head of his own organization, The Wyatt, Arlington and Girard Minstrels, he expected

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to stay only three days; but as man proposes and God disposes, he remained there nineteen years, and became the veteran theatrical manager of Southern California. Mr. Wyatt first became manager of the Grand Opera House, Los Angeles, which was a success for nearly six years. He then managed the new Los Angeles Theatre, and conducted both houses for over fourteen years. He was manager of the new Mason Opera House, the Isis Theatre, San Diego; Grand Opera House, San Bernardino; Lowe Opera House, Pasadena; and the new theatres at Santa Barbara and Redlands, thus controlling every first-class theatre in Southern California. With the recent death of Mr. Wyatt, there passed away the oldest of the western theatre managers. He left about \$100,000, and his son, Will Wyatt, has succeeded him in the direction of his affairs.

L. E. Behymer started in the path which led to the managerial position which he now occupies, twenty-five years ago, with H. C. Wyatt, at the old Grand Opera House, at that time the only theatre which Los Angeles could boast in a town of 50,000. For over twenty years his companionship with Mr. Wyatt led him through the various positions of press agent, business manager, treasurer and manager, and during that time it has been an upward tread until now he is recognized as the leading representative of the travelling entertainers and the head promoter of big musical and dramatic events in California, Arizona and New Mexico. He handled successfully many of the attractions that I sent through that section of the country.

As manager of The Auditorium, "Theatre Beautiful" in Los Angeles, a theatre which is the finest west of Chicago, he is the representative of both the Shuberts and John Cort. This house plays all the big musical, dramatic and grand opera attractions; is too large for the ordinary travelling attraction, and has gradually become the home of big events. It is also the Civic Forum of the city.

Manager Behymer is also the lessee and manager of the Isis Theatre, the only combination house in San Diego, and has, with J. M. Dodge and Harry Hayward, the lease of the new Spreckels Theatre, now being built at a cost of over one million dollars in San Diego, to be a monument to its builder. In addition to these houses, he controls a chain of smaller theatres in the southern part of California, and dictates their policy and their bookings.

The late T. T. Williams was a brave and generous man and my faithful

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and loyal friend for thirty years. He went into the Black Hills in search of gold in the early Seventies, and being driven out by a tyrannical soldiery who were interested in the preserving of that place for the Indians, he went to Virginia City, Nevada, where he studied something of mining, metallurgy, etc., mined, drove stage, raised hops, chopped wood, ran a salmon-fishing station, and did various work for the late Senator George Hearst until 1880, when, in conjunction with others, he effected the purchase of the San Francisco Examiner for Senator Hearst and became one of its editorial staff. He also ran the Breeder and Sportsman and a sporting paper called Pacific Life. Then he had the general management and editorship of the Evening Post; was one of the editors and reporters on the Alta, California, and twenty years ago went to work for William Randolph Hearst as writer on the San Francisco Examiner, and continued in his employ as a city editor, news editor, Washington correspondent, business manager of the San Francisco Examiner and treasurer and manager of the Evening Journal Publishing Company.

Mr. Williams was a militant journalist. No man in his profession had a longer list of gallant battles to his credit. None had dealt stouter blows for what he deemed the right. He came into journalism by the road of the paragrapher and the boldness of his comments soon made him known to all San Francisco, where his personality made him many friends. He always loved California. His last crusade was the successful effort to send the Panama Exposition to San Francisco. He was one of the men who compelled success in nearly everything he undertook; was faithful to his friends and just in all his dealings. He died March 22, 1911, aged fifty-six.



In reference to Al. Hayman's recent retirement as announced, it is interesting to look back upon a similar situation in San Francisco, which was the winding up of the Al. Hayman & Co. corporation. The late Tom Williams attacked Al. Hayman so virulently and continuously through the medium of his paper that he decided to move to New York.

He mentioned this to his friends and stated that he would like to leave his affairs in California in the hands of his personal friends and give them a chance to make some money. He asked several what they thought would be the best way to go about it and was told they would think it over and

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let him know in a few days. When the idea of a corporation was evolved it struck him very favorably, the understanding being that the corporation was to take over all his interests from the Missouri River west and back again. It was known as the Al. Hayman Co., and as I remember the names of the directors were Al. Hayman, Al. Bouvier, Marion B. Leventritt, Herman Shainwald and M. A. Gunst. This is the inside history of the origin and its purpose.

As to how it went out of existence: One day Mr. Al. Hayman appeared on the scene and told the members of the corporation that he was going to turn over his lease at the Baldwin and his interests in California to Marx & Gottlob. He was asked what was to become of their assets and their stock and the money they had paid for it. He said that they would make more money than ever, as they were entitled to all the profits of his bookings from the Missouri River west and back again without incurring the risks and losses of running the Baldwin and California theatres. Several objected to this unless it was put in writing and entered in the minutes. This, as known, he refused to do and got very angry, saying that the corporation had been formed by them for him not in a business sense but as a matter of friendship and that he would do as he pleased. Suffice it to say that as usual, they claim, he had his own way and that was the last heard of Al. Hayman & Co.



Recently an important combination has been formed at Los Angeles, Cal., uniting the interests of the four local theatres controlled by Frederic Belasco, Oliver Morosco and John Blackwood, which are the Majestic, Belasco, Burbank and also the new Belasco Theatre, which is to be erected on Broadway. It has interested Los Angeles theatre-goers largely, as this combine makes possible stronger stock companies and the production of better plays.

Charles Riggs from 1880 to 1890 was manager of the Riggs Circuit of theatres in Stockton, Fresno, Modesto, Marced, Madera, Selma, Tulare, Visalia, Bakersfield, Ventura and Santa Barbara, California, and many international musical stars—"Madame Scalchi" and others. During the ten years that Mr. Riggs controlled the above theatres, I played more than two hundred attractions with him that I sent to the Coast.

Tom Dillon, who styles himself "the milliner for men," has always

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taken a great interest in everything pertaining to theatricals. He became acquainted with all the celebrities that visited California during the past twenty-five years. His place of business is a popular rendezvous for professionals and his show windows are one of the attractions of San Francisco in displaying the portraits of the popular stars of the stage, past and present.

W. D. Adams, manager of the Hawaiian Opera House, made his initial bow to Honolulu audiences in the Janet Waldorf Dramatic Company in 1897; and after the conclusion of their engagement there he accepted the management of the theatre and has remained ever since. Mr. Adams has sought to cultivate an appetite among the Hawaiian pleasure-seekers for attractions of the better class. The great obstacle he has to contend with in the way of getting companies to make the trip from San Francisco is the transportation and the guarantee that these better class of attractions demand. This, however, should be comparatively easy in a city of as much wealth as Honolulu. Mr. Adams has done more to promote the visit of first-class theatricals to Honolulu than is generally known, and he is continually building up a demand for the same; and since he has had the management of the Opera House he has played to good advantage all of the best stars and companies coming from San Francisco direct and others en route to New Zealand and Australia.

The demise of Joseph W. Gottlob in Corte Madera, a suburb of San Francisco, May, 1911, was keenly felt by his extensive circle of friends. He was a member of the firm of Gottlob & Marx, the prominent theatrical managers of the Pacific Coast, and had been associated with his brother J. J. Gottlob in all of his theatrical ventures. Some twenty-five years ago young Gottlob entered my employ at the Bush Street Theatre, where he grew up in the business; during the time his brother, J. J., was also connected with the house as treasurer and later as manager. Joe Gottlob had been an invalid for several years and had made frequent trips abroad to consult with specialists but obtained little relief. He was of a most genial disposition, unselfish, continually exerting himself for the good of others. I had known my friend from his early youth and my expression of sincere sympathy is an earnest tribute to his memory.

Another esteemed friend, Peter Robertson, who for many years before the fire was the dramatic critic for the Chronicle, and the memory of whose life in San Francisco is ultimately associated with the Bohemian Club, died

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at Boyes Spring, Cal., August 9, 1911. For three decades his kindly character lightened the annals of the stage. He was respected and admired.

The news of his death turns back many pages in the literary history of San Francisco and there will be many managers and people of the stage who will ever revere his memory. Robertson was a Scotchman by birth. It was in 1875 when he came to San Francisco; his fondness for the theatres and his taste for things literary were more pronounced than his ambition to make money in business, and he soon began to write dramatic criticisms, these appearing in the Argonaut and the News Letter and afterwards in the Chronicle, of which paper he became the dramatic critic as early as 1881, remaining at his post until 1906.

I shall always remember Peter with a deep touch of sympathy and gratitude for the many cheery words of appreciation in his honest criticisms of my efforts during the many years of my activities in San Francisco.

It is the purpose of the Bohemian Club to erect a monument of Scotch granite over his grave.

One of my brightest employees was J. J. Gottlob, who was born in Boston in 1860 and entered my employ in 1882, remaining twelve years. He travelled as treasurer with several of my road attractions for two seasons, and in 1885 I made him treasurer of my Bush Street Theatre in San Francisco, of which he ultimately became manager. He afterward managed the California Theatre for three years until 1902. In 1905 he opened the Columbia Theatre under the firm name of Friedlander-Gottlob & Co., and later as Gottlob, Marx & Co. He managed in succession the Columbia, Baldwin, California and MacDonough's Theatre, Oakland, Cal., and now controls the New Columbia, San Francisco.

During the time Gottlob managed my California interests I gave him carte blanche, and to show what I thought of him, I may mention he handled my exchequer and I never needed to look at the accounts he tendered me, such was the implicit faith I had in his judgment and loyalty to my interests. He assuredly is the most popular and respected manager now in California.

Charles P. Hall started life as a successful broker in Boston, but associating with the theatrical people he developed such a liking for the stage and stage matters that he left broking to become treasurer of the M. B. Leavitt and Tony Pastor United Combination in the early Eighties. Sub-

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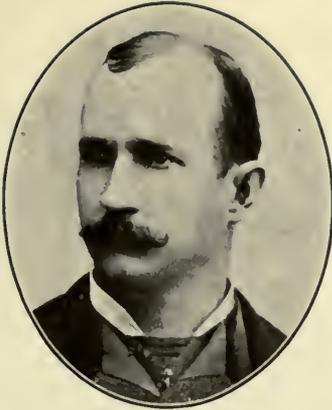
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sequently I transferred him to San Francisco as treasurer of the Bush Street Theatre while Al. Hayman was the manager. On Hayman's retirement to assume management of the Baldwin Theatre, Hall succeeded him and remained in my employ for a great number of years until he decided to branch out for himself by leasing theatres at Oakland, Sacramento, San José, Stockton and Fresno, California. He eventually leased the California Theatre, with which he was very successful. For a number of years he virtually controlled the principal outlying theatres of California.

He was one of the men who had profited by their connection with the "Leavitt School," and who put his knowledge to practical use, benefiting greatly thereby. His bad health in recent years has been the cause of his withdrawing largely from business and leading a retired life.

Harry S. Sanderson, another of my former managers, was born in Baltimore, where his father built the Front Street Theatre. He entered the amusement field in 1864 with the Moulton Concert Company and later went as press agent with Theodore Wachtel, the great German tenor. In 1872 he became treasurer for Tony Pastor. During 1874-75 he was with my minstrels in a business capacity and in 1876 became successively treasurer, business manager and manager of the Olympic Theatre in New York. In 1877 he leased the privileges of John H. Murray's Circus, going later as business manager for John A. Duff at the Broadway (now known as Daly's), where he remained until 1878, when he became manager of Tony Pastor's enterprises, also for Leavitt & Pastor at the Third Avenue Theatre. At present he is of the firm of Proctor & Sanderson, lessees of the Plainfield Theatre and Proctor's Theatre in Plainfield, N. J., and the Proctor's Theatre at Perth Amboy, N. J.

The name of Jay Rial, the old-time theatrical manager, recalls to me many interesting experiences of his career. He first began in partnership with his brother-in-law, Leonard Grover, at the Adelphi, Chicago, subsequently known as Haverly's. After two years at the Adelphi he became associated with C. D. Hess in the management of the Clara Louise Kellogg Opera Company. Following this he directed Leonard Grover's "Our Boarding House," afterward managing "Uncle Tom" with six companies on the road in the United States and Europe. Later he managed the tour of Charlotte Cushman in dramatic readings; a trip to the West Indies with a company of lyric artists followed. Then he located in San Francisco four years,



JAMES B. DICKSON



JAY RIAL



CHARLES P. HALL



SAM T. JACK



WILLIAM FOOTE



J. H. SURRIDGE

*Several of My Former Able Lieutenants*



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during two of which he was manager of my Bush Street Theatre. Soon after this Rial leased the California Theatre in association with McKee Rankin, presenting the most recent Eastern dramatic successes. Later he joined me as manager of the Lydia Thompson Burlesque Company, which I brought to America in 1888. He had previously managed many of the attractions I toured throughout the Republic of Mexico, among them Bartholomew's Equine Paradox. With David Henderson as lessee, he managed the Chicago Opera House. Later he made a trip to Australia with a vaudeville company with Henry Lee. Of late years he has been press agent for Barnum & Bailey's circus.



At the time Rial was manager of my Bush Street Theatre, David Warfield began his career there with me as head usher. I recall passing the usher boys' dressing room one evening just before time for opening the doors, and hearing the voice of John A. Mackey, who was the current attraction with Rice's "Surprise Party," I looked in, and there was Warfield entertaining the ushers with an imitation of Mr. Mackey. He gave the most vivid imitation in voice and mannerisms I had ever seen. I advised him then to cultivate the gift. Next winter on my annual trip to San Francisco, Warfield came to me with an urgent request that I listen to his imitations of many of the celebrities who had appeared in the theatre during his term as usher. He was so persistent that I finally directed him to walk out on the stage, from which point of vantage he delivered to me as an audience of one a series of wonderfully graphic and life-like pieces of mimicry. He did this in the hope of securing an engagement with my Congress of European Celebrities, which, however, was complete at the time, making it impossible for me to avail myself of the opportunity. Besides, Warfield was too good an usher to lose, a fact realized by himself since whenever we chance to meet nowadays, he always greets me with the inquiry: "Leavitt, who is the best usher you ever had?"



Davison Dalziel, now a member of the British Parliament representing the Brixton Division of Lambeth, began his career as an actor, first making his appearance in Jefferson City, Mo., in November, 1878, under the management of his brother-in-law, the well-known English actor-manager, Wil-

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liam Horace Lingard, in a piece adapted by him from the French called "Jujubes;" his acting career was brief, lasting but nine nights, after which for eleven weeks he was business manager for his brother-in-law.

When he married Dickie Lingard (Harriet Sarah Dunning), sister of the beautiful wife of Lingard, he was a newspaper reporter. In his early ventures he was liberally aided financially by Lingard. One of his first enterprises was journalism, he starting a newspaper in San Francisco in the late Seventies with the well-known Arthur McEwen as his chief editorial writer. Dalziel, however, soon quarrelled with his backers, and after a few months the paper went into the hands of the sheriff. Dalziel then went to Chicago in 1880 and became editor and proprietor of the Chicago News Letter, which also had but a brief existence. He then proceeded to New York and started another paper called The Truth, on which occasion, as in Chicago, I may say I gave him considerable material assistance. Later he disposed of his interest in this paper and went to London, which proved a veritable Eldorado for him, he there becoming a leading promoter and his first successful scheme being the Dalziel Cable Company in 1889, known afterward as "The Dalziel News Agency," a concern similar to Reuter's. From this he accumulated great wealth, his brother-in-law, Lingard, being one of the incorporators (but receiving no benefit therefrom), and subsequently many other wealth-producing schemes. He was the first to promote the placing of taxicabs on the streets of London and was also interested in many mining ventures.

Dalziel several times attempted to run for Parliament with the backing of his great wealth. To satisfy this ambition he finally succeeded in being elected as representing the Brixton Division of Lambeth, which was brought about at a testimonial dinner given to William John Grimes, managing director of the Empress Music Hall, Brixton, at the Trocadero Restaurant, Piccadilly, on May 19, 1908. To quote Mr. Dalziel (who was chairman on the occasion) in answer to a speech, he said that it was he who owed them a vote of thanks and that he came there with the greatest of pleasure. In speaking of the possibility of becoming the member for Brixton, he referred to the ready help afforded him by Mr. Grimes. So it would therefore seem he had the backing of the entire music hall profession. The many reverses of his American ventures seemed to have developed his Yankee shrewdness and helped to place him finally on the pedestal of success.

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Shrewdness and energy constitute the main characteristics of Harry C. Hayward, formerly manager of the Auditorium Theatre, Spokane, Wash., whom I first met in San Francisco in 1876. Mr. Hayward was born in London in 1853 and began as a callboy at the Queen's Theatre there and followed at the Eagle, the Marylebone and Surrey Theatres. He came to America in 1870 and joined the stock at the Chestnut Street Theatre, Philadelphia, as a comedian. Then he toured through Texas and Louisiana with a repertoire company and arrived in San Francisco in 1876, where he played in the variety theatres. He finally settled in Spokane and opened the first theatre there in 1883, when he played many of my attractions that were the first to tour over the Northern Pacific route. He has been a very successful manager. His popularity in Spokane elected him to the State Legislature in 1909.

Charles F. Gall, favorably known in the amusement world, is again located in San Francisco, his boyhood home. He is the president of the Exposition Theatrical Association, which will have many important concessions at the great Panama World's Exhibition in 1915. Interested with him will be many wealthy and influential citizens. Charley knows the amusement business from A to Z. Until recently he represented the Shubert interests in San Francisco. He was at one time interested with George W. Lederer in many of this daring plunger's theatrical enterprises.

A former Thespian who has made an honorable record for himself is Julius Kahn, born in Germany and came to the United States with his parents in 1866. They went direct to California and settled there. He was educated in the public schools of San Francisco. Early in youth he developed decided dramatic talent. At eighteen he made his début at the Baldwin Theatre as Shylock in Shakespeare's "Merchant of Venice." The critics predicted a bright theatrical career for him and in 1881 Mr. Kahn came to New York City to follow the stage. He acted with such stars as Edwin Booth, Tommaso Salvini, Joseph Jefferson, Mr. and Mrs. W. J. Florence and Clara Morris. He was one of the organizers of the Edwin Forrest Lodge, Actors' Order of Friendship; was its vice-president for three successive terms and among the first fifty actors to be elected to membership in the Players' Club.

In 1890 Mr. Kahn determined to study law and returned to San Francisco for that purpose. While thus engaged he performed with the

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Alcazar Theatre Stock Company and when there was nominated by the Republican Convention of the Thirty-ninth Assembly District of California as the candidate of the Republican party for the State Assembly. Out of the twenty-three nominated for the Legislature from the city of San Francisco in 1892 only two Republicans were elected, Mr. Kahn being one. He assumed his office as a member of the Assembly in January, 1893. He could easily have returned but declined a renomination. In January, 1894, he was admitted to the practise of law before the Supreme Court of California. In 1898 he was nominated for Congress by the Republicans of the Fourth Congressional District of California and elected by a decisive plurality. He was returned to the Fifty-seventh, Fifty-ninth, Sixtieth, Sixty-first Congresses, and successfully led the fight for San Francisco in that city's effort to secure Congressional recognition for the Exposition to commemorate the opening of the Panama Canal. New Orleans was also an aspirant for the honor. San Francisco's success is largely attributed to the generalship displayed by Mr. Kahn in the management of the cause of his city. He is undoubtedly destined to receive still further honors from his adopted city and State.

San Francisco is setting the world a pace in architecture, commerce and physical and municipal well-being. Earthquake and fire have not been able to stay its progress. It has triumphed even more conspicuously than Chicago when similarly assailed. It has lifted itself above calamity and is bigger and richer than ever before. The country rejoices in her new prosperity. It has now pledged and has at her command twenty million dollars to finance the Panama World's Exposition in 1915, and California guarantees that it will be a credit to the nation. This is a larger sum than any world's fair has ever held. I still cherish a filial affection for San Francisco and her people, and consider it is an ideal place for the great exposition.

I never miss an opportunity to impress upon the people in this section the advantages that will accrue to the whole country and to the Western part of the American continent now that the Exposition is to be held in San Francisco. While the Panama Canal is of great importance to all the world, it means most to the Pacific Coast, and San Francisco being the principal seaport on the Coast and the main entry for all countries across the Pacific, it is assuredly the logical site.

## CHAPTER XIX.

Evolution of Theatrical Agencies—David Bidwell Purchases Taylor Agency for Klaw & Erlanger—When Klaw & Erlanger Were Booking Agents—They Solicit My Bookings—My First Contract With Them—I Organize the First Theatrical Circuit in America—Syndicate Another Name for Circuit Policy I Originated—How and from Whom They Acquired the System of Centralization—A Quotation from the Saturday Evening Post—Charles Frohman and W. W. Randall Agency—One of Charles Frohman's First Contracts—Review of Early Booking Methods—Powerful Syndicate of "The Independents" Headed by Lee and J. J. Shubert, George C. Tyler, Henry W. Savage, Wm. A. Brady, Lew Fields and John Cort—Their Affiliated Circuits—Dramatic Agencies of an Early Epoch—Continental and London Agencies—Col. T. Allston Brown, Historian of the American Stage—The Advance Agents of the Past Fifty Years—Those Who Served Under My Banner—Noted Agents of the "White Tops"—Leading Theatrical Press Agents—Episodes of the City of Brotherly Love.

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**T**HE past twenty years have completely revolutionized the methods of providing theatrical entertainments. The old-time dramatic agencies furnished not only actors and actresses, but also scenic artists, stage carpenters, property men and everything necessary for the equipment of theatres. In addition they also booked stars and combinations and filled the entire seasons of the New York and out-of-town play-houses with attractions.

In those days, country theatre managers came to New York every summer to secure their stage attractions for the ensuing fall and winter, which provoked strenuous competition in their efforts to "bag" the best drawing cards, and as these received certain percentages of the theatre's receipts for their services the most popular attractions invariably had the best of the bargain.

The well-known and popular agent and manager in that decade was John E. Warner, who for several years conducted an office in East Fourteenth Street, representing the Forbes Lithographing Company in Boston. He rented two front rooms on the second story at 23 East Fourteenth Street early in the summer of 1883. About September 1 of the same year H. S. Taylor rented desk room from him and opened up the H. S. Taylor Theatre Booking

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Agency. In 1884, when Warner returned to theatrical management, Taylor, who had established a large and thriving business, took the lease from Warner and added the remainder of the floor—a large rear room—and filled the entire place with desks and inaugurated the method of renting them to the principal theatre managers from all parts of the country. In 1888 Taylor sold out to Klaw & Erlanger, who continued this renting system till the last of the Eighties. It was stated at the time that David Bidwell, the well-known New Orleans manager, supplied Klaw & Erlanger the money for the purpose. Taylor previously had a small agency in Philadelphia conducted under the name of Hal Sleeper, Sleeper being Mr. Taylor's middle name. When Klaw & Erlanger bought out Taylor, their contract called for his not entering the business again for a period of some years, but before that time expired he opened up an office on Twenty-eighth Street. Later Klaw & Erlanger moved to Thirtieth Street, where they leased and fitted up a building where they conducted their business and subsequently removed to the Amsterdam Building, Fortieth Street and Broadway. Their offices are now located in their own building, the Amsterdam Theatre.

After Klaw & Erlanger had acquired the agency from H. S. Taylor, they still retained the name "Taylor's Theatrical Exchange," Klaw & Erlanger proprietors. They solicited my bookings, stating that if they could secure attractions for me the other managers would come to them. At that time I was the first manager to have home offices in New York for the booking and contracting of attractions I sent out to the West and across the Continent to the Pacific Coast, having then the only theatrical circuit in America. I, however, arranged to give them my Chicago Theatre bookings, for which I paid them in advance, being about the first to give them a booking fee, but as I had predicted, all the managers came direct to me as usual, and the only show they could offer me was "The Two Johns" combination, which I naturally declined.

I may here mention that Klaw & Erlanger began purely and simply as a booking agency, and later on Al. Hayman, who had been connected with me, and had observed the policy which I had originated of forming theatrical circuits for the West and noted its success, went to Klaw & Erlanger and gave them the idea, which they seized upon. After making productions and handling companies of their own, they later started a syndicate. It was really but another name for the circuit policy that I had conceived and operated for



THE FIRST THEATRICAL HOME OFFICES

Established by the Author at 149 West Thirteenth Street, New York, 1880. His Able Lieutenants: Ed. Rosenbaum, J. H. Surrridge, Fred Wilson, Claude de Haven, Dudley McAdow, W. J. Chappelle, Abe Leavitt, Harry A. Lee, E. M. Gotthold, Bruno Kennicott, Kit Clarke. M. B. LEAVITT (at Centre Desk).



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years, and which methods were imparted to them by Mr. Hayman, and though Mr. Erlanger is given credit for the formation of their own system that credit goes solely to Hayman, who really was the founder of the Syndicate. That I was the pioneer of the Circuit scheme and as proof of this I draw attention to the instances when the rival syndicates, Klaw & Erlanger and the Shuberts, had a dispute as to whether Klaw & Erlanger had originated the idea or not; the Saturday Evening Post soon settled the question, and the following quotation but speaks for itself:

“Messrs. Klaw & Erlanger, Nixon & Zimmerman, Charles Frohman, Al. Hayman, et al., who congregated at the famous Holland House luncheon, conceived the idea of a general booking exchange, so we are told by Mr. Klaw. However, the idea was not original with them. Mr. M. B. Leavitt, a pioneer of the theatrical business, and an operator from New York to California, was the first man to see the wisdom of such a project.”

Charles Frohman and W. W. Randall (afterwards Randall & Dickson) and another firm consisting of Wm. R. Hayden, James B. Dickson and N. D. Roberts, were also successful in the agency business.

William W. Randall was born in San Francisco, Cal., in 1858, and was a newspaper man in California several years, on the Alta, Report and Examiner. He joined Gustave Frohman in management of “Hazel Kirke” in San Francisco. In 1883 he was travelling manager for several Madison Square companies, including William Gillette in “The Private Secretary.” In 1885 he joined Charles Frohman and opened Randall’s Theatrical Bureau at 1215 Broadway, New York, the first booking agency of its kind. After several years of big success, Frohman and Randall dissolved partnership and Randall was joined by James B. Dickson, under the firm name of Randall & Dickson, booking managers and producers. After a few years Randall again went on the road as manager for Della Fox, Kate Claxton, Frederick Warde and others. For the past five years he has been travelling manager for the Shuberts.



In May, 1887, Charles Frohman was then a booking agent (to whom I gave an opportunity) at the time the incident I am about to mention occurred. George W. Lederer had Neil Burgess under contract and he in turn made an arrangement with me to tour the comedian to the coast; this, however, did not come off, as a misunderstanding arose between them.

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Frohman then came forward, saying he could secure Burgess and would do so, provided I left the same arrangement stand that I had made with Lederer. I agreed to this and booked a tour for Burgess for fifteen weeks prior to my departure for Europe.

When in London I read that a disagreement had also arisen between Burgess and Frohman. I immediately wrote asking Frohman to verify this, but received no reply. Later, when I returned to New York, I called upon him to ask why he had not apprised me of the rupture of the contract. He said he had written me to London, and treated the whole affair very casually. I was very much annoyed and our relations remained strained for about twenty years.



Prior to the "Open Door Movement," the Syndicate acquired control of nearly all the out-of-town play-houses, which they contracted to supply with stage attractions for each season at an annual advance charge to the local managers of fees ranging up to five hundred dollars or more, according to the services required. By this arrangement country managers dispensed with their hitherto necessary summer's trip to New York to do their "bookings." In reducing the percentages, the Syndicate ostensibly benefited the out-of-town manager, who was thereby more than reimbursed for his annual fee, but it was a two-edged sword, because the manager found himself at the mercy of the Syndicate, which could freeze him out at pleasure in case he should object to the attractions assigned to his theatre.

As the big department stores crushed the smaller merchants, so the Syndicate sent into other walks of life many agencies not connected with their houses. The most powerful of these syndicates is now controlled by Al. Hayman, Charles Frohman, Klaw & Erlanger and Nixon & Zimmerman. The next syndicate in power (some say the first) is known as The Independents, headed by the Shuberts (Lee and J. J.), Henry W. Savage, George C. Tyler, of Liebler & Co., Wm. A. Brady, Lew Fields and John Cort, the latter of whom is associated with Shubert & Kindt in the control of the affiliated theatres of the Middle West. The American Theatrical Exchange and the Southern Booking Department of the National Theatre Owners' Association, of which Albert Weis is the general manager, control or represent the leading theatres of Texas, Oklahoma, Arkansas, Georgia, North and South Carolina, Tennessee, Alabama, Florida and a number of theatres in Missouri, in-

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CHAS. F. HALL ..... Manager.

## CONTRACT.

THIS AGREEMENT, made and entered into this 9 day of May, 1887, by and between M. B. LEAVITT, Proprietor of the BUSH STREET THEATRE, SAN FRANCISCO, CALIFORNIA, of the first part, and Charles Johnson, M.D., Surgeon, and Neil Burgess of New York party of the second part, WITNESSETH, that the said party of the first part hereby agrees to play said party of the second part for ..... weeks in Nebraska, Colorado, Utah, Nevada, Oregon and California, to be selected by the party of the first part, including three weeks at the BUSH STREET THEATRE, SAN FRANCISCO, CALIFORNIA, beginning at 10 o'clock on Monday at ..... 1887 and agrees to furnish in this contract, the Theatre lighted and cleaned, Licenses, Stage Hands, Ushers, Janitors, Ticket-Sellers, Orchestra, Regular Newspaper Advertising, Regular Three-sheet Posters and House Programmes, Regular Bill-Posting and Distributing; to be paid to pay ..... Prices for Actual Acting Company of not more than ..... people, from to San Francisco, Cal., and return to ..... with two hundred pounds baggage for each week.

AND WITNESSETH, that the said party of the second part hereby agrees to furnish in this contract Music, Lighting, and first class Stage, by Company in full compliance with engagement and entire Stage Representation, Leader of Orchestra, all Advance Printing and window work requisite, and agrees to give usual number of performances weekly including matinees and holidays The stage driver's property etc for the purpose of the play

In consideration of which the party of the first part hereby agrees to give the party of the second part Eight per centum of the gross receipts of each performance, to be distributed to the party of the second part of gross receipts including 4000000 of gross receipts including 4000000 Settlements to be made during or after each performance from the Treasurer's Statement and a count of the ticket boxes.

The free list to be mutually agreed upon. Any free tickets issued for any performance by either party, without the consent of the opposite party, shall be paid for at full rates by the party issuing them. It is furthermore agreed, that the Company is not to appear elsewhere in San Francisco before the date of this engagement, or for thirty days after the close of this engagement.

IN WITNESS WHEREOF, We the said parties have set our hands and seals this 9 day of May, 1887, at New York.

*Charles Johnson*  
*M.B. Leavitt*  
M.B. Leavitt  
L. S.  
L. S.

WITNESSES:

Each party is failing to fulfill the contract of the first part, to be performed in the city of New York, for the sum of \$5000.00



## Fifty Years in Theatrical Management

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cluding also theatres in the principal Louisiana, Mississippi and Kentucky cities, of which J. J. Coleman is the lessee or booking representative.

It is probably true that the dramatic agents of thirty years ago were somewhat slow in their modes of doing business, but they were always to be relied upon as being loyal to their clients and were friendly and informal in their manner. Many old-timers sigh for the good old days when they could have a cordial greeting from agents working in their interests.

James Connor, who had formerly been an actor, opened a dramatic agency on West Houston Street, New York, in 1859. His was probably the first of the important agencies. About that time or a little later, theatrical agencies were established by Charles Parsloe, Sr., Frank Rivers, George W. Thompson and Thos. G. Riggs (subsequently Riggs & Fitzgerald), Col. T. Allston Brown, John L. Sanford, Sheridan Corbyn, Benjamin F. Lowell (afterwards Lowell & Simmonds, and later Simmonds & Brown). Beginning in the early Eighties, dramatic agencies began to flourish, and the most prominent at that time were Charles R. Gardiner's, Harry Wall's, J. J. Spies', John A. Brown's, James J. Armstrong's, Edmund Gerson's and Herrmann & Liman's.

Among the most enterprising of the women agents were the late Mrs. Fernandez and the late Mrs. Beaumont Packard. Miss Bijou Fernandez Abingdon is her mother's successor.

At the present time agents and agencies are so numerous that it would require too much space to even catalogue them. Each modern syndicate seems to have its own agency and this arrangement has forced lesser or weaker agencies out of the business. There were several out-of-town agencies successfully conducted and Davis' agency in Chicago was in the lead. Mr. Davis afterward opened an agency in Cincinnati. Thomas Finn, an actor, ran a dramatic agency in Chicago in the early Seventies; later, Arthur Cambridge and George Castle, of the well-known firm of Kohl & Castle, were plying this vocation. Arthur Cambridge was Lucille Western's manager and conducted her last tours. Boston, Philadelphia, St. Louis and San Francisco also had their agencies.

In London, Paris, Vienna, Amsterdam and Berlin there were in the Seventies many agencies, and with them I transacted an immense amount of business. The principal London agents were the late Hugh J. Didcott, Fred Abrahams, Maurice De Frece, R. B. Caverly, Parravicini & Corbyn, Maynard & Co. and Weiland & Holmes. The leading agency in Europe to-day is the

## Fifty Years in Theatrical Management

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H. B. Marinelli Company. Two prominent Parisian agents were Rosinsky & Son and C. M. Ercole. J. H. Haynie acted as my special agent in Paris; he was also special correspondent for a syndicate of American papers. In Berlin there were C. R. Kral and Herr Shultz; in Amsterdam H. Van Os; in Vienna A. Martens. With these foreign agents my business relations were very extensive.

The principal London agents of to-day are: Richard Warner & Co., George Ashton's Royal Agency, Somers & Warner, Harry Day, H. W. Weiland, Tom Shaw, W. & J. De Frece, etc. The most influential and important agencies of the present day are the United Booking Offices of America, of which B. F. Keith, F. F. Proctor, Percy G. Williams, E. F. Albee and A. Paul Keith are the officers. This extensive corporation is affiliated with the Western Vaudeville Managers' Association and with Hammerstein, Poli, Shea, Wilmer & Vincent and Beck & Meyerfeld, the latter controlling the great Orpheum Circuit.

Col. T. Allston Brown was the first agent of his time and the recognized historian of the American stage. A résumé of stage history and life of its people would not be complete without due reference to Col. Brown, for no man in all America has a broader or more comprehensive knowledge of the American stage and its representatives. He was born in Newburyport, Mass., January, 1836. He became the Philadelphia correspondent of the New York Clipper in 1855, and later founded a dramatic paper called The Tattler. He also wrote for the dramatic department of the Philadelphia City Item. In 1858 he began the compilation of the "History of the American Stage," which included biographies of every actor and actress who had played in this country from 1752 to that year and which proved a valuable publication.

In January, 1860, he entered the theatrical business. He became advance agent for the Henry Cooper English Opera Company. Then he was engaged as treasurer for Gardner & Madigan's Circus, and while at the Front Street Theatre, Baltimore, M. Blondin, the rope walker, was one of the attractions. Blondin's main act was to ascend on a rope with a man on his back, from the stage to the upper gallery, one hundred feet above the parquet seats. The man to go on Blondin's back failed to materialize at the critical moment, and to save the act Brown volunteered and made the ascension, for which act of bravery the entire press of Baltimore announced him as "Colonel" T. Allston Brown, a title that has clung to him ever since.

Taylor's : Theatrical : Exchange.

KLAW & ERLANGER, PROPRIETORS.

I June 14<sup>th</sup> 1889

Hereby authorize KLAW & ERLANGER, of New York City, U. S. A., to act as my Rep. Agents for the negotiation and concluding of the attractions to play at.....

Madison Theatre  
Chicago Ills

during the season of 1889 + 90

The conditions and terms of this Contract, understood and agreed to are as follows

I Hereby Agree to pay KLAW & ERLANGER the sum of \$ One Hundred

dollars upon signing of  
this contract.  
(\$100.)

which sum is to be placed to my credit as final settlement of all claims against me.

~~KLAW & ERLANGER are authorized and have full power to sign all contracts of engagements for the term of this agreement,~~  
to be submitted  
and signed by me

IN WITNESS WHEREOF, we have hereunto set our hand and seal, this 14<sup>th</sup> day of June in the year of our Lord one thousand eight hundred and eighty-

WITNESS Klaw & Erlanger [SEAL.]  
M. B. Abbott [SEAL.]



## Fifty Years in Theatrical Management

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Colonel Brown became dramatic editor of the New York Clipper in the fall of 1863, resigning in 1872 to establish a dramatic agency in New York. In 1877 he transferred his agency to his brother to become manager of the Hanlon Brothers' "Voyage en Suisse," having engaged them in Europe for a three years' tour of America. He followed this as manager for Mlle. Marie Aimee, the French comic opera prima donna. During this time Colonel Brown was a co-partner in the Simmonds & Brown Dramatic Agency, Broadway, New York, where he successfully transacted business for eighteen years until the death of Mr. Simmonds, when for a number of years he profitably conducted the oldest agency in America, finally retiring in October, 1906, and is now living in Philadelphia. Col. Brown is the author of a new and very complete history of the American stage from 1732 to about the beginning of the Twentieth Century, the work being in three volumes. (X)



James J. Armstrong, who afterwards conducted one of the important booking agencies in New York, began his active career in 1883 as treasurer of my "All-Star" Company, which was conceded to be one of the greatest organizations of vaudeville talent ever assembled, and then he followed as treasurer of my "Adamless Eden" Company, which opened in September, 1885, with George W. Lederer as manager. During the engagement in San Francisco the agent of the company was taken sick. Armstrong went in advance for the balance of the season, filling time at Los Angeles and two weeks of one night stands between that city and Kansas City. He had some very novel experiences. For instance, he found the opera house in Tucson, Ariz., had burned down and he was obliged to rent the only available hall, which had been vacant for over half a year. There were neither chairs nor lights in the place, and the scenery was in dreadful condition, so that Armstrong was obliged to hire chairs in the town as well as lamps, and had to fill them himself with kerosene. He was obliged to haul the only available piano ten miles and pay fifteen dollars for its cartage and use for one night. The next place the company appeared in was Tombstone, Ariz., two days afterwards, and as at this time there were no railroads running into that town they had to take a stage from Fairbanks to Tombstone, a distance of fourteen miles, and at that period the managerial staff of my travelling shows all wore silk hats.

When Armstrong was seated beside the stage driver the latter said:

## Fifty Years in Theatrical Management

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"Young fellow, if I were you I would not wear that bonnet when we get to Tombstone, because it is liable to be shot at." So he entered the hotel upon his arrival, hat in hand, and borrowed a cap from the clerk. Western newspaper men were very kind to Armstrong, notably the editor of The Record at Tombstone, who wanted his photo, but as he did not have one, the editor said he would fix it and he did—with a patent medicine cut. When he was about to mount the stage coach to leave the town the cowboys riddled his hat so that it looked like the spout of a watering can.



It requires a most elastic imagination and a disregard of critical judgment to make a good press agent and there are to-day many following this vocation who possess a wonderful talent for creating sensational items for the benefit of the theatres, managers, actors and productions they represent. The so-called press agent of to-day was known in former times as the "advance" or "working" agent. He had no time to pose on the "Rialto," loiter in "wet goods" resorts or stand in a theatre or hotel lobby fashionably attired and expatiating upon his great (?) achievements. During those years agents would not only furnish papers with live and pertinent matter, but make contracts, post bills, place lithographs, lend a hand in any department of the show business and could and would expend as much time and material effort as do four of their modern successors. Except in rare instances the salary of the primitive agent would appear quite diminutive compared with his prototype of the current period.

Of late years it has become a much mooted question as to the advantage of the elimination of the advance agent. Some managers have already dispensed with his services and others are debating about doing so, believing they can effectually cover the ground from their home offices with the aid of the local theatre's staff and a mimeograph. I think it is doubtful, however, whether having the right men ahead of an organization does not materially add to its receipts. I always found it did, and frequently recognized their efforts with a substantial reward.

Annexed is a partial list of the best known advance agents during the past fifty years:

J. W. Allinson  
Joseph Arthur  
Robert Arthur

C. R. Bacon  
Fred. G. Berger  
Gus Bothner

Joseph Brooks  
Col. T. Allston Brown  
Tom W. Brown

## Fifty Years in Theatrical Management

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Julius Cahn	J. P. Harris	J. P. Reynolds
Arthur G. Cambridge	Duncan B. Harrison	Nelson Roberts
R. C. Campbell	Sam Harrison	John H. Russell
G. H. Castle	John H. Havlin	George W. Ryer
Nat Childs	Frank W. Hawley	George W. Sammis
Frank B. Cilley	W. R. Hayden	A. Q. Scammon
H. J. Clapham	Charles B. Hicks	Harry Sellers
Philo A. Clark	Walter Hind	C. L. Sivals
Alex. Comstock	Theodore Jacobs	John P. Slocum
Spencer H. Cone	H. W. Johnson	Ben Stern
Sheridan Corbyn	Geo. W. June	B. D. Stevens
Frank G. Cotter	W. W. Kelley	R. E. Stevens
H. A. D'Arcy	Edward P. Kendall	E. G. Stone
R. S. Dingess	Col. D. A. Keyes	Charles Stowe
Charles Durand	Marc Klaw	Louis A. Swizzler
Harry Ellsler	Joe J. Levy	H. S. Taylor
A. L. Erlanger	J. M. MacNamara	E. A. Tinkham
Frank Farrell	W. A. McConnell	Lee M. Townsend
Robert Filkins	J. H. Mack	Smiley Walker
Clarence Fleming	Frank McKee	Horace Wall
Samuel Fletcher	Archie McKenzie	William Warmington
George W. Floyd	John G. Magle	H. B. Warner
Sam W. Fort	Harry Miner	H. Wertheimer
W. W. Fowler	J. Duke Murray	Harry Weston
<del>Charles Frohman</del>	O. P. Myers	Punch Wheeler
Gustave Frohman	Paul S. Nicholson	Will O. Wheeler
J. B. Gaylord	Harry S. Ormond	Charles Wiegand
Sam Geneese	Charles Osgood	W. M. Wilkinson
W. P. Gross	F. L. Perley	Fred E. Wright
M. W. Hanley	E. D. Price	George Ziebold
John F. Harley	W. W. Randall	J. F. Zimmerman

After reciting the list of general agents, it is a pleasure to record the following names among the most prominent of an array of advance agents, who, during my half century of managerial activity, displayed notable energy, skill and judgment while bearing aloft the banner of my numerous enterprises from the Atlantic to the Pacific:

Ed. A. Abrams	Thomas Burnside	Chas. H. Day
Jas. J. Armstrong	W. J. Chapelle	J. H. Decker
Charles Benton	Charles Chase	Claude De Haven
Matt L. Berry	Joseph Chenet	William Eversole
William Black	Max Clayton	Wolf Falk
C. Armory Bruce	W. S. Cleveland	William Foote

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Ed. V. Giroux	H. E. Manchester	J. J. Rosenthal
E. M. Gotthold	William Mandebach	Harry W. Seamon
George Gouge	Joel Marks	Harry Seymour
Chas. B. Griste	Frank W. Martineau	W. H. Sherman
Harry B. Hapgood	Dudley McAdow	Charles Slocum
Charles Harkenson	Charles McGeachy	Harry C. Smart
E. P. Hilton	Andy McKay	Abe Spitz
D. B. Hodges	Charles Melville	George W. Stanhope
John Hooley	George Milbank	Edw. S. Stanley
Dan B. Hopkins	Arthur Miller	Ernest Stanley
J. M. Hyde	J. W. Morrissey	W. H. Strickland
Chas. H. Keeshin	Josh E. Ogden	Geo. S. Sydney
Bruno Kenincott	H. E. Parmelee	Mark Thall
George H. Knapp	Augustus Pennoyer	Sam Thall
J. H. Lane	David Peyser	Edward Thurnaer
Abe Leavitt	Harry Phillips	E. B. Vosberg
Harry A. Lee	Jay Rial	Marshall P. Wild
Matt Leland	Chas. W. Roberts	Arthur Williams
H. B. Lonsdale	N. D. Roberts	Charles A. Wing
E. B. Ludlow	Emil Rosenbaum	Ben Wyckoff

One of the best-known business agents in the Seventies was James W. Allinson, who was associated for a long time with R. E. J. Miles, and was for some time manager of the Alice Oates Opera Company. Allinson retired from theatrical life and went to Liverpool, where he established a public house close to Sam Hague's St. James Hall. Later he went to London and bought the famous bun shop in the Strand close to the Adelphi Theatre, a great rendezvous for English professionals.

For a great many years James W. Morrissey has been connected with every branch of theatrical business as agent, business manager and manager, and from time to time has been associated in the business arrangements of Adelina Patti, Mary Anderson, Christine Nilsson, Anton Rubinstein, Richard Mansfield, and in fact nearly all the stars, large and small, of the past four decades.

Louis E. Cooke is to-day considered one of the ablest showmen in the circus branch of the business. He entered the amusement profession over thirty-five years ago and has during this period been prominently connected with all the big shows as general agent and manager, having commenced his circus career with that master showman, W. W. Cole, whom he accompanied on his famous trip to Australia as general agent. Later on he became con-

## Fifty Years in Theatrical Management

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nected with Adam Forepaugh and served also in James A. Bailey's employ as confidential agent and manager for a period of twenty-two years. Mr. Cooke was instrumental in bringing about some of the most famous circus deals within the last twenty-five years, notably the arrangement whereby the road tour of Wm. F. Cody's (Buffalo Bill) Wild West Show was organized under the management of Mr. Bailey, and later was instrumental in the consolidation of the Forepaugh Show with the Sells Bros. It is to be noted that he finally brought about the amicable business relations between the Ringling Bros. and the Barnum & Bailey Show.

In the active circus days of 1870, when the tented shows were numerous and the season was a prosperous one for some and rather disastrous for others, the following "white top" agents were doing great work for the different shows with which they were connected: Philo Clark, William R. Hayden, C. C. Pell, Fred Bailey, Oliver P. Meyers, Charles W. Fuller, Charles H. Day, Frank Rivers, Benjamin Crosby, C. H. Farnsworth, W. W. Durand, Andy Haight, Robert J. Filkens, George Bronson, John Justice, Sam Josephs, James A. Bailey, Charles Whitney, Andrew Springer, Michael Coyle, R. S. Dingess, W. H. Gardner, W. C. Crum, D. S. Thomas, Charles H. Castle, Frank Kelsh, O. J. Ferguson, J. B. Gaylord, Charles Sivalls, Tody Hamilton, Joel E. Warner, Whiting Allen, J. Charles Davis, John W. Hamilton and Louis E. Cooke. Of this number, only Messrs. Warner, Davis and Cooke were living in the fall of 1910.

George W. June, the well-known agent, started with the June & Odell Juvenile Minstrels, with June handling the bones and former Governor Benjamin Odell, Jr., of New York, as the interlocutor; this marked the beginning of his professional career. Mr. June went West in 1870 and located in Indianapolis, Ind., where he interested himself in theatricals and acted as correspondent for the New York Sunday Mercury, then a prominent theatrical paper. In 1880 he joined D'Oyly Carte as press agent with Gilbert & Sullivan's "Pirates of Penzance." From that year on he was connected with the business affairs of the Kiralfy Brothers' "Excelsior" and other spectacular shows and later was with Gus Williams and other star combinations. He followed a long line of ancestry in the show world, the first of note in the family being James June, who was one of the first to import an elephant from Bombay to Yankee Land.

William Raymond Sill, the enterprising press representative of Lew

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Fields' attractions, comes from Hartford, Conn. He began newspaper work on the Hartford Post. From there he went to the Minneapolis Tribune as dramatic critic. Subsequently he transferred his talents to the St. Joseph News and the New York Recorder. Mr. Sill then became war correspondent for the New York Journal during the trouble with Spain. He followed as dramatic editor and critic for the New York Evening World and finally he has been associated with Mr. Fields for the past ten years.

George Bowles was a newspaper man and began his theatrical career in 1889 as treasurer of "Bluebeard Jr.," under David Henderson. Later he was the advance agent of "Crystal Slipper," remaining five years with Henderson. He was also associated with Eddie Foy, who was starred for the first time in "Off the Earth." In 1897 and 1898 he wrote "Bo-Peep" and produced it, but it was a rank failure. He then went ahead of Anna Held and Alice Neilsen, and in 1903 became press agent for Barnum & Bailey and then was advance agent for Frank Daniels. In 1907 he was employed by Montgomery and Stone, and in the summer of 1908 he joined the firm of Wagenhals & Kemper, with whom he has been ever since.



Modern journalism, like other professions, is becoming highly specialized and it is only natural that the stage should have its individual organs of public opinion. Among the men who have sought to become mediums of dramatic thought and criticism through their ready use of the pen, the following are the most readily called to mind:

Harry S. Alward	Wells Hawks	E. D. Price
W. W. Aulick	D. W. Haynes	W. W. Randall
Paul Benjamin	James S. Hutton	John B. Reynolds
J. J. Brady	Lee Kugel	Jay Rial
John M. Burke	John D. Leffingwell	James Shesgreen
Ed. G. Cook	Frank J. Martineau	Wm. Raymond Sill
Chas. Emerson Cooke	A. M. Miller	E. E. Valk
Frederic Donaghy	Philip Mindil	Townsend Walsh
Edward R. Doyle	Ramsey Morris	S. M. Weller
Edward W. Dunn	Louis Nethersole	John Williams
Bruce Edwards	Wm. A. Page	Claxton Wilstach
Henry Sevy Fulton	Frank C. Payne	Frank Wilstach
S. Goodfriend	Mason Peters	Paul Wilstach
Henry Gressitt	Channing Pollock	A. Toxen Worm

Walter J. Kingsley, general press representative, began newspaper work

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in Buffalo in 1895. After several years of this drudgery he went ahead of Cleveland's Minstrels and in 1900 joined the staff of the New York Telegraph. The same year he went on the London Daily Express as news editor, where he remained for two years and then went all over Europe for his paper, "covering" Lord Roberts' campaign in South Africa. He then came back to New York and went on the Telegraph, after which he became business manager for my attractions, travelling in South Africa. Mr. Kingsley then became editor of the Japan Advertiser and later went to the front for the London Daily Mail in the Russo-Japanese war. Returning to America, he joined the staff of Liebler & Co. and did press work for Sarah Bernhardt, Forbes Robertson and Elsie Janis. He has been in the services of Klaw & Erlanger, Henry W. Savage, Cohan & Harris, and is at present the general press representative for George W. Lederer and Harry H. Frazee.

One of the older, most popular and leading press agents, Whiting Allen, has recently passed away. His sad and sudden death, due to heart failure, is the source of universal regret.

He was formerly connected with many attractions that came under my management. I cannot say too much on the subject of his great mental abilities and his conscientious labors in the interest of the attractions he represented. Born in Ohio, he began life there as a journalist, later on continued in Chicago, then became dramatic critic and star writer of the Philadelphia North American.

Mr. Oscar Hammerstein admits that it is largely due to Whiting Allen that the Philadelphia Opera House came into existence. In fact, Mr. Allen's achievements there drew the attention of the Metropolitan Opera Company directors, so that they decided to secure his services as press agent. He worked with them until ill health forced him to resign.

Before this, from time to time, he was press representative for all the leading circuses of the country and was known wherever "the red wagons rolled."

He perhaps knew more active newspaper men than any living press agent excepting those two veterans "Tody" Hamilton and Major John M. Burke. He was a member of "The Friars" of New York and a Mason of high standing.

Jerome H. Eddy, who as "Nancy Sykes" is the New York theatrical correspondent of many daily newspapers in the important cities of the

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country, is widely known as the "dean of press agents." Mr. Eddy for years was the press representative of Edwin Booth, Lawrence Barrett, Joseph Jefferson, Mary Anderson, Modjeska, Robson and Crane, Sol Smith Russell, Annie Pixley and James O'Neill, and is now doing the press work for several prominent stars.

Recently I met on Broadway two men who had been for a long period prominent and able press agents. They informed me they were out of engagements owing to the prejudice managers now had in engaging people advanced in years, adding "When we were with you long and faithful service was royally rewarded, now managers prefer to engage inexperienced youth rather than efficient veterans." "You can fool 'em, boys," I exclaimed; "consult a beauty specialist and touch up your silvery locks."



It is a pleasure for me to review the careers of many managers, agents and others who have been associated with me during my fifty years in active amusement life. I have already told of many of these and another I mention with satisfaction is John E. Warner, whom I have known for more than forty years and who, during the time, was associated with many of the most famous native and foreign attractions.

He was discharged from Company B, Fourth Wisconsin Cavalry in August, 1865, after two years' service, having enlisted when but a boy. Immediately after he vaulted into the amusement field, first as an actor doing a little "Uncle Tom"-ing and repertoire work, but soon, through the illness of the agent of the company, he was sent in advance. Thus he became an agent and later a full-fledged manager. In these two capacities he heralded and directed many companies and stars, including Nat C. Goodwin. In 1881 he went to Europe and while there was for some months with Haverly's Colored Minstrels. In several cities in the United Kingdom he rented the halls and played the company on sharing terms. He did this at Rotunda Hall, Dublin, Ireland, in the spring of 1882 when I passed through the city en route to Queenstown on a return voyage to America. It was at this time that Burke and Cavendish were assassinated in Phoenix Park, a crime that paralyzed every interest in Dublin for the time and which startled the world.

The next year Warner was with Brooks & Dickson as their general representative when they had under their direction Charles Wyndham, John T.

## Fifty Years in Theatrical Management

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Raymond, "The Romany Rye" and other attractions. Afterwards he went with Wilson Barrett during the latter's first American tour; then with Rose Coghlan, after which he managed Herrmann the Great for two years. During the second year he went with Herrmann through Mexico, playing all the principal cities and towns under my management. Closing with Herrmann, he managed Nat Goodwin for four seasons. Then he became general agent for Abbey, Schœffel & Grau, representing them with the "Spectacle of America" at Chicago during the World's Fair, after which he went in advance of Henry Irving and Ellen Terry. While with Abbey, Schœffel & Grau he was in advance of Coquelin and Hading, Réjane, Mounet Sulley and Lillian Russell Opera Company, Grand Italian Opera Company and other attractions. Since then he has been with many other stars, including Sothern and Marlowe during their first season together, Edna May and others, and is at present with the National Association of Theatrical Producing Managers. He and I have met in every part of the country and in different places in Europe, and we have had many pleasant experiences and some jolts together.

Temperamentally Warner is a man who loved books more than bustle. He would have preferred to have been one of the idle rich rather than a hustling showman, but freaky Destiny willed it that he should cast his fortune with the latter. For forty-five years he "ran" in the theatrical race and held a conspicuous place.



It has often come to my attention during my career that the theatrical managers of Philadelphia were prone to engage unusual methods in dealing with touring attractions. Although the following incident did not happen to me personally, it may serve to illustrate the conditions to which I allude and of which I myself had frequent cause to complain.

In 1884 the late honorable, fearless and independent Ariel N. Barney was Brooks & Dickson's business representative in advance of their attraction, "In the Ranks." In October of that year this play had time at Nixon & Zimmerman's Chestnut Street Theatre, Philadelphia. At the close of the engagement the house manager handed a statement of the extra ads. which had appeared in the papers exploiting "In the Ranks" to Mr. Barney, who, as the agent of Brooks & Dickson, had agreed to stand the company's percentage of the total cost of the "ads." Mr. Barney scented, when he looked over the statement, a large-sized rodent, so he requested time to investigate before he

## Fifty Years in Theatrical Management

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O. K.'d it. Then he went to the office of each newspaper on the list and got the detailed cost of all the advertisements. The newspaper statements differed so materially from those of the theatre management that Mr. Barney was shocked. Was he to doubt the accountants of the Philadelphia press or Nixon & Zimmerman? On his resenting this, Nixon & Zimmerman tried to have Mr. Barney discredited by the public and discharged by Brooks & Dickson for daring to impute dishonesty to them. The answer which appeared in the public prints of November, 1884, was a

### "CARD FROM BROOKS AND DICKSON."

"We take pleasure in endorsing in every particular the foregoing statement of Mr. Barney. His actions have not been apologized for nor has he been dismissed. On the contrary, we regard his conduct as highly commendable and desire in every manner to attest the satisfaction for the zeal he has displayed in our interests."

It is interesting to note that Joseph Brooks is one of the most active and important factors of the Theatrical Syndicate, which includes Nixon & Zimmerman.



In Philadelphia, the "City of Brotherly Love," I myself had an interesting experience with a prominent and wealthy manager, since retired, which is worth relating. This same manager, who shall be nameless, owed to the late Daniel H. Harkins, one of our leading Shakespearean actors, the sum of nine hundred dollars. As this was not forthcoming, Harkins attached his company, which was playing at Colonel Sinn's Park Theatre, Brooklyn. Tony Pastor and I signed a bond to release this attachment at the manager's earnest request, as the receipts were tied up and in the hands of the sheriff. That same season Harkins happened to be playing in McKee Rankin's company which I was touring to the coast, during the company's engagement at my theatre in San Francisco. I, being present there at the time, received a telegram from the said manager, begging me to try and effect a compromise with Harkins for any sum from \$200 to \$500 or more. I subsequently arranged with Harkins to accept the sum of \$200 and wired for the money. The Philadelphia manager in reply asked me to pay the amount and to draw

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on him through the Keystone National Bank, Philadelphia. This I did, only to find the draft dishonored.

I believe that Joseph Brooks, now one of the principal magnates of the Syndicate, made his first theatrical speculation with me in 1877 in Memphis. At that time he was a clerk in a dry goods emporium under the Peabody House by day and treasurer and manager of Leubrie's Theatre at night. While one of my attractions was filling an engagement at the theatre, Brooks wanted to do a little speculating by playing my show at Brownsville, Tenn., instead of the town booked. Joe went ahead to boom the show and by hard work cleaned up about \$50.00 on the deal, which he promptly devoted after the performance to giving me an evening of entertainment.

## CHAPTER XX.

When the Frohman Brothers Entered the Show Business—Charles Frohman a Daring Theatrical Plunger—Klaw & Erlanger Potentates in the Theatrical World—David Belasco, America's Ideal Dramatist and Stage Director—Alf. Hayman, Conservative Representative of Charles Frohman and Al. Hayman's Interests—Meteoric Rise and Sad End of Sam. S. Shubert—Lee and J. J. Shubert Captain-Generals in the Show World—J. W. Jacobs, Grand Vizier of Shubert Enterprises—George C. Tyler's Remarkable Career—Theodore Liebler, Head of the Great Producing Firm of Liebler & Co.—William Harris, Most Popular of Syndicate Allies—Henry B. Harris, a Chip of the Old Block, an Important Factor in Theatricals—Henry W. Savage an Ideal and Generous Producer—Great Achievements of Wm. A. Brady—Harrison Grey Fiske, Successful Journalist, Author and Producing Manager—George W. Lederer, a Brilliant and Fearless Showman—Success of Cohan and Harris and Wagenhals and Kemper—Lew Fields, A. H. Woods, H. H. Frazee, Werba and Luescher, Charles B. Dillingham, Frank McKee, Joseph M. Weber, Joseph M. Gaites and Felix Isman, Leading Producers of Musical Comedy—James Lawrence Kernan's Successful Career—George W. Rife, His Active Associate—Milton Roblee, Favorite Thespian and Noted Boniface.

**F**OR shrewdness, perspicacity, daring, managerial acumen, and absolute indifference to consequences in probing the public pulse, this country has perhaps produced more intrepid characters in the theatrical business than any other country in the world, and their activities have an unmistakable incentive in emulation of late years by foreign managers.

In the latter part of the last century the initiative in creation and production was taken by those redoubtable brothers, Daniel and Charles Frohman, who, with their brother Gustave, came to New York from Sandusky, Ohio, with their father and four sisters. The elder Frohman had a little cigar store in a basement on Broadway and the two elder boys worked there occasionally. Later Daniel became a messenger for Albert D. Richardson, a well-known war correspondent, who just then was writing a book called "Field, Dungeon and Escape." He afterwards was a clerk in the office of the New York Tribune. Gustave was the first of the three brothers to go into the show business and was also the founder of their success. He had become an expert bicycle rider and by this means he helped to successfully advertise a



DAVID BELASCO

*Our Most Proficient Stage Director and Most Conservative Manager*



DANIEL FROHMAN



## Fifty Years in Theatrical Management

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medical nostrum of the hour, a pursuit in which he was so successful that his mind turned to advertising and "booming" by unusual methods. In this way he drifted into the show business, first as agent for Charles Callender's Georgia Minstrels, afterward joining Haverly's forces, and finally managing on his own hook and helping Steele Mackaye to build the Lyceum Theatre, New York City. While he was with Mr. Callender, Gustave induced his brother Daniel to enter Callender's employ. Here Daniel "made good" so effectively as to attract the attention of J. H. Haverly, who a few months later engaged him as manager at the then quite important figure of \$75 a week. Meanwhile Charley Frohman also had gone into the show business, as treasurer for Haverly's Mastodons, in which he became popular with his associates. From Haverly, Daniel Frohman went as general manager of the Madison Square Theatre enterprises.

When Charles Frohman became a manager he at first met with success, but severe disaster followed taking the Wallack's Theatre Company on a long tour where it was unknown. He then joined his brother Daniel in assuming charge of the numerous road shows that issued from the Madison Square Theatre. When Steele Mackaye made a failure of his new Lyceum Theatre, capitalized principally by Brent Good and one of the Tiffany firm, Daniel Frohman was engaged as its manager and there he made money rapidly. He leased Daly's Theatre for a while after Daly's death. Subsequently he built his present Lyceum theatre, which has been most successful. Before this he managed the tours of E. H. Sothern. Charles Frohman meanwhile made a great success with Bronson Howard's "Shenandoah" at Proctor's Twenty-third Street Theatre, a production in which he had financially interested Al. Hayman, Isaac B. Rich and R. M. Hooley. Mr. Hooley drew out at the last moment and disposed of his share to the other partners. With "Shenandoah" as a foundation, Charles Frohman was in a position to induce his friends to build the Empire Theatre, of which he became the lessee. From this his ventures greatly increased and he is now unquestionably the leading theatrical producer in the world—his original partner, Mr. Hayman, still being interested with him.

He is the owner of a one-fifth interest in the theatrical syndicate, which perhaps would not have attained its present prosperity but for his great ability and tireless activity. He is the most daring among all theatrical promoters. With several others a few years ago he bought the New

## Fifty Years in Theatrical Management

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York Theatre property purely as a real estate investment, purchasing it at most advantageous figures. Gustave Frohman, the first of the three brothers to enter the amusement field and lay the foundation of their success, appears quite satisfied now to act as the business representative of his brother Charles with one of that manager's companies from year to year. Daniel Frohman, while not so sensational in his methods as his brother Charles, has, nevertheless, by dint of his lofty artistic ideals and business conservatism, contributed in no small measure to the elevation and advancement of the American stage.

Klaw & Erlanger, the heads of "The Syndicate," are considered a power to contend with in the theatrical world. They did much towards the betterment of theatrical matters in general, coming into power in a very opportune moment. Mr. Erlanger showed great ability as a leader, having all the "push" and mental stamina needed for the situation. Mr. Klaw makes a good contrast as a resourceful thinker and a conservative and practical organizer, having at all times his finger on the pulse of the business, while much credit must go to them for the many improvements and innovations they are responsible for in centralizing the booking facilities. I consider, however, that when they had attained to the zenith of their strength and held the situation in their grasp practically, had they adopted the "live and let live" policy the opposition would not have been so strong as it is to-day.

Mr. Erlanger's rise in the amusement field has assuredly been most wonderful, and had he been less aggressive with many in his business dealings, he would have ranked as the captain-general of the amusement world.

I do not suppose that the withdrawal of Al. Hayman from the head of the Syndicate, as announced, will make any material difference to the concern, although his advice, judgment and experience had much to do with the development of the same, placing it upon a solid financial basis. Latterly he had but little to do in the conducting of its affairs except to partake in the dividends.

David Belasco, playwright and manager, born in San Francisco, July, 1859, wrote his first play at the age of fourteen. He started his career as callboy at Baldwin's Theatre, San Francisco, and ultimately became its manager in 1878, holding the same position at the Grand Opera House and Metropolitan Theatre in the same city. While directing stage work his pen was not idle, for he dramatized novels, adapted foreign plays, besides turning



THE THEATRICAL SYNDICATE AND SEVERAL OF ITS ALLIES

1. Charles Frohman. 2. Marc Klaw. 3. Sam F. Nixon. 4. Joseph Brooks. 5. Abraham L. Erlanger. 6. Frank McKee. 7. George M. Cohan. 8. Mark A. Luescher. 9. Sam H. Harris.



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out a limitless amount of original stuff, about a hundred of which were produced. He brought forward many of the now prominent stars, among them being Mrs. Leslie Carter, who was under his direction for sixteen years, and it was through his tuition that she became famous. Another one of his prominent stars is Blanche Bates. Nance O'Neil has recently come into his fold and the future in consequence looks promising for her.

David Warfield, who is undoubtedly one of the most brilliant and successful players on the American stage, has long been associated with him.

Mr. Belasco is the owner of the Republic and Belasco Theatres. He is one of the most popular and successful dramatists in America. For years he was the bitterest opponent of the Syndicate, but now is closely allied with them.

Alf. Hayman has for many years been the manager of the entire list of Charles Frohman's enterprises besides being the direct representative of his brother, Al. Hayman, attending to both the essentials and details of the big Hayman holdings. The withdrawal of Al. Hayman from the Syndicate, thereby making his brother partner of Charles Frohman, Klaw & Erlanger and other big people in the Syndicate, gives him great importance in the eyes of the public.

Alf. Hayman is of a quiet and retiring disposition, shunning publicity, so his name and picture have appeared in print less than any of even the smallest managers. So he goes right ahead with his work in his own way, in his own time, and nothing will stop him.



While speeding on a Pennsylvania train to carry out some gigantic theatrical schemes at his destination, Sam S. Shubert, a managerial marvel at the age of twenty-seven years, had his young and useful life snuffed out like a candle in a wreck at Harrisburg, Pa., on May 13, 1905, his tragic ending being a terrible shock to the show world in general.

His rise, while meteoric, was productive, and the fortune which he had amassed in ten years, leaving an individual estate of nearly one-half million dollars, \$132,000 of it coming from the insurance companies in which Mr. Shubert held policies, astonished theatrical circles.

From the very bottom rung of the ladder of success, he climbed step by step until fame and fortune were within his grasp. At the age of nine years Sam Shubert became a programme boy at the Grand Opera House in his native

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city, Syracuse, N. Y., and a year later he had become assistant treasurer of the theatre. At eleven, he became treasurer of the Wieting Opera House at Syracuse through the influence of J. W. Jacobs, then a clothier in Syracuse. Eight years later he leased the Utica Grand Opera House and sent out his first road company of Hoyt's "A Texas Steer." He gained possession of the Bastable Theatre in Syracuse, the very house where he had worked as programme boy eight years before. Next he got the Cook Opera House in Rochester, N. Y., and his success was such that he built the New Baker Theatre in the same city. The Rand Opera House at Troy fell into his hands. He purchased the rights to "The Belle of New York," and then surprised the theatrical men by acquiring the lease of the Herald Square Theatre in New York City.

When twenty-one, Sam Shubert had, in addition to various road companies, the control of one theatre in Utica, two in Rochester, two in Syracuse, one in Troy and one in New York City. Then he obtained the leases of the Casino Theatre, the Princess, the Madison Square and Lyric theatres in the heart of New York City, the Lyric being especially built for him. Other theatres acquired were the Lyric in Philadelphia, the Garrick in Chicago, the Columbia in Boston, the Garrick in St. Louis, the Duquesne in Pittsburg and the Hyperion in New Haven, Conn. Sam Shubert then controlled high-class road attractions, six stock companies and a theatrical circuit of supreme importance.

Sam Shubert was an indefatigable worker, putting his talents to the best use imaginable and everything he seemed to touch turned to gold. But in amassing his vast fortune he always found time to show his good will toward his fellow-men. His self-denial, steadfastness of purpose and stick-to-it-iveness which enabled him to rise from obscure poverty to the highest pinnacle of fame in ten years were manifestations of the character of the man whose name to-day is being perpetuated by his brothers and friends.

He did not possess a rugged physique and his nervous activity was such a continual strain that it sapped his physical strength, yet his endurance, courage and willingness were wonderful. Twice the New York papers put the "death watch" on him, and it seemed the irony of fate that he should recover when his life seemed to be hanging by a thread and meet death in a railway accident.

When a man of thirty-five is the business head that controls the practical



LEE SHUBERT

*Captain-Generals in the World of Amusement*



JACOB J. SHUBERT

*Theatrical History*



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destiny of such a great institution as the Hippodrome and many other New York playhouses, theatres in all the important cities in the country and some thirty theatrical organizations, he becomes, by the very magnitude of his interests, a figure to excite popular curiosity. This man of thirty-five is Mr. Lee Shubert. And it is obvious that Mr. Shubert cannot handle all his many theatrical interests alone. Mr. J. J. Shubert, his younger brother, is his co-worker, shouldering much of the detail as well as sharing the responsibility of the main transactions entered into both by Sam S. and Lee Shubert, Inc., and by the Shubert Theatrical Company. The more Lee Shubert turns his attention to artistic and financial enterprises, to a degree outside the work of his own office, the more he must rely on his equally indefatigable brother. There is no mystery about Lee Shubert or his brother and there is no secret key to their success. Mr. Shubert will himself tell any one who really wants to know that he believes the one recipe for success is work. He himself works all day and far into the night. The fact of the matter is that Lee Shubert is so thoroughly absorbed in his work which, in addition to theatrical matters, includes large real estate ventures and his labors as a director of two Metropolitan banks, that he hasn't time to be interested in much of anything else.

Lee Shubert and his brother Jacob arrive at their offices in the Shubert Building at 10 o'clock in the morning. About fifteen hours a day for fifty-two weeks in the year may be taken as a rough average of a thoroughbred Shubert working capacity. Mr. Shubert is always ready to listen to suggestions from the subordinates, and he is the first man to place the credit for a good suggestion where it belongs, and when a man has proved himself to be valuable he is not rewarded with words of commendation alone.

One of Mr. Shubert's peculiarities is, that he is never to be found at the first nights of his own productions in New York. "I have already seen those performances, and I know just what they are like. Why should I go and be uncomfortably nervous, waiting for the results?" he says, in defense of this policy. On the other hand, he is a hardened first-nighter for the productions of all other managers. His very reasonable argument in this case is, that as he has not seen rehearsals, it is a strict matter of business for him to acquaint himself with the actual performances.

Mr. Shubert in his office, from which all his theatres and many productions are directed, is veritably the spider in his web. This does not mean

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that he acts in a "spideriferous" manner, as the humorist might remark, but it does mean that he is absolutely the personal centre of activity.

"Mr. Lee" transacts business in a manner which is unique and temperamentally characteristic. If there is a proposition to be discussed, Mr. Shubert is almost invariably the questioner, and his questions are briefly to the point. He has the ability to make up his mind with lightning rapidity, and what he says "goes."

As Lee Shubert is the dreamer and the schemer, so his younger brother, "J. J.," is the ultra practical man of the combination, and the "shock-absorber." He takes the jolts, and rides over them without a quiver. He has a habit of "getting down to cases" immediately and staying there.

The personality of the Shuberts stands out among the theatrical personalities of New York, and their rise in the amusement world has been phenomenal.

J. W. Jacobs, general manager for the Shuberts, is one of the best-liked men in the show business. He has been with the Shubert Company since its inception. Much of its astonishing success is due to his cool judgment and brain work.

Mr. Jacobs was born in Syracuse, N. Y., in 1862. He was sought by Sam S. Shubert for embarking in a theatrical enterprise, the taking of Shubert's first theatre, the Bastable, at Syracuse. Jacobs knew Shubert when the latter was a boy selling newspapers on the streets of Syracuse, and it was due to his influence and assistance that Shubert secured the position of treasurer of the Wieting Opera House, Syracuse, through a letter from Jacobs.

Jacobs and Shubert went to New York together, and later established an office in the Herald Square Theatre, which soon after passed into Shubert's control. Jacobs, although an integral part of the Shuberts' concern, has always modestly kept his name under cover in all of the firm's enterprises and transactions.

He is extremely quiet and unassuming, but has the happy faculty of making friends and keeping them. With the 2,500 men under his direction, he is very popular, and they all speak well of him. His friendship for Sam Shubert never wavered, and it was a great shock to him when the latter was unexpectedly killed in a wreck. He superintended the construction of a beautiful mausoleum as the last resting-place of Sam S. Shubert, at Salem Fields, which was completed in 1906.



**THE LATE SAM S. SHUBERT**  
The Sad Ending of a Brilliant Career Universally Deplored



**J. W. JACOBS**  
Grand Vizier of the Shubert Enterprises.



## Fifty Years in Theatrical Management

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There are few American managers who occupy a more exalted, commanding and respected position than does George C. Tyler, the executive head of the well-known firm of Liebler & Company. He was always respected in his profession, even when in the callow days of his early experience, for he was a pusher and a driver in all his undertakings; an incessant toiler, with a keen perception of opportunities, and one in whose vocabulary there was never such a word as "fail."

Those who knew him first as an advance man for James O'Neill in the palmy days of "Monte Cristo," for the Hanlon Brothers' productions, for Willard Spencer's "Princess Bonnie," and other attractions which won fame and fortune under his guidance, tell anecdotes about his drive and persistence, which would make a book in themselves, a text-book which the latter-day advance man could read and study to substantial profit.

Filled with an ambition to accomplish things, rather than to inscribe his name on the roll of fame, and possessing the innate gift of prescience and a knowledge of what really constitutes the necessities of successful play productions, Tyler has gone steadily forward in his calling, until to-day he stands practically at the head of the long and famous list of producing managers in this country and in Europe—a proud position, deservedly recognized here and abroad.

Mr. Tyler's work has differed from that of any other member of his profession, for all of his successes—and their names are legion—have been practically of his own conception, in theme, in treatment and in construction. To the general public, his name may not be known, but one may be sure that the idea of the plan emanated from his own brain. He is now in the very prime of life, being but 42 years of age, and, important though his past achievements are, he is one from whom much is yet confidently expected.

He was not long an advance man ere he became a manager, and he was not long a company manager when he organized the firm of Liebler & Company and became a producing manager. His first venture, that of Charles Coghlan in "The Royal Box," was a pronounced success, a success so marked that all New York sat up and took notice

Within the year he had contracted with Hall Caine for a dramatization of "The Christian," a play that, with Viola Allen in the stellar rôle, was destined to gather in a larger profit than any play which had been produced in the United States in a quarter of a century. Production after production

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followed, many of them successes, some of them failures, but each and all of them plays which meant something, which taught something, and each of them marking a step in advance, a blazing of the way for future effort. The American stage of to-day has been improved beyond computation by George C. Tyler's discoveries and progressive ideas.

The list of his successes—some of them really great achievements—is a long one, much longer and more distinguished as creations than few American or foreign managers can boast.

His invasion of England so far has been a mere foray in his estimation, but it is, nevertheless, true that practically all of his presentations there have been successes.

Without going into biographical data to greater extent, such is the history of certainly one of the brightest and foremost of American managers, who is recognized as one of the leading theatrical producers of America. The New Theatre, renamed The Century, has passed under his direction, and, with his partner, Theodore A. Liebler, will also control the new Plymouth Theatre, Boston, which is one of the handsomest in the country, these being the first playhouses to come under their management.

Theodore A. Liebler, of the well-known firm of Liebler & Company, is a New Yorker of German parentage. His father was a celebrated engraver, and designed the first bank-notes issued by the United States government. Mr. Liebler learned the art of lithographing, started as an artist, and later branched out for himself, building up a successful business in New York.

After the lithographic firm of Liebler & Maas, which had become one of the best-known establishments of its kind in the country, was wiped out of existence by the horrible Park Place disaster of 1893, Theodore A. Liebler shed a silent tear, gritted his teeth and determined to begin all over again. He formed a partnership with George Tyler, constituting the firm of Liebler & Company. Among the stars presented by them have been Eleanora Duse, Gabrielle Rejane, Mrs. Patrick Campbell, Viola Allen, Eleanor Robson, Ada Rehan, Otis Skinner, Kyrle Bellew, and many others of equal fame.

Mr. Liebler is a shrewd and conservative man of business, and, with such a speculative, active partner as George C. Tyler, forms an ideal combination, which assures and is a reason for their undeniable success.

My acquaintance with William Harris, the able and highly successful theatrical manager, dates back to 1868, when, with his partner, John Bow-



HENRY B. HARRIS



WILLIAM HARRIS

*William Harris, Perhaps the Most Widely Beloved Man in Management, and His Able and Progressive Son, Henry B. Harris*



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man, he was performing at Tony Pastor's Bowery Theatre. Bill and I waxed very friendly—an intimacy which has endured for years—and when I had occasion to start for Omaha in that year to take charge of the new Theatre Comique, I called at Tony's theatre to bid him adieu.

While we were talking over my proposed trip, I remarked that I needed a trunk for the journey. "Let me buy it for you," begged Billy, and of course I consented. We went together to a Bowery trunk merchant's store and selected the purchase. Then the bargaining commenced. To my surprise, Billy haggled over the price until the storekeeper, in desperation, reduced his original figure one-half. This was the first example I had witnessed of Harris' business acumen and ability, which have stood him in such good stead in his subsequent career.

Harris was born in Germany in 1846, and entered the amusement business as a jig dancer in 1863. The first partner he had was John Bowman; the next, Billy Carroll, and the third, Isaac B. Rich. The latter could not sing or dance very well, but he had money and commercial ability, and from the time they combined both began to prosper.

Despite his great success, Harris has remained the same democratic, lovable fellow he was when I first knew him. For a quarter of a century he has been financially interested in nearly half of the leading theatres of America, and is a partner to Charles Frohman, Al. Hayman and Klaw & Erlanger in many of their important enterprises. As a tribute to his parental love and care, his son, Henry B. Harris, will rechristen the Hackett Theatre this season in honor of his distinguished father.

Billy Harris is as popular to-day with his colleagues as he was forty years ago, and I venture to say he hasn't an enemy in the whole theatrical profession.

Henry B. Harris is a "chip of the old block." He was born in St. Louis, in December, 1866, and began his theatrical career as a programme boy, at the old Howard Athenæum in Boston. A little later he was made treasurer of the Columbia Theatre, in that city, and within three years became its business manager.

His first theatrical venture was as half-owner in the tour of May Irwin, which netted him a large amount of money. He then became identified with several of the Frohman, Rich & Harris enterprises, acting in that capacity for Lily Langtry and Peter E. Dailey.

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In 1901, he became an independent manager, his first attraction being "Soldiers of Fortune," with Robert Edeson as the star. In 1905, he produced "The Lion and the Mouse," Charles Klein's famous play, which made him an independent fortune. The same year saw him launching Rose Stahl in "The Chorus Lady," James Forbes' comedy, which immediately sprang into the forefront of the season's successes. He is the owner of the Hudson and William Harris (late Hackett) Theatres, two of the most popular playhouses in the metropolis, and also of the new Fulton. Mr. Harris is treasurer of the National Association of Theatrical Managers, an honor of no small distinction, and is one of the most important producers in America.

Of all the leading managers in America, Henry W. Savage is the least known personally, yet in all the cities where week stands and one-night stands are known his name is a familiar one. When Savage labels a production with his name, the public, as a rule, accepts it as of worth, and in all the years that he has been sending out plays, the failures are few and far apart.

Savage is a six-footer, between forty-five and fifty years old. He and Colonel Roosevelt were classmates at Harvard. Originally, Mr. Savage was a real estate operator in Boston, where offices are still maintained under his direction.

About twelve years ago, he built the Castle Square Theatre, in Boston, which had at first failed to pay, but became a veritable gold mine under Savage's personal direction. His English Opera Company played a successful circuit, which included Philadelphia, Atlantic City, Washington, Buffalo and Baltimore. Mr. Savage produced Grand Opera in English in New York with big returns. Among the Savage successes are "Parsifal," "Madame Butterfly," "King Dodo," "Prince of Pilsen," "Merry Widow," and "Madame X," and a host of other high-class works.

Mr. Savage speaks French and German fluently, and the use of these languages helps him greatly on his search abroad for European ideas to be used in America.

He usually is "as fit as a fiddle," and always ready and eager for the season's campaign. For his forthcoming production in English of the Puccini opera, "The Girl of the Golden West," he has engaged the most famous English singing artists of the world. From a musical standpoint, the most important of his European contracts is the engagement of Maestro Giorgio Polacco as first conductor, who was the personal choice of Giacomo Puccini him-



POWERFUL AND PROGRESSIVE FACTORS IN MANAGEMENT TO-DAY  
1. Henry W. Savage. 2. George C. Tyler. 3. William A. Brady. 4. Winthrop Ames



## Fifty Years in Theatrical Management

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self. Mr. Savage will give the opera a generous production, quite in keeping with Mr. Belasco's drama, and for the masterful score of the famous Italian composer he will employ an orchestra of fifty-two pieces.

In addition to the Puccini opera, the most important of Mr. Savage's musical attractions this season is "Little Boy Blue," from the German of Rudolph Schanzer and Karl Lindau, with music by Henri Bereny. The American adaptation is by A. E. Thomas and Edward Paulton.

Mr. Savage's reputation puts his name at the head of the list of managers, both in Europe and America, who present their productions on a lavish and almost reckless scale.

William A. Brady, one of the most important of our producing managers, was born to fill his rôle. That he is a man of genius, is undeniable, and all the greater credit is due him, inasmuch as he has arrived to his present greatness from the humble position of candy butcher and call-boy. Beneath a bluff manner he conceals the sentiment that goes with a truly artistic temperament. There are some who know him but casually and think him harsh, unsympathetic and inconsiderate, but the truth is that there is no one more ready to help an old friend in distress, or whose sympathies are more quickly aroused.

When he began, his sole assets were pluck, nerve and the dramatic instinct that was born in him. In 1888, he started a repertoire company in San Francisco, this being his initiation in management. In 1889, he was producing "She" as a spectacular play at the Alcazar Theatre, in the same town while I happened to be there.

He called at my theatre and urged me to come and witness a representation of his play, so as to pass a verdict on its possibilities as a success on his intended tour to the East; I arranged to snatch the time the night before leaving, as he was so pressing in his request. I was favorably impressed, and advised him to take the production through the East into New England, and the tour proved most successful for him.

This, I might say, was the real beginning of his remarkable career. I may also add that I was the means indirectly of bringing about another of his successes, inasmuch as I arranged with him to tour his production, "The Clemenceau Case," to the West and Pacific Coast, as I have already stated, and it had a triumphal tour of twenty weeks.

Since then, Brady has, I may say, mounted to the top rung of the ladder

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of success, and may be cited as one of the most important allies of the Shuberts. When he decided to devote himself to producing, the stage lost an actor but gained a great manager.

His work has been of inestimable value, and he is following in the footsteps of his illustrious predecessor, Augustin Daly, in establishing a dramatic repertoire company of the highest class at his new theatre, the "Playhouse," and there is no one better qualified than he is to duplicate Mr. Daly's achievements in this generation. Both were animated by the same ambition, to maintain the highest possible dramatic standards.

Harrison Grey Fiske, manager and journalist, was born at Harrison, N. Y., in 1861. He began his literary career as dramatic critic on the Jersey City Argus, and the Dramatic Mirror, and at the end of that year bought an interest in the stock company that owned it. Five years later, he became sole proprietor. In March, 1890, he married Minnie Maddern, for whom he became manager in 1896. In 1901, he leased the Manhattan Theatre, New York, for Mrs. Fiske, and during that period he also introduced to the New York stage Bertha Kalich, the Polish actress. To-day Mr. Fiske is a prominent producing manager, personally directing the rehearsals and supervising all details of the production of plays which he presents. He also manages Mrs. Fiske's travelling tours.

He and Henry Greenwall were the first bitter opponents of the Theatrical Syndicate, which at one time sued Fiske for libel. He contested it, and a bitter legal warfare raged, but was finally dropped, and Fiske is now friendly with his former enemies.

In 1885, I also had a libel suit against Mr. Fiske, but we chanced to meet. He expressed regret at the article to which I had taken exception, and we settled the dispute over a glass of champagne.

Mr. Fiske has been vice-president of the New York Shakespeare Society, secretary of the Goethe Society, director of the Lotus Club and the American Dramatists' Club, and trustee and secretary of the Actors' Fund of America. He is a member of the Manhattan, New York Athletic and Lotus Clubs, the Knollwood Country Club, Sons of the Revolution and Zeta Psi Fraternity, and President of the National Humane Alliance.

Charles A. Spalding, regarded as one of the richest and most conservative of men connected with theatricals, inherited a large fortune from his father, Dr. G. R. Spalding, who for a series of years was a partner of David



JOSEPH WEBER



LEW FIELDS



A. W. DINGWALL



THEODORE HAYS

*Self-Made Men Who Have Risen to Prominence in Theatrical Management*



## Fifty Years in Theatrical Management

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Bidwell in many theatres and in circuses. The younger Spalding was placed by the elder in the box office of the Olympic, St. Louis, but eventually became treasurer of the house, and at the death of his parents he succeeded to its ownership and management. Here he maintained a strong dramatic stock company until 1879, when the theatre fell into line with others given over exclusively to travelling combinations. Mr. Spalding still owns the Olympic as well as the Century Theatre in St. Louis, but has not been in active management since 1885.

Lew Fields, actor and producing manager, began his stage career at the age of eight, appearing at an amateur performance in a "black-face" act with his boyhood friend, Joseph Weber. Since that time, he has been constantly before the public, and to-day is probably one of the foremost theatrical men in America.

For a quarter of a century, the firm name of Weber & Fields was prominent in the annals of the stage. It was Mr. Fields who first introduced to the public the show girl, doing away with fleshings, which had originally predominated in all musical productions. In 1904, the firm of Weber & Fields was dissolved, and Mr. Fields formed a partnership with the late Frederick Hamlin, with an agreement with Julian Mitchell, the firm being known as Hamlin, Mitchell & Fields.

The Lew Fields' Theatre (now the "William Harris," Henry B. Harris owner), opened by Mr. Fields in the musical play, "It Happened in Nordland," music by Victor Herbert, libretto by Glen MacDonough. This production ran at the Lew Fields' Theatre for a season and a half and repeated its New York success on the road for another season.

Relinquishing his lease of that house, he became affiliated with the firm of Sam S. & Lee Shubert, and lessee of what is now known as the Lew Fields' Herald Square Theatre, where he produced "About Town," and later, "The Girl Behind the Counter." Subsequently at this same house he produced "Old Dutch," by Victor Herbert and Edgar Smith.

In the meantime, he had become lessee of the Broadway Theatre, in which house he produced three of the largest and most successful productions known to the English speaking stage, viz.: "The Midnight Sons," which played there for ten months; "The Jolly Bachelors," and "The Summer Widowers," in which he played one of the principal parts. His latest production, "The Henpecks," is a crowning success.

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In the season of 1909-1910, he successfully produced Blanche Ring, in "The Yankee Girl"; Marie Dressler, in "Tillie's Nightmare"; "The Rose of Algeria," and numerous others. He is a strong ally of the Shuberts, and is associated with them in many of their interests, among others being the establishment that is known as The Winter Garden.

Mr. Fields has been more than successful in all his enterprises, for he spares no expense in staging his productions, which are numerous.

George Michael Cohan was born at Providence, R. I., July 4, 1878, of Irish-American parentage. Son of Jerry J. and Helen F. Cohan (nee Helen Frances Costigan), also of Providence, R. I.

George M. Cohan's first appearance on the stage was made as a babe in arms when he was carried on the scene in "The Two Dans," a play written by Jerry J. Cohan and produced by Brian O'Lynn, a famous character actor of that day.

George M. Cohan made his first professional appearance at Keith's theatre in Boston, Mass., in 1887, when he was nine years of age. His act consisted of a violin solo and musical imitations which he extracted from household kitchen utensils with the aid of a rosin bow.

In 1894-5 George M. Cohan was featured as the boy in "Peck's Bad Boy." His father, mother and sister Josephine also appeared in this piece.

In 1896, the family, then known as "The Four Cohans," played a seven months' engagement at Shea's Music Hall in Buffalo. This was followed by tours with Gus Williams, Charles A. Loder and M. B. Robinson Company.

George M. Cohan's first original sketch was called "The Professor's Wife," which met with much success on the vaudeville circuit. His next sketch was entitled "Money to Burn." It, too, proved a big hit in the halls.

"The Governor's Son," originally written as a one-act sketch in 1901, was lengthened into a three-act play and presented at the Savoy Theatre, New York City. "Running for Office" followed. It, too, in its original form was a one-act sketch which, turned into a three-act play with musical trimmings, made a great success at the Fourteenth Street Theatre in New York City in 1903.

As a distributor of mirth, music and general good cheer, it is safe to say that George M. Cohan has no equal on the stage to-day. Cohan is quite the most dominant, popular and conspicuous figure we have had in the amusement



**THE COHAN FAMILY**  
(George M., Jere J., Helen and Josephine)



**THE BARRYMORE FAMILY**  
(Ethel, Georgie Drew, Lionel, John)  
*Distinguished Families Prominent in the Public Eye*



**THE VOKES FAMILY**  
(Fawdon, Rosina, Fred, Victoria, Jessie)



## Fifty Years in Theatrical Management

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field for a decade. Seemingly at will, this clever young Irish-American turns out a successful play, a fascinating song number, dramatizes a book or evolves a rapid-fire farce, always with the sure touch of genius that marks the student who has acquired his knowledge of the stage and its technique at first hand, and therefore presents his work with the secure feeling of certain approval.

The popularity of Cohan play products may be attributed to this fact. No writer since the days of Hoyt has been so successful in transferring humanly interesting character studies to the stage and depicting them with the naturalness to be found in real life.

The firm of Cohan and Harris was formed in 1904, Sam H. Harris becoming George M. Cohan's partner and manager coincident with the launching of "Little Johnny Jones" on October 11 of that year. Prior to his affiliation with young Cohan, Sam H. Harris' theatrical experience has been confined to a partnership with A. H. Woods and P. H. Sullivan under the firm name of Sullivan, Harris and Woods.

The firm of Cohan and Harris became immediately active in the promotion of things theatrical, producing, not only all of the plays written and composed by George M. Cohan from 1904 to 1911, but a number from other dramatic and musical workshops, including "The Fortune Hunter" by Winchell Smith, "The House Next Door" and "The Girl in Waiting" by J. Hartley Manners, "The Penalty" by Henry C. Colwell, "The Counsel for the Defense" by Henry Irving Dodge and "The Member from Ozark" by Augustus Thomas.

The season of 1911-12 found Cohan and Harris in possession of three New York theatres, namely, The George M. Cohan and Gaiety Theatres on Broadway and the Grand Opera House.

The same season this firm put over three big successes in rapid succession, "The Little Millionaire," a musical farcelet by Geo. M. Cohan with the author in the title rôle: "The Red Widow," a musical play by Channing Pollock, Rennold Wolf and Charles J. Gebest, with Raymond Hitchcock as its star, and "The Only Son," a comedy drama from the pen of Winchell Smith with a powerful appealing theme and intense dramatic strength.

Edward Wallace Dunn is the genial press representative of the Cohan and Harris enterprises.

Working in close harmony and attaining greater success each year as theatrical managers and producers, Lincoln A. Wagenhals and Collin Kem-

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per, of the well-known firm of Wagenhals & Kemper, of the Astor Theatre, New York, have dominated the show business to such an extent that they have become recognized theatrical heads in a remarkably short time. The history of one is so closely allied with the other, that a sketch of either would necessarily include that of the other. Both arrived in the world at the same time, in the early Seventies, their birthplace being in the same state, Ohio.

The first star under the Wagenhals & Kemper firm was Louis James, in 1895, and the firm and tragedian made big money. Other stars followed, among them being Frederick Warde, Charles B. Hanford, Mme. Modjeska, Katherine Kidder and Blanche Walsh.

In the fall of 1906, the Astor Theatre, which was built especially for them, was opened with a revival of "A Midsummer Night's Dream." Then many successful plays were produced, three of which have played at the Astor during the last four years: "Paid in Full," "The Man from Home," and "Seven Days." Two of these—"Paid in Full" and "Seven Days"—were productions made by Wagenhals & Kemper at their own theatre, the Astor, and bring back reminiscences of the old Augustin Daly stock days.

Harry H. Frazee began his theatrical career as treasurer of the Grand Opera House in Peoria, which was then under J. F. Flaherty. He then did advance work from 1896 to 1902. In 1903, he had a small company of his own, and later put out three road attractions at popular prices. In 1905, he purchased "The Royal Chef" from the Shuberts, "The Isle of Spice," from B. C. Whitney, in 1906, and produced "The Yankee Regent" at the Garrick, Chicago, in August, 1907.

He then purchased "The Flower of the Ranch," and signed James J. Corbett for a term of years. He also presented other strong attractions, which included "A Knight for a Day," in that same year. In 1909, he got control of "The Time, the Place and the Girl," "The Girl Question," and "A Girl at the Helm."

Mr. Frazee is also part owner of the Cort Theatre, in Chicago, and in association with George W. Lederer and Al. H. Woods, produced "Madame Sherry" at the Colonial, Chicago, in April, 1910, with immense success, and has since bloomed out into a producer of much importance.

Augustus Pitou, who is now about to retire, is in his sixty-eighth year, and is a prominent dramatic manager and producer. He was an actor for twelve years, during which time he was associated with all the great stars of

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that period. Mr. Pitou is also known as an author, having written a number of plays. He was born in 1843, in New York City. His first stage appearance was at the Winter Garden Theatre, New York, the very week it was destroyed by fire.

He has had an eventful career as a manager, and has been highly successful. William J. Scanlan, Robert Mantell and Rose Coghlan were under his management at the same time. He managed Booth's and the Fifth Avenue Theatres for five years. He still continues to prosper as the manager of Chauncey Olcott in Irish plays, which Mr. Pitou himself writes.

Forsaking the desk of dramatic critic on the Milwaukee Sentinel for the active life of the theatre, is what A. W. Dingwall (known to intimate friends as "Sandy" Dingwall), the prominent manager and producer, did in 1890. He became associated with Jacob Litt, as treasurer, agent, and finally became general manager of all the Litt attractions and theatres. He was admitted as a partner in 1901, and the firm became known as Litt & Dingwall.

Since Jacob Litt's death, in 1905, and for three years before that, during Mr. Litt's illness, when he was obliged to retire from active service, Mr. Dingwall has had entire charge of the firm's affairs, and managed the various interests with skill and excellent business judgment.

"Sandy" is a showman in the broad acceptance of the term, and is admired by a large circle of friends and acquaintances.

His partner, Jacob Litt, was absolutely a self-made man. In a small way, he commenced his career in the museum branch of the show business, and finally conducted an establishment of that nature on a large scale in Milwaukee, Wis. His enterprises gradually grew, and he extended his field of theatrical management, with theatres in Chicago, Milwaukee, Minneapolis and St. Paul.

He travelled many dramatic companies of his own remuneratively. He also controlled the Broadway Theatre, New York City. Finally, ill-health compelled him to retire from active life, to which he never returned. He died in 1905, a reputed millionaire, leaving a widow and two sons. Mrs. Litt is the mistress of Jack-Will Farm, at East Patchogue, on the Great South Bay Shore, Long Island, a splendid estate of 125 acres, named for her two sons, Jack and Will.

Werba and Luescher, the youngest of the producing managers, have come

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to the fore with amazing rapidity. They control a great number of stars, among them being Christie MacDonald and Tom McNaughton, now starring in the "Spring Maid," a musical comedy; Nora Bayes and Jack Norworth, in a musical comedy, "Little Miss Fixit"; Lulu Glaser, in "Miss Dudelsack," a new Viennese Opera; Alice Lloyd, in an English musical comedy with Charles McNaughton; Mizzie Hajos, touring with "The Spring Maid"; in legitimate comedy, Clara Lipman, in "It Depends on the Woman," and Louis Mann, in "Elevating a Husband," both comedies emanating from the pens of Clara Lipman and Samuel Shipman. Under their direction, Wilkie Bard will make his first American appearance.

Lillian Russell is now on tour, prior to Werba and Luescher starring her in a new opera.

They have in preparation a new Viennese operetta, "Bub oder Maedel," by Harry B. and Robert B. Smith; also "Der Fidele Bauer," Leo Fall's masterpiece, in which they will star George Marion.

From this, it would seem these young producers are not allowing grass to grow under their feet. This promising beginning holds out brilliant prospects for their future achievements. Young managers of this class are the future generals of the show business.

Charles B. Dillingham began life as a reporter on The Evening Star, and drifted along until he blossomed out as one of the leading producers of the day. He was given his first opportunity by Charles Frohman, and has evidently profited by it. He is a close ally of the Syndicate. His attractions have been numerous and successful. He is proprietor of the Globe Theatre, New York, and is associated in many enterprises with that shrewd and conservative showman, William F. Connor, together forming a very formidable alliance. They are of the younger generation of producing managers who are making Theatrical History.

Frank McKee, the well-known manager and producer, began his career in a humble way, as a lithographer and programmer with touring companies, in the early Eighties. He then rose to the position of agent, and later was manager for Charles H. Hoyt, with whom he was associated for many years, ultimately becoming his partner. He was one of those who benefited by the will of Mr. Hoyt, after whose death he took over sole control of the business and branched out as a producer of much importance. He is the lessee of the Savoy and Majestic Theatres, New York, and is also a partner in many of

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the attractions presented by William Harris. He is closely associated with Klaw & Erlanger.

Joseph M. Weber, manager and comedian, born in New York City, made his first appearance on the stage at the age of eight years. He, together with Lew Fields, became manager of the hall known as "Weber and Fields." In 1895, was joint manager of the Broadway Music Hall, and remained there till the dissolution of partnership with Fields, in 1904.

He appeared in that house in such famous burlesques as "Fiddle de Dee," "Twirly Whirley," "Pousse Café," "The Geezer," and many others, all written by Edgar Smith. He still retains the theatre, being sole proprietor. His biggest success in recent years has been his production of "The Climax" and "Alma," which runs it pretty close, having three companies presenting it this season on tour.

Florenz Ziegfeld is a manager who has made many notable musical productions, in most of which he has starred his wife, Miss Anna Held, the great American favorite. He has also produced a series of successful shows, called "The Follies," which have a tinge of the French risqué atmosphere to give added piquancy and zest to the ensemble. He has the financial support of Klaw & Erlanger in all his enterprises.

Frederic Thompson, a modern type of theatrical business man, who when with his partner Elmer Dundy, announced they'd build a hippodrome in the metropolis were laughed at, as they were young and new at the game. The laugh is on the other side now. Well, all I can say is that that incident is on a par with all Thompson undertakes to do, why, he just does it. He was also the inaugurator and promoter of Luna Park.

Joseph Rhode Grismer, playwright and manager, made his first appearance with the Histrionic Society, Albany, New York, 1870. In 1873, he was leading man at the Grand Opera House, San Francisco, and later at the California and Baldwin Theatres, in the same city. He dramatized "Monte Carlo" and "Called Back," and toured as joint star with his wife, Phoebe Davis, for a number of years. He is director of the Commercial Trust Company, vice-president of the Actors' Fund, president of the Actors' Order of Friendship, and director of the Lambs and the Green Room Clubs.

Marcus R. Mayer, well known on both sides of the Atlantic, went to California with his parents in 1850. He began his career as a printer's "devil." Later, he became reporter and correspondent. In 1861, he went to

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Victoria, B. C., and accompanied Ed. J. Buckley, who later became a very popular actor in California, as far as William Creek, prospecting.

They rode the Pony Express from Esquimalt to Victoria, a distance of four miles, over the bridges, he riding for Adams Express Company, and Buckley for the Wells Fargo Express. He, in turn, visited Salt Lake and Virginia City, where he worked on the Territorial Enterprise, when Mark Twain was a reporter on that paper. Subsequently he abandoned journalism to take up management of leading stars, Julia Deane Hayne, Charles Kean, Jr., Miss Matilda Heron, Helen Tree, Lawrence Barrett, and others.

In 1880, he accompanied me to Europe, as manager of my European attractions. Later, he joined Henry E. Abbey, and was with him for many years. He was considered one of the most energetic, enterprising, capable and popular managers of his day, and has won well-merited fame through his individual efforts. He spends most of his time now abroad, principally in England.

John B. Schoeffel, the Boston manager, began his theatrical career as an usher in Rochester, N. Y., his native city, and was quickly promoted to the box office; then became treasurer, and shortly after business manager. It was in Boston, during the Sixties, at the commencement of his activities, that I first met Mr. Schoeffel, as manager for Frank Mayo, with whom he continued in such capacity for twelve years. In 1876, he formed a partnership with Henry E. Abbey.

The next venture was the Park Theatre, New York. There it was that Stuart Robson and William H. Crane were first brought together, under the management of Abbey & Schoeffel. The following season they made a success with E. A. Sothorn. Mr. Schoeffel also directed the Metropolitan Opera House, with Abbey and Maurice Grau. Wishing to add to their theatres, Boston was looked upon as a good field. They leased Beethoven Hall, and after some alterations, opened it as the Park Theatre.

Mr. Schoeffel has been associated in the management of thirteen theatres and some of the greatest stars that have been in this country. His last enterprise was in taking the management of Nance O'Neil. He was married in 1885 to Mrs. J. B. Booth, Jr., who has since died.

A. H. Woods, already one of the leading producers of this country on a mammoth scale, will have no less than twenty important productions for the



AL. H. WOODS



H. H. FRAZEE

*Two Daring Theatrical Plungers*



GUS HILL



AUGUSTUS PITOU

*Two Men Who Combine Eminent Shrewdness with Conservatism*



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season of 1911-1912. He has secured George Marion as his general stage manager.

Among his principal attractions on tour will be Julian Eltinge, in "The Fascinating Widow"; Marguerita Sylvia, in the new Franz Lehar romantic opera, "Gypsy Love"; Dustin Farnum and William Farnum, in "The Littlest Rebel"; Eddie Foy, in a new musical farce, "Little Nemo," with a large company of midgets; three companies, in "The Girl in the Taxi"; five companies, in "Madame Sherry," in conjunction with Frazee and Lederer; the new comic opera, "Miss Dudelsack," and the new comedy drama, by Paul Armstrong and Wilson Mizner, "The Greyhound."

Besides all these attractions, there will be a new theatre, which Mr. Woods, in conjunction with Sol Bloom, will erect, to be called "The Julian Eltinge Theatre." This will be in operation before the year 1912 is over.

Joseph M. Gaites, the well-known producing manager, has completed arrangements for sending some eight to ten companies on a tour of the country: "Thais," in dramatic form, adapted by Paul Wilstach; "Bright Eyes"; "The Girl of my Dreams"; "Doctor De Luxe"; "Katie Did," and two "Three Twins" companies will be among the list.

A striking example of success due to energetic business principles is the prominence attained by Gus Hill. Yet, through his own efforts, has this popular manager attained a position where several hundred performers are on his salary list each season in his various companies, scattered in all parts of the United States. Beginning some years ago by putting out several variety companies and later some of the best burlesque attractions, he gradually widened the scope of his operations with quick perception, characteristic of all his dealings.

Mr. Hill is a firm believer in printer's ink and lithographer's colors, and, aided by lavish display along original lines, his productions have become very popular, having at all times the business of each attraction at his fingers' ends. A few of the stars whom he brought into the limelight were Montgomery & Stone, Weber & Fields, Dan McAvoy and a host of others.

Hill has had fourteen attractions on the road in one season, and some of these continuously for eighteen years or more. He frequently remarked that my "extensive plunging and business methods would inspire him to become a big showman some day"—a resolve he has surely attained. He is reputed to be among the wealthiest managers of this country.

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There are few directors of theatricals who exert more influence on the profession and the public than Felix Isman, of Philadelphia. He has managed the late Dan Daly, Louis Mann, William Faversham and others, and worked in conjunction with Klaw & Erlanger, Charles D. Dillingham and the Shuberts in producing new plays. He was also interested with William Morris, Inc., in vaudeville enterprises, besides being lessee of the Broadway Theatre, New York, and with A. H. Woods, in some of Woods' theatres and productions. He was also lessee of the Circle Theatre, New York. In addition, Mr. Isman has erected and now controls the Forrest Theatre, Philadelphia, and twenty-five small picture houses. The rest of his career is well known.

The most important incident in Mr. Isman's career, as he related it to me, and others, was when A. L. Erlanger refused to book Mr. Faversham because Isman had taken advantage of a statement that Erlanger made, that if Jack Welsh worked for Isman, Erlanger would make Welsh starve in the streets.

Mr. Isman at once allied himself with the Shuberts. The action of Erlanger, in this instance, is one example of the many arbitrary methods which were finally to prove the weakening of the theatrical syndicate structure and the development of an independent movement of a strength that never would have been attained, had a more conciliatory policy been pursued by the Syndicate during the time when it virtually had a monopoly.

Many agreeable and interesting incidents cluster around the memory of James Lawrence Kernan's career as an enterprising and successful theatre manager. Born in Baltimore, Md., in 1838, he was a Confederate soldier in the Civil War, and was taken prisoner and sent to Point Lookout, where he remained until the war was over. After that, he made a trip to Europe, and then a voyage to South America.

Upon his return to Baltimore, he found his brother managing the local opera house. It was not prosperous, and young Kernan was placed in charge for a week, which was the beginning of his theatrical career. Then he became interested in the Holliday Street Theatre, Baltimore, and later was at the head of two leading Washington theatres—the Lafayette (now the Belasco) and the New Lyceum.

Extending his ventures, he procured theatres in Buffalo, Philadelphia and other cities; from that, he built up vast enterprises, of which he is now owner and proprietor, finally achieving the crowning effort of his life, the famous Kernan million-dollar triple enterprise, in Baltimore. This is one of



JAMES L. KERNAN



GEORGE W. RIFE



MILTON ROBLEE

*Men Who Have Risen to Leadership in Two Entertainment Channels—Theatres and Hotels*



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the most elaborate and complete combinations of buildings in the world. It consists of the great Maryland Theatre, Auditorium Theatre, and Hotel Kernan, with Turkish baths, spacious rathskeller, pool and billiard parlors, marble bar and café, and a great machinery hall, where he generates his own electricity for the lighting of all his structures.

This building is unsurpassed in magnificence, and composes the finest ornament ever given by a citizen of Baltimore to his native city—a lasting monument to his wisdom and enterprise.

Mr. Kernan is charitably inclined. He has established the James Lawrence Kernan Hospital and Industrial School for Crippled Children, at Maryland, and has donated large sums towards its maintenance.

George W. Rife's theatrical career began in 1876, when he was collector of a vaudeville agency in Baltimore, and the year following became manager of the Academy of Music, Wheeling, W. Va. In 1880, he joined James L. Kernan at Baltimore, and rose to be general manager of Mr. Kernan's numerous enterprises, which position he has held for thirty years.

These managers, with Stair & Nicoli, leased the Lafayette Theatre, Washington, D. C., in 1902, for five years, and then sold it to Belasco and the Shuberts. With these same gentlemen, Mr. Rife secured the lease of the Old Ford's Theatre, now the Majestic, in Washington, which they still operate. Subsequently, he acquired the Baltimore bill posting business, and in 1906, became president of the company.

In 1905, he became lessee of the Bijou, formerly Keith's, Philadelphia, and president of the Wilkesbarre Amusement Company, and built the Luzerne Theatre in that city. He also became the head of the Columbia Amusement Company, at Scranton, Pa., and acquired the Columbia Theatre there.

In 1906, when Mr. Kernan sold his interests in the burlesque branch of the business, Mr. Rife was elected vice-president of the Empire Circuit. He is affiliated with many local social clubs, with the Elks, and numerous other orders.

Milton Roblee has had a varied experience, and began his theatrical career in 1882. The following year he was with M. B. Curtis's "Sam'l of Posen," on a western tour under my management. Later on, he was with James O'Neill in "Monte Cristo," and followed in "Around the World," with the Kiralfys. After that, he continued three seasons with Bartley Campbell, playing the leading theatres of the country.

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He subsequently became a noted hotel man—proprietor of the Bartholdi, New York, and of the fine Hotel Belleclaire, in the same city, which was built expressly for him. He is now the manager of the new magnificent million dollar hotel, "Casey," at Scranton, Pa. The same high standard of excellence that characterized his management of his New York hotels is maintained at the "Casey."

Scranton, with a population of 130,000, is conspicuously the liveliest and most enterprising city of the Keystone State. Through the progressiveness of two of its energetic, public-spirited citizens, Messrs. A. J. and P. J. Casey, it has added to its attractions and filled a long-felt want, a modern "perfect hotel." Roblee was as good an actor as he has proved a capable boniface. What higher praise can be awarded?

S. M. Hickey was born in New York City, sixty-two years ago. His first experience was the management of the old Academy of Music in Auburn, N. Y., in the Seventies, in which he had an interest. He leased the Oil City (Pa.) Opera House and operated the "Oil Country Circuit." He managed the Park Opera House in Syracuse, N. Y., and established the Central New York Circuit. Among the numerous attractions he handled, were John McCullough, Edwin Booth, the Florences in "The Mighty Dollar," Jarrett & Palmer's Company, Lawrence Barrett, J. K. Emmett, Ada Cavendish, Lotta, Maggie Mitchell, Augustin Daly's productions, and all of my companies, and a host of others.

Subsequently, Mr. Hickey had charge of Mary Anderson's business; was interested with Henry E. Abbey in the importation of attractions, and in 1882, leased the big concert building at Broadway, now the site of the Broadway Theatre, opening with J. K. Emmett, followed by the best attractions on the road, including the Union Square Stock Company, with Richard Mansfield. The season was not a profitable one, due to the house being too far uptown at the time. About 1879, Mr. Hickey purchased the Griswold Opera House in Troy, N. Y., and is still its owner. It is now leased to F. F. Proctor, and has been practically rebuilt.

John D. Mishler, of Reading, Pa., established the Mishler Circuit in 1874, which included eighteen playhouses in eastern Pennsylvania. For three years, commencing in 1883, he successfully managed Bartholomew's Equine Paradox, consisting of twenty-four educated horses, which I later toured on my Mexican circuit, and in 1886, he erected the Mishler Academy of Music at Reading, Pa.

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He was the first theatre manager to introduce large, clean, sanitary dressing rooms, and to avoid the use of all local "gags" on the stage. Mr. Mishler earned an enviable theatrical reputation in the profession, and was known as "the man that's different." He is Reading's foremost citizen, and is very active in its circles, being ever alert in its interests. He is liked and respected by all with whom he comes in contact. | e

## CHAPTER XXI.

Advent of Female Minstrelsy—I Introduce New Form of Entertainment Combining Minstrelsy, Vaudeville and Burlesque—Promoters Controlling Burlesque—I Discover Tony Hart—How He and Edward Harrigan Became United—Lydia Thompson, American Pioneer of English Burlesque—Other Burlesque Favorites—My First European Trip—Barney Barnato, Diamond King, Applies for an Engagement—Edward Everett Rice's "Evangeline"—Modern Burlesque—My Continued Efforts Toward Its Success—Lydia Thompson's Farewell American Tour—I Give George Dance His First Opportunity—Burlesque Favorites Who Appeared in My Productions—The Columbia and Empire Circuits—Producers in the Eastern and Western Wheels—The Censor Committees.

**W**ITHOUT arrogating to myself any especial glory in the field of modern burlesque, I believe I am credited with being the originator of the first organization combining minstrelsy, vaudeville and burlesque in one entertainment. In the summer of 1870 this thought was so dominant with me that it eventuated in the formation of a large association of the most versatile people then gracing the stage. Entertainments in those days were of one kind—either wholly dramatic, minstrel, travesty on historical characters and events, or the ordinary variety shows. I conceived the idea of giving them all in one evening's entertainment, consisting of three parts—minstrel, vaudeville and burlesque, with the latter as the real feature.

I departed from the old-style minstrel show, then composed exclusively of males, and substituted a bevy of the most talented and beautiful women then known to the stage. A title for the entertainment perplexed me for a while, but for public attraction I adopted the title of "Madame Rentz's Female Minstrels." It was, in part, a foreign title, suggested by the worldwide reputation of a tent show of Europe called "Rentz's Circus." My company, in their varied lines, was immeasurably superior to any organization then travelling, and proved its artistic and financial value during the many years of its existence, greatly diminishing the importance of male minstrelsy at that time. I took special pride in the stage settings, elaborated costum-

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ing, and the general details of the entertainment—all of which were factors in the success that came to me in all parts of the country.

My innovation proving so novel and profitable, it was but natural that I should have imitators; and, one by one, similar but inferior companies sprang up, only to meet their Waterloo after brief careers, leaving the field under my sole control. I was solidly established from the start, the first season alone yielding a prodigal profit, which enabled me to gratify a cherished desire to visit Europe and gather in all the available burlesque features that were new to this country, thus strengthening, from time to time, an already strong and attractive combination, which maintained a wonderful and prolonged popularity. Through this organization, and by public assent, I was christened the pioneer of modern burlesque, a title I tried to wear with becoming modesty, with a little dignity on the side. It is a satisfaction, however, to realize that this class of entertainment proved to be the forerunner of to-day's prolific field of burlesque, which is estimated at being represented by nearly one hundred companies.

One day during the initial season of the Rentz company we were playing in Worcester, Mass., when a youth of about fifteen applied for a vocal position with the troupe. When he sang I found he possessed a really beautiful soprano voice, and lost no time in securing his services. It occurred to me that this newcomer, dressed as a girl and assigned to sing in the first part, would be a novel attraction. He looked well in the feminine furbelows, and his rendering of "Put Me in My Little Bed" was so sweetly sympathetic that many of the auditors wept, and the vocalist became one of the greatest favorites of the tour. This was Tony Hart, who remained with me until we reached Galesburg, Ill.

In Peoria, the town previously visited, one of the musicians, young Hart's room-mate, had arisen in the morning before him, and used the only towel supplied to that room by the hotel proprietor. Tony, not finding other drying material, tore a large piece out of a white counterpane, for which the hotel man claimed \$5. As manager of the company, I was obliged to pay this, and in turn I deducted the sum from the young singer's salary when we reached Galesburg; and as our train pulled out, I found he was no longer with us. He had "folded his tent like the Arab" and departed for Chicago, where he met Edward Harrigan, then at the Winter Garden, a variety theatre. They immediately formed a partnership, producing a song and dance called

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"Little Fraud," a parody of a current popular ballad entitled "Little Maud." In this Tony Hart appeared as a German girl, repeating the feminine impersonation I had invented for him.

The Harrigan & Hart trade-mark was much sought for, and the rise of the two performers in popular esteem was phenomenal. Harrigan wrote the plays and words of the songs, and David Braham, their orchestra leader, provided the accompaniment. The Harrigan & Hart shows were for many years the rage, until poor Tony died.

Shortly before his death, when he was visiting his home town, Worcester, he happened to be present at a Parish amateur concert. The instigator of this soiree, knowing Tony would be among the audience, sought to pay him a delicate compliment by introducing in the program his old favorite ballad; but the timid local schoolmaster rather marred the effect by announcing the song with a lisp: "Mith Robinthon will now thing 'Put Me in My Little Bed' accompanied by the Curate." This was more than Tony could stand. Smothering his laughter he fled from the scene, followed by peals of merriment from the audience.

Tony Hart married Gertie Granville, a talented and popular soubrette in the early Seventies. She was once a member of the Rentz company, and appeared with much success during its engagement at the Olympic Theatre, New York City, in 1873. Prior to this she had been the wife of Manager Charles E. Blanchard, an early associate of Charles Frohman, and also had been married to William J. Fleming, a melodramatic actor of repute. Miss Granville was remarkably talented, and during her engagement with me at the Olympic she was signed by John C. Duff as the leading soubrette of his theatre for the ensuing season.

Certain styles of burlesque have been popular on the American stage for over fifty years. One of the most noted writers in this field was John Brougham, who likewise was one of the greatest comedians of his day, and also a playwright of celebrity. His first notable burlesque was "Pocahontas," a purely American subject. After him came the Nelson Burlesque Company, with Carrie, Sara and Alfred Nelson as principals, at Mrs. Robertson's Theatre, 444 Broadway, in April, 1860. From there they went to Niblo's Garden, under James M. Nixon, the circus manager, who soon after married Isabel Cubas, a beautiful Spanish dancer. Following a tour of the cities in Canada, the Nelsons returned to England.

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Burlesques of English subjects were very popular until the advent of the famous Rentz-Santley and the E. E. Rice Burlesque Companies; when the public taste, through these shows, was directed to the natural wit and humor contained in many travesties, which illustrated humorously many native characteristics hitherto unrepresented on our stage.

The Worrell Sisters, headed by Sophie, Jennie and Irene (daughters of William Worrell, a circus clown), came from the Bella Union Theatre, San Francisco, and made their début at George Wood's Theatre, Broadway and Broome Street, New York City, in April, 1866. Late in October, 1868, they leased the old New York Theatre, on Broadway, and produced the burlesque of "The Field of the Cloth of Gold." The Worrell girls were exceptionally pretty and attractive, and one of them, Jennie, who was a very clever and spirited clog dancer, made a great hit. Sophie Worrell afterwards married George S. Knight, a fine comedian who gained a great reputation with his German dialect, which was so much in favor that the public would patronize him in nothing else. On that account, he died a grievously disappointed man. The Worrells, after their conspicuous success in New York, travelled for a time through the larger cities. In the summer of 1872, the late Thomas Maguire (the California manager) and I visited the Argyle Rooms, London (a fashionable all-night club), where we saw Jennie tripping the light "fantastic toe." x

Lydia Thompson was really the great pioneer of musical burlesque in this country; she made her début in this city at Wood's Museum (now Daly's Theatre), September 28, 1868, in "Ixion, or the Man at the Wheel." Alice Dunning Lingard appeared in August, 1868, at the Academy of Music, Brooklyn, in burlesque. Elise Holt made her début at the Olympic, Boston, in the burlesque "Lucretia Borgia, M.D.," December, 1868. The piece ran successfully for eight months with Elise Holt and Eliza Weathersby as principal members of the company. Miss Holt opened at the Waverly Theatre, New York City, February, 1869, where her company played three months, after which they went to Philadelphia, and then visited San Francisco. Her first husband was Henry Palmer, from whom she separated, and then she married Horace Wall, her manager.

Wall was for a time successful in managing both for himself and others. His last engagement was with the Pacheco Comedy Company that toured to the coast under my direction in 1898. On the termination of the tour he

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returned to New York, where a series of disappointments made him very despondent, and though he again took up management, he was dissatisfied and brought his career to a tragic end by committing suicide.

Alice Oates made her first appearance in burlesque as Darnley in "The Field of the Cloth of Gold," February, 1869, at Crosby's Opera House, Chicago, under the management of C. D. Hess; she then travelled through the West with a burlesque company of her own, under the management of her husband, James A. Oates. Jennie Kimball first appeared in New York with the Florence Burlesque Troupe, March, 1869, at Brougham's Fifth Avenue Theatre; then she played the summer season in Boston with Little Corinne and Minnie Foster in her own company. Some years later Stuart Robson and Kitty Blanchard, with a fine company, made their first appearance at Selwyn's Theatre, Boston, in June, 1870, in the burlesque of "Black-Eyed Susan," where they continued until September; then on to Abbey's Park Theatre, Broadway, where the show ran for the season. Contemporary with this was "Don Juan," with Miss Ada Harland, Murray Woods, Robert Craig and D. J. Maginnis in the principal parts, at the Boston Theatre, July, 1871.

Hitherto only the old-style English burlesques were in favor, for their wit and their amusing puns and popular music were of a much higher class than the so-called burlesques of to-day. I was among the first of the early managers to visit Europe in search of theatrical attractions to tour America, either as stars or for my companies. Harry Palmer, of the firm of Jarrett & Palmer, who at that time was the most prominent of the American managers, preceded me by six years; in fact, I really began where he left off. We were both going abroad in search of novelties in 1871, on the steamship "Egypt," commanded by Captain Grogan (she was one of the largest and swiftest of vessels in commission). He was making his last voyage across when I took my first. Since then I have made a total of more than forty round trips, all for the same purpose. Several times I started abroad with no thought of business; but once there I was invariably deluged with applications from stage people of all sorts for positions and from managers with propositions, so I never escaped doing business. The fact that I have imported more artists in all branches of the amusement profession than any one else during my career will admit of no dispute.

Upon my arrival at London I secured quarters at the substantial old

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Adelphi Hotel, in the Strand, kept by the Craven family; and I was one of its first American guests. It shortly afterwards became a favorite resort for Americans, and was the abode of Henry E. Abbey, Maurice Grau, Marcus R. Mayer and many other prominent managers during their frequent visits to London. The proprietors were particularly attentive to their frequent guests, making every possible effort to cause them to feel at home. At the Adelphi, I was assigned to Suite 21, which I occupied at intervals for twenty years, and it became as familiar to me as my own rooms in New York. The old Adelphi, in the Seventies, was an interesting spot for many reasons, among them being the fact that it was the headquarters of many members of the Irish party in the House of Commons, with whom I became intimate. During my frequent visits I was filled with regret to find that, one by one, the members of the Craven family were passing away.

London certainly appeared like a new world to me, and after a week spent in visiting the theatres and music halls I rented an office in Henrietta Street, Covent Garden, and advertised for talent in the Era, the leading theatrical journal in the English metropolis. I was swamped with applications for engagements, among which was a written one from the "Barnato Brothers," Barney and Harry, comic magicians and sleight of hand performers, who had occasionally given what are called "Buskers" exhibitions in the London streets. They called on me later. As I did not engage them, I saw no more of the Barnatos until my second visit to England, the following year, when, with George Washington Moore (known as "Pony" Moore), of the Moore & Burgess Minstrels, I went to Southampton to witness the departure for Africa of the Dougherty, Leslie & Braham Minstrels. The diamond fever, which has proved to be the backbone of South African prosperity, had set in, and consequently there was a local demand for shows. The Barnato Brothers were two of five performers who left Southampton with a variety company. The brothers proposed to run a little vaudeville show, and for a time they played with some success in "The Smalls," as the unimportant towns in South Africa were then designated. When the Barnato company reached Kimberley they found everybody prospecting for diamonds, and they promptly disbanded to follow the same exciting, though not always lucrative, pursuit. The Barnatos, however, were fortunate, especially good luck crowning the efforts of Brother Barney, who ultimately was acknowledged to be the diamond king of the world.

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One night in the summer of 1882 I was in Paris with the late Eugene Tompkins, of the Boston Theatre, and James H. Haynie, Paris correspondent of a number of American newspapers. We were strolling through the "Jardin Mabille," and Barney Barnato, who was then at the pinnacle of his career, was also among the crowd of sightseers. Haynie, who was slightly acquainted with the diamond potentate, accosted him and presented his two American friends. I recognized Barnato, and at once said to him: "I had the pleasure of meeting you some years ago." In reply to which he inquired if the meeting had occurred in South Africa. "No," I rejoined. "In Henrietta Street, Covent Garden, London, in 1871, when you applied to me for an engagement in America."

The reminiscence appeared to please Barnato, and when I further reminded him of the letterhead he sent me, on which he and his brother were costumed as clowns in grotesque juggling attitude, he laughed heartily, and we all enjoyed an exceedingly pleasant evening.

Many years later my steps were turned towards Kimberley, South Africa, where, at the Barnato Club, as guest of Mr. Saloman, of the Kimberley Advertiser, I was entertained. The conversation chiefly concerned the man after whom this leading social organization was named, and my host related many interesting incidents in which he figured, leading up to his tragic death on board ship en route to England. Among the passengers on this vessel, it appears from several sources of information, was a handsome American adventuress named Fayne Moore, who had already achieved notoriety through an attempt to work the badger game upon a New York hotel proprietor, an exploit that caused her partner and supposed husband to serve a long term in Sing Sing. The Moore woman, according to the stories prevalent in Kimberley, had long marked Barnato for her own, and had followed him to Africa, but without actually meeting him until on the ship returning to England. The great diamond monarch at that point in his life was very much disturbed in mind by business matters of the utmost magnitude, and when the elusive Miss Moore and her male associate in the scheme seemed to have him fairly in their toils, he rushed up on deck in his desperation and plunged into the ocean. One of the ship's officers went overboard in an attempt at rescue, but did not succeed, although the body was picked up. This gallant seaman subsequently married into the Barnato family.

Mrs. Barney Barnato had a sister, an excellent singer named Alice Hol-

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brook, who was at one time under consideration by me for an engagement in the United States, to which country she ultimately came. Miss Holbrook for several years received regular remittances from her sister, but these ceased in the course of time, and she is still living in New York in straitened circumstances.

At the time of my first visit to England the feeling toward Americans was, to say the least, far from cordial. Comparatively few of our countrymen were then to be found in the "Tight Little Isle," and most of these probably were sorry they had come so long a journey to meet so cool and even sneering a reception. There was on every hand a manifest tendency to treat strangers from America with disdain, and wherever little gatherings of voyagers from this country occurred it was the habit of neighboring Englishmen to mimic their pronunciation in the most exaggerated and sometimes insolent manner. This tendency even went to the extent of stimulating acrimonious arguments as to the respective merits of the two countries, and altogether the lot of the man from "the States" in England was not a happy one.

All this is vastly changed, and none are more cordially greeted in the possessions of the British King than those whose place of nativity is under the Stars and Stripes. The changed condition, I believe, has been brought about largely through the international exchange of the best theatrical attractions of both countries. The English stars have met with such wonderful success in America, and have been received with such unbounded hospitality on this side of the Atlantic, that the record of their greeting here has penetrated to the most remote corners of their own land and serves to promote a warmth of feeling of comity entirely lacking in times past. I presume, too, that I may have contributed in my modest way to this improved condition, for at one time and another it has been my pleasant portion to open the eyes of great numbers of English artists to the advantages of our advanced and liberal life on the western edge of the great waterway that separates the two countries.



Among the most popular of American burlesque comedians was Henry E. Dixey, who made his début at the Bijou, Broadway, September, 1884, in "Adonis," where he played to crowded houses until April, 1886. Subsequently "Adonis," with Dixey, was revived at Palmer's Theatre, Broadway. Previous to this a great American burlesque by Edward E. Rice, called "Evan-

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geline," with William H. Crane as Le Blanc, ran through the season of 1882 and 1883. In this production two pronounced hits were made, aside from the star—Maffitt as the "Lone Fisherman" (who never spoke a word, save one, during the entire show), and the Heifer dance, with Henry E. Dixey and Richard Golden as the front and hind legs of the heifer. They afterwards became famous comedians, Golden achieving honors as "Old Jed Prouty," and as a comic opera comedian of great ability, all of which I predicted for him when of the team Golden and Davis. He travelled with one of my early minstrel companies. Dixey is still before the public as a dramatic star. He has made numerous triumphant tours of the country. In October, 1885, "Evangeline" was revived at the Fourteenth Street Theatre, with John A. MacKay and Fay Templeton in the cast.

The "Ixion" burlesque, with Alice Harrison and a company under Townsend Percy, was revived at the Comedy Theatre, New York, March, 1885. Rice's burlesque "1492" was first produced in Chicago during the Columbian Fair, in 1893, and subsequently at Wallack's, New York, where it played to big houses until February, 1895.

Lydia Thompson and her company had earned a fine reputation in England when Alexander Henderson, the star's husband, first conceived the idea of sending the troupe to America, and Samuel Colville went to England on behalf of George Wood, of Wood's Museum (now Daly's Theatre), New York City, to complete the arrangements; she arrived with her company in August, 1868. Burlesque was practically a strange form of entertainment in this country then. "Girl shows" were unknown. George W. Lederer and Edward E. Rice were boys at that time. The Thompson opening performance at Wood's Museum was one long to be remembered. Harry Beckett and William B. Cahill were the comedians. When Lydia Thompson appeared, followed by Pauline Markham, Liza Weber, and later Ada Harland (a dancer who performed a series of marvellous twists and whirls), they achieved a complete conquest. One of the prettiest, most charming and gifted girls with the troupe at this time was Miss Weber, who made one of the striking hits of the engagement with a song called "Walking Down Broadway," which was the talk of the town wherever the company appeared. In 1880 I engaged her in London for one of my attractions. Miss Weber afterward had a burlesque company of her own, but it was not successful.

The Thompson engagement at Wood's continued successfully for forty-

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five weeks. She then moved to Niblo's Garden, after which she and her company began a triumphant tour of this country, where their fame had preceded them. At about this time I assumed the management of the Theatre Comique, Omaha, Neb., and took the first combination across the plains on the newly constructed Union Pacific and Central Pacific Railroads. The Lydia Thompson organization and Duprez and Benedict's Minstrels made this journey a few years later. The Thompson company, at the California Theatre, created a sensation. From Australia came Willie Edouin, then just beginning to make a name for himself, and joined the burlesquers. John L. Hall, another Australian comedian, and Emily Wiseman, his wife, also became members of the company during the California engagement. Three burlesques were offered, which were entitled "Robinson Crusoe," "Oxygen" and "The Forty Thieves." From this first tour Lydia Thompson was enabled to save a fortune, which she invested judiciously. Some of it went into railroad bonds, more into U. S. Government securities, a little into real estate.

It would have greatly interested such eminent burlesquers of the past as the late Lydia Thompson, Pauline Markham, Ada Harland, Rose Coghlan, Liza Weber, Rose Massay, Kate Santley and Eliza Weathersby, to visit at this time a New York City Broadway theatre, and behold burlesque as there presented. In the olden days such compositions furnished a comprehensible plot, teemed with catchy music, keen wit and laughter-provoking puns, affording the performers a chance of demonstrating their intellectual as well as mimetic talents. It was not until the second visit of Lydia Thompson's company to America that burlesque obtained a decided supremacy with the public. Samuel Colville, who afterwards leased the Fourteenth Street Theatre, New York City, again brought the company to America for the second visit. New faces greeted the audience at the old Wallack's Theatre on the occasion of the premiere there of this organization.

Lydia Thompson was still at the head of the company, and she dazzled as of yore. In place of Pauline Markham was Amy Sheridan, another talented beauty. Rose Coghlan was now with them, and Lena Merville, Marie Williams and Marion Elmore were other noteworthy additions. Eliza Weathersby became one of the organization; her first American hit of importance was registered during Miss Thompson's engagement at Niblo's Garden, New York, at the termination of which she joined the "British Blondes" burlesquers,

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organized by Tom Maguire as a rival of the Thompson company; but the venture failed and Miss Weathersby returned to Miss Thompson and remained with her long after. She subsequently joined the Union Square Theatre Stock Company in New York City. In 1875-6 she played Gabriel in Edward E. Rice's "Evangeline," and made an extremely graceful and captivating boy. In 1877 she married N. C. Goodwin, who was also a member of Mr. Rice's combination. In February, 1878, the Weathersby-Goodwin organization was formed, which presented an extravaganza called "Hobbies," subsequently played by me at one of my theatres. In 1888 the lady died, following a surgical operation.

After the Thompson company played their second highly successful season they returned to England. Then Lydia Thompson made her first unfortunate business venture at the Opera Comique, when she began a series of productions abroad which did not meet with popular favor. In "Barbette" and "The Sultan of Mocha" she lost nearly all of the fortune she had accumulated in America. I had gone to Switzerland for rest, but the spirit of activity took hold of me even there, and in running through my mind a list of available foreign attractions it occurred to me that what I termed a "Hurrah, Farewell Tour" of the "British Blondes" would be a profitable project; so I went at once to London, and called on Miss Thompson. "I want to take you to America for one more tour," was my opening remark to her. "Blondes, tights and all?" asked Miss Thompson, with a smile. "The whole outfit," I replied. "I'm afraid that the idea is no longer novel," answered Miss Thompson, "and then, you know, some of us have faded." "Not a bit of it," I answered; "you're as handsome as ever." The deal was closed on the spot.

For a third time the Lydia Thompson company visited America, and was a complete success. The company opened at Wallack's Theatre; the cast containing Marie Williams, who understudied Miss Thompson; Ada Jenouere, who afterwards joined the D'Oyly Carte operatic forces; Lillian Walters; Florence and Lillian Bankhart, who subsequently attained fame under Carte's management; Florence Brandon, Millie Marion, Rose Newham, Lillie Alliston, Christine Blessing, May Belle Raymond, Eva Beaumont, Brenda Harper and many others. The comedians were: Joseph W. Herbert, now the well-known author and Broadway favorite; Charles Horace Kenny, J. B. Radcliffe, J. W. Bradbury, Harry Starr, Louis Kelleher, Fritz James and a chorus of



WORLD FAMOUS BURLESQUE STARS WHO ROSE TO CONQUEST  
UNDER THE AUTHOR'S MANAGEMENT

1. Louise Montague. 2. Lydia Thompson. 3. Pauline Markham. 4. Mabel Santley.  
5. Adah Richmond. 6. Viola Clifton.



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the most beautiful English girls ever imported, with Harry Paulton, Jr., as stage manager, and William Robinson as conductor. Mr. Paulton's father, Harry Paulton, Sr., was one of the best known London comedians, who added with his gifts of fine acting qualifications the gift of authorship, as exemplified by "Erminie," "Niobe" and other favorite pieces.

Through this engagement, George Dance, who has since attained fame as the author of "A Chinese Honeymoon" and other musical plays, was given his first opportunity when, on expressing my desire to Miss Thompson to secure a worthy medium through which to present the excellent organization at its best, she recommended Mr. Dance, who had previously furnished her with some very clever lyrics. I consequently singled him out to write a new burlesque for the company, suggesting as the subject "Columbus," which proved a veritable triumph. He was then a newspaper man in Nottingham, England, but is now one of the wealthiest producing managers in England, being also interested with Geo. Edwardes, besides being the proprietor of a score or more musical comedies continually on tour.

Seventeen years after, as I was taking lunch at the Eccentric Club in London with Morris Jenks, a former San Franciscan and well-known sportsman, who is the proprietor of Long's Hotel, the exclusive hostelry in fashionable Bond Street, he motioned towards a party of gentlemen at an adjoining table and remarked: "There are some of our most prominent authors. I'll introduce you." Among the party was Dance, who I did not recognize because of his heavy beard. As soon as he heard my name he sprang to his feet, seemingly pleased, and cried out: "Boys, here's the manager who gave me my first chance, and it was a Yankee at that who first appreciated my humor."

During my numerous visits to London, recruiting artists for my opera and burlesque companies, there were many applicants to me for engagements, among whom was the beautiful Phyllis Glover, who later became the leading lady at the Union Square Theatre. She was the sister of my esteemed friend, J. M. Glover, the well-known English critic and composer, who has for many years been the musical conductor at the Drury Lane Theatre, and has now attained the glory of becoming Mayor of Bexhill. Louise Balfe (afterwards Mrs. A. L. Erlanger) and Cyril Maude, now one of the foremost of English actor-managers and proprietor of the London theatre known as "The Play-house," besides a score of others equally prominent whom I could enumerate, but space forbids, were also of the number.

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In the late Sixties and early Seventies there were many burlesquers of prominence now deceased. The most noted of them were the Nelson Sisters, Sarah and Carrie; the Worrell Sisters, Jennie, Sophie and Irene; the Zavis-towski Sisters, Alice and Emeline; the Partington Sisters, Kate and Sallie; the Goughenheim Sisters, Joey and Adelaide; the Wallace Sisters, Agnes, Jennie, Minnie and Maud. I mention these to show how many of the ladies in burlesque ran to "sisters."

Relating to burlesque, as above, naturally suggests the name of Edward Everett Rice, the able and popular musical composer, burlesque and comic opera promoter and manager, who took to instrumental music naturally, and was an expert pianist at eight. He first appeared on a professional stage in Chicago as a dramatic actor, but finally concluded that acting was not his forte, so he went to Boston and devoted himself to music, and there married a daughter of the late Isaac B. Rich, the prominent theatrical manager of the Hub. Mr. Rice collaborated with J. Cheever Goodwin in the writing of the burlesque of "Evangeline," first produced at Cambridge, Mass., in 1873, and came before the New York public at Niblo's Garden the following season, meeting with prolonged success.

In 1900 he celebrated his twenty-fifth year as manager with a testimonial at the Boston Theatre to an immense house. He is a man of integrity, and should yet have a successful professional future. He deserves credit for being the sponsor of the following famous actors and actresses: Henry E. Dixey, Nat. C. Goodwin, Willie Edouin, William H. Crane, Sol Smith Russell, Louis Harrison, Laura Joyce, Fay Templeton, Sadie Martinot, Pauline Hall and many others. Mr. Rice was noted for his stupendous productions. Everything he did was princely in manner, and if he had the consideration to which his fame and good fellowship entitled him, he would still be among the leaders.

Many of those who started in burlesque and variety are now holding the centre of the stage as stars with Broadway attractions.

The late David Henderson was another lavish producer of burlesques. Up to the late Eighties Mr. Henderson was an active newspaper man in Chicago. From the editorial sanctum he went into the Chicago Opera House, in partnership with the late John W. Norton, about 1886. His first great success was "The Arabian Nights"; then came "Sinbad"; this was followed by "Blue Beard, Jr.," by Clay M. Greene, and "Aladdin, Jr." "Ali Baba" was

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the attraction at this theatre during the Chicago World's Fair. "Robin Hood," by Harry B. Smith, was produced by Mr. Henderson at the same house about 1890.

From time to time I toured many of David Henderson's productions, always with marked success, and it is to be regretted that after his brilliant achievements he should have died comparatively poor in Chicago, the home of his many triumphs.

When I organized the first burlesque companies that became prominent en tour, they played in all the principal theatres of the country. A partial list of the ladies who appeared in my various burlesque and operatic organizations during the Seventies, Eighties and Nineties were Selina Dolaro, Lydia Thompson, Pauline Markham, Liza Weber, Sara Nelson, Lizzie Kelcey, Nellie Larkelle, Louise Montague, Pauline Hall, Bessie Cleveland, Marie Williams, Anna Sutherland, Marie Halton, Leonora Bradley, Topsy Venn, Lilly Post, May Tenbrooke, Hilda Thomas, Louise Allen, Louise Royce, Murtha Porteous, Hattie Grinnell, Anna Boyd, Kitty Marcellus, Ada Richmond, Anna Caldwell, May Howard, Viola Clifton, Fanny Wentworth, Lizzie Mulholland, Adelaide Praeger, Florrie Plimsoll, Marie Pascoe, Minnie Marshall, Daisy Ramsden, Edith Sinclair, Georgie Leigh, Mabel Santley, Lulu Mortimer, Kate Raynham, Rose Lee, Kate Emmett, Georgie Lawrence, Louise Willis, Ada Dare, Ada Wernell, Daisy Dumont, Emma Carus and a host of others, many of whom I started on their careers.

The productions I then staged were equivalent to the Broadway musical shows of to-day, though not upon so elaborate a scale, but the artists were fully as excellent. Generally all my principals I engaged abroad. Later on a certain class of managers entered that branch of the business whose methods depreciated it, but at present the calibre of burlesque representations closely approximates to musical comedy and comic opera, and whose "tout-ensemble" has attained an altitude never before reached in America.

It may be interesting to know that the burlesque companies to-day are owned and managed by two opposing interests, named respectively "The Columbia" and "The Empire," commonly designated as "Wheels," a title that has stuck to them from the beginning. Naturally, in the progress of time, an unpleasant rivalry sprang up between the two organizations, and has since continued. The Western Wheel (the Empire) started under better financial auspices than the Eastern (Columbia), and was controlled by gentle-

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men of practical theatrical experience and business standing. There were shrewd heads in the Eastern Wheel, however, and wonderful energy was displayed in prosecuting the venture. In active and successful service may be mentioned Gus Hill, an indefatigable worker; L. Lawrence Weber and Edward F. Rush. Dissensions, unfortunately, gradually arose, and Hill withdrew from active management, leaving the practical direction to Weber and Rush, who were largely instrumental in bringing the Columbia to its present efficient state.

Hill subsequently resumed his position with the Wheel, and is once more one of the Board of Directors. According to report, Weber and Rush eventually abandoned their interest in the practical working of the Wheel, but are still financially connected with it. Discord among the stockholders, leading to many legal complications, is said to be the cause of the disaffection of Weber and Rush. Harmony, however, once more reigns, mainly through the good offices of Gus Hill.

Richard Hyde, of the well-known old firm of Hyde & Behman, owns the finest and most successful theatres on the Columbia Wheel circuit, and may be considered one of its principal mainstays, while Hurtig & Seamon and Henry C. Jacobs have also contributed largely in this direction.

In the face of its many advantages it is a matter of regret that the Columbia management, although furnishing clever entertainments, have failed in great measure in comprehending the true spirit of burlesque, and continue to screen it behind the curtain of musical comedy, in imitation of the more elaborate productions to be seen at the Broadway theatres. While burlesque has advanced in importance and excellence, it is within the power of the censors of the Columbia to still bring their entertainments to a truer plane of legitimate travesty or pleasing burlesque. None, however, have been more active in trying to improve the status of the burlesque business than President J. Herbert Mack, Sam A. Scribner, Rud K. Hynicka, Jules Hurtig, John G. Jermon, Charles H. Waldron, Edward Siegman and Charles Barton, of the Eastern Wheel.

The Empire, or Western Wheel, has a chain of thirty-seven theatres, extending from the Middle West to the New England States, and has always been a most harmonious organization. Dissensions seldom enter into its business relations, which in a great measure accounts for its continuous prosperity. It is controlled by men of artistic tendencies, as well as practical



J. HERBERT MACK



L. LAWRENCE WEBER



RICHARD HYDE



CHAS. A. ROBINSON



THOMAS W. MINER



EDWIN D. MINER



JAMES J. BUTLER



JOHN H. WHALLEN

*Leading Factors in the Columbia Burlesque Wheel*

*Important Members of the Empire Burlesque Wheel*



## Fifty Years in Theatrical Management

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business judgment. The officers are: President, James J. Butler; Vice-President, Hubert Heuck; Secretary, James E. Fennessy; Treasurer, John H. Whallen; Board of Directors—James L. Kernan, Harry W. Williams, W. T. Campbell, Hubert Heuck, James E. Fennessy, George W. Rife, James J. Butler, John H. Whallen and James P. Whallen.

As Richard Hyde is to the Eastern Wheel, the "Miner Boys," H. Clay, Edwin D. and Thomas W. Miner, may be credited with the same measure of activity in promoting the interests of the Western Wheel. From boyhood these brothers have been inseparable, practically illustrating the old saying, "In union there is strength." H. Clay Miner had a sound education in commercial and theatrical matters, and knew how to impart these gifts to his younger brothers. Edwin D. Miner is an invaluable assistant on his brother's staff, while Thomas W. Miner is an indispensable adjutant in directing the road ventures.

A prominent phase in the line of unfair direction, working hardships on the traveling manager, may be laid at the door of the censors of both Wheels—and that is, the so-called "added attraction," which is forced on the road manager, causing him unnecessary loss. To my mind, each show should carry a strong "feature act," which should take the place of any "added attraction," and so adjusted to the weekly expense of the show that it can be carried throughout the season. Honorable competition is commendable, but to force on the road manager a prohibitive salary for a supposed "added attraction" seems a few removes from the idea of proper dealing.

Another cause for complaint on the part of the traveling manager is the elaboration with which some of the managers mount their productions, in addition to extra large companies they carry. This big show causes a sensation in every town, while the show that follows suffers ignominiously in comparison—his show is dwarfed, and he loses money besides. It seems a commentary upon the fitness of things when one company is allowed to thus suffer at the hands of another; and the question naturally forces itself, Why have the censors allowed this? It seems to me like a menace to the prosperity of either Wheel. But I see that some of the heads of the Columbia Company have taken the matter up, but in their own way, for they have sublet their franchises to others, gaining thereby a certain weekly revenue which hitherto was not so certain. Strange they do not strive to strike a

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happy medium whereby the producers may receive a compensating profit on their investments.

The traveling manager is not without his weakness—or at least some of them. He has allowed vulgarity, in the guise of comedy, to pervade his performances, and much ad lib talk, or “junk,” to be uttered by his performers. And yet if some of these so-called burlesque shows were stripped of their double entendres and suggestive posing in some communities they would fall flat. It is to be regretted that this coarse class of entertainment is given or permitted. It should never have a place on the stage. The censors of both Wheels have worked heroically to keep the shows clean, and it is to be hoped their efforts will be rewarded. Already a healthy improvement has been noticed, and much of the “rot” that permeated the performances has been eliminated. Nothing is more salutary, more pleasurable than burlesque in its purity, and nothing more demoralizing than a flagrant reversal of its object.



Beginning life as a newsboy, bootblack and vender of cough drops, Charles A. Robinson was “super” at the Theatre Comique, from which he was engaged by Daniel Sully to play the “bad boy” in “The Corner Grocery,” at Tony Pastor’s. The next season found him with Frank Daniels in “Little Puck.” He then joined the Rentz-Santley company for five seasons, became a member of Sullivan, Harris & Woods’ “King of Detectives,” and has been touring the country with “The Night Owls,” his own company, successfully, for the past three years, changing the title recently to “Robinson Crusoe Girls.”

Charles H. Waldron entered the burlesque field as advance agent for Turner’s Gaiety Girls and various other travelling companies. In 1899 he joined Frank Dunn and they travelled as Dunn and Waldron, forming a circuit which comprised the Palace Theatre, Boston; the Star, Philadelphia; the Academy, Wilmington, Del., and the Bijou, at Reading, Pa. Then he built Waldron’s Casino, Boston, Mass. At present he is one of the directors of the Columbia Amusement Company.

Louis Robie is a native of New Orleans, La., went on the stage in 1873 as call boy at the old Academy of Music in the Crescent City, under the management of David Bidwell, from which position he progressed rapidly to promoter, then assistant stage manager, and in May, 1874, made his first

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appearance in Williamsburg, N. Y. He followed at Donnelly's Olympic, Brooklyn, as a partner of the late Billy Barry, in black-face specialties. In 1880-81 he managed the stage of the Adelpia in Buffalo, and then Henry C. Miner made him manager of his Eighth Avenue Theatre, where he remained for fifteen years, directing also Miner's Bowery Theatre. Later he joined the burlesque field. After that he organized the Bohemian and the Knickerbocker Burlesquers; the last is now touring the country under the direction of the Columbia Amusement Company.

A New Yorker by birth, Peter Clark began his stage career as a versatile comedian. Dick Fitzgerald's influence secured Clark an engagement at Tony Pastor's, after that he managed several summer shows under a tent, which he called the Mammoth Pavilion, and among those who worked there were Joe Fields, Gus and Max Rogers, Daly and Devere, Kelly and Murphy, Baggessen, Anne Hart, Kelly and Ashby and Russell Brothers. After being with numerous vaudeville companies he joined the Columbia Amusement Company, of which he is a member and has his own burlesque productions on their circuit.

Henry C. Jacobs, of the firm of Jacobs & Jermon, began in the show business at the age of twenty. He was at one time in partnership with Harry Miner in a musical comedy attraction starring Fannie Beane. He is one of the oldest and most successful managers of burlesque shows; has practised law and was admitted to the bar in 1885. He is one of the prominent members of the Columbia Amusement Company and controls a large block of stock in the theatres owned and leased by them. Mr. Jacobs is very popular among his associates.

James J. Butler, of St. Louis, President of the Empire Circuit, Western Wheel, has certainly shown great ability as an organizer, and a vast amount of credit must be given him for the able manner he has systematized and developed this extensive amusement enterprise to its present high state of perfection. His business acumen, financial and commercial standing have greatly been the means for the building up of the circuit, and for the continual harmony that has prevailed among its organizers and confreres since its inception.

Colonel J. H. Whallen bears the distinction of having been the youngest soldier in the Confederate Army, as he enlisted in 1862 when only eleven years old. He served until the close of the Civil War, and later entered the

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theatrical business with his brother, James P. Whallen. He also dipped into politics, and has been prominently connected with it ever since. Colonel Whallen was at one time Chief of Police of Louisville.

Twenty-five years ago he and his brother, James Whallen, established the Metropolitan Theatre, Louisville, and later the Buckingham Theatre. Fifteen years ago they built the Grand Opera House, Louisville, where legitimate attractions were played. Eventually it was turned into a burlesque theatre. Twelve years ago the Empire Circuit Company, a booking corporation, was promoted, and Colonel Whallen was elected treasurer, and has since held that position with the organization, which now has an authorized capital of \$1,000,000.

Harry Martell is one of the biggest stockholders in the Empire Circuit, and is also well known as a member of the firm of Whallen & Martell, owners of three shows in the Western Wheel. He has lent all of his efforts in making the Empire Circuit a factor in the burlesque field, being a director in the same. He is interested in the Empire and Casino Theatres, Brooklyn, and various other houses on the circuit. He is also chairman of the route committee, and has risen from the ranks. He was formerly of the Martell family of bicyclists, who were connected with one of my specialty companies for several seasons.

James H. Curtin, the New York representative of the Empire Circuit attractions and president and general manager of their booking offices, made his entrance into the theatrical business as my treasurer for the "Adamless Eden" company in 1879. He remained two seasons and then went to work for Manager Donaldson at the Olympic Theatre, Harlem, as treasurer. After two years' service there he became its manager for thirteen years and followed in the same position at the London Theatre, on the Bowery. In 1904 he bought a half interest in the property; he has been more than thirty years in the business, of which time he proudly boasts having had only two bosses—James Donaldson and myself. In a letter recently received from Mr. Curtin, he says: "I give you full credit for my success, as it was your tuition that prepared me."

Thomas W. Dinkens, one of the prime factors of the Empire Circuit, began management in 1889 with "The Burglar," in which he had an interest. Al. Lipman and Irene Franklin were the stars. In a short time he became manager of the first vaudeville theatre in Jersey City, and after several years

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changed the policy of the house to burlesque, and became interested in road companies in that line. He has on tour three burlesque shows, besides being interested in a vaudeville theatre and a stockholder in several other enterprises.

Sim Williams, a producer in the Empire Circuit, had his first experience at Volks' Garden in a song and dance. He then joined the "Big Little Four." In Texas he was working in stock for Bill Sims, from whom he took his present name, making it read Sim Williams in place of William Sims. Later he went to Wenger's Garden in New Orleans as manager and producer for eight years. He later had an opportunity to go into partnership with Harry W. Williams, Jr., of Pittsburg, with whom he has been associated for eight years. They now have the following enterprises floating under the Williams banner: The "Imperials," the "Ideals," the "High Rollers" and the Academy of Music, Pittsburg, Pa.

Billy Watson began his career with Miner's "Bohemians," succeeding to Ida Siddon's burlesquers. A few years later he was with the Rentz-Santley company, and is now manager and proprietor of several attractions of his own, touring the Empire Circuit of Theatres.

John B. Wills, comedian, played with Harrigan and Hart, at the Theatre Comique, New York City, later with Sam Devere's "All Star" company. Mr. Wills then was comedian with the Rentz-Santley company for several seasons, after which he joined "A Bunch of Keys" organization. He did sketches with Hattie and Ben Grinnell. After a number of engagements he returned to the Rentz-Santley company, and has for years past had companies of his own on tour.

The Columbia (Eastern Circuit) and the Empire (Western Circuit) issue franchises to the managers of shows playing in their houses. Among the owners holding such franchises might be mentioned the following:

### Principal Producers in the Eastern Wheel.

Hurtig & Seamon  
Jacobs & Jermon  
Jack Singer  
Fred Irwin  
Chas. H. Waldron  
Bob Manchester  
W. S. Clark  
Phil Sheriden

Gus Hill  
Chas. A. Robinson  
Gordon & North  
Louis Robie  
Dave Marion  
Al Reeves  
Harry Hastings  
Harry Bryant

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Peter Clark  
Gallagher & Shean

W. S. Campbell  
Max Spiegel

### Principal Producers in the Western Wheel.

Jas. J. Butler  
Jas. E. Fennessy  
Jas. H. Curtin  
Thos. W. Miner  
T. W. Dinkins  
Harry Williams  
Barney Gerard  
James Lowery  
Hughey Kernan  
Frank Calder

John H. Whallen  
Geo. W. Rife  
Ed. D. Miner  
Drew & Campbell  
Harry Martell  
Billy Watson  
Maurice Jacobs  
Sim Williams  
Wm. A. Edwards  
Henry Dickson

It is to be noted that a great many of the managers in these Wheels acquired their experience in my various burlesque companies either as performers or in a business capacity.

## CHAPTER XXII.

I Introduce Lithographic Advertising—Pioneer Printing Concerns—Prominent Lithographic Firms—Lavish Expenditures in Show Printing—Its Marvellous Development—I Originate Extensive Advertising—My Outlays Enormous—Playbills in Shakespeare's Time—The Late Charles W. McCune and the Buffalo Courier Co.—My Introduction to Grover Cleveland—Charles H. McConnell's Generous Aid to J. H. Haverly—Celebrated Horse Trainers—Foundering of the Steamship "Evening Star"—Assassination of James Fiske by Edward Stokes—The Finding of Eugene Sandow by Lurline—How My Younger Brothers Entered the Show Business.

I MADE my earliest voyage to the other side a profitable investment, not alone in the importation of talented artists and stage novelties, but also in their extensive advertisement. Long before this, I had realized the value of elaborate and costly show printing, and with an eye open to commanding public attention through that medium, I hit upon the idea of importing a complete equipment of foreign lithographic work.

I brought with me to New York a large supply of single color lithographs, paying on them twenty-five per cent. custom duty. They created a distinct sensation in advertising, and were extensively used during my tour in 1872. I believe they were the first pictorial lithographs generally employed for show advertising purposes, and from this small beginning there was built up the present general vogue for lithographic theatrical printing.

Managers did not make use of a great variety of printing in early days, confining that means of advertising to a small quarter-sheet bill and still smaller programmes detailing the performances, which were distributed with a thoroughness that familiarized every man, woman and child with the nature of the performance to be provided.

For one long associated with the theatrical and circus field, it is easy to note the change that has taken place in the designing and making of posters, bills, placards, window cards and lithographs. Show printing of to-day far surpasses that of the Fifties and Sixties. In point of finish, elegance and artistic makeup, there is no comparison, although the old posters and printing answered the purpose exceedingly well. With the march of time, came finer

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and more finished advertising matter, and to-day the specimens from the printing establishments positively are works of art.

My show interests were such that I had much dealings with the printing firms, and was, therefore, able to become cognizant of the great change in the line of work turned out from year to year. With the supply inadequate to the demand, many show printing firms sprang up into the branch which turned out billing matter that was very undesirable.

In the Fifties, the printers took their time about getting out the posters, as their means of doing the work were slow, and for the most part lacking artistic finish. In those days, the quarter-sheet was the recognized reigning size, while now the shows carry sheets of every size and description. There are many noticeable improvements in the posters and lithographs, which were in an embryonic state along in the early Seventies, the color scheme in particular being artistically worked up and made attractive in many ways.

A small fortune is spent each season by the big show companies and circuses in the publicity line, and they try to get the very latest forms of advertising ideas. In fact, nearly all the posters and paper are just what the "show doctor" orders. Show printing is a gigantic business in itself, and where yesterday the bills and posters were turned out by the job houses and newspaper offices, to-day they are huge establishments, equipped with every facility for turning out any kind of advertising matter desired. Each department is complete in itself, and a small army of employees keeps things on the move.

Among the pioneer concerns which supplied theatrical "paper" were Cleary & Reilly, Samuel Booth & Sons, Cameron & Company, of New York City, and Calhoun, of Hartford, Conn. The three latter firms I patronized liberally. In the early Fifties, the Cincinnati Enquirer Publishing Company, of Cincinnati, Ohio, had the only show printing establishment in the Middle West. The two principal firms in Boston from whom I derived my supplies when I entered management, were J. H. and F. F. Farwell (the firm afterwards being Lunt & Goodwille), and F. A. Searle, both doing the printing I used in the late Fifties and Sixties. Searle had been a comic singer. Harry McGlenen, the manager of the Searle plant, later became manager of the Boston Theatre, under Tompkins & Hill. John Stetson's Boston Job Print was established later, with L. R. Pike as manager, followed by James W. Treadwell.

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In Philadelphia, the Ledger Job Print (George W. Jackson, manager, got up the first pictorial poster which I used in 1870) handled the show printing in the late Sixties and early Seventies. Then in the West came the Detroit Free Press, under the management of Charles H. McConnell, who subsequently established the National Print, in Chicago, which was one of the most up-to-date plants in America, and did all of J. H. Haverly's printing in those days, and a considerable amount for my attractions.

There was also John B. Jeffery, of the same city. The Buffalo Express began to compete for show printing about this time. Richardson & Foos and the Torrey Brothers, well-known printers and famous for their excellent work, shared in the theatrical patronage in New York City.

The following printing firms were established later:

New York City—A. S. Seers and Richard K. Fox.

Boston, Mass.—Rice and Goddard.

Providence, R. I.—What Cheer Company.

Cincinnati, O.—Cincinnati Commercial and Russell, Morgan & Co.

Cincinnati, O.—Enquirer Print (H. J. Anderson).

Chicago, Ill.—The Journal Job Print, afterward the John B. Jeffery Company.

Indianapolis, Ind.—Hazelmann Print.

St. Louis, Mo.—Great Western Company.

Milwaukee, Wis.—The Riverside.

San Francisco, Cal.—Francis & Valentine.

Among the smaller candidates for theatre job printing patronage in the Seventies were the Cleveland Morning Herald, the Baltimore Sun and the Washington Post.

In the show business, one of the largest items of expense is the printing, which includes lithographs, wall and fence posters, hangers (so-called), programmes, heralds, dodgers, and many other advertising devices. Besides these, the cost of bill posting and window display is enormous to-day, as compared with what it was when I first became a manager.

Another item of overwhelming expense is the newspaper advertising. It is these last current outlays of the theatre which have caused what are termed the present high prices for seats. When I first started, the expense of show advertising was moderate, and the prices of admission to all classes of entertainments of the period were consequently reasonable. It was the fact of this that induced many of the older theatre patrons to regard prevailing prices for the best seats in the theatres as extortionate.

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In 1859 and 1860, the New York Herald, then located in an old ramshackle building on the southwest corner of Ann and Nassau Streets, shared the dramatic and musical critical influence of the local press with the Sunday Courier. The former, however, had the call, because it issued six daily and no Sunday papers, while the Courier was an exclusively Sunday paper.

The elder Bennett was then editor and publisher of the Herald, and in conjunction with his newspaper, established what is called a theatrical job printing office. Pressure was indirectly brought upon theatre managers to give the Herald printing office their patronage. He forbade all mention of a theatre performance or actor in the Herald unless his printing office got all their theatrical work; as at that time his paper was master of the situation, compliance with its rules was inevitable.

Along toward 1882, James Gordon Bennett began to tire of the job printing department connected with the New York Herald. At this time it was one of the leaders in show printing, having an extensive plant and doing a large business. I was its principal patron, and when the heads of the different departments secured from Bennett the privilege of purchasing this plant, they came to me with the details of what they regarded as an exceptionally tempting opportunity to buy a large concern at a nominal price.

Although employing practically limitless material in the way of posters and every other variety of their output, I told the young men that I had no idea of becoming a printer, even if doing so would make me my own best customer. I, however, advanced them the greater part of the capital required for the purchase of the plant, and when they started endorsed their notes to the manufacturers of ink and paper, in order that they might secure a suitable supply of working stock. These advances I took out in trade, which made it easy for the new firm to found the Metropolitan Job Print, a concern that always has had and still holds a prominent association with the show business in America.

The great quantity of show printing I needed with all my local and travelling attractions, running from eight to twenty thousand dollars with each show annually, was caused by giving my agents carte blanche to advertise heavier than circuses. From the time of 1872, when I brought from abroad the first lithographs for my general use in this country, the most wonderful development in lithographic illustrations has been made to take the place of wooden blockwork.

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Of lithographic work, Ferdinand Mayer & Company, of New York City, in the Sixties, had probably the largest share, but in those days the lithographs formed a very small item of theatrical expenditure, as compared with the general printing.

The United States Lithograph Plant was started in the year 1867, being then known as the job printing plant of the Cincinnati Enquirer. In that year, A. C. Russell, John F. Robinson, Robert Morgan and James Armstrong purchased the plant from the Enquirer Company, and became widely known as the Russell-Morgan Company. From that plant, the United States Playing Card Company, the largest plant of its kind in the world, the United States Printing Company and the United States Lithograph Company consolidated.

Lithographing took the place of block work about the latter part of the Seventies, and among the first concerns in the field was the Strobridge Lithographic Company, of Cincinnati, O., which soon became one of the leaders in producing fine art work.

Al. Stewart, manager of the company, called on me when I was in Cincinnati in 1881, to solicit business. He said his company was ready to undertake show work if it could be assured enough contracts. He stated also that Mr. Haverly had promised his patronage. Haverly, like myself, was a great advertiser, and we used more printing matter than any other managers controlling road companies. I had six to eight shows on tour, and each used the amount of \$8,000 to \$20,000 yearly, averaging a net disbursement for each season of not less than \$60,000. My big minstrel organization alone exceeded \$20,000 annually.

I finally arranged with Stewart, aside from the other printing firms I dealt with, and my account with this company alone each season exceeded \$40,000.

Stewart, by his ability and efforts, established a high standard for the Strobridge Company, which is undoubtedly the most prominent lithographic firm in the world. In the early Eighties, when I sent companies to Europe, they carried with them the Strobridge lithographs, which had been so artistically executed that they created a profound sensation. English managers sat up and took notice, and this innovation caused them to follow my lead in advertising.

The Strobridge lithographs were the first high-class show printing used abroad, and they were the forerunner of a printing establishment in London

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opened by David Allen & Sons. This plant was successful from the start, and to-day is the largest of its kind in Europe.

The Russell-Morgan Company, of Cincinnati and New York City, and the Strobridge plant are the greatest lithograph concerns in the world. Other principal firms comprise: W. J. Morgan & Company, of Cleveland, O.; the Donaldson Lithograph Company, of Newport, Ky.; Anderson's Enquirer plant, Cincinnati, O., that takes first rank for turning out high-class work, and enjoys an extensive patronage; The Courier Company, of Buffalo, N. Y. (formerly the Marez Company), promoted by Charles W. McCune, with George Bleistein now at the head; The Forbes Company, of Boston, Mass.; Thomas & Wylie, Henry C. Miner and Liebler & Maas, were three of the best-known establishments in New York. The latter firm was wiped out by the horrible Park Place disaster of 1893. I was dealing rather extensively with this firm at the time, and a great quantity of my work on hand was destroyed. A. Hoen, of Baltimore, Md., was another early concern well known.

Boston and many other cities East and West have started show printing offices. In fact, it may be truthfully stated that these are as thick as berries in June, throughout the country.

Several of the earlier lithographing firms have been absorbed by the Consolidated Lithographing Company, which was evolved through the efforts of Joseph H. Tooker, son of the late Commodore Tooker. The Consolidated includes the following companies: Metropolitan; United States; Russell-Morgan Company; The Courier, of Buffalo; Erie; Donaldson; J. Ottman; Thomas & Wylie, and the A. S. Seers Company.

Joseph H. Tooker, while retaining his large holdings in the combination, withdrew from its management in 1910, and organized the J. H. Tooker Printing Company, of New York City, which he now controls.

The Carey Company is also located in New York City. A well-known company, the Gillen, directed by Robert Gillen, flourished for a great many years in New York, but went out of existence after his demise. Gillen was one of the earliest and best wood engravers on block work in America.

T. J. Hayes Company is another concern that is much favored by many of the New York managers. Hayes is a practical show printer, and was of the original firm of Gillen, Hayes and Dillon that purchased the Metropolitan plant from Mr. Bennett through my influence and assistance.

In Elizabethan times, theatrical managers had no choice of printers, for

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the bills were then usually stuck upon posts. The printing was a state monopoly, delegated to the Stationers' Company or their nominee. So far as can be gleaned from the scanty evidence available, the play bills of Shakespeare's time contained nothing more than the date and name of the theatre.

In the rural districts, down to the second half of the eighteenth century, strollers never thought of employing either day-bills or programmes; a member of the company, chosen for the strength of his lungs and the measure of his audacity, perambulated the town or village daily with a drum, making announcements from time to time, like a town crier.

In the old days, the relationship between printer and manager was very close, much closer than they are now. Then a manager of good repute could obtain credit, and if he were successful and the printer was hard pressed for funds, the former would make substantial advances in money for printing, that he might not use until the distant future. It is a matter of record that both printers and managers were carried over shaky periods by each other, and there was a far greater social intercourse between them than is general to-day.

Charles W. McCune was one of these old-time printers who had intimate personal relations with many managers, among whom were some of the greatest showmen of the day, and I am not presuming in saying that I was one of them. Formerly on the staff of the New York Herald, he was appointed receiver for the Buffalo Courier, at that time the leading newspaper of Western New York, and with it was connected a very large job printing establishment.

He paid especial attention to the development of the lithographic department, and did at one time virtually most of the "block" work for all the circuses of the country. This part of his output was of extreme importance to the circuses, as it was all dated, and had to be printed weeks ahead. It was one of the cardinal principles of circus managers to conceal their routes from each other, and about the only place the intended movements of any show could be learned was at the printing office.

McCune took good care that no information of this source should leak through the Courier office, and this fact in itself gave the circus men great confidence in him. He gained an intimate acquaintanceship with showmen of every sort, and when they visited Buffalo, he entertained many of them in a very elaborate manner.

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I first met Grover Cleveland while at an informal dinner given to me by McCune at the Buffalo Club. McCune credited himself with being very largely the creator of Grover Cleveland in politics, and claimed to be the first proposer of Cleveland as sheriff of Erie county, mayor of Buffalo, governor of New York and president of the United States.

When Cleveland had attained his ultimate eminence, McCune believed that he would be rewarded by receiving a cabinet portfolio. He said that he had been promised such an appointment, yet he did not receive it. He was thus grievously disappointed and intensely embittered against his old friend and protégé, and those who knew him believed that his death not long after was greatly hastened by it.

Charlie McCune was famous for his consumption of champagne. He drank it incessantly and at all times and places, and while it never caused any outward manifestations of intoxication, it doubtless undermined his health.

There are very few men prominent in the activities of the show world of thirty years ago who can be recalled with greater pleasure than Charles W. McCune. He left a worthy successor to his business in George Bleistein, who began with him as an office boy, and grew up a master of every branch of his business, and was his confidant and friend; in fact, a friend to everybody. Mr. Bleistein married the young and childish widow of Mr. McCune, and remained the head of the vast establishment created by his benefactor.

Charles H. McConnell was born in Dublin, Ireland, October, 1841, and came to America with his parents when five years old. He served a seven years' apprenticeship in the Detroit, Mich., Tribune job printing office. He enlisted in the Twenty-fourth Michigan Infantry, in July, 1862, and served three years, participating in numerous battles, but escaping injury, and returning home in 1865. He established the Detroit Post Show Printing House in 1868, and met with immense success. In 1873, the National Show Printing and Engraving Company, of Chicago, was founded by him, which became one of the leading establishments of its kind in the country.

Mr. McConnell informed me that he was literally "dragged into the show business, through connection with John H. Haverly, extending too much credit, and it was like 'pouring money into a rat-hole' in trying to save it." His ultimate loss with Haverly was \$321,000. On top of this, his business

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was burned out twice within fifteen months. His fortune of \$600,000 was thus wrecked.

The only available assets which came into his possession were Haverly's eight or nine theatres and about a dozen travelling shows. By the time he had closed them, about \$150,000 had gone "where the woodbine twineth." McConnell was then like the Irishman in the story, who had hold of the bull's tail, "It was dangerous to hang on, and desperate to let go."

After many severe struggles, reverses and discouraging experiences, Mr. McConnell eventually made a wonderful success of his Chicago drug business, which is considered one of the best of its kind in America, and is known as the Economical Drug Company, of which he is president.



Samuel Booth, the Centre Street printer, of New York (and his father before him), was one of the most extensive show printers in the country. Early in the Eighties, he was doing the block work for my two minstrel companies. His manager was a jovial and convivial Englishman, named Snedden, who virtually made his office in a tap-room next door to the printing house. One day, at the beginning of the season, I found him there, and, in response to his invitation to me, I said, "No, have something with me," and I handed him a check for \$500 to apply on my account.

At the end of the season, when settling up with Booth, I was not credited with the \$500. I went there to inquire about it, and, as usual, found Snedden in the café.

"What did you do with my five hundred dollars?" I asked. "You haven't given me credit for it on my bill."

He said: "Why, I don't remember anything about it; guess you never gave it to me."

"I did," I persisted. "I gave you a check for it right in this very place, and you put it in the vest pocket of the same suit of clothes you have on now."

Drawing from his pocket some papers, he looked through them, and, sure enough, there was my \$500, about which he had thought nothing further during the many months he had carried it around with him, it having worked into the lining of his vest. As I often related the incident, Snedden never heard the last of it, and it cost him many drinks and cigars and replies to the query whether he had any more old checks in his pocket.

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Major Budlong, proprietor of the What Cheer Printing Company, Providence, R. I., made a contract to supply me with all the necessary printing for my burlesque company at a flat rate of \$200 an engagement, for the season of 1873-1874, such obligation being usually for one week. Unexpectedly, I made a contract that extended over more than eight weeks at the Olympic Theatre, New York, and this required an excessive amount of printing, amounting to over \$1,000.

It was the first time an attraction had ever been billed in New York like a circus, and it was money well invested, for the engagement was an enormous success, though a trifle expensive for Budlong, but he stood it like a "major." He was dead game, and fulfilled his contract without a word of protest; but when I offered to renew the agreement for the following season, he remarked quietly: "Leavitt, I think I had just better give you the whole plant."



About 1860, a form of entertainment that had great popularity was known as "horse training." The first of the great "horse trainers" to gain national and international fame, was J. H. Rarey, who came from a farm near Columbus, Ohio. This style of exhibition consisted chiefly of going into a town and breaking and training wild and unruly horses, the trainer at the same time offering a substantial sum of money to any one who would bring him a horse that he could not subdue.

Following Rarey, came similar trainers, such as Bartholomew, Bristol, Gleason, Frye, Crooker and others. Under the able management of John D. Mishler, of Reading, Pa., Bartholomew's Equine Paradox, which was a combination of horse-breaking stunts, and an exhibition of highly trained horses, became extremely popular throughout the country.

In 1887, I toured Bartholomew over my Mexican circuit. Gleason, however, was about the only man who reached the level of the great Rarey. He contributed immensely to the enormous success of Buffalo Bill's "Wild West" on its first trip through Europe.



One of the greatest shocks ever received by the theatrical profession was the foundering of the steamship, "Evening Star," in 1866, while en route from New York to New Orleans. Several hundred passengers were on board, and among them between thirty-five and forty leading variety performers,

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such as the Fowler Sisters, Niccolo Brothers, William A. Ray and his wife, Mlle. Delphine and others.

The ship encountered a storm off Cape Hatteras. Of all the souls on board, but six were saved—five sailors and Frank Girard, the stage manager of the company. Girard had lashed himself to the top of the main mast, and when the ship went down he was held by the mast with his head out of the water. He remained in this perilous position for nearly five days before being rescued by a passing vessel.

We lived at the same hotel in Brooklyn, and when he returned there, he related his thrilling experience in great detail. Girard was in my employ for many seasons after, as stage manager and general performer. He died in 1900.



Pauline Markham, whom I starred in "The Celebrated Case" and "The Two Orphans," in 1880, had for her leading man Frank Lawler. He was the husband of that famous and frail beauty, "Josie" Mansfield, the direct cause of the assassination by "Ed." Stokes of the meteoric financier, Jim Fiske.

I was in the Broadway Central Hotel when the murder occurred, January 6, 1872. Luckily for me, I did not see the actual killing, although I was but a few feet away, and so I escaped being a witness in the case. I knew all the principals well, and saw "Josie" frequently in Paris afterwards. At one time she and Ella Wesner, the male impersonator, established a sort of court at the Café American, where they had all the Parisian gallants at their feet.



Relative to Annette Kellerman and other water queens of to-day, I may go back to 1870, and name Sallie Swift, a beautiful, athletic girl from Boston, an expert banjoist and club manipulator, whom I employed that year. She met Harry Gurr, who was the first in America to do the diving specialty in a huge glass tank. Seeing Sallie's beautiful form, he induced her to train for a mermaid, which she did, eventually appearing under the name of "Lurline," the Water Queen.

In London, in the late Seventies, I witnessed her début at the Oxford Music Hall, where she created a sensation with her aquatic act. While touring the Continent, in an obscure music hall she discovered a young German athlete. Seeing his possibilities, she entered into a business arrangement with

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him, brought him to London, and thence later to America, where he created a sensation. This young strong man was none other than the Eugene Sandow of to-day. He has for years past been conducting athletic schools in London, and is reaping a golden harvest.

"The Mighty Dollar for Fifty Cents" was the legend on the house board in front of Heuck's Opera House, Cincinnati, in 1880. An aged and thrifty Hebrew rushed home for all his money to buy dollars offered so cheaply. Before he got back, the bill poster had posted over the mighty dollar the announcement for the following week, it being the single word, "McCullough." Pronounced gutterally, the word sounds the same as "mechullah," a Hebrew term for "broke," or "busted."

"Mein gracious," yelled the old man ruefully eyeing the sign, "I am a great 'Schlimeil'; whenever I have a chance to make a few dollars, I am always too late."



Very shortly after they had left school, I put my two brothers into the business. Abe Leavitt was sixteen at the time, and Ben fourteen. They began their careers in my office to master the routine of the business, later going as advance agents for many of my touring companies, rising to the posts of treasurers and managers.

In later years, having acquired the experience, and assisted by me, they struck out on their own. Abe had not the speculative nor the plunging spirit which marked the methods adopted by my younger brother. They had been chiefly connected with road enterprises and the management of some of my theatres, but Ben finally decided to settle in Paterson, N. J., where he leased a theatre, that had hitherto been a failure, and made such a big success of it, renaming it "The Casino," that within two years, with the proceeds, he was enabled to purchase the property for \$30,000, and soon after the hotel adjoining it.

Prior to this, he had purchased a palatial residence and acquired several real estate holdings, all within a period of less than five years. On the advice of his friend and adviser, the late Edward B. Haines, proprietor of the Paterson Evening News, he then built, assisted by his friends, Ex-Senator Christian Braun, his brother, Louis Braun, Major Herbert, Arthur and Bernard Katz, of the Consolidated Brewing Company, and Arthur W. Bishop, a capitalist, the Columbia Theatre, and was also arranging for the control of the Paterson



ABRAHAM LEAVITT



THE LATE BENJAMIN B. LEAVITT

*Talented Pupils Trained in the "Leavitt School"*



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Opera House, so as to acquire the entire theatrical interests there, when a destructive fire swept over the city, leaving it almost a total ruin.

This fire, during and after which he worked so hard to alleviate the sufferings of those left homeless and destitute, was the cause of his health being undermined, also his disobeying the orders of his family physician, Dr. Cyrus Townsend, who prescribed absolute rest, he suffered a complete nervous breakdown, took to his bed and never left it.

I was in Cardenas, Cuba, at the time when I received the cable announcing his death. A strange incident was connected with this. My arrival had been announced in the papers. The engineer, who, with his father, had been instrumental in putting up all the principal buildings in the town, called and invited me for a drive to see the town. During our drive he casually asked me, much to my surprise, if I was any relation to Ben Leavitt, of Paterson. On hearing I was his brother, he was greatly pleased, inasmuch as he was himself a resident of Paterson and an intimate friend of my brother.

He was a Cuban, and on a visit to his parents at Cardenas at the time. He told me how very popular my brother was in Paterson and what a wide circle of friends he had there. On returning to the hotel, I invited him to remain and dine with me. We had barely finished the first course, when the telegram was handed to me announcing my brother's death. It was, to say the least of it, an extraordinary coincidence. His popularity was such, that his funeral was the largest that had ever been known in the city. In fact, it was greater than the one accorded to Ex-Vice-President Hobart, who had been a resident in the town. The carriages following him were filled with flowers, and the streets through which the cortège passed were thronged with mourners.

My brother Abe kept on, on more conservative lines, preferring not to branch out, building up his success slowly and surely, until he had acquired sufficient competence to permit of his recently retiring, as, owing to bad health, he could no longer remain in harness. His only son, George Leavitt, having imbibed much of his father's conservative methods, and with a complete knowledge of the business, has now full charge of his interests.

## CHAPTER XXIII.

Grand Opera in America—The Early Song Birds—Grand Opera Stars of To-day—Famous Impresarios, Past and Present—Max Maretzek, Max Strakosch and the Grau Family—Adelina Patti's American Debut—Notable Operatic Ventures—The Maplesons' Prestige as Grand Opera Promoters—Heinrich Conried—Anecdotes of Some Operatic Stars—Oscar Hammerstein Takes "Coals to Newcastle"—Signor Gatti-Casazza—Andreas Dippel—Henry W. Savage Advocate and Ideal Promoter of Opera in English.

**T**HE present generation of Grand Opera patrons is pretentious in its estimate of what constitutes great singers, but its judgment is deficient in its capacity for the careful analysis of the qualities of voice and temperament, as well as the dramatic qualities of its exponents. In looking back during the fifty years of my experience, I recall such singers as Grisi, Mme. La Grange, Parepa Rosa, Albani, Nilsson, Scalchi, Malibran, Titiens, Adelina Patti, Angiolan Bosio, Sontag, Gazzaniga, Gerster, Di Murska, Anna Louise Cary, Clara Louise Kellogg, Steffaone, Piccolomini, Pauline Lucca, as great examples of the very highest form of their divine art.

Contemporaneously with these were Mario, Giuglini, Wachtel, Campanini, Sims Reeves, Jean de Reszke, Charles Santley, the famous baritone, all of whom were noted for their remarkable voices and the perfection of their various interpretations. Opera audiences in those days went to the opera for the purpose of enjoying it; many of their successors of the present era go to the opera for the purpose of exhibiting their wardrobe and jewels and holding conversation.

That we have great singers at the present time, there can be no doubt, for there are: Melba, Nordica, Schumann-Heink, Tetrizzini, Mary Garden, Alice Neilsen, Geraldine Farrar, Olive Fremstadt, Emma Eames, Emma Calve, Gadski, Destinn, Homer, Mariska Aldrich and Sembrich. Of the male singers of the present day, the most prominent are Enrico Caruso, Bonci, Martin, Renaud, Sammarco, Bispham, Dalmores, McCormack, Scotti, Amato and Gilly.

It is probable that the earliest successful performances of Grand Opera in America were given in New Orleans by French artists about seventy-five

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years ago. Certain it is that the premier productions of most of Meyerbeer's operas were there, while "Dinorah" and "L'Africaine" were first given in New York.

As I glance backward, I am governed wholly by memory, but shall make no research to be exact in dates. Previous to this time, the nearest approach to it was the singing of soloists, who found their way in slow sailing ships to these shores, and were heard in songs interjected into plays.

When Leonard Grover became manager of the Baltimore Museum, he found there volumes of its old programmes, and among them were many of Italian Grand Opera, which had been given at that little bijou of a theatre in 1848, by Signor Felix Patti. The company included Signora Patti, Edora Barrilli and others of celebrity. Patti was recently from the Royal Opera at Madrid, when Felix Patti had been conductor there. The operas comprised the works of Donizetti, Bellini, Huber and other famous composers. Patti was the prima donna assoluta at the Royal Opera, Madrid, and the mother of Amalia, Carlotta, Carlo and Adelina Patti.

The first theatre devoted to Italian opera was built by Palmo in Chambers Street, New York. After its failure with opera, it became Burton's Theatre and had a career of great prosperity. In the latter Forties, John Jacob Astor built the first Astor Opera House in Astor Place; here the famous comedian, James H. Hackett (father of the popular star of to-day), as a manager, gave a season of Italian opera, presenting many of the great stars of that time. In '52 and '53 short seasons of grand opera were given at Castle Garden and Niblo's, where Alboni made her first appearance in New York.

There were built in the middle Fifties in the order named, the Academy of Music, New York City, Boston Theatre, Philadelphia Academy of Music (which was opened in 1856) and three years later the Brooklyn Academy of Music. These were all designed for the advancement of grand opera The conditions which compelled the allowing of free seats to hosts of stockholders rendered the path of the impresario one of great risk, and season after season was disastrous.

The love of opera evolved negro minstrelsy, which furnished a new type of musical and vocal entertainment with its accordion, banjo and jawbone. It grew in popularity and soon became the centre of melody for which numerous composers (notably Stephen C. Foster) wrote songs which were

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destined to endure. Many of the artists from unfortunate opera companies were incorporated into the surely paying ranks of minstrelsy. New excerpts from the "Bronze Horse," "Moses in Egypt," "La Sonambula," and other operas were at first, and later whole operatic scenes were given in black face with male "wench" vocalists.

The triumph of grand opera began with "Il Trovatore" and "Faust." From the epoch of these two operas the impresario had himself to blame if he failed to secure paying patronage. It was now an established fashionable function. Up to that time the results had been meagre, sometimes disastrous, probably owing much to the stockholder condition, although many of the greatest artists of the musical world had been brought before this public, among whom were Malibran Bosio, Lind, Alboni, Sontag, Marie Grisi, Tamberlik, Formes, Gazzaniga, Parodi, Brignoli, Piccolomini and many others.

Among the most prominent American purveyors and importers of musical and dramatic celebrities during the past fifty years came from Brunn, the capital of Moravia. These comprised Max Maretzek, Jacob, Ferdinand and Maurice Grau and Max Strakosch. Grand opera in America unquestionably owed a great deal to Max Strakosch and to the Grau family. Max Maretzek may be called the father of grand opera in America, although Palmò preceded him with occasional representations. Jacob Grau, a refined, courtly gentleman, laid the foundation for the future professional activity of the Grau family, of which Maurice Grau, son of Emanuel, became the impresario of the Metropolitan Opera House, New York, during the most profitable five years in its history. Jacob Grau was an impresario of note, his first important enterprise being the engagement of Adelaide Ristori, the greatest Italian tragedienne of the period, whom he presented at the French Theatre, New York, September, 1866, as Medea. Her success was immediate and decisive and her tour of the principal cities as Elizabeth, Mary Stuart and Medea resulted in a fortune for both star and manager.

Prior to his Ristori season, Mr. Grau was business manager for a concert company which comprised Signorina Balbina Steffanorie, the great dramatic prima donna; Paul Julien, billed as the "Prodigy Violinist;" Mme. Amalia Patti Strakosch, a fine contralto and sister of Adelina Patti, and her husband, Maurice Strakosch, a celebrated piano virtuoso and teacher of the famous diva. After Ristori's return to Europe, Mr. Grau lost much of his fortune in grand opera speculations, a Chicago season having given his

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finances a bad shaking up, which, however unfortunate for him, tended to the ultimate benefit of the music-loving public.

It was during these adventures that Maurice Grau (then a boy) was pressed into service to sell librettos in the lobby and auditorium, also representing his uncle in having charge of the costumes. Subsequently, Maurice entered into partnership with C. A. Chizzola, a shrewd young Italian, and they produced many French light operas at the old French Theatre in Fourteenth Street, with Agele Capoul, Mezzieres and Paulo Marie and other noted stars in the cast. Afterward Maurice Grau and Chizzola brought out the elder Salvini to America and dabbled also in various other theatrical investments, principally with foreign attractions. Later on he joined Henry E. Abbey in grand Italian opera at the Metropolitan Opera House and after Mr. Abbey's death he became sole manager and for five years accomplished what his predecessors had failed to do—he made grand opera a great financial success.

Robert Grau, brother of Maurice, who had for some years past provided the vaudeville stage with special attractions, arranged in 1903 with Adelina Patti for another and final farewell tour of America to end in the spring of 1904. The results of this tour did not financially fulfil general expectations and Madame Patti cancelled her engagements early in March and sailed immediately for Liverpool.



Signor Pasquale Brignoli, a fine tenor, was one of the early local favorites. He was handsome and this, added to his vocal accomplishments, rendered him very popular with the musical public. Max Maretzek took him with his opera company to Cuba, where Brignoli became jealous of Amodio, the baritone, who made a big hit on the opening night. In consequence of this, "Brig" (as he was sometimes called) refused to sing at the second performance, pretending to have a sore throat. They had in Havana at that time a censor, a part of whose business it was to notice such matters, and he sent a doctor to the tenor, whom he found eating a hearty meal. The doctor looked at Brignoli's throat and said he would write a prescription. The medicine was sent for and the tenor meanwhile desired to know what the proposed remedy would be. The doctor replied: "Only a trifle I have ordered; a hundred leeches to be applied to your neck, and if they do not relieve you, another hundred will follow." Then Brignoli on his knees prayed for the doctor to withhold his remedy and to let him sing.

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Among the most pronounced celebrities of vocal history must always remain the name of Adelina Patti. Few women of any kind have occupied that niche in the archives of Fame which belong to her. For more than forty years she dominated the operatic art of the world. She was received in the families of the chief sovereigns of Europe with a cordiality accorded to no other artist. The Empress of the French (Eugénie), in the height of her Imperial glory, brought about Patti's marriage with the Court favorite, Marquis de Caux. Victoria, Queen of England and Empress of India, lifting in her arms the Prince of Wales (the late King Edward) presented him for salutation and said to him: "Now you will be able to say that the great Patti kissed you."

For her personal artistic efforts she has been paid the prodigious collective sum of over four millions of dollars, a much greater amount than was ever paid for similar services to any other man or woman. She made her American operatic début at the Academy of Music in New York City, November, 1859, where I first heard her sing. Much earnest effort was made by the impresario, Maurice Strakosch, to make this triumphant, but while all said "She is good; yes, very good," there was a lack of flavor in the words. It was once more the "prophet" without honor in his own country. Business became so poor that many of the artists of this company went on the road, giving concerts to tide the times. They were Adelina Patti, Madame Amalia Patti Strakosch, Henry Squires, Amodio and Susini; Carlo Patti (violin soloist) and Louis Gottschalk, then at his zenith, as the featured star. Shortly after, however, the artists abandoned the tour as hopeless and after some further effort in Havana the Patti contingent under Maurice Strakosch sailed for London to try their fortunes there.

At this time Adelina and Carlotta Patti sang duets with a precision perhaps never before equalled and with the finish of two expert flutists. The entire range of vocal music offered them insufficient opportunity and they resorted to instrumental passages to exhibit their wonderful proficiency. In some numbers written for clarinet or flute obligato, one would sing the aria and the other the obligato. Never have I heard the duo "Norma" as by those sisters. A few years before I had listened to Sontag, the coloratura singer of her time, but she could not be favorably compared to the Pattis.

Adelina Patti's contracts in this country specified that on all printing her name should be one-third larger than that of any other artist. When

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singing at the Chicago Festival in April, 1885, with Mme. Nevada as the co-star, and after the first performance Signor Nicolini (her husband) and an Italian friend emerged from their hotel at midnight with a short ladder, which they placed against a nearby fence upon which a poster announced both Patti's and Nevada's appearance. Nicolini mounted the ladder and with a two-foot rule measured the length of the respective names of the singers. He found that Nevada's name was in a trifle larger type than that permitted by Patti's contract. The next morning there was a very busy scene in the impresario's office, but the matter was amicably arranged by the manager causing the bill-poster to slice out an inch transversely from the centre of Nevada's name, which eliminated the middle of the letter "E." It looked ridiculous, but Nicolini was satisfied.



Fanny Natali de Testa was born in Dublin, Ireland, prominent in the Fifties as a noted contralto under Max Maretzek's management. She sang in all the principal cities of Europe and a long extended season at the Academy of Music in New York, was a great favorite in South America and Mexico and appeared at the Academy of Music, Philadelphia, with Patti, for the Prince of Wales, the late King Edward VII. Finally she became a resident in the City of Mexico and was a theatrical critic on various Mexican newspapers; was an expert in languages, speaking fluently English, Spanish, Italian, French and German. She was a personal friend of Patti and Sarah Bernhardt. I was splendidly entertained by Madame Testa during my frequent visits to the City of Mexico, her son at the time being a representative of my theatrical interests there. She died in the City of Mexico in 1895 of heart failure.

Among the noted opera companies and concert parties in the Fifties and Sixties were the Caroline Richings English Opera under Peter Richings; the Seguin Opera, with Lucy Escott as prima donna; Cooper English Opera Troupe; Castle & Campbell's English Opera Troupe, the proprietors, Charles H. Castle as principal tenor and Sher C. Campbell as principal baritone. Both of these excellent artists came from the ranks of minstrelsy. Another popular organization was the Parepa Rosa Opera, herself a gifted prima donna, which was under H. L. Bateman's management.

Mme. Anna De Lagrange, Catherine Hayes, Velicita Vestvali (the great Polish prima donna) and Jenny Van Zandt were favorite prima donnas during

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these years. Adelaide Phillips was a celebrated contralto and a great Boston favorite. Equally famous was Clara Louise Kellogg. Mme. Anna Bishop, one of the greatest of concert singers, sang in every quarter of the globe. The favorite prima donnas of the Seventies were Marie Rose, Christine Nilsson, Etelka Gerster, Annie Louise Cary, Minnie Hauck, Emma Abbott and Emma Thursby, many of whom during these periods it was my pleasure to hear sing while yet in their prime, and they could compare more than favorably with the leading "song birds" of to-day.

From a programme in my possession, it appears that the first operatic organization to appear in Boston was an Italian one and appeared at the Howard Athenæum in January, 1847. They opened in Verdi's grand opera "Hernani," with Signorina Fortunia and Signorina Tedesco and Signor Perelli in the leading rôles.



One of the instances in grand opera which I recall that at that time excited intense interest was the appearance of Carlotta Patti in opera. She was born a cripple and could only walk about very slowly with artificial supports. Her voice, however, was considered as being quite equal, if not superior, to that of her sister, Adelina, who became the acknowledged empress of song throughout the world. While Max Maretzek was the impresario at the Academy he conceived the idea of supplying her with some sort of artificial feet and the apparatus was made with great care. One evening (I am not certain as to the date or the opera, but the latter I think was "The Barber of Seville") she made her appearance and vocally she created a furore and sang the florid music in a marvellous way. For about three-quarters of an hour she enjoyed a veritable triumph. Suddenly she fainted from the pain in her feet created by the apparatus upon them and thus virtually ended her career in opera, although she continued very successfully for some years in concert.



At a social function in San Francisco, Mme. Anna Bishop, the famous cantatrice, was introduced to Christine Nilsson, who said: "I am delighted to meet you, for I barely remember hearing your beautiful voice at Stockholm nearly four years ago." "Yes, my dear," replied Mme. Bishop, "is not such a memory a blessing? We were both little children at that time." This was quite in keeping with a retort made by the still youthful American diva,

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Geraldine Farrar. Last winter the Metropolitan Opera Company brought over Elvira Hidalgo (a seventeen-year-old coloratura singer) to take the place of Marcella Sembrich, who had been the coloraturist at the Metropolitan for a quarter of a century. "There is quite a difference between Hidalgo and Sembrich," said one of the directors, an adherent of Sembrich. "Yes," replied Miss Farrar, "about forty years." Youth will have its fling.



Madame Marcella Sembrich, who is one of the most beloved and admired of prima donnas, was born in a town in Galicia. Her father, Kasimir Kochanski, was a well-known violinist and teacher of music in his own country. Madame Sembrich at the age of twelve played in public as a pianist and violinist and led the wandering life as a strolling performer throughout the Provinces. Her professional name of Sembrich is the maiden name of her mother. She made her first appearance in opera at Athens as Alvera in "I Puritani," June, 1877. She subsequently studied the German repertoire in Vienna. From 1878 she sang at Dresden until 1880 and during that year she made her first appearance in London as Lucia and was engaged immediately for five seasons. Her brilliant career is known to all. Her first appearance in America was at the Metropolitan Opera House, New York, October, 1883. For many years she was the most popular coloratura soprano at that house.

Colonel Mapleson, who has completed his fortieth anniversary of opera and concert management, represents four generations of Maplesons who have been famous in the musical world before him. Colonel Mapleson was for many years associated with his father, and they jointly managed grand opera in London and New York, when their companies included such artists as Patti, Nilsson, Titiens, Trebelli, Gerster, Minnie Hauck, Marie Roze, Foli, Santley, Sims Reeves, Campanini, Faure and a host of other celebrities. Colonel Mapleson has taken an active part in the direction of musical enterprises throughout the Continent and is President de la Société Internationale de la Musique. In recognition of Colonel Mapleson's services to lyric art, the French Government conferred upon him the Cross of the Legion of Honor and three years ago a public subscription was opened for a Colonel Mapleson testimonial which realized upwards of £3,000.

Colonel Mapleson's father, J. H. Mapleson, was for nearly fifty years the leading impresario and during his managerial career he paid out something

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like \$10,000,000 in salaries. In those days the Academy of Music in New York was at its zenith and the boxes were all held by the aristocracy and old families of the city. The newer wealthy people were unable to get seats there, so with their ever-swelling millions they built the Metropolitan Opera House, and in order to capture the prominent artists they offered ridiculously high salaries. August Belmont allowed Colonel Mapleson and his father the use of the New York Academy of Music rent free for eight or nine years. During the first five years they made a profit of about \$260,000, but this was lost the following two seasons as the result of the dollar fight put up by the millionaires at the Metropolitan Opera House. Relative to the feud between the house of Gye and the house of Mapleson, which at one time raged between the two operatic enterprises in London, it was said that the elder Gye in addition to having Covent Garden Theatre had a contract for lighting the houses of Parliament. This contract he sublet for £2,000 a year. This lighting of the houses of Parliament was then by oil lamps, for Parliament was the last to adopt gas lighting. The "feud" between them ceased when Mapleson and Gye went into partnership, and at the end of the first year they made £40,000 profits, but was finally dissolved, largely because of the difficulty in controlling the "stars."

Heinrich Conried in 1904 became director of the Metropolitan Opera House, New York, and during his able administration of its affairs, it had much artistic and financial success. He had previously been an experienced stage manager in many prominent theatres in the leading continental cities and occupied the same position at the Germania, Thalia, Casino and Irving Place theatres, New York, from 1878 until 1907. The Conried Opera Company, of which he was at the head, for many years toured the country successfully. He received many foreign decorations in recognition of his services. Heinrich Conried was a mighty figure in the musical world during his career.

His artistic temperament often caused him to overlook contracts he entered into as trivial details, which fact drove me more than once into legal contretemps with him.



At the Globe Theatre, Boston, the Mapleson Italian Opera began a week with Adelina Patti and Etelka Gerster as the prima donnas. On the second night "Il Trovatore" was announced with Patti, who demanded and received

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her fee of \$5,000 before the curtain went up. It stormed heavily and about 7:30 in the evening Patti's business manager, Signor Franchi, made his appearance at the manager's office for Patti's money. He had only \$4,000, which he offered, telling him to come again after the first act for the remaining \$1,000. Franchi, however, reappeared in fifteen minutes, by which time Mapleson had gathered \$800 more, which he handed over to the inexorable agent, who departed only to return in five minutes, saying: "Monsieur Meppleson, Madame Pattie she have drawn on zee one stockeen, sal she put on ze ozaire?" The badgered impresario rushed into the lobby, borrowed a check for \$200, and then the curtain went up.

Patti and Gerster loved each other with an ardor that made the affection of Damon for Pythias look insignificant. Both prima donnas went West with Colonel Mapleson's Italian opera in 1889. Patti sang at St. Louis in March of that year and after the curtain descended, subsequent to her singing of "Home, Sweet Home," old Governor Crittenden was introduced to her. He became so enthusiastic that he embraced and kissed the diva. A mutual lady friend of the two prima donnas trotted immediately to the Lindell Hotel and told Gerster of the kissing episode. "There is nothing wrong in that," responded Gerster. "Nothing wrong!" exclaimed the astonished tale-bearer. "No, certainly not," replied Gerster. "What harm can there be in a man so venerable as the Governor kissing a woman old enough to be his mother?" On her last farewell visit to Chicago, Adelina Patti sang in a concert in December, 1903, at the Auditorium. The next day a criticism in one of the local dailies stated: "It was the finest case of asthma ever vocally developed."



Signor Masini, a famous Italian opera tenor, was announced to appear in Chicago with the New York company in the spring season of 1885, but his demands on the manager made his debut impossible for the following reasons: He carried with him a valet, a journalist, a doctor, a lawyer, a barber, a secretary, an under secretary, a cook and a treasurer, for all of whom he sought to exact transportation expenses on the plea that they would, when distributed among the audience, lead the useful claue. The manager declined to accede to this unless Masini added an architect, a surveyor, a geologist and a civil engineer to his travelling entourage at his own expense, and of course Signor Masini was left in the cold.

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Oscar Hammerstein, the great amusement promoter, versatile manager, musician, musical composer, librettist, impresario and prolific builder of theatres and opera houses, was born in Berlin, Germany, in 1846. He had but a crude education and a narrow field for developing while he possessed very large ideas concerning what he might accomplish under favorable conditions, so he finally surreptitiously left his home in 1863 and came here, where he soon learned cigar making, receiving from \$2.00 to \$3.00 per week. Seven years later he published a tobacco trade paper and invented several machines for the cigar business which brought him good royalties. He worked hard and steadily, saving his money. He invested in real estate, wrote for the stage and at one time was interested in the management of the Stadt Theatre, New York. In 1889 he engaged in theatrical building, erecting and owning five play-houses in New York City and one in Philadelphia.

As the director of his Manhattan Opera House, he became a powerful rival of the Metropolitan Opera people and presented some of the best lyric artists the world afforded. Four years ago he gave the Metropolitan Opera House directors a great jolt and they woke up to discover that he knew how to give opera on his stage and proved their most dangerous rival, but they managed to escape financial ruin by buying out the wily Oscar, who is said to have pocketed one million dollars by his slick operation. Oscar Hammerstein has gone to London to show the English people how to present grand opera. His London Opera House, which is to be an "Objet de luxe," will inaugurate its opening season in November. Oscar says he will make London take notice; perhaps he will also set the Thames on fire, but it is a question whether his somewhat drastic method will suit the conservative spirit of the British public. He however may only have a little plan up his sleeve to induce the Covent Garden directors to buy him out ultimately at a handsome valuation as at Philadelphia, for after all he must realize that he is taking coals to Newcastle. Should he, however, succeed, so much the more glory and credit to him. He has, however, accomplished his usual stroke of financial diplomacy. In securing the financial and social aid of Lord Rothschild, head of the renowned banking family, the importance of this influence cannot be over-estimated.

Mr. Hammerstein is a born showman and is much to be admired for his courageous and daring achievements in the operatic field.

Signor Giulio Gatti-Casazza, general manager of the Metropolitan Opera



HENRY E. ABBEY



COL. J. H. MAPLESON



MAURICE GRAU



G. GATTI CASAZZA



HENRY RUSSELL



ANDREAS DIPPEI.



OSCAR HAMMERSTEIN



L. E. REHYMER



MILTON ABORN

*Impresarios of Grand Opera, Past and Present*



## Fifty Years in Theatrical Management

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Company, as his name indicates, is an Italian by birth. He belongs to an old and distinguished family of the historic city of Ferrara. His venerable father, who is still alive, hale and hearty at the age of eighty, made a brilliant record as a member of "Garibaldi's Famous Thousand." The Metropolitan's general manager was trained as a naval engineer and constructor and belongs to the class of such men as Lewis Nixon in America. Many years ago he became interested in the affairs of the theatre, to which he brought his fine technical training and broad culture. For a number of years he was the impresario at the world-famed Scala Opera House in Milan. While there he was associated with Signor Toscanini as musical director. A rare bond of sympathy was established between these two unusual men. Each found in the other something supplemental to his own natural gifts. Persons well informed as to opera affairs in America and elsewhere say that the Gatti-Casazza-Toscanini combination is one of the strongest practical artistic combinations in the world.

Gatti-Casazza has acquired a knowledge of theatrical and operatic affairs in America with extraordinary rapidity and has shown his cosmopolitan spirit by the clearness with which he has been able to discover American taste in musical matters. He had the honor of producing for the first time on any stage Puccini's new opera based on David Belasco's play, "The Girl of the Golden West" and Humperdinck's new opera, "Königskinder." He has, by his firm, decided but gracious manner, won his way into popular favor and into the esteem of those who at first had been disposed to criticise his selection for the distinguished post which he occupies.

Mr. Andreas Dippel, general manager of the Philadelphia-Chicago Grand Opera Company, is one of the youngest impresarios that ever guided the destinies of a grand operatic organization. His career is unique in that in a few years his reputation as an opera director has overshadowed that of a celebrated tenor. He is a man who not only knows artistically more than one hundred French, German and Italian operas, but one who has the executive ability to direct every detail necessary to their production. His American debut was made in November, 1891, in Franchetti's "Asael," under the conductorship of Anton Seidl at the Metropolitan Opera House.

In 1898 he resumed his connection with the Metropolitan, then under the management of Maurice Grau. In February, 1908, the board of directors, in recognition of his wide knowledge of operatic affairs both here and abroad

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and of his keen business ability, appointed Mr. Dippel to the important post of administrative manager at the Metropolitan Opera House. In this capacity the destinies of the great institution were largely entrusted to his hands and many important artistic and administrative reforms resulted. In the spring of 1910 Mr. Dippel resigned his position as administrative manager of the Metropolitan Opera Company in New York to become general manager of the Philadelphia-Chicago Opera Company. His ambition was to establish an operatic organization composed of some of the world's leading singers and to give the newest operas in cities that had not heard the more modern works. This ambition in a large measure has already been realized and now Mr. Dippel is looking forward to producing operas that have never been heard anywhere in America. The Philadelphia-Chicago Grand Opera Company has enjoyed brilliant success under his management.

The Metropolitan Opera House, New York City, is the greatest organization of its kind in the world. It maintains a higher standard than any other. Yet, during the fashionable months of summer in London, when the regular season is on at Covent Garden, there may be heard all of the greatest operatic stars in new works and novelties mounted and presented upon a lavish and expensive scale, which, considering the short time at their disposal, the number of works they have to crowd into the space of three months and the inevitable difficulties of rehearsal, is much to their credit.

In England there are also two very excellent, well-equipped travelling companies, the Moody-Manners and the Carl Rosa, who tour the Provinces with opera for several months in the year. Many years ago, with a view to arranging business with them, I attended a number of their performances at Birmingham, Manchester and Liverpool, and can attest that these old and popular organizations gave highly creditable representations, their respective repertoires consisting of works which are sung through the medium of more or less inadequate translations.

The relations between the Metropolitan Opera Company and the affiliated Boston, Philadelphia-Chicago Opera companies will be continued, the resulting exchange of artists having proved during the season highly advantageous to all concerned in every respect. It is to be noted that the impresarios of to-day that present grand opera in America favor no particular country as to the singers engaged and American song birds now for the first time figure largely in the list of prima donnas; and it is my firm belief that in the years

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to come, the great cosmopolitan blood of America will supply all the operatic talent needed.

To Henry W. Savage more than to any other impresario is due the popularity that has attended the producing in this country of grand opera in English. He foresaw long since the success which would and has finally attended his efforts. But even greater are the possibilities which he sees looming ahead in the near future. It is his confident belief that America is the most musical of all countries. As evidence of this he points out the widespread development of musical clubs, choral societies and symphony orchestras, and the remarkable patronage accorded touring singers and instrumentalists of the first class in even the smaller communities. Added to this, Savage sees grand opera in English the incentive power that will carry musical art in America to the pinnacle of its highest development.

It is but natural, therefore, that in his desire to advance the cause of music Mr. Savage should lend his ablest endeavors to English opera. His announcements for the near future prove that he is striving for the attainment of a standard that will evoke the admiration of music-lovers throughout the land.

I cannot speak too highly in praise of Mr. Savage's methods in bringing about his lofty ideals and realizations of his aspirations regarding the paramount success of grand opera in English in this country. Mr. Savage is also very enthusiastic over his faith in American plays and dramatists. He is sure that the American playwrights will come into their own during the approaching season. American plays are each succeeding year becoming more popular in England and on the Continent.

## CHAPTER XXIV.

The Boston Opera House, a Magnificent Institution—Eben D. Jordan's Long-Cherished Ambition Realized—Henry Russell, Its Able Operatic Director—Caruso, Bonci and Scotti, a Trio of Operatic Celebrities—"Our Mary Garden"—Summary of European and American Prima Donnas—The Late Jessie Bartlett Davis—Will J. Davis, Chicago's Theatrical Magnate—L. E. Behymer, California Impresario—Aborn Brothers Develop Summer Opera—Famous Operatic Conductors—William Steinway and the Liederkranz Club.

**A**N opera house of beautiful proportions and unlimited resources, a company of gifted and eminent singers, a chorus, a proportion of which are American singers, a ballet of American dancers, an opportunity to enjoy grand opera at lower rates than were ever known before and best of all, the definite launching of a movement which will make grand opera in America what it is in Europe, an institution adapted to the native spirit and temperament, calculated to develop the dormant American musical instinct—all of these things are realized with the inauguration of the Boston Opera House.

It is doubtful whether in the musical history of the world there is to be found a more remarkable instance of unity of purpose than that which has been manifested by the Boston public in its willingness to support this splendid opera house of its own. It has come about in the past two years, and it is not due to any supernatural power, but to the resistless energy of a man who believes in his life's work and to the enterprise and patriotism of the music-loving people of not only Boston but of the entire New England States. For when once the movement that has culminated so richly started, its influence quickly extended to every town and city in New England. And let us hope that this influence, begun so quietly and bearing fruit so rapidly, is destined to be felt eventually in every part of the United States. The Boston Opera House is the centre of the movement which promises to make opera part of the common life of the American people; not something whose enjoyment is restricted competitively as heretofore to the wealthy few, but



EBEN D. JORDAN

*Noted Philanthropist and Prime Mover in the Magnificent Temple of  
Grand Opera in Boston*



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something that will be accessible to the masses and that will tend to awaken them to an appreciation of the great masterpieces of music.

Boston has been for years the centre of musical culture in America. Its orchestra and chamber concerts are famous the world over. Its Symphony Hall is without parallel and choral music is cultivated here as in no other American city. In December, 1907, the success of a brief season of the San Carlo Opera Company at a local theatre aroused an enthusiasm which amounted to a sensation. The man who brought the San Carlo Opera Company to Boston, who organized it and who was responsible for its success, was the one who was capable of projecting, organizing and putting into execution the scheme to give Boston what it had so long desired, "an opera house." That man was Henry Russell. He sensed the psychological moment in Boston and proceeded to take advantage of it. This was made possible through the generosity of Mr. Eben D. Jordan, who fulfilled a long-cherished ambition and desire by offering to provide the city with an opera house and give an ample guarantee of the expenses of the performances for the first three years. The institution has been a great success since its inception.

Henry Russell, the great vocal instructor and operatic director, was born in London, Eng. His father was an eminent song composer and his paternal grandfather a distinguished painter. It was originally intended that Henry should enter the artistic field, but being inclined to the sciences, at sixteen he decided to study medicine. A severe illness, however, permanently impaired his eyesight, and he turned his attention to singing, becoming a student of the Royal College of Music in England. He soon was regarded as a high authority on voice culture. He has had as pupils very many of the most prominent artists in the operatic and dramatic world, among some of whom were Mmes. Melba and Nordica, the Misses Marie Tempest, Florence St. John, Alice Neilsen, Mary Garden and Eleanora Duse, also Ben Davis and Kennerly Rumford. In 1903 Mr. Russell directed a season of grand opera at Covent Garden, London. He discovered such superb singers as Sammarco, Anselmi, Bonci and others. In 1895 Mr. Russell came to this country with his own company and the Boston Opera House is one of the results of that visit. He was unanimously elected advisory associate of the Metropolitan Opera House, New York City.

Jean De Reszke was justly considered one of the greatest singers in

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tenor rôles. His voice was warm and sympathetic and he sang so intelligently and with such intense feeling that his performance came nearer to perfection in his day than any other operatic tenor. His brother, Edouard De Reszke, was one of the finest basses on the operatic stage. He was as great an artist, whether as singer or actor, as his brother. What higher praise could be awarded?

Alessandro Bonci, the great tenor, is only thirty-six. His fame dates from the day ten years ago when he made his first appearance on the lyric stage. Born at Cesena in the Romagna, of a very poor family, he with his brothers were apprenticed to a bootmaker. Day after day young Alessandro worked at his lowly bench enlivening his labors with snatches of song. And as luck would have it, the notes of the sweet voice reached the ears of an ardent musician who lived close by. This was Signor Augusto Dell' Amore, the author of various successful dramas. One day, after hearing Bonci sing, Signor Dell' Amore approached the boy and exclaimed: "Why, Alessandro, you will be a great artist some day. You will take the place of our great Masini!" So it was arranged that Bonci should abandon his "last" and take up a musical career. Bonci studied continuously for seven years before he appeared in any theatre. His début, which took place in January, 1896, was a revelation. He was at once engaged for the Dal Verme Theatre in Milan. A succession of engagements followed in the chief towns of Italy, till at the end of the same year he was recalled to Milan to no less a theatre than La Scala. Bonci is superior to all other Italian singers; not so much for the volume of his voice as for its sweet, velvety quality and resonant timbre. He sings everything well. There is no doubt that his type of voice and his fine artistic feeling, coupled with his rather low stature, fit him more for some rôles than others. In the "Puritani," for example, and "Favorita," the Madrid audiences were forced to acknowledge that Bonci excelled even their own Gayerre, who was at his best in these two operas.

In passing, I should like to notice the interesting fact that the Romagna is famous for the number of great musicians and singers it has given to the world. Of them Cesena, small town though it be, has supplied its full share. Many good tenors have come from Cesena, among them being Biacchi, Gentili and Giulini. Mæstro Petrini Zamboni, who for fourteen years was director at the Royal Pergola Theatre in Florence and afterwards at the Grand Italian Opera House in Paris, was born in Cesena, as was Marie Alboni, for

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many years the most popular diva in Paris, a singer whose interpretations of the rôles in Rossini's operas have never been surpassed.

Enrico Caruso, the most popular tenor now before the public, was born at Naples. One of a very large family, he was, like many famous Italian singers before him, brought up amid rather humble surroundings. He made a modest début on the stage in 1895. He gradually gained favor and established his position in Italy, when in 1899 he created at Milan the part of Loris in Giordano's "Fedora." Still, little was heard of him in London until 1902, when he sang with brilliant success at Monte Carlo with Madame Melba in Puccini's "Boheme." He came to Covent Garden the same year, appearing first as the Duke in "Rigoletto." His success with the audience was unmistakable, but not every one in the theatre on that memorable night realized his possibilities. He had not been heralded to any extent and in one London paper the next morning his performance was dismissed with the bald statement that the part of the Duke was carefully sung by M. Caruso. In 1903 an engagement in America kept him away from London, but he was back at Covent Garden the following year and from that time dates his immense popularity.

Antonio Scotti made his first appearance on the stage at Malta, 1889. He steadily won the favor of the public and following upon successful engagements in Milan, Rome, Buenos Ayres and Madrid, he went to London in 1899 and appeared at Covent Garden as Don Giovanni. In the winter of 1899 he came to New York and in his first season at the Metropolitan Opera House firmly established his position as one of the leading baritones of the day. For the last ten years his career—divided between London and New York—has been one of unbroken success. Scotti was taught singing by Madame Trifari Payanini, herself a pupil of the elder Lamperti. Like many other singers before him, he was a little impatient at being kept back in his young days, but when at last the opportunity of doing heavy dramatic work came to him he recognized the wisdom of his teacher's methods, his carefully placed voice being equal to all reasonable demands upon it. Scotti's voice is peculiarly agreeable in quality and his vocal style almost wholly free from the vices of the modern Italian school.

One of the prominent singers now before the public is Luisa Tetrazzini, who made her first appearance in this country at the Tivoli Music Hall, San Francisco, several years ago, where the prices of admission averaged fifty

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cents and where she received a nominal salary. Since then, through the grace of Oscar Hammerstein, her salary has been \$3,000 a performance. She was born at Florence, Italy, being the youngest of four children, all of whom possess musical talent. One sister, the wife of Cleofonte Campanini, was a celebrated prima donna. The other sister is a concert singer and the brother is an impresario. Luisa made her début in Florence in "L'Africaine." Her success brought her an immediate engagement in Rome for prima donna rôles. Her fame increased with each appearance, but it was as a coloratura singer that she won renown and had triumphant seasons in Spain, Portugal, Russia and Germany—in fact all over the Continent. She sang for four years in South America, then in Cuba, Mexico and two years in San Francisco, where I frequently listened to her beautiful voice and hailed her as a marvel before New York had ever heard her.

She appeared in London in 1906 unheralded and took the city by storm, and the same winter she appeared at the Manhattan Opera House, New York, with a repetition of her London triumph. She remained here until the season closed. She then appeared with the company in Philadelphia, Boston, Washington, Pittsburgh, and in concert in a number of other cities, with marked success. In the summer of 1909 she sang for the first time in Paris at a concert and was received with wild acclamations. She returned to America for the season of 1910-11. Mme. Tetrazzini is one of the few operatic stars who is equally successful in concert. The range of her voice is unusual—it is of wondrous beauty and power and her magnetism is a great point in her favor.

Madame Melba was born in Melbourne, Australia, and made her début in opera in 1887 at the Theatre de la Monnaie, Brussels, in "Rigoletto." The following year she sang in Covent Garden, London, and engagements in all the European capitals followed. She first appeared here at the Metropolitan Opera House in "Lucia di Lammermoor" December, 1893. She was also heard as "Ophelia," "Juliette," "Marguerite," "Elsa" and "Semiramide." For the following six seasons, she was one of the fixtures at the Metropolitan and also for the seasons of 1900-1 and 1904-5. Hammerstein secured her for his Manhattan Opera House in 1906-7 and made her last two appearances in New York in December, 1910.

Emma Eames, one of America's great singers, is a native of Shanghai, China, of American parents. She was reared in Bath, Me., where she sang



GRAND OPERA'S MOST DAZZLING LUMINARIES OF THE PRESENT DAY

1. Mary Garden. 2. Lillian Nordica. 3. Luisa Tetrazzini. 4. Alice Nielsen. 5. Nellie Melba. 6. Louise Homer. 7. Florence Wickham. 8. Antonio Scotti. 9. Enrico Caruso. 10. Alessandro Bonci. 11. Schumann-Heink. 12. Olive Fremstad.



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in churches and concerts. Then she went to Paris and studied under Madame Marchesi. She made her début in March, 1889, as Juliette, at the Paris Grand Opera, and at once took rank as an operatic star. In 1891 she sang Marguerite at Covent Garden, London, and on December 14 of that year made her first appearance in America in "Juliette" at the Metropolitan Opera House, New York, with the two De Reszkes. Few prima donnas have so extensive a repertoire as Madame Eames. Among her most recent impersonations perhaps none will be remembered with greater pleasure than that of Juliette, which she sang admirably and is well suited to her temperament.

Mme. Olive Fremstadt, the grand opera star, was born in Stockholm and from the age of six to twelve years she played as a "child pianist" in Norway. Her family came to America and later on, at the age of eighteen, she took up vocal culture. In the beginning her voice revealed a contralto range and it was this quality which she began to display at the beginning of her career, but it soon developed that her voice was dramatic soprano, though of late years she sang the leading operatic rôles. She has appeared in foreign and American theatres with great success, having sung at the Metropolitan for the last seven years in French, Italian and German.

Lowell, Mass., should well be proud of having contributed Mme. Alice Esty to the list of great prima donnas. She went to England when fourteen years of age to study music and heard Patti at a concert. At that time she joined the Carl Rosa Opera Company, with which she remained for six years, then made a concert tour of Australia. It was an artistic but not a financial success. She afterwards sang a series of concerts in Australia, where she remained for eight months and then returned to London and sang "Die Meistersinger" at the Crystal Palace to immense attendance.

Mlle. Emma Calvé, the French dramatic soprano, who made such a memorable hit in Bizet's "Carmen," is extremely popular in America. Her impersonation of the part has never been excelled.

Mme. Lillian Nordica is a native of Farmington, Me., and although her name is familiar in the principal American cities as a favorite concert singer, her career as an operatic artist has chiefly been passed abroad. She has proved one of the most efficient prima donnas of the age.

Mme. Scalchi's fame is too firmly established in this country to call for any comment concerning her artistic career. Her beautiful contralto

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voice and superior vocal method placed her in the front rank of operatic artists.

Mme. Schumann-Heink (baptised Ernestine Rössler), eminent actress and singer, inherits her beautiful contralto voice from her Italian mother, and at eleven she entered the Ursuline Convent at Prague, where her voice received its first recognition. She later applied for a position at the Dresden Royal Opera House and was awarded a contract. Her first appearance in grand opera was in 1878. Through her ability, she won successes in Germany, London, Sweden, Norway and Paris. Her first appearance in America was at Chicago, November, 1898, travelling through the country afterward, making a great success everywhere. Then she decided to make her permanent home here, and in 1905 took out naturalization papers. In May of that year she married William Rapp, Jr., a lawyer of Chicago, after which she went to Europe professionally and met with ovations. She came back here in 1906 and now devotes herself exclusively to giving concerts.

The trip from the old Tivoli Theatre in San Francisco to the Metropolitan Opera House in New York has never been made but once and then it led an American girl by a devious path first to London, then to Italy, back to Covent Garden and finally to the United States. Singular interest, therefore, attaches to the achievement of Alice Nielsen, who, after having won a secure and enviable place upon the light opera stage to abandon it that she might prepare for a wholly new career in grand opera, and refusing the offers of persistent comic opera managers to bide her time to continue the constant study of her art until she gained the coveted engagement at the Metropolitan Opera House, New York. Miss Nielsen's success at Covent Garden and with the San Carlo Opera Company in America, in addition to her regular engagement at the Boston Opera and her success at the Metropolitan this season, proves the wisdom of her decision. Five months after leaving comic opera, Miss Nielsen appeared in a song recital at Queen's Hall, London. The event served to publicly introduce her to the musical and social aristocracy of the city, with whom she scored an immediate personal success. Royalty comprised a large element in this constituency. This was followed later by an engagement at San Carlo, Naples.

In 1904, however, at Covent Garden, under the baton of Richler and with such artists as Caruso, Destinn, Sammarco, Amato, etc., that Miss Nielsen had her great opportunity. Here she was the first artist after Melba

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to sing Mimi in "La Boheme" in Italian, and by the fresh beauty of her voice won high recommendation from the critics for her portrayal of this and other rôles. The several seasons in America with the San Carlo Company, of which Mme. Lillian Nordica and Miss Nielsen were the stars, have served to show the vocal beauty and girlish character of Miss Nielsen's impersonations in lyric and florid rôles.

Louise Homer, our greatest contralto, is a prime favorite at the Metropolitan Opera House as well as everywhere that her rich, mellow and dramatic voice has been heard. She has the advantage over many operatic singers inasmuch as in addition to her magnificent voice she is the possessor of great histrionic abilities.

Mary Garden, the famous prima donna soprano, was born in Aberdeen, Scotland, but she is almost an American, for when she was six years old her parents came to America and settled in Brooklyn. They were anxious for her to become a violinist and she began studying the violin, but she instinctively took to singing the beautiful songs of Scotland and in time abandoned her instrumental studies for vocal work. When she was fourteen years old her parents moved to Chicago and in the Western metropolis Miss Garden's desire to go on the lyric stage was realized. She studied first under a well-known teacher and then went to Paris. For two years she was a pupil of Trabodella and then she studied under the master, Chevalier, and Fugere. It was through a meeting with Madame Sybil Sanderson, the famous singer, that she got an opportunity to sing at the Opera Comique in 1900. She studied the title part in Charpentier's "Louise" and then for a hundred nights the young American was "Louise." She captured Paris and was the operatic success of the season. Then she went to London, then back again to America. Her début in this country was made in November, 1907, in Massenet's beautiful work "Thais," and New York opera-goers were as enthusiastic as those in Paris. Melisande in Debussy's "Pelleas and Melisande" followed, but even those triumphs were eclipsed by Miss Garden's recent performances of "Salome" and "Thais."

Bessie Abbott, the coloratura soprano, is an American girl. She and her sister had good voices and when little more than children attracted the attention of Edward E. Rice when he engaged them for a singing specialty in his production of "1492" at the Garden Theatre, New York, in 1894. Miss Bessie Abbott, however, aspired to grand opera, and in May, 1897, she

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went to Paris to study under the guidance of the great French tenor, Jean de Reszke. She was placed at the school connected with the Paris Opera and in 1901 she made her début there as Juliette, with de Reszke as Romeo. She made an immediate and emphatic success. Then followed other triumphs in Paris and elsewhere. She was equally successful at the Opera Comique and sang for two seasons at the Metropolitan, New York, with brilliant appearances at the leading opera houses of Russia, at Lisbon and Monte Carlo.

Madame Lillian Blauvelt, grand and light opera prima donna, at the age of fifteen began to study singing at the National Conservatory of Music, New York, under Jacques Bouhy. She sang at concerts in Paris and Belgium, and later in Moscow, where she studied under Rubinstein for the lyric stage. She made her first appearance in opera in the Theatre de la Monnaie, Brussels, as Mireille. Returning to this country, Mme. Blauvelt sang at concerts under Seidl, Thomas and Damrosch. In 1898 she sang before Queen Margherita of Italy, and the following year before Queen Victoria. In 1902 she sang at Covent Garden, London, making successes as Marguerite, Micaela, Juliet and Zerlina.

Florence Wickham, the brilliant opera singer, was educated at the college in Beaver, Pa., during which time she received a gold medal for vocal excellence. Miss Wickham studied singing in Berlin under Lilli Lehman, Frau Mallinger and Franz Emmerich. Her first appearance as a professional was at the Royal Court Theatre, Wiesbaden, when she was but twenty. After singing at the Royal Theatre, Munich, she was engaged by Henry W. Savage for his production of "Parsifal," which toured the principal cities of this country. She returned to Europe, appearing in leading operatic rôles in the principal opera houses, sometimes before royalty. She sang in German, Italian and French. In the summer of 1910 at a court concert in Berlin she was presented with the medallion for the Arts and Sciences and the title of "Court singer." Miss Wickham still makes her home in the place of her nativity.

Miss Geraldine Farrar, the charming American prima donna, inherits her musical talent from her mother, who was a prominent choir singer. It was Miss Emma Thursby who first discovered that her voice was an extraordinary one. Mme. Melba heard her sing at that time and was so touched by the beautiful voice that she wept. Nordica, too, heard her and said,

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"Here is my successor." It was in Berlin that Miss Farrar made her début, singing without any previous stage experience the trying rôle of Marguerite. After triumphs abroad, she returned to her own country, and on the stage of the Metropolitan Opera House repeated her successes. Her voice is a soprano of unusually rich quality and her powers as an actress are noteworthy.

Mme. Lucie Weidt, the new Wagnerian soprano of the Metropolitan Opera Company, was born in Vienna twenty-four years ago. Her voice is said to have been discovered when she was sixteen years old at a musicale at her father's home, when she sang an aria from "Aida" in a manner to deeply impress her hearers. A pupil of Jean de Reszke, she made her début at the age of nineteen years at the Imperial Opera House in Vienna as Elizabeth in "Tannhauser." After only three years she was appointed a Court singer. Mme. Weidt's husband is Baron von Urmenyi.

I had known many of the operatic stars of the earlier period during my frequent visits to the Continental cities and many of the present day from acquaintances formed aboard the Trans-Atlantic liners while crossing to the other side.



Jessie Fremont Bartlett Davis was born on a farm in Grundy County, Ill. Both Jessie and an older sister, Belle, developed fine voices and she was offered a church engagement in Chicago, where her solos at the Church of the Messiah brought her much praise. Her first stage recognition came with Haverly's Church Choir "Pinafore" Company. Will J. Davis was then managing the tour and upon her marriage to him later she became known as Jessie Bartlett Davis. When the "Chicago Ideals" was organized and Gilbert & Sullivan's operas were presented, Mrs. Davis was one of the featured vocalists. She was with the Carlton Opera, then joined Mrs. Thurber's American Opera for two seasons. Next came her prominence with "The Bostonians," then she appeared in Italian opera with Patti at the Academy of Music in New York.

After retiring from "The Bostonians," J. J. Murdoch, who conducted a vaudeville theatre then on the roof of the Masonic Temple in Chicago, finally persuaded her to appear again in public, Mrs. Davis singing for a week and donating her salary to the Actors' Home on Staten Island. Mr. Murdoch prevailed upon her to tour forty weeks in vaudeville for \$40,000.

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Her next public appearance was with Francis Wilson in "Erminie" for one season and she then returned to vaudeville. She was preparing for a week at the opening of Ravinia Park when she was stricken with paralysis at her home in Grand Boulevard in Chicago. Her remains lie with those of her parents in Oakwood Cemetery, Chicago, her grave being marked with a massive granite stone on which is a portion of a verse of "O, Promise Me," which she never sang on the stage.

Jessie Bartlett Davis was a rare singer. She possessed temperament, magnetism and quality of voice as well as range not equalled in her day.

Will J. Davis, her husband, whose life has been spent to good advantage in theatrical circles, and who is recognized as one of the best playhouse managers in the country, was born on a farm near Ann Arbor, Mich. His early youth was spent in Elkhart, Ind. He shipped as first-class boy in the United States navy in 1862, and spent nearly five years in that service, becoming clerk to the paymaster. In the spring of 1876 he took the original Georgia Minstrels to the Pacific Coast for Haverly & Maguire and two years later was engaged by Colonel Haverly to assume the active management of Her Majesty's Opera Company. Then came his tour with Lester Wallack. At his suggestion, Colonel Haverly put out Arthur Creswold's Church Choir "Pinafore." Jessie Bartlett, contralto, then came into prominence as a member of the company. When Mr. Davis began the management of Haverly's Theatre in Chicago, he was married to Jessie Bartlett.

Mr. Davis went with the American Opera, directed by the late Theodore Thomas, and, of course, Mrs. Davis was the contralto. Then came a brief season with Colonel Haverly's Minstrels, which was not successful, despite the presence of "Billy" Emerson, brought back from Australia especially for this tour. With W. W. Cole's influence, he leased the new Haymarket in Chicago. In 1889, John B. Carson offered him the Columbia, which he took in conjunction with Al. Hayman. He sold out the Haymarket to Kohl & Castle and with Mr. Hayman became associated with Harry Powers in Hooley's, which is now known as Power's Theatre, Chicago. After the destruction of the Columbia Mr. Davis was most active in the completion of the Illinois. The ill-fated Iroquois was largely built on Mr. Davis' suggestion and he sustained a most trying ordeal during the prosecution that followed the disaster, though he came out triumphant.

It has long been a problem of difficult solution to define America's



To Mr. Foxwith  
with kind recollections & best wishes  
Will J. Davis  
Chicago - 1910

WILL J. DAVIS

Leading Chicago Manager and His Late Superbly Gifted Wife



Jessie Bartlett Davis  
To Mr. Foxwith

JESSIE BARTLETT DAVIS



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position in music. As a rule, Italian, German and French have dominated opera in this country. But Milton and Sargent Aborn have undertaken the great task of popularizing English grand opera by English and American singers, and have produced such works as "Carmen," "Faust," "Lucia di Lammermoor," "Madame Butterfly," "Cavalleria Rusticana," "I Pagliacci," "Aida," "Rigoletto," "Martha," "La Traviata," "Lohengrin" and "Les Contes de Hoffman." With these operas the Aborn Brothers have toured the United States and have successfully established their productions with the music lovers of the country. Milton and Sargent Aborn were not the inventors of "Tabloid," nor did they originate "summer opera," but they have probably had more than anybody else to do with the development and high popularity of the latter.

Every spring they devote their attention to presenting grand opera in English at popular prices, but when warm weather comes around, the first of June, they go back to their first love—comic opera. They seem to have reduced the latter to a science, for they have made it succeed where so many others have failed, and they have no competitors on as large a scale in this field. The secret of their success seems to be that they produce summer opera by wholesale. Having a large circuit of cities, they can buy a complete production for each opera, where others would find greater expense in getting it up for one week. The very best singers, comedians and other artists do not ask as large salaries in the summer as at other seasons of the year, some of them accepting one-half the amount they receive each week during the regular theatrical season. They procure all the dramatic and musical material from the Witmark Music Library, without whose aid such a thing as a stock company giving a different opera every week would be an utter impossibility.

The theatres and parks where comic opera holds forth in the summer now attract the most refined and intelligent and even fashionable audiences in spite of the fact that reduced prices prevail. Popular prices do not deter the élite as in former years. Now all recognize the educational as well as the entertaining function and features of summer opera, through whose instrumentality will be perpetuated—if through no other source—such names as those of Herbert, Edwards, De Koven, Audran, Planquette, Collier, Lecocq, Sousa, Millocker, Klein, Cellier and Luders.

A quarter of a century ago, L. E. Behymer reached Los Angeles, Cal.,

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and obtained employment in a local book store in charge of the book department and as book reviewer of the Daily Herald, working also nights at the Grand Opera House as press agent and advertiser. He soon became sponsor for first-class lectures and small concerts; later as business manager and acting manager of various theatres. All the big events, musically and dramatically have been brought about by his indefatigable work. He has made history during that time, which has placed Los Angeles to the front as a musical and dramatic center. For seventeen years he has handled all the big musical attractions, the vocalists and instrumentalists west of Denver, including the visits of the Grau, Conried, Metropolitan and San Carlo opera companies. Mme. Bernhardt, Mme. Patti, Mme. Helena Modjeska, the Parsifal Company, the Ben Greet Company and such vocalists and instrumentalists as Ignatz Paderewski, Johanna Gadske, Marcella Sembrich, Emma Eames, Maud Powell, Emma Calvé, Schumann-Heink, Lillian Blauvelt, Katherine Fisk, Jeanne Jomelli, Tillie Koenen, Lilly Dorn, Mme. Tetrassini, Lillian Nordica, Ellen Beach Yaw, Antonio Scotti, Alessandro Bonci, Emilio de Gogorza, Josef Hofmann, Mischa Elman, Maud Allan, the Pavlowa-Mordkin tour, the Russian Imperial Ballet and the Russian Symphony Orchestra under Altschuler are only a few of the endeavors of this enterprising manager.

It was through his efforts that "La Boheme" was sung for the first time in Los Angeles and for the first time in America by the Del Conte Opera Company, who produced it one year before the Metropolitan Opera Company under the management of Maurice Grau. In fact, the first time the Grau Company sang it was in Los Angeles under Behymer's management at the old Hazard's Pavilion; the first time Melba enacted the rôle of Mimi was on this occasion, and it was Fritz Scheff's début in America in the rôle of Musette. This local impresario has managed and Harley Hamilton has directed the only Woman's Symphony Orchestra in America, which has continued for eighteen years as an active body—the Los Angeles Woman's Symphony Orchestra of sixty-eight members. Together with Harley Hamilton, Mr. Behymer organized the Los Angeles Symphony Orchestra, a body of seventy-seven men, and now in its fourteenth year of continuous success. The great Philharmonic course is a monument to the Behymer effort. Mr. Behymer was the friend and adviser of Madame Modjeska and toured Madame Sarah Bernhardt when she first came to the coast. The farewell tour of

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Madame Adelina Patti in the Southwest was under his direction. Los Angeles is proud of her local impresario, and has always met him half way in his artistic endeavor.

A great many people nurse the impression that conducting a first-class orchestra requires little more than a tolerably good knowledge of music, being oblivious of the fact that inspiration, natural talent, artistic temperament, patient study and persistent application are among the essentials which go to make up a first-class musical conductor and that even those possessed of these qualifications excel only in certain schools of music. For instance, there are Italian, German and French opera conductors who are only great in their respective schools, while there are those who exclusively reign supreme in symphonies, oratorios and other classic compositions. It is remarkable that while melody and harmony constitute the basis of all musical works, there is seldom much personal harmony among the leading exponents of the various schools of music, because their theories and tastes are rarely in accord. This has been demonstrated in their criticisms of each other.

One of the best conductors of grand opera in the early Sixties I had the good fortune to meet was Mr. Max Maretzek, a genial gentleman who supplied me with much musical knowledge. He came from Brunn, Moravia, in 1848, and as orchestra conductor of Mr. E. P. Fry's Italian Opera Company at the Astor Place Opera House, New York, was the first musician to place Italian opera on a permanent footing in this country. Here he found a go-as-you-please organization without either discipline or ambition, but his master hand soon brought order out of chaos and won public recognition of his marked tact and ability as an organizer of opera. It was not long after that he began his troublous career as impresario of the then new Academy of Music, Fourteenth Street, New York, where according to his statement the directors exacted not only a large rental, but also two hundred of the best seats free to every opera. Mr. Maretzek afterward claimed that many of the directors placed their seats on sale, thereby competing with those in his box office and diminishing his receipts. Poor Maretzek submitted to this for many seasons to gratify his love of music, but finally succumbed to his creditors and ended his busy and useful life a very poor man.

A great conductor known to me at a later period was Herr Carl Anschutz, who was brought to this country by Bernard Ullman and Maurice

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Strakosch to direct their Italian Opera at the Academy of Music. Mr. Anschutz had been recognized in both hemispheres for his versatile musical talents and also as a past master with the orchestral baton.

An eminent musical conductor of the past century was Dr. Leopold Damrosch, a native of Posen, Western Prussia, and a great disciple of Richard Wagner. His father was a merchant tailor in Posen, whose proper name was Blutkopp, which translated into English is "Bloodhead." When Dr. Damrosch arrived in this country he translated the German name Blutkopp into Hebrew "Damm Rosch," which he finally blended into Damrosch, the name by which he and his sons Walter and Frank have been known ever since. As a musical leader, composer and conductor, Dr. Leopold Damrosch stood high in the realms of art, and he is sought to be emulated by his sons who aim to share ultimately in the honors heretofore bestowed upon their talented father by the entire musical profession of America.



Herr Anton Seidl was a splendid Wagnerian conductor. Signor Luigi Arditi was notably fine as an Italian conductor, while the late Dr. Damrosch took the lead as a master of oratorios. The late Adolph Neuendorff was a recognized conductor of great ability; he had scarcely a competitor as a versatile, thoroughly-schooled musician. Arturo Toscanini and Alfred Hertz of the Metropolitan Opera House are conductors of the highest class. It is, however, gratifying to realize that the late Theodore Thomas, who conducted his splendid orchestra at Chicago, was artistically above all current orchestra conductors in this country. There are many other conductors less eminent than those named and among them Walter Damrosch may be noted. When some years ago the last named gentleman was organizing an orchestra in New York, I met "Sammy" Bernstein of the Metropolitan Opera House orchestra, who was renowned as the best snare drummer and percussion instrumentalist in the country. Replying to my inquiry as to whether he had joined the Walter Damrosch orchestra, he said: "Certainly not. He whistles to the players at rehearsals, and I'm not a dog to be whistled at. Besides, I would not care so much for that, but darn it, he doesn't whistle in tune."



The Liederkranz Club, a large and important musical and social organization, has always been an imposing and influential factor in opera in New

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York (of course with a leaning to the German rather than the Italian school), still, leading members of the Liederkranz have been very liberal patrons of all types of music and have contributed largely to the growth of an improved public taste and the higher grades of composition. The late William Steinway, head of the great piano house of Steinway & Sons (a most lovable, charitable and delightful man), was a prominent Liederkranzer. Mr. Steinway succeeded, by utilizing his knowledge, energies and means, to produce pianos that could not be surpassed and adopted an original method of advertising that fact by inducing the greatest pianists and singers of Europe to use the Steinway instrument exclusively during their professional tours of this country. This cost him at least \$25,000 for each season's tours.

Mr. Steinway had made it a rule to provide all leading players and singers with pianos for their private use, gratis, at their respective hotels when en tour. When the Mapleson Italian Opera Company, headed by Mmes. Gerster and Hauck and Signor Campanini, arrived at their hotel in Philadelphia, superb pianos had been placed in their rooms. It happened that while the company was dining, a competing piano manufacturer invaded all the artists' rooms and, after removing the Steinways, replaced them with those of his own make. These were subsequently taken away and the Steinways brought back, but not until after a serious scrimmage with piano legs as weapons had occurred between the rival employees in the hotel corridors. It is curious to note the indiscriminate impartiality which dominates some operatic singers. Those of Colonel Mapleson's company had signed and sent a just and truthful letter to the Steinways, praising their pianos as superior to all others, yet on the same evening, after a dinner and champagne with a rival piano maker, they wrote and signed a testimonial of like import to him for publication, and a little later they wrote and signed a similar song of praise to another rival piano firm for a like purpose.

A comparatively trifling but charitable act of Mr. Steinway occurred when a young piano teacher, the only support of an invalid mother, desired to purchase a slightly used Steinway piano for her pupils. The tutor lacked a goodly portion of the sum required and induced a friend of hers (who was acquainted with Mr. Steinway) to present her to him. The great manufacturer listened intently to her story and when she had finished, he wrote his personal check for the difference between her savings and the cost of the

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instrument and handed the paper to her, saying: "My dear young lady, this will answer your purpose; go and get your piano."



In 1883, at the time I leased the Royal Avenue Theatre, London, the Willie Edouin American Musical Comedy Company that went to England under my management, was the first attraction. The late Albert Weber attended the opening performance, and being desirous to introduce the American Weber pianos in England presented me with a Weber Grand valued at \$1,200 for an advertisement in the regular house programme. Later Mr. Weber informed me that this medium brought to the firm most excellent results.

## CHAPTER XXV.

My Second Visit Abroad—Covent Garden's Brilliant Spectacle, "Babil and Bijou"—Moore and Burgess Minstrels—George W. (Pony) Moore's Hospitality—Captain William H. Lee Finances Sam Hague's American Slave Troupe—Sir Henry Irving—Our First Meeting—A London Invasion by American Stars—Their Successes and Failures—A Terrible Experience at Sea—My Premonition Averts a Serious Disaster—Strange Coincidences.

**I** MADE my second visit to Europe in 1872, extending my search for talent to leading Continental cities, and also establishing connections with the London Agency of Hugh J. Dittcott in Henrietta Street, the Blackmore Agency, Garrick Street, with Paravicini & Corbyn and Maynard and other prominent local agents during the early Seventies. I also selected agents during my tour in Paris, Amsterdam, Brussels, Hamburg, Berlin and Vienna, besides all other principal points. Many of these were appointed at their own solicitation, as my reputation abroad was such as to make me a very desirable client.

In August of that year, while I was in London, I beheld at Covent Garden "Babil and Bijou," which I believe to be the most magnificent spectacle ever seen on any stage, produced and directed by Dion Boucicault, with music by the French composer, Planché. This remarkable production was financed by Lord Londesborough, designed primarily to promote the artistic career of Helen Barry, a statuesque and handsome English girl, whose wealth of physical charms was so far in advance of her capacity as an actress that Mr. Boucicault refused to continue rehearsals unless another actress was substituted. It was then arranged that Miss Barry should lead the Grand March, which was the crowning pictorial triumph of the show, and created the greatest excitement ever known in England's theatrical annals. The figurantes in this scene came into view in dazzling costumes, descending a great staircase beautifully decorated and so devised as to apparently increase the already great dimensions of the Covent Garden stage. It seemed as if there were endless hundreds of these brilliantly garbed maidens employed

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in representing the various nations of the world. The amount of money expended upon this spectacle was fabulous. The principals included Joseph Mass, Mrs. Howard Paul and others equally noted. The production created a furore, but the cost was so far in excess of all possible receipts that the money loss was enormous.

Miss Barry, upon whom all this lavish outlay had been wasted, came to New York some years later as a member of the Union Square Theatre Company, where her commanding beauty attracted much comment, although she was only a mediocre actress. The greatest romantic spectacle I had ever seen up to that time was "The Lady of the Lake," which, with an extraordinary cast, was given during the same season at the Drury Lane Theatre.

The Moore & Burgess Minstrels at this time enjoyed immense favor in London. The ingenious Mr. Moore, socially the best of fellows, had formed the habit of placing his name on music title pages as writer and composer of any American popular songs which came his way. As there was at that time no international copyright between the two countries it became possible and easy, without penalty, to appropriate the works of others. In the lobby of St. James's Hall during the minstrel performances copies of these borrowed songs by "George W. Moore" were on sale, and one night, while casually looking over some of the publications, I came upon one of my own compositions which had won great favor under the title of "Little Footsteps." Here it was called "Tiny Feet Are Trampling." The popular melodies of Harrigan & Hart were claimed by Moore in like manner. I called his attention to this bit of song piracy later in the evening, but he quite calmly replied: "Cully, I write all those things here because there is no copyright." Of course, that ended the argument, for his explanation was unanswerable.

The Moore & Burgess Minstrels were for years one of the institutions of London, and their show became so Anglicized that American patrons were puzzled over its claim to relationship with the negro minstrelsy of their own land. After the death of Burgess, Mr. Moore continued management until his large fortune enabled him to retire to private life. A corporation purchased his business interests and assumed the direction of the show, but it had no longer the advantage of "Pony" Moore's personal services and the receipts diminished to such an extent that the new owners resolved to disband the company and the name of Moore & Burgess, which had been a London feature for over forty years, became extinct.

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"Pony" Moore kept open house in St. John's Wood, where the dwelling he occupied for so many years had an added historical interest by reason of once having been the property of Blondin, the most celebrated of all tight rope performers. Moore not alone entertained his friends in the most hospitable manner, but any visiting American could pull his latch string day or night and find Moore ready and anxious to entertain him. His partner, Burgess, was the direct reverse, and did not care to have persons around him, socially or in business, who came from the United States. The two partners often wrangled over this matter, and it did as much as anything else to decide them to separate at the expiration of their first lease of St. James's Hall. Burgess, however, with far-seeing craft, had secured a renewal of the lease in his own name and when this was disclosed to Moore their business association was speedily resumed, and although neither one cherished any great fondness for the other, they remained together until Burgess died.

While in London in the summer of 1888 I made Moore & Burgess a liberal proposition to engage the entire organization for an American tour. Arrangements were entered into quite fully and when the same were about ready for signature, Burgess withdrew, much against his partner's wishes, causing unpleasantness between them, and the scheme was abandoned.

Moore was one of the great characters of London. He loved to make a splurge. For instance, he had some fine horses, and it was his delight to drive them tandem at the highest possible speed through the streets of London, cracking his whip and shouting at the top of his lungs to pedestrians to get out of his way. He thus was probably the earliest habitual violator of speed laws, and he was arrested time after time for this offence, always cheerfully paying his fine and doing it all over again. I hesitate to think what might have happened had "Pony" Moore lived at a time when the deadly automobile was in vogue. He was a rough diamond in the fullest sense, and though not always refined in speech he was of a most generous nature.

After the marriage of "Pony" Moore's daughter to Charley Mitchell, the English pugilist, Moore took a great interest in prize-fighting and his last visit to this country was with his son-in-law. I was a guest at a dinner at his house in St. John's Wood, London, the Sunday after Mitchell had earned a draw in a fight with John L. Sullivan at Chantilly, France, and "Pony"

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was the proudest man in the Kingdom with the thought that his son-in-law had made such a good showing with the champion of champions. His rejoicing seemed to develop an appetite that the groaning board could scarcely satisfy. No one of the many at the table had ever seen him eat so much before, and that dinner became a standing joke with his family and friends for years afterward. George Washington Moore was born in New York City, February, 1820. He died in London, England, October, 1909.

One of the pleasant recollections of that summer was where, with "Pony" Moore and Eph Horn, I visited a little cigar and news shop in the lane running between Regent Street and Piccadilly, just at the rear of St. James's Hall, which was presided over by a very charming young widow. At this time George H. Butler, nephew of Gen. Benjamin F. Butler, returned from Egypt, where he held a consulate, and he became greatly infatuated with the widow and ordered innumerable baskets of champagne sent from the wine shop across the way to the widow's place, where Moore, Horn and myself helped to consume it, sometimes devoting the greater part of the night to the agreeable task. Butler was well known to stage folks as the husband of the once popular Rose Eyttinge.

At this time one of the most unique shows offered to the public in London was given in a building on the site of the present Hotel Cavour, adjoining the Alhambra Theatre in Leicester Square. Two styles of entertainments were presented there which were called the "Judge and Jury" and "Model Artists' Exhibitions," which, for London, were exceedingly outré. They consisted of mock trials and tableaux vivant, the first of the kind given in that metropolis. So startling and clandestine was the exhibition in character that the average price of admission was fixed at one guinea (or \$5.25), and even then an introduction to the management was necessary before entrance could be gained.

In 1872, on my arrival at Liverpool (this was my second trip across the Atlantic), I paid a visit to Sam Hague, whose minstrel company was located at St. James's Hall, and which easily led all other organizations in the English Provinces at this period. Indeed, his success as a burnt cork manager was great. This troupe was originated in the United States shortly after the Civil War, and was made up of both white and black performers. Some of the colored men had been in bondage in ante-bellum days. Hague had won repute as a clever English clog dancer in America during the Sixties when

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that item of minstrel art was at the height of its favor. Sharing in the surprising popularity of Hague as a clog dancer, were Dick Sands, R. M. Carroll, John Queen, Fred Wilson, Tim Hayes, Charles Collins, Joe Childs and a host of others.

After the close of the war, Hague became acquainted with Captain William H. Lee, who had served in the Union Army. Captain Lee became the financial backer of Hague's proposed minstrel invasion of Great Britain. This mixed company of whites and negroes was called Sam Hague's "American" Slave Troupe, and at its Liverpool opening registered a notable hit. At various times thereafter well-known American minstrels, either visiting England on their own account or arriving there to fill engagements, appeared with the Hague forces, and gradually the colored element was eliminated until at length the troupe consisted exclusively of white performers. James Unsworth, for many years a favorite black-face comedian in America, was held in high favor by the Hague audiences in Liverpool, and Bob Haight, unquestionably the most gifted colored performer on the stage of minstrelsy, achieved great popularity here. If current spectators of minstrel performances had seen Bob Haight and then Bert Williams, now at the head of all genuine negro entertainers, they would have been startled with the similarity of their methods and personalities.

While visiting Liverpool during my second trip to Europe I had the pleasure of being the guest of Captain Lee, Hague's partner, who was ill with tuberculosis, contracted during his service in the army, and much aggravated by the foggy atmosphere of the English coast. Among other visitors to Captain Lee's residence while I remained his guest, was Henry Irving, whom I then met for the first time. Mr. Irving expressed an earnest desire to visit America and we had many interesting talks upon this topic. I found him to be a most interesting and delightful companion, with a keen, whimsical sense of humor and a broad and comprehensive grasp of life and its conditions.

Many of the early minstrel troupes in England were known as the "Christys," the name minstrels being rarely used. This Anglican title for burnt cork entertainers had its origin in the fact that the first American company of its kind to invade London was called the Christy minstrels. This band played at St. James's Hall, thus unintentionally dedicating that place to this particular form of pleasure. The "Original Christy Minstrels," previously

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known as the Virginia Minstrels, had E. P. Christy and George N. Christy at their head, but neither of these men was in the combination that permanently established the name of Christy in Great Britain. Just how the title "Christy" crept into London show nomenclature is not clear, for the first troupe playing in England in 1846 was known as the Ethiopian Serenaders, headed by Francis Germon, George A. Harrington, Moody Stanwood, Gilbert W. Pell and William White.

This troupe had the honor of playing before Queen Victoria at Arundel Castle, where they gave such a pleasing entertainment that the Queen rewarded each performer with a finger ring mounted with a golden crown. Out of the recorded success of the Ethiopian Serenaders grew "Christys" innumerable, such as Butterworths, Livermore Brothers, Moss & Thornton's, and so on down to street band performances, where the hat was passed for their compensation.

One of the earliest American minstrel troupe organizers was R. W. Pelham, known as Dick Pelham, and I found him during my brief stay in Liverpool in 1872, a local resident retired from the stage and in the occupation of a bookmaker. I enjoyed a number of pleasant and interesting chats with this old performer during my stay at Liverpool.

When leaving the States for Europe I had not the slightest notion of being requisitioned by my friend Hague to return to my old occupation behind the footlights, but he was familiar with my diversified talents and early career in minstrelsy, so desired me to perform with the show as a special feature for a short time. At first I evaded the invitation by saying that I might consider it later on, but was too busy at the time attending to my own business interests. I thought the matter settled and proceeded to the Continent, but Hague would not let up on his proposition; therefore, at different stages of my trip came urgent letters requesting me to reconsider. Their contents were echoed by missives from Dick Pelham and finally I yielded and joined the company during the final week of my stay on foreign soil. I had no suitable wardrobe, but I hastily gathered what was necessary and played for the last week of Hague's regular season prior to their brief engagement in Ireland, which was undertaken to afford time for the rebuilding and beautifying of the Liverpool minstrel hall.

Hague was as much gratified as I with the success of my début, and he became urgent in his desire that I should go with the company for the open-

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ing in Belfast, taking steamer from Queenstown a week later than the sailing I had purposed making from Liverpool. Having never been in Ireland, I accepted my friend's proposition and this brought me for the first time before an Irish audience, a circumstance that was enlarged upon in the advertising matter which proclaimed the coming of the troupe. Again my reception was most cordial and my stay in Belfast, both socially and professionally, was thoroughly enjoyable. Through Mr. Hague's friendly aid I had become a Freemason during the Liverpool week, taking my first degree immediately and the second and third degrees in Belfast, by a special dispensation. Appreciating this honor, I gave a supper to numerous members of the fraternity on the evening prior to my leaving for Queenstown. Mr. Hague and several leading Masons determined upon seeing me as far as Cork, which they did, with a two days' interval in Dublin, where the party was joined by Mr. Dillon and Fitzroy Wallace, the former the manager of the Dublin Rotunda and the latter director of the Queen's Theatre. Inasmuch as I declined all compensation for my professional services, which I had given as a mark of my regard for Hague, he insisted upon my accepting a handsome sealskin overcoat.

On ascending the gangplank from the tender to the steamship deck at Queenstown, I was welcomed by Charles R. Thorne, Jr., the well-known American actor, who was rather crestfallen because of his unfavorable reception in London in the play of "Amos Clarke," in which he assumed the leading part. He was returning to America and expressed pleasure at our meeting, which was later on considerably increased when he learned that a champagne basket filled with all kinds of liquors had been placed by friends in my cabin at Liverpool prior to the ship's departure. This temporarily mollified his professional disappointment in England. Thorne was not alone in his failure to win financial success in London. It likewise fell to the lot of Lawrence Barrett, John McCullough, Richard Mansfield, Joseph Jefferson, John T. Raymond, Mr. and Mrs. W. J. Florence and others.

The American Theatrical "Invasion" began more than half a century ago. It had triumphs and failures.

The late John Sleeper Clarke, a brother-in-law of Edwin Booth, left a fortune of more than \$300,000, in addition to the Walnut Street Theatre property, Philadelphia, of which the greater part was earned in England. This incident came as strong proof of the assertion that some American

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actors have made money in England and gained there something besides artistic renown.

Edwin Booth and Mary Anderson made their visits to London fairly profitable. The charge that many American actors have met with only artistic success came from the ill-advised boasts made of the profits of some plays and actors that have recently gone from this country to London. It is doubtless true that many of them did not appeal strongly to the popular taste of London audiences, and not all of them could rightfully have expected to receive patronage equal to that given to the plays acted by local favorites.

Not all of the American productions in England have made money, nor have all of them lost it. Occasionally, the run of a play may be prolonged after the performances cease to pay, for business purposes. The question of American actors' profits in England is not to be settled entirely by the experiences of the few who have been going there during the past few years.

William Gillette, Annie Russell, Mrs. Leslie Carter, Nat Goodwin and De Wolf Hopper are some of the actors who were not pioneers when they went abroad, but followed in the footsteps of a long series of their countrymen.

The stage of the two countries interchanged talent long before the "American Invasion" was heard of. A writer in the uncertain field of stage statistics has recently attempted to discover who all the American actors were that have been seen on the London stage. He thinks that the first was a certain Brown, who played Hamlet at the Haymarket in 1787. In 1813, John Howard Payne, author of the immortal "Home, Sweet Home," first acted in London, as "Young Norval."

It was with the advent of James H. Hackett in England, in 1827, that attention was attracted to the American actor as equal or possibly superior to his colleagues in the mother country. He went back to London five years later and represented the first type of the Yankee that the English stage ever saw, and returned there in 1839 and 1845, finding his experiences profitable. He was the first to act "Rip Van Winkle" in England.

T. D. Rice, who went there in November, 1836, made a great success with his "Jim Crow" specialty. He began in an East End theatre, but soon went to the Adelphi, where for twenty-one consecutive weeks he acted. His profits for this engagement amounted to more than \$5,500—a sum considered quite

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large in those days. He went back to London two years later, with renewed success.

Edwin Forrest attributed his unflattering reception on his second visit to the intrigues of Macready. John E. Owens, with his "Solon Shingle" and "Barrel of Apple Sass," did not appeal to the English taste. Neither did Lotta Crabtree, when she visited there some years later. Minnie Palmer, who was an imitator of Lotta, had preceded her, and, as usual, the public accustomed to the imitation did not care for the original. Lotta's failure was also attributed to the intrigues against her by some of her compatriots in London. Joseph Jefferson, John T. Raymond, Stuart Robson, Henry E. Dixey and many others I could mention, were too American in their methods to appeal to London taste.

The relations between London and New York are much closer now, and the humor of the two cities is more readily understood. The advantage in profits is greater on the side of the English visitors, and it will take very many American actors, in London, to equalize that difference.

During my annual trips to England, from the beginning of 1871 to recent years, I attended the performances of most of the American stars that appeared in London and the Provinces, and am fully conversant with their careers there.

The first American to make a declared sensation in Europe was Van Amburgh. At a time when there was not a dozen Asiatic or African animals of any kind on the American continent, Van Amburgh, then scarcely more than a lad, yearned to train lions. His schooling was wholly his own acquirement. Up to his time, and for many years after, the chief animal trainers of the world were and have been Germans, as, for instance, Carl Hagenbach.

Van Amburgh originated nearly all of the prevailing "stunts," such as putting his head in the lion's mouth, and numerous others. In London, and notably in Paris, he became the rage. On his return to America, he formed the first great caravan of living animals.

The second European "hit" by Americans was made by Risley and his two sons, presenting the tossing and tumbling of the youngsters, to this day called the "Risley Act." Long after the sons had outgrown their usefulness, one becoming proprietor of the news and ticket-stand at the Continental Hotel, in Philadelphia, and the other a clerk in the same hotel, Risley engaged and brought to America the first troupe of Japanese performers that had ever been permitted to leave their country.

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The third great "hit," and the chiefest from a dramatic standpoint, was Charlotte Cushman, who bore in her train the first American actor destined to receive complete acceptance in England (E. L. Davenport), who was honored by Macready, and who selected him as his leading support in his farewell tour.

The fourth was Barnum, with Tom Thumb, and the fifth and overwhelming triumph was accomplished by Adelina Patti.



I crossed the Atlantic Ocean first in 1844, the year my parents came to America. I remained on this side of the ocean continuously until 1871, and then I began my frequent trips to Europe, crossing the Atlantic about eighty times. I have encountered all sorts of weather and seas, but the worst experience I had was in December, 1872, when I was returning from England on the steamship "Egypt," with Captain Grogan, of the National Line.

It took us twenty-two days. We were in an incessant fog, a terrific gale all the way over blowing us out of our course for eight days. The ship sustained great damage, everything above deck being either smashed or washed away. We ran short of food to such an extent that we were obliged to subsist upon very scanty rations.

One day, about a week before we reached New York, the fog lifted suddenly, and there, alongside of us, we discovered the steamship "Sardinian," of the Allen Line. It was so close that the passengers of both ships talked with each other. The captains of the vessels had lost their bearings, and were unable to locate their exact position. Our ship was steered toward the west without any knowledge of where we were. I need not say that we were all very glad to reach terra firma, or, as the late John Stetson put it, when on his yacht during a light gale, "happy to land on 'terra cotta.'"



It is probably the experience of every manager to have things happen that would be extraordinary to a layman, and in going back over my recollections of sixty years, there have been many incidents worthy of record, for which I may not find space within the confines of a single volume.

One of the incidents that made the most profound impression on me occurred in October, 1880. M. B. Leavitt's Gigantic Vaudeville and Specialty Company was playing three or four dates in Michigan en route to Chicago. The last stand was at Muskegon, on the shore of Lake Michigan. E. M. Gott-

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hold, one of the two agents of the company, wired me that he had arranged with the Goodrich Steamship Line to take the company from Muskegon to Milwaukee by boat and thence to Chicago by rail.

I was immensely busy in my New York office, but this telegram annoyed me. I could not get it out of my mind, and I became certain that if the company went that way, it would miss the opening performance at Hooley's Theatre, Chicago, which meant a loss in receipts of \$1,200 to \$1,400. I wired to Gotthold to cancel the boat arrangement and take the company to Chicago by an all-rail route.

He wired in reply that it was too late; the contract with the steamship company was made and the arrival on time was guaranteed, adding that by rail would require a special train to cover part of the distance.

Still, I was not satisfied, and later in the day I wired imperative orders to Gotthold to take the company, by special train, if necessary, and compromise with the steamship officials. This was finally done.

The steamship "Alpena," which was to have been held until after the performance to take the company, left Muskegon on her schedule time; while the company left by special for Grand Rapids, where it caught a regular train, and reached Chicago the following morning in good order. The "Alpena" was lost with every soul on board, and since that day her fate remains a mystery. It seems to be the general accepted theory that her boilers had burst, there being no storm sufficient to wreck her at that time. I was deluged with telegrams from relatives of the troupe, who believed that they were on board. The fact that I became so oppressed with the thought that the company might not reach Chicago in time, and that I imperatively insisted upon the change of route, is certainly a strange coincidence.



I could cite many such instances of premonition or presentiment indefinitely, although none of the others involved so great a loss of life as would almost certainly have followed if I had not been guided as I was in this instance. I may mention, however, another calamity that indicates that there may be something after all beyond mere coincidence when such premonitions are fulfilled.

When I was in San Francisco, in 1898, my last venture on the coast, after my second illness, I was greatly disturbed one night by a dream that the Baldwin hotel and theatre were burning. I awoke, told my dream, and

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dropped asleep again. In the morning, I learned to my horror that the dream had come true, and both the hotel and theatre had been burned to the ground, nine lives being lost. I heard of one or two similar premonitions in connection with the same fire.

About a week before this calamity, Whiting Allen, agent of the T. D. Frawley Company, that was playing at the Baldwin Theatre, was stopping at the Baldwin Hotel, when he was seized with the only fire fright he ever experienced and changed his hotel.

On the night of the fire, one of Charles Frohman's companies was playing at the Baldwin Theatre. One of the members, an actress, went into the huge rathskeller under the hotel after the performance, and remained there until the lights were turned out at one o'clock. She then went up to her room on the third floor, and went to bed, but not to sleep. She, too, was seized with a fire fright; arose, dressed herself, packed her trunk, went to the office and insisted upon her baggage being brought down immediately and taken to the Silver State Hotel, a block away from the Baldwin, standing upon higher ground.

The hotel clerk used every argument possible in an effort to dissuade her from her purpose, but without avail. Arriving at the other hotel, she was given a room on the top floor, and when ready for bed, went to the window to close the shutters, and saw a thin flame coming through the roof of the Baldwin. In another half hour the doomed hotel, which she had left in so singular a manner, was a heap of smouldering ruins.

## CHAPTER XXVI.

My First Metropolitan Venture—My Advertising Methods Create Surprise—Robinson Hall Enterprise Enormous Success—El Paso in Its Early Days—How Denman Thompson Adapted Joshua Whitcomb—J. M. Hill a Theatrical Plunger—Frederick McCabe, English Protean Entertainer—When A. S. Trude, Chicago's Greatest Criminal Lawyer, Was in Show Business—My Financial Prosperity in Chicago Arouses Managers' Wrath—Induces Press Attack Which I Shrewdly Circumvent—"Uncle Dave" Bidwell Meets His Match—A Tragedy at Macon, Georgia—Assassination of Benjamin C. Porter—My First Broadway Theatre—Mrs. D'Oyly Carte's Marvellous Executive Abilities—Bigamy Leads to Tragic Suicide of Walter Montgomery—The Irwin Sisters and Their "Daguerreotype."

**L**IKE its predecessor, the fall and winter season of 1872-1873 was very successful for the Rentz attraction, which had been strengthened by the engagement of foreign artists, thereby greatly increasing its popularity. I began in the early winter to execute a plan for bringing the company before metropolitan audiences, and decided that, instead of closing the tour as usual in the late spring, I would endeavor to find a suitable New York establishment in which to play during the summer. I finally settled upon the Olympic Theatre, Broadway, then under the management of the late John A. Duff, a bluff, shrewd, typical New Yorker of that period.

Mr. Duff was the financial backer of his son-in-law, Augustin Daly, in many of that manager's enterprises, and, with his moneyed connection with several other amusement interests, he gained wide theatrical experience. He had backed L. B. Lent's permanent circus venture, in Fourteenth Street, and had, with Mrs. John Wood, leased the Olympic, retaining the house after that noted actress retired.

The late John F. Poole, of Poole & Donnelly (later of the Grand Opera House), was once concerned with Mr. Duff in the Olympic Theatre, which for that period was turned into a variety house. At another time, William E. Sinn had an interest there, but in the end Mr. Duff was glad to sell his holdings to Leonard Grover, for there had been few successful productions in the theatre.

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J. C. Duff (Mr. Duff's eldest son) first produced "Pinafore" at the Standard Theatre, and was for a number of subsequent years engaged in musical productions, but with varying results.

I desired to make a sharing arrangement in the Olympic with the elder Duff, but he was not agreeable to that, especially as it meant the breaking of his rule to close during the heated term. He was, however, willing to rent me the house outright, and I then arranged to become his tenant during four weeks, and gave carte blanche orders to Harry P. Hapgood and H. E. Parmelee, my agents, to advertise New York City as it had never been before, even by a circus.

Immense billboards were built upon many housetops along the principal thoroughfares, and the Metropolis soon looked as if the Rentz troupe of entertainers was the only amusement feature likely to interest New Yorkers for a long time to come.

Hapgood was one of the most fertile hustlers in the show business, and his associates for the occasion were of a like type. Prior to the opening on Broadway, the company played the Hudson River and adjacent New Jersey towns, but during that time I could not locate Hapgood, nor get any response to the telegrams I sent him.

As it was not uncommon for agents, as well as performers, in those days, to "look upon the wine when it was red," I was not long in concluding that Hapgood had "dropped by the wayside," so I ran over to Elizabeth, N. J., and found the place had not been billed, although our date there was imminent. At the hotel my suspicions were promptly corroborated, and I finally found Hapgood sleeping calmly upon the floor behind the bar. Abundant dashes of cold water, however, quickly resuscitated him, and Hapgood was rushed to New York, where his and Parmelee's work became decidedly novel and effective.

General comment was inspired among the managers and other theatrical men by my extensive billing. The press also complimented me. It had cost upward of \$1,500 for printing alone, an unheard-of "plunge" for that time, so there was small wonder at the prompt public response. This sensational venture was supplemented by an entirely new entertainment, which surprised and delighted the public.

There was no waste material in the make-up of my company, which embraced the services of forty renowned artists, and it was not astonishing that

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crowds flocked to the theatre. Manager Duff now regretted that he was not a sharer in the swelling receipts, and as the end approached of the four weeks originally stipulated for, he would not renew my tenancy except upon the percentage arrangement which I, myself, originally proposed and he had previously declined. However, this renewal was concluded, and my company remained at the Olympic during the heated term, and up to the beginning of the regular dramatic season there.

Having no desire to interrupt the New York popularity of the Rentz Show, I sought to find another house suitable for a prolongation of its stay. This I found in Tony Pastor's Theatre, and contracted with my old friend Tony to take over the establishment when he made his regular annual tour to other cities at the head of his own variety company.

The transfer of my organization from Broadway to the Bowery had the immediate effect of waking up that section of the town, which had been in "the doldrums" for lack of amusements. This was a surprise to all who were familiar with the existing conditions, but to none more than Pastor, who was so gratified with the result of my experiment that he urged me to remain far into the regular season, which I did, enabling him to extend his company's tour. He had previously distributed as gifts to his theatre patrons, dress patterns, sewing machines, furniture, barrels of flour, hams and other similar articles, and even then had found it impossible to secure the financial support he reasonably expected.

It became necessary for Tony Pastor's travelling company, at the conclusion of their tour, to return to their home theatre in the Bowery, and I cast about for another playhouse, to continue my New York run.

Fred Rullman, Sr., who was then the agent of the Grand Opera House, offered me a lease of that establishment at \$8,000 per year. The man would be lucky who could get it to-day for five times that amount. I declined the offer, and, instead, took a large hall in Sixteenth Street, near Broadway, employed by the Mechanics' Association for their meetings and occasional amateur entertainments, which was called Robinson Hall.

Time proved that my judgment was correct, for my profits there ran from two thousand to three thousand weekly, while the Grand continued for some time a "white elephant."

Later, Poole & Donnelly took the Grand, and by playing a series of combinations, the first at popular prices, made it quite successful, since which time.

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the career of the house is well known. Robinson Hall had never been used for permanent amusements, and when it became known that I had leased it for that purpose, wise (?) theatrical managers were quick to prophesy that ultimate disaster awaited me. The hall, as it stood when I assumed possession, had a level floor and a small gallery, with a total seating capacity of about 800. This interior I caused to be remodelled, with an inclined lower floor, and I also supplied a completely equipped stage, with proscenium arch, scenery and suitable fixtures.

For the opening, I again advertised heavily, and the result showed that far from being financially annihilated as foretold, I had every reason to be amply satisfied. We gave six night performances, with three matinees each week, and the net profits for that season exceeded \$60,000.

For this reinforced show, I had introduced a number of striking features, which never had been seen in this country. Among them was a troupe of French can-can dancers, headed by Mlle. Marie De Lecour, and included also a number of other spirited and beautiful principals from the Jardin Mabille, in Paris. This specialty created a furore in New York, and De Lecour and her vivific group of artists from the French capital were the talk of the Metropolis.

A further novelty was the sensational dancer, Mlle. Sara ("Wiry Sal"), who had been the star of the Emily Soldene Opera Bouffe Company's first American tour, on the termination of which I acquired her services, as also those of the most striking of the "Blonde Beauties" from the same source. Sara, though occupying the stage but a few minutes with her vivacious dance, never failed to electrify the audience.

Charles Morton's services I also secured for a time, he having been Emily Soldene's manager. Later on, until the time of his death, he remained manager of the Palace of Varieties in London, which attained its present high standard solely through his untiring efforts.

Afterward, when my company was playing in New Orleans, Mlle. De Lecour made the acquaintance of a well-known and well-to-do restaurateur of that city, which resulted in the lady tendering me her resignation, and after that I lost sight of her entirely for a number of years.



One morning, in company with W. J. Morgan, senior member of the lithographic house of Morgan & Company, in Cleveland, O., we arrived in El Paso,

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Texas, from Mexico, where I made a stop to visit one of my attractions announced there for that evening. It was too late for the regular breakfast at the hotel, and Mr. Morgan suggested that we patronize a French restaurant. While we were ordering our repast, I noticed at the cashier's desk a feminine face that seemed very familiar to me, and I remarked to my companion: "That lady bears a wonderful resemblance to Mlle. De Lecour, who once danced in a company of mine. The likeness is extraordinary, and I almost believe it is she."

Mr. Morgan, naturally, was incredulous, but I became more and more firmly convinced, and, calling one of the waiters, asked him for the lady's name. Of course, I didn't recognize the cognomen he repeated to me, but still I believed I had found the long-lost artiste of other days, and I told the garçon to inquire if she had not once known M. B. Leavitt, a theatrical manager.

At the question, she smiled with delight, came and greeted me with the most intense cordiality. It transpired in our tête-à-tête that the business ventures of her husband (the restaurateur of New Orleans) had turned out most profitably, and that he was the owner, not only of two of the best French refectories in town, but of valuable real estate as well.

I was lavishly entertained during the remainder of the day, but the surprises in store for me at El Paso were not then exhausted. That night, after the performance, Mr. Morgan and I were strolling about the town, which, like all places of its kind in a state of development, was running wide open. We dropped into various gambling resorts where watching the play was interesting. In one of these places, sitting behind a table (and quite obviously the proprietor), was James Taylor, whom I had not seen since he was running the Grand Central Theatre in Philadelphia, before that variety house passed into the hands of William J. Gilmore.

Taylor, in his early days, was a butcher, and accumulated enough money to become a theatre manager, but he became addicted to gaming, and finally so involved himself that his swift departure from the East for other fields was advisable.



At Robinson Hall, during my management, I successfully produced an after-piece of magnetic quality, called "The Female Bathers," in which the principal character was an old Yankee farmer named "Joshua Whitcomb."

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It was uproariously funny, and became the subject of animated public discussion. Our matinee performances drew largely and were attended by many members of the theatrical profession, either playing in other theatres, or "resting," to whom the show was a great and pleasing novelty.

Among our visitors was Denman Thompson, who by the by had applied to me for a position in the company. I had seen Thompson previously in an Irish comedy part at a Toronto variety theatre, in an after-piece called "The Lakes of Killarney," but he had not evolved those qualities that afterward made him the most popular Yankee comedian of his time.

In a measure (but without any intent), I became a contributor to Thompson's fame, for he liked my farce, "The Female Bathers," so much that he appropriated it and presented it as his own under the title, "Joshua Whitcomb, or the Female Bathers." I looked upon this transaction with no enthusiastic favor, and when Thompson came to me with a proposition that I assume his management and send him out through the country in his enlarged version of my piece, I regarded the suggestion as the supreme height of assurance.

Later on, in another revision of the same piece, made by Will D. Eaton, a noted Chicago journalist, Mr. Thompson started upon his career as a full-fledged star with the backing of J. M. Hill, at that time a business man in Chicago.

Mr. Hill had the courage of his convictions, for it is extremely doubtful if another man could have been found who would have stuck to his guns as he stuck to his trying to compel the public to accept Thompson "willy nilly." In many instances (more particularly in the larger cities) the theatre managers refused to play the attraction on sharing terms, and in such cases Mr. Hill did not hesitate to lease the houses and advertise upon a scale of magnitude unheard of before. It was his custom to take entire pages in the newspapers, and keep pounding away in the face of small attendance until the curiosity of many communities became aroused and the people crowded to the show.

After the Thompson tour had reached San Francisco and returned, Mr. Hill hired the Fourteenth Street Theatre, New York City, and on the Sunday prior to its opening spent \$3,000 with the papers. This lavishness was talked about as being remarkable, but at first it had little effect upon the attendance, which, however, from its infinitesimal beginning, gradually increased until the houses were packed to repletion. I have heard Mr. Hill state that before

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"Joshua Whitcomb" played to an audience of sufficient size to meet the current day's expenses, his investment in the enterprise had reached the sum of \$70,000.



Frederick Macabe, an English impersonator of very conspicuous talent, came to New York during my occupancy of Robinson Hall, and began an engagement at Steinway Hall, where he made a pronounced hit.

The Steinway place, however, had been already booked for various concerts and similar entertainments, so that Mr. Macabe's season there was subjected to annoying interruptions, and at the same time he was a loser on those evenings when he was unable to appear. He came to see one of our performances, and a single glance at the hall convinced him that it was just the place in every way suited to his own purpose.

My business by this time had fallen off somewhat, and I thus was in a receptive mood, so Macabe and I had no difficulty in concluding a bargain, under which (for a quite satisfactory bonus) I transferred to him my lease of the premises. Poor Macabe, he made a great fortune as an entertainer, but, as he informed me, lost it in speculation, and died in London comparatively poor.

My own company I placed at the Terrace Garden, at Fifty-eighth Street and Third Avenue, one of the largest halls in New York. It had been used for German performances, but proved to be suitable for my entertainments, yet I soon found that for the first time I had selected a money losing location.

While I was seeking means of extricating myself from further financial shrinkage, L. B. Lent, the well-known circus proprietor, sauntered in one evening. Mr. Lent confided to me that he desired to secure just such quarters for his circus as I had there. He made a munificent offer, and we were not slow in coming to terms. Unfortunately for the new lessee, the circus fared no better than my own show had done, and its career soon ended.

From New York, I went direct to Chicago, having taken a lease of the Halsted Street Opera House (now the Bijou Theatre). The show again met with great prosperity, and we played to a succession of audiences that absorbed seating capacity and standing room.

Charles R. Gardiner was managing the Academy of Music, on the west side of the town, and that theatre, like all others in Chicago, except the one occupied by my attraction, had scanty patronage. Mr. Gardiner, who was

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associated in business with W. B. Clapp and A. S. Trude (the latter one of the great criminal lawyers of the West), was a frequent visitor to the Halsted Street Opera House, and he was so impressed with the wonderful drawing power of my show, that he and his partners proposed to buy into the Chicago engagement. I finally sold to them a one-quarter interest, which netted them a handsome profit.

The fame of the big Rentz Company had become so pronounced that counterfeits swarmed the neighboring towns, and among the imitators were John M. Hickey and William Blaisdell, the former an active theatrical business man, and the latter a handsome, talented young actor. These two boldly entered Chicago with their show at Burlington Hall, upon which, however, they neglected to take an extended lease, so that they were merely weekly tenants.

I did not fear their opposition, but to be wholly on the safe side, I promptly leased Burlington Hall, and, closing its doors, I kept the house vacant, charging up the rent to my general expense account.

The attention of the entire local amusement seeking population of Chicago seemed to be centered upon the Halsted Street Opera House, a condition eminently satisfying to the management, but painfully disturbing to the gentlemen who had other theatres. They became more unhappy when beholding the receipts that might have been their own, but were nightly diverted to our treasury.

Under these circumstances, an adverse sentiment was fostered against the Rentz-Santley Company's performances, and one of the newspapers started a series of daily spiteful attacks, calling upon the local authorities to close the house. The chief of police, who was familiar with the entertainment, saw no harm in it, but the pressure became so strong that Mayor Colville, an elderly gentleman, who was not a theatre-goer, but rather represented a narrow, bigoted policy, seemed inclined to yield to press clamor.

With some difficulty, I managed to interview the city's executive, and so urgently impressed upon him the desirability of coming to see for himself before condemning the performance, that he reluctantly yielded. With other members of the local government, Mayor Colville occupied a box in the theatre, and expressed himself as being delighted and unable to perceive anything objectionable.

Unknown to any of the party, I had arranged for an elaborate supper at the Farwell House after the performance, to which I invited the city fathers

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for a social meeting with the members of my company, an affair that proved highly enjoyable, but had a not altogether pleasant aftermath.

The newspapers (more especially the most vindictive against us) exploited the knowledge of our supper party and made a vicious spread in print of imaginary details, which were sensational and untruthful. However, the company's successful career was not checked, and we continued to play to big receipts.

The show managed by Hickey and Blaisdell, after being shut out of Chicago, played the adjoining towns for a time, and later invaded the South, where I went with my own, making the opposition to them so lively they were compelled to close. I jumped my company from Chicago direct to New Orleans, where I leased the Globe Theatre, thus incurring the wrath of the late David Bidwell, who had so long enjoyed an exclusive monopoly of the local theatrical business that he was not inclined to brook opposition in what he regarded as his individual bailiwick.

Even the big circuses found in "Uncle Dave" an opponent they could not master, and many of them were unable to procure licenses to exhibit by reason of the "pull" exercised by the then theatrical "boss" of New Orleans. I learned in advance of the prevailing conditions, and kept an eye out for "squalls ahead."

We opened in the Crescent City to receipts limited only by the capacity of the house, and the business continued very great, while in the rival amusement resorts the box-office takings depreciated. J. H. Haverly, who was in New Orleans at that time with his minstrel company, playing with Bidwell, derived much amusement from telling me of the dire things that were going to happen, and these came along on schedule time.

One evening, about six o'clock, word reached me that our license had been revoked. There lived then in New Orleans, a prominent city official who possessed much influence with the mayor, and, as I had already formed his acquaintance, I turned to him as an intermediary. I found him at dinner, and he was at first reluctant to take any action in my behalf, but after receiving a \$500 retainer, which I slipped into his not unwilling hand, he became interested, and told me to go ahead and open the doors as though nothing had happened.

When I reached the theatre, I found a great crowd in the street, the word having spread that the authorities had closed down upon us. My friend's

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power proved to be even superior to that of "Uncle Dave," and we remained to the end of our term without further interruption.

The day after the attempt to close the theatre, I was driving by Mr. Bidwell's playhouse, and saw him sitting in front of it. When I arose and saluted him with a profound bow, it evidently angered him; but in later years, we became the best of friends, and I had extensive and pleasant business relations with him.

"Uncle Dave," as most people called him, was born in Stuyvesant, New York, in 1820. As early as fourteen years of age, young David sold tickets in various New York theatres. In 1850, he bought the Phoenix House, in St. Charles Street, New Orleans, and made money to help build the Academy of Music, next door to the hotel, in partnership with George C. Laurason.

In 1856, Bidwell became associated in amusements with Dr. G. R. Spalding and Charles J. Rogers, at first in theatrical and afterwards in circus enterprises. In 1866, Bidwell, Spalding and John W. Albaugh leased and managed the Olympic, in St. Louis, Mo., and a year later, the two partners first named took in Thomas B. McDonough on a stock company circuit, including St. Louis, Memphis, Mobile and New Orleans.

This arrangement continued until the spring of 1871, but it did not command the exclusive business activities of Mr. Bidwell and Dr. Spalding. In 1867, they made a deal with Avery Smith to organize the "Great American Circus," which they sent to Paris during the Exposition of that year.

In 1873, Mr. Bidwell bought the St. Charles Theatre, in New Orleans, and in 1880, he became lessee of the Grand Opera House, formerly the Varieties Theatre. From that time, he controlled the amusement business of the Crescent City, where he died in December, 1889, leaving a widow (now dead), but no children.

Bidwell was gruff and blunt in manner, and always wanted his pound of flesh. For example, I sent to New Orleans Bartholomew's Equine Paradox, which had made a long tour of Mexico and the West and South under my management. Bartholomew, after opening, produced a physician's certificate to the effect that he was ill, and it became necessary to close the theatre. Bidwell compelled a settlement, not upon the basis of his actual expenditures, but upon the calculation of what he would have received as his share of the gross takings if the engagement had been completed. This proposition, so favorable to me, I gratefully declined, and a compromise was effected.

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It was David Bidwell who advanced the money that enabled Klaw and Erlanger to buy out the booking agency of H. S. Taylor and enter upon a business career that included the formation of the managerial body known as the "Theatrical Syndicate."

At the conclusion of our stay in New Orleans, we made a triumphant tour of Galveston, Mobile, Macon, Atlanta, Augusta, Charleston, Savannah, Norfolk, Richmond and Washington.



In Macon we had an adventure in which a tragedy was narrowly averted. After the Saturday night performance and the company had retired to their beds, some of the young bloods of the town secured a room next to that occupied by some of the girls. One of these men attempted to enter the girls' sleeping apartment by way of the transom, causing the occupants to scream for help, whereupon the stage manager, John P. Hill, an athletic and courageous man, came to the rescue, administering a sound thrashing to the insulters.

As a first result of this scene, the rowdies were put out of the house, and next morning we received threats of violence. The chief of police came to me, saying he feared trouble, and suggesting that I immediately move the company to Atlanta (our next stop), but I declined, and asked him to arrest the disturbers.

One of these was the son of a local justice, and this influence was sufficient to halt the authorities. All day long the threats continued to come in, but they did not disturb Mr. Hill, who, with Billy Emmett, walked to the station that afternoon, the other members of the troupe having gone on by omnibus. A carriage was standing in front of the depot, and from behind this the judge's son shot Hill three times and fled.

Mr. Hill walked into the ladies' waiting room with the greatest composure, and when I arrived, he was trying to extract one of the bullets from his face. He insisted upon going with the company, but while en route, became weak from loss of blood, and we were compelled to place him in a hospital at the first stopping place.

The Macon people urged us to return and prosecute Hill's assailant, but we declined. Happily the victim of the murderous assault soon recovered and rejoined the company. This would-be assassin had been engaged to marry the

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belle of the city, but the union was broken off because of the shooting, and the young man was banished from home.

Years later, in San Francisco, Hill was standing in Blackburn's Café, next door to the Bush Street Theatre, when my brother Abe entered and told him he had just met the man who had tried to take his life, when Hill dashed out upon the street looking for his assailant, who (now a wreck from the effects of opium and liquor) saw him coming, and, falling upon his knees, begged for mercy. A crowd collected, and Hill, who had fully intended to shoot his enemy, not only relented, but supplied the wretched man with clothing and money.



It is a striking coincidence to the Hill affair that recently at Memphis, Tenn., a man named "Jack" Chanler (a theatrical manager) was shot under almost identical circumstances, though in this case the affair ended fatally. The assassin was the son of a prominent politician and lawyer. At the time of writing this, what will be the final consequences for him is not known.

The action on the part of the manager deserves more than mere verbal approval. It should be memorialized by the entire profession with a monument, which would stand as a constant reminder that there are men who think enough of the good name of the women of the stage to even sacrifice their lives in the effort to protect them.

In March, 1880, Benjamin C. Porter, an excellent actor and accomplished gentleman, while travelling in a dramatic company with Maurice Barrymore and Ellen Cummins, was in the depot lunch room at Marshall, Texas, with the others, after a performance, waiting for a train, when the lady was insulted by a drunken ruffian named James Currie.

Porter, in attempting to defend Miss Cummins, was shot to death by the desperado. Barrymore, on interfering, was wounded in the shoulder, but he recovered, and went to New York City, and later returned to Marshall to testify at Currie's trial for murder. The jury acquitted him on the grounds of insanity, but not long after he killed another man, subsequently dying with his "boots on," in Las Vegas, N. M., from the effects of a gunshot wound made by the bullet of another "bad man."

Our receipts upon the Southern tour previously mentioned ran from \$1,000 to \$1,500 nightly—figures that were much in excess of anything previously known in that section of the country, at the prevailing prices.

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The season ended with net profits exceeding \$75,000, and my aggregate possessions were such that I felt amply justified in extending the scope of my ambition.

It was apparent to me that there was yet an unsatisfied desire for my entertainments in New York, and I resolved to secure a theatre to meet that demand. Birch, Wambold, Bernard & Backus's San Francisco Minstrels had given up their theatre at 585 Broadway and removed to St. James's Hall, at Twenty-eighth Street and Broadway, now the Fifth Avenue Theatre. I obtained a three years' lease of the old San Francisco Minstrels' first theatre, at \$12,500 a year. Its condition was very poor, and I expended a large sum in renovating the premises, which I renamed the Metropolitan Theatre.

The only fault that remained when the improvements had been completed, was the inconvenient entrance, which required alteration. This was a stairway, which in the daytime led to Frederick's Photographic Studio, but at night it was hoisted to the ceiling, thus opening the lobby of the theatre to the public.

This did not satisfy me, and I formulated a plan to overcome the difficulty. Next door to our entrance, Emil Blum had a fruit store opening on Broadway, with a café in the rear frequented by members of the theatrical profession. But in the course of a few months, I managed to purchase the proprietor's interests, which provided me with ample space to construct a commodious and attractive entrance to the auditorium, and, of course, adding to the value of the property.

The prosperity of the show upon its previous removal from Broadway to the East Side accompanied its return to Broadway. I changed the programme weekly, except those portions devoted to burlesque and travesty, which had been the best features of the second part. Many leaders, among those listed as principal specialists then before the public, played engagements at the Metropolitan.

At a later date, Sydney Rosenfeld, then little known as a stage writer, obtained his first chance to make a name for himself by writing to my order a series of travesties upon the Gilbert and Sullivan musical pieces for this theatre. The Rosenfeld works burlesqued, in a light and graceful way, the notable features of the original operas. These pieces I produced with fine scenery and costumes, employing leading artists, and the performances achieved much popularity.

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One of the most successful of these, "Penn's Aunts Among the Pirates," a burlesque of the "Pirates of Penzance," was naturally talked about, and invited the attention of D'Oyly Carte (then here with one of his companies), who had the impression that we were infringing upon his rights, and, without announcement, he came one evening to see for himself, and was so greatly pleased with the manner in which the travesty was presented, that he became profuse in his compliments and willingly granted permission for me to make use of any or all of his operas in a similar way.

Carte's private secretary was Helen Le Noir, a young English girl of great business ability for her years, and I may say, without seeming to be a pro-suffragist, that she excelled many men in this particular. Mr. Carte valued her association in his affairs, not alone in its commercial aspect, but also for her high worth as an example of what is best in womanhood, a condition later confirmed by their marriage.

D'Oyly Carte (when a boy) wrote an opera which had a public hearing in London. He began business as a concert and opera agent, and took singers of renown on concert tours. Among these were Carlotta Patti and Signor Mario, whose farewell tour he managed in the early Seventies. He was manager for Mme. Dolaro during her London season, when "Trial by Jury" was produced.

When Miss Le Noir joined Mr. Carte's office force, in 1877, he had no capital, and it was not easy to get any for his scheme, nor to get a theatre, but finally he overcame all difficulties, and "The Sorcerer" was the first of a brilliant series which he produced at the Opera Comique.

Mrs. Carte had said that in all probability the Gilbert & Sullivan partnership would have ended with "Pinafore" had it not been for the enormous American success of that work. The next opera, "The Pirates of Penzance," was first produced in New York, Mr. Carte coming here for that purpose, the author and composer accompanying him.

After its presentation at the Fifth Avenue, four "Pirates" companies were formed for tours under Mrs. Carte's direction. She certainly at that time was not more than twenty. In a letter I received from the lady, she said:

"I shall never forget my anxiety and nervousness when I started in February, 1880, on the old Cunarder 'Gallia' for (to me) an unknown country of whose geography I was ignorant, and soon after I found myself there alone with four tours to book and three hundred artists to manage; but it had to be done, and as youth is always hopeful, I did it."

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Mrs. Carte expressed to me a liking for her experiences in the States. The managers were courteous, quick and business-like, and she had no trouble with any of them. Among them were Haverly, Stetson, Hooley, Daly, Tompkins and Abbey. She was not only concerned with the Gilbert & Sullivan operas, but handled the productions of "Billie Taylor," "Olivette," and several others.

She remained in charge of the American business until 1886, with occasional journeys to England. Mr. Carte was the first man to light any public building with incandescent lamps, which was on the opening night of the Savoy Theatre, London.



Winnetta Montague (whose majestic and beautiful presence was allied to rare vocal and histrionic gifts) was a member of my company at the Metropolitan Theatre. Her engagement was of greater interest, because I had known her in 1864, when she was a mere girl. When one of my early organizations was playing through Nova Scotia, we found ourselves in Port Mullgrave, a small fishing town destitute of hotels, so the company lodged in private houses, one of which was the home of a Mr. Bigelow, a fisherman whose conspicuously pretty daughter was destined for future celebrity under the fanciful name of Winnetta Montague.

The youthful Miss Bigelow ran away from her home and adopted the stage as her profession, in which direction she was fostered by Charles A. Wing, a well-known manager and agent. In Boston, she became acquainted with Doctor Taylor, whom she married, retiring from public life.

Years afterward, Walter Montgomery came to America from Australia. He was a splendid actor, and Mrs. Taylor became so fascinated with him while he was starring at the Boston Museum, that when he sailed for England she boarded the same vessel and formed his acquaintance, posing as an unmarried woman. Montgomery reciprocated her admiration, and they were married in London, in September, 1871. Four days later the bridegroom committed suicide, and at the time it was believed that his act was caused by his anguish at discovering his supposed wife had a living husband. The bride died in New York City, in May, 1887, and was buried by the charity of her profession.



As has been the case for years, Tony Pastor and myself were almost con-

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stant companions, and our mutual confidences extended to our business affairs. Upon his return to the Bowery, the great prosperity which had attended my show was not realized by him, and he soon became convinced that that location had reached the end of its value as an amusement field. He frequently expressed the belief that his interests would be much improved by moving to Broadway, and finally negotiated with me for the Metropolitan.

I had no desire to sell, but my friend's earnestness was such that I ultimately yielded, and accepted his proffered bonus of \$8,000 for my lease, which I had caused to be extended to five years or more, at my option.

During the season at the Metropolitan in 1875, I received a letter one day from a town in Canada from two young girls, asking for an engagement, and stating that they were good singers and had already been successful in their part of the country. They enclosed a tin-type to show me what they looked like. The picture did not make a very favorable impression and no engagement was made.

Soon after, they made their appearance at Tony Pastor's Theatre, in the Bowery, and made an immense hit. Tony introduced them to me as the Irwin Sisters, May and Flo, and a prettier pair of talented kids I had never seen. I felt a bit disappointed about it, for I would have liked very much to have had them myself. I advised them to send no more tin-types to managers, and I don't suppose they did. They now indulge in hearty laughter whenever reminded of this little incident. Both sisters have since become very popular, Flo in the leading vaudeville theatres, while May is a favorite Broadway star.

## CHAPTER XXVII.

I Resolve to Promote the Lighter Class of Attractions Exclusively—Charles E. Locke and the Bush St. Theatre—Tragedy at Eureka, Nevada—Reminiscences of Salt Lake City—President Brigham Young and the Salt Lake Theatre—Great Stars That Trod Its Boards—Its Excellent Dramatic Ensemble Includes John T. Caine, Hiram Clawson, David McKenzie, Phil Margetts and Mrs. Annie Adams—Its High Ideals and Superior Discipline—The Great Tabernacle—Salt Lake City the Birthplace of Maude Adams—Why McKee Rankin Did Not Play "The Danites" at Salt Lake City.

THE season of 1875-1876 also added largely to my financial comfort and to the reputation of my attractions all over the country. I kept the entertainments up to the highest mark of excellence by engagements of foreign artists of the best repute. I already had determined to confine myself to the light class of attractions exclusively. I had notified my various European agencies that when I next saw them it would be to call for a greater number of performers than ever before, and requested them to be prepared to meet this increased demand. They proved capable of supplying my wants in the way of leading musical, burlesque, minstrel and vaudeville talent for the five different touring companies under my direction in various parts of America.

In the summer of 1877, I secured in London a large number of popular lyric and burlesque artists, including Sara Nelson, of the famous Nelson Sisters; Georgie Leigh, who had just returned from a successful Australian tour; Marie Pascoe, a cultivated prima donna; Florie Plimsoll, a capital singer and dancer and charming burlesque actress, the wife of "Lieutenant Charles," at that time a leading comic singer in the principal London music halls, and now a well-known musical conductor in America, where he has resumed his family name, Frederick Solomon. These were but a few of the English and Continental favorites upon the roll engaged by me for America, where they "made good" in the fullest sense of the term.

I began at that period to send some of my attractions to California, Oregon and British Columbia, although business was not then flourishing on the

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Pacific Coast. In San Francisco, the Baldwin Theatre was being run by Tom Maguire, the California Theatre by Barton and Hill, and the Bush Street Theatre by Charles E. Locke, a nephew of Colonel Coates, proprietor of Coates' Opera House, Kansas City, Mo.

The San Francisco Grand Opera House, the largest amusement structure in the city, was idle most of the time, having no regular lessee, and the Standard Theatre was in pretty much the same condition.

Mr. Locke, who had managed lecture tours for Col. Robert G. Ingersoll, arrived in San Francisco to find that Mr. Maguire and J. H. Haverly had just relinquished their Bush Street lease, and he took over the house, infusing the utmost energy into its management, thus temporarily reviving its prosperity. I arranged with Locke for the presentation of several of my important attractions. The first of them to play its way across the continent, prior to its San Francisco appearance, was my burlesque company, which for those days was a particularly notable organization of beautiful women and gifted comedians.

It was while the big burlesque show was moving along toward California, drawing immense audiences, that we had an exciting experience in Eureka, Nev., during a three-nights' engagement. The proprietor of the theatre, named Bigelow, acted as his own treasurer and manager. He often became more or less confused, and assigned the same seats to different patrons. On the final evening of our stay, with a great number of applicants turned away, the owner of one of the leading local gambling houses bought tickets calling for chairs already occupied, and there was a wordy war between him and Bigelow.

The dispute was patched up for the moment, through the provision of extra seats for the gambler, and I supposed the matter was finished. Bigelow, however, more accustomed than I to the methods of life in frontier mining towns, realized that that was not the end, for, after the performance had begun, he proceeded to his home and armed himself.

At the close of the show, while the manager and I were standing at the door, the angry gambler came out, and there was a resumption of hostilities, winding up with a threat by the gambler to come back and "fix" the manager. In a few moments he returned and struck Bigelow, knocking him down among the chairs in the auditorium. The object of this assault arose quickly, and fired two shots, killing his antagonist almost instantly. The theatre was situated upon the bank of a running stream, and when the women of the company heard the firing, many of them jumped out of the windows of their

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dressing rooms into the creek below. For the shooting Bigelow was tried and acquitted on the ground of self-defense. The affair soon was forgotten in Eureka, but I will wager that it is still fresh in the minds of my burlesque queens.

The sad part of this tragedy was that the victim had just married, and returned from Philadelphia, intending next day to move into a home he had built; I happened to know of this fact, as the same evening at the hotel at dinner, he had said to me: "I am sorry you are leaving to-morrow with your company, as I would have liked you to have been present at my housewarming."

Our four weeks' engagement at the Bush Street Theatre was very much in the nature of a life-saver to Manager Locke, who, for some time prior to our arrival, had met with little success. In fact, none of the play-houses then open could boast of receipts commensurate with their expenditures. There was an admirable stock company at the California Theatre, under Lawrence Barrett and John McCullough, both of whom were local favorites, but unable, despite that fact, to overcome the financial depression which had then settled down along that edge of the American continent.

Their enterprise was financed by William E. Ralston, president of the Bank of California, a liberal, progressive citizen and a fine fellow. Ralston became involved in financial difficulties, and one day while bathing in the ocean was drowned. His friends always insisted that his death was accidental, although it was generally regarded as a deliberate suicide.

Manager Locke loved to dabble in speculations outside of theatre management, and in addition to running the Bush Street Theatre, he conducted a bric-a-brac establishment, and had several enterprises of his own on the road, including Oscar Wilde, in lectures, and the Emilie Melville Opera Company. None of these ventures had the money-making gift, so that my companies, as they came one by one to Mr. Locke's theatre, were the means of keeping him afloat financially.

These organizations numbered my "All Star" Specialty Company, up to that time the largest and most expensive collection of talent in the country, and my gigantic minstrel organization, all of them, without exception, drawing large patronage everywhere.

My attention had been more and more closely drawn to the western country, which I visited frequently to watch my various enterprises and to

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“size up” existing conditions. Few dramatic and musical stars and attractions were then venturing into that distant territory, and managers seemed reluctant to assume the large cost of railway travel west of the Missouri River, with the attendant risk of poor receipts in a strange country. This situation was accountable for the fact that in most of the far western places, the only stage amusement worth mentioning was furnished by local stock companies or by occasional itinerant troupes of barnstormers.

In Salt Lake City, one of the largest of the western play-houses, except those of San Francisco, was occupied by a most admirable amateur dramatic company. These supported such dramatic stars as came there occasionally to break the long jump from the East to California. The theatre was controlled by the Mormon president, Brigham Young, and the active managers were Messrs. Caine and Clawson.

I witnessed many performances here that would have been a credit to any theatre in America, and I noticed at the rehearsals that a most extraordinary spirit of good will existed among the players, a condition of affairs not so general in the theatrical profession as to be unworthy of comment.



I approach the task of writing a chapter on Salt Lake with all respect and admiration that dignity, intelligence, honesty and artistic instinct always command. Sweeping as the statement may seem, I do not believe the theatre has ever rested upon a higher plane, both as to its purpose and in its offerings, than at Salt Lake City, the capital of Mormondom.

When Joseph Smith revealed his book, as he claimed of divine origin, to his friends and neighbors in western New York and the western reserve, which is the northeast section of the State of Ohio, it was to men and women chiefly of New England origin, of frugal habits, polite manners and pious thoughts. However much one may be disposed to question their intellect and their intelligence, because they accepted his teachings, their qualities, as stated above, may not be denied. His recruits to his new faith were very largely from the same class of people after he had set up his church and his new Zion at Nauvoo, Ill.

His cult, like all other divisions of religious thought, attracted women more than men. If, as it is generally believed by his followers, that he received his “command” in a “vision” to establish the polygamous state, had resulted in some other form of solution of the problem confronting him, it is

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altogether probable that he would have remained undisturbed at Nauvoo. As it was, his life was sacrificed for polygamy and his followers were driven from Nauvoo, led by his successor, Brigham Young.

Across the wide sweep of the prairie, up the foothills and through the hidden fastnesses of the Rockies, along the mid-mountain plateau, this indomitable mental and physical giant led his hosts, until at last they descended into the smiling valley of the great Salt Lake in the territory of Utah, and there, amid the ceaseless streams, flowing from the melted snows of the mountain-tops, near the great shimmering sea of salt, he found his promised land, the new Palestine wherein he should build his new Jerusalem.

Brigham Young was an executive giant of the same sturdy stock that battled with the rugged rocks of New England and conquered homes for its people. He found himself with a band of ultra-civilized people, a thousand miles away from the borders of civilization. He knew he must make them content. To do this, he knew they must be made largely self-entertaining. Nature was so lavish in her provision in the Salt Lake valley that the question of earning a mere living existence from her soil was a trifling one, and he knew that his people would have comparatively little of toil. He knew also that the simple ceremonial of the Mormon Church, which was already established, was not sufficient in itself for their entertainment. And so he turned to intellectual and polite things.

Literature, music and the art of the stage were to be employed to the fullest extent possible. He made it a duty that might not be escaped for all the children of Mormon families to be taught all these things. Every child was to learn to play upon one or more instruments of music; was to sing music at sight; was to read and know literature in its best forms.

When he built his great tabernacle at Salt Lake, he learned in some manner the principle of the cantilever, and so he built above its oval-shaped walls an oval-shaped roof, that had no support other than the walls themselves, and to those who saw its vast expanse, upheld by no pillars or columns or other visible support, the explanation usually given that it was held by the hand of God, was readily believed.

This great auditorium, still in many respects the greatest in the world, possessed that which all other architects have sought in vain, absolutely perfect acoustics, such as no other theatre or hall or room possesses to such perfection. With a capacity so great that upon its wide-apart benches may be

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comfortably seated more than 12,000 persons, every sound, no matter how faint, is perfectly audible to every person in it, whether the hall be empty, partially or entirely filled with people.

To carry out the form of ceremonial adopted for the services, it required five pulpits to be terraced from the floor, and leading up to the great organ which was built there, still the third largest organ in America, and possibly the finest toned instrument in the world. He employed a double quartet of solo singers he brought from England. He also employed an orchestra of forty musicians, and added to this was a chorus eventually brought up to a numerical strength of 500 voices, skillfully and patiently trained by masters at rehearsals held twice a week through all the years.

This immense music producing body rendered not only the hymns of the church, but the great masses written by the masters for the cathedrals of other faiths. Patti once remarked to me that the Salt Lake Tabernacle was as easy to sing in as any parlor.

What wonder, then, in his effort to cultivate his people, that contemporaneously with the building of his tabernacle, or nearly so, was the building of the great Salt Lake Theatre. At the time of its erection, it was not surpassed in magnitude, completeness and equipment by any other existing house. Its stage, 130 feet deep, remains the most capacious of any in this country. As both tabernacle and theatre were built when every ounce of metal that went into their construction had to be hauled over 1,000 miles across plains and mountains, his executive ability and his enterprise may be understood.

How well his structural work was performed, is given fine evidence by the fact that both still stand and are in perfect condition. The tabernacle has passed a half century of age, and in less than a year from the time this book shall have been published, the theatre will have become as old, for it was opened ceremonially on March 6, 1862. Two nights later, the first regular performance was held. The day before Christmas, the same year, a second dedicatory ceremony was held, when the house had been completely finished.

At the first opening night, the programme began with a prayer by Daniel H. Wells. Then followed an address by President Brigham Young, who took for his theme, "The Capacity of the Human Body and Mind for Development." He regarded the theatre as one of the privileges and blessings which an All-Wise Creator had placed within the reach of creatures to enjoy.



JOHN T. CAINE



BRIGHAM YOUNG



HIRAM CLAWSON



MRS. ANNIE ADAMS



MAUDE ADAMS



MRS. MARGARET CLAWSON



DAVID MCKENZIE



PHIL MARGETTS



JOHN S. LINDSEY

*Colossal Figures Clustered About the Old Salt Lake Theatre*



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A choir and orchestra, presided over by Prof. C. J. Thomas, sang the "Star Spangled Banner," "The Marseillaise Hymn," and other hymns, and then the comic drama, "The Pride of the Market," was presented by the Desaret Dramatic Association, which had been given at amateur performances for several years.

At the second performance on Saturday night, this play was repeated, together with the popular farce, "Stage Secrets." Of all those who took part, only Mr. John T. Caine and H. B. Clawson, the managers; David McKenzie, Mrs. Clawson, Phil Margetts and Prof. C. J. Thomas survive. In this connection, it is interesting to note that of the theatres existing in America at that time, all have passed away, with the exception of the Walnut Street, Philadelphia, Holliday Street, Baltimore, the Howard Athenæum, Boston, and the Savannah (Ga.) Theatre.

So great was the success of these opening performances, and so convinced became President Young of the efficiency of the members of the company, that he sent for the eminent American tragedian, Thomas A. Lynne, to come to Salt Lake and act as instructor to the company. Some three years later, he also secured the services, as dramatic instructor, of George Pauncefort, a distinguished English actor; and under the tutelage of these two men, the company made rapid strides, and were soon giving performances of great finish.

The attendance at the theatre was made virtually compulsory by Brigham Young, as a part of his general education system. When a play was put on, it was continued until it had been seen, not only by the residents of the city itself, but also by the Mormons living in the country surrounding the city. Whenever a young man or a young woman evinced any real talent for the stage, they were placed in the hands of the instructor for its development, and they were given their turn at displaying themselves in the theatre.

President Young, himself, was ardently devoted to the theatre, and especially to plays of amusing character. On the opening night, he said: "If I had my way, I would never have a tragedy played on these boards. There is enough of tragedy in every-day life, and we ought to have amusement when we come here."

He admired dancing, but deprecated waltzing. He originally insisted that all entertainments should be conducted under the terms of strictest morality. Despite its practice of polygamy, the Church had but one punishment for sexual immorality, death; and it was rigorously inflicted.

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The amateur association had its home in Social Hall from 1854 until the opening of the theatre, eight years later. President Young personally attended nearly all the rehearsals. He had his private carriage convey the actresses to and from the hall on every occasion, so as to avoid the society that might embarrass them after the performances.

The rehearsals of both plays and dances were invariably opened with prayer, and smoking and drinking were absolutely prohibited. He always insisted that the play-house ought to be as sacred as the Temple or the Tabernacle. While he was a real autocrat, he would not always insist upon the rigid enforcement of his rules, but improper conduct on the part of the performers always resulted in their instant dismissal and disgrace.

He was a splendid fireman about the theatre, and took every possible precaution against fire. Once, when George Francis Train was delivering a lecture in the theatre, two or three of the coal-oil footlights began to smoke and flare. He stepped quietly out of the stage box, strolled over to the lamp, and, with his broad-brimmed hat, wafted out the light and returned to his box without any remark.

At another time, James A. Herne and Lucille Western were playing "Oliver Twist." The brutality of the treatment of Nancy by Bill Sykes was so distasteful to him, that he vowed that all such scenes should be banished from the stage, and yet he did not exercise his prerogative to forbid the repetition of the play, but he did advise his people, through the bishops, not to attend further.

Thomas A. Lynne was the first star at the Salt Lake Theatre in the play "Virginius." Mr. and Mrs. Selden Irwin appeared November, 1863, in "The Lady of Lyons," and remained, playing twice a week, until the following April. George Pouncefort and Florence Bell were the stars from July, 1864, to January, 1865, and played twice a week. Then Julia Dean Hayne, one of the greatest stars of the country at that time, played very frequently throughout the season of 1865-1866.

The local company continued in existence until May, 1875, playing regularly their own productions, excepting at such times as when they supported stars who passed through Salt Lake crossing the continent. Among them were E. L. Davenport and his wife, Charles W. Couldock and daughter, Amy Stone, James Stark, A. R. Phelps, Mme. Scheller, Annette Ince and Neil Warner.

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In 1880, the Home Dramatic Club was organized under the management of Culmer & Whitney, and played at intervals for several years.

President Taylor, successor to President Young, organized the Salt Lake Dramatic Association, with John T. Caine, Hiram B. Clawson and David McKenzie as managers. They continued to handle the house until March, 1887. During this time, the performances were given almost entirely by travelling companies, and, in fact, ever since. The semi-centennial jubilee of the Salt Lake Theatre occurred on March 6 of this year.

My first visit to Salt Lake was in 1869, on my way to California, as I have related elsewhere, and my acquaintance with the Salt Lake Theatre, its people and its association has always been of the most pleasant character. I found its management ever liberal and scrupulous to the last degree, fulfilling every obligation of their contract without question or demur, never seeking by any form of evasion or advantage to deprive me or any of my attractions of a penny due them.

They invariably lent every assistance possible to make the business large and profitable, and in all things were eminently fair and just. I often reflect upon the integrity of the Mormons as I found them, and deplore the fact that in men of no other faith have I ever found it to so full and satisfactory a degree.

I find peculiar pleasure in referring specifically to one old member of the Salt Lake Theatre Company, born November, 1848, at the foot of the Wasatch Mountains, near Salt Lake City, in a log hut in which buffalo hides were the doors and windows. She grew up as a girl in Salt Lake City, and made her début on the stage of the Salt Lake Theatre on August 25, 1865, as Grace Otis, in "The People's Lawyer," since which time she has been identified and revered by all stage folk. This was Mrs. Asenath Kiskadden, now Mrs. Annie Adams. She has her replica in her daughter, Maude Adams, the idol of the English-speaking stage.

After playing at the Salt Lake Theatre for nine years, Mrs. Adams went to Virginia City under the management of Uncle John Piper, and at the close of her engagement there, she joined the Hooley Company, in "The Two Orphans." Later, she appeared at the Baldwin Theatre, San Francisco, under Thomas Maguire, supporting Barry Sullivan, along with James O'Neill, Louis James, James A. Herne, David Belasco, Louise Hawthorne, Annie Firmin and W. H. Crane.

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Afterward, at the same house, she supported Lewis Morrison and Rose Wood, in "A Celebrated Case," and her daughter Maude was engaged for the child Adrienne. Thence, mother and daughter went to Portland, Ore., and for several years supported many of the stars who went to the Coast. She came East in 1881, and supported Charlotte Thompson, and for a number of years remained in the East under the management of Charles Frohman.

She now lives at Salt Lake, appearing occasionally with a stock company playing there. She makes her home with her mother, who is 84 years of age, and says that she hopes to continue her work even unto the second childhood period, "for I am fond, very fond of the profession and its dear people, of whom, in contemplation of forty-five years of association, I can truly say I have not one unpleasant thought, not one bitter memory." And in response to this sentiment from so charming and gracious a woman, I may offer my salutation and sincerest congratulations, in which I am sure all my readers will wish to join.

In Salt Lake there is a venerable gentleman in his seventy-ninth year, who, a half century ago, was a model matinee idol, David McKenzie. Together with Robert Y. Taylor, he came from Scotland in 1854, and joined the amateur theatrical company that played in Social Hall. He played many good parts, comprising a wide range from tragedy to comedy. He had the honor of being the first Uncle Tom on the Salt Lake stage, George Pauncefort playing George Harris. After several years at Salt Lake, George Pauncefort and his wife journeyed to the Far East, where he died.

While in Japan, in 1904, I had the pleasure of meeting Mrs. Pauncefort at the Shakespeare Hotel, at Yokohama. She is its proprietress, and I had an extremely pleasant chat with her concerning the old days at Salt Lake, which she remembered very vividly.

Another venerable member of the old company at Salt Lake, still living, and who was the low comedian in "Stage Secrets" at the opening of the Salt Lake Theatre, is Phil Margetts, now in his eightieth year. There have been but few professionals visiting Salt Lake in the last half century who have not enjoyed his hospitality. For the past two-score years he has conducted an old-fashioned English ale house in Salt Lake, imports his bass in barrels, and the remembrance of his comment upon the contents of those barrels is in itself extremely appetizing. I never thought of visiting Salt Lake without calling

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on Phil, where, together with David McKenzie and ex-Gov. Eli Murray, I have whiled away many an hour in pleasant reminiscences.

Utah possessed such a wealth of natural resources, such richness in ore, such fertility of soil, and such salubrity of climate, that the Mormons were not permitted to monopolize it, and men of other faiths made their way there. All such persons, not Mormons, were classed by the Mormons as Gentiles, so that it became probably the only place in the world where Jews were ever generally classed as Gentiles.

Both for the protection of these persons against any real or imaginary danger from the Mormons or from the Indians, who still roamed the territory in hostile bands, the Government established Fort Douglass on a plateau three miles south of the city and seven hundred feet above it. So high is the altitude and so clear the atmosphere, that the fort seems to be much nearer the city, and the elevation is so gentle that it seems to be upon a level with it.

The Salt Lake Valley has long been a paradise for artists. Albert Bierstadt, the greatest of America's landscape artists, spent much time there. He used to declare enthusiastically, that from the upper gallery or portico of the hospital at Fort Douglass, one might command the most beautiful and comprehensive view in the entire world. It combined city and country, river and sea, valleys carpeted by foliage and flowers of the tropics, and mountains capped with perpetual snows.

While the advent of the Gentiles was not welcomed by the Mormons, they never undertook seriously to prevent it, and the Gentile element of the community multiplied rapidly and with them came their schools and churches, and naturally enough, in time came their desire for a theatre of their own. In the middle of the Eighties, the Walker Brothers, merchants and bankers, who had withdrawn from the Mormon Church, built a handsome modern theatre. The Walker Opera House was never very successful, from lack of attractions.

Soon after the house was opened, the Walker Brothers offered me the house rent free, if I would assume its management and supply it with attractions. There were several reasons why I felt that I could not avail myself of their generous offer. The first was, that I had always been treated so fairly and had such great personal admiration for the administration of the Salt Lake Theatre, that I could not turn my back to them at that time, and frankly, there was also the mercenary reason, that I did not believe any theatre could

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subsist in Salt Lake without the Mormon patronage. I held the Walker Brothers in the highest esteem, both as business men and personal friends, and explained to them my reasons, which they accepted in good spirit.



I cannot dismiss the subject of Salt Lake without reciting at least one specific illustration of the fairness of the Mormons in things theatrical. I had contracted with McKee Rankin for his production of "The Danites"—which was distinctly anti-Mormon in sentiment—for a tour across the continent. When Rankin learned that I had booked the play at the Salt Lake Theatre, he became greatly alarmed and protested vigorously against appearing there. I was keenly alive, however, to the enormous amount of publicity such an engagement would bring me throughout the country. To assure Rankin, I entered into correspondence with the management of the Salt Lake Theatre, told them frankly the nature of the play, but promised to eliminate any of its elements that might be offensive to the Church.

They generously replied that they were quite content to leave the matter entirely to my judgment and taste, and the company started for Salt Lake to fill the date. Nature intervened, however, by precipitating a fall of snow so heavy that the train was blockaded and the company was unable to reach Salt Lake in time to play their engagement.

## CHAPTER XXVIII.

My Tenth Trip Abroad—J. H. Haverly's Romantic Career—Marcus B. Mayer's First European Trip—Henry E. Abbey's Early Career—I Make Possible Sarah Bernhardt's First American Tour—Henry F. Gillig and the American Exchange, London—His Financial Aid to American Stars—I Organize a Mammoth Opera Company, Madame Selina Dolaro, Prima Donna—A Brilliant Assemblage—My Attractions Engaged Abroad Fill a Ship—Captain Rodgers' Salute—Rival Productions of "Le Fille du Tambour Majeur"—Tom Maguire Causes Me a Heavy Loss—My Company a Matrimonial Market—Emily Soldene and Opera Bouffe.

**I**N the season of 1879 and 1880, my operations had very greatly increased. In addition to the great English company, headed by Madame Dolaro, I had "Leavitt's English Folly and Burlesque Company," playing "Monte Cristo," with George W. Lederer as manager; the "Rentz-Santley Company," with Liza Weber and Louise Montague as principals; the "Rentz Company and Vienna Ladies' Orchestra," managed by Kit Clarke; two companies of "Leavitt's Gigantean Minstrels," managed by J. H. Surridge and Fred Wilson; "Leavitt's All-Star Specialty Company"; "Leavitt's Congress of European Celebrities"; Pauline Markham, in "The Two Orphans" and "A Celebrated Case"; and the first of the colored opera companies, headed by the accomplished Hyers Sisters, Mada and Louise, in "Out of Bondage"; also the "M. B. Leavitt and Tony Pastor United Combination," and several others.

For the big minstrel company I sent to California to play at the Bush Street Theatre with Mr. Locke, when Emerson & Reed's Minstrels were then playing in San Francisco, I had made very careful preparation to insure the success of the engagement. I had gone personally from New York to Omaha on purpose to rehearse and equip them with new material and paraphernalia. I think this undoubtedly was the best minstrel show ever given.

On Saturday, before their opening at the Bush Street Theatre, they were playing in Sacramento, and Emerson left his own show to witness the afternoon and evening performances. He brought a stenographer with him, and took down all the songs and stories, which he placed before his own audiences on Sunday, thus stealing a march on me and much injuring the business. For this unprofessional action, Emerson placed the blame upon Reed.

On the way out, the business was enormous, particularly in Denver.

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Henry E. Abbey just then was directing the trans-continental tour of Adelina Patti, and he was very desirous of playing one night in Denver, where I had the entire week. In this dilemma, he bought one of my evenings, paying me \$1,200 for it. I placed the company for that occasion in Pueblo, where they had an excellent audience. Subsequently, I learned that Mr. Abbey had referred to me as "a wolf," for having exacted a monetary consideration for breaking into my week, showing that even so calm and tactful a man could lose his temper.

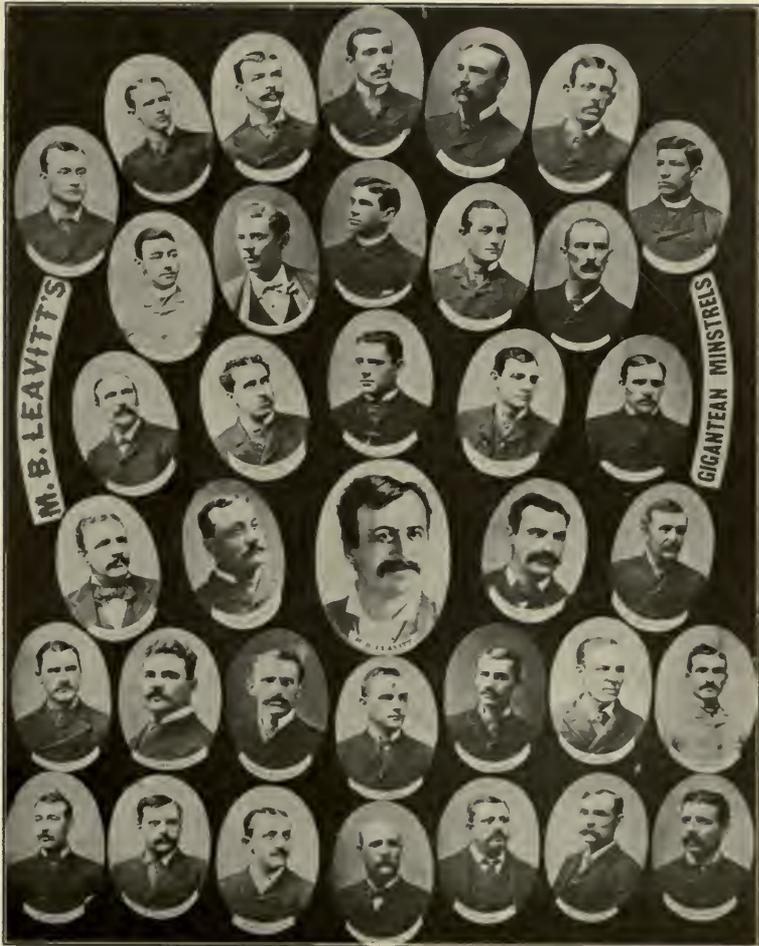
August, 1881, I went into Boston with the Gigantean Minstrels, which had been greatly strengthened by the addition of the old-time burnt-cork artists. R. M. Hooley, with the Hooley & Emerson Megatherians, had taken the old Williams Hall and reconstructed it, and this troupe opened as opposition to me. Mr. Hooley, at the head of his parade, and I, at the head of mine, met in Washington Street; and, as the two processions passed, the sight was imposing. Our engagement at the great Boston Theatre was enormous, and the newspapers devoted a large quantity of space in praise of the show.

Haverly's Mastodons, at their period of their second visit, had failed to impress London, for the reason that the Moore & Burgess Minstrels had produced a replica of the entire Haverly show, and the only feature of the company that was new was the beautiful Strobridge lithographs, with which the city was literally flooded. This venture cost its projector \$30,000. They returned to America, starting in upon the New England territory, where I was about to go after the Boston stay.

Realizing that in my show he would find pretty warm competition, Haverly sent J. H. Mack, Robert Filkins and Fred Wright to do his advance work; but I left mine in the hands of Kit Clarke alone, and "he held up his end," as the saying goes. The interest stirred up by this contest was so great that both organizations had immense receipts.

Later in the season, Haverly's Mastodons encountered my number two "Giganteans" in the South, and Clarke again took up the opposition for me, with the result that our business exceeded that of Haverly, whose show was far more costly than mine to run.

While I was organizing my Gigantean Minstrels in 1881, which was their third season, I conceived the idea of presenting both unique and modern minstrelsy. For that purpose, I engaged all the oldest available living minstrels who had been stars, which included Dan Emmett, Dave Reed, Archie Hughes,



M. B. LEAVITT'S GIGANTEAN MINSTRELS  
*Concededly the Greatest Minstrel Organization of All Time*



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Sam Sanford, Frank Moran and Cool Burgess. They made a quick change from a modern first part to the ancient first part while the entire company sat in a semi-circle across the stage, and used the same musical instruments first employed in minstrelsy, viz.: the jawbone, accordion, triangle, banjo, violin, bones and tambourine.

This idea proved to be a great drawing novelty, and the business was measured only by the capacity of the houses. I put out a second company of "Giganteans," and early in the season their routes nearly crossed, the number one appearing in Buffalo, and number two at St. Catherines, Canada, on the same date. The night before they appeared, I wired to their respective managers to arrange for a double parade in Buffalo. I had the number two company taken to Buffalo before it reached St. Catherines. I left New York on the midnight train, and reached Buffalo in time to lead the parade.

The combined companies numbered about ninety men, including two bands of music. Arranging them in minstrel parade formation, ten spaces apart, with the old-timers in six carriages and the rest afoot, the parade covered several blocks; and when it once got in motion, with the leather-lunged and steel-lipped bandsmen trying to blow the crooks out of their horns, there was so much noise and display, the entire city was thrown into a state of great excitement.

About five o'clock, when it had grown dark, the number two party, singling in pairs, slipped away to the railway station and took a train for St. Catherines thirty-five miles away, arriving there in time to parade from the station to the theatre, attracting a full house. The number one company, at St. James Hall, Buffalo, that night turned away thousands of people who wanted to see the mammoth organization they had seen parade.

Although the whole parade scheme had been worked very quietly, the newspaper men became aware of the ruse, and the next day I was very generally complimented, with but a little tinge of censure for what they called "a shrewd showman's stratagem," and the press throughout the country discussed it much to my exploitation, which was, after all, what I was looking for.

This number one company broke all records for big business throughout the South. I had posted, weeks ahead of its appearance, lithographs of all sizes, containing a portrait of Dan Emmett, the author and composer of "Way Down in Dixie," and also the words and music of the song, which was in that

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section, and particularly at that period, the real national anthem. Emmett himself rode in that parade, and he was received with a tumult of cheers as a great hero and an exponent of Southern sentiment everywhere.

Strange as it may seem, "Dixie" or "Dixie's Land," was not in the South, but in reality a part of New York. I had some conversations with Dan Emmett on this subject, and he told me that "Dixie's Land" had been the name of an estate on Manhattan Island, once owned by a man named Dixie, who was one of the largest slave-holders of his day.

When anti-slavery sentiment became so strong that he felt compelled to yield to it, he did not free his slaves, but took them South and sold them there. Emmett told me that he knew of this, and said that on a Saturday night, in 1859, as he was leaving Bryant's Theatre in New York, where he was playing, Bryant called out after him and told him that he wanted a new song for the walk-around on the following Monday.

Emmett further said: "Writing these walk-arounds was one of the things I was hired for, and it had to be done. I remember hearing a very old darkey down South say, 'I wish I was back in Dixie, boss,' and when I asked him what he meant, he said, 'Why, back up dar in New York, whar Marsa Dixie once lived and whar mah folks fust come from.' I took this incident for my start. The rest was easy. It would have sounded foolish then to hear a darkey singing that he wished he was back up North, and so I just naturally made it 'Down South in Dixie.'" Emmett was a Northern man, living and dying in Mt. Vernon, Ohio, June, 1904.

One of the most picturesque and daring figures of his time in the show business was J. H. Haverly, who began life as a shoemaker's apprentice, in Philadelphia. When starting upon his own account, young Haverly was a railroad newsboy and candy butcher; but in time became a theatre ticket taker, box office assistant and treasurer.

His first theatrical venture was as manager of a variety company in Toledo, Ohio; then he began to be heard from with rapid frequency in minstrelsy. With Cool Burgess as a partner, he organized the Haverly-Burgess Minstrels, in 1862, remaining with that company for four years, at the end of which time he purchased his partner's interests and started J. H. Haverly's Minstrels. This troupe successfully toured the country until 1878, when its proprietor evolved the title of "Haverly's United Mastodon Minstrels" and "Forty—Count Them—Forty" as a trade-mark.



AUGUSTIN DALY



J. H. HAVERLY



SAMUEL COLVILLE



COM. JOSEPH H. TOOKER



JACOB LITT

*Great Men of Their Time Who Would Be Great Men To-day*



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This was the origin of big effects in modern minstrelsy, and the scheme had its birth in the always active and creative mind of William Foote, who suggested it to Haverly and urged it upon him. Foote previously had been one of my valued agents, and in the later years he often said that Haverly and I were the only men in his experience who had ever voluntarily raised his salary. Poor Foote, in spite of his fecundity of invention for others, was not similarly gifted in his own behalf.

After leaving Haverly, following that manager's invasion of London, Foote established in that city an American hotel, near Leicester Square, in the house that once had been the home of Sir Isaac Newton. This proved unprofitable, and Foote went back to America, where he organized for England, the White-and-Black Minstrels, which failed. Foote died in Albany in 1900, his many gifts appreciated only by the few who had known him best.

The Mastodon Minstrels were vastly popular and Haverly continued adding to the company until it consisted of nearly one hundred performers, when they went to London and drew great crowds their first trip. As his fortune increased, Haverly began to branch out with remarkable daring. At one time the name "Haverly's Theatre" superseded those of the Broad Street and Chestnut Street theatres, Philadelphia; the New Chicago, Hooley's, Adelphi and Columbia theatres, Chicago; the Alhambra and California theatres, San Francisco; the Brooklyn theatre, Brooklyn; the Fifth Avenue, Niblo's Garden and Fourteenth Street theatres, New York.

It was Haverly's misfortune that he had no training in a commercial system, else he might have continued successful indefinitely. It was the common saying that Haverly carried his business in his hat and this was largely justified by the fact that the inner band of the highly polished silken tile which was tilted rakishly over his left eyebrow always was stuffed with stray memoranda concerning his affairs.

He was an inveterate gamester at faro, draw poker, etc., and his gaming diversions must have interfered with his legitimate pursuits. His speculative tendency made Haverly a ready victim to the mining craze and he never lost faith in the idea that he would one day be a millionaire from this source. At one time he had extensive mining interests near Cripple Creek, Colo., but neither there nor elsewhere did he ultimately succeed in his mining speculations.

For some years after his disastrous managerial finish Haverly travelled

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with a noted card player named Emil, both of whom I met in Mexico; though fortunate, he had not the foresight to hold on to his winnings. Haverly's gains were regularly sunk in his mining ventures, and when the partnership ended he had but little, while Emil was about \$150,000 to the good. One night in Paris I met Mr. Haverly (between whom and myself there was a long and most intimate friendship) in the lobby of the Grand Hotel; he had just emerged from a long sitting at poker with a net profit to himself amounting in American money to about \$12,000. It might be frankly said of Jack Haverly that at any sort of game in which he participated nothing but the blue sky was his limit.



Up to the year 1880 I had made nine trips to Europe and it was conceded that I had brought to America in the interval of these successive voyages a greater number of foreign stage celebrities than all the other managers in the United States together. On my tenth trip I determined to outdo previous achievements, and I took with me to England Marcus R. Mayer, one of the best business managers at the time, on his maiden trip, to assist in carrying out the plans I had in contemplation. Mr. Mayer subsequently became the most trusted lieutenant of Henry E. Abbey and throughout the greater part of that impresario's career remained his right-hand man. Mr. Abbey, by the by, was in London at the time of this trip. I had known him from his early days in Akron, Ohio, where he grew to manhood. He became his father's business partner in the jewelry line and at the death of the elder Abbey young Henry acquired the business outright. He was also an amateur cornetist and one night played in the orchestra for me. Abbey was not attracted by the prospect of a commercial career, and after disposing of his jewelry shop he took the lease of the Akron Theatre, where I first met him in 1871 when the Rentz-Santley Company played for a night in that house.

Abbey's first experience in theatre management was not fruitful, and he was glad to accept a salaried position in the box office of the Euclid Avenue Opera House in Cleveland, Ohio, and later on assumed the management of the starring tours of Lotta Crabtree, who under her given name was an immensely popular and profitable attraction. In 1876 Abbey formed a partnership with John B. Schœffel, now owner and manager of the Tremont Theatre, Boston. The Messrs. Abbey and Schœffel leased and managed the Park Theatre in New York and other play-houses in Buffalo, Boston and Philadelphia. In 1880,

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when Mr. Abbey went to Europe to engage Madame Sarah Bernhardt for her first tour of this country, it became necessary for him to deposit in Paris a guarantee of \$25,000. In order to make up this sum he secured advances from John Stetson of Boston, Charles Spalding of St. Louis and one or two others, but he was still some \$5,000 short, and in this quandary he came to me.

I already had expended upwards of \$40,000 in preparation for my own American undertakings, which at that time were very extensive, but I told Abbey that if he failed to secure elsewhere the desired accommodation I would let him have the money. He then suggested that as I was upon particularly friendly terms with Henry F. Gillig, the American banker in London, it might be feasible through my aid to secure a loan through that channel. I talked with Gillig and secured for him the money, endorsing Abbey's note, which Mr. Gillig discounted, and in this manner the engagement of Madame Bernhardt became possible. Abbey repeatedly suggested giving me a one-fifth interest in the Bernhardt tour should I supply the five thousand dollars needed, but I had as much business on my hands at the time as I cared for and was content merely to wish him the best of luck upon his venture. However, he was profusely grateful to me for having stood security.

Abbey subsequently directed American tours for Adelina Patti, Mary Anderson, the London Gaiety Company and other foreign attractions involving large expenditures. In due course the firm became Abbey, Schœffel & Grau through the addition of Maurice Grau and assumed the management of the Metropolitan Opera House. This firm failed in 1896, but upon its reorganization Mr. Abbey became one of the managing directors. Abbey personally enjoyed extraordinary popularity, for he was the personification of affability, a most companionable man and the soul of integrity. His high standing was denoted when, after the opera failure, friends insisted upon getting up a testimonial benefit for him at the Metropolitan which yielded by far the largest sum ever realized in such a cause. Abbey was twice married, first in 1876 to Miss Kate Kingsley of Northampton, Mass., who died in 1883. The second Mrs. Abbey, a well-known English actress named Florence Gerard, secured from him a divorce in 1896, the very year of his death.

Henry F. Gillig made it possible for Henry E. Abbey to continue his management of the tours of famous men and women of the drama and opera at a time when the latter was financially helpless. It was his connection with my theatrical experience in Europe and my intimate business relations

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with certain great artists that the name of Henry F. Gillig, an American, stands out in bold relief, and these memoirs would not be complete without deserved mention of his endeavors. Mr. Gillig is a native of Buffalo, N. Y. He was only nineteen years old when he elaborated his plans for establishing the American Exchange in London which materialized as a result of his ability and energy. At that time there was no place in London where the American traveller could get trustworthy information, meet his friends, receive his mail, etc. So it was he who built up a great institution which was copied by others. At one time his Exchange had 1,100 agencies and correspondents in Europe. He was ever generous and ready to promote any worthy cause.

No deserving American was ever left in financial need in London or Paris when he was aware of the same. He gave General U. S. Grant a regal welcome and labored zealously on behalf of Grant's Monument Fund, sending a personal check for a goodly sum and donating a painting by Felix Moscheles which brought a large price at auction. At a banquet at the opening of the American Exchange, Prince Bismarck said that although bearing no diplomatic credentials, Henry F. Gillig was the most potent and helpful ambassador sent by the United States to Europe. It was his loyalty to drama and opera that impressed me most. Mary Anderson, Sarah Bernhardt, Christine Nilsson, Richard Mansfield, Lawrence Barrett, John McCullough, John T. Raymond and a score of others were aided directly or indirectly by Mr. Gillig in their great public careers. At one time while in London the late Lawrence Barrett on different occasions was financed in his theatrical enterprises by Mr. Gillig for more than \$60,000.

Mr. Gillig was associated financially with the first efforts made to introduce grand opera into this country as an institution by the financial aid he rendered to Henry E. Abbey and Maurice Grau; the experiment cost him some \$200,000. He is the possessor of a magnificent timepiece—a present from King Edward VII when he was Prince of Wales.



It is a good business axiom that persistence is necessary for success—find your vocation and stick to it; but this is not, however, in my opinion, a guiding principle in the amusement business. After all, amusement must be considered as a luxury, at the same time some luxuries are necessities and amusements must be classed among them. But luxuries are largely a matter



DAVISON DALZIEL, M.P.



CHARLES H. McCONNELL



LEONARD GROVER



S. M. HICKEY



HENRY F. GILLIG



JOHN D. MISHLER

*Men Who Made Fame in Theatrical Pursuits and Retired to Other Vocations*



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of taste, and taste continually changes; ergo, the manager catering to the public must supply those tastes as they may change. While I recognized and fostered the public taste for the light forms of entertainment as exemplified in minstrelsy, burlesque, vaudeville, musical comedy and spectacle, I knew that there was in every community a large number of those whose taste was for something that might be regarded as more refined and delicate, as embodied in various forms of operas. Without aspiring to the nerve-racking heights of grand opera management, I determined to supply a close approach to its elegance and culture, and written in the language of the country that could be understood and enjoyed by all.

With this idea in mind I went again to the world's greatest mart, London, to procure the material for the feast of music, beauty and light designed to serve my patrons; and the company formed in London that summer was of such dimensions and of such importance in individual talent that the English managers expressed wonder as to what I could possibly do with so many artists, some of them voicing the belief that I was over-reaching all possibilities of profit. I had entitled this organization "Leavitt's Grand Opera Burlesque Company." They were really two complete organizations and I arranged for the alternate productions of opera and burlesque. Madame Selina Dolaro, who had made a great hit in New York during her brief appearance here in "Carmen" with Colonel Mapleson's Company, from which she withdrew precipitately on account of a wrangle with the management arising from her refusal to make the desired changes in her costumes during her performances, was selected as the lyric star of my new company. As soon as her services had been secured I caused a special version of "Carmen" to be written for her by Green and McArdle, the most successful English librettists of that period.

The support of Madame Dolaro unquestionably was the best as well as the most expensive ever engaged for such a purpose. It included Marie Williams, a recognized artiste; Lizzie Mulholland, a protégée of the Duchess of Downshire, a beautiful Irish girl with bronze colored hair, a translucent complexion and a glorious voice; Fanny Wentworth, equally as talented; Adelaide Præger, Minnie Marshall, Daisy Ramsden, Camille D'Elmar, Alma Stuart Stanley, Laura Treyor and a score of others—such a combination of feminine beauty and stage gifts as would make the company the talk of England. The male comedians were headed by Matt Robson, James A. Meade (a splendid

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stage manager and disciplinarian), J. W. Bradbury, Louis Kellaheer, Frank Hinde, Lewis Fink and others. In addition to these, there was a corps of beautiful dancers from the Alhambra, with Signor Novissimo as ballet master and Frank Musgrave as musical director. I was justly proud of this artistic assemblage, which everybody conceded was sufficiently strong in number and in merit to constitute at least two first-class musical companies.

At the Alhambra, the latest of Offenbach's opera bouffes, called "La Fille Du Tambour Majeur," was being presented. The production was magnificent, and all London was pouring into the auditorium to see it. After making every effort to induce Mr. Sutton, the managing director, to let me transfer the entire representation, company, scenery and costumes, to America, for which I gladly would have given him his own terms, I was obliged to be content with securing the American rights and making my own stage representation, which I did on a scale equal to that of the London show. In addition to "Carmen" and "La Fille Du Tambour Majeur" I had secured the American rights in "Orpheus and Eurydice" and "Don Juan," for which I had purchased magnificent costumes from Charles Alias and Madame Auguste, the best-known stage costumers in London. Madame Auguste, by the by, was a sister of Sir Augustus Harris, who had just taken control of the Drury Lane Theatre and who handled that historic play-house with such conspicuous success that he afterward was made a baronet in recognition of his services to the British stage. Harris was both capable and progressive in management, and he reminded me more than any of his competitors of a full-fledged American showman.

My combined companies, numbering over one hundred persons, came to New York on board the steamer "Helvetia" and practically filled out the first cabin passenger list, which included some thirty-five members of my "Monte Cristo" Burlesque Company and thirty members of Leavitt's European Celebrities of Vaudeville. The latter two companies had also been organized that summer by me in London. Marcus R. Mayer was in charge of the people. As the vessel was warping into her dock Captain Rodgers from his place on the bridge was not far amiss when he shouted to me in stentorian tones: "Hello, Leavitt, here comes your ship." Mr. Mayer, who had been in personal charge during the voyage, had found it no easy matter to control his subordinates, nearly all of whom were making the trip for the first time, some of them looking upon it in the nature of a prolonged celebration. Mr.

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Mayer, in his zeal to maintain discipline, had found it necessary, or at least expedient, to turn the ship's hose on some of the merrymakers on deck, with the result that when the people found themselves on shore at the end of their journey they were in a state bordering closely on revolt, and I experienced some difficulty in holding them together. However, their wrath was soon appeased and we proceeded serenely enough on to our New York opening.

The opening performance of the opera company occurred at the Fourteenth Street Theatre, which was then conducted by J. H. Haverly, and the occasion was attended with the utmost success. Maurice Grau, afterward the manager of the Metropolitan Opera House, was then directing a company of French light opera singers in America, and he produced "La Fille Du Tambour Majeur" in the original tongue at another theatre on the same night as my own. This intended opposition was not potential for the reason that my presentation made comparisons unfavorable to Mr. Grau's production.

My old San Francisco acquaintance, Tom Maguire, was one of the early visitors to the Fourteenth Street Theatre and he promptly offered me \$25,000 for one-third interest in the production, a proposition I declined, at the same time entering into a contract with Maguire for a three months' engagement that winter at the Baldwin Theatre in Frisco, of which he still retained the management. Maguire was to furnish the transportation for the entire company from Chicago to the Pacific Coast and back. I already had sent my musical director, Signor Operti, and stage manager, to San Francisco to secure and drill the necessary supernumeraries and extra musicians when a hitch arose that put an end to the proceeding. Neither Maguire nor his backer, E. J. Baldwin (who even then was reckoned many times a millionaire), could secure credit from the Union Pacific Railroad for the tickets, although I could have had them for the asking. I concluded, however, not to assume so great an undertaking and refused to go on. I rather regretted this decision afterward, for although commercial conditions of all sorts were at a low ebb in California at that moment, my show was so big and of such altogether capital quality that it must have attracted large audiences even under the adverse conditions.

Among the artists in my English company who made a pronounced hit was Daisy Ramsden, a daughter of Madame Ramsden, famous throughout Europe as a première danseuse, and who first made skipping rope dancing a fad in the European capitals. Daisy Ramsden was very young, petite, attrac-

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tive, and could "dance like a fairy"; indeed, had a great variety of steps, and sang exceptionally well for a dancer. She was also a charming little actress, very versatile, and her art and ability made her one of the most lauded members of this great company wherever it appeared. At the close of the season Miss Ramsden was engaged by John E. Warner for the Nat C. Goodwin "Froliques," of which he was the manager and afterwards she became his wife.

While my operatic organization was on tour with Selina Dolaro as the star in 1880, there came from England a young gentleman who was engaged to marry Adelaide Præger. He joined the company at Chicago, intending the wedding to take place at St. Louis the following week, but becoming infatuated with Dolaro, a sudden coldness sprang up on his part toward Miss Præger. When I joined the company at St. Louis the latter came to me and with tears streaming down her cheeks related the perfidy of her fiancé, whom she begged should not be permitted to travel with the company to New Orleans—the next stop. At the same time she notified me of her determination to return to England.

I reasoned with her, saying that her faithless lover had shown himself unworthy and she finally consented to remain. When I boarded the special train which I had engaged for the trip, I observed the dapper youth who was the cause of the entire trouble, engaged in an animated conversation with Dolaro, so I notified the conductor that none but members of the company should be allowed on board. When Miss Dolaro attempted to intercede for him I gave her a stern lecture and she would have left in a dudgeon had not her trunks been in the baggage car.

The young man followed the company to New Orleans and when I learned of his presence the trouble with Dolaro began afresh. Finally at Mobile the couple were married by a Justice of the Peace, Alma Stuart Stanley and Marie Williams acting as witnesses,—a grievous humiliation which caused Miss Præger to return to England.

I have related the above incident because of the fact that the marriage of Miss Dolaro marked the beginning of a matrimonial epidemic among the principals of the company which finally spread into the ranks of the chorus and the ballet. In all about a score of weddings took place during the season and the route was strewn with marriage licenses and certificates.

Foremost among the principals who approached the altar of Hymen was



SELINA DOLARO



ALMA STUART STANLEY



LIZZIE KELCEY



MARIE WILLIAMS



LILLY POST



NELLIE LARKELE

*Prima Donnas, Who Won the Heart of All America Under the Author's Administration*



## Fifty Years in Theatrical Management

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Miss Daisy Ramsden, a dainty and talented English artiste, whom John E. Warner, then managing Nat Goodwin, made his fortunate choice. Alma Stuart Stanley, the same statuesque beauty who had witnessed Miss Dolaro's nuptials, later in the season became the bride of Charles DeGamo Gray of J. H. Haverly's staff.

One of the prima donnas, Miss Lizzie Mulholland, was happily wedded to Thomas Burnside, manager of the company, who was a nephew of Senator Don Cameron of Pennsylvania. Another prima donna, Fanny Wentworth, understudy to Dolaro, was wooed and won by a well-known Pittsburg steel magnate.

Two of the leading comedians in the company fell victims to Cupid's darts, one of them, J. W. Bradbury, taking Annie Dunscombe, a member of the chorus, for his life partner, and the other, Frank Hinde, choosing Louise Davis, a dancer in the ballet. Clara Mabel, the principal dancer, married a Wall Street broker and Julia St. Clair, one of the coryphees, became the wife of Elliott Barnes, author of the successful play, "Only a Farmer's Daughter." Lizzie Paine, another principal, and George Milbank, one of my office staff, made another happy couple, while Lillie Furneau, a dancer, became the wife of a very prominent manager. As the union was not a fortunate one, I refrain from mentioning his name. About a half dozen other marriages completed the record for the season, which I regard as one of the most remarkable from a matrimonial standpoint in my experience.



I am convinced from personal observations and experiences that stage performances from time to time change in their style to satisfy the demands of the public. For instance: as far back in my career as my memory serves, tragedy and melodrama occasionally interspersed with comedies and broad farces held sway for at least a full decade. Then came English musical burlesque and travesties. After a brief existence, these gave way to French and English opera bouffe; some of them of the broadest kind. But theatre patrons soon tired of these and turned for relief to negro minstrelsy, which had previously achieved great popular favor. Then came an era of spectacular productions, when fairy plays and great scenic effects together with fine ballet dancing proved to be very attractive. At this time the higher class theatres divided their attractions between romantic dramas and society plays of the Robertson school.

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Emily Soldene with an English company gave "Genevieve de Brabant" and "Mme. Angot" in 1874. Besides her company of British blondes there were quite a number of American companies to follow in her wake. They were succeeded by opera bouffe brought to this country by H. L. Bateman to the Grand Opera House, New York, with Mlle. Tosti as principal of the "Grande Duchesse de Gerolstein," acted by a selected Parisian company. Then Maurice Grau and Carlo A. Chizzola followed suit by organizing a splendid ensemble with Marie Irma, who gave "Barbe Bleue" at the old French, now Fourteenth Street Theatre. Then they presented a fine company with Marie Aimee, M. Anjac and efficient cast, following with "Genevieve de Brabant," "Le Dragon de Villars" and a repertoire of over forty musical compositions of the same class. A majority of these were played at various theatres in the country, with the addition of "La Belle Helene" and "Orphee aux Enfers," many of them having been translated and presented in English until, like all good compositions, they deteriorated in quality, quantity and delivery; so as a type of entertainment they soon disappeared from the American stage. There have been occasional revivals since, but they have failed for lack of the qualifications possessed by the originals.

However, a better class of musical comedy, or as they were popularly called, "comic operas," was presented in 1885 at the Casino Theatre, built by Rudolph Aronson on Broadway. One of its earliest pieces was "Erminie," a comic opera based on the farce of "Robert Macaire," in which Robert is the tragic hero and Jacques Strop is the clown. The part of Erminie was played by Pauline Hall and Jacques by Francis Wilson, whose superior comedy traits at that time rested in the agility of his feet in nimble dancing and contortion. "Erminie" had a very long run and made a great deal of money. Aronson wisely secured such favorites as Lillian Russell, De Wolf Hopper, Jefferson De Angelis, and a number of others of equal talent, and produced a succession of comic operas on novel subjects with great success. He retained the management of the Casino for a number of years until each one of his leading performers became stars, heading their own companies; soon after that he abandoned his career as manager there. The companies then formed were headed respectively by Francis Wilson, Lillian Russell, De Wolf Hopper, Fay Templeton and Pauline Hall. Miss Hall, besides being the original in "Erminie," created Else in "The Merry War," also Venus in "Orpheus" at the Bijou, New York, December, 1883. She also appeared in "The Bat" at

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the Thalia Theatre, then returned to the Casino in "Nanon," singing also in "Amorita" and Saffo in "The Gypsy Baron."

At this period Gilbert and Sullivan began their series of English comic operas through J. C. Duff's production of "Pinafore" at the Standard Theatre, where it achieved great success, and it was followed by "The Pirates of Penzance," "Patience," "Ruddigore" and the "Mikado" at the Fifth Avenue. These operas travelled all through the States and among them one of the prominent representatives was Corinne, who appeared as Buttercup in a juvenile "Pinafore" company at the Boston Museum, May, 1878. Since then she has appeared in "The Mascotte," "Mikado" and other comic operas. Another prominent singer of that period was Camille D'Arville, who made her first appearance in New York at the Broadway as Anita and at the Casino, August, 1890, as Mlle. Lange in "Mme. Angot." She travelled with her own company with "Madeline, or the Magic Kiss," and was received with great favor in Boston and elsewhere in 1895.

In contrast with the above-named productions, many of the musical plays and comic operas of the day are now presented on a more lavish scale and in a higher form than ever before known on our stage, and the following brilliant artists are its prominent representatives: Raymond Hitchcock, Flora Zabelle, Elsie Janis, Bessie McCoy, George M. Cohan, Sam Bernard, Eddie Foy, Emma Carus, Nellie Bergen, Blanche Ring, Lulu Glaser, Marie Dressler, Lew Fields, Anna Held, Louise Gunning, Charles J. Ross, Charles Bigelow, Victor Moore, Julia Sanderson, Donald Brian, George W. Monroe, Marguerite Clark, Joseph W. Herbert, James T. Powers, Jefferson de Angelis, Richard Carle, Mabel Hite, De Wolf Hopper, John E. Henshaw, Digby Bell, John T. Kelly, Christie MacDonald, Grace Van Studdiford, Edna Wallace Hopper, Adele Ritchie, Marie Cahill, Hattie Williams, Nora Bayes, Mabel Wilber, Lina Abarbanell and Lillian Russell.

That musical comedy is the best paid form of entertainment in England is demonstrated by the annual financial statement recently issued by the Gaiety Theatre Company, which has earned twenty per cent. on its capital stock for the past year. But New York leads all other capitals in the world—old or new—as a theatrical centre in the summer. That view was easily confirmed after my visit to London, Paris, Amsterdam, Brussels, Vienna, Budapest and Copenhagen.

## CHAPTER XXIX.

Colossal Iron Giant's Progress—Development of Theatrical Railway Transportation—Vast Sums Expended by Me With the Great Trans-Continental Lines—Well-Known Passenger Officials—The Western Pacific, "The New Line" to the Coast—Jarrett & Palmer's Record Run to the Golden Gate Over the Union Pacific—The Great Santa Fe System—The Sunset Route of the Southern Pacific—Its Capable Executives—The Grand Canadian Pacific System—The New Chicago, Milwaukee and St. Paul Trans-Continental Line—Other Important Railway Systems of America—Their Prominent General Passenger Agents—A Tribute to the Memories of Samuel Carpenter and George Henry Daniels—A Christmas Gift.

**T**HE Colossal Iron Giant's Progress, the title I have chosen, scarcely reveals to the mind the enormous force in civilization which the steam railroads have exercised; in fact, without them, it is easy to imagine what the world of progress would amount to at this day. In order to better realize the magnitude of the achievements of the invincible iron horse, I will go back to 1825, when George Stevenson, a poor Northumberland miner, developed the idea of placing a steam engine on wheels to be run on parallel wooden rails.

Some rich Englishmen aided Stevenson to build a short road from Stockton to Darlington, and this being successfully accomplished, the merchants of Liverpool and Manchester supplied him with funds to build thirty-six miles of railroad between these cities. To do this, it became necessary to obtain the consent of Parliament, and when Stevenson was asked by the law-maker what would happen if a farmer's cow should stand in the path of the machine, Stevenson replied in his broad accent, "It ud be bud for the coo."

Since that day billions of money have been expended on railroads, which employ as their chiefs some of the brainiest men in the country, and to-day the United States' efficient railroad transportation system leads the world in its effectiveness and economy.

It has also proved a great boon to the amusement profession, as I know, by a long and beneficial experience, in which I have expended over a million

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dollars for the transporting of my companies and the great number of attractions I controlled for years, all over this continent.

The comforts, together with the conveniences and time-saving methods of the modern and luxuriously equipped trans-continental railroads, have aided enterprising theatrical managers in facilitating the strenuous journeys of their companies across the continent, in quest of fame and fortune.

It is true that I invested large sums in securing rapid railroad transit for my companies, from point to point in the Far West, long before the present roads had attained their remarkable perfection, and it gratifies me to attest to the excellent service they afforded me, in compensation for my great expenditures.

My memory carries me back to the Union Pacific Railroad, which extended at that time from Omaha, Neb., to Ogden, Utah, which connected to San Francisco by the Central Pacific. The latter road is now a part of the great Southern Pacific system. During the Eighties, I transacted enormous transportation business with J. W. Morse, who was then general passenger agent of the Union Pacific, and who was a genial and considerate gentleman in all his business transactions.

Mr. Morse left the farm when fifteen years of age to earn his own living. After a brief experience as railway station agent, he became general agent of the Chicago, Burlington & Quincy Railroad, at Council Bluffs, Ia., and Omaha, holding this position from 1870 to 1878. He was then appointed general agent for the Union Pacific Railway in Chicago. After two years of this service, he was promoted to the general passenger agency, at Omaha, Neb. He held this position until 1888. From 1888 until 1906, was commercial agent for the Missouri Pacific Railway Company, at Chicago, Ill., making thirty-six years of continuous railway service, so that he has survived nearly all his old railroad associates.

His successor was E. L. Lomax, one of the great railroad men of the period. He was until recently general passenger agent of the Union Pacific Railroad, and now occupies a like position on the Western Pacific Railway. He is one of the most eminent men, physically and intellectually, at the head of railroad affairs of this country.

Mr. Lomax was born at Fredericksburg, Va., in 1852, and five years later his family removed to Keokuk, Iowa. He started in life in the United States Engineering Corps, under General James Wilson. He then was engaged with

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a government party, surveying the location of a canal route from Lake Michigan to the Illinois River.

But, becoming imbued with the importance of the railroad service, he joined the Burlington & Missouri River Line, under A. E. Touzalin, general ticket agent of that road, serving in various capacities, until he became chief clerk of the office. He went to Marshalltown, Iowa, as chief clerk for Amos Russell, general passenger agent of the Iowa Central Railroad.

The following year he went to St. Louis as clerk for John W. Mass, general freight and passenger agent of the St. Louis & Southeastern Railway, and afterwards became assistant passenger agent of the same road. Five years later, he was appointed assistant general passenger agent of the St. Louis, Iron Mountain & Southern Railway, under O. W. Ruggles, general passenger agent of that road.

Two years later, Mr. Lomax became general passenger and ticket agent of the Toledo, Cincinnati & St. Louis Railway, at Toledo, Ohio. In 1884, he became assistant general passenger agent of the C., B. & Q. Railroad, which position he resigned in 1887, to go with the late T. J. Potter, then vice-president and general manager of the Union Pacific Railroad. On March 1, 1889, he was appointed general passenger agent of the Union Pacific, with headquarters at Omaha; and recently Mr. Lomax was secured as passenger traffic manager for the Western Pacific Railway, which is one of the most important positions in the railroad world.

Mr. Lomax has always made a specialty of handling the business of theatrical managers and their companies, having acquainted himself early with their transportation needs and necessities. He has spared no pains to facilitate the movement of troupes and their baggage, and no railroad in the United States has adopted such a liberal theatrical policy as obtains in the Western Pacific dealings, through Mr. Lomax's considerate efforts. Mr. Lomax is also a great railroad advertiser; and this part of his work on the Burlington and afterwards on the Union Pacific, speaks for itself. The new trans-continental route, the Western Pacific, with Mr. Lomax in control of the passenger traffic is a pleasant revelation to all travelers.

Gerrit Fort succeeded Mr. Lomax as general passenger agent of the Union Pacific. After several years in various branches of railroading, Mr. Fort entered the passenger department of the New York Central, then under the charge of the late George H. Daniels. He remained there for about eight



E. L. LOMAX



GERRIT FORT



WILLIAM J. BLACK



JOHN J. BYRNE



ALLAN CAMERON



CHARLES S. FEE

*Leading Officials of the Great Trans-Continental Railway Systems*



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years, the last six of which he served as chief clerk, and was then appointed secretary of the Central Passenger Association, and came to Omaha in 1900 as assistant general passenger agent of the Union Pacific. He returned to the New York Central in 1907, and after three years of service, during which he was made general passenger agent, resigned to accept the passenger traffic managership of the Union Pacific and Oregon Short Line, at Omaha. During his connection with the New York Central, he had occasion many times to arrange the trips over the road for the many companies under my management.

It is now thirty-five years since Jarrett & Palmer, the then well-known managers of Niblo's Garden, New York, made their famous trip to Oakland, Cal., over the Union Pacific Line, carrying their entire company, scenery, costumes, and properties on the journey, drawn from Ogden to Oakland by a single engine. It was something to have taken a train clear across the United States in those days. It was an achievement worth recording. With the crudities of the early day facilities, the time made by this train for 3,316 miles, 83 hours and 37 minutes, was the established record for thirty years. It was in every way remarkable that the Jarrett & Palmer special train of June 14, 1876, the centennial year, to the Golden Gate, remains a record run, which was not equalled until the late E. H. Harriman, hurrying back from his activities in stricken San Francisco, after its devastation by the earthquake, achieved in May, 1906, the wonderful trans-continental time of 71 hours and 27 minutes, just thirty-three minutes less than three days. The best schedule time of to-day is 100 hours and 58 minutes. As we consider the records of to-day, let us at the same time give full credit to the railroad men of 1876.

Chicago is recognized as one of the great railway centres of the world, and is a great training school for those whose ambition prompts them to adopt a strenuous career, that if properly pursued, will lead to fame and fortune. A telling example of what persistence and energy will accomplish in any pursuit is exceptionally demonstrated in the career of George T. Nicholson, who has been promoted from the position of passenger traffic manager, to that of third vice-president of the Atchison, Topeka and Santa Fe Railroad System, in charge of both freight and passenger traffic. Mr. Nicholson is the successor to the late Paul Morton, who resigned to become a member of President Roosevelt's Cabinet, and Mr. Nicholson's fitness for the of-

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vice was so evident, that he was regarded as Mr. Morton's logical successor. He is one of the ablest and best posted railway officials in the country, and his promotion has won general approval.

Mr. Nicholson went West when a young man, and served for several years on the frontier in the United States Indian Service. He began his railroad career in 1882 as a clerk in the general passenger and ticket office of the Santa Fe, and has been with that company ever since with the exception of the year when he was general passenger agent of the 'Frisco Line. He has been consecutively freight clerk, chief rate clerk, assistant general manager, and ticket agent, general passenger agent, and in 1898 was made passenger traffic manager.

Mr. Nicholson's rise has not been meteoric or sensational, but the result of study, application and unswerving devotion to duty. He has always been present at the Passenger Association meetings, and his counsels have always commanded respect by men older in the service than himself. He has given the Santa Fe System many years' specialized services of the highest character, coupled with integrity, fertility as to resources, having the ability to create and carry out new ideas, and an unflinching gift of doing the right thing at the right time. Although a strict disciplinarian, he is well liked by the officers and employees of his road, and the achievements of his past career are ample evidence of the fact that he will perform the arduous duties of his new position in a manner designed to bring the best possible results to the Santa Fe System, which is one of the most extensive in mileage in the United States. Theatrical companies regard this road with great favor, for the excellence of its equipments, its prompt reliable service and the all pervading courtesy of its employees as well as of its principal executives, all of which may be credited to the admirable example of its third vice-president, George T. Nicholson.

The Santa Fe System has developed a phenomenal passenger business which involves great responsibility on William J. Black, passenger traffic manager, who has made his way almost wholly in the service of that corporation. Beginning with the Vandalia Line in the capacity of office boy, at St. Louis in 1879, where he served five years in various positions, he went to the Missouri Pacific to become rate clerk in the passenger department. Two years later (1886), the Santa Fe took him over in the same capacity in the general offices of the company at Topeka. Soon he was promoted to be chief clerk

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of the department, and January 1, 1892, George T. Nicholson, general passenger agent, recognizing his native ability, appointed him to be assistant general passenger agent.

In 1897 he became general passenger agent, succeeding Mr. Nicholson, with headquarters in Chicago. This made Mr. Black supreme in the passenger department of the lines east of Albuquerque, and it was during this period of his career that he made a record which has won the admiration of the railway world. Before this, he was subordinate, making his way by devotion to duty and rare aptitude for the work. To be sure he had had the confidence of his chief and was given free rein; but now he, as the head of the department, is bearing its full responsibility, and calling into action his tremendous executive ability, until then little tried. At once he mounted to the high rank which his chief had established in the performance of the duties of the position and his success was so great that he was marked for promotion whenever opportunity should occur. This came in 1905, when, still following in the footsteps of Mr. Nicholson, who had become a vice-president of the corporation, he was promoted to be passenger traffic manager of the system, his authority extending from the Great Lakes to the Pacific Ocean and the Gulf of Mexico.

Intensely sociable, he has made friends in all walks of life. He especially is liked by the members of the theatrical profession. High or low, he knows them and they know "Jerry." For among the great army of men and women of the country, who are his friends, he is plain "Jerry Black"; and when he goes higher, which in the order of things he will do, he still will be "Jerry." This title was not put in the christening, but a friend gave it to him when he was rate clerk at Topeka, after the famous statesman, Jeremiah Black, of that period, and he has been "Jerry" ever since.

John J. Byrne, assistant passenger traffic manager of the Atchison, Topeka & Santa Fe Railroad Company, entered railway service April 16, 1873, as office boy in the auditor's office of the Great Western Railway of Canada. From December, 1877, to October, 1880, he was in the general passenger agent's office of the Chicago & Alton Railroad at Chicago, and on October 15, 1880, to October, 1881, was rate clerk with the St. Louis, Iron Mountain & Southern Railroad. He was then in the general passenger department of the Missouri Pacific Railroad, and then in the same department of the Michigan Central, from which road he went to the Oregon Railway and Navigation

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Company. He next was with the Atlantic & Pacific Road at San Francisco, Cal., serving in the capacity of passenger agent. From September, 1888, to December, 1889, Mr. Byrne was chief clerk in the passenger department of the Chicago, Santa Fe & California Railway at Chicago. After serving in various executive capacities on different roads in the West, he became on October 10, 1905, assistant passenger traffic manager of the Atchison, Topeka & Santa Fe Railroad Company with offices at Los Angeles, Cal.

One of the many passenger traffic agents of the great West to whom I am under many obligations for his business attentions was T. H. Goodman, the dean of the active railroad executives of the trans-continental roads. As a railroad official, he began his career on the Lafayette and Indianapolis Railroad, and went to California in 1859, and in 1864 he became general passenger and transportation agent of the Atlantic and Great Western Railway at Meadville, Pa., and in November, 1867, he became connected with the passenger department of the Central Pacific, and in 1905 was retired and pensioned by the Southern Pacific Company, when the general offices were removed from Sacramento to San Francisco, and since that date he has made his home in that city. Mr. Goodman was a noble specimen of one of Nature's gentlemen, and I have him always in mind as a grand old man.

Charles S. Fee, now passenger traffic manager of the Southern Pacific, is a worthy successor of Mr. Goodman, with whom I transacted extensive business matters in connection with the movement of the companies under my management, which were transported over the Northern Road to the Pacific Coast at the time Mr. Fee was in control of the passenger department of that great system.

Charles S. Fee began his railroad career on the Michigan Central at Chicago in the office of the general superintendent, from which place he went to the Hannibal and St. Joe, occupying a similar position, but afterwards he took service on December 1, 1877, with the Northern Pacific as clerk in the office of the general manager of that company at St. Paul, Minn. August, 1883, he took charge of the passenger business of the Northern Pacific simultaneously with the completion of the through line to the Pacific Coast. He remained in that position until April, 1904, when he was made passenger traffic manager of the Southern Pacific Company, which position he now retains.

Another prominent and capable official of the Southern Pacific System is its popular vice-president, Mr. E. O. McCormick. In the passenger depart-

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ment at the head is the gentlemanly general passenger agent, Mr. James Horsburgh, Jr., and his capable assistant general passenger agents, R. A. Donaldson and H. R. Judah. Messrs. Horsburgh, Donaldson and Judah have been connected with the Southern Pacific, and have rendered faithful services for more than a quarter of a century.

The Great Canadian Pacific System, Trans-Atlantic, Trans-Continental and Trans-Pacific, of which Allan Cameron is general traffic agent, with offices in New York, is classed among the busiest railroads in America. Mr. Cameron, who has had an enviable and varied career, was born March 14, 1864. After being educated at Ryerson School at Toronto, he entered the railway service in 1879, since which time he has been engaged in different capacities. From 1879 until 1882, he acted as messenger and clerk of the Great Western Railroad of Canada at Toronto; August 7, 1882, to May 1, 1883, he was baggage master of the Northern Railway of Canada at Orillia, Ont.; June, 1883, to 1887 he was clerk at the local freight office of the Canadian Pacific Railway at Vancouver, B. C., and from June, 1887, to February, 1890, clerk of the general freight and passenger department. From February, 1890, to July, 1893, he was freight and passenger agent at Victoria, B. C. From July, 1893, to July, 1896, in a like position at Portland, Ore. From July, 1896, to July, 1900, he was assistant general freight agent of the Canadian Pacific at Vancouver, B. C. From January, 1901, to July, 1905, he represented the Portland and Asiatic Steamship Company as general agent in charge of India, China, Japan, etc., with headquarters at Hong Kong. From 1906 to December, 1908, he was general traffic agent of the Canadian Pacific Railway for Europe with headquarters at London. From January, 1909, until the present time he has been general traffic agent of the Canadian Pacific Railway at New York.

Railroad men and the general public are keenly interested in the New Through-to-Pacific Service of the Chicago, Milwaukee & St. Paul Railroad over its new extension—the Chicago, Milwaukee & Puget Sound Railway. The latter railroad was finished two years ago, and it has been in use for local passenger service and for freight service. It begins at Mobridge, S. D., and travels west to Seattle, Tacoma, Portland and other thriving Pacific Coast points. Its total length is fourteen hundred miles. Construction of this line cost the St. Paul Railroad approximately one hundred million dollars, and it traverses a section famed for its wonderful scenic beauty.

In the remarkably short period of three years and by the accomplishment

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of many amazing engineering feats, the fifth great Trans-Continental Railway was built. It is the masterstroke of railway construction—the shortest line between Chicago and the Puget Sound. It has opened a vast new empire to American enterprise—millions of acres of the richest territory to the settler, and a new wonderland of scenic grandeur to the tourist. The service inaugurates to the Pacific Northwest a new mark for luxuriousness in train service in a country which is noted for the most magnificent trains in the world. One, the morning train, being known as “The Columbian,” making Seattle and Tacoma on a seventy-five hours’ schedule; while “The Olympian,” a “limited” train, leaves Chicago in the evening and runs on a seventy-two hours’ schedule. These trains are of all steel construction. It has been figured that the Puget Sound Railway has opened up to the uses, and for the habitations of men, something like fifty thousand square miles of territory, and that it has taken into its country, since construction, over a hundred thousand settlers. The country which it traverses has a productive capacity for the support of many millions.

The Chicago, Burlington & Quincy Railroad is favored with an exceedingly interesting group of officials, among them Mr. P. S. Eustis, passenger traffic manager, located at Chicago, who is recognized by the entire theatrical profession, among its many friends in the railroad world. General passenger agent, J. Francis, of the C. B. & Q., located at Chicago, is another very energetic and obliging official. He began in 1871 on the Grand Trunk Road as ticket clerk, and in 1880 he became traveling passenger agent of the Flint & Pere Marquette, at Saginaw, Mich. In 1881, he was chief clerk of the C. B. & Q., division superintendent at Lincoln, Neb., and in the year following was transferred to the general passenger office of which he became chief clerk at Omaha in 1884, and eventually was made general passenger agent in June, 1888. Since June, 1904, he has been the Chicago general passenger agent of lines east of the Missouri River in which position he has become very popular with the traveling members of the theatrical profession.

At San Francisco, W. D. Sanborn is general agent of the C. B. & Q. System, and entered the Burlington service in 1870, where he remained until 1876, then to Hannibal, Mo., as general agent, remaining there until 1879, when he became division freight and passenger agent of the St. Louis Division in 1881, following as general agent of the St. Louis, Keokuk & Northwestern,



J. W. MORSE



J. FRANCIS



W. D. SANBORN



A. D. CHARLTON



JAMES BUCKLEY



ALEXANDER THWEATT



L. F. VOSBURGH



NICHOLAS MARTIN

*Men Who Have Perfected the Passenger Service of Our Great Railroads*



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occupying all the above positions until 1885, after which he went to California as general western agent of the Burlington System. I had many agreeable business arrangements with Mr. Sanborn, for the purpose of transporting my companies to the Pacific Coast, which he aided me in every way to accomplish with beneficial results.

Another popular official of the C. B. & Q. at San Francisco is Mr. E. A. Mudgett, city ticket agent, who began his first railroad work with the Colorado Central of Denver, where he filled various positions until 1879; then he went as ticket agent to Leadville, Col., at the South Park Railroad, at Como, a day's stage ride away. Mr. Mudgett became assistant ticket agent in 1881 at the new Union Station, Denver, Col., and the following year general passenger agent of the Denver and Rio Grande at Salt Lake City, where he remained until 1884. After this he was employed by the late general passenger agent, George H. Daniels, of the New York Central, who was then commissioner of the Colorado and Trans-Continental. In 1886, Mr. Mudgett became city ticket agent of the Burlington Route at San Francisco, where he has been for over twenty-four years. His long experience west of the Missouri River has made him one of the most widely known ticket agents on the Pacific Coast, and always in great favor with traveling theatrical companies.

One of the popular veteran railroad officials in the Western States, is Major S. K. Hooper, until recently general passenger and ticket agent of the Denver and Rio Grande Railroad. He entered the railroad service in 1866, and filled various positions to March, 1867, as clerk, general passenger office agent, of Louisville, New Albany & Chicago Railroad. He continued in that position until December, 1873, when he became general passenger agent of the Jackson & Saginaw Railroad, where he remained for seven years. After that, he was assistant general passenger agent of Hannibal and St. Joe Railroad from 1881 to 1884, and general passenger agent of the same road until he became general passenger and ticket agent of the Iowa Central Railroad in June, 1884; since then he has been general passenger and ticket agent of the Denver & Rio Grande Railroad, with office in Denver. The major has the esteem of the general public as well as of the theatrical profession, to whom he has been uniformly courteous in affording them all the facilities of his office in their interests. He is now succeeded by his former assistant Geo. W. Wadleigh.

The Northern Pacific Railway is probably among the best equipped in the

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country, and of which A. M. Cleland is the able general passenger agent at St. Paul, Minn. Mr. Cleland has long been noted for his energy and discretion in the successful conducting of his business, which has conduced to the most pleasant relations between himself and the entire theatrical profession. It has become apparent that all the important railroads of the country lead to the Pacific Coast, which is now a favorite goal for capital and enterprise.

A. D. Charlton is general passenger agent at Portland, Ore., and ranks among the most popular executive officials the Northern Pacific has yet had in its direction. That he is in great favor with the theatrical profession goes without saying, and all companies traveling over that road pin their faith to Mr. Charlton's many courtesies.

He entered the railway service in February, 1876, and has been consecutively to June, 1877, clerk in the auditor's office of the Great Western Railway of Canada. From June, 1877, to February, 1884, he was connected with the Chicago & Alton road in charge of the return ticket department, of issuing tickets and rate clerk; and from February, 1884, to date, he has been successfully general western passenger agent and assistant general passenger agent of the Northern Pacific System. He is the nestor of the passenger men on the North Pacific Coast. The theatrical business in that region practically started with him. There were few companies traveling the Northern Route, except those occasionally under my management. Mr. Charlton belongs to the pioneer days of the railroad and theatrical business of that section, long before there were any theatres to speak of. To him I am much indebted for the success I attained in the North, as a result of his able and liberal management in the transportation of the numerous companies that I played for many years, over the entire route of the great Northern Pacific System. It was in Portland, Ore., in 1885 at the time the old Casino Theatre there was opened, that he introduced Maude Adams to Charles Frohman. She at that time was with her mother, playing an engagement with John Maguire at the old New Market Theatre. Frohman had the Wallack Company at the Casino Theatre, where they remained some six to eight weeks, giving a series of plays.

It was in the season of 1883 that Charles Frohman and Charles E. Blanchett, his associate, when in the Northwest wrote to me, suggesting that I open up the field for amusements over the Northern Pacific system, by playing some of the attractions that I was sending over the Union, Central Pacific, and

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Sante Fe Routes, as the prospects for a new theatrical circuit were encouraging, and no attractions had as yet invaded that territory. I at once availed myself of the opportunity, and divided my companies at the termination of their San Francisco engagements by returning them East, one-half over the Santa Fe Route and the others over the Northern Pacific, via Portland, Ore., and in this way with very profitable results. I then had three distinct routes to cover for the great number of attractions I was handling over these circuits.

I was the pioneer and the original operator of theatrical business from New York to California; handling and controlling from twenty-five to thirty attractions, each a tour from twelve to twenty-five weeks during each season, in addition usually a dozen organizations of my own. I continued alone in this field for many years even after Al. Hayman branched out for himself and was no longer associated with me in San Francisco, he preferring to give increased terms to the attractions, they paying their own transportation, in that manner assuming less risks; but I continued the policy I at first adopted by paying transportation for all attractions I sent to the coast. I was, undoubtedly, the originator of the word "Circuit" as applied to theatricals in general use to-day.

T. C. Peck, general passenger agent of the San Pedro, Los Angeles & Salt Lake Railroad Company, commenced railroading in 1874, firing an engine on the Indianapolis & Peru Railroad, at that time being eighteen years of age. He continued in that capacity for nine months, afterwards taking up the study of engineering and architecture, and going with the Pennsylvania Railroad, where he remained until 1879, then with the "Bee Line" Railroad at Indianapolis in the freight department. In 1883, he assumed the position of city ticket agent of both the old "Bee Line," and the I. & St. Louis Railroad. In 1884, he was appointed city passenger agent, and a short time afterwards district passenger agent, leaving the service of those companies in 1887 to accept the position of traveling passenger agent of the Fort Wayne, Cincinnati & Louisville Railroad. Later he was appointed general passenger agent of that line. He left the service of that company in 1890 to accept the position of assistant to the general passenger agent of the Hocking Valley Railroad at Columbus, Ohio, coming to California in 1896 as general passenger agent of the Los Angeles Terminal Railroad, remaining in that position until 1899, when he was made assistant to the general manager. In 1901, he

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was appointed assistant passenger agent of the San Pedro, Los Angeles & Salt Lake Railroad, and now holds the position as general passenger agent, since 1907.

Alexander Stephens Thweatt, of the Southern Railway, entered railroad service December, 1876, as assistant ticket agent at the Union Depot, Atlanta, Ga., continuing in service there until resigning in 1884 to be general traveling passenger agent of the Georgia Pacific, until that line was merged into the Richmond & Danville, at the same time acquiring control of the Central of Georgia, when he was appointed district passenger agent at Chattanooga, Tenn., which position he held for six months, when he was transferred to New York, July, 1894, as eastern passenger agent, Richmond & Danville Railroad. When the Richmond & Danville was reorganized and became the Southern Railway, Mr. Thweatt retained the same position which he now holds. He has been connected with the properties of that system for a period of thirty-four years.

James Buckley, general eastern passenger agent of the Erie Railroad Company, entered that company's employ in September, 1864, and has been continuously with that road up to the present time. He has arranged for the movements of opera companies, controlled by every prominent manager since 1860. He also arranged for movement of theatrical companies through every manager known to the profession. Arrangements for the transportation of the first theatrical company to cross the continent, taken from New York by Thomas Maguire, were made through him. Before the railroads were open to California, theatrical companies went via the Pacific Mail Steamship Company.

In the roster of the general passenger agents of the United States will be found few who have advanced so rapidly or attained success earlier in their railroad career than Mr. L. F. Vosburgh, general passenger agent of the New York Central & Hudson River, West Shore, and Boston & Albany Railroads. The position that he holds is one of the most important in the passenger traffic business of the country, and requires ability of a high order. Mr. Vosburgh entered the railroad service in 1893 as assistant night ticket clerk of the Lake Shore & Michigan Southern Railway (one of the New York Central Lines). After serving in that capacity for two years he was promoted to the position of assistant ticket agent at the LaSalle Street Station of the Lake Shore Road. His marked ability and amiable disposition peculiarly qualifying him for dealing with the public, led to his rapid advancement. In

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1897 he was appointed city passenger agent of the Lake Shore Road in Chicago, and in 1903 further promoted to the position of general western passenger agent, in which post he had immediate jurisdiction of the very large passenger business out of Chicago. In 1906 he was made general eastern passenger agent of the New York Central Lines in New York, and during his tenure of office made a very large acquaintance among New York's business men, and with many prominent theatrical people by whom he is affectionately called "Vos." In February, 1910, he was appointed assistant general passenger agent and in September of the same year was advanced to general passenger agent. "Vos" has the hearty good wishes of a host of friends who look for his further advancement in the railroad field.

Traveled Americans, who like myself frequently cross the Atlantic, will not fail to recognize Mr. Nicholas Martin, one of the best known and popular members of the American Colony in Paris. He first began his career in Liverpool in an important position with a prominent firm as shipping agent. His keen ability and singular energy quickly made themselves felt and appreciated, and his upward career has been remarkably rapid, until now he is the great shipping agent of to-day in Paris.

Samuel Carpenter, formerly eastern passenger agent of the Pennsylvania Railroad Company, was engaged as a clerk in the general office in 1857. The next year he was promoted to the position of traveling passenger agent with the State of Pennsylvania as his field of operation. In 1860 he was assigned to duty in New England with office at Boston, and the title of New England passenger agent. From Boston he was recalled to the general office in 1861, and made advertising agent. He later served as general baggage agent from 1865 to 1872, when he was appointed eastern passenger agent with office at New York.

During the years that Mr. Carpenter was connected with the Pennsylvania System, he was one of its most popular officials with the theatrical profession in general, and not one out of every thousand agents and managers, who visited the metropolis, failed to make Carpenter's acquaintance, and value it. He was a man of gentle heart, and was forever doing something for some one else—one of those kind and true fellows you don't meet every day.

It was my pleasure during a period exceeding thirty years, while he was at the head of the eastern passenger department of the Pennsylvania, to trans-

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act an exceedingly great amount of railway transportation with him for my various attractions, traveling from the East to the far West, always receiving from him generous and courteous treatment. These cordial relations extended until his retirement.

Samuel Carpenter was born November 5, 1836, retired from service 1906, and when he died, January 8, 1908, one of the most noted and widely liked men was universally mourned for the good deeds he had accomplished.

An official whose railroad career made him equally as popular and well known was the late George Henry Daniels, connected for a great many years with the New York Central & Hudson River Railroad.

He was born December, 1842, at Hampshire, Kane County, Ill., and entered railway service 1857. He had been consecutively rodman, engineer corps, North Missouri Road; 1872 to 1880, general freight and passenger agent, Chicago and Pacific Road; 1880 to 1882, general ticket agent, Wabash, St. Louis and Pacific Railroad; January to October, 1882, commissioner Iowa Trunk Line Association; November, 1882, to December, 1885, commissioner Colorado Railroad Association; February, 1884, to December, 1885, also commissioner Utah Traffic Association; January to July, 1886, commissioner Central Passenger Committee; April, 1886, to April, 1887, assistant commissioner Central Traffic Association and chairman Eastbound Passenger Committee; April, 1887, to March, 1889, vice-chairman, Central Traffic Association and chairman Eastbound Passenger Committee; April, 1889, to December, 1905, general passenger agent, New York Central & Hudson River Railroad.

The high esteem in which Mr. Daniels was held by his associates and the traveling public was greatly attributed to his executive abilities and to his genial disposition. By the theatrical profession he was as equally highly regarded on account of the continual favors he extended to them, which won for him their admiration.

He filled a large sphere in the railroad world in its growth and development, and was recognized as one of their ablest men. Under his wise administration he brought into the passenger traffic and advertising department many reforms which he originated. His services were of great value wherever employed, his efforts being always crowned with success, and it is safe to say, no man stood higher in railroad circles than George Henry Daniels, and I extend this high tribute to his memory.

My first acquaintance with him dates back to the early Seventies, when he



GEORGE H. DANIELS



SAMUEL CARPENTER

*Two Splendid Examples of Railway Inspiration Who, Alas, are Gone*



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was located at Columbus, Ohio. His death, which occurred July 1, 1909, was a sad loss to his legion of friends.

Before closing this chapter, I must mention a little incident touching the graceful courtesy of Mr. J. W. Morse, when general passenger agent of the Union Pacific. I had been in the habit of purchasing blocks of tickets in advance, numbering from one to two hundred for the companies I was touring from Omaha or Kansas City to the coast. It so happened that on one occasion, Christmas, 1886, I arrived in Omaha in the morning and found a message awaiting me at my hotel, "The Millard," to call on Mr. Morse at his office. Astonished to find any office opened on Christmas Day, I, however, went and was greeted by Morse and his assistant, S. B. Jones. The former said to me in a quiet, dignified manner which characterized him, "Leavitt, I have a little Christmas present for you," saying which, he handed me a check for \$1,500, which proved to be the difference on my last block of 100 tickets (still unused), which had gone down in value \$15 on each ticket, which check I handed back to Mr. Jones, requesting him to place it to my account. Thus I disposed of my snug little Christmas gift. This is but one of the many similar acts that characterized the liberality extended to me by the various passenger officials of the Trans-Continental Lines, during the many years of my extensive business transactions with them.

## CHAPTER XXX.

Great Actors of the Past—Leading Dramatic Players of To-day—Romance of Louis Mann and Clara Lipman—Legitimate Stars of the First Magnitude—Favorites of Light Comedy—Julia Arthur (Mrs. B. P. Cheney) and Miss Edith Kingdon (Mrs. George Jay Gould) Two Stars Who Deserted the Stage at the Zenith of Their Careers—Sarah Bernhardt's Farewell Tour—How Mary Anderson (Mrs. Antonio F. De Navarro) Leaped Into Fame—Retired Favorites of the Footlights.

ONE by one the actors of the old school are passing away. They have gone to join the spirits of Booth, Barrett, Forrest, Jefferson, Morrison, Florence, Sothorn, Wallack, Chanfrau, Raymond, Davenport, Drew, Murdock, Owens, Robson, Mansfield, Irving, and others, who delighted thousands while before the footlights, and ennobled the stage. The genius of these men will live after them, and their fame will defy the onslaught of corroding and remorseless time.

There will never be but one Rip Van Winkle, and he was Joseph Jefferson; there was one Hamlet, and he was Edwin Booth; there was one Richard III, and he was Junius Brutus Booth; there was but one Mephistopheles, and he was Lewis Morrison; there is one Monte Cristo, and he is James O'Neill.

Those who illustrated the virtue of the old-time actors are fast passing, and soon they will be no more. The intellectual and thoughtful world owes to these great men a debt of gratitude they cannot repay, but those who love the imaginative, and who adore genius have left to them the memories of those who illustrated transcendent talents, and they can find a joy and pleasure in recalling them to memory that words cannot describe. If at present the stage gives no promise of these stalwart geniuses in the future, there is comfort to be gained by remembering them.

Lewis Morrison became famous for his wonderful interpretation of Goethe's Mephistopheles. He was a great natural actor. After being a captain in the Civil War, he joined the Varieties Theatre Stock Company in New Orleans, where he married Rose Wood, a clever pantomimist. After that, they



EDWIN BOOTH



LAWRENCE P. BARRETT



JOHN McCULLOUGH



RICHARD MANSFIELD

*Great Classic Actors of the Past*



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remained with the Walnut Street Theatre organization, Philadelphia, until Morrison went to support John McCullough at the old California Theatre.

Subsequently, she went to Wallack's as leading lady, and then on a starring tour to San Francisco. Later on, Mr. Morrison and Al. Hayman had a stock company at the California Theatre, where Morrison's daughter, Rosabel, played in "Faust." Subsequently, Rosabel took out her own company in "The Danger Signal." With her sister, Mabel, she played Marguerite to her father's Mephistopheles in his company. Mr. and Mrs. Morrison starred jointly for several seasons.

A certain amount of dry but effective humor marked the characterizations of the late Roland Reed. As a comedian, he had few equals on the modern American stage. His daughter, Florence, is an exceedingly clever young actress, and, being of the third generation of the drama, she has thoroughly imbibed all the practical knowledge required for the exposition of almost every branch of dramatic art. It is enough to state that her work is of unusual excellence. Roland Reed made many tours to the Pacific Coast under my direction.

Robert McWade, Sr., began life as a painter, but the stage fascinated him so that he laid aside the palette, and adopted the actor's profession. In 1870, he dramatized his own version of "Rip Van Winkle," and first produced it in Galveston, Texas, scoring an instantaneous hit. He continued his success, and played "Rip" in all the principal theatres of America and Australia. During the Civil War, he served as an officer under George B. McClellan and other Union generals.

Mr. McWade is still alive and well, and is proud of his record in presenting the character of "Rip" for twenty-three consecutive years. He is now acting prominent character parts in the best of our dramatic combinations.

Edward H. Sothorn was the second son of E. A. Sothorn, the famous English actor. When five years old, he was taken to England to be educated, with a view to his becoming a painter. He had the stage fever, however, in his blood, and made his first appearance on the boards at the Broadway Theatre, New York, playing the part of the cabman in "Sam." It was under the management of Daniel Frohman that he made his name at the Lyceum Theatre, and since then success after success has dogged his footsteps.

He is now playing with Julia Marlowe, who he has recently married, and

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it may be said that he, his wife, and Robert Mantell, are the only recognized exponents of Shakespeare in this country. They play under the Shubert management, and there is no expense spared in the producing of their plays, with the object of making them what they always are, permanent successes.

Mr. and Mrs. Sothern have been appearing together, chiefly in Shakespearian rôles, almost continuously since 1904.

Otis Skinner, actor, was born in Cambridge, Mass., his father being the Rev. Charles A. Skinner. He showed a leaning early toward the stage, for he organized an amateur dramatic and musical club, and eventually decided to adopt the stage as a profession, so made his first appearance at Wood's Museum, in Philadelphia, October, 1877. He played the part of Old Plantation, a negro in a play called "Woodleigh," his salary being \$8 a week. He then went into a stock company, Walnut Street Theatre, Philadelphia, where he, from time to time, supported John McCullough, Lawrence Barrett, John T. Raymond, Madame Janauschek and Mary Anderson.

He made his first New York appearance at Niblo's in "Enchantment." Mr. Skinner first became a star in 1894, and since then he has held his position, only growing in effulgence day by day. He has been selected to play in "Kismet," Edward Knoblauch's great London success, which will be produced the coming season under the direction of Klaw and Erlanger, associated with Harrison Grey Fiske.

James K. Hackett, actor-manager, is a Canadian. His father, James Henry Hackett, was a famous American actor, and his mother, Clara C. Hackett, a popular actress, so the son inherited his desire for the stage, and when only seven recited Shakespeare's "Seven Ages" in public. His career has been one of long, unbroken success. He went in for management on a large scale, and was, until recently, one of the most active producing actor-managers in America.

John B. Mason made his first appearance on the stage at the Walnut Street Theatre, Philadelphia, in 1878. In September, 1879, he joined the company of the Boston Museum. He remained there, playing leading parts, for seven years. He made his first appearance on the London stage at St. James's Theatre, February, 1891.

He joined Daniel Frohman's Company at Daly's Theatre in 1900, and appeared in "The Ambassador." In 1904, he appeared in vaudeville, in "An-



W. H. CRANE



DAVID WARFIELD



OTIS SKINNER



HENRY MILLER



E. H. SOTHERN



JOHN DREW



FREDERICK DE BELLEVILLE



JAMES O'NEILL



WILLIAM GILLETTE



LOUIS MANN



ROBERT HILLIARD



CHARLES DICKSON

*A Group of Prominent Dramatic Stars of America*



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other Story." He made a big success as Jack Brookfield, in "The Witching Hour," and toured with the play throughout 1908. His latest success last season was "As a Man Thinks," by Augustus Thomas. He is still touring with it, gaining success all along the line.

James O'Neill made his début at the early age of fifteen in Cleveland, in 1865, with the late John A. Ellsler's Stock Company; in Edwin Forrest's Company, his was the most famous Monte Cristo in the play of that name, and the most notable incident in his career was his playing the rôle of the Saviour in a Passion Play, at the Baldwin Theatre, San Francisco. He is one of the most popular players on our stage, and has amassed a fortune on the boards during his extensive and successful professional career.

John Drew, the leading light comedian, son of the "Mr. and Mrs. John Drew" who for years managed the Arch Street Theatre, in Philadelphia, first appeared there on the boards, as Plumper, in "As Cool as a Cucumber." He has successfully played most of the known leading light comedy rôles, was engaged by Charles Frohman as a "star," and has remained under his management ever since. No American actor enjoys a wider popularity than John Drew, the idol of the public.

W. H. Crane made his first appearance on the stage at Utica under the management of Mrs. Holman, with whom he remained for eight years. He has climbed the ladder of success, and is now one of the "stars" under the management of Charles Frohman. He is a universal favorite, and a leading light in the profession, and has amassed a large fortune, being considered one of the wealthiest of American actors.

Nat C. Goodwin, actor and promoter, made his first appearance on the stage at Howard's Athenæum, 1874, as a newsboy, and his first appearance in New York at Tony Pastor's Theatre, Broadway, 1875. He has been one of the most successful actors on the stage professionally and financially. He often has left it to follow other pursuits, but has always been welcomed back to the footlights with open arms. He is one of the most versatile actors known. He is also celebrated as having been the husband of four of the most beautiful women in America.

Arnold Daly, an actor who sprang into prominence in New York as the producer of various plays written by George Bernard Shaw, made his first appearance on the stage in 1892, and his début at the Herald Square Theatre, 1895. He is a keen disciple of the Bernard Shaw School of Plays, and has

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been very successful as an actor, but has had varied success as a producer and in management.

Robert Bruce Mantell, actor and manager, made his first appearance on the stage at the Theatre Royal, Rochdale, Lancs, October, 1876, as the sergeant in "Arrah-na-Pogue," under the name of Robert Hudson, appearing first under his own name at the Leland Opera House, Albany, New York, November, 1878. He played Tybalt in "Romeo and Juliet," with Madame Modjeska.

He and Sothern are the two greatest exponents of Shakespeare's heroes in America. He has for years been under the able direction of William A. Brady.

W. H. Thompson, one of the best-known character actors on the New York stage, made his first appearance in the late Seventies at the Fifth Avenue Theatre, as Simon Ingot, in "David Garrick." Having made big success in playing all the great character rôles, he keeps pretty much to vaudeville now, where he is greatly sought after by the managers, who make it worth his while to remain there.

William Faversham, actor, born in Warwickshire, England, served for a time in the British army in India. He made his first appearance at the Union Square Theatre, December, 1887, as Dick, in "Pen and Ink." Tiring of the stage, he returned to England, but came back to play Leo, in the dramatization of "She," by Rider Haggard, with Minnie Maddern Fiske. He is counted as one of the most successful stars on our stage, and is at present under the management of Felix Isman.

Ralph Delmore, the well-known character actor, began his stage career in New York at the Lyceum Theatre, when he played Jim Blakely, in "The Main Line"; for several seasons he starred in "Forgiven," together with Frederick Bryton. He has supported many leading actresses, and is deservedly popular. Delmore is president of the Actors' Society of America. From personal acquaintance with him, I can say he is "a jolly good fellow," and most agreeable companion.

William Collier, when ten years of age, ran away from school to join a juvenile "Pinafore" company, where he drew a salary of \$3.50 a week. His parents, however, forced him to go to school until 1882, when he got a position as call boy at Augustin Daly's Theatre. He was engaged by John Russell, manager of the "City Directory" Company, and opened in the parts of the elevator boy and the stage manager; in the last mentioned he had only

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six lines to speak, but he developed the part to such an extent that it became the principal one in the piece. He was very successful also, in England, when he played "On the Quiet."

In 1906, he took his own company to Australia, after having had the exciting experience of the fire and earthquake in San Francisco. He is now playing at the William Collier Comedy Theatre, which he manages in conjunction with the Shuberts.

Frederic de Bellville, a sterling actor of the present day, who may be classed with not a few of his predecessors of the past fifty years, made his début at Sanger's Amphitheatre, London, in 1873, in "Fair Rosamond." After several successful appearances in London, he played in Melbourne, Australia, for five months, then came to Baldwin's Theatre, San Francisco, and followed at A. M. Palmer's Union Square Theatre. He was starred by H. C. Miner, in "The Silver King," and went back to the Union Square.

In 1886-1887, he played with Rose Coghlan, and in 1888-1889, he supported Clara Morris. In 1892, together with Charles Coghlan and John T. Sullivan, he supported Rose Coghlan in a tour of "Diplomacy." In 1894, he was with William H. Crane's "The Senator." He was with Mrs. Fiske in 1897, in "Divorcons." He was then seen in "The Step Sister," at the Garrick Theatre, New York, in 1907.

In a recent communication received from Mr. De Bellville, he writes: "You were one of the first managers whom I met when I first came to America, and ever kind and courteous." One of Mr. De Bellville's great uncles was prime minister and regent of Belgium; another ambassador at the court of Napoleon III. He is the only actor in the family, although they all love the stage.

Harry Hawk, the once-popular comedian, now retired, went on the dramatic stage quite young, and met with considerable success. Harry is one of the few survivors of the Washington, D. C., Ford's Theatre, "Our American Cousin" cast, which appeared before President Abraham Lincoln on the night he was assassinated, April 14, 1865.

Mr. Hawk left the stage a few years since, and now lives on his own handsome place at Bryn Mawr, Pa.

Sedley Brown (actor and author), a son of Mrs. Sol Smith, first appeared with John T. Raymond, in "Colonel Sellers," at Troy, 1875. He became for a number of years director of the Frohman Dramatic Exchange, in New York.

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For twelve years, he directed some of the best stock houses in the country. He has also written some popular plays, including "The Long Lane" and "The Minister."

Mr. Brown has a son, George Crosman Sedley Brown, now twenty-three, the result of a union years ago with Henrietta Crosman. His rural play, "The Long Lane," toured for a time under my direction, and I lost about \$12,000 by it, through an unfortunate arrangement with Frank Sanger and Joseph Arthur.

Dore Davidson, one of the best character actors in America, leaped into prominence as a star, in "The Strangler of Paris," under the management of Charles Frohman, being the first of that manager's personal attractions. Mr. Davidson later starred under his own management in various plays written by himself. He became associated with William A. Brady, in his production of "Humanity." He was engaged by Cyril Maude for his production of "The Earl of Pawtucket," at the Playhouse, in London, England, which ran for over 300 nights. Since then, he has been occupied in England and America, as both actor and stage director, in numerous successes.

J. E. Dodson, born in London, came to the United States with Mr. and Mrs. Kendall, in 1889. Prior to his coming here, he had supported J. K. Emmett, in "Fritz," and Joseph Jefferson, in "Rip Van Winkle," during their English tours. In 1894, Charles Frohman secured him for the Empire Theatre. His most memorable rôle was Cardinal Richelieu, in "Under the Red Robe." He has since been seen in quite a number of plays on the local legitimate stage, and in March, 1909, he made his greatest success in "The House Next Door."

Mr. Dodson has been distinguished for the detail with which he invests every part which he plays. He possesses a countenance which lends itself to the strong lines, and his skill in make-up is marked.

Inheriting his father's talent, Robert Edeson made his first appearance at the Park Theatre, Brooklyn, N. Y., under Colonel Sinn, in 1887, in a play called "Fascination." After that, his career as a general actor began with Augustin Daly. He then went to London, and in 1900, returned to Wallack's Theatre, New York. He began starring in "Strongheart," which he played in London in 1907, and returned to open at the Hudson Theatre, New York. He is now starring under the management of Henry B. Harris.

Probably one of the best-known comedians in the business is Francis

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Wilson, who first played with a minstrel show and formed a song-and-dance team with James Mackin, which lasted seven years.

In 1877, Wilson gave up his partnership with Mackin and accepted an engagement as utility man at the Chestnut Street Theatre, Philadelphia. He then appeared with Annie Pixley, in "M'liss." In 1885, he came to the Casino, New York, remaining there until 1889, and creating the character of Cadeaux, in "Erminie." He subsequently organized his own company, and first appeared as a star in 1889, in "The Oolah," "The Merry Monarch," "The Gondolier," and other comic operas. He is at present under the management of Charles Frohman.

Beginning as a minstrel and ballad singer, Chauncey Olcott, when I first met him, was connected with a minstrel troupe, which went to London with Haverly's Minstrels. Returning, he became manager of the Standard Theatre, San Francisco, and then joined Denman Thompson, in "Old Homestead," soon after the Duff Opera Company, and the following year he was with McCaull's Opera.

He first appeared as a star at the Fourteenth Street Theatre, New York, in "Mavourneen," "The Irish Artist" and "Sweet Inniscarra." His latest and greatest success was scored in "Ragged Robin." His present play was written by his wife, Ritta Olcott, and Mrs. Young. He has been for years under the management of Augustus Pitou.

Author, artist, photographer, war correspondent, lecturer, publicist, but most of all, actor—Burr McIntosh is one of the most many-sided men known. Mr. McIntosh is so versatile, that he has rounded his life to many corners, but it is in the acting line that he has been most successful and notable. Since the days when he created the part of Taffy in the original "Trilby" company, he has won a high position in thespian circles, and though he often deserts the board for other fields of endeavor, he is always certain to return to the sock and buskin, his first and strongest love.

S. Miller Kent hails from Indiana, and his first study there was the law, but his inclinations were toward Shakespeare, so he finally announced his intention of becoming a thespian, went on the stage, and his success was at once assured. He has since performed in many stock companies, supported our foremost dramatic stellar attractions, and has done much starring himself. He acted principal parts in England, as well as here. Mr. Kent is a very versatile, natural and finished actor of great magnetism.

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Robert C. Hilliard was socially prominent in Brooklyn, N. Y., before he became an actor. He first tried commercial life in a broker's office in Wall Street. During this period, he became interested in amateur theatricals, and was the president of the well-known Gilbert Dramatic Society, in Brooklyn, an organization in which he and Edith Kingdon, now Mrs. George Gould, played leading parts. He later adopted the stage as a profession, and has since been a successful star and a favorite with theatre patrons. He is this season starring under the management of Klaw & Erlanger, with whom he has arranged a ten-years' contract.

William Thomas Hodge joined what was known as the Elite Theatre Company. After touring the West and through Canada, he organized the Will Hodge Comedy Company, for a tour. Then he was engaged by Mr. Herne to play in "Sag Harbor," October, 1899. Charles Frohman secured him the following season for "Sky Farm," and finally he was engaged by Liebler & Company, in 1907, for the leading part in "The Man from Home," in which he is still on tour.

Julius Steger, one of the leading illustrators of musical comedy on the New York stage, has frequently during the past ten years been a headliner at the vaudeville theatres in vocal comedies, in which he proved to be a great favorite with the audiences in New York and Brooklyn. He is now under the management of Klaw & Erlanger.

Victor Moore played a small part with John Drew for ten weeks at the Empire. After that, he appeared in vaudeville for four years, and then for two seasons with George Cohan's "Forty-Five Minutes from Broadway." His latest success was "The Talk of New York." He then entered vaudeville, with his wife, Emma Littlefield.

William J. Kelly's first engagement of any importance was in "Ben Hur," at the Broadway Theatre, New York. He joined Proctor's Stock Company, then organized his own company, with Dorothy Donnelly as leading woman, at the Harlem Opera House, playing all the Frohman plays. Subsequently, he played the lead with Clara Bloodgood, in Charles Frohman's production of "Truth." For Cohan & Harris, he played the lead with J. E. Dodson in "The House Next Door," at the Gaiety Theatre, New York, and was in the cast of "The Lily." Mr. Kelly is a member of the Lambs, the Elks, and the Knights of Columbus.

The Germans of New York hold Adolph Phillip in great esteem, because

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of his versatility in providing the German stage with attractive comedy and musical entertainments. Herr Phillip is a native of Hamburg. He was brought to New York in 1892, by Gustav Amberg, at that time manager of the German Theatre, and has written plays for many famous artists. He returned to Berlin, Germany, where he and his manager and brother, Paul Phillip, founded the German American, and produced the "New York Brewer" for 1,367 nights. The Phillip brothers returned to this country and opened a little playhouse called the Winter Garden, where Adolph Phillip produced his latest success, "Alma wo wohnst Du."

Henry Testa, actor-manager, was born in Havana, Cuba, where his parents, Enrico Testa and Fanny Natali, were singing in Italian opera at the Tacon Theatre. His first dramatic venture was with Claire Scott through the South. Then followed five years in the City of Mexico in various enterprises. He was finally selected by me as interpreter for the various attractions I toured in the Eighties throughout the Mexican Republic, and as treasurer for the Teatro Principal, controlled then by me. He left Mexico in 1888, as interpreter and treasurer with the Eighth Regiment Band. Afterward he became associated with Ullie Akerstrom, Thomas E. Shea, Corse Payton, and is now directing the tour of Nancy Boyer.

George Sidney made his first appearance at Turn Hall, as a Dutch song-and-dance comedian known as "Little Snap." His rise in the profession has been rapid, under E. D. Stair playing the "Bizzy Izzy" series, and also in the "Joy Rider." He married his leading lady, Miss Carrie Webber.

A pretty romance, in which I played an important part, culminated in the marriage of Louis Mann, the star comedian, and Clara Lipman, the clever writer and actress. In the late Eighties, this talented pair had the leading rôles in George W. Lederer's piece, "Incog," which was playing a transcontinental tour under my management. Both Mann and Miss Lipman made decided hits, especially in San Francisco.

Later, Charles Dickson, then a member of the company, acquired the play and transformed it into a successful musical comedy, under the title of "The Three Twins."

The year following the tour of the "Incog" company, Mr. Mann came to me and entreated that I should tour Miss Lipman and himself, as co-stars in a new piece which he submitted to me. I was inclined to refuse, stating that I did not think the venture would be a financial success.

## Fifty Years in Theatrical Management

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"You've given others a chance, why don't you give me one?" urged Mann. When I still remained obdurate, he confided to me that he was anxious to marry Miss Lipman, and that he had been given hope of winning her providing he could make her a star. At last I yielded, and the piece was a success. At the close of the season, Mr. Mann was happily wedded to the girl of his choice, who has since been justified in his confidence in her by her becoming one of the favorite stars of legitimate drama.

Mann, himself, is to-day among the first comedians of the American stage, and has frequently remarked to me that he owes, not alone his stellar honors, but his domestic happiness as well, to my generosity and good will.

Louis Mann made his first appearance on the stage in 1868, at the Old Stadt Theatre, in "Snow Flakes," a German fairy tale. When a youth he was with Lawrence Barrett and John McCullough's stock. In 1882, in San Francisco, he played with Signor Tommaso Salvini, Lewis Morrison and Marie Prescott; subsequently with E. H. Sothorn and Cyril Maude.

He was with the late D. E. Bandmann in "Dr. Jekyll and Mr. Hyde," and in "Incog" he scored a hit at the Bijou, New York, in 1892. Later, he toured with George W. Lederer's "Nothing but Money" and "The Passing Regiment," and with his own company played "The Laughing Girl" and "Hannah."

Mann is the author of the one-act play, "Hannah," and in conjunction with Mrs. D. F. Verdenal, wrote "The Laughing Girl." He is also the author of "The Cheater," which was produced successfully at the Lyric Theatre, New York. Mr. Mann and his wife, Clara Lipman, will star this season under the management of Werba and Luescher, who have made such rapid strides as producers since they joined forces.

Mrs. Fiske, one of our most eminent representative American actresses, was born in New Orleans, La., of theatrical people, her father, Thomas W. Davey, an Englishman, being an actor-manager, and mother an actress who was the daughter of Richard Maddern, an English musician, who came to this country with a family of his own large enough to compose a travelling concert company, known as the "Maddern Family."

Mrs. Fiske was christened Minnie Maddern, which name she retained until she married Harrison Grey Fiske. She made her dramatic stage début at the age of three, and travelled continuously until fourteen, constantly acting. She spent brief periods in convent schools in New Orleans, St. Louis and Cin-



SARAH BERNHARDT



MRS. FISKE



GRACE GEORGE



JULIA MARLOWE



BLANCHE BATES



VIOLA ALLEN



MAXINE ELLIOTT



ROSE COGHLAN

*Illustrious Stars of the Dramatic Firmament*



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cinnati. She first played in New York City when five years old, and at fourteen she was playing principal parts.

She appeared in several New York theatres, supporting many eminent stars, and herself became a stellar attraction when but sixteen, having in her repertoire the "Puritan Maid," "Juanita" and "A Professional Beauty," and continued to add to and strengthen the list. Of late years, the lady has presented several of Ibsen's plays. Her health and results are satisfactory, so she continues to strenuously strive to attain to the best in her art.

Margaret Anglin, the well-known and popular actress, made her début in 1894, as Madeline West, in "Shenandoah," appearing on tour the season following with Rholff's repertoire company. She then spent a season with James O'Neill, playing Shakespearean and other classic rôles, after which she joined E. H. Sothorn, as understudy to Virginia Harned, and played Meg in "Lord Chumley." She appeared on the New York stage with Richard Mansfield, James O'Neill, Charles Coghlan and other noted stars. In January, 1900, she became leading woman of the Empire Theatre, New York, which position she held until 1903. The season of 1903-1904 found her co-starring. She has been starring in Australia, and has been a success from start to finish.

Mrs. Leslie Carter made her début in New York as an actress in the leading part in "The Ugly Duckling," and the following year appeared in "Miss Helyett." She reappeared at Washington, D. C., in "The Heart of Maryland," October, 1895, to great success, and for three years toured the country with it; then she made her début on the British stage, April, 1898, at the Adelphi, London. In December, of that year, she played in "Zaza," at Washington, and followed with a long run in New York, then took the production to the Garrick Theatre, London.

In the following fall season, she appeared as Mme. Du Barry at Washington, later at the Criterion, New York. She severed her relations with David Belasco, under whose management she had been for nearly sixteen years, and became her own manager, reviving the successes of the Belasco Theatre, and also a play called "Kassa," to fair success. Mrs. Carter is now one of Manager John Cort's stars.

One of our most distinguished players is Viola Allen, who is the daughter of G. Leslie Allen, an American actor. At fifteen she appeared at Madison Square Garden in "Esmeralda." A few months later, she joined the John McCullough Company, playing Virginia, Desdemona, Cordelia and other parts.

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Subsequently, she played leading Shakespearean and classical rôles with Lawrence Barrett, Salvini, Joseph Jefferson and William J. Florence. She was leading lady at the Boston Museum for a season, and also at the Empire Theatre, New York, in 1893, and for the four following years she starred under the management of Liebler & Company.

Some other principal rôles were Gloria Quayle and Roma. She starred in a large repertoire, including a "Winter's Tale," "Cymbeline," "Twelfth Night," "As You Like It" and "The School for Scandal." Under Liebler, she produced the unusual English play, "Irene Wycherly," then created the title rôle of "The White Sister," by Marion Crawford.

Nance O'Neil made her début in New York City at the age of twenty-one. It was McKee Rankin who discovered her, and who was her tutor and shaped her future career; and to him is deserving the credit for the high position she now occupies on the dramatic stage. It was he who brought her East and introduced her to New York. She toured the world under his direction, achieving success everywhere, particularly in Australia, where her real genius was appreciated. She is now under the management and training of David Belasco.

Maxine Elliott not only gained renown as an actress of high class, but has become widely known for her striking beauty. She was born in Rockland, Me., February, 1873. Her name of Jessie Dermott was changed to Maxine Elliott at the suggestion of Dion Boucicault, her tutor in dramatic art. Her first appearance was with E. S. Willard, the English actor, under A. M. Palmer's management. She acted with Nat Goodwin later, and became his wife, February, 1898, shortly after co-starring with him, presenting a series of plays in America and England. After beginning separate starring tours, Miss Elliott first appeared in "Her Own Way," following with "Her Great Match," in 1905; then "Under the Greenwood Tree," produced in 1907, and "Myself-Bettina," in 1908.

Maxine Elliott owns and manages her own theatre, in New York, where she has acted in "The Chaperon," "Deborah of Tod's" and "The Inferior Sex," with much success. She was divorced from Nat Goodwin in 1908.

Miss Julia Marlowe (Sarah Frances Frost), born in Caldbeck, England, 1865, was brought over in 1875, and lived in Cincinnati. She was very young when she showed her decided histrionic abilities, which later, added to her

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indomitable pluck, eventually won her fame and fortune on the boards. She is to-day eminently the leading woman exponent of Shakespeare's heroines in this country. She was recently married to Mr. E. H. Sothorn, with whom she is now acting in Shakespearean productions.

Rose Coghlan, one of the brightest lights of the profession, comes of an old Irish family. She made her début at Greenwich, Scotland, as one of the witches in "Macbeth." She made a big hit in London as Tillie Price in "Nicholas Nickleby." In 1871, the elder Sothorn brought her over here, and since then her career has been but a series of successes.

Henrietta Crosman, the famous comedienne, is a descendant of people of distinction, both from the maternal and paternal side. She was born in a tent in the Indian country. She made her first appearance in New York in a piece called "The Rajah." Her most sensational success was in "Mistress Nell," by George C. Hazelton, which was produced under the management of her present husband, Maurice Campbeli, a journalist. She is to-day one of the leading actresses of America.

Amelia Bingham's maiden name was Smiley. She made her first appearance with McKee Rankin, whom I was touring on the Pacific Coast. She has been a popular favorite from the very first, and each of her successes is greater than the last.

Blanche Bates made her début at Stockwell's Theatre, San Francisco, in August, 1893, in Brander Matthews's "This Picture and That." She played in Daniel Frawley's, McKee Rankin's and Joseph Murphy's companies, and was leading woman in Shakespearean, classic and modern repertoire from 1895 to 1898, appearing in San Francisco and the West.

She became a member of Augustin Daly's company, finally becoming a favorite star. Miss Bates is the wife of Milton F. Davis, who is first lieutenant in the First Cavalry, U. S. A., being a West Point graduate.

Ida Conquest made her début at Palmer's Theatre, New York, in 1894, as a child in "The Transgressor." She next joined the Empire Company, under Charles Frohman, appearing in 1896 as Rose Gibbard in "Michael and his Lost Angel." Among the rôles she played at the Empire were, Musette in "Bohemia," Madame de Cocheforet in "Under the Red Robe," and other important parts. Her début in London was at the Garrick in "Too Much Johnson," in 1898.

She appeared in "Because She Loved Him So," "Sherlock Holmes," "The

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Tyranny of Tears," "Ivan the Terrible," "Brigadier Gerard," "The Spell," "The Revellers," "The Little Brother of the Rich," and in 1910, played in "Little Eylof," at the Thirty-ninth Street Theatre.

Anna Sutherland, who was one of my discoveries, made her first appearance under my auspices. In 1882, she went abroad with one of my attractions; returning, she joined Lydia Thompson, her unusual talents were soon recognized, and she appeared later in the leading rôles of the following: "The Viper on the Hearth," "The Marriage Spectre," "Prince Kam," "The City of Pleasure," "Mary Pennington," "Squire Kate," "At the White House Tavern," and many others. She now occupies a very prominent position in the stage world, and is selected in many initial productions for special parts, by very prominent managers, including David Belasco and others. She has a beautiful and commanding presence, which is a desirable physical adjunct to her mental advantages in leading rôles.

A handsome woman and a promising actress, Margaret Illington was born in Bloomington, Ill., and made her first appearance in Daniel Frohman's Company, and afterwards became his wife. For several seasons, she starred with more or less success, and in 1908, she obtained a divorce from Mr. Frohman, and married again, with the resolve not to return to the stage. But she changed her mind, and is now seeking the narrow but brilliant path of stardom.

F Mrs. Cora Urquhart Potter, who has an international reputation as an actress, began as an amateur, chiefly in society performances on behalf of charities. She was the means of raising over \$50,000.

She then adopted the stage as a profession, and won immediate attention by her beauty and talents. She joined Kyrle Bellew, and toured with him for eleven years in England, America and Australia. She subsequently joined the forces of Beerbohm Tree, in London, appearing with him in "The Musketeers," "Carnac Sahib" and "Ulysses."

In 1907, she appeared in "La Belle Marseillaise," with which she toured South Africa. Mrs. Potter has not figured in American theatricals since the spring of 1896.

Katherine Kaelred, an actress of English birth, made her premiere in 1904, in "The Merry Wives of Windsor." She followed as leading woman with Edward Compton's Comedy Company, in 1905. After that, she appeared at the Haymarket, London, in "Everybody's Secret." The following season



FRANCES STARR



FLORENCE REED



CLARA LIPMAN



CECILIA LOFTUS



BILLIE BURKE



KATHERINE KÆLRED

*Notably Clever Favorites of the Present Day*



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she went to Australia, under J. C. Williamson's management, with Julius Knight, replacing Maude Jeffries, who married.

She first played in America as leading woman with J. K. Hackett's "John Slayde's Honor" company. After that, she filled a stock term in Milwaukee, and later appeared in Henry Savage's "Devil." Then she joined Arnold Daly's Company, and subsequently Liebler & Company. In 1909, she appeared with John Mason in "A Son of the People." She is now making a phenomenal success in London in "The Vampire."

It feels like the halcyon days of the past, when I recall the history of the venerable Annie Yeamans, who made her début in Sydney, Australia, in 1845. In 1846, she was with Malcolm's Circus, then joined J. A. Rowe's Australian Circus, billed as "La Sylphide—Equestrienne Extraordinaire." She joined Risley's Circus in 1859, and toured China and Japan. Later she and her daughter, Jennie, toured under Josh Hart. Augustin Daly engaged her to appear at the Grand Opera House, with Mrs. Wood, John Brougham, Rose Hersey, Emma Howson and the Majilton Troupe, in 1872.

For three years after, she played in the stock in Philadelphia, and afterwards with Harrigan & Hart, in the Standard Theatre, New York. Subsequently, she was with A. M. Palmer, in "The Lights of London," at the Union Square. In 1876, she was back with Harrigan & Hart, in "The Mulligan Guard Ball." She was then with Harrigan at the Garrick, and some years later at the Studebaker Theatre, Chicago, in "The Candy Shop." Since then she has been prominent in musical productions.

Clara Lipman, who in private life is Mrs. Louis Mann, has won renown as an actress and fame as an authoress, made her début at Niblo's Garden, New York, in November, 1885, in "The Rat Catcher," and later in "Odette" with Modjeska at the Bijou, New York, in February, 1892. She played in "Incog" at Herrmann's Theatre, New York, in December, 1892, and in "Little Tippet," and at Palmer's, in May, 1895, in "The Viking"; and then in "The Strange Adventures of Miss Brown," at the Standard, New York, 1895, succeeding to the leading rôle of Angela Brightwell. She also played prominent rôles in "The Girl from Paris," "The Telephone Girl," "The Girl in the Barracks," "All on Account of Eliza," and "Julie Bon Bon." Clara Lipman is the authoress of "Pepi," "Julie Bon Bon," and "The Italian Girl."

Billie Burke, the famous actress, was born at Washington, D. C., being a

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daughter of Billy Burke, the old circus clown and comedian. She went to Europe with her father about fifteen years ago, making her stage début in 1902, in a singing specialty at one of the London Music Halls. George Edwardes, impressed by her work, engaged her for the company to support Edna May in "The School Girl," at the Prince of Wales's Theatre. Her artistic hit was scored in her song, "My Little Canoe," which met with unusual favor. Her début in this country was made at the Empire Theatre, New York, in September, 1907, scoring as "Trixie Dupre." She remained there with John Drew all that season.

In autumn of 1908, she starred in "Love Watches," at the Lyceum, in New York, later going on tour with it. In the autumn of 1909, her first trans-continental tour in the piece netted more than \$60,000 in nineteen weeks. Early in January of 1910, she appeared in "Mrs. Dot," which is a big money maker.

Maude Fealy became a stage favorite at an early age. She is a Memphis, Tenn., girl, and played children's parts on the stage from infancy. When she was thirteen, the Fealy family moved to Denver, Colo., where the mother, Mrs. Margaret Fealy, opened a dramatic school, in which Miss Maude received a thorough training. At fourteen, she was with Augustin Daly and Richard Mansfield.

The following season she was leading woman in "Sherlock Holmes," with Mr. Gillette, appearing at the Lyceum Theatre, in London, England. Then she became leading woman with E. S. Willard, Nat Goodwin, William Collier and Sir Henry Irving. She then starred under John Cort, in "The Illusion of Beatrice," and afterward in "The Stronger Sex." Ill-health forced her to take a much-needed rest.

Elsie Ferguson, one of the newest of America's stars, started in the chorus with one of the "The Belle of New York" Companies. Another engagement was with "The Strollers," "The Liberty Belles," "The Wild Rose," "The Two Schools." Then she played with "The Girl from Kay's," "The Second Fiddle," with Louis Mann, "Dolly Dollars," "Julie Bon Bon"; and with Kyrle Bellew, in "Brigadier Gerard," following in "The Bondsman," with Wilton Lackaye; "Pierre of the Plains," "The Battle," and replacing Gertrude Coghlan for "The Travelling Salesman." When Henry B. Harris produced "Such a Little Queen," he chose Miss Ferguson for the star rôle.

Sadie Martinot, an accomplished actress, who long had yearned to star

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in first-class theatres, contracted with me to that end in my busy year of 1888. For a long time I had watched her career with great interest, from the time previous to when I first saw her as a very young and beautiful girl, in a female minstrel scene, in the Boylston Museum, in Boston. Even at that early period, I recognized she possessed unusual talent, which ultimately led to her rapid advancement, and I was pleased to enter into the arrangement with her.

In response to her wish, it was agreed that she should furnish the plays in which she was to appear, and during the summer she wrote me to Paris from an Austrian resort that she had secured the desired material. I went ahead with mapping her route, and other details of preparation; but shortly before the season was to begin, I was surprised by an announcement of J. C. Duff that he had secured her services for a production he was about to make at the Standard Theatre, New York.

There was a forfeiture clause in Miss Martinot's contract with me, as indeed there was in all the similar documents bearing my signature, and after some discussion, a settlement was effected, and I cancelled her contract, giving her the opportunity for a metropolitan appearance, which put an end to the Martinot starring tour.

Miss Ada Rehan made her first appearance on the stage, 1874, as Clara, in "Across the Continent," at Newark, New Jersey. She made a big name for herself as a Shakespearean actress, and left the stage to retire to private life while her fame was at its zenith.

Miss Mabelle Gillman (Mrs. W. E. Corey), actress and vocalist, made her first appearance on the stage in September, 1896, at Daly's Theatre, New York. She left the footlights to marry into the American aristocracy.

Julia Arthur (Mrs. B. P. Cheney) had some experience as an amateur before she made her first appearance as a professional, in 1883, with Daniel E. Bandmann. She was very successful in her rendering of Shakespeare's heroines, notably Portia, Juliet, Desdemona and Ophelia. She also deserted the boards to marry during the zenith of her career.

Miss Edith Kingdon (Mrs. George Jay Gould), who before she married and retired was a star and a universal favorite, was for a time in Augustin Daly's superb productions. Had she not left the stage to marry, she would have made professionally a big name for herself.

Elsie De Wolfe was born in New York, in 1865, and in 1890 she deter-

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mined to go on the stage, having previously made her mark in amateur performances at the Criterion, London. She was then engaged by Charles Frohman, and made her début in New York at Proctor's Theatre, in 1891, in "Thermidor"; then she followed with two seasons on the road, after which she became a member of the Empire Stock. In 1898, Miss De Wolfe made a marked success as Helene in "Catherine." Later, Miss De Wolfe forsook the stage to devote herself to art.

Rosine Sarah Bernhardt, tragedienne, has announced that she has made her farewell tour in America (but is bound to return). Like Patti, she has announced more than once that the tour was a farewell, but like Patti, her tours are, and will be, subject to recrudescence. For instance, Patti, at this moment, it is announced, is contemplating a vaudeville tour of the United States. The success of the Divine Sarah recently, under the able management of William F. Connor, drew from her the following complimentary statement:

"I have made wonderful tours in America with Abbey and Grau, but I was then in the full vigor of my youth and at the height of my career. You, my friend, you had confidence in me, when others feared my return to America. You also had faith in your countrymen, knowing that they would appreciate an art offered with sincerity by an artist having a true love for the ideal."

This eulogy is not surprising, as her season here netted her \$250,000 for 285 performances. At my own theatre, I had ample opportunity of judging what a drawing card she was, even in the past.

During her brilliant career, Selina Dolaro was, in my opinion, one of the most beautiful and talented women the stage has ever known. I met her one day on Broadway, very feeble and emaciated, leaning upon the arm of her nurse. She said she had been very ill, and, though convalescent, felt far from well, adding that her doctor prescribed a milder climate for her. I offered her tickets for herself and maid to Los Angeles, California, also any other necessary assistance she would require. But just as arrangements were complete, the final curtain fell upon her life. This was a sad end to a career that had such a glorious beginning.

Georgia Cayvan, who at the zenith of her brilliant success became insane through mental worries, was a brilliant elocutionist. I first met her at her home town, Bath, Me., before she entered on the legitimate stage, where she soon became a noted star. My next meeting with her was in San Francisco



MRS. B. P. CHENEY  
(Julia Arthur)



MRS. ANTONIO DE NAVARRO  
(Mary Anderson)



ELEANOR ROBSON  
(Mrs. August Belmont)



ADA REHAN



MABELLE GILLMAN  
(Mrs. William E. Corey)



ELSIE DE WOLFE

*Eminent American Stars Now Retired to Private Life*



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in 1882, where she was fulfilling an engagement, and I gave a little complimentary supper to her and other members of the company, to see the old year out and welcome in the new. The following summer she was a passenger on the same steamer as myself, the "Egypt," and was making her first trip abroad. She was a beautiful, talented actress and the idol of the public. Her departure from the stage and her sad ending were universally deplored.

Mary Anderson was one of the few women of the stage who leaped into fame without an apparent effort; Margaret Mather began in a very humble fashion; Fanny Davenport toiled for years as a member of a stock company; Clara Morris not only toiled, but suffered privations while endeavoring to win recognition for her talents. Charlotte Cushman was a ballet dancer, as was Carlotta Le Clerq, and Julia Marlowe, like Pauline Hall, served among the "extra" women about the theatre at a mere pittance season after season. Miss Marlowe had been on the stage nearly fifteen years before she starred, and even at this day it may be questioned whether her savings have reached any surpassing figure. The actors whose fortunes have placed them beyond a per-adventure are limited. These facts are not presented as a pessimistic reflection upon the stage, but with a desire to correct the exaggerated impressions which are current; to show that all players are not exorbitantly paid, that artists (even as great as Richard Mansfield) did not reach their positions as stars until after years of patient, persistent labor, and a continuous war waged against the most discouraging obstacles, not the least among which was the envy of their brother actors, and the attending acrimony. Mr. Mansfield had more than his share to contend with in this direction, and it is much to his credit that he triumphed in spite of them, and that he drew about him a host of sincere friends whose attachment, in fact, amounted almost to enthusiasm. As to the esteem in which the public held him the tremendous crowds he drew to his every performance furnished the best evidence. It would seem that he was accepted by acclamation as the greatest actor on the American stage.

Mrs. Antonio de Navarro (Mary Anderson) has lived for several years in Worcestershire, England, having made only two visits to this country since she married and settled abroad with her husband. But absence has not blotted away the memories of those glorious days when Mary Anderson was an ornament to her profession and to gracious womanhood. Few actresses that have ever appeared on our stage have won the admiration and af-

## Fifty Years in Theatrical Management

fection which hundreds of thousands of Americans feel for the gifted and beautiful woman still affectionately known as "Our Mary."

A half century ago neither stars nor actors were as pretentious as those we find on the stage at the present time. In those days a theatrical star was obliged to work his way up to the rungs of the legitimate ladder until he was found worthy of ranking in stardom. There were few monotonous long "runs" when I first entered management. Bills were frequently changed, and in some theatres, a new tragedy or comedy occupied the actor's study from early dawn until the rise of the curtain, and often during the performance. There was also much hard travelling. It was strenuous work, but it made good actors, many of whom I knew personally—and who have since taken their places as leaders in the stellar ranks. It was not unusual then to have daily strict rehearsals lasting sometimes until near the curtain's rise.

We have few such representatives of the drama to-day, largely because many of the ladies and gentlemen in the profession as a rule have not had the requisite training. It was no easy task to become a star when first I made the circuit of theatres; nor were the salaries to be compared to the large ones paid to-day. Leading actors then regarded \$40 a week as a big salary, while now sometimes less talented people command \$200 and \$300 per week or even a larger sum. Though at present we have more actors and actresses, there are many not entitled to be regarded as equaling in ability those who occupied the stage in the last half of the past century.

An actress with extraordinary managerial favor, modicum of talent, a magnum of nerve, and blessed with chic, fine physique, pretty face, and a good modiste, can with the aid of extensive advertising be made a competitor of Maude Adams. Much of the popular taste at the present day is superficial and evanescent. It is an easy matter for almost any young person to be thrust forward as a luminary in what are now regarded as very imposing stage productions. In my analysis of the present situation it is easy to approximate the real value of the actors and actresses as compared with many of their more gifted confreres.

An actor or actress then who eventually became a star was made fully competent for the position by a long term of arduous apprenticeship. How different it is to-day. A play that will not run at least a hundred nights in any large city is considered little more than a moderate success. In con-

## Fifty Years in Theatrical Management

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trast to their predecessors the stars and actors of to-day have what may be called an easy time. I have annexed the following list of the most prominent actors and actresses before the public at the current period:

Mrs. Fiske, Maude Adams, Ethel Barrymore, Viola Allen, Grace George, Margaret Anglin, Bertha Galland, Annie Russell, Blanche Bates, Bertha Kalich, Rose Coghlan, Mme. Nazimova, Maxine Elliott, Henrietta Crosman, Blanche Walsh, Julie Opp, Amelia Bingham, Lena Ashwell, Eleanora Duse, Mary Mannering, Julia Marlowe, Frances Starr, Mabel Taliaferro, Rose Stahl, Nance O'Neil, Ida Conquest, Mrs. Leslie Carter, Florence Reed, John Drew, David Warfield, Arnold Daly, James O'Neill, H. B. Warner, Robert Hilliard, William H. Crane, Creston Clarke, Arthur Byron, William Collier, Nat Goodwin, Francis Wilson, E. H. Sothorn, John Mason, William Morris, W. H. Thompson, Henry E. Dixey, Chauncey Olcott, McKee Rankin, George Fawcett, Thomas Wise, Louis Mann, Charles Dickson, Robert Lorraine, Wilton Lackaye, Robert Haines, James K. Hackett, William Gillette, Otis Skinner, Dustin Farnum, George M. Cohan, Edmund Breese, Edgar Selwyn, Edwin Arden, Louis Harrison, William Courtleigh, Ralph Stuart, William Courtney, Maclyn Arbuckle, Robert E. Edeson and John Glendinning.

Among the English actors and actresses who have shared in American favor may be mentioned Ellen Terry, Mrs. W. H. Kendal, Fanny Brough, Constance Collier, Irene Van Brugh, Kate Rorke, Julia Neilson, Adelaide Neilson, Carlotta Addison, Edith Wynne Mattison, Mrs. Patrick Campbell, Lily Langtry, Anne Irish, Dorothea Baird, Mrs. Thomas Whiffen, Margaret Wycherly, Anne Hughes, Cecilia Loftus, Marie Tempest, and Olga Nethersole, Sir Henry Irving, Sir Charles Wyndham, Wilson Barrett, Sir John Hare, Sir H. Beerbohm Tree, George Arliss, J. H. Barnes, Mr. W. H. Kendal, Charles Dalton, Sydney Brough, Oswald Yorke, Fred Terry, Frank Worthing, Rowland Buckstone, Sheil Barry, Sir Squire Bancroft, George Alexander, Tyrone Power, Harry Paulton, Arthur Roberts, Charles Hawtreys, Charles Sugden, Henry Vibart, H. B. Stanford, Dallas Welford, Huntley Wright, Bruce McRae, Charles Cherry, Hamilton Revelle, Charles Cartwright, W. L. Abington, Kyrle Bellew, E. S. Willard, G. P. Huntley, Bransby Williams, J. E. Dodson, Lawrence D'Orsay, Fred B. Warde, John Forbes Robertson, Robert Mantell, Wm. Faversham, Henry Miller, Herbert Kelcey, Weedon Grossmith, and Ben Greet.

A word on the subject of actresses who abandoned the footlights when

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they married. Some have returned and some have not. Mary Anderson is one who, in spite of most tempting inducements, remains firm in her determination to keep away. Of others such as Miss Elizabeth Tyree, who deserted to become Mrs. James S. Metcalf, and Mrs. Thorndyke Boucicault, Miss Fay Templeton, Miss Mabelle Gillman (married to William E. Corey, late president of the Steel Trust), Miss Edna May, Miss Julia Arthur (Mrs. B. P. Cheney), Mary Mannering and Eleanor Robson, who married August Belmont, Jr., what they will do remains to be seen. Of those who retired with firm determination never to return, but were eventually lured back to the footlights are: Mrs. Fiske, Miss Annie Russell, Mrs. Sidney Drew, Clara Lipman, Misses Odette Tyler, May Irwin, Viola Allen, Josephine Hall, Grace Filkins, Mrs. Stuart Robson, Selina Fetter Royle, Margaret Illington, who married Daniel Frohman and later divorced him because to put it in her own words, "I wanted to live a domestic life and darn stockings," she then married again, and ultimately getting tired of darning stockings returned to the glitter of the footlights.

Others who retired and became play writers are: Madeline Lucette Ryley, Misses Margaret Mayo, Elizabeth Robins, Clo Graves, Rachel Crothers, Harriet Ford, Clara Morris, Mrs. Emma Sheridan Fry, Genevieve Greville Haines, and last but not least Lady Bancroft. A very famous actress who retired to stay away and did not marry was Miss Ada Rehan. Of the dancing peeresses of Great Britain, I may draw attention to the fact that they are not all from our side; for instance, Rosie Boote, Marchioness of Headfort, and Sylvia Storey, Countess Paulett, are English girls, as also were Belle Bilton, afterward Countess of Clancarty; Connie Gilchrist, Marchioness of Shetland and the Orkneys; the eccentric Lady Meux was also once an actress.

Among those who in marrying have joined the American and English aristocracy are: Miss Minnie Ashley, who became Mrs. William Astor Chanler; Miss Katherine Emmett (niece of Henry James), Mrs. Nicholas Biddle, Miss Kingdon, a star who became Mrs. George Jay Gould; Miss Edith Kelly, who married Frank J. Gould; Miss May Yohe, who married Lord Hope; Miss Ward, Count de Guerbel; Miss Anna Robinson, Earl of Roslyn; Miss Frances Belmont, Lord Ashburton, and Miss Camille Clifford, Hon. Lyndhurst (Henry Bruce). Miss Katherine Clemons, who married Howard Gould, was also on the stage. Her starring tour was financed by William F. Cody, (Buffalo Bill) and he lost about \$75,000 in the venture. After that he came to

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me to take her under my management, adding that I should be exempt from any losses sustained in consequence.

Few perhaps remember now that Mrs. E. Berry Wall, who married Mrs. August Belmont, Jr.'s uncle, dubbed "The King of Dudes," was once an actress; fewer still remember Mrs. William Winter, wife of the dean of dramatic critics. The wives of William Randolph Hearst and James Ever-son, Jr. are not so likely to be forgotten as their marriages were comparatively recent.

The wife of Labouchère, the famous London editor, was also an actress, known in her day as Henrietta Hodson, contemporary with Miss Kate Terry, Lady Bancroft and Sir Charles Wyndham, rather than Miss Ellen Terry and Mrs. Kendal, although she has acted in companies with them all.

Of the English actresses who married into the aristocracy are: Lily Langtry, Kitty Gordon, and Marie Tempest, all of which tends to prove that the stage has its advantages as a matrimonial market.

On one occasion during my visit to Calcutta I was present at the rehearsal of a comic opera by the Amateur Dramatic Society. It appears every year these shows ended in three or four marriages. A young married woman had been selected to fill the title rôle much to the indignation of a homely widow, who rather gave herself away in saying "It is too bad, not giving the unmarried girls a chance." The musical director who was engineering the performance, highly incensed, jumped up, exclaiming, "Madame, I would have you understand, this is a Dramatic Society, not a Matrimonial Agency!"

## CHAPTER XXXI.

I Become Lessee of the Bush Street Theatre, San Francisco—Al Hayman's Association With Me—New Methods for the Transportation of Attractions—The First Theatrical Circuits Over the Northern Pacific and Santa Fe Routes—I Send Unlimited Attractions Over the Same—The Many Authors of "The City Directory"—Pleasant Business Relations With Sir Charles Wyndham—My Managerial Activities in England—I Lease the Royal Avenue Theatre, London—When American Beef Was at a Discount in England—Robert Filkins and Charles Frohman's First Trip to London—The Strenuous Life Begins to Undermine My Health—Rigid Discipline—Personal Reminiscences of Sir Joseph Lyons.

**I**T was in 1882 that I became the lessee of the Bush Street Theatre in San Francisco, an event which led directly to the establishing of my trans-continental circuit. Three of my companies had been booked for the Bush Street Theatre, when Mr. Locke, who had been going from bad to worse with his various speculations outside the theatre, reached the end of his resources, and had to give up the house. At the same time he asked me why I would not take it, saying that with my energy and resourcefulness I ought to make a success where he had failed. I considered the matter carefully, partly to protect my own interests, for my shows had always been immensely strong in that part of the country, and I did not wish to withdraw them.

Just then Al. Hayman came into my office, having met Marcus R. Mayer in Broadway, who told him I was negotiating to take the theatre, and suggested that he apply to me for the position of local manager. Mr. Hayman did so, and while telling him that the negotiations were still in a preliminary state, I thought it might be advantageous for me to send him to San Francisco, where he could look over the ground and keep me posted as to actual conditions there. So I asked Hayman how quickly he could get started for the coast, and he replied that he could leave that very night, whereupon I arranged for his transportation and started him off. In his application for the position, he had said he desired to be with me, principally that he might gain a clear knowledge of my business methods, inasmuch as he said he regarded me as the leading showman in America. I think those

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who are familiar with Mr. Hayman's business career since that time will freely admit that he has taken full advantage of the schooling he received.

When Hayman reached San Francisco he found that business demoralizations extended in every direction. Nearly all the theatres were vacant because the managers had exhausted their credit with the landlords, and besides, the public was not much interested in amusements. Here and there some individual acquainted with my methods of doing things told Hayman I might possibly manage to inject some life into the situation, but my manager was discouraged. This was reflected in his telegrams and letters to me in which he strongly urged me to abandon the project. I had, however, fully resolved that I would take a chance in California, not as a forlorn hope, but because the impression had grown to be a certainty in my inner consciousness that the field would prove all right if properly and systematically worked. The lease was signed for one year with an option of renewal in opposition to Mr. Hayman's counsel, thus laying the foundation of a business enterprise from which I derived a profit of nearly a half million dollars.

Some three years previous I had business transactions with Hayman while he was in Australia, head partner in the firm of Hiscock & Hayman, on which occasion he sent his representative, J. H. Surridge, to America to arrange for attractions. He came to me and it was settled I should send my English burlesque show to play in Australia. While my company was awaiting transportation for some time in San Francisco, Hayman called the contract off, owing to his inability to fulfil it, his backer Disraeli of Christ Church, New Zealand, having died in the interim. I consequently was a heavy loser; but in New York I met Hayman, who promised to refund my losses when in a position to do so. Seeing that he was affable and willing to reimburse me at the time, I told him we would consider the debt cancelled and let it go at that. He then became associated with me as above related.

Locke, meanwhile, came East, where he associated himself with the National Opera Company, backed by Mrs. H. K. Thurber, wife of the noted millionaire grocer. Locke was a debtor for sundry sums of money which I had advanced him long ago to meet losses on his Oscar Wilde lecture tour, his Emily Melville Opera Company and his outside ventures in San Francisco. A part of the aggregate sum had been repaid during the profitable engagements of my various shows in the Bush Street Theatre, while he was running that house, but there still remained a rather imposing balance when the

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big National Opera Company was playing its engagement at the Metropolitan Opera House, New York, to very large receipts.

One afternoon it occurred to me that Locke must be in a position to pay up, so I walked into the lobby of the Metropolitan, where I saw his brother Seymour, inside the box-office. In reply to my inquiry as to the whereabouts of the elder Locke, Seymour assured me that his brother had gone to Philadelphia on business and probably would not return until the next day. Familiarity with the Locke system led me to simply say, "All right, please tell him I called." I strolled out of the house, down Broadway, crossed over to the other side, and walked up to the next block, where I recrossed and approached the Metropolitan from a direction opposite to the one I had taken upon leaving. Sure enough, there was Locke as large as life sitting in the box-office, and when I accosted him he invited me in. I was annoyed at his effort to avoid me, and I lost no time in telling him so, besides conveying the impression that the loan had remained unpaid quite long enough. The least he could do, I said, was to pay me a part of the amount due, and I would call it square, so I mentioned a sum about half of what was really owed. He immediately instructed his brother to pay it to me. The remainder I charged up to profit and loss for I was pretty well satisfied with that day's work.

The Bush Street Theatre opened its career under my management with Leavitt's "All-star" Specialty Company, which was a really great combination of its kind, and scored a genuine success wherever it appeared. By this time I had organized number two companies for nearly, if not quite all of my attractions, and I believe I was the first manager simultaneously with what, to all intents and purposes, was the same attraction. But, of course, I could not personally make enough productions to keep the Bush Street Theatre continuously going, and when I came to approach the managers of other desirable shows with the suggestion that they play in my house, they replied that it was "too far to go for the eggs," and that the chance of loss was altogether too great in view of the heavy railway fares involved. At that period a round-trip ticket from Missouri River cost one hundred and fifty dollars, and this, with the additional cost of a scenery car, and the charge for excess baggage made the transportation of companies of any pretension a problem of formidable proportions.

To meet the emergency, I put myself in touch with managers of the different theatres along the route from Omaha to San Francisco, and ar-

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ranged with them to book their time, they agreeing to refer to me any managers who might apply to them direct. In this manner, for the first time on record, a "trans-continental chain of theatres," all of them booked from my home offices in New York, was welded; and thus started the "first theatrical circuit," the formulation of which idea was subsequently elaborated by the theatrical syndicate. I thus was enabled to assume the transportation cost as part of my own expenses in taking companies to the Pacific Coast—a plan that appealed to managers, more particularly to those who thought that in assuming such large risks I had gone daft. The new plan I had hatched completely changed the methods of the Western amusement business. Managers who would not have thought of undertaking the long journey at their own risk, were willing and always eager to do so at mine. I offered them contracts upon equitable terms, endeavoring to divide the receipts in such a manner that the party under the greatest expense should receive the largest share.

The knowledge I had gained as an organizer made it a matter of difficulty for a manager to deceive me as to the amount of his weekly outlay, and I could, without being told, calculate almost to a fraction, the legitimate expenditures of any show that came along. Of course, I knew to a penny what was involved in my own end of the enterprise, so I was able to avoid getting the worst of these arrangements. Where a small, inexpensive company of merit presented itself, I sometimes took first money, and at other times the larger portion of the gross receipts. In all instances, I paid railway fares. This investment came back to me out of the difference between my share of the receipts and the share I paid to the local managers. As I brought a great volume of business to the railroads, I was entitled to the commissions they would have paid to soliciting agents, and this footed up a handsome sum every year, and was indeed clear profit. The volume of railroad business may be estimated better when I truthfully state that during my trans-continental operations for fifteen years, I paid the Trans-Missouri railroads the vast sum of very nearly three-quarters of a million dollars, if, indeed, it did not actually exceed that sum.

Once in motion this business of mine grew with amazing rapidity, for the innovation was alike welcome to local managers, who had found it difficult to fill their time, and travelling managers who had found it impracticable to cover the far West. My field extended until I was managing and

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controlling the affairs of as many as twenty-five or more attractions annually as contracted with other managers, and a round dozen or more of my own. The tours covered the Northern Pacific, the Union and Central Pacific, the Atchison, Topeka and Santa Fe, the Southern Pacific, and the Mexican Central Railroads; and the time occupied in each depended largely upon the merits of the various attractions. Those in which I had the greatest confidence were engaged for as long as possible, while others in which I did not place as much reliance, were taken for a shorter time, making longer jumps and playing briefer engagements in San Francisco. I was so thoroughly familiar with the country, that I knew the patronage capacity of every city west of the Mississippi, and I could lay out my route with such nicety that no such thing as losing a night was ever thought of, where even now, with all the intervening growth of the country, that sort of thing occurs in the West.

Having all these different cities and separate attractions absolutely in my hands, I was able to shift the routes at a moment's notice, almost literally playing checkers with the whole Western country for a checkerboard. When an attraction made an unexpectedly strong hit in San Francisco, it was a simple matter for me to extend the engagement there by changing the route of the attraction next booked. This was done, for instance, in the case of Harrigan & Hart, whom I retained at the Bush Street Theatre for five weeks to gross receipts exceeding \$30,000, and William J. Scanlan, who followed for four weeks more to business very nearly as large, and many other attractions whose receipts were even greater, which was unusual for those days.

Surprise sometimes is expressed at the fact that during all this time my own productions, although of imposing magnitude and high quality, invariably were in the lighter vein, and rarely comprised any of the serious dramatic works. I suppose I was actuated in the first place by judging what others might prefer in accordance to my own tastes. I figured that the kind of entertainment men and women after a trying day of business, could enjoy, must be light, interesting, agreeable and amusing, and the results proved my judgment to be entirely correct. This was the main reason why I held my own path in the provision of original productions. The second cause of adopting the course was that when I entered into the circuit management upon a large scale, I found an ample supply of serious stage representations at hand without the necessity of manufacturing them on my own account. I thus derived from the products of others all the pleasure of successful ex-

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ploitation, and all the profit due me as manager with none of the cares and difficulties of their organization.

At the time I opened the Bush Street Theatre, the Standard was occupied by Billy Emerson's Minstrels, the Alcazar by a stock company, the Orpheum and Wigwam by variety shows, and Howard Hall had been fitted up as a theatre for the presentation of melodrama at cheap prices by Walter Morosco. The Grand Opera House and Baldwin Theatre were vacant most of the time, and when I found myself, as I occasionally did, with an overburden of attractions, I had for a time one or both of these play-houses in addition to the Bush Street Theatre at my disposal. Walter Morosco in 1873 played in one of my companies, a vaudeville show, called the St. James Combination in honor of the St. James Theatre in Boston, built by Lon Morris, of the Morris Brothers, and at a later stage renamed the Continental Theatre, and then the Olympic.

Morosco was at that time a member of the Melville family of posturers; that is to say, performers who, lying prone upon the stage, juggled children upon their feet and hands. One of the early members of this family is now the manager of the Liberty Theatre, in Oakland, Cal., and is well known as Harry W. Bishop. The present Oliver Morosco, who successfully manages theatres in the Far West, was not a member of the original Melville family which appeared with me, but joined it at a later date. His interests now are quite extensive, including theatres along the Pacific Coast, as far north as Portland, Ore., and as far in the other direction as Los Angeles, Cal.

In the Wigwam, in San Francisco, which was run by a middle-aged, shiny-faced German, named Myers, a part of the entertainment was a female minstrel first part. One of the figurantes was a slender young girl, named Alice Nielsen, who is now a star prima donna of grand opera, a member of the Boston Opera Company, under the direction of Henry Russell.

After the first year of my management of the Bush Street Theatre, Mr. Hayman wished to branch out for himself, and I did not object, for it was one of my principles to let my associates and employees better themselves if they could, and if they had shown themselves to be of value to me, taking them back when they could not.

Such men as Kit Clarke, Dudley McAdow, and others, repeatedly left my service to join other managers, who wanted them for the knowledge they

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had gained in my employ, but they invariably came back as long as I remained in theatrical management.

When Mr. Hayman withdrew in San Francisco, he took the lease of the Baldwin Theatre. He had made a number of valuable acquaintances, among them Moses Gunst, Marion B. Leventritt, Herman Shainwald and others, who helped him through his first season, which was run at a loss. At the end of that period, upon one of my trips to California, Hayman called on me, and he told me that he possibly would have to give up the Baldwin and again become associated with me. He suggested in a jocular manner that we should pool the Bush and Baldwin theatres, but as the latter had been a loser, while the Bush Street had shown a profit that season of some \$30,000, I regarded the proposition as purely humorous.

However, I assured Hayman that he might rejoin me at any time he desired. He was in a thoroughly discouraged frame of mind, when the turn in his affairs came that changed his career from misfortune to one of opulence. A. M. Palmer was then managing the Union Square Theatre, New York, where the most noted stock company of the time was engaged, and Mr. Hayman induced him to make the trip to California with his organization to play at the Baldwin Theatre. The results, artistically and financially, were of a highly gratifying character. Later, he entered into a deal with French & Sanger to present "Little Lord Fauntleroy," in San Francisco, a play that was having a most extraordinary run at the Broadway Theatre, in New York. This production repeated at the Baldwin its eastern success, and started Mr. Hayman fairly on his way to the rank of capitalist. The drama did not turn out so fortunately for both its owners, for it became the subject of litigation that was prolonged and costly.

Mr. French and Mr. Sanger were associated in the management of the Broadway Theatre, but Mr. French held that he owned the play, and was, therefore, entitled to all the profits arising from its use after it left the Broadway. Mr. Sanger sued for a full half interest, claiming a verbal agreement, and the court upheld this contention, which was appealed over and over again. The final judgment was in favor of Sanger, and called for the payment of a large sum to him.

Henry C. Miner was involved to a considerable extent, by having gone upon Mr. French's bond, that gentleman in the meantime having met with serious reverses.



M. A. GUNST AND AL. HAYMAN

*(A "Snap-Shot" Taken During a Recent Visit Abroad)*



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In the days of the trans-continental tours under my direction, I made it a rule not to permit any of the attractions to collapse in my territory for want of financial assistance. Once in a while some company would break up, to be sure, but this was by reason of internal dissensions that could not be overcome, or for some cause other than the need of money. Also, upon many occasions, it was necessary for me to advance considerable sums to attractions that had not reached the first stand upon my route. In most cases, these advances were refunded out of the receipts, although in numerous instances I never did get back the loans.

The late Professor Alexander Herrmann was a man who, although his earnings were enormous, was perpetually hard up for ready cash, and always relied upon me to advance sometimes as much as \$5,000 or more, when we had a contract in contemplation. This was a safe investment, for the reason that Herrmann's business was of the sure-fire type, and could be counted upon to win without fail.



Sometimes amusing complications arose, as for example, when the late John H. Russell came along with the announcement that he was going to send out a piece called "The City Directory," of which I knew nothing, a condition that turned out to be not surprising, for the reason that the play had not even been written. All Russell had at the moment were the title, the nucleus of the story, and his own reputation as a shrewd and tireless business man.

The comedians he had engaged included William Collier, Charley Reed, Louise Allen, Amelia Glover, Bessie Cleveland, Julius Witmark and several others equally well known. He desired to start out with a western tour, and we lost no time in coming to a suitable arrangement. One afternoon in Chicago, not more than a fortnight from the opening date, I dropped into the office of the Tremont House, upon my way to San Francisco. The chief clerk, Michael O'Brien, a popular man among all professionals, greeted me with: "M. B., you are going to take 'The City Directory' to California, aren't you?" Upon my reply in the affirmative, O'Brien informed me that all the members were upstairs on the top floor of the hotel, and I immediately went up to see what was going on.

I found the two principal members, Willie Collier and Charley Reed, with others, gathered around a table in deep discussion, writing upon slips of paper.

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I jokingly asked them if they were engaged in putting the play together in so short a time of the opening. Russell looked up, and replied: "That's just what we are doing." Assuming a serious air, I asserted that I had more than half a mind to cancel the show under such circumstances, but I did not, as the company was made up with such excellent material that I was sure of a good performance eventually; but the remark, for a few moments, caused quite an alarm among the many authors assembled, and the company opened in due course of time.

The tour, which lasted for twenty weeks, was most successful, as was, indeed, the whole career of "The City Directory." The piece, when fully ready for rehearsal, consisted of precisely eight pages of manuscript, made up entirely of connecting lines between the scenes of the comedians, all of whom were specialty performers, and "rang in" their best hits to fill out the skeleton provided for their introduction.



In 1883, on the eve of my departure for Europe, I arranged with Sir Charles Wyndham (not then knighted) for a tour to the Pacific Coast and back. Under this arrangement, I gave Wyndham 65 per cent. of the gross receipts, and paid all railway fares for himself and company, guaranteeing that his share should not fall below \$3,500 a week.

This, of course, was profitable to him, but for reasons in which he was entirely blameless there was a loss to me of approximately \$13,000. There was a Fenian excitement throughout the country at that time, and this naturally militated against an attraction that was thoroughly English in its character and personnel.

I "jumped" the company from the Union Square Theatre, in New York, to San Francisco direct, paying railway fares, aggregating about \$4,000, for this trip alone. The opening was marred by the indisposition of one of the principal actors, and also by the selection of "Brighton," an English adaptation of "Saratoga," for the occasion.

There was little interest in the engagement, but I was so confident that my judgment of Mr. Wyndham's value as a drawing card was not astray, that I offered to renew the original contract for a return trip. While declining the proposition, he expressed surprise at the courage of my convictions. The invariable success which the Wyndham visits to the United States have achieved during the years intervening between then and now, is proof posi-



SIR CHARLES WYNDHAM  
*A Sterling Player of International Renown*



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tive that I was right in my impression, prejudice against the English being scarcely excusable in Wyndham's case, for he had served with the Northern army as a surgeon in our Civil War, making an excellent reputation.

He had been trained for that profession at the behest of his father, himself a prominent physician of Liverpool. Indeed, it is rather remarkable that the younger Wyndham did not give up his stage aspirations in favor of a doctor's life, for the reason that he met with no little discouragement as an actor. That he was justified, however, in sticking to the theatre, is shown by the great artistic and financial success he has gained in this field.

He is now the proprietor and manager of Wyndham's Theatre, the Criterion Theatre and the New Theatre, in London, and is rated a very rich man. He was knighted by King Edward VII in recognition of his services to the stage. To Americans in London, he always has been the soul of courtesy and hospitality, a fact that had contributed not a little to a popularity quite as great in America as in the land of his nativity. To quote a recent letter received from Sir Charles Wyndham:

"The New Willard,  
Washington, D. C., March 17, 1910.

My Dear Leavitt: The visit to California and Far West, under your able auspices, was my first and only professional association with that part of the country. You fulfilled all your obligations towards me in the most rigid spirit. I wish we could have renewed that experience again. With all good wishes for the success of your forthcoming memoirs,

Yours sincerely,

CHARLES WYNDHAM."

The time he alludes to was 1883.

At the beginning of my greatest managerial activities, very early in 1882 and 1883, I saw a good chance of invading England and the Continent with several of my enterprises. To this end, I reorganized the Rentz-Santley Company to play Edward E. Rice's "Evangeline," to begin in Liverpool; leased the Avenue Theatre, London, to present "Dreams" and "A Bunch of Keys," with Willie Edouin, Alice Atherton, Richard Golden, Dora Wiley, James T. Powers and others, and I also engaged Atkinson's Jollities to appear in the "Electric Doll," in all the large provincial cities of Great Britain.

The "Electric Doll" Company jumped straight from St. Louis, Mo., to Manchester, England, by way of New York and Liverpool, a memorable journey from one stand to another. Frank Daniels and Jennie Yeamans, then at

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the very height of their ability and popularity, were at the head of the company. Miss Yeamans's mother objected to letting Jennie go so far from home, but, after a long argument, she consented, and I agreed to give her a return steamship ticket.

The "Electric Doll" was a success, and both stars of the show made hits. But Daniels became homesick, and so apparently did Miss Yeamans; for one night in Wolverhampton, which is not far from Liverpool, she disappeared and sailed for New York. I was then in London, superintending preparations for the opening of the Edouin Company at the Avenue Theatre, but I went directly to Wolverhampton, where the company assembled on the stage next morning to meet me.

The impression prevailed in the company that Daniels's dissatisfaction had been responsible for Miss Yeamans's sudden departure, and that he was hoping that her absence would oblige me to abandon the tour, so that he might go back to America. I then enunciated some sound advice to the comedian, and when he surprisedly replied: "Do you mean to say that we are going to give a performance to-night?" my prompt "Yes" caused Daniels incredulously to ask: "Who is going to play Miss Yeamans's part?"

A woman on her hands and knees was washing down the stage nearby, and, pointing to her, I declared: "That scrubwoman." Of course, I did not really mean it, but I had already made up my mind what to do in the emergency.

My friend, Cecil Beryl, the well-known English manager, who introduced Minnie Palmer to British audiences, had Nellie Bouverie, a soubrette, in his own company. This girl was talented, and of the same class of comedienne as Jennie Yeamans. I wired Mr. Beryl for the loan of Miss Bouverie's services for a few evenings, until I could get matters straightened out, and he readily consented, with the result that she came to us at five o'clock in the afternoon, and "winged" the part that night.

She created a fine impression. In a day or two, the show was going on as well as it ever did, and I succeeded in inducing Miss Bouverie to remain, with her manager's consent, of course, until the end of the sixteen weeks, for which the "Electric Doll" had been booked. This tour was highly profitable.

The Edouin Company, in London, did not do so well, although afterwards, when we reached the provinces, business increased sufficiently to reduce the

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entire season's loss on this attraction to a mere trifle, and when Edouin returned to London as lessee of the Strand Theatre on his own account, he began to make money with the plays he presented.

The "Evangeline" opening at the Court Theatre, Liverpool, had been prepared for upon a great scale, in every detail. The company was splendid, reinforced by an English ballet, as fine a collection of dancers and beautiful women as I have ever seen in a single production. The scenery was handsome, the costumes were elegant, and the advertising was on a scale that set all Liverpool agape.

The Hotel Compton was just approaching completion, and the entire block front was boarded to the top of the structure. Upon this enormous surface, Ernest Stanley, who was acting as my agent, had caused an array of Strobridge lithographic printing to be posted, in which there was not a single sheet duplicated.

The sight created such excitement that a special corps of policemen were required to keep the street clear. I had foreseen that my contemplated operations in Europe would require the use of great quantities of advertising matter, and I had provided a supply costing somewhere from \$10,000 to \$15,000.

I had leased a large warehouse in Liverpool, and had converted its interior into storage compartments, with shelves, upon which the paper was packed and classified, so that it could be taken out without inconvenience.

The opening night the theatre was packed and jammed, and the first act went off so wonderfully well that Henry C. Jarrett and other acquaintances, who were in the audience, congratulated me, and assured me that the success was beyond doubt.

There was much antagonism in England at that time regarding American beef, the importation of which was bitterly opposed, and, in many quarters, it was asserted that the meat was not fit for human food. No one not on the spot at the time, could comprehend the extent and depth of this hostility, which came to the surface when the two comedians stepped upon the stage to perform the heifer dance, which had always been a great feature of "Evangeline" in our own country.

In the pit and gallery, a very pandemonium of hoots and cat-calls broke out, with a chorus of such angry shouts as, "There's your American beef!" Thus, all that had been accomplished in the earlier part of the evening was nullified for the moment. This incident was explained by the newspapers as

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having been the outgrowth of jealous rivalry, and instead of proving fatal to my enterprise, it created discussion of a kind that was beneficial. Our business continued to be very large, not only in Liverpool, but in all the other leading provincial cities.

Robert Filkins and Charles Frohman, representing J. H. Haverly, came to my hotel one Sunday morning, in London, in 1883, to prepare for the second company of Haverly's Mastodon Minstrels, which was booked for the Drury Lane Theatre. After the previous Haverly term at Her Majesty's Theatre, there were some accounts yet unsettled. This had been communicated to Haverly in New York, and he cabled Filkins to see me and obtain a loan of \$5,000.

While discussing the matter, Mr. Frohman, who had learned of the magnitude of my dealings in that part of the world, suddenly exclaimed to me: "Gee, but you have got London by the neck, haven't you?"

Many years afterward, when one day I met Mr. Frohman walking in the Strand (he was managing five or six theatres and had enormous interests), I then had the opportunity of repeating to him the exact remark he had made to me when we were discussing the Haverly loan.

Having failed in my endeavor to temporarily delay payment, I went to Mr. Gillig and negotiated the loan for Haverly, as I already had done for Henry E. Abbey to facilitate his Bernhardt negotiations. In Haverly's case, however, I did not endorse the note, as Mr. Gillig was satisfied with the signatures of Haverly's representatives.

The mental and physical strain of handling my almost innumerable interests and going personally into the minutest details of this enormous business, finally began to tell upon my health, a condition that was inevitable, inasmuch as I surely worked harder and for more hours in each day, than any one else with whom I had ever come in contact.

I gave myself up entirely to business, keeping at it from eighteen to twenty hours a day, without rest, and making no pretense of living regularly in the matter of sleep, food or recreation of any sort. I must have had the advantage of an extraordinary physical constitution to have withstood the strain as long as I did, although, having no dissipation, I felt the inroads of this constant work less than they would have been felt by others.

I kept up a tremendous correspondence, gave the closest attention to every detail, however trifling, and carried in my mind a never-ending photo-

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graph of even the least important matters. None of those who were in my employ were permitted to go ahead at random upon their own inclinations. I never engaged an agent or manager, no matter what his capabilities were, without giving him the fullest instructions as to what I expected him to do, so that there was no chance for future arguments upon the wisdom of the course he pursued.

I had a fine and thorough system in the office, the first thing of the kind that was ever applied to the amusement field, reducing that department to a strictly commercial basis. As the weekly statements came in from the different theatres and companies, I handed them over to Kit Clarke, who had charge of the office staff, and he scrutinized them before returning them to me.

I then went over every figure, checking up each item myself, and after that had been completed, the statement was transferred to the regular day-book and finally to an immense ledger, which was balanced every Sunday, so I was able to tell at a glance just where I stood with every one of the enterprises under my control.

Toward the end of 1884, the Third Avenue Theatre was occupied by McKee Rankin. The house had been a very unfortunate speculation from the very first. Kate Claxton lost a large sum as its lessee, which compelled her to turn the house back upon Rankin's hands. He had organized an altogether remarkable company, which, at the time I speak of, was playing upon the commonwealth plan, to receipts that were absurdly inadequate.

This company included such eminent players as Daniel H. Harkins, Frank Mordaunt, Theodore Hamilton, Rowland Buckstone, Mr. and Mrs. McKee Rankin, and others equally noted.

It occurred to me that I might make a highly profitable tour over my own circuit with this organization, and at the same time might be enabled to come out even upon the theatre itself. So I took the house for a year, and sent Rankin and his associates upon their way rejoicing, I having advanced the funds necessary to transfer the company to the starting point of the tour at Chicago, and from there onwards.

The business was excellent, and both of us made money, but Rankin was continually harassed by his debts, and this fact kept him in arrears with me. I thought it might be a good idea, for the purpose of arousing newspaper comment, to play the Rankin combination in Salt Lake City, one of the regular stands of the circuit, which Rankin desired to avoid, thinking there might

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be a great prejudice against him there, through the fact that "The Danites," one of the earliest and best of his successes, was a play directed against the Mormons. But I felt sure they would not oppose the project, so I announced "The Danites" for production there; but the best laid plans go oft astray. A great storm arose that prevented the company from reaching Salt Lake at all.

When San Francisco was reached, the company immediately became vastly popular, and the receipts were so large, that at the end of the Bush Street engagement, I transferred the company to the Baldwin Theatre without in the least interrupting its prosperity. My original agreement with Rankin expired during the Baldwin engagement, but I had the foresight to have him endorse upon the back of the contract an undertaking to continue under my management until the complete circuit had been covered, which would bring him back to the Missouri River.

One day the local agent of the Union Pacific Railway came to me with the announcement that Mr. Rankin had applied for the redemption of his return tickets from San Francisco east. These belonged to me, and were purchased at the outset of the tour upon the round-trip basis. Naturally, I refused to sanction any such transaction, and pretty soon Rankin came to my room in the Occidental Hotel in a high state of indignation. I had learned that he was in negotiation for a lease of the California Theatre, and had correctly surmised that he wanted the twelve or thirteen hundred dollars, embracing the value of the railway fares, in order to make the first payment for the house.

The interview between us was both long and heated, but when, at its conclusion, Rankin appealed to my good nature, and recounted his own misfortunes, I yielded the point at issue, upon consideration of a new contract that at any time I might call upon him to do so, no matter how great his current success in San Francisco might be, he would take up the tour where it had been broken off.

Rankin thus secured possession of the California Theatre, which he opened with melodramatic revivals at prices ranging from twenty-five to seventy-five cents, and he played to a succession of exceedingly large houses. I thus made an opposition to myself, which some other managers similarly placed, would have prevented at any cost; but it was part of my business life to help, rather than crush those who were struggling to better themselves, as I already had done in San Francisco, in the case of Al. Hayman,

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who resigned his managership with me to open the Baldwin Theatre, aided with my money as part of his capital.

Rankin played for a long time at the California Theatre, and then returned to the East, where, in due course, I took him for a second tour over my chain of theatres, while the matter of those railroad tickets still was between us. Upon this occasion, he had another strong supporting company, with Amelia Bingham at its head, and the takings of the tour were large. But Rankin was in difficulties, so that before the season had expired he again had liabilities with my treasury.

These matters are not related with an idea of casting reflections upon Rankin, who is one of the best of actors and pleasantest of companions, but to show how unfortunate it is, that the highest artistic abilities so seldom are linked to business capacity, for had Rankin been anything like as clever a business man as he was an actor, he would have amassed a great fortune.

In 1890, Abbey, Schoeffel & Grau were booking Sarah Bernhardt. Henry Abbey was very fond of hypothecating his bookings, and obtained an advance from me of \$3,000 on his booking of Bernhardt at my Broadway Theatre, Denver. As Bernhardt did not come over that season, and Abbey (in the interim) was not in a position to reimburse me, I calmly accepted the situation, but the next year Bernhardt returned, the contract was fulfilled, and I received my advance.

Maurice Grau was in Denver in charge of the Bernhardt company, and I had stayed over to be present at her opening. Captain H. B. Lonsdale, my local manager, had already deducted from the advance sale my \$3,000. Mr. Grau objected to this, and said that he had urgent need of the money; in fact, he needed \$10,000, and he asked it of me as a loan, producing his firm's lease of the Tremont Theatre, Boston, offering it as security. I replied his word would be sufficient, that at the moment such an amount was not available, but I handed him a check for \$2,500, which was eventually repaid. This style of relying on honor might have had its faults, but it was far more pleasant than the "Shylock methods" that to some degree obtain in theatrical business to-day.

I relate this instance as an illustration of good-fellowship existing among earlier managers, that now apparently does not prevail to a marked degree. No money involved would outweigh the value of friendship, and the belief in human nature that was then maintained.

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It had always been my desire and practice to assist in every way, and extend a helping hand to deserving beginners, and to those who had matured experience when they were struggling against reverses of fortune. In fact, "I O U's" to the tune of over \$40,000 from actors and managers, now in my possession, more than anything else attest to the generosity extended by me during my managerial career.

Many of those now most prominent in the theatrical affairs of this country have become so through the opportunities I first afforded them to lay a foundation for the fame and fortune they now possess. This is a precedent quite rare to-day.

Enforcing discipline was by no means pleasant, and it cost me much worry, as well as money. In 1885, my musical comedy company was playing over my western circuit, and was to open in another week at my Bush Street Theatre, San Francisco. It had been doing a splendid business, and I was contemplating a highly profitable engagement for it at San Francisco, when I received a letter from the star, Alice Harrison, a most estimable woman, complaining of the action of the manager, the musical leader, the two principal comedians and four of the women.

I seized my valise, always packed for an emergency, and caught a train for California within half an hour. Arriving at Stockton, where the company was playing, I went to the depot hotel and then, unobserved, to the theatre where it was rehearsing. In the evening, still unobserved, I attended the performance and immediately after registered at the hotel where the troupe was staying.

When the four couples arrived, I summoned them to my room. I discharged the women on the spot, and in a few minutes I received the resignations of the four men. Their withdrawal meant the closing of the tour, but I was determined to have discipline at any cost.

At another time, I had as one of my stars a man who afterwards became the proprietor of a minstrel company, which had a successful career for years. We reached Cheyenne, Wyo., when my attention was attracted to him and a pretty English burlesquer. I dispensed with their services, but subsequently yielded to the girl's protestations of innocence. The man was on the same train with us to the next stop, Omaha, but his pleadings were in vain.

It was some years afterward, while I was awaiting a train at Bethlehem, Pa., that this man and his minstrel company arrived there for a performance.

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I was made conscious of their presence by the playing of the band, which was drawn up in a semicircle around the end of the station. I soon knew that I was being serenaded, and when I stepped out to acknowledge the courtesy, the manager came up, held out his hand and spoke to me. He thanked me for enforcing my discipline, as it had made of him, as he stated, a disciplinarian and a successful manager.

At Bloomington, Illinois, I once discharged seven couples, and it was two or three weeks before I could continue the tour—a very expensive but an entirely satisfactory proceeding. I remember, with some amusement, an instance of this sort in the season of 1876-1877. The famous beauty, Louise Montague, as delicate in her loveliness as any flower, was a member of one of my attractions. So was the statuesque artiste, Viola Clifton. They were almost the stars of the show. William Lester and Paul Allen were two of my comedians.

I had learned, through various sources, that the two couples were always together, and that their actions were attracting more or less comment from the other members of the company. I went to Chicago, met the troupe, and sent for the quartet. I informed them that unless they could show me marriage certificates, their resignations would be acceptable.

Lester and Miss Clifton readily assented, but Miss Montague insisted that her conduct had been unimpeachable. I was inclined to believe her, for I could not imagine how she could be attracted by such a wild, harum-scarum fellow as Allen.

The next day I was sitting at dinner, when Lester appeared at the dining room, picking his teeth with the corner of a formal looking document. As he was an inveterate joker, I waved him away, and leaving the dining room, assured him that I was serious. To my astonishment, he showed me genuine certificates of the marriages of the two couples.

Miss Montague and Allen had gone with Lester and Miss Clifton to see them married by a magistrate, and before they left his office the lovely girl had been bantered into marrying Allen—an action I believe always regretted by her. Allen was an eccentric character, and it did not create any great surprise when it was learned that he had given a gambler in New York a bill of sale for his wife, in exchange for \$100 in faro chips, which he promptly lost.

As a final instance of the rigid discipline upon which I at all times in-

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sisted, I might relate an incident which occurred in Butte, Montana, in 1883, while my number two company of Gigantean Minstrels was filling a three days' engagement. A new vaudeville theatre was shortly to be opened, and the manager, anxious to secure some of my principal performers, invited them to pay a visit of inspection to the new theatre, where he plied them with wine until six of the more important members lingered to enjoy his hospitality.

As a natural result, these men were unable to participate in the noon parade the following day, and when the manager of the company went to their rooms to awaken them, he was greeted with insubordinate language.

He immediately wired me concerning the incident, and I notified him to discharge all six. The next stop was scheduled for Salt Lake City, a very important engagement. W. S. Cleveland, who was managing the company, was somewhat startled at my Spartan insistence upon discipline, and telegraphed me that it would be better to overlook the matter temporarily until the insubordinate members could be replaced.

I realized that my action would necessitate the postponement of the Salt Lake City engagement, but I remained firm. I instructed Mr. Cleveland to pay each of the discharged performers two weeks' salary in lieu of notice and let them go.

Within twenty-four hours six substitutes were speeding west to join the company at the Utah capital, and I had arranged for the postponement of the remaining engagements one week until the troupe was again complete. Each of the discharged minstrels wired me, imploring to be taken back and laying the entire responsibility for the trouble upon the shoulders of Mr. Cleveland, but I paid no heed to their solicitations.

Among them were several gifted performers, including "Bobby" Newcomb, one of the most famous minstrels of his day; the "Great Ellwood," then the best known female impersonator on the stage; Lew Spencer and Harry Armstrong, comedians.

W. S. Cleveland later managed his own minstrel companies, and attained wonderful success through adopting the same ideas of discipline.



When I opened the Avenue Theatre, London, in 1883, with Willie Edouin as my attraction, I secured the furniture for the stage from Joseph Lyons, who was recently knighted by King George, and who, at that time, among his other pursuits, dealt in such articles. Lyons has for many years been

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a prominent figure in theatrical life, and during the last twenty years one of the financial magnates of London. He is generally regarded as one of the best after-dinner talkers in England. He has been identified with the London stage from boyhood, and for some years he was an actor in East End theatres.

He eventually married a daughter of Isaac Cohen, the proprietor of the Pavilion and another theatre, in the Whitechapel district. He also became closely related by marriage to the great Salmon and Gluckstein families, who gained control of the retail tobacco business of Great Britain and are now its largest retail dealers. This coterie eventually established the great catering business of London, which conducts nearly two hundred restaurants in the city, including the famous Trocadero, the Piccadilly restaurants in the West End, and the Throgmorton restaurant.

Sir Joseph has long been a warm and valued friend of mine. He has made numerous visits to this country. He has frequently told me that he attributed whatever success he has achieved to the adoption of American business methods. Owing to his advice, several members of the Salmon and Gluckstein families have been placed in various American business establishments, beginning in the cellar and ending in the counting-room, thus learning their every detail.

Montague Gluckstein, managing director of the companies, has visited America in a like manner. One of the results of these visits was the establishment of the great Piccadilly Restaurant, in which are fed over 6,000 persons daily, and where they abolished, for the first time in England, the acceptance of tips by the waiters.

He told me in the most amusing manner of the almost continuous strikes by the waiters in the first year or two for the restoration of the tip. He paid his waiters an average of forty shillings a week, whereas, by the tipping system, they aggregated twenty-five shillings a week. So great, however, was their reverence for the tradition of "tipping," that they actually preferred their twenty-five shillings received in tips to their forty shillings received in wages.

Sir Joseph Lyons is known personally by very nearly every actor and actress in England, and his hand has always been outstretched to aid them, either in good cheer or in necessity. King George could have done nothing to make himself more popular with the player-folk than to confer the honor of knighthood on "Joe" Lyons.

## CHAPTER XXXII.

The Actor-Managers of England—George Edwardes Its Leading Producer of Musical Comedy—My First Meeting With the Late Sir Augustus Harris—W. W. Kelly, "The Yankee Hustler"—Prominent Dramatic Stars of the English Stage—The Great Salvini—Brilliant Career of Sir Charles Wyndham—Theatricals in the Antipodes—J. C. Williamson Its Leader—His Prosperous Career—E. Newton Daly and Andrew Smart Notable Dramatic Journalists of the Antipodes.

**I**N the course of forty odd trips across the broad bosom of the Atlantic, it has naturally fallen to my lot to encounter many of the more prominent theatrical managers of England, and to become familiar with their careers. The following are a few brief biographical sketches of my Anglo-Saxon confrères.

Sir Henry Irving, the originator and sponsor of theatrical productions on a lavish scale, is too well known for me to say much about him, save all that is in praise, of what he did for the stage in England. He spared no expense in staging his productions, so that the frame would match in value the picture. This is why he died without leaving the fabulous wealth that should have been his by right of his long successful career as actor-manager. He, I may say, was the first to bring about the "Entente Cordiale" between the British and American stage. He died honored, respected and beloved by all who came in contact with him.

Sir Herbert Beerbohm Tree, the famous actor-manager, who was originally intended to follow his father's business, which was that of a grain merchant, was for some time in the office of that firm, but, having joined an amateur dramatic society and Betterton Dramatic Club, was fired with a desire for the stage. He assumed the name of "Tree," and made his first appearance professionally at Duke's Theatre, Holburn.

As an actor and artist, in every sense of the word, he is hard to beat, and he rightly occupies the position of the leading actor in England, by virtue of his histrionic genius and his superb achievements as stage manager, in

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which capacity he has, it may be said, enlisted the services of all the arts in their highest form. He has founded a Dramatic School of Art, and at the death of Sir Henry Irving was elected president of the Theatrical Managers' Association. He married Maud Holt, who, under the name of Mrs. Beerbohm Tree, is herself a very well-known actress in England.

George Samson Alexander, actor and English manager, made his first professional appearance at the Theatre Royal, Nottingham, September, 1879, playing juvenile parts. The fact of his having been recently knighted only proves how success has followed him all along his professional career. He has been to the fore in all movements made to better the condition of the poorer members of the theatrical profession, besides having done much useful service as a member of the London County Council. In fact, it may be said that in all he has undertaken he has commanded honor, obedience and troops of friends.

Arthur Bouchier, actor-manager, became a leading member of "The Windsor Strollers," and "Old Stagers' Amateur Dramatic Societies," and with the co-operation of Vice-Chancellor Benjamin Jowett, W. L. Courtney and others, founded the "Oxford University Dramatic Society," 1870, and erected the theatre at Oxford. He first appeared professionally as Jacques, in "As You Like It," and subsequently at St. James's for four months, with great success. Needless to say, the same success has attended his path ever since. He married Violet Vanbrugh, herself a very well-known and popular actress in England.

F. R. Benson, nephew of the late Archbishop Benson, organized Greek plays at the Oxford University. He was also a prominent athlete, winning the three-mile race in the inter-university sports. His first professional appearance was in 1882, when he played Paris, in Irving's production of "Romeo and Juliet," at the Lyceum. He commenced management on his own account in 1883, and is principally an exponent of Shakespearean heroes. He is also governor of the Shakespeare Memorial Theatre and trustee of Shakespeare's birthplace.

Edward O'Connor Terry, actor-manager and proprietor of Terry's Theatre, started his stage career in 1863, playing in "The Lottery Ticket," with a fit-up company. He married first, Ellen Deitz, 1870, his second wife being Lady Harris, widow of Sir Augustus Harris. He is said to have cleared a fortune of £50,000 when he played that phenomenally successful piece,

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"Sweet Lavender." He was also of the famous quartet which included Nellie Farren, Kate Vaughan and Royce. He is a leading character in all charitable movements, both theatrical and otherwise. He is also justice of peace for the County of Surrey.

Mr. Cyril Maude made his first appearance on the stage at Denver, Colo., in 1883, as a servant in "East Lynne," with the late D. E. Bandmann. In 1887, he scored his first success in London in "Racing," at the Grand Theatre, Islington. This led to an engagement at the Gaiety. In January, 1905, he became manager and lessee of "The Play House," formerly the Avenue Theatre, of which I had been lessee in 1883. The house, however, while undergoing reconstruction in December, 1905, was wrecked through the collapse of the roof of the Charing Cross railway station; but he eventually opened there in 1907, and has continued playing successfully since then.

Edward Seymour Hicks, actor-manager, made his first appearance on the stage at the Grand Theatre, Islington, in "In the Ranks." He has, from time to time, produced his own musical comedies, and is the proprietor of New Aldwych and Hicks Theatres. He is a man of extraordinary versatility and activity, and has crowded a phenomenal amount of achievement into his professional career. He married Miss Ellaline Lewin (Ellaline Terriss), one of the most popular actresses in England.

Frank Curzon, one of the first of the English managers to adopt the American methods of theatrical plunging, has been markedly successful in his enterprises. He is liberal and spares no expense in the various productions that he presents to the public. He is universally popular and much respected, not only by his brother managers, but by all who come in contact with him in the course of his professional career.

H. B. Irving, actor and author, is the son of the late Sir Henry Irving. He was called to the Bar (Inner Temple), 1894, but never practised. He joined John Hare's company at the Garrick when twenty-one years of age, appearing as Lord Beaufof, in "School," 1891; he made his hit, however, as Dick Sheridan, in a play of that name. He is the author of the "Life of Judge Jeffreys," "French Criminals of the Nineteenth Century," "Occasional Papers," etc. He married Dorothea Baird, who made her name playing the title rôle in "Trilby," by George Du Maurier.

Lawrence Irving, actor and dramatist, is the younger son of the late Sir Henry Irving. He was intended for the diplomatic service, and was for



LEADING LONDON MANAGERS AND ACTOR-MANAGERS

1. Arthur Collins. 2. George Edwardes. 3. Sir George Alexander. 4. Seymour Hicks.  
 5. Sir H. Beerbohm-Tree. 6. Cyril Maude. 7. Thomas B. Davis. 8. Forbes  
 Robertson. 9. W. W. Kelly. 10. Charles Hawtrey. 11. Martin Harvey.



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a short time at the British embassy at St. Petersburg. He made his professional début on the stage, August, 1891, as a member of F. R. Benson's company at the Theatre Royal, Dundee, as Snug, in "Midsummer Night's Dream." He first appeared in London at Toole's Theatre, March, 1892. He is the author of "Time, Hunger and the Law," "Uncle Silas," "Godefroi & Yolande," "A Christmas Story," "Peter, the Great," and many others. He translated "Robespierre" and "Dante," from the French of Sardou, both of which were produced by Sir Henry Irving.

Lewis Waller made his first appearance with J. L. Toole, in "Uncle Dick's Darling," at Toole's in 1883. His career on the stage has been a series of undeniable successes, and he is said to be an ideal stage lover. He married Miss Florence West, who is the sister of Mrs. Clement Scott and Lady Arthur, herself being a very prominent actress and manageress in England.

George Edwardes will have been twenty-five years a theatrical manager in September, and although it is very hard work, it has always been most congenial to him, and he says that if he were to start his career over again, he would adopt the same profession, as it has that gambling element in it which appeals to him so much. He says he has tried, and hopes to a certain extent to have succeeded, in producing better musical plays in London than has been done in any part of the world.

Of course, he cannot compete with the comedies of France or the big productions of Reinhardt in Berlin, but so far as musical plays are concerned, I agree with him, that musical plays are better done in his theatres than in any other country; as in London they certainly spend a greater amount of time and money on plays than they do elsewhere. He was educated for the army, but, as he says, he is very glad that he adopted the theatrical profession.

Arthur Collins, the present managing director of Drury Lane Theatre, London, from his youth had gone through all the training necessary for such a position, by being a scene-painter, an actor, a regisseur of the opera and producer of plays and pantomimes for his chief, the late Sir Augustus Harris.

Mr. Collins is probably one of the ablest stage producers of the present generation. He attracted the attention of the late Sir Augustus Harris, who made him his stage manager, and he generally produced all the operas, dramas and pantomimes at Drury Lane and Covent Garden during the last ten years of the life of Sir Augustus Harris. He has several times superin-

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tended the production of opera at Windsor before the late Queen Victoria. Mr. Arthur Collins is still a young man.

Augustus Harris came of a theatrical stock, but in early life he was engaged as a clerk in a banking business. He had a wonderful command of foreign languages and was undoubtedly a born stage producer, as he never had any training in that direction. He entered Drury Lane with the proverbial six-pence, and died in less than twenty years, worth £100,000.

He was knighted in 1891, not for his undoubted services to opera and drama, but on account of his being a sheriff of the city of London. I had known Sir Augustus from the time he first assumed the management of the Drury Lane, and for several years following transacted considerable business with him, and always on the most amicable and equitable basis.

W. W. Kelly, who is best remembered for his connections with the theatre of twenty years ago, when he was known here as "The Yankee Hustler," is now a conspicuous figure in English politics, being a member of the city council at Birkenhead, Eng. He declined the mayoralty of that place, in 1907 and 1908, but stands a good chance of being named as the Conservative candidate for Parliament at the next grand election.

Charlotte Thompson and Maude Granger were among his first stars, and he afterward discovered Grace Cartland (Hawthorne) and starred her. In 1895, with Miss Hawthorne, Kelly went to London, and, renting the Olympic Theatre, produced "Camille," under the title of "Heart's Ease," because the censor had forbidden the play of "Camille." Success was immediate. Kelly secured the Princess Theatre, London, for a term of years, and produced "The Still Alarm" and "Shadows of a Great City."

Mr. Kelly now owns the theatre in Birkenhead and Kelly's Theatre in Liverpool. He has companies continually on tour, owns a lithographing and general printing plant in London. He is the sole owner of a bill posting establishment in the Birkenhead district. Although Kelly is now a citizen of England, he is still dubbed "The Yankee Hustler," and is proud of his nationality and title.

Thomas B. Davis has at various times been in the management at the Avenue, Adelphi, Shaftesbury, Comedy and Queen's Theatres, London, those being only temporary seasons. He was in continuous management of the Lyric Theatre for more than ten years, and has for the past ten years been

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the lessee and manager of the Apollo; is the managing director of the Theatre Royal, Birmingham, which he was instrumental in building, and which is considered the finest in the English provinces.

He was the first manager to commission Leslie Stuart to compose a comic opera, his work hitherto having been confined to music halls, and he thus introduced Miss Evie Greene to the London stage, making her a star in one night. He courageously undertook the risk of bringing De Wolf Hopper and company, in "El Capitan," to London, which, although but a partial success, was a very expensive experiment.

He later was instrumental in bringing over "Arizona" to the Adelphi Theatre. This, also, was an unfortunate venture. He, however, made good in America with his great success, "Florodora," produced here by an arrangement with Fisher and Ryley. He established Pelissier's "Follies" as an attraction at the Apollo Theatre, where they have become as popular a landmark as the Gaiety Theatre Company at the Gaiety.

Herbert Sleath is an actor-manager whose frequent visits to America have made him adopt the American methods of "push" and "go," which two qualifications have materially aided him in his success as an actor and manager. He devotes his leisure to horse-racing, and has carried off honors as an amateur steeplechase rider. He has been the manager of many London theatres at various times; has also presented in England successfully many American plays. He is a man of independent means.

Forbes Robertson, the English actor, first appeared in the United States in 1885, with Mary Anderson. In 1891, he played here in "Thermidor," supporting Elsie De Wolfe. As a star, he first appeared in the United States in 1903 and 1904, in "The Light That Failed" and also as "Hamlet." In 1905 and 1906, he produced "Love and the Man" and "Cæsar and Cleopatra." He was born in England, and in 1874 he went on the stage, supporting from the start, Henry Irving, Modjeska, Genevieve Ward, Charles Calvert and the Bancrofts. He is now an independent actor-manager. He married the American actress, Gertrude Elliott, who is his leading lady, in December, 1900.

Mr. Henry Vibart, an attractive London actor, recalls my last visit to the British metropolis, when he was with Lena Ashwell. After this, he joined Charles Frohman and then H. B. Irving. Vibart has been twenty-five years on the London stage, and has played in nearly every metropolitan

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theatre, under Sir Beerbohm Tree, George Alexander, Arthur Bouchier and Van Brugh's Company, for a short season.

He came to America and acted with Mrs. Langtry, and again in 1905, with Henri De Vries, he appeared in New York under my management, following with Ellis Jeffries, in the "Fascinating Mrs. Vanderveldt." He appeared later at the Empire Theatre with John Drew, then at the Lyric with Julia Marlowe and Sothorn, as Touchstone, in "As You Like It."

Granville Barker was born in London, in 1877, made his first appearance in Harrowgate in 1891, and later joined Sarah Thorne's Company at Margate. He followed on a tour with Charles Hawtrey, then travelled with Ben Greet, and appeared at the Haymarket, London, in 1896.

In 1901, he was at the Prince of Wales Theatre, London. After performing in Bernard Shaw's plays, he joined in the management of the Court Theatre, London, in 1904, producing important pieces. In September, 1907, as manager of the Savoy, London, he appeared in the "Devil's Disciple," and November 24, 1907, in his own drama of "Waste," at the Imperial Theatre, and in 1910 was with Charles Frohman's stock season at the Duke of York Theatre.

William Horace Lingard, after a successful round of the leading London music halls as a comic vocalist, made his American début in April, 1868, at the Theatre Comique, New York, in a series of protean sketches. He at once achieved a pronounced success, becoming an immense favorite throughout the country. Subsequently, he appeared on the legitimate stage in "David Garrick," "Our Boys," and "Divorcees." He is now touring the English provinces with a number of favorite comedies supported by Beatrice Moreau.

One of the handsomest women of her day was the late Alice Dunning, a native of London, who made her first appearance at the Grecian Theatre, in that city. She was brought to America by William Horace Lingard, who later became her husband. She first appeared at the Academy of Music, Brooklyn, as the widow in "Mr. and Mrs. Peter White." Following this, in conjunction with her husband, in a number of legitimate comedies, and proved to be a very great attraction to theatre patrons.

Wentworth Croke, one of the most prominent of the younger managers in London, was born in London, England, in 1871. After leaving Trinity Hall, Cambridge, he entered the Stock Exchange, subsequently becoming a journalist, and later business manager for Minnie Palmer and Kate Vaughan.

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His first production was made in conjunction with Clyde Meynell, when he toured "Three of a Suit," and was afterward appointed general manager to Tom B. Davis, for the tours of "Floradora" and "The Medal and the Maid," which musical production he himself toured later.

Since 1899, he has continually presented Hall Caine's play, "The Christian," and later "The Bondsman" and "The Prodigal Son." In 1907, he assumed the management of the Lyric Opera House, Hammersmith, and the managing directorship of the Shakespeare Theatre, Liverpool, in the same year. At his Shakespeare Theatre, Liverpool, he is continually presenting many of the London successes.

As a road manager in Great Britain and Ireland, H. Cecil Beryl occupies an exalted position in the English theatrical world. He was born in Kent, in 1856, and was leading man at the Globe Theatre, London, for a time. After that he was manager of theatres in Glasgow, Edinburgh and Brighton, also of the Nottingham Theatre Company. He was the first to present Minnie Palmer, in "My Sweetheart," in London. He also toured Mrs. Bernard Beere through the country.

Mr. Ernest Dottridge is manager of five amusement halls in Oldham, England. He began his stage career as the grave digger in "Hamlet." He went out as acting manager for Julia Seaman and Miss Marriott, and later for Joseph Eldred, or "Cuff and Collar Joe." After many vicissitudes in management, the Empire Theatre at Oldham was built, and also the Royal Theatre, which were placed entirely under his management.

Tommaso Salvini, the famous actor, was born at Milan, Italy, January, 1829. His first great successes were "Othello," "Saul," "Oreste" and "La Morte Civile," at Paris. Following his French triumph, he went twice to South America, and for six seasons he toured the United States. On his first visit to this country, he played with American actors who spoke English to his Italian. Salvini's best interpretations were "Othello," "Hamlet," "King Lear," "Coriolanus," "The Gladiator," "Samson" and "La Morte Civile."

Salvini travelled all over Europe and America, and is one of my most exalted recollections of the classic drama. King Victor Emmanuel II invested him with the order "Cavaliere," and finally commandator of the crown of Italy. After his eightieth birthday, in 1909, Salvini retired from the stage with a considerable fortune.

Edward S. Willard, the celebrated English actor, made his stage debut

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at the Theatre Royal, Weymouth, in the rôle of the second officer in "The Lady of Lyons," on December 26, 1869. The late E. A. Sothorn engaged him for a tour. He made his début before London audiences in December, 1875, at Covent Garden, in "A Roland for an Oliver." In 1881, Mr. Willard was engaged for the Princess Theatre Company, which had Mr. Wilson Barrett at the head.

At the Haymarket, in 1866, his work was very conspicuous. In June, 1889, he managed the Shaftesbury Theatre, and opened his season with a revival of "Jim the Penman."

A. M. Palmer, in England at this time, negotiated for Willard's appearance in America, but before he opened in New York City, he scored another triumph in "Judah." Mr. Willard first appeared in New York at Palmer's Theatre, November, 1890, for twenty-two consecutive weeks. Before returning to England, he visited Chicago for a few weeks, and in May, of 1891, made his début in Boston in "John Needham's Double." During his American seasons, Mr. Willard produced "Wealth," by the author of "The Middleman" and "Judah."

Charles Cartwright, the eminent English actor, is a nephew of Lord Morley, and a scion of one of the oldest and most noted families in England. He was leading man to Edwin Booth, when that great actor visited England in 1880. He organized the first dramatic company that ever played the interior South African towns. He has been a popular star in Australia, and has been associated with Sir Henry Irving, playing his leading support for several seasons. He has also achieved a great deal of success in America, and is an all-around sterling player of the first rank. He has had an honorable career on the stage since 1874.

G. P. Huntley, born in Fermoy, Ireland, after a term of schooling, joined Sir Augustus Harris's company at Drury Lane. I met him when as a member of Mr. and Mrs. Kendal's company, he was touring this country. He then went in for musical comedies, and after playing several seasons at the Prince of Wales Theatre, London, and the Apollo Theatre, he visited America with "The Three Little Maids," and introduced a new type of "Johnnie." He toured the world, meeting with much success. Mr. Huntley's work at the old Star in New York, in "The Silver Shell," received favorable comment. He has had a wide experience in almost every line of theatrical work.

Charles Collette, the well-known and popular comedian, first an officer

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in the Third Dragoon Guards, was known as an excellent officer, fearless horseman, and good, all-around sportsman. His good nature and happy disposition earned for him among his comrades-in-arms the sobriquet of "Cheerful Charlie."

Collette made his first bow as an actor at the (old) Prince of Wales Theatre, London. He was inimitable in his portrayal of "The Colonel," in the play of that name. He had been honored with a command to appear before his late majesty, King Edward and Queen Alexandra. He has achieved marvellous success on the London vaudeville stage. During the summer of 1880, when in London organizing my big operatic organization, I journeyed to Leicester to arrange with Mr. Collette to become a member of the company. He was then on a starring tour, but we were finally unable to arrange, as his future bookings could not be cancelled, so I missed the opportunity of engaging one of the best light comedians in England.

John Martin Harvey, actor-manager, was destined to be a naval architect, but showed a strong inclination for the stage at a very early age. He made his first appearance at the Court Theatre under the management of John Clayton. It has been justly said of him, that he is a most magnetic artist, and has a very persuasive personality. I have seen all the Hamlets of the time, and the memories remain distinct. In my opinion, Martin Harvey's revival of this tragedy is a great and noble accomplishment.



Two good stories are going the rounds concerning Martin Harvey. It appears that the popular actor, accompanied by one of his children, was recently strolling on Hampstead Heath, when he came across a "Punch and Judy" show. To interest the child, he stopped and watched the time-honored entertainment, and at the close offered the showman half a crown. The man recognized the actor, and, drawing himself up, he refused the money in grandiloquent terms, with a majestic: "No, sir! Not from a brother artist."

The second is not less entertaining. A young and fussy lady with a penchant for autograph books, asked the popular player to inaugurate her new book. Harvey, with the good nature always characteristic of him, consented, and on the first page he wrote his name, supplementing the inscription with the quotation from "Hamlet":

"I must be cruel, only to be kind,  
Thus bad begins, and worse remains behind."

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It is said the autograph hunter's face was a study when she received her book again.



One of the most successful English actresses who ever visited the United States was the beautiful and charming Adelaide Neilson, whom I first saw at the Lyceum Theatre, New York. She was born in Leeds, England, March, 1848, and baptized Elizabeth Ann Brown. In her early life she worked in a mill, was nursery-maid, bar-maid and in the stage ballet. She made her début as an actress in 1865 at Margate, England, as Julia in "The Hunchback," which resulted in great dramatic triumphs. While visiting Paris she died there very suddenly in 1880.

Adelaide Ristori, born at Civita di Friuli in 1826, made her first appearance on the boards at the early age of two months, when she was introduced in a basket in a play called "New Year's Gifts." At the age of four she commenced playing children's parts, which she continued doing until the age of twelve years, when she was engaged by the celebrated actor-manager Moncalvo, to sustain the rôles of soubrettes. She afterwards became one of the most accomplished tragediennes Italy has ever known. Her success in America was phenomenal. I had the pleasure of meeting the great actress at St. Moritz, Switzerland, where she used to take her vacations. Her rival, Marie Seebach, the great German tragedienne, was there at the same time. There was a state of agitation existing at the moment over a fountain which they both desired to present to the town. Ristori, however, got in first

I shall relate a tragic incident which occurred at this time. Marie Seebach's son had jilted his fiancée and joined his mother at St. Moritz to avoid her. The heart-broken girl followed him and failing to effect a reconciliation committed suicide at the Hotel Dulac. This took place just before dinner hour, and to my surprise, the young man, with cruel unconcern, sat through the meal, occupying a seat beside me, the terrible drama interfering in no way with his appetite.

Helena Modjeska, the celebrated tragedienne, born in Cracow, Poland, made her first appearance on the stage at Bochnia, Poland, October, 1861. She was first principally known as a light comedy actress and vocalist. In 1868 she made her first appearance at the Imperial Theatre, Warsaw, where she became universally popular, not only as a theatrical star, but as a social leader. She achieved her absolute triumph, however, in 1877 as Adrienne in

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"Adrienne Lecouvreur." As a tragedienne she was almost incomparable, personally a woman of great culture and charm with, it was understood, strong political views, which drew suspicion on her, and her return, consequently, to her native land was officially debarred up to the time of her death.

Eleanora Duse was born in a wagon on a road in the vicinity of Venice, October, 1859, being the daughter of travelling players. In her childhood days she appeared with her parents in provincial towns. In 1883 her talents became recognized and she was pronounced one of the world's greatest tragediennes. She made her first American appearance at the Fifth Avenue, New York, in January, 1892, in her famous rôles.

About the time that Ristori and Seebach, the queens of tragedy in their respective lands, were about to retire, a queen of emotional plays like a star burst into the horizon of the New World. Clara Morris, a Canadian, began her career as a ballad girl in Cleveland and steadily moved up the dramatic ladder until 1869 when she became the leading woman in Wood's Theatre in Cincinnati. She made her first appearance in New York under the management of Augustin Daly in "Man and Wife." Among the great rôles of this talented artiste were Camille, Lady Macbeth, Evadne and Jane Shore. She was last seen on the stage in 1909, when she appeared at a performance arranged for her benefit at the New York Theatre. She was broken in health and took part in the sleep walking scene from "Macbeth." Now, although she is losing her sight and is confined to her bed, she has just completed her memoirs.

One of the foremost English actresses of to-day is Mary Moore, who for many years has been associated with Sir Charles Wyndham in one of his touring companies, playing "The Candidate," in which she made her first start. She then went to London and joined Wyndham at the Criterion, playing in "The Man With Three Wives;" but her first success was secured as Lady Amaranthe in "Wild Oats." While in the United States, Mr. Wyndham conceived the idea of playing "David Garrick" in German and cabled Miss Moore to study the part of Ada Ingot in that language. Upon her return she started for Berlin and opened with Wyndham at Leignitz, going thence to Berlin, where the company was so successful that they played in other German cities. In 1887, after their return to London, they were requested to repeat their performances in St. Petersburg before the Czar of Russia. Miss Moore appeared before the King of England in "Still Water Runs Deep,"

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and is now partner with Wyndham in the proprietorship of the Criterion, Wyndham's and the New theatres.

Lady Bancroft (Marie Effie Wilton) earned a notable place as an actress through her associations with the old Prince of Wales Theatre. She first appeared in London at the Lyceum as the boy Henri in "Belphegor." She afterward became the idol of the public as "The Queen of Burlesque" in the series by H. J. Byron at the Strand, until 1865, when she began her memorable management at the old Prince of Wales Theatre. Here she courageously produced the Robertson comedies, "Caste" and "School for Scandal." Lady Bancroft proved herself, to the amazement of everyone, to be the best comedy actress in London. Her marriage to Mr. Bancroft, one of the leading members of her company, and a man of profound judgment, was followed by a long list of successes at the Prince of Wales Theatre, and subsequently at the Haymarket, to which they went in 1880. She retired from management in 1885.

Lady Bancroft shared the honor Queen Victoria conferred upon her husband in 1897, which they have jointly earned.

Mrs. Patrick Campbell, the English actress, from her first appearance in the United States, became a great favorite with the theatre-going public of Yankee land. Her husband was killed in the war in South Africa. A few years after her marriage she decided to adopt a theatrical career, as she had shown unusual ability as an amateur. Her first engagement was with the Ben Greet and Bandmann-Palmer companies. In May, 1883, she played the title rôle in "The Second Mrs. Tanqueray" so successfully that her fame was made, and she gained new laurels through her acting with Beerbohm Tree in "John O' Dreams" and with John Hare in "The Notorious Mrs. Ebbsmith."

She starred with Forbes Robertson in Shakespearean plays, then went to New York City. After six months in repertoire, Charles Frohman engaged her for a tour of the United States under his direction. In 1904 she was with Sarah Bernhardt, and the same year made another American tour in "La Sorciere."

Olga Nethersole, Marie Tempest, Constance Collier, Julia Neilson, Edith Wynne Mathison, Margaret Wycherly, Ethel Irving, Jessie Millward, Julie Opp, Hilda Spong, Lily Brayton, Lena Ashwell, Marion and Kate Terry, represent the foremost actresses in England at the present day, and have gained much success and popularity there as well as in America.



TOMMASO SALVINI



MARY MOORE



SIR SQUIRE BANCROFT



LADY BANCROFT



ELLEN TERRY



RICHARD D'OYLY CARTE



MRS. RICHARD D'OYLY CARTE



SIR HENRY IRVING

*Men and Women of Mark in the Old World and the New*



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Marie Cecilia Loftus, who was born in Glasgow in 1876, is a daughter of Marie Loftus, the favorite English vaudeville artiste. Miss Loftus eloped with Justin McCarthy in 1896, but the marriage was dissolved in America in 1899. Her first regular stage appearance was at the Gaiety as Haidee in "Don Juan" in 1893. She came to America in 1894 and played in vaudeville and later in "The Highwayman" at the Lyceum, New York, April, 1895. She returned to London and after touring the local music halls again returned to the legitimate drama. Once more she returned to America and joined Modjeska. Her services were then secured by Daniel Frohman and she later became E. H. Sothorn's leading lady. Again she returned to London and joined Sir Henry Irving at the Lyceum and is shortly expected to revisit America.

Miss Zeffie Tilbury is Lydia Thompson's daughter by her first husband, and is now the wife of "Bud" Woodthorpe, for many years stage manager for Nat. C. Goodwin. Her career on the legitimate stage has been most successful. She has played leading rôles with many of London's famous actors, and under the management of Arthur Lewis (her first husband) made a successful starring tour on her own account.



Lily Langtry, I may mention, was inclined to treat booking contracts somewhat lightly, for in the early Nineties her manager, Joseph Reynolds, booked an American tour for her which she cancelled and postponed to the following season and then again cancelled it entirely, which angered the various theatre managers with whom the contracts were made, myself among the number. Reynolds wrote to all the various managers, with whom he was somewhat popular, asking them to entirely release Lily Langtry from her liabilities, telling each one that so many others had willingly done so, making it a precedent. I also received such a letter, but having just ascertained that on the contrary all the managers had insisted upon being reimbursed, I also put in my claim. Then her attorney, Abe Hummel, advised Mrs. Langtry to send a lump sum and settle up. This she did, placing in Reynolds' hands (as it was stated) the sum of \$15,000 to \$20,000, and all were settled with excepting myself on the plea that I had been an old schoolmate, and though he repeatedly promised, the claim still remains unsettled. This large sum, coming into the hands of poor Joe, was his undoing, inasmuch as he looked

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too much upon "the wine when it was red" and which fact ultimately was the cause of his sad end.



Every professional who has visited Australia during the past thirty years is familiar with J. C. Williamson, who is noted both as an actor and manager, and is known all over the world as "The" Australian manager. He began his theatrical career in Milwaukee in 1861 and then toured Canada for a year, after which he appeared for seven years at Wallack's Theatre, New York, beginning in 1863. Mr. Williamson then went to California as comedian with John McCullough in 1871, and a starring tour around the world followed, ending in Australia to an enormous success. Fifteen months later he played a short starring season in Calcutta, India, following in London at the Adelphi, under Chatterton's management in the spring of 1876. A tour of the principal cities in Great Britain was succeeded by Mr. Williamson playing at the Union Square, New York, after which he starred under Shook, Palmer & French throughout the United States, and then for a second year on his own account. California again followed, then Mr. Williamson went back to Australia in 1879.

There he drifted into management with George Musgrove and Arthur Garner, taking the principal theatres in Melbourne and Sydney for nine years, then managing alone for five years. After that he took Mr. Ramaciotti and Mr. Tallis in partnership, so for the past thirty years he has been at the head of all theatrical matters in Australia, with every kind of legitimate entertainment. His firm now controls the two chief theatres in Brisbane, Wallington and Christchurch in New Zealand, besides several other minor theatres, under the name of J. C. Williamson, Ltd., having been recently formed into a private limited company, with a capital of £180,000. Although no shares have been issued to the public, there has nevertheless been eagerness to acquire them. Williamson is recognized as the Napoleon of theatricals in the Antipodes.

The theatrical business in Australia is controlled by a few managers, Mr. J. C. Williamson being the most important. The second firm of importance is headed by Sir Ruppert Clarke and Clyde Meynell. Next to Mr. Williamson, the oldest manager in Australia is Bland Holt, the most prolific producer of big melodrama. William Anderson is an Australian manager who also presents the best in melodrama. An American comedian of ability, Hugh



THE LATE HARRY RICKARDS



SIR RUPERT CLARKE



E. NEWTON DALY



J. C. WILLIAMSON



ANDREW SMART

*The Foremost Figures of Theatricals and Journalism in the Antipodes*



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J. Ward, occasionally tours Australia and New Zealand at the head of his own company and has firmly established for himself a splendid reputation.

Recently a new deal between Mr. Williamson and the Messrs. Clarke and Meynell has been effected in the nature of a consolidation of interests, bringing the whole theatrical business in that part of the world under one management. So there will be no more opposition in Australia from now on.

George Musgrove, who was formerly partner of J. C. Williamson, the firm then being known as Williamson, Musgrove & Garnier, was at one time deep in theatricals in Australia, in fact was the one who arranged with George W. Lederer to produce "The Belle of New York" at the Shaftesbury Theatre, London, where it had such a phenomenal run. The recent years, however, have seen him less interested in stage matters, consequently his name is less before the public.

Australia has furnished the New York Mirror with a very effective and valuable correspondent in E. Newton Daly. Besides writing for the Mirror, he has contributed to the London and Australian press, especially in the London "Sketch" and "St. Paul's." Mr. Daly may congratulate himself that his letters to the New York Mirror have aided in the great progress made there.

Recently Mr. Daly wrote me that he had seen vast changes in the Australian stage in recent years; changes undoubtedly for the better. He adds that Australia offers an excellent field for American and European enterprise, which has been proved over and over again. He claims there is only one fault with the Australian player. There is not enough of him. This fault is, however, being rapidly remedied.

Andrew Smart was born in Macduff, Scotland, October, 1863. He was educated at Inverness, Scotland, and went to Dunedin, New Zealand, with his parents some thirty years ago. He took a fancy for theatrical work while learning the trade of compositor and used to contribute notes to a now defunct Dunedin Morning Herald. He left Dunedin some eighteen years ago as a treasurer with a comedy company, but the tour was not a success. Being offered a "shop" in Wellington on the New Zealand Times he accepted, and has been with the firm ever since. He has for several years acted as New Zealand correspondent for the New York Dramatic Mirror and the Melbourne Sporting and Dramatic News.

## CHAPTER XXXIII.

The Black Art—My Activities in Connection With It—Famous Magicians of the Past—Alexander Herrmann Under My Management—John Nevil Maskelyne—The Davenport Brothers—The Great Trewey—I Organize "The Triple Alliance," Le Roy, Fox and Powell—Harry Houdini, the Handcuff King—How Ching Ling Loo Outdid the Real Ching Ling Foo—Howard Thurston, the Prince of Black Art—Harry Kellar, King of Magic—The Great Lafayette—His Pathetic End.

**P**ERHAPS the most famous and surely the most gifted of the foreign magicians to visit this country was the original Herrmann, known to his fellow-illusionists as "Compars" Herrmann. He visited the United States upon two different occasions, and on one of my trips to Europe during the Seventies I took with me a letter of introduction to him from his daughter, Blanche Corelli, a very beautiful and accomplished singer who had a fine reputation in America. Herrmann was living in Vienna, and I found him a suave and dignified host. He made some inquiries regarding the progress in the United States of Alexander Herrmann, who was credited by many with being a son of "Compars" Herrmann, while others understood that he was a nephew. Most of those who profess to know, declare, however, that there was no blood relationship between the two men, and that Alexander Herrmann in his early days, when he appeared upon the program simply as "Monsieur Alexandre" was merely his hired assistant. "Compars" Herrmann told me during our conversation that he had lost most of his very large fortune in stock speculations upon the Vienna Bourse, but had regained a considerable part of it and had retired from public life for good.

Further than that, he had a dread of the Atlantic Ocean and recoiled from the thought of entrusting himself again to its mercies. Still, I urged upon him the advisability and even the public necessity of his making a farewell tour of my country, and upon my departure he told me he would consider the matter and let me hear from him by mail. When afterwards I returned to London, I wrote him again on the subject, and did not receive his reply until after I had reached America, when he declined the proposition formally and thus I had neither the distinction nor the monetary increment which

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I still am confident would have accrued from the engagement. This Herrmann was a past master of his art and an enormous favorite during his two American visits, as well as throughout his European career. When Robert Houdin, the great French necromancer, went to London with a series of tricks of which he claimed to be the sole inventor, he found "Compars" Herrmann already playing there, with a program that included all his own feats of magic, trick by trick.

So Houdin was a failure in the British metropolis, while his successful rival, who merely presented the latest wonders of legerdemain, without at any time pretending their authorship, was in the fullest tide of prosperity. "Compars" Herrmann died at Carlsbad, June 15, 1888, reputed to be a millionaire. He was indeed so important a personage that no less a newspaper than the London Daily Telegraph devoted a column and a half of its editorial page to a review of his career, beginning: "By the death of Garrick it was said perhaps a little hyperbolically that the gayety of nations had been eclipsed. With stricter accuracy it may be recorded that at Vienna there has just died an artist who during a prolonged and prosperous career enjoyed the privilege of harmlessly amusing the entire civilized world."

T. Harris Hughes, the Fakir of Ava, was a noted magician when Harry Kellar was a boy, and advertised in a Buffalo paper that he wanted a youth to travel with him and learn the magician's trade. Kellar proceeded at once to the Fakir's home in the city. When the boy opened the gate a little black and tan dog ran up to him with demonstrations of friendship, and when the lad looked up from the animal, which he had been petting, he found himself under the searching glance of the Fakir. After a few questions, the magician told him that he had turned away 150 applicants because his dog had shown such animosity toward every one of the lot, that he felt sure there was something wrong with all of them. "You are the first he has made friends with," continued the Fakir, "and I will give you a trial." The Fakir of Ava, whose program furnished "Hindoo Miracles—Fascination—Mythology by the original Fakir of Ava," announced "tickets of admission (without distinction of age or sex) 25 cents."

One of the very earliest of the magicians to tour New England successfully was Signor Blitz, a Moravian, who combined magic with ventriloquism. He was a talented man and was so popular that numerous illusionists, some with and some without capacity, adopted his name and advertised

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themselves, claiming to be the original Blitz; others called themselves Blitz's son, while yet others pretended to be his nephew. He complained bitterly, not so much of the stealing of his name as of the fact that many unpaid bills of the impostors were sent to him for collection. Thirteen of these pretenders were traced up at different times. The real Signor Antonio Blitz made his first appearance in this country at the Music Hall on Broadway, New York. He is said to have picked up his tricks as a boy from a band of gypsies, who visited his native town. Blitz made a fortune in America and settled in Philadelphia, where he died in February, 1877. One of Blitz's daughters was Mme. Van Zandt, who achieved considerable fame as an opera singer.

Robert Heller, whose family name was William Henry Palmer, was an extremely def' illusionist, sleight-of-hand performer, and a brilliant pianist; he was perhaps the best conversational entertainer ever seen in this type of amusements. His father was an organist at the Canterbury Cathedral, England, and intended that the youngster should become a professional musician. To that end the boy took a long course at a London conservatory. The knowledge thus gained was a valuable acquisition, because it gave variety and novelty to Professor Heller's legerdemain show, and when his early attempts to establish himself in this line failed, it enabled him to earn his living as a music teacher in Washington, D. C. He was persistent, however, in his determination to be a successful magician, and finally won fame and fortune both here and in Europe. He was greatly assisted by Haidee Heller, a beautiful and voluptuous looking young English girl, said to be his half-sister.

Some years after the death of Robert Heller, I entered the Cavour Restaurant, in Leicester Square, London, and was greatly surprised to see Haidee Heller sitting at the cashier's desk with all the composure of being to the manner born. In reply to questions, she told me that she had an interest in the place. Robert Heller left an estate said to be worth about \$350,000, which went to his wife and children. In his will there was a clause directing the complete destruction of his apparatus, which was more extensive than that of any other magician.

In the early Sixties, Wyman, the magician, traveled through the country giving (to quote from one of his programs of 1862) "Extraordinary and Entirely Unprecedented Scientific Illusions, consisting of Experiments in

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Chemistry, Pneumatics, Optics, Electricity, Natural Philosophy, and Magic, by the celebrated Necromancer and Mysterist, Wyman, who trusts, that he may not suffer by comparison with any others that have preceded him, professing, without performing. He will endeavor to exceed the expectation of the most sanguine, thereby justifying the high character he has been honored with." Years later I attended several of the professor's entertainments in Philadelphia, and must admit he performed all he claimed.

Alexander Herrmann, who made several very extensive tours under my management, invariably with large financial results, was by no means easy to manage, owing to his readiness to listen to the advice of those who thought he ought to be making all the money for himself. Alexander always claimed that he was a younger brother of the original Herrmann, whose given name he said was Carl, a confusion of identity that was comparatively easy, for the reason that "Compars" Herrmann never used his first name which was known only to his few intimates, all of whom were in Europe. Alexander Herrmann gave his father's name as Meyer Herrmann, described as once having been a conjuror, but as having abandoned that profession for medicine. In the "official" biographies of Alexander Herrmann, he is said to have appeared with his elder brother Carl for the first time in America, at the New York Academy of Music, on September 16, 1861, the exact date of the appearance of "Compars" Herrmann with "Monsieur Alexandre" upon the program, as an assistant, whose principal contribution to the evening's entertainment consisted of scaling playing cards through the air from the stage to the topmost gallery.

There was a remarkable physical resemblance between "Compars" Herrmann and his successor in the field of magic, whose first real appearance in the United States, under the name of Herrmann, appears to have been made as a member of Shumann's trans-Atlantic specialty company. On the same bill was a troupe of bicycle performers, one of this group being a handsome and well-formed girl named Adelaide Scarcy, whom Alexander Herrmann married. She afterwards assisted in his entertainments when he started out for himself, and survived him. His death occurred from heart failure, December 17, 1896, while he was travelling in his private car from Rochester, N. Y., to fulfil an engagement in Bradford, Pa. He was a brilliant performer, a prodigal host, and a most companionable man outside his business associations.

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John Nevil Maskelyne, in 1874, mystified London twice a day in Egyptian Hall. Among his inventions of magical mechanism is his "Psycho," a machine in human form, an automatic chess player, technically called "Android," which gave no fewer than 4,000 consecutive performances up to 1890, when its delicate internal mechanism became deranged and it was laid away for repairs. The creator of "Psycho" did not get an opportunity of reconstructing it until recently, and says the old favorite will soon be seen again.

Mr. Maskelyne was born December 22, 1839, in Wiltshire, England, and received his first initiation to a magician's career in 1851, when he saw the "Piping Bull-Finch," at the exhibition of that year. He was apprenticed to a jeweler at Cheltenham and made the acquaintance of a man who professed to cure disease by mesmerism, and for whom he frequently repaired an apparatus, which he said was a surgical appliance. The boy found that its "surgical" value consisted in its capability of, when attached to the leg, making rapping sounds on a table, such as he heard at seances. He repaired it and sent it back with this account: "Repairs to table-tapping apparatus, 1s 6d." He was invited to no more seances.

When the Davenport Brothers appeared in Cheltenham he discovered the secret of the "cabinet trick," and announced to the audience that he would duplicate it within a short time. Aided by G. H. Cooke, who was his assistant thereafter, and until his death a few years ago, he redeemed his promise in Town Hall. The fame of the exposure brought him great notoriety with offers of engagements all over the country, and he launched out on the sea of "Mysticism." After several years of hard struggling he appeared in Egyptian Hall, London, to fill a three-months' engagement, but never left it as long as it stood. He said he has always found it a labor of love exposing frauds of "spiritualism." His most beneficial work in this line was the exposure of the notorious "Doctor" Slade, by demonstrating in court that "slate-writing" of alleged spirits could be performed with a pencil set in an invisible thimble on the end of the medium's finger.

Probably his most famous controversy was one with Archdeacon Colley, who had been fooled into a belief in "spiritualism" by "Doctor" Munck, a medium. The clergyman offered to pay £1,000 if Maskelyne's or any other of the so-called spirit manifestations were genuine. The magician only had a description of the exhibition of a materialized spirit of "Dr. Munck

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in a cloud of vapor," to go by; but he accepted the challenge, and created the illusion of a spectral figure, appearing from his own side, while the archdeacon stood behind him with a hand on his shoulder. The challenger refused to pay, because the spectre was not returned to its creator's body, and a court trial followed which made a laughing stock of the spiritualists. But Maskelyne did not get the money. It has been reported that he will retire after the season 1912.

The Davenport Brothers made a sensation on their first appearance. They posed as spiritualists, even after their work was proved by Professor Kellar to be adroit conjury. The spiritualistic craze in America when they first appeared was at a very high pitch, and they took advantage of it with such success, that the most heated discussions arose as to the genuineness of their exhibition. This was sufficiently clever to deceive even so brilliant a necromancer as J. N. Maskelyne, who said of them: "About the Davenport Brothers' performances, I have to say they were and still remain the most inexplicable ever presented to the public, as of spiritual origin; and had they been put forth as feats of jugglery, they would have awakened a considerable amount of curiosity, though not to the extent they did." The good old Puritans of New England looked upon the Davenport performance with holy horror, and many children were prohibited from attending it. In the spring of 1895, Ira Davenport and Professor Fay gave what purported to be a series of spiritualistic seances in Washington, while at a theatre in the same city Professor Kellar was exposing the act. The press took the matter up extensively, with the result that Kellar did all the business, and the Davenports were practically deserted by the public. This, however, did not produce any unfriendliness; for Kellar, Davenport and Fay met frequently and laughed over the affair with the utmost good nature. The Davenports were the sons of a police detective, who is said to have invented the rope tying feats which were such a mystery in the Davenport cabinet acts. The elder Davenport, it was claimed, had learned these tricks from the Indian medicine men in the northwest. Harry Kellar began his brilliant career as an assistant to the Davenport Brothers.

Felicien Trewey was one of the most interesting magicians whom I ever knew. I first met him at the Concert des Ambassadeurs, Paris, in 1884, in the full tide of his success as a juggler, with his specialty "Oth Trauonic," or hand-made shadows, and I desired to make a contract with him for an en-

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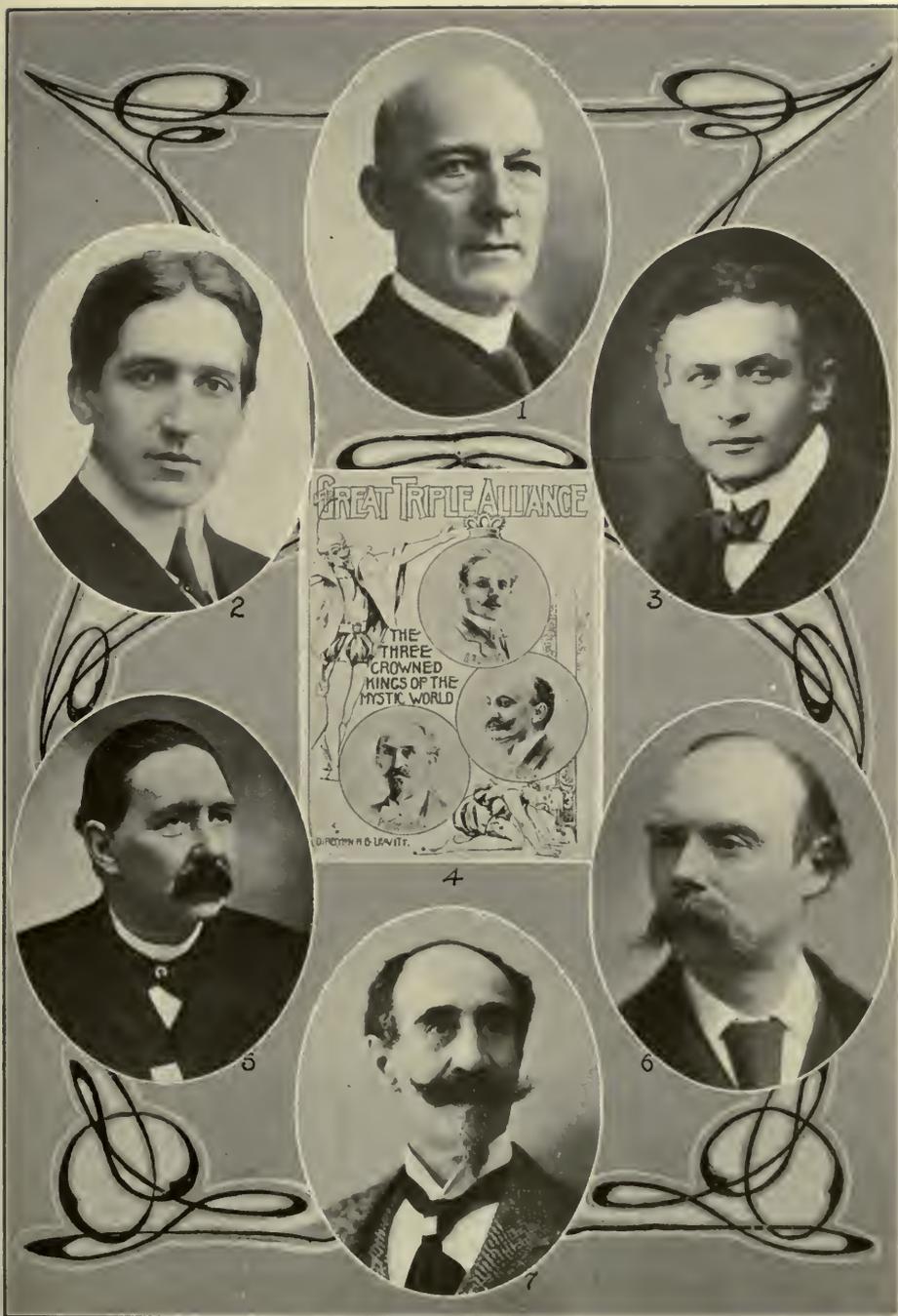
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agement with a company I was there forming to play in the City of Mexico. We could not agree, but the next year George W. Lederer brought him to America for Herrmann's "Trans-Atlantiques," which played under my direction in the West for a season of twenty weeks. Trewey had a trait shown later by Harry Lauder. However big his salary, he always played old time contracts for the rate he first earned in previous years. Thus for Du Carre of the Ambassadeurs, he played for several weeks each summer for 100 francs (\$20) a night.

He was born at Angouleme, France, in 1848. His father sent him to a Jesuit College, where he remained three years. After a holiday at home he refused to return to the school, and was put to work in the engine room of the paper mill to learn machinery. This also was distasteful to the boy, who had developed much ability as an amateur conjurer, and he ran away from home in company with an acrobat. After many hardships, young Trewey obtained an engagement at the Alcazar, in Marseilles, and the door of success opened to him and did not close again.

Magical performances have always been very attractive with the feminine and juvenile patrons of stage entertainment, and there have been few of this class of performers who could surpass Frederick Eugene Powell in the skill and dexterity of his various sleight-of-hand tricks. Powell is a Philadelphian by birth, and at the age of sixteen traveled with Willis, a magician, for a short period. His first public appearance in any theatre was on Arch Street, Philadelphia, managed by George Wood. Here he introduced a "second sight" act, which was perhaps his best card. In 1885-6 he joined George Wilson's Minstrel Troupe, with a "cremation" scene, and in the summer of 1886 he traveled with Barnum and Bailey. He then joined with Frank Majilton, the grotesque dancer; and with John Crook, as manager, sailed for Venezuela and toured that country, then Curaçoa and the West Indies. He returned to New York, and appeared at the Eden Musee; after that he journeyed through the United States and Canada. For a short time he joined what was then designated "The Triple Alliance," of three magicians, LeRoy, Fox and Powell for a western tour, which I had organized in 1893.

When Alexander Herrmann passed away, E. L. Bloom, who had been his manager, made the statement: "Magic died with Herrmann." This gave me an idea, and I soliloquized: "We will see about that."



MYSTIC MASTERS OF THE BLACK ART

1. Harry Kellar. 2. Howard Thurston. 3. Harry Houdini. 4. LeRoy, Fox and Powell. 5. J. N. Maskelyne. 6. Robert Heller. 7. Alexander Herrmann.



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At the Eden Musee, Powell, an accomplished magician, was playing a long engagement, while at Koster & Bial's were Mr. and Mrs. LeRoy, giving a magical entertainment that was attracting a great deal of attention. I sent a message to Mr. Powell asking him to call upon me, and when he arrived I suggested my plan, which was to make a combination of three conjurers, each giving a performance different from the other two, and billing the show as "The Triple Alliance." Powell, who was the possessor of an active mind, saw the possibilities at once, and suggested that I send for LeRoy. I replied that I already had done so, and Powell went away delighted. Within a day or two I had engaged both men, but had not decided upon the third, and was scanning the European field as well as at home for the proper person to fill the bill, when in reading one of the newspapers I came across the announcement of the arrival from Europe of Imro Fox, the comic magician—just the man to give variety to my proposed entertainment. I communicated with Fox in a jiffy, and the show was complete. A mistake was made in appointing Fox stage manager, as probably would have been true if either of the others had been selected to fill the position, for magicians are insanely jealous of one another, and naturally revolt at the idea of being ordered by a colleague. However, the performance was rehearsed, and I went to San Francisco to attend to the re-opening of the Bush Street Theatre, which was being remodeled at heavy expense.

"Leavitt's Triple Alliance—"The Three Crowned Kings of Magic"—LeRoy, Fox and Powell," opened in Milwaukee in the hottest kind of weather, and made a great hit, although the box office receipts were not what might have been expected under more favorable atmospheric conditions. From Milwaukee the Triple Alliance went to Kansas City, where they had a splendid opening, and Mr. Judah, the local manager, sent me a long dispatch to California, praising the entertainment in unstinted terms. This was gratifying for a double season. In the first place, I had been disappointed about my opening attraction at the Bush Street Theatre, and had a makeshift company on the ground, but intended in case the LeRoy, Fox and Powell triumvirate turned out well to jump them straight from Kansas City to the coast and hold off the other company for two or three weeks. With this object in view, I immediately billed San Francisco with the magnificent printing which I had prepared for the three magicians at great expense, and interested the newspapers with advertisements and advance notices.

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Right at the culmination of these extensive preparations for what was to have been a great event, I began to receive dispatches from Kansas City to the effect that dissensions of the bitterest kind had arisen. Mrs. LeRoy it appears had conceived the idea that her husband should not be dominated by Mr. Fox, a view with which Mr. LeRoy coincided, and, therefore, the Le Roy family refused to continue if Fox remained with the company. Powell assumed a position of armed neutrality, but he did go so far as to keep me posted by wire regarding the progress of hostilities. Mr. Judah acted the part of a true friend by doing everything in his power to heal up the breach, but both Fox and LeRoy were insisting that I should come on at once in person or there would be no show. This was utterly impossible on account of the importance of the work of directing and putting the finishing touches of remodeling to the Bush Street Theatre; so I kept appealing to the men by telegraph to patch up their differences and come on to 'Frisco, where I assured them that great business awaited their advent.

As each of the three was interested in the profits, I thought the argument would appeal to them, and apparently it did, for the next word I received was to the effect that the trouble was over, and the show would proceed. This dispatch, which was signed by Bury Dasent, my agent, a former newspaper man, carried the Denver date line, leading me to suppose the sender was in that city on his way to the coast, when in fact he was in Kansas City trying to arrange with one of the dissenting magicians to take him out separately. He had forwarded his telegram to a friend in Denver with instructions to send it on to me, which, as I look back upon it, was a rather crafty scheme to throw me off the scent.

The week in Kansas City ended with a handsome profit, but the troupe did not take advantage of the interval to come on to California for their opening, which was scheduled for the following Sunday—that is, a week off. The next I heard in my fancied security was the whole show had packed up and gone to New York, although the preparations for their procedure in the opposite direction had gone to the point of placing their trans-continental railroad tickets in their possession, and Mr. Judah and his lawyer had gone down to the train to see them start west.

They had made up their differences well enough, but had concluded to continue on their own account. They started their engagements under their own direction in Newark, N. J., with indifferent success, paying me the back

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handed compliment of advertising their engagement with my own printing, of which I had ordered some \$5,000 worth for the season. From Newark they went over the Stair & Havlin circuit of theatres, and when returning East, after I had inaugurated my season in San Francisco, I found them playing in one of the houses of this firm in Toledo, Ohio.

Between Mr. Stair and myself there was a little matter of long standing. Years previously he had sent an exceedingly poor show to one of my theatres, his first, "A Barrel of Money," but it did not live up to its alluring title, as none of it rolled into the box office. And this seemed a favorable opportunity to retaliate. And that was the way matters stood when I came into Toledo, and found the town billed for LeRoy, Fox and Powell, "Under the management of M. B. Leavitt."

I at once proceeded to acquire a bond from a surety company, which would enable me to secure an injunction against my recreant magicians, and then I went to call upon Mr. Stair, accompanied by his local manager. When I disclosed the nature of my errand he naturally sought to dissuade me from taking any steps, while the company was playing in his houses, and pleaded to let the magical aggregation finish out the two or three remaining weeks of his circuit. I finally acceded to this, and that evening viewed the performance. Black art was at a discount that night for the three stars of the mystic world saw me from the stage, and it so upset them that they fumbled their tricks, stammered and stuttered in their "patter," causing much merriment and the disappearance of everything—but myself.

I proceeded on my way to New York, and before I could find time to get around to the task of shutting up the show, it had failed of its own volition. This was the result purely of bad management, for the idea was a fine one, and if I had been left to engineer it in my own way, and in the theatres through which I had routed it there would have been no possible doubt of the outcome.

Powell, a most refined performer of the same school as Professor Kellar, was giving entertainments in Central America when last I heard of him; while LeRoy, still harping on the three-star idea, has been successful in Europe with a show billed as "LeRoy, Talma and Bosco." Talma is Mrs. LeRoy; and Bosco is a fat comedy magician, who came originally from San Francisco.

Imro Fox, the genial "Comedian Conjurer," laid down his magic wand

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for good in Utica, N. Y., where he died March, 1910. He was born in Bromberg, Germany, and when twenty-two years old came to New York, where he was employed in several hotels as chef de cuisine. In 1880, when he was the chef in the Hotel Lawrence in Washington, D. C., a favorite resort for vaudeville people, a strolling company with a magician as the star put up at the hotel. After the first night's performance, the star betook himself to his "cups" and went off on a spree. The manager of the show unburdened his woes to the hotel proprietor, who told him his cook was a conjurer; and Fox, after some demur, was engaged to substitute for the balance of the week. He did so well, that he abandoned the saucers for the spices of wit and mystery.

Harry Houdini, who created a new field for himself in the entertainment world with his "Escaped," appeared in Australia in 1910 in the new rôle of "Aviator." In the latter part of March he made ascents with his wife as a passenger in his Voisin biplane at Digger Rest, and on May 1, alone at Rosehill, where he created something of a sensation among the Antipodeans. Houdini's first appearance in public was as a trapeze performer and contortionist with Jack Hoelfer's Circus in October, 1883, in his native place. His mother stopped this work and apprenticed him to a blacksmith, where he became acquainted with the intricacies of locks, keys and their adjuncts, and yet locksmithing possessed no interest for him, and to use his own words: "One day I made 'a bolt for the door,' and never went back to my employer." He then went again with a circus and eventually made a specialty of rope-tying and hand-cuff tricks, and became popularly known as the "Handcuff King."

When he began to study conjuring and magic he inherited so great an enthusiasm for Robert Houdin that he took his name for his stage name, adding an "i," which makes Houdini, meaning "like Houdin." His admiration for the old magician led him to search for information about him and when he had acquired it he was shocked, he says, to find that his idol was a plagiarist of the brain work of others, a mechanic who had boldly filched the inventions of the master craftsmen among his predecessors. Houdini has appeared in several parts of Europe, as well as here, sometimes before royalty. His performances have been so wonderful and impressive that some have regarded them as supernatural. He now releases himself from a tied paper bag, a jail cell and a rivetted boiler.

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Carl Hertz, a Californian, made his first appearance on the stage at the Grand Opera House, San Francisco, in 1879. He was the first to introduce the "vanishing lady" in London and the Cocoon Illusion in America, and claims to be the first American illusionist to make a lasting success in Europe. He has experienced many real sensations including a stay in Bombay, India, when the plague was raging; in Manila during the Spanish-American war; in Johannesburg at the time of the Jameson raid; and in San Francisco at the time it was shattered by the earthquake in which he lost apparatus worth \$10,000.

Joseph Buatier De Kolta was born in the ancient palace of Emperor Claudius in Lyons, France, in 1845, his father's name being Buatier and De Kolta being the family name of his mother. He was set apart for priesthood; but his natural bent would not be denied, and he began his career as a magician in Geneva, Switzerland, in 1867. In 1875 he opened in London, where his flying bird cage created a great furore. His vanishing lady appeared in 1879; Cocoon and living pictures in 1887. In collaboration with John Nevil Maskelyne, he invented the "Black Art, or the Mahatmas Outdma," which included the illusion of the decapitation of a woman.

When the wives of professional men insist on interfering in the business affairs of their husbands, impresarios and managers have their own troubles. I had an experience of this sort in trying to make a contract with Buatier De Kolta, perhaps the greatest inventor of magic tricks, excepting John Nevil Maskelyne. I had closed a verbal contract with him for his appearance in America; but when I took the papers to him for signature, his wife, who was Miss Alice Allen when he married her in London in 1887, and who he stated was his business manageress, demanded so many changes in the terms, that in sheer despair I said "I guess we will have to call this off." He was disappointed, but he came to the Eden Musee in New York City three years later, in 1891, where he played a four months' engagement.

One of the popular magicians now before the public, especially in Great Britain, is Horace Goldin. Born in Russia of Jewish parents, taken as an infant to Tennessee where he became a clerk in a store, jeweler drummer on the road, and eventually a salesman in a second-hand store in Philadelphia—he at last engaged as an assistant to a magician. In a month he was more dextrous than his employer, and he took an engagement in Gloucester, New Jersey, across the river from Philadelphia, where he was a con-

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juror in a concert garden for one dollar a day. At the end of the first week he was discharged because his performance was so good that the patrons watched him instead of buying drinks. My lamented brother, Ben, gave him his first engagement in a regular theatre at Paterson, N. J. Soon after, I engaged him as a specialty with my "Spider and Fly" company in which I also had the Fransioli Sisters. He married one of them, Jean, and she became invaluable to him as an assistant.

Goldin is famous for the rapidity of his work and his absolute silence while working. He never utters a word during his act. He does as many tricks and big illusions in twenty minutes as some of the other magicians during an entire evening—a stupendous strain upon physique and nerves, but he seems tireless. Because of this rapidity, he prefers to remain in vaudeville, where he receives a princely salary. Probably no other performer has ever been a greater favorite with the royalty of Europe. King Edward VII decorated him no less than four times, and he wears decorations bestowed by many other crowned heads.

Ching Ling Loo has deceived and mystified the entire European public. He is known all over America as Will E. Robinson, and was connected with the late Alexander Herrmann as assistant during the several tours that the latter appeared under my management. He is known as "Ching Ling Loo the Great," all over Europe, where he has remained for many years as a high salaried artist, and is considered a great drawing card. He is assisted by his wife whose services have brought his act up to a high standard.

It will be interesting for my readers to learn how Ching Ling Loo became famous. When Ching Ling Foo, the Chinese magician, made his big success over here, Robinson adopted the name of Ching Ling Loo, and went over in London, where, aided by his wife and dressed in Chinese costume, he made a phenomenal hit, so much so that when the real Ching Ling Foo came over under the management of Leon Mooser he was received as an imitator. This fact led to endless bickerings and embroglios, but the poor man could never impress the English audiences with the fact that he was the real thing, so consequently returned to his celestial empire—his native land. In the meanwhile Robinson so improved in his work that though he was but an imitator, he gave a much more sensational and remarkable performance.

Howard Thurston happened to be at Copenhagen when King Edward VII of England, the Czar of Russia and the King of Greece were visiting the

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King of Denmark. One day as the four kings were coming out of the palace in a carriage, Mr. Thurston stepped out of the crowd and bowing to the royal quartette, proceeded to extract a card from the air—it was a king. Once more he reached into space and took another card—a king again. Four times he did this and then bowed. The four real kings bowed to him in return and passed on.

After a tour of the continent, Thurston returned to the United States. He was ambitious, and determined to branch out into the larger field of illusions. He built a number of original illusions and necromantic deceptions, likewise making improvements upon old tricks, which he presented to the American public with unbounded success. With his laurels thick upon him, he determined to penetrate into the wilds of India with his company, and study the magic art of Hindoo fakirs, while exhibiting the necromancy of the Occident. His adventures in China, India and Egypt would fill a volume. Among his patrons were the Empresses of Japan and China, together with the empress dowager, the Sultan of Java, the King of Siam, all the royal heads of India, the Shah of Persia and the Sultan of Turkey.

Upon returning to America in May, 1907, Mr. Thurston joined Kellar and toured the United States as co-star for one season. In August of 1906, Mr. Thurston took up the mantle of his old and famous master and continued as America's leading magician. Mr. Thurston's life work is best given in his own words: "While keeping myself in practice with the old tricks, I am steadily trying to devise something new. It is my aim and ambition to give to magic, now considered the doubtful daughter of science and occultism, a legitimate recognition and standing."

Harry Kellar, prestidigitator, after graduating at the high school of Painesville, Ohio, in 1866, began as a clerk in a drug store. He commenced his professional career as an entertainer by entering the employ of T. Harris Hughes (known as "The Fakir of Ava"), as assistant and from him learned many of the sleight-of-hand tricks and performances in which he very soon became an adept. In 1867 he joined the Davenport Brothers who were touring the United States as spiritualistic mediums; first as assistant, then as agent, and later, business manager. In 1873, Professor Fay, who was one of the same company, left it and formed a combination with Mr. Kellar, known as Fay & Kellar. Their first tour was through the United States, also Cuba and Mexico. In the following year they went to South

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America, which proved a very successful trip, and Mr. Kellar made considerable money.

He left Brazil for the United States on the "R. M. S. Boyne," but on August 13, 1875, in a dense fog, the ship ran upon the Ushant Rocks in the Bay of Biscay and was wrecked. The passengers all escaped, but two of the crew were drowned. The French Government sent each passenger to his destination. To cap his climax of misfortune upon reaching London, Kellar learned his New York bankers had failed. He went to J. S. Morgan & Co. in London and borrowed \$500 to return to America and make a new start. On his arrival in New York, he found that there had been \$3,500 saved from the bank failure. After procuring this, he at once returned the money borrowed and with what was left purchased a new outfit. His first trip through South America having been such a success, he determined to repeat it. Arriving in Panama, he met Al. Hayman, who had been on a tour through Mexico with Langrishe and Carl's "Black Crook" Company, and with Hayman as manager, made a tour of the west coast of South America.

This proved a disastrous trip in every way. He was arrested during one of his performances for not having complied with some technical requirement, and the entire box-office receipts were confiscated. Upon learning that this had been done without authority, Mr. Hayman went to the residence of the manager of the theatre who had taken the money and demanded the return of the same, which was done. This was but one of the many misfortunes that followed Mr. Kellar through the entire trip. He then returned to New York in 1877, and formed a combination with Ling Look & Yamadeva, called the "Royal Illusionists," and made a tour of the Pacific Coast, and then Australia under Al. Hayman. This was a very successful venture, and from that time fortune seemed to smile upon Kellar. In 1878, in partnership with J. H. Cunard, he toured through the Philippine Islands, India, Burmah, Siam, Java, Persia, Asia Minor, Egypt and other Eastern and European ports. Mr. Kellar's entertainments consisted of a high order of legerdemain and illusions. His masterpiece was called "Levitation" in which a lady assistant was 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 do the same, and to that end made many trips to India, studied their methods and finally after fifteen

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years of experimenting and at a cost of over \$20,000, he at last performed the illusion that mystified even conjurers. Another of his popular entertainments consisted of his so-called expose of spiritualism in which he gave a demonstration of various tricks employed by professional mediums.

In 1884, under the management of Dudley McAdow, Mr. Kellar leased the Egyptian Hall, Chestnut Street, Philadelphia, for one season. He went to New York in 1886, and leased the Comedy Theatre, Broadway. In 1891, he again leased the Egyptian Hall, Philadelphia, and had great success for two seasons, when he again went on the road. He visited the leading cities of Europe as well as the United States, each year until 1908, when he made his farewell tour of this country giving his last performance at Ford's Opera House, Baltimore, Md., and retired from the stage to enjoy the fruits of his well earned fortune. Mr. Kellar feels deeply indebted to J. N. Maskelyne, of London, and the late Buatier De Kolta, of Paris, for many clever inventions and devices in his art. He does a great deal of private charity work, and has freely given the proceeds of his entertainments to many who were in need. He belongs to many secret fraternities, being a thirty-second degree Mason, a life member of the Elks, and of the Players' Club, of New York City. Dudley McAdow, previously referred to as having managed Mr. Kellar, was a manager for me during several years. He became associated with Stair & Havlin from whose offices he continued to direct the business of Kellar, and he is now acting in the same capacity for Harry Thurston, who is his worthy successor.

The Great Lafayette, the illusionist, provided the world with his last and greatest sensation. Unfortunately it was no illusion. Fire often played an important part in his show; but this fire was only too real. The burning of the Empire Palace Theatre in Edinburgh, wherein he perished, May last, cast a gloom upon the entire profession who knew and loved his splendid traits of character. Lafayette was a remarkably versatile man, and as an illusionist, he was most mystifying. He was a born showman; he was to have been a member of the triple alliance, the LeRoy, Fox & Powell, that I organized in 1898, but illness prevented his joining the combination. It was through my advice he went to England, where he became extremely popular and obtained the highest salary ever paid to a vaudeville star. It is estimated he left a fortune of more than a half million dollars.

## CHAPTER XXXIV.

Rudolph Aronson Inaugurates the New York Casino—George W. Lederer Later Becomes Its Lessee—His Artistic Productions Achieve Fame—A. L. Wilbur's Success With Popular Priced Comic Opera—Marie Halton, a Continental Favorite—Leading Stars of Musical Comedy—Eventful Career of Lillian Russell—How I Discover Yvette Guilbert—Gustav Luders' Musical Triumphs—The Brilliant Composers of Comic Opera, Victor Herbert, Reginald De Koven and John Philip Sousa—Leading Music Publishers—The Heads of the Musical Bureaus—An Episode of Victoria Morosini Hulscamp.

**R**UDOLPH ARONSON finished his musical education at the Berlin and Paris conservatories. When only twenty years old he inaugurated a series of popular concerts in the summer of 1875, at Gilmore's, now the Madison Square Garden. He then established the Metropolitan Concert Hall at Broadway, now the site of the Broadway Theatre. It was here that he first gave the public summer roof garden concerts, which have since become popular all over America. After awhile he built a sumptuous and beautiful theatre, the Casino, which was inaugurated in October, 1881, with "The Queen's Lace Handkerchief."

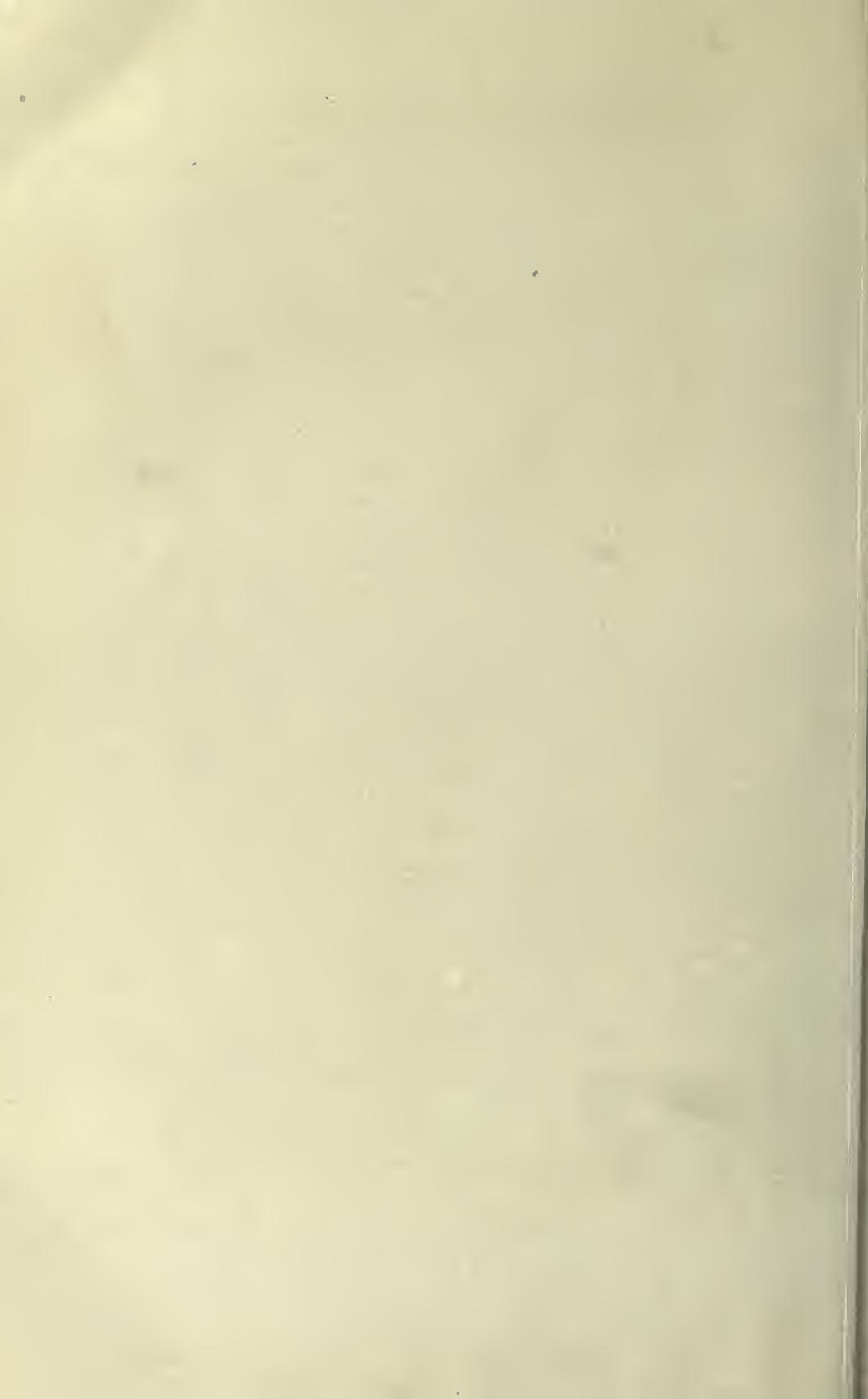
Mr. Aronson successfully managed the house for fourteen years, during which time he produced many successful operas. Aronson was the first to present at the Casino in New York "Cavalleria Rusticana," which enjoyed a continuous run of fifty-five performances, unprecedented in operatic annals.

Since 1894 Mr. Aronson has devoted much time to composition. He is the author of hundreds of works now in published form. He also composed the official campaign march for Theodore Roosevelt in 1904, entitled "Our President," and the official campaign march for President William Howard Taft in 1908, entitled "The Man of the Hour."

The New York Casino may be fairly regarded as the birthplace of the most popular form of stage entertainment at the present time, musical comedy. When the beautiful Moorish structure was first thrown open to the public in October, 1881, under the direction of its projector, Rudolph Aronson, it was generally thought by those in the theatrical profession that the house



GEORGE W. LEDERER  
*A Gifted and Prolific Producer*



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was too far uptown to ever achieve success. Now it is only fairly within the southern boundary of the fashionable theatres in New York, so rapid northward has been the march of the city's development in the past thirty years. "The Queen's Lace Handkerchief" was the initial production at this house. During Mr. Aronson's management he produced numerous other operas and then came "Erminie," with its unprecedented run of 1,276 performances.

In 1895 Canary & Lederer succeeded Aronson as a result of litigation between the latter and the Bixby estate, owner of the property. The active manager and producer was George W. Lederer, a young man who had but a few years previously left his father's tannery in Wilkes-Barre, Pa., to enter a semi-amateur comic opera company. He remained with this organization for some time as a singer and then began his career as an agent for a few weeks for Sydney Rosenfeld.

He was a mere lad, scarcely seventeen years of age, when he entered my employ in the early eighties, but he was keen, bright and full of assurance. He remained with me for many years, filling all sorts of executive positions with great credit. When he assumed the management of the Casino, he determined to place before the public an entertainment that should be a medium between or a combination of my burlesque and musical shows and the comic operas which already had been so successful at the Casino under Aronson. The result of his first effort in this direction was his production at the Casino of "The Passing Show." It was an immense success and after the opening night his career was firmly established. Then followed the long line of his productions which gave that house its greatest fame. It is hardly too much credit to give George W. Lederer to say that he is the father of musical comedy, and I do not say this merely to return the compliment he has frequently paid me. He is wont to describe me as the pioneer of all important big things in theatricals up to the time of my retirement. Were I to name all the artists identified with the Casino during his régime who have become stars under his tuition I would be compelled to print a roster that would include nearly all the favorites in musical comedy and comic opera during the past decade.

In 1906 Mr. Lederer said good-bye to New York and went, through the friendship of William Harris, to the Colonial, Chicago. It is said that he was frozen out of New York. If so, he was thawed back by the forces who fondly imagined that he was being sent to his "St. Helena." His success in

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Chicago was almost unbroken. His methods were acquired, he always acknowledged, from the "Leavitt School." Mr. Lederer's greatest Chicago success was his latest, "Madame Sherry." She sent him back to New York for the season of 1910-11. It was the season's biggest monetary success. That musical piece had been knocking around a play broker's office for three years. Nobody wanted it. There was nothing in it. One day it was read by the broker's star reader. He recommended it—said that A. H. Woods was about the only manager in New York with the nerve to do it. It was a pretty risky proposition, that "Sherry Lady," and had to be toned down. Lederer toned it down after Woods read it and, with Lederer and Frazee, produced it. The rest is theatrical history. In January, 1911, Mr. Lederer bought a \$100,000 house in New York, a sort of "Sherry Flip."



When A. L. Wilbur, sponsor for the Wilbur Opera Company, produced comic opera at ten, fifteen and twenty-five cents, his competitors used to say he was "crazy," but the way he was making money with his popular prices, while his competitors were playing hide and seek with the sheriff at two dollars a head, made people "sit up and take notice." Mr. Wilbur didn't begin at popular prices, but brought out "The Mascot" at the Bijou Theatre, New York, in 1881, and established a new record in long engagements. "The Mascot" was played by the Wilbur Company for 150 nights, and made more than \$100,000. The company followed the Bijou engagement with twenty-five years of continuous existence, as the seasons were fifty-two weeks long.

When Mr. Wilbur started his company, he was his own manager, advance man, booking agent and call boy. The history of the stage shows nothing quite so unique as the success attained by the Wilbur Opera Company. It not only laid the foundation of a fortune that now controls three theatres in Boston and many others in New York, but it brought more comic opera stars to fame than any other single organization has ever been able to produce.

When the A. L. Wilbur Comic Opera Company arrived in Louisville to play comic opera at ten, fifteen and twenty-five cents, it found Pauline Hall as an opposing attraction. The Wilbur Company had been making big money, while adversity had hit the Chase organization. Miss Hall was playing in "Dorothy," an opera, with the sheriff sitting on the company's trunk.

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The manager of the company worked a story into the newspapers which had a slurring reference to twenty-five cent opera. Miss Hall was starving with a two-dollar show.

The story riled Mr. Wilbur and he went to the bank and drew out \$50,000 in gold and had it piled up loosely in a window of Wolf's Jewelry Store. On this gold was placed a sign, which read: "This is what twenty-five cent opera produces. If any two-dollar opera manager can duplicate it, he may have this money." This "ad." was a magnet, and farmers drove many miles to look at the money.

When Cincinnati was reached, the Wilbur Company again had Miss Hall for its opposition, and in one of the store windows of the town a pair of her diamond-studded corsets were displayed. They proved quite an attraction until Mr. Wilbur borrowed a pair of old corsets and had them displayed in another window, with real certificates of stock in the Pullman, Chicago & Northwestern and Adams Express Companies, valued at \$100,000, pinned all over them. A neatly printed card modestly announced: "This is what twenty-five-cent opera amounts to."

Thirty-five years ago, when A. L. Wilbur, now the prominent Boston manager, was a commercial "drummer," an amusing episode occurred at Eastport, Me., where my minstrel troupe was playing. As the daily noon parade was about to start through the streets, I caught sight of Wilbur, standing upon the steps of the hotel. Walking over, I nudged him in the ribs, and whispered: "Come on, Wilbur. Swell the ranks, and help us to make a showing."

He was delighted and took his place at the head of the parade by my side. As the band struck up, he threw out his chest and strutted bravely along, observing, half in jest and half in earnest: "M. B., this is the proudest moment of my life." Later, he confided to me that the experience had led him to resolve to become the "real thing," and how well he succeeded in his ambition is now a matter of theatrical history.



Very few young girls start in stage life with the gifts which aided Marie Halton in obtaining her future fame. These gifts comprised beauty, grace, magnetism and a decidedly musical temperament. It was through my influence and advice that she adopted a stage career, starting under my auspices. Miss Halton's family name is Mary Edith Prendergast. She is a New Yorker

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by birth, but made her vocal studies in Paris with Mme. De La Grange, M. Sbriglia and Jacques Boughey, the first Escamillo in "Carmen." She studied "Lakme," "Sonnambula," "Mignon" and "Nanon"; in fact, the whole repertory of the Opera Comique.

In order to obtain the requisite stage knowledge, Miss Halton became the pupil of Marie Aimee, who sent her to America with letters to J. C. Duff, manager of the Standard Theatre. She made her New York debut in "Dorothy." So very timid was she, that Mr. Duff expected her to break down during her only song, and had instructed the girls of the chorus, should this happen, to put their arms around her and walk her off the stage as though it was part of the play. In fact, the chance of her being a dead failure was beautifully rehearsed, but she not only sang her song, but sang it four times at the demand of the audience. There were such storms of applause, that she seemed not to know what had happened to her.

Later on, Miss Halton became prima donna, playing in "Dorothy," "The Queen's Mate," later "The Drum Major" and "Mme. Angot."

In Paris, M. Audran regarded her with much favor and enabled her to bring "La Cigale" to America, although she did not create the part. She afterwards assumed the rôle at the Lyric Theatre, London. From London she went to Australia, where her success in "La Cigale" was great. Then she sang Bizet's "Carmen," under J. C. Williamson's management. She then returned to London and took the Shaftesbury Theatre, and produced a play by Harry Monkhouse. This cost her \$50,000 in six weeks. Following this, she sang in "The Shop Girl," with the George Edwardes Company, followed at Paris in "Le Dernier des Marigny," for which Sarcey, the great critic, praised her.

Then Miss Halton returned to America, and played in Mr. Hammerstein's "Santa Maria." She was one of the first stars in vaudeville at Koster & Bials. A journey to Russia, Berlin and Vienna followed, Miss Halton appearing at Ronacher's, Vienna, to much success. Subsequently, she sang in "The Geisha" to big success at the Carl Theatre. Budapest was her next stand, to a splendid reception. Miss Halton sang for the Czar and court at Peterhof, then returned to Vienna, studied German, and created several parts in that language. She had also the pleasure of singing for King Edward each year when he went to Marienbad, and she boasted of the hearty way he complimented her performance in "The Geisha."



EMMA CARUS



MARIE HALTON



ANNE SUTHERLAND



PAULINE HALL

*Four Celebrated Actresses Whose Early Steps Were Directed by the Author*



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Miss Halton is an established favorite in Vienna, and enjoys the hospitality of the aristocratic circles of the Austrian capital.

There are few more pleasing and better known comediennes on either the vaudeville or legitimate stages than Emma Carus, who was born in Berlin, in 1879. This bright artiste was one of my "discoveries," and about 1894, I had the pleasure of causing her first appearance upon the professional stage as the "Fly," in my spectacular production of the "Spider and Fly."

She made her New York debut in 1900, in "The Giddy Throng," at the New York Theatre, where she continued for three years. After this, she appeared at the Herald Square Theatre, in "The Wild Rose," and then as the Princess in "The Darling of the Gods," at the Broadway, New York, and subsequently at the same theatre in "The Medal and Maid." She was in "The Follies of 1907," at the New York Roof Garden, and in 1907-1908 went into vaudeville.

She sailed for England, July, 1909, and opened at the Palace Theatre, to great success. Later, she appeared at the Coliseum, for six weeks, and then under Oswald Stoll's management in Liverpool and Manchester. Returning to New York, in October, she took the leading part with Lew Fields' "Jolly Bachelors."

Miss Carus's next success was with Eddie Foy, in "Up and Down Broadway," at the Casino, New York, and as a great favorite, her services are continually being sought after.

Among the musical discoveries made by the late Heinrich Conried some years ago for his German company, at the Metropolitan Opera House, was Miss Lina Abarbanell, who proved to be a decided acquisition, but she went from that to the lighter musical works, and appeared as the "Merry Widow," with decided success, and finally her services were enlisted in "The Love Cure."

In 1909, Lederer, Frazee & Woods secured her for "Madame Sherry," in which her fine singing voice, her graceful dancing, charming vivacity and attractive face and form, wedded to a winning personality, have aided her in capturing large audiences who appreciate her work.

Blanche Ring, actress and vocalist, has played engagements with the late James A. Herne, Nat C. Goodwin and Chauncey Olcott. She toured with James T. Power, in "The Jewel of Asia," and made her first appearance on the London stage at The Savoy Theatre, February, 1904. She is now a

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star of the first magnitude. This season she will appear in a new musical comedy, written for her by Margaret Mayo and Edgar Selwyn, music by Karl Hoschna, called "The Wall Street Girl." Miss Ring is the wife of the well-known journalist and theatrical manager, Frederic McKay, who conducts her business affairs.

Marie Dressler, actress and vocalist, made her first appearance on the stage as Cigarette, in "Under Two Flags," and played on tour as Katisha, in "The Mikado," as Cunigonde, in "The Robber of the Rhine." She made a big hit when she appeared as Flo Honeydew in the "Lady Slavey" at the Herald Square Theatre. She made her first appearance in London at the Palace Theatre, meeting with instantaneous success. Since her return to America, she has created many leading comedy rôles. She is a favorite Broadway star.

Elsie Janis (Bierbower), actress and mimic, made her first appearance on the stage at Columbus, December, 1897, as Cain (a boy), in "The Charity Ball." Her first appearance in New York was at the Casino Theatre Roof Garden, 1900, on the vaudeville stage, as "Little Elsie." She made her first substantial hit at the New York Theatre Roof Garden, in 1905, in "When We Were Forty-One." Her imitations of popular artists created a furore, and though she is very young, is a favorite and established star, counting her weekly salary in four figures.

There are few better known comic opera prima donnas than Adele Ritchie, who made her début on the stage at Miner's Fifth Avenue Theatre, New York, in June, 1893. She followed at the Casino in "The Algerians," in May, 1894, and at Abbey's Theatre, in "The Devil's Deputy," in September, 1894. Since then, she has appeared in a vast number of musical comedies, alternating occasionally on the vaudeville stage. She achieved great success in "Florodora" on tour, in 1905, and Flora, in "Fascinating Flora," at the Casino in May, 1907. Subsequently, she again reappeared in vaudeville.

May Mackenzie was born in Boston, and made her stage début in that city in a ballet of amateur children, introduced by Edward E. Rice, in his "Red Riding Hood" Christmas pantomime, at the Hollis Street Theatre. She appeared at Weber & Fields' in New York about 1901. She then did "little bits" in other productions, which attracted Sir Henry Irving's attention.

Miss Mackenzie appeared with Fay Templeton, to do a "chappie" part,

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under the Shuberts, and later returned to Weber's to sing "Nancy Clancy," with Anna Held, also appearing in "The Follies of 1908," and finally as Dolly Dimple in "The Revellers," which opened at Maxine Elliott's Theatre under the Shuberts' management.

Miss Mackenzie has written many readable notes on theatrical topics for the New York Morning Telegraph, signing herself "Marion, the Maid." She contributed to this column for over a year. At the present time, she conducts a dramatic column for the New York Review under her own name.

The accomplished actress, Grace La Rue, made her début in 1900, as a page in "As You Like It," with Julia Marlowe. She was engaged by the Shuberts, and made a decided hit as a newspaper correspondent in "The Tourists." Later, she went with Ziegfeld for the original "Follies of 1907," and was prima donna of the company for two years.

Receiving a flattering offer from the Shuberts, she next joined Sam Bernard, as leading lady, in 1908. She became Mrs. Byron Chandler, April, 1909. While on her honeymoon in Europe, she received propositions from William Morris to return to vaudeville, and opened at the American Theatre Roof Garden, July, of the same year, in her own act, entitled "The Call of the Past." She later appeared under her husband's management and has met with unqualified success.

One of the reigning headliners in vaudeville is Lillian Herlein, who acquired some fame in Lew Fields' production of "The Rose of Algeria." Miss Herlein is a native of Toledo, O., and began her career on the concert stage, from which she drifted into vaudeville, under the management of her husband, Ed. B. Adams, who booked for her a tour of Europe, and now is once more appearing in this country in musical comedy.

May de Sousa, who appeared in a dramatic rôle for the first time, August, 1910, at the Criterion Theatre, New York, in the leading feminine part in James Forbes's "The Commuters," was much praised for her work. She was born in Chicago, in 1885, and during her eight years on the stage achieved remarkable success.

Her prominence in American theatricals dates from 1903, at Chicago, in "The Wizard of Oz," "The Land of Nod," "A Chinese Honeymoon," and "Babes in Toyland." She made her London début at the Drury Lane, December, 1905, in pantomime, as Cinderella. She also appeared in "Castles in

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Spain," "The Girls of Gottenberg," "Havana," "A Waltz Dream," "The Commuters," and is now playing abroad.

Isabel Miller, who has chosen burlesque, made her first appearance on the stage in 1899, and subsequently she played with Rose Melville in "Sis Hopkins," and from 1899 to 1903 was under W. E. Nankerville. She played leading parts in the "Sleeping Beauty" and "Human Hearts." Since 1907, she has been with the Rentz-Santley Company, playing principal rôles. Miss Miller possesses a great deal of talent, and presents a very dashing appearance, both on and off the stage.

Beginning public life as a reporter for the New York World, Belle Gold gradually found her way to the stage, and appeared in several comedy parts, among them the German girl in the Hanlon Brothers' "Superba," and after that in a "black-face" part in the "Ham Tree." In private life, she is Mrs. Albert W. Cross, her husband having been manager for Walker Whitesides.

Miss Nellie Wilson has always been a favorite comedienne and dancer in England and Australia. She appeared in several of my musical productions in this country with success. On her first visit to Australia, she was booked on the steamer "Auckland," from Wellington, New Zealand, with Harry Rickard's troupe. The boat on which they were to sail could not wait for the company, owing to the tide, consequently it left without them. The following morning came the news that the steamer and all on board had gone to the bottom. A paper published the list of the lost passengers, and the members read their names as those at the bottom of the ocean. Miss Wilson continues in England popular with the lovers of light comedy.

Fannie Wentworth was trained for a musical career. After singing in various concerts, she joined Sir Charles Wyndham's company, "The Pink Dominoes." She then came to the United States in 1880, as a member of my opera burlesque organization headed by Selina Dolaro. During her stay in Montreal, Canada, she appeared in "Patience," "The Pirates of Penzance," and others. Then she returned to London and appeared at the Avenue in "Kenilworth." In 1894, she played at the Palace Theatre in a musical monologue. She then went to Australia, New Zealand, and to South Africa twice.

Carrie Webber, daughter of Harry Webber, began her theatrical career at the early age of three years, playing a varied line of parts in her father's company. She was a member of one of my attractions for several seasons,

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and entered musical comedy, where she met with great success as leading woman for George Sidney (her husband). Her most recent engagement was the title rôle in "The Girl from Rector's."

Fay Templeton, actress and vocalist, appeared first on the stage as "Cupid," at the Grand Opera House, New York, 1873. She was one of the leading favorites of juvenile comic opera, afterwards gaining great success and popularity in light opera. She then retired, but has recently returned to the stage to repeat one of her former successes, her rendering of the rôle of "Little Buttercup."

Marguerita Sylva, the soprano, born in Brussels, at an early age entered the conservatoire, whence she made her début in the title rôle of "Carmen," in which opera she has since become famous, not only because of her voice, but her unusual beauty. She starred for some time at the head of her own musical organization. She then toured Europe, singing in nearly all the musical capitals, then returned to America as one of the leading sopranos of the Chicago Grand Opera Company, which position she has since abandoned, and will the coming season appear as the star in Franz Lehar's comic opera, "Gypsy Love," under the management of A. H. Woods.

Miss Lillian Russell studied singing first with Mme. Jeninvally, then continued under Dr. Damrosch, with the idea of entering grand opera. In 1879, she made her first appearance in the chorus of "Pinafore," under the management of Edward E. Rice, with the object of gaining experience. She made her hit singing ballads at Tony Pastor's Theatre, Broadway, New York. Since then she has known but one continuous success.



When Lillian Russell and Perugini were married, in 1886, during their Casino engagement, some one carried the news in haste to Aunt Louisa Eldridge. The popular old actress raised both hands and exclaimed: "Good land! Just think of it! Her first husband was an orchestra conductor named Braham; her second was Teddy Solomon, the opera composer, and now she has gone and married a tenor singer. If she only keeps on divorcing and remarrying, and can get a basso, she will have her own opera outfit complete."



Sam Bernard is one of our cleverest comedians and is best known for his impersonations of German types. He began his career by singing German

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songs at the Grand Duke Concert Hall, in old "Five Points," New York City. With him at various times appeared variety performers who later became famous on the stage and who afterwards appeared in my vaudeville companies.

Bernard, on special occasions, appeared at Dramatic Hall and Turner Hall, receiving \$2.50 a performance as his first regular salary. The Bernard brothers, Sam and Dick, were together for a while, then Sam went it alone, working the museums with success and appearing at Coney Island during the summer. He then went abroad and "made good." Returning home, he was the first performer to sing coster songs in America.

He created the comedy rôle in "The Silver Slipper" for John C. Fisher, and then became a legitimate star, undertaking a five years' contract with Charles Frohman. The Shuberts next engaged him as one of their stars. He has been one of their biggest and best attractions.

James T. Powers, the popular eccentric comedian, made his début at the Park Theatre, Boston, in 1880, in "Fun in a Photograph Gallery." He first appeared at the Bijou, New York, August, 1880, in the same play. He then went to the Avenue Theatre, London, of which I was lessee, and played with Willie Edouin, in 1883, under my management, as Jonas Grimes, in "A Bunch of Keys."

He next played with the Vokes Family, at Her Majesty's Theatre, in 1883, and then went to the Empire, which opened in April, 1884, with "Chilperic." After that, he appeared at the Drury Lane at Christmas, in "Dick Whittington." He then returned to New York and played in "A Tin Soldier," then at the Casino, where he became a great favorite. For four years, he starred in "A Straight Tip," and appeared in 1908 in "Havana," which ran for nearly a year at the Casino, under the Shuberts' management.

George Schiller was an actor by a combination of circumstances, and mayor by right of appropriation of the office. The "combination of circumstances" very oddly brought Schiller and E. H. Sothern into the same dressing room at the Old Boston Museum. Both men, or rather boys, lived in Boston, and the same week found both of them applying at the stage door for positions as "supers." They were accepted, and shared the same dressing room. Thus began the stage career of the two actors, who, later on, were to take up totally different lines of work.

His title of "Mayor of Squantum" is honorary. Mr. Schiller has a summer



SAM BERNARD



JAMES T. POWERS



JOHN T. KELLY



JEFFERSON DE ANGELIS



EDDIE FOY



DONALD BRIAN



BLANCHE RING



LILLIAN RUSSELL



ANNA HELD



LINA ABARBANELL



MAY MACKENZIE



FRITZI SCHEFF

*Representative Favorites of Musical Comedy*



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home at Squantum, a seashore village near Boston, and he is so well and favorably known there, that the natives prefer to know him as their "mayor."

Jefferson De Angelis, the well-known comedian, with his sister made his début in varieties in the early Seventies. His first appearance in any play was in 1880. In company with his sister, he sailed for Australia in the early Eighties, and engaged with J. Charles Davis and Frank Frost for a tour of that country, China, India, Mauritius, Africa, Ceylon, Japan and Manila, followed, playing vaudeville and comic opera. After the death of his sister in Capetown, he came back to his home in San Francisco, in 1884, and then came east and joined my Monte Cristo Burlesque Company, in 1885.

After five unprofitable years with various companies he came to New York and joined John A. Caull, where he ultimately achieved success. In 1897, he was in Lillian Russell's company, and since then has played in other musical comedies with satisfactory results. He is now a star in his line of work.

A clever vocal comedian is Donald Brian, known in Boston as "The Boy Soprano." He made his début in 1896, as "Hardie Grant," in "Shannon of the Sixth." Subsequently, he was light comedian in "On the Wabash," and then joined Bert Coote's company. He made his first appearance in musical comedy at the Fifth Avenue Theatre, New York, in "The Three Little Lambs."

He was with Frank L. Perley in "The Chaperons." This was followed by Scanlon's "Miles Aroon," then Savage's "Merry Widow." Having appeared in "The Merry Widow" for 735 times, Brian was engaged by Charles Frohman for "The Dollar Princess," May, 1909, which had a thirty-eight weeks' run in New York. Mr. Brian will remain under Frohman for four years to come.

Raymond Hitchcock made his first appearance on the stage in 1890, playing subsequently at the Bijou Theatre, New York, following up a successful career to the higher rungs of the ladder of fame. In recent years, he has been under the management of Cohan & Harris, and continues with them, being one of their drawing cards.

Eddie Foy made his first appearance on the stage at Chicago, in 1895, subsequently performing at variety theatres all over the United States. He has also figured extensively in extravaganzas and musical comedy. He is

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the comedian par excellence, and reigns supreme in his class of work at the present day.

Who does not know John R. Rogers, "Yours merrily, Johnny Rogers," and his Abe Lincoln "chapeau"? He has made a fortune through stars he has managed, but at the age of three score years and ten, looking no more than forty, he is as spry as any juvenile, and will go on to the end as energetic as he is to-day and was twenty years ago. Rogers was an actor before he got the hook, and professes to be the cause of the origin of the term, "Get the Hook." He was the husband of the well-known Minnie Palmer.



Although Mme. Yvette Guilbert does not appear entirely willing to concede the fact, it is undoubtedly true that I was directly responsible for her great and sweeping success in Paris. In the Eighties, I had an agent, Michel, a Russian, representing me in that city, whose duty it was to watch throughout the winter months for talent that I might find available when I went over in the summer. In the furtherance of this object, he visited all the large and small amusement places in Paris and vicinity.

When I arrived in Paris, just previous to the Guilbert episode, my agent was very urgent about inducing me to go to a suburb, where there was a small "café chantant," at which two girls were playing, named Zidley and Guilbert. I went, and arranged with my friend DuCarre, manager of the *Ambassadeurs*, for a trial performance upon his stage the next morning, when the two singers appeared.

The Zidley girl was very beautiful; Yvette Guilbert, much to the contrary in her appearance, but her rendering of risqué songs, however, was immensely pleasing to DuCarre, who, while anxious to engage her, stated he would not if I desired to do so. So I had them call at my agent's office to arrange a contract.

They wanted five hundred francs a week jointly; but I figured that Americans would not understand the Guilbert songs in French, and that her physical shortcomings would scarcely be acceptable, while on the other hand Mlle. Zidley's attractiveness would overcome the effect of her foreign language. I offered her \$75 a week for her services alone, but could not induce her to separate from her friend and team-mate.

Next day DuCarre was still talking about Guilbert and her songs, and I suggested to him that he engage her, and try to induce the other young

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woman to accept my offer. But this he could not do, so he finally engaged them together, paying them something like five dollars (twenty-five francs) a night, and her "chansons" soon became the talk of Paris.

The Ambassadeurs being an open-air theatre, the artists were not paid in rainy weather.

A year later, when I went back to Paris, accompanied by my friend, the late Tony Pastor (which was his first visit to "Gay Paree"), and met DuCarre, almost his first greeting was: "You remember that Guilbert girl you brought to my place for a private performance? Well, I want you to come and see her this moment. She has taken Paris by storm."

We proceeded to the theatre, and when the band struck up the entrance music for Mlle. Guilbert, a scene of enthusiastic welcome occurred such as I have rarely observed in a place of amusement. Many of the audience sprang to their feet, shouting and waving hats or handkerchiefs, and the noise was almost deafening. We remained until after the performance, and had a long chat with the great Parisian favorite, who had made herself famous in a single year, but might still have been working in "café concerts," save for the circumstances I have described.

At the time DuCarre engaged Yvette Guilbert, Paulus, still an unknown comic singer, suddenly sprang into fame, creating a regular furore by singing the Boulanger March. Owing to the fact of Boulanger being then the hero of the day, and the two were serious competitors for public favor then at the Ambassadeurs, both their salaries were going up by leaps and bounds. Paulus, as well as Yvette, had amassed large fortunes. She retains hers, but he lost his by unfortunate speculations.



The Hellenic priests of classic days, who were wont to speak reverently of the "Great God Pan" and his reed pipes, paid an unconscious tribute to the charm of music. Naturally, the theatre, which is the embodiment of art in all of its forms, has produced numerous composers whose melodies have inspired its patrons. Among these, I might mention, as a few of the most talented:

Gustav Luders, the eminent musician and musical composer, born in Bremen, Germany, 1865. He innately possessed great inclination and genius for his art, and early studied the violin and composition under Henri Petri,

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who is now royal concert master at Dresden, and one of Europe's most famous violinists. Mr. Luders has composed many successful brilliant musical comedies of a high order, some of which are, "Marcelle," "Woodland," "The Grand Mogul," "The Burgomaster," "King Dodo," "The Prince of Pilsen," in collaboration with Frank Pixley, "The Shogun," "The Fair Co-Ed," "The Old Town," with George Ade, "The Grape Girl," with Clarence Harvey, etc. Gustav is still active in his profession, and frequently goes abroad in the interest of the same and returns with renewed inspiration. He has, in collaboration with Avery Hopwood, written a fantastical musical comedy, called "Somewhere Else," which Mr. Henry W. Savage has arranged to produce. Luders has, from the commencement, offered nothing but musical triumphs, and the royalties accruing therefrom have put him on easy street.

Victor Herbert, composer, born in Dublin, Ireland, grandson of Samuel Lover, the novelist, went to Germany to study music, when only seven years old, and became an expert violoncello player, playing in the court orchestra. He came to America as solo cello player in the Metropolitan Orchestra; he then became assistant conductor, with Theodore Thomas and Anton Seidl. He later organized his own orchestra, which toured all over the country, and has written many opera scores, among them being "Prince Ananias," "The Serenade," "The Viceroy," "Mlle. Modiste" for Fritzi Scheff, "Dolly Dollars" for Lulu Glaser, and many others. He wrote the musical score of "Natoma," which was the first American opera produced at the Metropolitan Opera House last season, and was a great and decided success.

There are few contemporaneous writers of songs, ballads, lyric music and popular comic operas, that surpass Reginald De Koven in originality and scope for construction. Mr. De Koven was born in Middletown, Conn., in 1861, and, after studying with the most famous music teachers of Europe, began his career in this country by composing "The Begum," "Don Quixote," "Robin Hood," "The Fencing Master," "The Algerian," "Rob Roy," and upward of a score of other equally popular comic operas, which have achieved great success.

Besides these, among his songs to be remembered are "Oh, Promise Me," and several other numbers that have commanded the attention of the great musicians of the world. He was also the founder and conductor of the Washington Symphony Orchestra from 1902 to 1905. He is the owner of the Lyric Theatre, New York City. He is a member of the National Institute



VICTOR HERBERT



GUSTAV LUDERS



JOHN PHILIP SOUSA



REGINALD DeKOVEN



EDWARD E. RICE

*America's Most Renowned Composers, Each the Leader in His Characteristic View*



## Fifty Years in Theatrical Management

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of Arts and Letters, and has served as musical critic on various New York publications.

John Philip Sousa, American composer and conductor, is of Portuguese origin. During the Paris Exhibition of 1900, he acquired a well-deserved reputation that soon spread over the whole of Europe. His perfectly organized orchestra proved as expert in the playing of classical selections as in the marches of his own compositions, the most celebrated of them being "Washington Post," "The Liberty Bell" and "Stars and Stripes." His operas, which are well known and have scored great successes, are "El Capitan," "The Queen of Hearts," "The Smugglers," and others.

Gustave Kerker, composer and musical director, came of a family of musicians. He conducted an opera when sixteen years old, and later became leader of the orchestra in a Louisville theatre. He is the author of the music of the "Belle of New York," and many other pieces that have gained popularity. He resides abroad most of his time, and is a typical Bohemian.

During the last decade remarkable progress has been made in musical culture, which has given an impetus to the study of harmony and composition, as well as in the attainment of great practical skill by ambitious students aiming to surpass in vocal and instrumental excellence. For this purpose, the following are in the lead in the great work of sustaining American musical prestige: Victor Herbert, Gustave Kerker, Reginald De Koven, John Philip Sousa, Ludwig Englander, Franz Lehar, Gustav Luders, A. Baldwin Sloane, Rudolph Aronson, John Crook, Ivan Caryl, Charles K. Harris, George M. Cohan, Harry Von Tilzer, Osmond F. Carr, John W. Bratton and Edward E. Rice and the late Julian Edwards.



Music publishing has become a great field for popular composers, and among the leading firms are: The Witmarks, Charles K. Harris, Gus Edwards, Remick, Stern, Von Tilzer's, Shapiro, Leo Feist, and many other important firms. There is a movement in progress to form a \$2,000,000 combination of music publishers. Isadore Witmark is a leading spirit in promoting this scheme, in which he has interested the principal firms of the country.

The publication and sale of popular music has grown to be one of the most important branches of the amusement world. The various large publishers have come to the conclusion that their interests will be best conserved by combination, and in this way placed on the most solid basis.

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Marcus Witmark, the well-known song publisher, and former head of the music publishing house of M. Witmark & Sons, was born in Germany, in 1834, and came to the United States in 1859. After various commercial experiences, he, with the aid of his sons, started the well-known house which bears their name. Mr. Witmark, up to the time of his death, which occurred March last, was very popular with the profession, and numbered his friends by the score.

Of the two sons, Isadore is the elder, and also the senior member of the firm at the present time, and much praise is due him for his work as a composer. He has written many popular songs, but gained the most prominence through his score of "The Chaperons," which toured the country for three years.

Julius, the second son, won renown as an actor, he having had quite some experience with the different minstrels of the day, among whom were my "Gigantean" Minstrels, the San Francisco Minstrels, Thatcher, Primrose & West, and others. Subsequently, he went into vaudeville, and appeared as a headliner in B. F. Keith's and the Orpheum vaudeville houses, and his last appearance was in "The New Clown," under Charles Frohman's management. He finally retired to devote his energies to the Witmark Publishing Company.

The Witmarks have branch houses in London, Paris, Vienna, Chicago, San Francisco and Australia. They control the rights of publication and sale of about seventy-five per cent. of the comic operas and musical comedies annually produced in the United States, to say nothing of the thousands of individual songs, and their position in the music publishing field is both unique and distinguished.

Charles K. Harris, composer and song writer, began composing at the age of twelve popular melodies for special occasions. He finally drifted into professional song writing, making a big hit with "After the Ball."

In 1892, he opened a little office in Milwaukee—the firm of "Charles K. Harris, Music Publishers." Since then, many of his songs have been sung to death, a sure sign of popularity. He is now one of the leading music publishers in New York.

Once known as the "California Baritone," Meyer Cohen came from San Francisco in 1893, to sing in Archie Boyd's "Country Squire." In 1895, he sang at Hyde & Behman's, and then made a tour with Reilly & Wood's Show,



ISIDORE WITMARK



JULIUS WITMARK



CHARLES K. HARRIS



MEYER COHEN

*Composers of World Circling Songs, and Singers Who Have Sung Them to Success*



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from Maine to California, playing while there over the Orpheum Circuit. He was a special feature during the season of 1895-1896 at the Boston Howard Athenæum.

In 1896-1897, the Russell Brothers, under Weber & Fields, engaged Mr. Cohen for a special baritone feature, and he held a like position with Hopkins' Trans-Oceanics, in the season of 1898. Mr. Cohen then was employed by Charles K. Harris, music publisher, Milwaukee, and managed the first New York office until 1903, when Mr. Harris's entire plant was moved to New York, with Mr. Cohen as general manager.

L. E. Behymer is the head of the leading musical bureau on the Pacific Coast. He is manager of distinguished musical artists and organizations. He has for years been very active in bringing to the coast many of the most noted operatic stars, and other musical attractions of the highest order, taking all risks, so determined is he to give to his audiences of the very best. His headquarters are at Los Angeles, Cal., but he is everywhere in search of the best that is to be found in the way of select attractions.

R. E. Johnston, the eminent concert manager, combining strong commercial instinct with passionate love for music, went into the impresario business at the age of twenty-one, and met with success with the first artist he managed, "Ovide Musin." He is responsible for some of the most famous European attractions brought to America, including Ysaye, Sauer, Marteau and Gerardy. In succeeding years, Mr. Johnston managed Nordica, Plançon, Gerardy and the Seidel Orchestra. Other attractions he handled at various times were Cæsar Thomson, Trebelli, Sembrich, Scotti, Jomelli, Albert Spalding, Isadora Duncan, Maud Allan, Mary Garden and Alice Nielsen.

The Quinlan International Bureau, late Henry Wolfsohn Musical Bureau, is another progressive agency, and offers many attractions of well known and popular concert stars.

The Loudon Charlton, another musical bureau, is continually offering a startling array of artists, many of them being operatic stars.

The firm of Max Rabenoff and Centini is a leading bureau for lyceum work and producing of foreign artists. They have many attractions before the public, among others Pavlowa, Mikail Mordkin, with the Russian Ballet, the Balalaika Orchestra, and many leading continental vocalists.

C. A. Ellis, a prominent Boston proprietor of a musical bureau, represents operatic celebrities, including Geraldine Farrar and others of equal note.

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Haensel and Jones are managers of musical artists and operatic stars, chief of whom is Alessandro Bonci, the great exponent of "Il bel Canto."



All managers have innumerable applications from persons wishing to go on the stage, and especially from members of the fair sex. In thinking over the thousands of women who applied to me for positions, I believe I may say that I regretted more to be compelled to decline engaging Victoria Morisini than any other applicant.

The marriage of this daughter of the great banker to Ernest Hulscamp, her coachman, created an immense sensation throughout the country. Added to this, her beauty of face and form, which I have never seen excelled in another woman, her voice, with the mellow softness and clarity of sunny Italy, at that time would have probably made her a good stage attraction. Owing to her marriage, her family cast her adrift. Her husband was unable to support her, except in a most humble manner, so she endeavored to turn her talents to the stage, and was sought by Henry C. Miner for a concert tour, but she came to me.

I was anxious to engage her, and saw the opportunity for making her a success, but I would not carry in any of my companies any undesirable members. I had no objections to married couples—indeed, I rather favored them—but husband and wife did their full quota of work. When she applied to me, I asked the beautiful Mrs. Hulscamp what her husband could do, and she replied: "Nothing." In response to further questions, I learned that he could not keep books, count up the house, act as property man, or in any way be useful, so I had to tell her that I could not engage him.

"Oh, I can't go anywhere or do anything without my Ernest!" she cried.

I told her sincerely that she had better abandon all idea of going on the stage in any capacity if she did not want to be separated from her husband. Thus I lost her, and she became a member of the company at the New York Casino, in April, 1886, as Runko in "The Gypsy Baron." Later, she sang a small part in "Erminie," after which she retired from the stage, and my prophecy as to her shattered idol was fulfilled.

There is an interesting story in this connection, which I do not remember seeing elsewhere in print. After her marriage, she first sought an engagement from Max Strakosch in grand opera, and he engaged her, placing her in the hands of Max Maretzek to learn the rôle.

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During one of her lessons, Maretzek told her this story: "In the early Fifties, Garibaldi, the Italian liberator, Meucci, his lieutenant, and Salvi, the famous tenor, established a candy factory on the present site of Bachmann's Brewery, on Staten Island. The senior Salvi had in his household a bright Italian boy to run errands and do chores. After Salvi's departure for Europe, the boy got a job on a Staten Island railroad, and later in Fiske and Gould's Erie railway offices. That boy (and I knew him well), Mrs. Hulscamp, was your millionaire father, Giovanni Morisini."

## CHAPTER XXXV.

Noble Benevolent Institutions—The Actors' Fund of America—Al Hayman's Generous Contribution to the Same—Its Splendid Tribute to Ex-Judge A. J. Dittenhoefer—Inception of the "B. P. O. of Elks"—My Rank Seventh in the Roll of Membership in New York Lodge No. 1—William E. English—His Honorary Titles, Political and Social—Arthur C. Moreland, Popular Editor of "The Elks' Antler" and Prime Factor in the Aggrandizement of the Noble Order—Theatrical Social Clubs of America—The Lotus, The Players, The Lambs, The Green Room, The Actors' Society of America, The Friars, The White Rats—Other Actors' Associations—English Theatrical Clubs and Aid Societies.

**A**MONG the many noble benevolent institutions of the period, the Actors' Fund of America takes a leading position. Its existence dates from June, 1882, when it was incorporated to aid the members of the amusement fraternity who had no financial resources in the event of sickness or of other causes of physical or mental distress. For the foregoing reasons many prominent actors and managers made strenuous efforts in behalf of the unfortunates of their guild, with the result that the Actors' Fund of America became a practical realization with Lester Wallack, the foremost New York manager, as its first president. He was succeeded by Henry C. Miner, A. M. Palmer, Louis Aldrich, Al. Hayman and Daniel Frohman, its current executive officer.

A burial plot was secured in 1884 in Evergreen Cemetery, Brooklyn, where the first interment occurred in 1886. There rest in this God's acre many who were managers and stars, and who have been lovingly cared for by the Actors' Fund of America.

In 1888, New York City granted the Fund nine thousand dollars which it subsequently increased. Later it reduced the amount and finally withdrew its gifts. Many worthy men and women have contributed to the Fund, but I regret to record that there are thousands who have given neither money, labor, nor time to aid their needy brethren. There are about forty thousand persons who might give assistance, yet there are only three thousand paying



LOUIS ALDRICH



HARRISON GREY FISKE



ACTORS' HOME, STATEN ISLAND, N. Y.



A. M. PALMER



F. F. MACKAY

*Potential Factors in Creating the Grandest Charity of the American Stage*



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members in good standing. If those who could and should pay their two dollars a year dues would do so, the Fund would become independent of outside help. It is worth stating that since the Actors' Fund of America organized it has dispensed more than one million dollars in its work of benevolence.

The late Louis Aldrich, who filled many official positions in the Fund and was its Vice-President for eleven years, and President for four consecutive years, was one of those who originally conceived the establishment of the Actors' Fund Home; and from the date of that inception, he was the most unremitting in his efforts for the realization of his glorious ideal. It was he who called upon Mr. Al. Hayman, who generously contributed \$10,000 toward the purchase of the Home. This, with the subscription of \$70,000 obtained by the New York Herald, brought about the realization of this noble institution. Daniel Frohman, who has been a most zealous worker for the Fund and the Home, has originated many successful schemes for additional revenue. The present officers of the Fund are: Daniel Frohman, President; Joseph R. Grismer, First Vice-President; F. F. Mackay, Second Vice-President; Henry B. Harris, Treasurer; Frank McKee, Secretary. The Executive Committee for the year 1911, are: F. F. Mackay, Chairman; Joseph R. Grismer, Charles Burnham, Clay M. Greene, E. D. Miner, Henry Harwood, and William Harris.

Few men have done more for the Actors' Fund than Judge A. J. Dittenhoefer. In token of their appreciation for his many labors in behalf of the organization the Board of Trustees in December, 1910, unanimously adopted resolutions eulogizing Judge Dittenhoefer for his philanthropic spirit and unselfish devotion to the cause of the sick and impoverished thespian. Incidentally, the resolutions relate at length specific acts performed by Judge Dittenhoefer for the protection of dramatic copyrights, and also for the better recognition of juvenile artists on the American stage. How well deserved was this splendid tribute to the talented jurist may be gleaned from the fact that for many years he had remained counsellor and adviser to the Board of Trustees without other compensation than the satisfaction of knowing that he was assisting in a great and noble charity.

The Benevolent and Protective Order of Elks was founded in 1867 in New York. Prior to that date, thirteen minstrels and variety performers formed a sort of social club, and called themselves the "Jolly Corks." They

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held their sessions every Sunday night, and indulged in what may be really termed "a jolly old time."

The original "Jolly Corks" included Charles Vivian, George W. Thompson, T. G. Riggs, George F. McDonald, W. L. Bowron, William Shepard, and William Carleton. Vivian was the founder of the "Jolly Corks," and has frequently been credited with having originated the Order of Elks which sprang from the little circle of professionals. In the interest of historical accuracy, however, let me state that Vivian was never an Elk.

About 1890, the order became popular among non-professionals, and the bars which had hitherto excluded non-professionals were removed. Much of the success of the Elks was due to a journal founded by Arthur C. Moreland, who is a Past Exalted Grand Ruler, and a very effective orator. The paper is called *The Elk*, and has a wide circulation under Moreland's direction (who is unfortunately blind), as its editor-in-chief. The principles of the Order are based on charity, justice, fidelity, and brotherly love demonstrated by an annual expenditure of two hundred and fifty thousand dollars in aiding distressed brethren.

In 1902, a superb home was purchased at an auction sale at Bedford City, Va., and was beautifully fitted up for the reception of inmates. It was dedicated May 21, 1903, in the presence of over five thousand Elks from all parts of the country. The fulfillment of this benevolent scheme must be credited to late Past Grand Exalted Ruler Meade D. Detweiler, whose memory will be ever revered as one of the most potent and energetic benefactors of the order.

The Order of Elks now embraces over three hundred thousand members, each one of whom has an individual and direct interest in the National Home, since any one member of the order is as much an owner and pays exactly the same amount towards its support as another. The institution is not an almshouse, but a "Home" with all the comforts of the most palatial residence for those who are there by "right" and not by privilege.

The New York Lodge No. 1, known as the Mother Lodge, was organized February 16, 1868. The present membership is over 3,000. There are now more than 1,200 Elk Lodges. The new Elks' Home on West Forty-third Street, New York City, has cost over \$1,000,000, and is a revelation in clubhouse designing and execution. It is undoubtedly one of the most magnificent and complete structures of the kind in America. Perhaps my greatest source



1. William E. English  
 2. Arthur Moreland  
 3. Meade D. Detweiler

4. Elks Home, Bedford City, Va.  
 5. Frank Girard  
 6. Charles Vivian

7. James J. Armstrong

*Men Who Have Done Yeoman Service for the Noble Cause of the B. P. O. E.*



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of pride in connection with the Elks lies in the fact, that I have the distinguished honor of ranking seventh in the roll of membership, having been an early member of Lodge No. 1. This distinction I share with William Lloyd Bowron, who heads the list and whose name is followed by those of John P. Hogan, Col. T. Allston Brown, Charles Sturgis, James Collins and James M. Ward.

William E. English, of Indianapolis, is the owner of English's Opera House in that city. He managed it from 1880 until 1887, during which period I met him socially here and abroad. Mr. English was born at English-ton Park in 1850. He was a member of the Indiana Legislature during 1878 and 1879, and was a member of Congress from Indiana in 1884 and 1885. He served as president of the local Board of Park Commissioners in 1899 and 1900, and was captain and aide-de-camp on the staff of Major General Joseph Wheeler, and served throughout the Santiago campaign of the Spanish War in 1898 and 1899. He was also colonel and paymaster general on the staff of the late James Mount, Governor of Indiana, from 1898 to 1900.

He served as President of the Indianapolis Board of Police and Fire Commissioners in 1902-1903.

Other positions of honor were: Colonel and inspector general on the staff of Governor Winfield T. Durbin of Indiana, 1900 to 1904; Colonel and aide-de-camp on the staff of Governor J. Frank Hanley, of Indiana, 1904 to 1908; Commander-in-chief of the United Spanish War Veterans of America, 1904 to 1905. He was the founder and First Exalted Ruler of the Indianapolis Lodge of Elks. Mr. English has held numerous other honorary positions in American political and social organizations.

It is with a sentiment of genuine sympathy that I recall the career of Arthur C. Moreland, once a famous interlocutor of many leading minstrel companies which he joined after leaving the legitimate stage in 1876. Having begun his theatrical career in 1865, he continued playing in this capacity until Adam Forepaugh secured him as the ringmaster of his circus in 1878. Vaudeville engagements then followed until 1880 when he went back to minstrelsy where he continued until the time he lost his sight. Now he is the respected and popular editor of the Elks' Antler, the professional fraternal paper. No one did more towards the aggrandizement of this noble order, than Moreland, who is now one of its most honored members.

The amusement profession in America can justly boast of several very

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fine clubs for social, as well as intellectual entertainment. The most prominent of these is the "Lotus," which had its aristocratic birth in the Seventies, with John Brougham as its first president.

Then came the "Players' Club" in 1888 with Edwin Booth, Lawrence Barrett, Augustin Daly, Joseph Jefferson, Professor Brander Matthews, Lawrence Hutton, A. M. Palmer, John Drew, and Samuel Clemens (Mark Twain), as incorporators. Its object includes social meetings between members of the dramatic and musical profession and patrons of the arts. The Players admit to their ranks not only actors and managers, but sculptors, artists, and literary men as well. Edwin Booth was the first president of the Players, holding that office from 1888 to 1903 inclusive, and the palatial quarters now occupied by the club at No. 16 Gramercy Park was formerly his home, and was presented by him to his fellow members. He was succeeded in the presidency of the club by Joseph Jefferson, who presided over the destinies of the Players until 1905, when John Drew was elected. The Players include in their membership most of the bright lights of the American stage. Samuel L. Clemens was a member up to the moment of his death, and was wont to make the club his home on the occasions of his infrequent visits to the metropolis.

One of the most popular clubs in the country is the "Lambs," which had its initial assemblage in 1874, and adopted the name of its London parent. Among the original "Lambs" were Harry Howard, H. J. Montague, Harry Beckett, George H. McLean, and Arthur Wallack. The object of this club is the promotion of social amenities among persons engaged in the drama, music, and fine arts, as well as all friends of the profession.

Good fellowship is the primary object of the "Green Room Club," and from the moment of its inception this galaxy of wits have promoted good cheer and laughter among those fortunate enough to secure admission to their company. It was the dream of its founders to make the "Green Room Club" the capitol of the mystical land of Bohemia. I, myself, am a member of this famous club, and owe many of my most cherished friendships to its hospitable associations.

New York City, which is the central pivot of the theatrical business of the western hemisphere, has not been behind its Trans-Atlantic compeers in the formation of benevolent associations. Of these I note that the foremost is the "Actors' Order of Friendship," which had its installment in Philadelphia

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in 1849, with J. B. Booth, Sen. Edwin Forrest, Joseph Jefferson, and F. F. Mackay as charter members. Its motto is "Honor, Union and Justice," and its object is to promote the welfare of the entire theatrical profession of America.

The "Actors' Church Alliance of America" came into being February 5, 1899, for the purpose of elevating the moral tone of the stage, and bringing ministers and actors into more harmonious communion.

The "Theatrical Managers' Association" of America was formed in 1905, with Charles Burnham as president, and Henry B. Harris as first vice-president; treasurer, Frank McKee, and secretary, Leo Teller.

The "National Association of Theatrical Producing Managers" was founded December, 1907. Its chief object is to secure adequate legislation to protect plays and theatrical properties, to prevent the piracy of its members' plays, the observance of contracts with its members, to settle by arbitration all disputes which may arise, and to promote the general welfare of the producing manager. Its president is William A. Brady.

The "Actors' Society of America." This association was formed in 1894 as the headquarters of actors. The club is governed by the Constitution of the State of New York. The object of the society is to promote and improve the actors' calling and its conditions by mutual benefit. George D. MacIntyre, William Courtleigh, Israel Washburne and F. F. Mackay are the organizers.

One of the jolliest local clubs is the "Friars," an association of press representatives. It was inaugurated January 1, 1904, to promote the business and social welfare of its members. Among its founders were Charles Emerson Cook, John W. Rumsey, Philip Mindil, Mason Peters, Channing Pollock, and William Raymond Sill.

The "Playwrights' League Club" was organized in February, 1904, by Edwin Hopkins to advance the art of playwrighting and to aid its members in securing the production of their plays.

To encourage the development of authorship and dramatic literature in America, the "Theatre-goers' Club" was inaugurated February 22, 1907. This club seeks to foster opportunities for writers to obtain impartial public verdicts on their productions.

One of the many leading social clubs is the "American Dramatists' Club," which came into being February 24, 1896. The formation of this club was the

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outcome of a dinner given to the late Bronson Howard by the late Charles Gaylor, and it now has a large membership.

The "Twelfth Night Club," of New York, is a professional ladies' place of social assembly with Alice Fischer, Dorothy Donnelly, and Amelia Bingham as chief executives.

The "Vaudeville Comedy Club" was instituted in 1907 for the mutual benefit and social meetings of the leading vaudeville managers and actors.

The "White Rats of America," founded by George Fuller Golden, is a business and social organization of vaudeville performers, similar to the Water Rats of London. The executives are: Junie McCree, president; W. W. Waters, secretary and treasurer, and Will E. Cook, general representative. The White Rats are very numerous in this city and throughout the country.



Among the marked social features of English theatrical life are the great London clubs, of which the "Garrick" is the oldest, having been founded in 1831, with the King of England as its chief patron. It has an enormous clientèle from both sides of the Atlantic.

The next London club of importance is the "Savage," of which the Lord Mayor of London is the chief patron. This club also has a very large membership, and ranks high socially.

Another London club that appeals to managers and actors is the "Playgoers," while the "Rehearsal" Club is in great favor as a ladies' resort, having been established in 1892 by Lady Louisa Magenis, as a "resting place" for minor lady members of the theatrical profession.

The "Gallery First Nighters" Club was instituted in 1897 to facilitate social gatherings among playgoers and to maintain the rights of an independent expression of opinion on the part of theatrical audiences.

The "O. P." Club had its beginning in 1900. Its purpose is to promote and encourage interest in the drama, and particularly to provide a pleasant meeting place for all first nighters.

The "Yorick" Club held its initial meeting April 23, 1889. Its purpose is the entertainment of gentlemen connected with literature, music, drama and the arts.

The "Vaudeville" Club assembled for the first time in 1901 for the association and convenience of the members of the Grand Order of Water Rats.

The "Eccentric" Club was instituted with the intention of promoting so-

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cial intercourse between gentlemen connected directly or indirectly with art, music, the drama, scientific and liberal professions, sport and commerce.

The "Green Room" Club for the association of members of the theatrical profession was founded in 1877.

The "Sporting and Dramatic" Club has a numerous and distinguished membership, so has the "Managers" Club, and also the "Actors' Association," all of which are prominent and influential.

During my first visit to England, I was amazed to find the condition of theatrical people anything but prosperous, but soon discovered that there was a sort of passive, philanthropic feeling among managers, actors and actresses. These were the days of "Mummers," "Barnstormers," and "Penny Gaffs." But the "Royal General Theatrical Fund" began to set a benevolent example by wrestling successfully with the problem of theatrical poverty. Since then an increasing number of charities for needy actors and actresses have been instituted.

The next fund of note is "The Actors' Benevolent Fund" in London, which was instituted in 1882 to aid the distressed members of the stage, their widows and children. Sir Charles Wyndham was president of this association.

The Music Hall performers had probably the oldest provident society, which was founded in 1867 for the relief of indigent members of the Music Hall profession.

The English "National Association of Theatrical Employees," representing those in the various stage departments, began its career in August, 1890.

The "Terriers' Association," founded in 1890, was designed for the mutual benefit of bona fide music hall artists.

In 1896, an "Actors' Orphanage" association was formed for the relief of orphaned children. Ellen Terry and Lady Bancroft are among the chief executives.

The "Music Hall Home," London, was created in 1897, as a refuge for aged and infirm members of the variety stage. It is supported by voluntary contributions.

Besides, there are in London a large number of mutual protective associations. The most prominent of these is the "Actors' Association," formed in Manchester in 1891 to encourage and promote the art of acting, and to protect and advance the interests of the theatrical profession.

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The "Amateur Players' Association" began its active career, November, 1905, as a place of meeting for all amateur dramatic and operatic societies.

The "Actors' Union" was registered in October, 1907, as a trade union to safeguard the welfare of those who earned their living on the stage.

The "Copyright Protective Society" of England is designed to stop the sale of pirated manuscripts and to prevent the performance of the plays of its members without fee or license. It was instituted in January, 1907.

The "Music Hall Artistes' Railway Association" of England was organized February, 1897, to insure to its members a reduction of twenty-five per cent in fares and also against accidents and loss or delay of baggage.

The English "Scenic Artists' Association," began in 1904, purposes to promote good-fellowship among the artists of Great Britain and Ireland.

The British "Theatres' Alliance" was created in 1894 to promote the welfare of lessees, directors and responsible proprietors of London and provincial theatres in Great Britain and Ireland.

## CHAPTER XXXVI.

My Contract With Buffalo Bill—An Incident Connected With Patrick S. Gilmore—My First Serious Physical Breakdown—A Visit to the Late John W. Norton—Consultation With Professor Charcot in Paris—My Stay in the Engadine Alps—Inauguration of the First Amusement Circuit in the Mexican Republic—My Meeting With Delaval Beresford, Brother of Sir Charles Beresford—Miguel Ahumada, Governor of Chihuahua—Engagement of Trinidad Cuenca, Female Bull Fighter, for Mexico—A Serious Quarrel—Professor Carpenter's Terrifying Reception by the Mexican Audience.—My Trying Experiences in Mexico.

AS far back as 1884, my health began to waver, and physicians and friends urged me to moderate the severity of my labors; but I would not listen to them, believing it to be impossible for me to load myself with a greater burden than I could carry. I did, indeed, continue without cessation until the early fall of 1885, by which time I was subject to vertigo while dictating or writing, and my head would pitch forward helplessly. My physician came repeatedly with positive orders for me to stop work instantly and get out into the open air for physical exercise on horseback or otherwise, but I kept up the gait I had set for myself, only slacking for a moment when nature could go no further. They told me that I would surely have an attack of paralysis or apoplexy to induce me to permanently abandon my regular task, but even that did not restrain me or inspire me with terror. Finally, along in the early part of October, I concluded to start upon my yearly trip to California earlier than usual. It had been my custom to take my Christmas dinner at the Occidental Hotel in San Francisco, which was at that time a favorite resort for army officers and their wives, and persons of that general type, an exceedingly good hotel, not alone as a hostelry, but in the quality of its patronage. I had made this Christmas dinner custom so much a part of my regular life, that Major Hooper, the hotel proprietor, always assured me my seat would be reserved whether I was actually on the spot or not.

At the time in question, I had one or two matters to be attended to on the way out, one of which was to have a look at my big minstrel show, which

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was playing in St. Louis. It was here upon my arrival at the Southern Hotel at breakfast time that I made with Colonel William F. Cody ("Buffalo Bill") the contract of which mention is made elsewhere in this volume.

From St. Louis I proceeded to Topeka, Kans., where a lawsuit was about to be tried in which I was vitally interested. While I was upon the stand, I had another seizure of vertigo which was so apparent to the Justice, that he commented upon my illness and suggested that we postpone further action for two or three days, until I should have an opportunity to recover. I remained in Topeka for some days, during which time I saw the Dickson Sketch Club, which was playing at the Grand Opera House, with Augustus Thomas, W. F. Dickson, and Wm. G. Smythe as managers. The program included a piece called "Combustion" in connection with a little one-act drama, written by Mr. Thomas, which helped greatly to make the fame of that author. It was called "Editha's Burglar," and in it Della Fox, then very young and childlike, played the little girl. Edgar Smith and Frank David also were members of the Dickson Sketch Club. Prior to this time, Dickson and Thomas were both in the box office of the Grand Opera House, St. Louis. "Editha's Burglar" was Gus Thomas's first play, and in it Della Fox made her debut on the stage. I made this excellent little company an offer to send them over my circuit to the coast, but lack of confidence in themselves at the time, and a fear of venturing so far away from "home" precluded an arrangement.

Here at the Crawford Theatre in Topeka, at this time I met Patrick S. Gilmore, the noted bandmaster, whom I had known when he was a negro minstrel, and we fell into interesting reminiscences of the early days. Mr. Gilmore felt the need of a little stimulation, and we started out to find it, which was rather a difficult task in a Kansas town where prohibition was rampant; still, we did induce a local druggist to admit us to his back room and prepare two or three prescriptions, and we went to great pains to keep the compounder of doctor's doses so interested in our conversation that he would not close up the shop at the regular hour. When he finally became obdurate, and we started home to our hotel, we met in the street Peter Sells, our old friend, the circus king, and learned that his brother Allen was the owner of the hotel in which we were stopping, a situation that would have relieved us of some complications if we had known it earlier.

When I reached San Francisco, "Nate" Salsbury, partner of "Buffalo

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Bill," was playing at my theatre with the Salsbury Troubadours, and we had some conversation about my going in with him and Colonel Cody upon what was to be the first trip of the Wild West to Europe, a negotiation that came to nothing, solely through the illness which was shortly to overtake me. This came on early in January. I had in no means ceased to apply myself to my business duties, and there was a great accumulation of matters in San Francisco calling for my attention. Jacob J. Gottlob, my treasurer, a faithful and efficient man, at all times ready and willing to work, was busy with me one night writing letters until a very late hour, when, seeing I was dangerously near a collapse, he insisted upon stopping short on the ground that he, himself, was about worn out. There still were a few important letters I wished to answer in time for the morning mail, and I took these with me to my hotel with the intention of finishing them there. I recall being so utterly exhausted, that Gottlob found it necessary to assist me somewhat on the way home; but after he had gone, I sat down, pen in hand, to complete the day's work.

I had not proceeded far when nature revolted entirely, and I rolled over on the floor completely "out." I had a dim sort of subconsciousness that impelled me to try to ring the bell, but for a time I could not move. It seemed to me in a hazy kind of way that the top of my head had gone from me. Along with this sensation, there were excruciating pains, and all this was accompanied by the conviction that this was the end. Still, there was the underlying instinct of getting to that bell somehow or other, and I began to struggle toward it, feebly and with the greatest difficulty. I do not know how long it was before I reached the coveted press button, or how I reached it, but I finally did, and a boy from the office answered the summons. As soon as he saw the condition I was in, the youngster ran upstairs where Charles P. Hall of my staff was living. Hall came down hastily with Dr. C. F. Buckley, a well-known San Francisco physician, who had been abroad, and was staying at the hotel for a few days while his own residence was being put in order.

He went to work at me with a will, applying stimulants until I began to show signs of returning consciousness, when, as I remember it, I asked him if I were not about to die. He exclaimed heartily: "No, Leavitt, you are worth a dozen dead men." Afterwards when I had come round to some extent, I again questioned Dr. Buckley as to whether I had not had a

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very close call at the time he was summoned to attend me, and he said: "To tell the truth, you did. You were so far gone when you asked me the question that if I had answered it in the affirmative, you would undoubtedly have died then and there. But I am a great believer in the theory that as long as there is life, there's hope." This proved to be the truth in my case, for although I wasted away rapidly until there was less than one hundred pounds of me left, I began in the course of time to mend, and ultimately was able to leave by easy stages for the East, stopping in Salt Lake, Cheyenne, Kansas City and St. Louis.

I had heard of the dangerous illness in St. Louis of John W. Norton, one of my earliest and most intimate friends, and I resolved to stop off and see him, as his case was said to be hopeless. I called at his house, and after some hesitation Norton's wife, known to the stage as Emma Stockman, permitted me to enter his room, although the physician forbade him from being visited by any person. I found him dreadfully emaciated, but when I took him by the hand, he recognized me for a moment, and expressed surprise that I had emerged from the asylum, which was quite possibly one of Norton's hallucinations, although there had been a number of wildly exaggerated reports concerning my own condition. I remained for a few moments only. At parting I embraced him, for I thought surely this was our final interview. A little later he was actually given up for dead, and surely would have expired had not a friend who was sitting by his bedside noticed upon one of his great emaciated arms a tiny moving thread of blue indicating that the blood still was feebly coursing through the patient's veins. The friend immediately forced a teaspoonful of whisky between Norton's lips, and a moment later repeated this operation, with the result that the supposed dead man began to breathe faintly.

In a day or two, he was able to give orders, the first of which was to throw out of the window the large accumulation of medicine bottles, whereafter he continued to employ as a remedial agent the liquid that had restored him to life. We met later on Broadway and congratulated each other upon our respective recoveries. It was the very irony of fate that having gone through such an experience and completely recovered his health, Norton should have died years afterwards in a railroad wreck. He was an actor in his youth, making his first appearance on the stage at the age of fourteen in a small part supporting Charlotte Cushman in "Guy Mannering."

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Mr. Norton's first important engagement was in Rochester, where he played leading juvenile business during the season of 1864-5. He afterward assumed leading parts at the Continental Theatre, Boston, Pittsburg Opera House, Cleveland Academy of Music, and St. Charles Theatre, New Orleans. It was in Rochester that Edwin Booth engaged Norton for his New York Theatre, and he afterward became the leading support of that actor, and also of Lawrence Barrett. Mr. Norton went to St. Louis in 1875, as acting-manager and leading man at DeBar's Opera House. After Ben DeBar's death, Mr. Norton took over the unexpired lease of what is now the modernized Grand Opera House. He also managed the Olympic in St. Louis, and was associated with David Henderson in the management of the Chicago Opera House, and the spectacular shows which were sent on the road from that theatre. Mr. Norton was Mary Anderson's first manager when she made her professional début at his theatre in St. Louis, and he directed her tours for three years. The news of his untimely death was a profound shock to the great circle of friends who admired Norton for his accomplishments, and loved him for his splendid qualities of heart.

After reaching New York from St. Louis and consulting with Professor Loomis, my medical adviser for a long time, I went to Lakewood, N. J., a charming and restful resort among the pines. Weak and worn out as I was, I was not content with a complete avoidance of business, although I restrained the inclination as far as possible. My nervous tension was very high, and I could not endure the slightest irritation or annoyance. Even a sudden sound that was unexpected, served to upset me, and I spent much of my time in the rear of the hotel in a big chair with a rope stretched around at some distance from it so that nobody could come too near.

The progress of my recovery at Lakewood was so unsatisfactory that the doctors insisted upon my going abroad, and early in May, 1886, I undertook the voyage, but I was so weak that I had to be carried bodily on board ship in New York, and to be removed in the same manner from the vessel on the other side; but I had resolved to consult Professor Charcot, the eminent nerve specialist of Paris, to whom I had a letter of commendation from his friend, Professor Loomis, and I made on arrival all haste to present myself in person. Professor Charcot maintained a grand establishment in the Boulevard St. Germain, where he received patients two days in each week, devoting the remainder of his time to exercising his skill in the local hospital, Salt-

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petriere, and other noted public institutions. His salon was crowded with suffering patients, and despite the strength of my introduction, I had to wait fully three hours before I could reach the presence of the great savant.

I found Professor Charcot to be a man of rather frail physique, but in appearance, expression and manner, he reminded me forcibly of the late Dion Boucicault. As he took me by the hand, his eyes scrutinized me as he exclaimed: "Mr. Leavitt, I observe you are afflicted with the American disease." In response to my inquiry as to what that might be, he added that all Americans endeavor to live twenty-five hours in every twenty-four, and advised me to drop all thoughts of business, and devote myself exclusively to rest for at least a year in the Alps. Under Professor Charcot's orders, I started at once for St. Moritz in the Engadine Alps, stopping over in Strasburg, Heidelberg, and Zurich to consult other eminent authorities upon nervous diseases, for I wished to find out all that possibly could be known regarding my condition. All opinions concurred with that of Charcot as to the benefits to be derived from the strict adherence to certain advised rules of diet, exercise, mineral baths, etc., and I applied the same rules of this routine to which I had been accustomed to submit myself in business. I never for a moment neglected strict attention to obeying the doctor's orders, and this faithful observance, together with the clear, bracing air, began to immediately repair my shattered system.

Before reaching St. Moritz, I did not feel able to walk. Every time I set down my foot, it seemed as if I was stepping into a bundle of feathers; but before I had been very long in the Swiss mountains, I was able to reel off five or six miles along the beautiful roads without any ill effects from the exertion. My convalescence progressed rapidly during the summer, which at that altitude usually ends with a heavy fall of snow early in August, at which period it is necessary for patients to move to a lower level and warmer air. I remained, however, in that mountainous country for about six months, showing steady and marked improvement, so that by the end of autumn, I was in a condition to resume business to which I had been looking forward with eager ambition. I realized that although I controlled as expert and reliable a staff as could possibly be gathered, something was lacking in results. My affairs were going along without hindrance, but the success was not so great as when I was at the helm. This made me more eager to resume

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direct control of my widespread interests, and perhaps also had the effect of stimulating me to greater efforts than I had ever made before.

On my way back to America, I tarried in London for a time, and engaged numerous important artists for my various American touring companies, which were then on a larger scale than ever before.

For a year or more I had been considering Mexico as a field of further managerial enterprise, and I made enough progress to send Sam T. Jack on a tour of observation. Jack at that time was one of my managers, having acquired considerable experience under my direction. While abroad on my recuperating trip, I received a message from him strongly discouraging the Mexico business idea, especially that of sending feminine attractions there. He thought the state of the country was too wild and primitive to make the venture either profitable or safe; but it is an inborn condition with me to become doubly interested when opposed in any business project, and if I had had any doubt regarding the Mexican idea, the discouraging message of my agent would have dissipated it.

The theatres in most of the Mexican cities were run upon a plan peculiar to far southern countries. It was a simple matter to secure the house for little or nothing, but the travelling manager had to pay license fees, hire his own working staff, provide lights, tickets, and every earthly thing imaginable until his local expenses were as high as in an American community, where he could play upon a renting basis. This and the frequent assessments of "graft" made the tours of foreign companies somewhat difficult to conduct. Another obstacle to anything like maintaining a consecutive route was the numerous small native companies travelling from place to place uncertain as to their "next stand," and these, under the then meagre means for communication, were constantly bobbing up, and securing dates at theatres, that attractions from abroad had intended to occupy. Some of the Mexican programs afforded three separate plays or operas in a single evening, and for which seats were sold separately, that is to say, the patron might buy his tickets for the first, second or third of these pieces, leaving the theatre at its conclusion to make way for the individual who had bought the same place for the next item on the program. Of course, it was possible to purchase accommodations for the entire evening, and it was remarkable to see how expert the ushers became in weeding out those who only paid for seeing a single play.

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Upon one of my early Mexican visits, I had the pleasure of meeting Father Fisher, who had been the confessor of Prince Maximilian during the fateful days of that young royalist. Father Fisher, a man of courteous and cordial bearing, spoke English with fluency, but with an agreeable French accent, and related many interesting incidents regarding the unhappy end of Maximilian, and that period in the history of the country. We stopped over at Aguas Calientes, where we dined together and passed an enjoyable hour or so in an agreeable chat.



At another time I met upon the train when leaving El Paso for the City of Mexico, a brother of Lord Charles Beresford (then Sir Charles Beresford), who had a superb ranch just outside of the City of Chihuahua. He was a tall slender man, of engaging manners and such a capacity for "mountain dew" or Tiquila, as the Mexicans call it, the colorless, but potential corn whisky made in illicit stills, as I have never seen equalled. He had three or four bottles of this fluid with him, and preferred it to the finest brands and costliest distillations obtainable. Mr. Beresford was urgent in his invitations for me to visit him at his home, which was one of the show places of Mexico, but I had no opportunity to avail myself of his proffered hospitality then. I however visited him on my return, and was astonished to find a negress installed in his home, who he introduced to me as his housekeeper. However, after his death in a railroad accident in Canada 1906, she claimed to be his wife, and after a legal contest she was awarded a sum of money and 1,000 acres of land, equivalent to half a million dollars, and now lives in luxury in the State of Durango, Mexico, where she passes under the name of Beresford.



Upon still another occasion, I had some dealings with the Governor of the State of Chihuahua, Miguel Ahumada, a man of distinction throughout Mexico, who, upon receiving my card, dismissed a meeting of the council in order that I might be admitted. He was the owner of the theatre, a brand new structure of which he urged me to take the management. During my conference with him, I noticed three or four beautiful little dogs capering about the room. They were scarcely larger than an ordinary gray squirrel and exceedingly playful, the most valuable of the celebrated Chihuahua Kennel. When I came away, he presented me with one of these rare animals,

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which became my inseparable companion for many years, and was the most highly prized pet I ever owned. Poor little Tekela; when she died I was as grieved as if the animal had been a near relative, for she was indeed a faithful friend, whose loyalty never wavered and whose temper always remained sweet and loving.



While in Paris for a brief stay before returning to New York, my local agent, whose business it was to keep in touch with all sorts of acts and performers, reported to me that I could secure Mme. d'Escozas, a female magician, who had just closed at the Folies Bergère, of which M. Fleuron was managing director. He brought Mme. d'Escozas to the office of Rosinsky, the artist's agent, where I noted that she was a beautiful woman of magnificent presence, fully six feet high, and I also noticed that M. Fleuron was excessively attentive to her, which he explained on the ground that she was his protégée. At my request, a special performance was given at one of the outlying cafés; after which I engaged her for a Mexican trip, calculating that she would be able to give about two-thirds of an evening's entertainment, that could be filled out by two or three additional vaudeville turns. She went to London and Berlin with money which I had advanced for the purchase of additional apparatus.

Simultaneously it occurred to me, that if I could find a female bull fighter, I should be able to present an attraction in Mexico which would be especially sensational. My French agent recalled that such a performer had played a highly successful engagement at the Nouveau Cirque in Paris, and had returned to Seville, where he believed she was playing in a circus. I immediately dispatched him in pursuit of the woman, who was named Trinidad Cuenca, and who in addition to her feats with trained bulls, was a splendid Tango dancer, and probably the best guitar player in the world. She was an accomplished interpreter of the songs of Seville. I enjoined my agent to secure her at any cost, and in a few days I received word that he had secured the prize, and would arrive in Paris with Cuenca, two days later. When the victoria with my bull fighter and agent arrived from the railroad station, and drew up in front of my hotel, the Chatham, I observed that the vehicle also contained a Spaniard of large and striking appearance. I at once surmised, not alone the relationship between him and Cuenca, but that there were storms for me ahead. It was agreed, however, that the Spaniard should

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not go to Mexico, as he had merely come as far as Paris with his lady love to see that she received a square deal. I made a contract with the bull fighting woman, and one of its distinct stipulations was that she should travel alone.

Thinking it best that my two attractions should not be thrown too much together, I arranged for Mme. d'Escozas to proceed by sea from Havre to Vera Cruz, and for Cuenca to sail for New York, in which way I might keep an eye on her until transferring her to Mexico by way of El Paso.

At the last moment, as I had expected, the Spanish cavalier turned up, and his inamorata declined to make the voyage without him, so, perforce, he went along, the pair occupying a second-class cabin. When I reached New York, I received a telegram from my representative at Vera Cruz, that Mme. d'Escozas had landed there, accompanied by M. Fleuron. "Here," said I to myself, "is the nucleus of as fine a kettle of fish as was ever placed on a stove."

It soon transpired that Fleuron had left his position at the Folies Bergère, and incidentally had abandoned Mrs. Fleuron and four very young Fleurons to their fate, without making provision for them. Matters went along until the opening of my two attractions in the City of Mexico, Mme. d'Escozas at the Theatre Principal, and Cuenca in the bull ring. A great sensation was recorded, the more especially on behalf of the bull fighter.

Mazzatini, the famous toreador, then was in Mexico, and the country was wild over his marvellous skill, which naturally redoubled the interest created by the appearance of a woman in the arena. One of the newspapers enthusiastically wrote that there had been but two conquests of Mexico, the first by Cortez, and the second by Cuenca. She was toasted, fêted, and treated like a veritable queen, a circumstance that did not add to the composure of the female magician, who felt that her star was in eclipse.

One evening, in the Café San Carlos, which was packed with diners, Mme. d'Escozas was the centre of the group at one table, while Cuenca was surrounded by a crowd of admirers at another. Compliments of a rather doubtful character began to pass back and forth, and the scene reached its culmination when the Spanish escort of my female bull fighter arose with a champagne bottle in his hand and tapped M. Fleuron vigorously on top of his head with it.

A riot ensued, which was suppressed with difficulty by the soldiers, who

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took the Spaniard into custody. The authorities immediately deported him from Mexico, and for a few moments I thought my troubles were at an end; but presently I received word that Fleuron and Mme. d'Escozas had brought an action against me, in the City of Mexico, making me a defendant on the unique ground that they had been attacked by a member of a company of which I was manager.

Subsequently, I was informed by my attorney in Mexico (former Judge Spalveda, whose acquaintance I had made in California) that the action was instituted to offset any claim I might make for the return of moneys I had advanced to the female magician, and which I need hardly say never came back to me.

A little later, Mme. d'Escozas and Fleuron disappeared without fulfilling the contract with me, and proceeded to Pueblo, Mexico, where they opened a resort that was largely patronized by the men of the town. Fleuron years later drifted back to Paris, where he became managing director of the El Dorado, besides resuming his family relations, and was quite prosperous up to the time of his death. Mme. d'Escozas, however, remained in Mexico.

Cuenca also ran away from her Mexican engagement with me, having healed her wounded heart after the manner usual in such circumstances, and proceeded to Central America. The next I heard of her she was in Havana without a penny and seriously ill of fever. She appealed to me to bring her to New York and give her a chance to show how much she regretted her conduct in Mexico, and at the same time earn enough money to pay back the considerable amount she owed me.

I sent the sum necessary to pay her bills in Havana and her fare to New York, where she ultimately appeared, a contrite and much-changed woman, but with none of the snap and dash of her earlier days. I fixed up a summer engagement for her with Edward E. Rice, at Manhattan Beach, to sing and dance, with imitations of bull fighting, and then made my customary visit to Europe. I learned that she played for only a week or two before once more running away and returning to Havana, with some one who had joined her from that city. There she again became ill and died.

This experience with one of the very few female bull fighters in the world was not enough to make me figuratively a burnt child who dreads the fire, for in later years I sought to engage "La Reverte," the most celebrated of the female bull fighters in Spain. She was desirous of a guarantee

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of twenty or twenty-five "corridas" (fights), but I knew no such number could be given in Mexico, and declined.

The season following my Mexican experiences with Cuenca and d'Escozas, I made a visit to the Republic. The Orrin Brothers were the only American showmen who had gained a foothold there, and as I had known them since 1875, when, as the first acrobatic head-balancers ever seen in New York, they appeared at my Metropolitan Theatre, they called upon me at the hotel.

I presume they suspected the real nature of my business there, for they vehemently urged me to let Mexico alone, relating all the difficulties which had beset them in their efforts to secure recognition. They had gone to Mexico originally with a variety show, and later had taken circus companies into the country, finally establishing themselves quite firmly, and accumulating great wealth.

They referred to the incessant bribery of which they had been the victims by public functionaries; besides, they had been compelled to make donations to the government, and also related the thousand and one troubles with which they had had to contend. But all this had the effect of whetting my appetite for further Mexican conquest, rather than diminishing it.

The editor of the Two Republics, an American, Mastella Clarke, with whom I had several conversations, expressed the belief that I would yet make a success in Mexico, particularly if I would bring a spiritualistic exhibition there, calling my attention to the fact that the Mexican press was flooded with matter upon this topic, showing that the Mexicans had spiritualism on the brain.

I asked Mr. Clarke how he thought Prof. Carpenter would be received in case I could engage him, and he replied that he thought Carpenter was just the man. So when I returned to the North, I directed Jay Rial, of my office staff, to hunt him up, and we soon learned that he was playing at that very moment in the Grand Opera House Hall, over the theatre.

That evening Rial and I went over to see the performance. The hall was crowded, but we secured seats down near the front, where the professor soon espied us, and during one of his experiments, asked me, sotto voce, what I was doing there. I replied that I wished to see him after the performance. Later we met, and soon completed arrangements. He was to take six or seven of his subjects with him, but before starting he desired to arrange some of his business affairs in Boston, to which I consented.

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In the meanwhile, I got out for Carpenter a large edition of pictorial printing, the descriptive matter being printed in Spanish. I also wired to Mastella Clarke that I had engaged Carpenter, in whom his faith was so high, and asked him to boom the entertainment in the local press as much as possible.

Placing Mr. Rial in charge of the tour, I started the professor and his subjects from Boston to the City of Mexico direct, a journey that occupied an entire week, and cost something like \$1,200 for railway fares.

Henry Testa, a son of Natalie Testa, a great operatic contralto and himself an aspirant for stage honors as a tenor, was one of my representatives on the ground. He was a versatile linguist, and it was decided that he should act as interpreter, and introduce Carpenter to the audience in a brief speech, explaining what the professor was to accomplish.

When the curtain went up, there was an immense audience present, and Testa's introductory remarks passed off without disturbing the calm of the assemblage. Then the professor began his entertainment with the performance of some experiments upon his own subjects. The moment that throng of Mexicans saw the figure before them apparently putting a number of human beings absolutely under his control at will and compelling them to do all sorts of "stunts," of which they were unconscious, a scene of great disorder was precipitated.

Women began to shriek, children to cry, and men to throw every movable object in the theatre at the performer, in the certain belief that he was really His Satanic Majesty in person. The people were in a frenzy, some with fear, while others execrated the professor, and, of course, there was no more mesmeric spiritualistic force on tap for that immediate occasion.

Naturally enough, in New York I was in complete ignorance of these matters, but was anticipating a huge success—so much so that I looked forward with eagerness to the reception of the dispatch next morning which was to convey the good tidings.

Judge my astonishment, when I read the telegram and found that, while Professor Carpenter had started off with a \$1,200 house, he would leave in the morning for El Paso. The message contained also a brief outline of what had happened, and stated that the professor was in fear of his life.

I wired right back to Mr. Rial, directing him to see if he could not arrange to play the week out, for I felt sure the entertainment, if repeated,

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would work into a success. The answer came that under no conditions would Carpenter appear again in Mexico, and that the whole troupe was just leaving for El Paso.

It was too late to expostulate further, so I immediately booked a date in El Paso, and laid out a route from that point westward into Southern California, continuing to handle the affairs of Professor Carpenter until I had not alone regained the losses sustained by the Mexican episode, but realized a profit.

Mr. Rial's letter from the City of Mexico, which followed his dispatches, contained the information that Carpenter's hair actually, like that of the "Prisoner of Chillon," had turned white over night from terror, and the whole situation was so funny in spite of the financial reverse I could not resist laughing whenever it recurred to my mind. I presume this trip of Professor Carpenter from Boston to Mexico City and back to El Paso is a world's record for a one-night stand "jump."



Once I happened to arrive in Mexico on one of my business visits just about the time when the town was in a terrible state of indignant excitement over the "Patti Swindle," that they had all been victimized by.

Patti had been largely advertised to appear at the National Theatre under the management of Henry E. Abbey. Marcus Mayer, who was the representative, travelled over on the same steamer from Europe, as did a man named Benson, to whom he confided all the plans, etc., stating that he was going on shortly to Mexico for the advance sale of tickets.

While Mayer, who had plenty of time, lingered in town, Benson went direct to Mexico, where, representing himself to be Marcus R. Mayer, he announced the sale of tickets.

The sale was phenomenal, wealthy people, among them the brother of the president, bought blocks of tickets, with the idea of speculating. Poorer people pawned their belongings to buy, with the idea of reselling at a higher figure.

In the meanwhile, the pseudo Marcus Mayer changed all the gold he could into paper money, leaving bags of gold in the safe of the Hotel Iturbide, and prepared to decamp before the real representative arrived. Failing to hire a special train to convey him, as he said, to El Paso to meet Patti, he hired a

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locomotive, the superintendent of the Mexican Central Railway accompanying him.

During the journey, when it was dark, he jumped off the locomotive and disappeared, and only after a long and tedious search was he discovered in New York and imprisoned. It then transpired that he was a notorious character, well known in all the criminal courts of Europe. His enterprising career was cut short by a jump he took from an open window in the Tombs Prison, where he was killed on the stone flags below.

Thus, when Marcus Mayer arrived and announced the sale of tickets, the swindle was exposed, and a fever of excitement and indignation prevailed in consequence.



I kept up my Mexican activities for several years, because these stirring experiences served as a stimulant to my nervous temperament. I relinquished them, however, in the end, for several reasons, the principal among them being that the distance was too great for me to maintain a close observation of affairs, while in addition, the customs of the country were totally different from those of the United States, thus vastly increasing the difficulties of my work.

In those days, Mexico was a crude country, with few facilities for travel, with a populace largely untutored in amusements, and with comparatively few Americans, even in the largest centres. Since then, the enormous development of mining interests and ranching enterprises has brought with it the logical expansion of railroad building, which, after all, is the great civilizer.

The American population of Mexico has been vastly increased since those days, the country affording the greatest of opportunities for young men of little capital, but a liberal supply of energy and capacity. Such countries are always immensely attractive to Americans, who spread through them with great swiftness, and whose natural capacity for leadership gains ready recognition in new fields.

It is true that sometimes they are too readily discouraged, and fail to stay long enough to reap a harvest that would be theirs with greater patience, but they have swarmed into Mexico, where their progressiveness had greatly helped to develop that nation and its resources, and to bring the two countries into vastly closer and more amicable relations than those which existed when I was upon the ground, doing my part to pave the way.

## CHAPTER XXXVII.

The Independent Circuits and Their Promoters—The Long and Strenuous Career of Henry Greenwall—Meteoric Rise of John Cort—Charles T. Kindt of the Western and Middle West Circuit of Theatres—A. J. Small, Controlling Canadian Chain of Theatres—Tributary Circuits and Their Controllers—Stair and Havlin, Originators of the First Circuit of Popular-Priced Theatres—Important Theatrical Producers—Wealth of Managers, Actors and Actresses—Successful Managers and Stars—A Group of Active Managers—The Late "Bim, the Button Man."

**W**ITH the great increase in the number of theatres throughout the United States and the resulting competition and rivalry thus created, it long ago became necessary for different individual interests in various sections to organize themselves into circuits. This course of action was made doubly imperative by reason of the arbitrary business methods and unfair tactics employed by those in control of the situation.

Among the foremost of the independent circuit managers of the "open door" movement, few enjoy a busier time than Albert Weis, president and manager of the American Theatrical Exchange, New York. Mr. Weis is a Southerner and for four years fought under General Forrest. After the war Mr. Weis settled in the South and identified himself with the mercantile business, but in 1894 he formed a partnership with Henry Greenwall, which has continued ever since. In that year the American Theatrical Exchange was founded, and has proved very successful.

No star or company of prominence tours below the Mason and Dixon line without first consulting the American Theatrical Exchange, which established a chain of theatres in the Old South and Texas and was first to book complete routes for many of the leading stars and attractions of earlier days. It was under the Exchange management that Mrs. Fiske first toured that territory. It was also through the personal efforts of Mr. Albert Weis that railroad conditions in the South for the betterment of theatrical companies have been changed. Greenwall & Weis now direct nearly two hundred Southern theatres. Both are exceedingly genial and popular with all those with whom they are brought into business contact.

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Henry Greenwall started in the theatrical business in 1867 in Galveston, Texas, with his brother Morris, who was with him a couple of years when he took the former's leading lady, Augusta Dargan, to Melbourne, Australia, for a tour. While there Morris contracted pneumonia from being on the water attending the rowing matches of Hanlon and Beach, and on his return to San Francisco died.

Mr. Greenwall took his son, Edward A., into partnership, and they had theatres in Houston, Fort Worth and Dallas and later made a circuit which included all the other cities in Texas. In 1888 he took the Grand Opera House in New Orleans and made it a success, despite the threats of the opposition, David Bidwell, who in the same year purchased the agency business of H. S. Taylor, New York, and placed Charles B. Jefferson, Abe Erlanger and Marc Klaw in charge. The combination was started to drive Greenwall out of business, but it was unsuccessful in doing so. Finally Mr. Bidwell saw that he had a hard road to travel, for Mr. Greenwall had formed an exchange of his own on Broadway. On the death of Mr. Bidwell the Academy of Music and the St. Charles Theatre were leased by Mrs. Bidwell to Jefferson, Klaw and Erlanger, and they made a combine with Al. Hayman in San Francisco, Charles Frohman in New York, Rich & Harris in Boston and Nixon & Zimmerman in Philadelphia.

Mr. Greenwall met the issue squarely, after refusing to go into the combination. He called a meeting of the stars at the Grand Opera House, New Orleans. Attending that meeting were: Francis Wilson, Richard Mansfield, James O'Neill, Fanny Davenport, Harrison Grey Fiske, A. M. Palmer and others. Nat C. Goodwin was taken from the meeting to lay the corner-stone of the Tulane Theatre. In the meantime Mr. Greenwall had leased houses in Atlanta, Memphis, Nashville and Savannah, and had established his exchange in New York. He went to California for a rest and while there he was taken down sick after an operation. During his critical illness his interests were all but wiped out by trusted agents who went over to the opposition.

Greenwall claims that had he had at the time loyal officials his adversaries would never have gained the ascendancy. Greenwall admitted he was whipped. In 1909 Mr. Greenwall sold out his interests in Galveston and Houston to Albert Weis, but retained his holdings in Dallas, Fort Worth and Waco, which are managed by his brother, Phil W. Greenwall, who has repre-

## Fifty Years in Theatrical Management

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sented his brother's Texas interests during the past thirty-five years. Greenwall now owns and controls the Greenwall, Elysium and Dauphine theatres in New Orleans. While in closing, it is well to mention that Henry Greenwall is a man whose generosity has benefited many a struggling Thespian and in and out of the profession his friends are legion.

John Cort, a business man from the word "go," and who hustles from early morning until late at night, has become one of the shrewdest and best-known theatrical generals in the country, and his theatrical holdings are of great proportions.

Mr. Cort entered the world of theatricals in the Centennial year at the age of sixteen and has been at it every day since, working with tireless zeal, until to-day his name is at the top and destined to stay there for ages. In 1896 he organized the first vaudeville circuit in America, in fact, was largely responsible for the development of the theatrical field in the Northwest. Seattle was his central point and for awhile he operated the old Orpheum and other theatres in the Northwest.

At present Mr. Cort is general manager of the Northwestern Theatrical Association, which acts as clearing house for all combinations playing west of the Missouri River. He owns or controls, together with his associates, one hundred and forty-eight theatres in Montana, Idaho, Washington, Oregon, California, Arizona, New Mexico, Utah and Colorado.

Ed. V. Giroux, who is now the general manager of the John Cort enterprises, was for many years in my employ and was connected with my executive offices in Chicago.

One of the strongest theatrical circuits in the country is that of the Iowa-Illinois Circuit of Theatres, controlled by Chamberlin, Kindt & Co., with headquarters at Davenport, Iowa. Of this company, Charles T. Kindt is a prominent member and he is one of the most active workers in Western and Middle West theatrical circles. He was born in Sandusky, Ohio, where his father was manager of a theatre. He began his career with R. L. Marsh in Milwaukee, Wis., going to Davenport, Iowa, in 1887, where with Mr. Chamberlin he built up a circuit of about one hundred play-houses. Mr. Kindt is the pioneer of the "open door movement" in theatricals, being president of the Western Theatre Owners' Association. Through a recent deal, the interests of Mr. Chamberlin in the Iowa-Illinois Circuit of Theatres have been purchased by John Cort of Seattle and J. J. Shubert. Mr. Kindt has been



JOHN CORT



HENRY GREENWALL



ALBERT WEIS



CHARLES T. KINDT



A. J. SMALL



E. D. STAIR



J. H. HAVLIN



J. J. COLEMAN

*Magistrates of "The Open Door," Who Went Out for a Principle and Established It*



## Fifty Years in Theatrical Management

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retained as general manager of the circuit by the new firm of Shubert, Cort & Kindt.

Kindt is a man of executive ability, well informed on theatrical conditions in general, and has a host of acquaintances among the professional people and managers. His career has been characterized by success from the start.

No man has been more prominently identified with the theatrical business of Canada than A. J. Small of Toronto, who founded the first successful circuit in that section of the country and has operated it profitably not only for himself but also for the producing manager. Under his guidance and administration the territory has been elevated to a position second to none on the theatrical map; in fact, the theatrical business in Canada has developed so satisfactorily that "time" is now eagerly sought by all the leading producers and owners of prominent productions. To Mr. Small is due entirely the results that now can be obtained by all attractions visiting Canada. He is an indefatigable worker and the smallest detail in every booking is given his personal supervision; in fact, his is one of the most carefully booked circuits in America. His chain of theatres extends from Montreal in the east to Detroit in the west, and north into the new mining country at Cobalt, where new theatres have been erected. The four principal cities of Ontario outside of Toronto—Ottawa, Hamilton, Kingston and London—are universally conceded to be among the best of their population in America, the receipts being little short of phenomenal for the high-grade musical attractions and first-class dramatic stars. The headquarters of the circuit are at the Grand Opera House, Toronto.

Mr. Small has been connected with the theatrical business all his life. Entering the box office of the theatre which he now owns and where he makes his headquarters, he foresaw the possibilities of the business and joined the firm of Jacobs & Sparrow, who were then at the zenith of their power. When Mr. Jacobs dropped out of the Canadian field, Mr. Small formed a partnership with Mr. Sparrow of Montreal and after one season with the latter he took control of the business in Toronto, increasing its circuit yearly until now he is represented either as owner or lessee in all the principal cities and towns throughout Ontario. He is still a young man and has the greatest confidence in the circuit which he controls.

To this list must be added two extensive circuits which have flourished

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successfully for a number of years. The Reis Theatres, of which Moses Reis is president and treasurer, which number upwards of one hundred in the States of New York, Pennsylvania, Ohio, West Virginia and Maryland. The Julius Cahn affiliated theatres, of which Julius Cahn is at the head, comprises nearly three hundred of the principal theatres in New England, New York, New Jersey, Pennsylvania, Kentucky, West Virginia and Ohio. These circuits have always maintained a liberal policy in their dealings with managers.

The Julius Cahn's Official Theatrical Guide, which has reached its fifteenth edition, is a volume of much valuable information in the interest of managers and the profession in general, and at every issue it has a wide and extensive circulation.

New England humor is proverbial, and the "Down Easter" is generally pictured in the popular mind as a living package of keen wit and sharp retort. J. J. Coleman, a Bostonian, was a comedian and naturally witty. He first appeared at the Boston Museum in "The Junior Evangeline," January, 1876, with Henry E. Dixey, Richard Golden and Seth Crane as principals. The beginning of the next season found him the second comedian at the National, Cincinnati. For five years afterward he alternated acting with managing and succeeded Josh Hart at the Harlem Theatre. For the past fifteen years Coleman has been closely identified with theatre management. He is the lessee of many theatres in the principal Louisiana and Mississippi cities, controls a booking circuit comprising the theatres in Kentucky, Tennessee, Arkansas, Louisiana and Mississippi; he is also secretary of the National Theatre Owners' Association.

Harry G. Sommers, who advanced from usher to theatrical manager and playwright, was raised in Cairo, Ill. He later removed to Chicago and became chief usher and assistant treasurer of Hooley's Theatre, about 1887. Sommers then became connected with the Columbia Theatre. He became treasurer of McVicker's, Chicago, in 1889, but when the house burned, he returned to the Columbia as treasurer and afterwards back to McVicker's in 1896 and remained there until March, 1900, when it was again destroyed by fire, Mr. Sommers barely escaping death. When the Illinois Theatre opened in October, Mr. Sommers was installed as business manager, the house being managed by Al. Hayman and Will J. Davis. In 1901 Sommers went to New York, where he became business manager of the Knickerbocker Theatre,

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succeeding Harry Mann, who died in June, which position Mr. Sommers still retains. His first theatre was the Auditorium in South Bend, Ind., built by the Studebakers; later he secured the Oliver Opera House in the same city; the Power Theatre, Grand Rapids, Mich., and he now has control of theatres, including those mentioned, in Richmond, Lafayette, Elkhart, Goshen and Marion, Ind., Cairo, Ill., Benton Harbor and Dowagiac, Mich.

Manager F. C. Zehrunge of Lincoln, Neb., became lessee of the Funke Opera House, which he opened with Roland Reed in 1894. With L. M. Crawford of Topeka, Kan., he leased the Oliver Theatre. Since that time they have, in connection with C. U. Philley of St. Joseph, Mo., acquired under the firm name of Crawford, Philley & Zehrunge, the Tootle Theatre, St. Joseph; the Sedalia Theatre, Sedalia, Mo., and the Club Theatre, Joplin, Mo., which they continue to operate in connection with the Iowa-Illinois circuit.

There are so many new and active managers in the Western cities of to-day that it is a strain upon my memory to keep track of them. I need only to say that E. S. Brigham of Kansas City is interested in the Giliss Theatre, Kansas City, Mo.; the New Auditorium and the Grand Opera House, Hot Springs, Ark.; the New Black Theatre, Webb City, Mo.; the Atchison Theatre, Atchison, Kan., and the Grand Opera House, Carthage, Mo. It needs no more to be said to demonstrate that Mr. Brigham of Kansas City is a very busy manager.

When anyone broaches the subject of popular-priced theatres he invariably includes the names of Stair & Havlin. The head of this widely-known firm is E. D. Stair, who hails from a small village in Michigan. He spent his early manhood on different papers throughout his native State, and then edited several "boom town" papers in the Dakotas.

Twenty-two years ago, while editing a paper at Howell, Mich., he wrote a play called "Little Trixie" for Jessie Bonstelle. This was the beginning of his stage connections, and he later became agent and then manager for Ward & Vokes. He managed a house in Detroit, and on the death of one of the proprietors, assumed his interests in the theatre. Mr. Stair then secured the controlling interest in houses in Toledo, Cleveland and northern lake cities. These he joined with John H. Havlin's chain of theatres, and the Stair & Havlin circuit was formed. Mr. Havlin controlled theatres in Cincinnati, St. Louis and other cities.

Through their wealth, theatre holdings and managerial ability, they

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annexed many more houses to their list and incidentally the firm became an important one.

Mr. Stair never forgot his newspaper ambition and later purchased the Detroit Free Press and the Detroit Evening Journal. While retaining his theatrical possessions, he devoted much of his time to his newspapers. He is alert in his movements, keen of intuition, possesses splendid judgment and generally accomplishes everything he undertakes.

The theatrical firm of Stair & Havlin has established a record in giving the public popular-priced shows and is able to maintain its policy through its controlling interests in a large chain of houses, mostly located in the middle West and Northwestern States.

If there is any man, however, who might be held up as an example to the young old men in the theatrical business, it is John H. ("Johnny") Havlin. He, too, like his energetic partner, E. D. Stair, has had, and still has, large interests outside their theatrical enterprises. He has also been a silent partner in several circus ventures.

Mr. Havlin is a native of Ohio. His boyhood days were spent around the theatres of Cincinnati, where he developed the executive faculty that subsequently placed him in command of theatres in Cincinnati, St. Louis and other cities. His first position was treasurer of the National Theatre, Cincinnati, in 1869. Then he travelled with various companies and stars, including Modjeska, John T. Raymond, Mary Anderson and others. In 1883, he built Havlin's Theatre in Cincinnati and in 1892 the Walnut Street Theatre in that city. At the same time he became associate manager of the Grand Opera House, Cincinnati.

In 1900 he formed a partnership with E. D. Stair in the management of the Stair & Havlin circuit of theatres with headquarters in New York City. "Johnny" Havlin was one of the first managers to discern the wisdom of popular prices at theatres that made the productions of melodrama a specialty.

Alfred E. Aarons is the booking representative of Aarons' Associated Theatres of over five hundred one-night stands in the Eastern States. He began his stage career as a call boy at Fox's Theatre of Varieties, now the Chestnut Street Theatre, Philadelphia. When he was fifteen years old he was treasurer of the theatre. He later established a dramatic and vaudeville agency, subsequently opening an agency in New York. He abandoned the agency to become manager of the Standard Theatre, New York, under J. M.

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Hill and then went in the same capacity to Koster & Bial's Music Hall. He represented Oscar Hammerstein in Europe for two years, engaging such celebrities as Yvette Guilbert, Cleo de Merode and Fregoli. Ill health forced him to rest for five years, after which time he produced many successful musical comedies. When Klaw & Erlanger went into the vaudeville game he went abroad to select their foreign acts. When they decided to give up vaudeville most of the selected acts were cancelled.



A few words on the subject of Morris Greenwall's illness and subsequent death. He came to see me while in San Francisco and wished to go into partnership with me in some of my Western enterprises, but I said I did not care to take a partner in my California interests. He then told me he had some \$15,000 to \$20,000 which he had no use for and at the time asked me if I had any use for \$10,000 of it, as he would gladly let me have it; this I also declined. He soon after took Herrmann, the magician, on a tour to South America which he abandoned, owing to a disagreement, and returned to New York, where he entered into an arrangement to star Lily Langtry in Australia, he going in advance to make necessary arrangements. While there he received a cable from Mrs. Langtry cancelling the tour. Remaining in Australia for a time he went in for rowing matches between the champions Hanlon and Beach, and it was during this time he contracted pneumonia and returned seriously ill to San Francisco, where at the Occidental Hotel he took to his bed, apprising no one of his arrival nor serious condition. He had been there a week when I arrived. I was informed by the clerk of his illness, and went immediately to his room to find him in a precarious condition with no physician in attendance. I immediately apprised his numerous friends and sent for the best medical aid procurable and at once telegraphed to his brother Henry at Galveston. On remonstrating with him for not letting his friends know, he answered: "They are all very busy men and I did not wish to disturb them." In spite of care he passed away before the arrival of his brother, who started on receipt of my wire.

When he was being prepared for his interment, Australian drafts amounting to \$10,000 were found on his person and nearly the same amount in cash and drafts in his portmanteau.



There are at present two distinct types of theatrical managers, and the

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most important of these is the manager who produces plays, first at his own theatres and then sends them on a tour of the country with actors and actresses specially engaged for that purpose. If the plays so produced achieve or can be forced into a New York success by efficient press work, the manager frequently organizes several companies and distributes them simultaneously throughout various circuits.

The second class comprises those who secure plays from the producing manager at a fixed weekly rental or a percentage of the gross nightly receipts. Such managers take their companies to the smaller towns, where they play one-night stands. The companies engaged for these tours are rarely equal in calibre to those seen in the original representations because their salaries are comparatively small, especially where the managers have fixed the prices of admission at 10, 20 and 30 cents. Very often these managers make more money during each season than their higher-priced confreres who play week stands. As an evidence of the important positions and great financial influence of play producers in the United States it is only necessary to state that there are millions of dollars invested in the multitude of great productions seen for the first time in American theatres. The leading firms in these sumptuous enterprises are: Charles and Daniel Frohman, George C. Tyler of Liebler & Co., David Belasco, Lee and J. J. Shubert, Klaw & Erlanger, Henry W. Savage, Henry B. Harris, Wm. A. Brady, Joseph Brooks, Oscar Hammerstein, Cohan & Harris, Charles B. Dillingham, Wagenhals & Kemper, Henry Miller, Florenz Ziegfeld, Jr., Lew Fields, Joseph Weber, W. F. Connor, W. N. Lawrence, Al. H. Woods, George W. Lederer, H. H. Frazee, Frank McKee, Fred C. Whitney, Joseph M. Gaites, Augustus Pitou, Sr., Fred-eric Thompson, Gus Hill, William Harris and others.

Good actors and actresses invariably earn considerable money, but a majority like to spend it without making provision for their old age. Automobiles, country bungalows, yachts, diamonds and high living absorb the bulk of the earnings of some of them. The foremost among those who have been provident are Lotta Crabtree, Maggie Mitchell, Joseph Murphy and the late Joseph Jefferson. Another rich Thespian was the late Sol Smith Russell. Maxine Elliott and Julia Marlowe are reported to be wealthy. Among other opulent professionals are Wm. Gillette, W. H. Crane, Viola Allen, May Irwin, Margaret Anglin, Francis Wilson, John Drew, James O'Neill, Nat. C. Goodwin and Ethel Barrymore.

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In contrast to the above Fanny Janaushek afforded a salutary lesson of improvidence, and in a lesser degree Modjeska was equally culpable. Mrs. Leslie Carter's extravagant habits greatly depleted her large earnings. Augustin Daly, who had made several fortunes, like Lester Wallack, A. M. Palmer and Richard Mansfield, died in moderate circumstances compared with his large earnings.

There are many causes and temptations which impel professionals to be lavish in their modes of life. Their stage prominence often brings them in touch with a world previously unknown to them and oftentimes they attempt to keep financial pace with men and women whom they regard as their social friends. However, there are a number of actors and actresses who decline society invitations, preferring to enjoy their leisure in the company of their more humble acquaintances. There are some very rich managers, among whom are Henry W. Savage, Al. Hayman, William Harris, the Shuberts, Klaw & Erlanger, Felix Isman, William F. Connor, Nixon & Zimmerman, Gus Hill, James L. Kernan, "Sandy" Dingwall, Percy Williams, B. F. Keith, F. F. Proctor, Oscar Hammerstein, George M. Cohan, William A. Brady, Richard Hyde, Wagenhals & Kemper, Joseph R. Grismer and the Frohmans.

Henry Miller is a big favorite in the American play-houses. He is a capable and finished actor together with unusual ability as a manager and producer. He made his stage debut at the Grand Opera House, Toronto, in "Amy Robsart." His New York premiere was at Booth's Theatre April, 1880, in "Cymbeline," with the late Adelaide Neilson. Mr. Miller played many rôles, creating others, and climbed rapidly to the front as "an actor worth while."

He acquired deserved fame as leading man with the Empire Theatre Company and appeared for many seasons as a star, but his recent success was in "The Great Divide." October, 1906, he opened under his own management the Princess Theatre, New York, with the same play and this ran throughout the entire season. He also played it at Daly's, New York, in 1907, where he was enthusiastically received. Mr. Miller's work is well remembered in "The Only Way" and "Zira," which are two of his most prominent plays.

After leaving Harvard in 1895 with graduation honors to his credit, Winthrop Ames, late stage director of the New Theatre in New York City, returned to that institution and spent a post-graduate year in specializing in

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dramatic literature. Almost immediately after he determined to become a student of the drama and spent several years studying American and European acting and stagecraft. At length he sought to establish a theatre in Boston to be conducted on the same general lines as the New Theatre here, so that he might obtain practical experience in American theatrical management. He then, in conjunction with Lorin F. Deland, leased and conducted the Castle Square Theatre, Boston, for four years, with a stock company. Mr. Ames then spent a season abroad investigating theatre construction and methods of production in over sixty European theatres and opera houses. He assumed the directorship of the New Theatre in New York in July, 1909, and was eminently successful in staging the productions in that play-house.

Mr. Ames intends to build a theatre in New York which will seat no more than 400 spectators. He will set a few carefully selected and carefully prepared plays upon its stage, which would not, from their very nature, attract the general public. The productions are to run as long as people care to see them—within certain reasonable limits. Instead of seeking the "greatest good for the greatest number," as theatrical managers have done in the past, Mr. Ames will seek the greatest good for the smallest number which will support the house. In short, his theatre will be almost everything that the others are not.

Although the idea sounds strange to American ears it is really not so extraordinary as it at first appears. "Little Theatres" have for some time been playing important rôles in the dramatic life of Paris, Berlin and London. In those three capitals they have been eminently successful and have satisfied a need which none of the larger play-houses could satisfy.

Harry Doel Parker, born in Indiana, was an usher in 1875, at the old Athenæum, Dubuque, Ia. At Council Bluffs, Ia., he became treasurer of the old Nixon & Bloom Opera House and later was associated professionally with Grace Cartland (afterward named Grace Hawthorne), George S. Knight, Ada Gray, Fanny Louise Buckingham and the Haverly Comedy Company, up to 1885. I first met him when he was with the Haverly aggregation.

In 1885 he successfully managed "Hazel Kirke," after purchasing the rights from A. M. Palmer, and in June, 1886, he produced "Bound to Succeed" at Niblo's Garden, New York. Charles J. Richman, actor, and J. C. Huffman, stage director for the Shuberts, received their first experience with Mr. Parker.



HARRY DOEL PARKER

*A Successful Manager and His Noted Authoress-Wife*



LOTTIE BLAIR PARKER



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In 1893 he managed John T. Kelly in "McPhee of Dublin," for Springer & Welty; next he managed the Star Theatre in Brooklyn and later became a booking agent for William A. Brady. A tour with "Way Down East" followed. In February, 1898, he was in charge of the Manhattan Theatre for Brady & Ziegfeld during the long run of "Way Down East." He starred Burr McIntosh in "A War Correspondent"; Eva Tanguay made her New York debut under Mr. Parker's auspices, and in 1899 he took Ziegfeld's "Turtle" company to the Pacific Coast. After Mr. Ziegfeld produced "Woman and Wine," Parker purchased his interest and joined with William A. Brady in producing it at the Boston Theatre. He and Mr. Brady brought out "Under Southern Skies" with Grace George in the fall of 1901 at the Republic Theatre, New York City. "Lights of Home" was produced by Parker and J. Wesley Rosenquest at the Fourteenth Street Theatre, New York. His direction of "Wildfire" and "Our New Minister" proved successful. He married Lottie Blair, an actress and authoress, in 1882.

Hollis E. Cooley, general manager for Felix Isman, secretary of the National Association of Theatrical Producing Managers and Prompter (President) of the Green Room Club, has had varied experience in the show business. He was born in Manhattan, but was raised in New England and began his theatrical career by running away from home to join the "Comical Brown" company, then with Washburn's "Last Sensation." Later he had charge of the book wagon with the circus, selling "The Life of Barnum."

He then went to Wichita, Kan., and managed the Turner Opera House under L. M. Crawford's lease. He became excursion agent for the "Cyclorama of Missionary Ridge," Kansas City, under A. Judah. He was also press agent, treasurer and manager of the Ninth Street Theatre, Kansas City.

Mr. Cooley then became manager for "Diamond Dick's Great Arabian Circus" outside the fair grounds at the World's Fair; general manager for Davis & Keogh; general manager of the Bijou Circuit, and manager of the Star Theatre, New York.

He became general manager for Gus Hill and later piloted the tour of "Arizona." Then he became general manager for Henry W. Savage and was appointed secretary of the National Association of Theatrical Producing Managers and now is general manager for Felix Isman. He is the first member of the theatrical profession in America to receive in Masonry the thirty-third degree.

## Fifty Years in Theatrical Management

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Mr. Cooley personally handled the railroad business for me for the great number of attractions out of Kansas City that I toured to the Coast.

A. Judah, one of the prominent Western managers, has made himself best known for his connection with theatricals at Kansas City, with which he has been actively identified for years. Mr. Judah was in the show business prior to going to Kansas City in 1882, being connected with Southern theatres for a time. In 1885 he opened the Ninth Street Theatre, Kansas City, Hollis E. Cooley, now general manager for Felix Isman, being his treasurer there for many years. With his partner, the late M. H. Hudson, he built the Grand Opera House, Kansas City, which is now in its nineteenth year, and has been successful from the start. It has the reputation of playing a higher class of attractions at dollar prices than any theatre in the United States.

Walter N. Lawrence was first associated with Jacob Grau at the old Academy of Music and subsequently with De Pol in "The Devil's Auction;" after that a partner with Heller, the magician. Later he was interested in the Jarrett & Palmer enterprises. Mr. Lawrence managed Janauschek. In 1893 he became associated with the Frohmans in Gustave Frohman's office, and from that time until he started for himself, he worked under the Frohman banner. In 1905 he leased the Madison Square Theatre. He also successfully launched the stars Cyril Scott, Carlotta Nillson, Hilda Spong and reintroduced Henry E. Dixey to the New York stage. It was during his management of the Madison Square Theatre that the protean actor, Henry De Vries, appeared there under my direction.

Charles Dickson, who has for years been in demand on the comedy stage, was born in this city and began his career as a "super" at Niblo's. After some seasons he toured under my direction with a musical comedy, "Hot Water," with Alice Harrison the star feature. Since then he has played many important parts in leading Broadway theatres and finally he has turned his attention to play-writing in which "The Three Twins" is one of the best examples. Mr. Dickson was an original "clacquer" in the "Black Crook," but graduated from there as a fine comedian in many popular plays, including the famous comedy "Incog," from the pen of the talented authoress, Mrs. Pacheco, wife of one of California's most popular Governors. This season he will produce his new comedy, "The Golden Rule, Ltd." under his own management.

Edward J. Abram was with Col. T. E. Snellbaker as treasurer of his



GEORGE KRAUS



A. L. WILBUR



AL. H. CANBY



A. JUDAH



CHARLES H. YALE



HOLLIS E. COOLEY



MORRIS GEST



W. N. LAWRENCE



J. W. ROSENQUEST

*Picturing Theatrical Management in Many of Its Phases*



## Fifty Years in Theatrical Management

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Majestic Consolidation, then went in advance of the Kiralfys' "Excelsior." After working for a number of managers he joined W. W. Cole's Circus, and later was ahead of my musical comedy company, with Alice Harrison as the star of "Hot Water"; then he became attached to the "Prince of India," "The Ham Tree" and "The Lion and the Mouse"; also in advance of "Brewster's Millions," "The Messenger Boy" and Savage's version of "The Devil." Subsequently he entered the service of Klaw & Erlanger representing their attractions.

Isaac C. Mishler, who bears a record of having built a number of theatres and managed various play-houses with big success, comes from Lancaster, Pa. In 1894 he leased the Eleventh Avenue Opera House in Altoona, Pa. He controlled the Opera House, Johnstown, Pa., until its destruction by fire. He then purchased the Cambria Theatre at Johnstown, and in 1895 rebuilt it. He built the State Street Theatre, Trenton, N. J., and opened with Mrs. Fiske in "Mary of Magdala." He also built the Mishler Theatre in Altoona, Pa., in 1905 and opened with Eleanor Robson in "Merely Mary Ann." This theatre was destroyed by fire in October, 1906, but was rapidly rebuilt. He is a cousin of John D. Mishler of Reading, Pa., and previous to that gentleman's retirement from the theatrical business was financially interested with him in the Mishler circuit. All of his ventures have been very successful, he is interested financially in a number of Altoona and Johnstown business enterprises, and is also a director of two banking institutions.

A. H. Canby in early boyhood was a reporter on the Baltimore Daily American. Later he was on the staff of the Philadelphia Ledger and Times. He became an actor beginning in the stock company of the Chestnut Street Theatre, Philadelphia. From there he went to the noted John Ellsler's Stock Company in Cleveland, where he played with all the famous stars of those days. After reaching the position of leading juvenile man, he accepted an offer from Manager Thomas Hall to become business manager of the Walnut Street Theatre in Philadelphia. He was afterwards advance agent and then manager for John T. Raymond. He was manager for the W. T. Carleton Opera Company and New York Casino comic opera organizations. He and Francis Wilson formed an opera company of their own with Wilson as star and for nine years met with unvarying success. Later he was the manager of Miss Julia Arthur and other prominent stars here and in London. He made

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a number of productions of his own and conducted several ventures in Australia. For five years he managed Madame Nazimova's company.

Lew Parker, for a number of years a minstrel in California and the East, at one time in vaudeville, also comic opera, was connected with various companies of mine and finally drifted into drama, only to give it up to become an executive official of the business. For twelve years he was general agent for Buffalo Bill's "Wild West," seven of which were spent in Europe. He later managed the Duquesne Theatre, the St. Charles Theatre and the Academy of Music, New Orleans. He spent six years with the Grand Opera House in Brooklyn; Shubert Theatre, Brooklyn, three seasons, and for the past two years has been managing Percy G. Williams' Crescent Theatre in Brooklyn (formerly the Montauk), which was moved more than three hundred feet without being damaged.

H. Price Webber, who had successfully managed the Boston Comedy Company for thirty-five consecutive years, has averaged 300 performances a year during the entire time his company has been in existence, and has not been out of the bill for a single performance. He can justly be called a pioneer manager of the East, as he was among the first to take a dramatic company into the towns and cities of Maine, the Maritime Provinces and Quebec.

Mr. Webber has never had any "printing on the walls." His circuit embraces the territory from Boston, Mass., to Newfoundland. Mr. Webber was a valued player in the brass band of my minstrel company at St. John, N. B., in 1866. Mrs. Webber, known on the stage as Edwina Grey, is an excellent all around actress and a source of strength to her husband's company.

William Smith Harkins entered the theatrical profession in 1869 at Wood's Theatre, New York. He played stock engagements in theatres of the leading cities. He had travelling engagements under the management of Jarrett & Palmer, Sam Colville, Shook & Collyer, Augustin Daly, Joseph Arthur, the Kiralfys, Joseph Jefferson, Fanny Davenport and Charles Frohman. He was in the original productions of "Mathias Sandorff," Niblo's Garden, New York; "A Texas Steer," Bijou Theatre, New York, and "Under the Red Robe," Empire Theatre, New York, and was the St. Clair in Jarrett & Palmer's famous production of "Uncle Tom's Cabin" at Booth's Theatre, New York. Mr. Harkins first visited the Maritime Provinces in 1876 and

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has since been identified with that territory and Newfoundland. Many of the prominent stars now before the public commenced their careers in his stock companies. For the past six years Mr. Harkins has been taking dramatic and opera companies to the West Indies and South America.

Colonel James S. Hutton, who has been in turn an artist, a newspaper man, a soldier, a printer, a lithographer, a dramatist, a scene painter, a decorator, a planter, a banker, a steamboat clerk, a cotton broker, a musician, a critic, a theatrical manager, a producer, a manager of theatres, an athlete, has handled the publicity of three great world's fairs, as well as that of numerous theatrical productions. The Colonel says that before he reaches the age of one hundred he hopes to add at least a dozen more professions and callings to his list.

Nearly forty years ago I first met him when I played some of my attractions at the theatre in Nashville, Tenn. Col. Jim was then scenic artist. Since then we have met over many a business transaction. He is of the old school when managers extended the hand of good fellowship to one another and rendered mutual assistance in those good old palmy days.

Theo. L. Hays, resident manager for Litt & Dingwall of the Grand Opera House, St. Paul, and the Bijou Opera House, Minneapolis, inaugurated his theatrical career in October, 1887, as a member of the firm of Hays & Sterling (Theo. L. Hays and W. E. Sterling), as lessees of the People's Theatre. The People's Theatre was afterwards rechristened the Bijou and passed under the direction of Jacob Litt. Under the Litt régime at the Bijou, Mr. Hays became treasurer and was later advanced to resident manager. In 1896 Mr. Hays was promoted to the management of the Grand Opera House in St. Paul as well as the Bijou Opera House in Minneapolis, and through his efficient direction of these two theatres has become prominently identified with Northwestern amusements.

Mr. Hays was signally honored by the Elks, with which organization he has been affiliated since 1892. In June, 1899, Minneapolis Lodge B. P. O. E. No. 44 made him a life honorary member, and was later elected and served a term as Exalted Ruler of that lodge.

J. Wesley Rosenquest, whose conquests at the Fourteenth Street Theatre in New York have given him an enviable place in theatrical history, entered the show business with Samuel Colville, his brother-in-law, in 1879, and during that year and part of the next he acted as treasurer of the Colville.

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"Folly" company, and in 1881 he was advance agent for Mr. Colville's road companies.

His connection with the Fourteenth Street Theatre dated from June, 1883, and he has been with that theatre ever since excepting from January to May, 1886, when he went on the road as manager with Lydia Thompson, when she was under the direction of Bob Miles and General Barton in the old burlesque, "Oxygen." As far as it can be learned, Mr. Rosenquest has managed his present theatre longer than any other manager in New York. Many productions have been made by him, and many others at his house, dating back from Fanny Davenport in "Fedora," with Robert Mantell in her support.

Robert E. Stevens, born in Philadelphia in 1837, went to Cincinnati in 1857 and there formed a partnership with the late Frank Drew and wife for a tour of the country. On the breaking out of the war he entered the United States Navy as master's mate. At the close of the war he returned to the profession and became the business manager for Laura Keane. The following season he formed a partnership with the late Charles E. Furbish and they had one of the most successful organizations then travelling. Later he toured the companies headed by Dion Boucicault, Lotta, Fanny Davenport, Lawrence Barrett and others. Then for two seasons he managed a stock company in New Orleans, for David Bidwell. For a while he was superintendent of the Actors' Fund Home on Staten Island, but retired in 1909.

John Rickaby, the late well-known theatrical manager, born in France in 1842, came to this country when quite a young man. At various times Mr. Rickaby was identified with the management of the great stars, among whom might be mentioned Edwin Booth. He was associated with Brooks & Dickson in the direction of the Standard Theatre, New York City.

At one time he was connected with the Lyceum Theatre, New York. Under his skillful assistance this house came into prominence as a first-class society theatre and one of the most popular places of amusement in the city, which was then, in 1885, under the able guidance of Daniel Frohman. When he died the profession lost one of its most capable managers.

Years ago Charles Pope was playing out West in the legitimate drama and John Rickaby was his agent. Lawrence Barrett was just ahead of Pope on the same route and the latter was not playing to good business. Pope charged only one dollar a seat whereas Barrett was getting one dollar and a

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half. Pope made up his mind that this was the cause of poor business, and he telegraphed Rickaby, "Hereafter I play to same prices as Barrett, one dollar and a half." Rickaby's reply was characteristic: "Hereafter you play to same prices as Tony Pastor—seventy-five cents." This brought a dissolution of the engagement between Rickaby and Pope.

The Far West, I maintain, has been the successful camping ground for young managers who possess vim, energy and shrewdness. Of these Samuel W. Gumpertz is a bright example.

He started at the old Apollo Theatre, St. Louis, in 1875, at which time his two brothers and two sisters were in the German opera there. The Gumpertz family moved to California in 1876, where he and his two sisters, who were then known as the Melville Sisters, worked at the old Tivoli; later he was associated with California theatricals until 1888, then he became manager of the Grand Opera House, Rochester, N. Y., under John D. Hopkins, and in 1895 was appointed general manager for Hopkins's enterprises, consisting of two theatres in Chicago, one in St. Louis, Memphis and Louisville and two in New Orleans, until 1904, when he joined Senator William H. Reynolds as manager of Dreamland, Coney Island, and his extensive real estate interests.

I recall the career of Sidney R. Ellis, who started in the profession in 1874 at the Grand Opera House, Pittsburg, Pa., under John Ellsler's management. Mr. Ellis has acted with Edwin Booth, John McCullough, Mary Anderson, Adelaide Neilson and other great stars. He remained in a stock company and on the road ten years, and in 1885 became a manager, his first venture being a stock company in Norwalk, Ohio. He then toured Horace Lewis in "Monte Cristo," and Charles A. Gardner, the German dialect comedian. He afterward presented a number of plays, among them "Darkest Russia," "Bonnie Scotland," and others. Mr. Ellis also has written several plays and one of spectacular fame called "The Evil Eye." For the past ten years he has been touring "Al" H. Wilson, the popular German impersonator.

Among the bright theatrical business managers of to-day is A. L. Levering, now of the Boston Theatre. He became associated with Mr. Charles Frohman in 1890 as business manager of the comedy "Jane," then was appointed manager at the Knickerbocker Theatre, New York. Mr. Levering has been with Mr. Frohman many years, representing him and his attractions both in America and in London.

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W. H. Wood, the business manager of the Broadway Theatre, New York City, entered the theatrical business under Jacob Litt in September, 1895, as box office assistant at the Bijou Opera House, Milwaukee. Prior to that he was for six years a clerk in A. G. Weissert's law office, at which place I met him. Mr. Weissert was Mr. Litt's attorney and acted also for me in the same capacity. Litt in September, 1898, placed him in his New York Office. In May, 1899, Mr. Litt leased the Broadway Theatre, New York, for ten years and Mr. Wood was appointed treasurer. When the Litt lease expired and the theatre passed into the control of Fields, Shubert and Isman interests, Wood was offered the business management, which he accepted, filling the position with credit.

Wilson S. Ross, after many experiments with amateur companies, toured with Nat Homer, manager of Emerson's Minstrels, to California, then becoming manager of Watson, Ellis & Kernell's company. He shared in organizing Snellbaker's Majestics, and subsequently became John W. Ransom's manager, following in the same position at Ross's American Theatre, Hartford, Conn., then at the American, New Haven. In 1885 Ross shared in the first American Dime Show under canvas and toured the cities of New England. Subsequently, after managing various first-class attractions, he joined H. C. Miner and James A. Herne, following in charge of Ezra Kendall in 1906. He was later employed by David Belasco for the "Girl of the Golden West."

Edward J. Sullivan, after some little experience with local theatricals became manager for the owner of the Poli Theatre in Waterbury, Conn. Subsequently he joined James O'Neill and then was on the staff of Liebler & Co., until William F. Connor withdrew from the firm and became a partner of Charles Dillingham. In 1907 Dillingham & Connor leased the Studebaker Theatre and Sullivan became their manager. He represented William F. Connor in the farewell American tour of Sarah Bernhardt just ended.

George H. Walker, the Texas theatrical manager, has risen from usher to a high position in the theatrical world. He began as head usher in the Galveston Opera House thirty-one years ago, and in 1890 he became treasurer and manager of the theatre. In 1891 with W. C. Rigsby they leased the Opera House and Miller's Opera House in San Antonio. Col. Walker conducted the Opera Houses in El Paso, Waco, Texarkana, Texas, and Little Rock, Ark.; later a local banker built the New Hancock Opera House for him in San Antonio, which since its opening has enjoyed excellent patronage.



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EDWARD HARRIGAN

*A Trio Whose Careers the Rising Generation Should Emulate*



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Myer R. Bimberg, generally known as "Bim, the Button Man," was a hustler in the fullest sense of the term. He started to manufacture his own buttons, thereby acquiring a snug fortune. There are few politicians in either party who have not seen "Bim" during his trips through national and State conventions. Numerous anecdotes illustrate the speculative character of his button business and his almost uncanny good luck.

He was born in the Seventh Ward, New York City, in May, 1862, and was a printer by trade. In 1885 he took charge of Nillson Hall. He became a strong second to Oscar Hammerstein as a builder of New York theatres. In 1901 he put up the West End Theatre and sold it to Weber & Fields, then followed with the Yorkville Theatre, selling it to Hurtig & Seamon. He next built the Colonial, which was bought by Percy Williams and then the Astor, which he kept. In 1905 he put up the Stuyvesant for Belasco and followed with the Bronx Opera House. He intended building another theatre on 163d Street, but was taken ill and died March, 1908.

His brother, B. K. Bimberg, was the silent partner of all of "Bim's" deals. He started in the show business as a drummer with Thatcher, Primrose & West's Minstrels and later joined W. S. Cleveland's Minstrels, then with J. M. Hill at the Standard Theatre, New York. There he remained for five seasons, during which time he organized a bicycle band, the only one which played while riding on wheels. Subsequently he leased the Adelphi Hall. He still continues the firm's business and is receiving royalties on the button patents and other interests held in common by them during the lifetime of "Bim, the Button Man."

## CHAPTER XXXVIII.

Celebrated Playwrights—I Discover George H. Broadhurst—Vast Sums Expended by Leading Firms in Their Productions—The Playbrokers—Prominent Stage Managers—An Overcrowded Profession—Sensationalism on the Stage—Prominent Theatrical Lawyers—Ex-Judge Dittenhoefer and the Mock Trial of Mark Twain—David Gerber, a Skilled Diplomatist—Gen. Horatio C. King, Lawyer, War Veteran and Journalist—Henry Alger Gildersleeve, a Noted Jurist—A Cluster of Legal Luminaries.

**W**RITING for the stage is as fascinating as it is profitable. The following is a list of the most prominent dramatists of the day: David Belasco, Charles Klein, Augustus Thomas, J. M. Barrie, George R. Sims, William Gillette, Israel Zangwill, A. Conan Doyle, Paul M. Potter, Leo Ditrichstein, Arthur W. Pinero, Alfred Sutro, Hall Caine, W. S. Maugham, Jerome K. Jerome, George Bernard Shaw, Booth Tarkington, Harry Leon Wilson, Rupert Hughes, Max Beerbohm, H. Suderman, Henry A. Jones, J. W. Comyns Carr, Leonard Grover, Avery Hopgood, Victor Mapes, Edwin Milton Royle, George H. Broadhurst, Clay M. Greene, George V. Hobart, Harry B. Smith, Channing Pollock, C. T. Dazey, Harrison Grey Fiske, Edward Peple, James Forbes, George Ade, Percy Mackaye, J. H. McCarthy, Glen MacDonough, Paul Armstrong, Sydney Rosenfeld, Eugene Walter, Thompson Buchanan, Edmond Rostand, C. M. S. McLellan, Theodore Kramer and Edgar Smith.

Among the women writers of plays who have recently come to the fore are Mary Hunter Austin, Margaret Mayo, Marion Short and Pauline Phelps, Clara Lipman, Kate Douglass Wiggin, Anna Caldwell, Rida Johnson Young, Lottie Blair Parker, Alice Ives, Edith Ellis, Rachel Crothers, Grace Livingston Furniss, Frances Hodgson Burnett, Harriet Ford, Mary Roberts Rhinehardt, Mary Rider Mechtold, Beulah Dix, Rebecca Lane Hooper, Anna Crawford Flepner, Catherine Chisholm Cushing, Grace Griswold, Martha Morton, Marion Fairfax, Gladys Unger, and are running some of the male writers so close that they will have to look pretty sharp to their laurels.

Few women have written two plays that could command an attendance

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aggregating 10,000,000. There is such a woman, and she is Mrs. H. D. Parker (Lottie Blair), born in Oswego, N. Y. She first studied acting with the veteran actor, Wyzeman Marshall, with a view to becoming a public reader, but her tutor discovered marked dramatic ability in her, and advised her to go on the stage.

She obtained an engagement with the Boston Theatre Stock Company, and played with much success in supporting John McCullough, Mary Anderson, Dion Boucicault, Genevieve Ward, F. S. Chanfrau and similar stars. Her first great success as a playwright was "Way Down East," produced in September, 1897, at Newport, R. I. It has had over 6,000 representations. Another was "Under Southern Skies," which had its first production in Newburgh, N. Y., in 1901, and has been simultaneously presented by at least three separate companies. In addition to theatrical literature, she has written several novels, of which "Homespun" achieved great success.

Of the most successful and prolific of American dramatists of the day, I may name Augustus Thomas. He was born in St. Louis, Mo., January, 1859. His father was a physician, but Augustus studied law. His first employment, however, was with a St. Louis railway company. Later, he adopted journalism, becoming a writer, and as artist for several papers in Kansas City, St. Louis, and New York, and eventually editor and proprietor of the Kansas City Mirror.

He had frequently participated in amateur theatricals, which led to dramatic writing. His first professional production was "Editha's Burglar," though he was still doing newspaper work. Della Fox acted Editha, and Mr. Thomas played Bill Lewis. This piece made so pronounced a hit that he put it on the road, and later elaborated it into three acts, when E. H. Sothorn starred in it. Mr. Thomas wrote many plays after this, most of which were marked successes. Space does not allow enumerating them, and this strenuous playwright still continues to add to his long and brilliant list.

George H. Broadhurst, playwright, was born in England, but left in 1886 for the United States. He was editor of a paper at Grand Forks, Dakota, and was connected with the theatre there when I discovered him. In my correspondence with him, in booking my attractions there, I noticed he wrote a very fine business letter, whereupon I wrote him, telling him his letters had impressed me so favorably that if he were willing to become treasurer of my Chicago theatre, the post was open for him.

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He immediately accepted, and I had the satisfaction of realizing that he did not belie the opinion I had formed of his capabilities, so I promptly made him manager of my theatre in San Francisco, where he wrote his comedy, "What Happened to Jones." Since then, he has written many others, which are too well known for any necessity on my part to name them. He ranks to-day as the first and most prolific of comedy writers.

Clay M. Greene, American playwright, has written the following very well known plays and operatic libretti: "Africa," "The Blackberry Farm," "Carl's Folly," "Chispa," "The Conspirators," "The Deadwood Stage," and many others. He is a prominent, active member of the Lambs' and Green Room Clubs, New York, and Bohemian Club, San Francisco.

George V. Hobart, American playwright, born in Cape Breton, Nova Scotia, began life as a journalist, but developed into a most prominent and noted writer of libretti for musical comedies, among which are "From Broadway to Tokio" and "A Million Dollars," with Louis Harrison; "After Office Hours" and the "Hall of Fame," with Sydney Rosenfeld, and an infinite number of others, which are only too well known. He still continues producing musical comedies that are in great request and are second to none in humor and brilliancy.

Harry B. Smith, playwright, began as a newspaper writer; later dramatic and musical editor of the Chicago Daily News. His first literary work for the stage was "Rosito," played by Fay Templeton Company. He then wrote the libretti for "The Begum," presented by the McCaull Opera Company; then "Boccaccio," "Clever," "The Crystal Slipper" and "Don Quixote."

He is in the front rank as a writer, and success has attended all his literary efforts, so that he counts his royalties by four figures weekly.

Joseph W. Herbert possesses a remarkable versatility, being a successful author, popular and clever comedian, and an all-around good fellow. In recent years, he has come very much to the fore by his clever adaptations, principally in arts of the lighter vein for the stage. Joe is as popular off the stage as he is on, making a wide circle of friends wherever he goes.

To-day one of the most popular playwrights is Charles Klein, a native of London. He has two talented brothers living, Manuel, an orchestra leader, and Herman, a musical critic. Alfred, the comedian, died in 1904. Charles was an actor, but gave up the stage to become a play reader for Charles Frohman.



AUGUSTUS THOMAS



EDGAR SMITH



SYDNEY ROSENFELD



GEORGE ADE



CHARLES KLEIN



MADISON COREY



BEN TEAL



CLAY M. GREENE

*The Makers and Producers of Many of Our Most Successful Plays*



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He began playwriting in 1890, and has written many very attractive stage productions. "The Lion and the Mouse," "The Music Master," "The Merry Countess," "A Royal Rogue," "The Auctioneer," and "The Daughters of Men" were among his greatest successes. His latest, "The Gamblers," also made a great hit.

Every playgoer is familiar with the name of Israel Zangwill, as a dramatist. It will only be necessary to refer to "The Melting Pot," produced in 1908, and "The Man of Iron," a more recent drama, as examples of his capability as a playwright.

The versatility and popularity of George Robert Sims, playwright, attracted my attention during my second visit to Great Britain. Mr. Sims wrote "The Lights of London," "Romany Rye," "In the Ranks," and upwards of a score of equally clever and popular melodramas, comedies and society plays. In fact, he is one of the most versatile writers of the day.

Few current writers can boast of a better record than Edgar Smith, who, during his connection with the Weber & Fields Music Hall, supplied thirty-five farces and travesties with words and lyrics.

During 1878, he appeared with several companies in minor parts, and went to Daly's, season of 1879 and 1880. During the season of 1884 and 1885, he was associated with Augustus Thomas, W. F. Dickson, Della Fox, Frank David, William G. Smythe and others, as actor, co-actor and part proprietor of the Dickson Sketch Club, playing "Editha's Burglar" and "Combustion."

During 1885 and 1886, he was business manager for Patti Rosa, and wrote for her a comedy-drama, "Love and Duty." In September, 1886, he joined the New York Casino as librettist, and remained until 1892, making adaptations of many comic operas produced there and occasionally appearing in them. Then he wrote the farce-comedy, "U and I," and the "Spider and Fly," and various burlesques for me.

During 1894 and 1895, he wrote "The Grand Vizier" for Seabrooke; "Miss Philadelphia," for Tyler and Askins; the American versions of "The Girl from Paris," "The French Maid," "Hotel Topsy-Turvy," for E. E. Rice; "The Merry Whirl," for Canary & Lederer.

He went to Weber & Fields as author, and remained there until the firm dissolved. He continued there under Weber until 1907, furnishing all the farces and burlesque produced at that theatre.

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Since 1907 he has written and produced "The Girl Behind the Counter," "The Mimic World," "Mr. Hamlet of Broadway," "Old Dutch," "Tillie's Nightmare," "The Merry-go-round," and "Up and Down Broadway," and other successes.

Of the many writers of satirical comedy, none have more ready wit and captivating humor than George Ade. He broke out as a playwright in 1898, with a one-act sketch for May Irwin. "The Sultan of Sulu," in 1902, was his first musical success. Following this, came "Peggy from Paris," "The Shogun," "The Fair Co-Ed," "The Old Town," and "The City Chap"; the straight comedies of "The County Chairman," "The College Widow," "Father and the Boys," besides "Marse Covington," and the "Mayor and the Manicure."

Robert B. Smith, the famous lyric writer, became George W. Lederer's press representative of the New York Casino, and while so engaged he wrote a burlesque on his brother's (Harry B. Smith) musical comedy, "The Casino Girl," entitled "The Casino Boy," which had a summer's run on the Casino Roof. His other works were "Twirly-Whirly" and "Fantana," which had a three years' run, and several other Shubert productions.

In the summer of 1905, he wrote a burlesque, "When We are Forty-One," which introduced Elie Janis to Broadway. The same year, in collaboration with Lee Arthur, he wrote for the Four Mortons, "Breaking Into Society"; in 1908, "The Girl at the Helm," which had a two years' run; in 1909, the lyrics of "The Girl and the Wizard," in which Sam Bernard starred.

Frederick Franklin Schrader, playwright, was for twelve years on the staff of the Washington Post, and became well known as dramatic critic for that paper. His first play was a sensational border drama, called "Hawkeye." He later wrote "A Modern Lady Godiva," "The French Ball," "The Man from Texas," and others. He at one time managed Tootle's Opera House, at St. Joseph, Mo.; for three years was managing editor of the Denver Republican, and other western newspapers. In 1906, he joined the executive staff of David Belasco.



As an evidence of the important position and great financial influence of play producers in the United States, it is only necessary to state that there are millions of dollars invested in the multitude of great productions seen for the first time in American theatres. The leading firms in these enterprises are:

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Charles and Daniel Frohman, George C. Tyler of Liebler & Co., David Belasco, Joseph Brooks, Lee and J. J. Shubert, Klaw & Erlanger, Henry W. Savage, Henry B. Harris, William A. Brady, Oscar Hammerstein, Cohan & Harris, William Harris, John Cort, Charles B. Dillingham, Wagenhals & Kemper, F. Ziegfeld, Jr., Lew Fields, Joseph Weber, W. N. Lawrence, Al. H. Woods, George W. Lederer, Frank McKee, F. C. Whitney, Joseph M. Gaites, Augustus Pitou, Sr., Mittenthal Brothers and Werba & Luescher.

In the last half of the past century, dramatic authors and playwrights dealt directly with managers of theatres and combinations for the presentation of their works. In recent years, however, the number of contributors to stage literature has grown so enormously that a class of middlemen called Play Brokers came into existence, and succeeded in satisfactorily arranging terms with managers for the production of plays consigned to their care, thereby relieving authors and playwrights of all business care in the disposition of their works to responsible managers.

Sanger & Jordan, international play brokers, is one of the best-known firms in the profession. This business was founded and established in the early part of 1885 by the late Frank W. Sanger, best remembered as one of New York's most successful theatrical managers, who, in conjunction with his other partners, built and owned the present Broadway and Empire Theatres, New York, and was subsequently for many years the manager of the Madison Square Garden and Metropolitan Opera House.

Since the death of Frank W. Sanger, in April, 1904, the business of Sanger & Jordan has been owned and conducted solely by Walter C. Jordan. He comes of two old and well-known theatrical families; is the younger son of the late George C. Jordan and Edith F. Jordan (nee Hamblin), and is a grandson of the celebrated old-time manager and actor, Thomas S. Hamblin.

Among the other New York firms who deal in plays, are: Samuel French & Son, Elizabeth Marbury & Co.; American Play Co. (Selwyn & Co.), F. H. D. Grahame, Alice Kauser, and De Mille & Co.

In the great fraternity of American stage managers, some there are whose services to the profession entitle them to more than passing notice. As a class, they are the men who perform the unseen but difficult work of stage direction, and are not only valuable, but almost indispensable to the play producer, the theatre manager, and eventually the audience, because the success or failure of a play or opera depends much upon the skill, patience and

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care with which each scene, situation, etc., is presented. Therefore, he is really one of the most important factors in great footlight productions.

Among the best-known stage directors, David Belasco stands pre-eminent. William Seymour, until recently, was for years the general stage manager for Charles Frohman. Hugh Ford is the stage manager for Liebler & Company. William A. Brady was a stage manager in San Francisco before he became a producing manager. Other prominent stage directors are Max Freeman, George Foster Platt, John Emerson and J. C. Huffman.

Those engaged in directing musical productions have, perhaps, a more difficult task than those who aid in giving public life to the works of dramatists. As a rule, the casts of dramas do not require as many exponents as those of musical plays.

The most capable of the prominent stage managers are Ben Teal, Julian Mitchell, George Marion, Joseph W. Herbert, Ned Weyburn, R. H. Burnside, Carroll Fleming, Frank Smithson, Joseph Hart, George M. Cohan, Fred G. Latham, Madison Corey, Gus Sohlke, Herbert Gresham and others.

Ben Teal is one of the best-known stage directors in the country, and is the first American to be invited abroad to stage a musical piece in Vienna. Teal was with the leading San Francisco and Pacific Coast theatres and organizations, being stage manager of both the California Theatre and the Grand Opera House.

He worked for Tom Maguire, Haverly, Bert, Billy Emerson, myself and others, and came East with Frank Murtha and John A. Stevens. Among his first theatrical employers in New York were Miner, Joe Brooks, the Kiralfys, Weber & Fields, Klaw & Erlanger, Charles, Daniel and Gustave Frohman, William and Henry B. Harris, Al. Hayman, J. M. Hill, A. M. Palmer, Jacob Litt, William Gillette, for whom he produced "Held by the Enemy," at the Madison Square Theatre, and "She," at Niblo's Garden.

Teal and David Belasco were boys together in San Francisco, and they jointly arranged and adapted a new version of the old French melodrama, "The Red Pocket Book," with a ship in mid-ocean, which was a triumph of stage mechanism at the time. He produced "Ben Hur" in remarkable shape, and it was presented in England and America as he arranged it.

Carroll Fleming, general stage director of the New York Hippodrome, was first connected with the stage as a writer of plays, having drifted from the position of dramatic critic. He joined Frank Mayo as stage manager.

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Much added experience was gained in staging his own plays, "Sis Hopkins" still being played by Rose Melville, and "The Master Hand," in which Nat Goodwin made a success.

Mr. Fleming's connection with the Hippodrome began under Thompson & Dundy. He is the author of "Andersonville," afterwards known as "The Raiders"; also of "Pioneer Days" and "Marching Through Georgia," the war spectacle which he wrote and staged in 1910 (at which time he was installed as general director), and of the Hippodrome's present success, "Around the World."

Nowhere can be found a trio of stage producers of more experience and ability than George Marion, Julian Mitchell and Ned Weyburn. A majority of the Broadway successes are due to the marvellous skill and achievements of these well-known wizards of stagecraft.

William Seymour, who in 1912 will have finished out a half century of theatrical work, will cease his executive labors as general stage director, when he proposes, as he says, to "take things easy." He certainly has not neglected a step in the theatrical stairway during his half century of experience. He began as a child-player, was a call-boy, prompter, utility man, comedian, property man, advance agent, baggage assistant, stage carpenter, scenic artist, ticket seller, treasurer, business manager, stage manager and general stage director. Mr. Seymour, as an actor, played with Edwin Booth, Lawrence Barrett, Charlotte Cushman, Forrest, McCullough, Modjeska, Lotta, Jefferson, and Richard Mansfield, and was connected for many years with the old Boston Museum. He married a sister of the late Fanny Davenport.

Max Freeman, one of the best of the older stage managers, himself an excellent actor, staged many of my earlier productions.

R. H. Burnside, Fred G. Latham, Frank Smithson and Herbert Gresham, already mentioned, have demonstrated extraordinary ability as producers of musical plays, and their services are always in great demand.

Madison Corey, a very capable and efficient producing manager, began his theatrical career when he was engaged by Charles H. Hoyt to play the piano, supposedly played by Caroline Miskel Hoyt. After this, he had speaking parts in Hoyt's productions. He managed the starring tour of Richards & Canfield, but later studied law.

He became producing manager for Henry W. Savage in 1902, and two

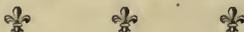
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years later purchased from Mr. Savage, George Ade's "The Sultan of Sulu" and "Peggy from Paris," which he handled with success. Three years later, he rejoined Mr. Savage, with whom he has been ever since as producing manager.

Mr. Corey is a thirty-second degree Mason, and belongs to the Friars, the Green Room, the Lambs' and the New York Athletic Clubs.

An interesting incident relative to "The Rag Baby," by Hoyt, was when I was witnessing the performance with a view of making a contract with Hoyt, and his partner, Charles W. Thomas, to send the company to the Pacific Coast. I was struck with its possibilities. It was a one-man show throughout, played by Frank Daniels, but the scope for developing the other parts was so great that I made the suggestion to the author, who was sitting beside me. He turned to his partner, who had just come in, and said: "Leavitt has just made me a good suggestion." He adopted the idea much to his own and the public's satisfaction. Anyhow, it made his name, and he followed this precedent with all his succeeding farcical comedies.



It gives some idea of the overcrowding of the dramatic profession to state that when I was in London, more than two hundred actresses on one occasion applied for a minor character in a new drama. From this, it will be seen that a condition, which many have imagined was peculiar only to the theatre in this country, exists also in England. Similar circumstances prevail in other lands. It is lamentably true that the lower ranks of the dramatic profession are greatly overcrowded, but the supply of persons to fill the more important rôles is far from sufficient. The theatre is like the sky, showing but few stars of illustrious magnitude, and dotted with an infinite number of flickering and indefinite lights. From those who fill the lower walks of the drama, a few may in time rise to greater prominence, but unfortunately many lead a very precarious existence.

Public life is only for the exceptional men and women. Acting is not only a difficult business; it is a tiring one. For active service, much physical, as well as mental stamina, is essential to bear long railway journeys, exposure to all sorts of weather, discomfort in lodgings, oftentimes poor food, and tedious waits at railway stations, and other worrying and unpleasant conditions.

Those who have gone upon the stage and found no hope for advancement in the theatre, should turn to some other field in which opportunity is better,

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and for which they are more fit. Such advice is pertinent, and should be heeded.

I believe the popular taste runs very much to sensationalism to-day, although there is an effort to establish a "Comedie Française" in America, similar to that in Paris. The English censor has restricted the London stage for years, but he did not divert theatre patrons from George Edwardes's frank exposition of feminine anatomy by any play, drama or comedy, not extremely emotional in character.

The Criterion Theatre, under Wyndham, became famous for its French farces, in spite of the long list of modern English playwrights. My experience teaches that the demand for what are called risqué plays is greater here than in England, and almost rivals France.

In the theatrical world, times have changed wonderfully since I first entered the managerial field. "Festina lente" is a wise motto, which the early promoters recognized in the selection of their plays, stars and companies, because the theatres of those days constituted veritable dramatic colleges for the perfect training of novices. Those managers, unlike their successors of to-day, were in no hurry to thrust pretty young girls and shapely young men of unripened stage talent into the stellar sphere.

Much of the present forcing method on the local stage has resulted from the money employed by wealthy "angels" to exalt personal favorites into a fleeting notoriety. Such a course was almost impossible in the early days. Mark the present contrast in that respect. Frequently, one name, an incompetent cast, showy scenery, rich costumes and an inventive press worker are relied upon to draw an oft-deluded public to the box office.

Many theatrical business men of to-day have the backing, in a large measure, of outside speculators' capital. If some of these so-called managers were left to their own resources, the result would be a return to their previous vocations. In the so-called "palmy days," every manager backed his own show, under all conditions. When he met a resident manager, he was invited to the latter's home. Now he just gets inside the theatre door and introduces himself as the "janitor" of the show. Well may we exclaim, "How have the mighty fallen!"



The reader may query why the legal profession is given prominence in this volume, which is supposed to treat almost exclusively of the theatrical

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profession. The answer may find excuse in the fact that lawyers are indispensable adjuncts to matters theatrical, as my experience alone proves. So prominently have I been identified with the legal lights, that it became an aphorism with my friends and the public, that "Leavitt would rather have a lawsuit on his hands than devour a Delmonico dinner!" The truth is, I was such a patron of the law that it became an education with me, and I was quite efficient in directing many of my own cases—so much so that I have often been inspired to write a volume entitled "Every Manager His Own Lawyer." In this connection, I beg to mention a few of the disciples of Blackstone who have at times in various parts of the country defended my interests:

Among my foremost advocates for more than forty years has been ex-Judge A. J. Dittenhoefer, born in Charleston, S. C., March 17, 1836, of German parentage. In 1834, the family removed to Baltimore, and thence to Charleston, from which place they came to New York, where he has resided continuously since he was four years old.

After receiving a public school education, he entered Columbia College, and while there invariably winning the first prizes in Latin and Greek. He displayed such proficiency in those branches, that Professor Charles Anthon, afterward referred to him as the "Ultima Thule" of his class.

At twenty-one, he was admitted to the Bar, and the following year was selected by the Republican party as its candidate for justice of the City Court, and some years after, Governor Fenton appointed him a judge of the City Court. He subsequently declined a renomination. While on the bench, he gave his entire salary to the destitute widow of Judge Florence McCarthy, his predecessor. In 1856, he married a lady of Cleveland, Ohio, and his family consists of a son, Irving Meade, who is one of his business partners, and four daughters.

In 1860, he was one of the Republican electors, and voted in the Electoral College for Abraham Lincoln, who later offered him the United States judgeship for the District of South Carolina, his native state, which he declined, being unwilling to abandon his large New York practice. He was and is now an important factor in national and local politics.

The Judge, as an eminent lawyer, has been conspicuous in many stage litigations. One of his notable legal victories was "The Mikado" case. He defeated the injunction applied for by Joseph H. Choate, representing Gilbert & Sullivan.



*A. J. Dittenhofer*

EX-JUDGE A. J. DITTENHOEFER

*Whose Services in the Classification of Theatrical and Copyright Law  
Have Been Pre-eminent.*



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He represented the Metropolitan Opera House in the action brought by Cosima Wagner, the widow of the great Richard Wagner, to enjoin the production of "Parsifal" at the Metropolitan Opera House. It was a hotly contested case, and the Judge defeated the injunction. One of the arguments used in favor of the injunction was that it was the last wish of Richard Wagner that "Parsifal" should only be produced at the Bayreuth Opera House, and that that wish was sacred and ought to be observed.

The Judge replied: "Suppose Shakespeare had left as his last wish that 'Hamlet' should be produced nowhere else than at Stratford-on-Avon, would that wish be enforced, and the world deprived of the opportunity of witnessing 'Hamlet,' and lose its great educational influence?"

In conjunction with the late A. M. Palmer, he procured the incorporation and drew the charter and by-laws of "The Actors' Fund," and for many years was its counsel without compensation. He is one of the counsel of the Lincoln National Bank and other corporations.

On his trip to Europe, in 1892, on the "Lahn," the late Mark Twain was a fellow passenger. A mock court was instituted for the trial of Mark Twain, charging him with being the most unconscionable liar in the world. Judge Dittenhoefer was appointed the judge, and the jury consisted of twelve Yale students, who were on board.

Twain was brought in handcuffed, and the proceedings were filled with sallies of wit by him. The jury found Twain guilty, and recommended him to the mercy of the Court. Judge Dittenhoefer then sentenced him to read his own works three hours daily, until the vessel arrived in Bremen. On hearing this, Twain fell into a swoon, crying out loud: "For God's sake, Judge, change that sentence! Any punishment but that."

Judge Dittenhoefer was chiefly instrumental in securing the repeal of the law which for twenty-five years gave to the Society for the Reformation of Juvenile Delinquents, the theatrical license fees. After this, for many years, the large portion of these fees were donated by the city to "The Actors' Fund." In recognition of those services, he was presented with a very handsome testimonial, and, with President Cleveland, Dr. Houghton and other distinguished men, elected an honorary member.

Through his efforts and labors before Congress, assisted by a number of the managers of New York, he succeeded, after years of work, in having the copyright law amended by Congress, so as to make it a crime to pirate a

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copyrighted play without the consent of the author or owner, and to make an injunction obtained in one United States Circuit Court enforceable throughout the United States.

A shrewd legal advocate, and a wise adviser is David Gerber, of the law firm of Dittenhoefer, Gerber & James, who is well known throughout the profession for his ability in the numberless controversies which arise between managers, theatre owners, actors and other employees and members of the profession. Mr. Gerber, at the beginning of his career, was specially commended by the late presiding justice, Noah Davis.

He brought David Belasco into the fold of the syndicate, after Belasco had, for years, been its bitterest opponent. This was a feat which, it was believed, would be impossible to accomplish.

The integrity of a theatrical contract of employment was forcefully maintained by him, in his case against Nora Bayes, who, by injunction, was prevented from working for months, although she had been earning \$2,500 a week in vaudeville. Her case came before the Appellate Courts a number of times, but was always decided against her.

Down to that time, an actress treated a contract as something to use as the basis for a claim against her manager, but to be disregarded when better opportunities presented themselves.

On behalf of Charles Frohman, he recently protected the title of "Chantecler" from infringement by William Morris, who at first used that title for his roof garden production, subsequently called "The Barnyard Romeo." The Morris play had been performed in London, Berlin and Vienna under the title of "Chantecler," without interference by the author, Edmond Rostand, before its production in this country.

Now managers feel secure in protecting the title of their plays from infringement, even though no part of the play itself is infringed.

Mr. Gerber only recently won a decisive victory in the Supreme Court of the United States respecting moving picture exhibitions in the "Ben Hur" case, commenced by Harper & Brother and Klaw & Erlanger against the Kalem Company. The first statute which protected a theatrical producer against infringement was in 1856. At that time moving pictures were not in vogue, and, of course, the law did not, in terms, cover moving pictures. The courts had decided that the use of cut music rolls in a pianola, or a cylinder in a phonograph, was not a violation of the rights of the composer of the music.

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Moving picture proprietors, therefore, made a raid upon successful plays, and the country was flooded with cheap exhibitions given of valuable dramatic property. Mr. Gerber advised that in view of the method in which a moving picture is prepared, i.e., by first writing out the scenario or dramatization, and then giving a performance with a company of actors, costumed, and with the aid of scenery, before a rapid-fire camera—and then from the negative film printing a positive for use in moving picture theatres—was a theatrical representation, which violated the rights of the play producer or owner.

The film manufacturers and moving picture proprietors combined to preserve their rights to take successful plays, and retained the former Attorney-General of the United States, John W. Griggs, to argue their case against Mr. Gerber in the United States Supreme Court. On November 13th, last, the court decided that Mr. Gerber's position was tenable and that these moving pictures amounted to a public representation of the protected plays; that it mattered not whether the story, originated by the author, was told in dialogue with the aid of actors, or in pantomime, or by the methods used in moving picture theatres. The court went further, and held that the manufacturer of the film, although he did not own a theatre or give a performance, was liable as a contributing infringer. This means that he becomes liable under the copyright law for \$100 for the first performance and \$50 for each subsequent performance given by any moving picture theatre, with the aid of his film. One can readily see the far-reaching effect of the decision, and its value to owners and proprietors of legitimate theatres and play producers, and also the authors of books, novels and sketches, which, of course, cannot any longer be dramatized for use in moving picture theatres, without the consent of the author and the payment of royalty.

This is the first time that question has come up before the courts in any country, although moving picture theatres are scattered all over the globe.

These are not the only theatrical cases in which Mr. Gerber has obtained just verdicts. It is my firm conviction that he will be a prime factor in bringing about a second alliance between the Syndicate and the Shuberts. Gerber has always been a very successful advocate in handling many of my important litigations.

No chronicle of prominent men of to-day would be complete without the name of General Horatio C. King, the noted lawyer, war veteran and

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journalist. General King has for many years been a prominent and active man of affairs in Manhattan, and is widely known throughout the country as a result of his law practice, his contributions to magazines and newspapers, and his activities in national politics and G. A. R. circles. General King is 72 years of age, but, despite his years, is still active in his profession and social circles. He claims to be the youngest old man in Brooklyn.

Born in Portland, Me., in December, 1837, he was removed in infancy to the City of Washington. He graduated from Dickinson College, Carlisle, Pa., in 1858, entered the law office of the afterward great Secretary of War Edwin M. Stanton, at Washington, where he remained two years, and was called to the Bar in 1861, practicing his profession until July, 1862. When hearing General Casey was in need of a quartermaster, he applied for the post, was appointed, and served with distinction throughout the war. He left the army with the rank of colonel. Grover Cleveland, when he became governor of New York, made him judge advocate general of the National Guard of the State, with the rank of brigadier-general. Upon his return here in 1865, General King resumed the practice of law, having his office in Manhattan, but residing in Brooklyn.

Henry Alger Gildersleeve, the prominent New York jurist, was born in Clinton, N. Y., and at the outbreak of the Civil War he recruited a company and received a commission as captain, and for his valiant deeds was subsequently promoted to the rank of colonel.

At the age of twenty-five, he began his civil career in law, and joined Henry W. Johnson, a prominent New York lawyer. He attained many honorable military positions. Colonel Gildersleeve helped to organize the National Rifle Association of America. He acquired the skill in marksmanship which made him famous. In 1875, his long judicial career began, when he was elected judge of the Court of General Sessions, in the City of New York, by a large majority.

He is an agreeable public speaker, and his services in this capacity are much in demand. After a period on the bench, extending over more than a quarter of a century, he retired from active service in 1909, and resumed practice of law, associated with Messrs. O'Brien, Boardman, Platt and Littleton.

Former Justice Gildersleeve's daughter, Miss Virginia Crocheron Gildersleeve is at present the dean of Barnard College.



HENRY A. GILDERSLEEVE



DAVID GERBER



GEN. HORATIO KING



WILLIAM GROSSMAN



A. H. HUMMEL



HERMAN L. ROTH



RANKIN D. JONES



EDGAR D. PEIXOTTO



THEODORE C. CASE

*A Cluster of Skillful Advocates of the Law*



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William Grossman, born in New York City, 1867, was educated in the public schools and New York University Law School, where he received the degree of LL.B., in 1889. He organized the firm of Grossman & Vorhaus, lawyers, in 1890, which continued several years, and finally consolidated with the firm of Friend & House, the firm name being changed to Friend, House & Grossman. Under subsequent withdrawal of the head of the firm, it was reorganized under the present title of House, Grossman & Vorhaus. Mr. Grossman is a member of many fraternal societies and charitable organizations, and is an active club member, being a member of the Green Room Club, The Friars, Freundschaft Society, the Columbia Club and the Press Club. Mr. Grossman is a capable and successful advocate.

Edgar D. Peixotto, born in New York, 1867, comes of a long line of American ancestors. The Peixotto and Davis families, from which Mr. Peixotto is descended on the maternal side, were among the earliest colonists of this country. He gained fame as a writer and illustrator, and is one of San Francisco's foremost attorneys and orators.

He was admitted to the San Francisco Bar in 1889. In 1893, he was made assistant district attorney under W. S. Barnes. The work that gained him his fame was his part in the case of Durant, the murderer, who was hanged. Mr. Peixotto's opening address to the jury was looked upon as a model of force and eloquence.

Mr. Peixotto has always given considerable attention to theatricals, having a great fondness for the stage. Among his many distinguished clients have been Nat Goodwin, Lillian Nordica, Edouard de Reszke, Antonio Scotti, E. H. Sothern and myself. At present he is the legal representative in San Francisco of Messrs. Sam. S. and Lee Shubert, Inc.

Among the old-timers out of the business is Col. James Foster Milliken, who is now a lawyer. He was born at Lewiston, Pa., in 1847, and was for eight years a dramatic agent. Then he wrote for the Dramatic News, The Clipper, and the Mirror. For one season he was manager for Madeline Lucette, in "Niniche" and "Mme. Boniface," and also for one season had "The Chimes of Normandy" under his management.

Rankin D. Jones was born in Vermont, Fulton County, Illinois, 1846. He moved to Cincinnati, O., and he has continued to reside there ever since; educated at the Cincinnati Law College, and has been practicing law since January, 1868; commenced making a specialty of theatrical law in 1875. He

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is attorney for the Empire Burlesque Circuit "Western Wheel." He was for many years my attorney for that part of the country.

As a theatrical lawyer, Abraham H. Hummel was long regarded as the foremost of his class. Familiar with every showman in the country, he seemed to constitute an integral portion of theatredom. No one has made theatrical law more respected in this country and Europe than Mr. Hummel, and he was the pioneer advocate who caused the change in play memorizing, so that foreign authors might be protected in their work. He attained much fame for his success in obtaining theatre injunctions, which long since have made managers, dramatists and artists realize that a contract can be enforced. As author of the work on theatrical injunctions, fully defined in the American Encyclopedia, Mr. Hummel's fame was enhanced by his having been especially selected for the "Société des Auteurs Dramatiques," of France, which numbers among its members Sardou, Richepin and Rostand. Mr. Hummel has aided many of the old-time votaries of the "sock and buskin" to round up a busy life under happy surroundings.

The legal and theatrical professions are twins under many circumstances, because the lawyer in nine cases out of ten is a necessity with managers engaged in large theatrical enterprises, for the reason that contracts between managers and their employees, or even themselves, are frequently complicated, and can only be made satisfactory by a legal solution. One of the leading lights of the law enjoying professional confidence is Theodore G. Case, who was born in Castleton, N. Y., in 1853, and who has during a long career at the bar proved to be a successful trial lawyer, in fact, one of the foremost in the country. Mr. Case in a decision of original impression by the Supreme Court of Illinois had that court hold in the case of *Leavitt vs. Kennicott*, 157 Ill., P. 236, in which I was the defendant, reversing the judgments of the Appellate and Circuit Courts that "a custom in the theatrical profession not to pay for services as manager of a theatre except during the theatrical season, may be regarded in construing a contract employing a manager at a weekly salary with an added percentage of profits."

"Evidence of such a custom is not admissible as an attempt to vary the language of the contract of hiring, but is merely by way of explanation." Mr. Case is especially noted for his ready command of language and his masterful power of grouping pivotal facts and bringing out in bold relief the salient



## CHAPTER XXXIX.

Journalism and the Oldest American Critics—Henry Watterson, the Distinguished Journalist—Elbert Hubbard, Organizer and Founder of the "Roycrofters"—My Friendship With the Late Eugene Field, Poet and Dramatist—Well-Known Critics of the Metropolis—Prominent Historians of the Stage—Principal Dramatic Journalists—Leading Theatrical Publications and Illustrated Magazines—English Dramatic Journals and Their Editors—The Philip Mindil General Publicity Bureau.

**J**OURNALISM, or writing for newspapers, has advanced to a higher grade than the calling could claim for itself a quarter of a century ago. Newspaper men, as a rule, cavil at the idea of a school of "journalism." Experience is the only school that produces successful newspaper men, and no college course will endow a student with the power of observation and the capacity for graphic description which are necessary in journalism.

The three oldest critics in America are: William Winter, late of the New York Tribune and now of Harper's Weekly; Stephen Fiske, of the Sports of the Times, and Geo. P. Goodale, of the Detroit Free Press.

One of the most distinguished journalists of world-wide celebrity is Henry Watterson, born in Washington, D. C., February, 1840. His father, the Hon. Harvey M. Watterson, was then in Congress from Tennessee. Although his father was a newspaper man in Washington, Henry's first regular attempt in that line was made in Cincinnati, O. The opening of the Civil War found him a successful journalist. Although he and his sire had strongly opposed secession, he felt it a solemn duty to act with his State, so he went to Tennessee and entered the Confederate service, in which he served until October, 1862, when he established in Chattanooga a semi-military journal called "The Rebel." When Chattanooga fell, he moved his paper to Atlanta, Ga. In September, 1863, he re-entered the military service.

At the close of the war Mr. Watterson went to Cincinnati, where he induced General Calvin W. Starbuck, publisher of the Cincinnati Evening Times, to give him a trial, and Watterson proved entirely successful. Eventually Mr. Buell, the editor-in-chief of the Times, died, and General Starbuck made Mr. Watterson managing editor. This was his first really im-



HENRY WATTERSON

*One of the Most Distinguished Journalists in America*



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portant newspaper effort, and he at once excited not only intense attention but admiration. For reasons of its own, the Cincinnati Commercial wrote of him with a very "caustic" pen. He bore this in silence for a while, and then called on the gentlemen who had been "shooting the warm paragraphs" at him, and said: "I am a bird of passage trying to earn my bread; now give me a chance." This was the first meeting of Watterson and Murat Halstead. Thereafter the editorial page of the Commercial contained no more invective against the "Young Rebel."

Mr. Watterson went from Cincinnati to Nashville, where he revived the Republican Banner, where his brilliant editorial work attracted great attention, and in 1867 he was induced to go to Louisville to assume editorial charge of the Journal there, which was edited by George D. Prentice, owing to whose declining health Watterson soon had complete control. In 1868 the Journal and Courier were consolidated, with Mr. Watterson at the head. Watterson went to Congress in 1875, but always declined any other public office, though many were tendered him.

Possibly no man in this country has a wider acquaintance or more warm personal friends among theatrical people. He is the last of the grand old editors. At the national nominating convention his name was presented as a Presidential candidate.

Elbert Hubbard! No matter where you turn among the magazines, you meet his name and his writings. He is the organizer and founder of the Roycrofters, and says: "The only way to help people is to give them a chance to help themselves. So the Roycroft idea is one of reciprocity—you help me and I'll help you. We will not be here forever, anyway; soon Death, the kind old nurse, will come and rock us all to sleep, and we had better help one another while we may. We are going the same way—let's go hand in hand."

And go "hand in hand" he does, for such is the nature of the man. He who wants something for nothing is not the person who goes to Mr. Hubbard, but the one who is willing and ready to do the world's work.

Born on an Illinois farm, in 1865, son of a country doctor, and educated in the common schools until the age of fifteen, Mr. Hubbard has made a place for himself in literature not filled by any other man. At fifteen, he worked on a farm, whence he drifted westward and herded cattle. He went from the saddle to the printer's stool in Chicago, and then to lumber shoving on the docks.

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During this time reading books and writing letters to country newspapers in spare moments was his greatest pastime. Then, in the line of progress came reportorial work, and next he drifted into travelling salesmanship, which was closely followed by public teaching and study of Shakespeare with an eye to the stage.

Following this, we find him in a soap factory, first as manager and next as a partner, and it is while here that he evolved a process which would result in millions in practice—money that he did not want, and which he evaded by selling his interest and going to Harvard.

Leaving Harvard, he tramped through Europe, after which he penned two books, which, for want of a publisher, were not printed. In a night school in Buffalo he is next found, but soon is tramping Europe again. After his return to America, he studied Greek and Latin, and raised horses, which have been his only extravagance and the one which he indulges to this day.

In 1899, Tufts College bestowed on him the degree of A. M., five years after the publication of the first "Little Journeys," which were followed by the *Philistine* and *The Fra* magazines; the present total circulation numbers 220,000 copies each issue, and are read by the best intellectual classes of the country.

In addition to his literary labors, Mr. Hubbard is well known on the lecture platform, and has recently toured the Orpheum circuit in vaudeville.

In the Roycroft shop, many different classes of work are done, such as printing, clay-modeling, cabinet work, illuminating and bookbinding, and requiring the employment of three hundred and ten persons.

The late Eugene Field, journalist and poet, whose exquisitely tender poems on the subject of children proved him to be a possessor of a sensitive and affectionate disposition. He was loved and respected by a vast number of professional friends for his many acts of kindness extended to them during his long career as a journalist. His amiability and good fellowship endeared him to all with whom he came in contact, and it is gratifying to be able to record the years of intimate friendship that existed between us from the time of our first meeting in Denver, Colo. (where he was connected with the press), until his demise.

In my many years of management, I have encountered the sharp quills of the always alert gentlemen, whose words in print frequently shape the future destinies of managers and actors. One of these, whom I shall style the



JOHN C. FREUND



GEORGE P. GOODALE



STEPHEN FISKE



JAMES F. METCALFE



ELBERT HUBBARD



ARTHUR HORNBLow



FREDERIC H. PEDGRIFT



WILLIAM RAYMOND SILL



GEORGE R. SIMS

*Writers for the Press Whose Names Are Known the World Over*



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dean of the Western critics, is George P. Goodale, who is well and favorably known to every professional manager, actor or star of the past half century.

Mr. Goodale, of the Detroit Free Press, upon which his name has been inscribed for forty-five years, is undoubtedly one of the most competent men in the dissemination of stage literature, and probably holds the first place in professional esteem. It is needless to specify the great managers, actors and singers with whom he has been brought into contact, because that would require a full catalogue of the names of all the great lights of the stage in my retentive memory.

The honor and glory that go with the distinction of dean of critics undoubtedly belong to Stephen Fiske, dramatic editor of Sports of the Times, New York. This well-known journalist and author has spent all his life in the business, aside from a little outside work, which, put into practical use, has had much to do with his successful career as a dramatic critic.

Mr. Fiske was for many years connected with the New York Herald as editorial writer and special correspondent. Among his noteworthy contributions to journalism were the articles he wrote for the Herald when he accompanied Edward VII, then the Prince of Wales, on his American tour. Mr. Fiske frequently accompanied other distinguished foreigners, and worked for many months by the side of President-elect Lincoln.

In 1862, he was called from the seat of war to become dramatic critic of the New York Herald. In 1866, he sailed for England on the yacht "Henrietta" during the race. Later he was with Garibaldi in the latter's last campaign against Rome.

In London, Mr. Fiske took up theatrical management, and for a time directed the destinies of St. James's Theatre and presented Mrs. John Wood, Charles Wyndham, Lionel Brough and the Royal English Opera Company. Afterwards he was manager of the Fifth Avenue Theatre, New York, where he introduced to metropolitan audiences two of the most distinguished actresses of the last half century, Madame Modjeska and Mary Anderson.

As an author, Mr. Fiske has written a number of interesting and valuable books, including "English Autographs," "Holiday Tales" and "Offhand Portraits of Prominent New Yorkers." His plays also enjoyed a wide measure of success, and included "Corporal Cartouche," "Martin Chuzzlewit," "My Noble Son-in-Law" and "Robert Rabagas."

## Fifty Years in Theatrical Management

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Mr. Fiske is still one of the country's most active and able commentators on books, plays and contemporaneous events.

A somewhat different personality is John C. Freund, born in London, England, November, 1848, where his father was a leading foreign physician. Young John attended Oxford University with the Times (London) and Carpenter scholarships, won in open competition, and while there established and edited the Dark Blue Magazine, to which eminent poets, scientists and authors contributed.

"The Under-graduate," his first play, had its initial performance at the Queen's Theatre, London, in 1870, Miss Hodson, now the wife of Henri Labouchere, playing the leading rôle. Mr. Freund came here in 1871, and was connected prominently with trade journals, finally starting and owning The Hat, Cap and Fur Trade Review. This he followed in 1873 with The Arcadian, one of the weekly pioneers in musical and dramatic journalism in the United States and the first musical and music trade paper in the English language. He also founded other similar sheets.

In 1885, his second play, "True Nobility," was produced, in which he himself played a leading part. Mr. Freund followed acting after this, appearing in various excellent organizations, and returned to journalism in 1887 as editor of the American Musician. Since 1890, he has been editor or proprietor of several other papers devoted to music and the drama. Mr. Freund is now editor of Musical America, which is a leading work in its field.

As a writer of authority and experience, Mr. James S. Metcalfe, dramatic editor of Life, is entitled to the consideration of all members of the dramatic profession. Mr. Metcalfe was born in Buffalo, N. Y., and came into publicity as the publisher of the Modern Age, in 1883.

After this, he did editorial writing on the Buffalo Express, following as the first manager of the American Newspaper Publishers' Association, and at the end of three years, joined Life, as the literary and dramatic critic of that paper. It will be remembered how the Theatrical Trust attempted to drive Mr. Metcalfe from his position as a dramatic critic, so as to squelch his contention against the methods of that monopoly. The trust squirmed under his frank utterances concerning their attractions, and in revenge combined to exclude him from forty-three theatres in New York, but all the same he still remains dramatic editor of Life, and wields a pretty sharp pen.

William Winter, author, poet and dramatic critic, born in Gloucester,



LEANDER RICHARDSON

*Who Opened the Daily Press to News of the Stage World*



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Mass., July, 1836, is the doyen of American dramatic critics, and represented the New York Tribune for a long period. He has been president of the Staten Island Academy since 1891, and is the author of many works, "Gray Days and Gold," "Old Shrines and Ivy," "Brown Heath and Blue Bells," "Wanderers," being a collection of his poems; "Shadows of the Stage," "A Wreath of Laurel," "English Rambles," "Shakespeare's England," "The Stage and the Press," and biographical works concerning Edwin Booth, Joseph Jefferson, John Gilbert, John McCullough, Henry Irving, Ada Rehan and Mary Anderson.

He adapted "Mary of Magdala" for the stage from the German of Paul Heyse. As an able and experienced critic and writer, he is an authority upon all matters pertaining to the stage, and his criticisms always command attention.

Leander Richardson rendered important service to the stage in being the first journalist to introduce theatrical news to the different papers, such as the New York Times, Boston Herald and Chicago Tribune. Before that, only scandals and sensational matters concerning stage people had been touched by the daily papers. He, however, wrote columns of amusement gossip, and thus it was he woke up the press of the entire country to the fact that it had been overlooking a topic in which everybody was interested, and opened the newspapers of America to the advance agents. In this manner he incidentally and indirectly boosted many a person into national celebrity, who might have been a long time getting there otherwise.

Rennold Wolf, born at Ithaca, N. Y., April 4, 1872, graduated from Cornell University in 1892 with degree of Ph.B., was awarded a special degree in history and political science, member of several Cornell athletic teams, including one of the college crews; graduated from Cornell University School of Law in 1894, with degree of LL.B.

Admitted to the bar in November, 1894, and began the practice of law in Buffalo. Became a member of the firm of Simons, Rockwell, Farnham & Wolf. Subsequently organized the law firm of Farnham & Wolf.

Moved to New York City in 1901, and began the practice of law, as well as becoming a special newspaper writer. A little later joined the staff of the Morning Telegraph as a special writer. Spent the year of 1903 in Paris in special newspaper work. Since 1904 the dramatic editor and dramatic critic of the Morning Telegraph.

In 1906 dramatic critic for Ainslee's Magazine, and also special writer

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on Smith's Magazine. Since 1909 regular contributor to the Green Book Album. Author of the satire "Hell," a revue produced at the Folies Bergère, New York City, in April, 1911. Co-author with Channing Pollock of the musical play, "The Red Widow," produced at the Colonial Theatre, Boston, September 2, 1911.

S. M. Weller, editor of the New York Review, is a native of Texas, having been born in Columbus, of that State, December, 1875. He entered newspaper work on the New York Journal in 1896, remaining on the morning and evening editions of the Hearst paper for two years, covering general news and specializing in Wall Street. At the outbreak of the Spanish-American War in 1898, he enlisted as a trooper in Roosevelt's Rough Riders at San Antonio, and served with Troop F throughout the Cuban Campaign, taking part in the battles of Las Guasimas and San Juan. After the war, Mr. Weller became connected with the New York Daily News, and had charge of its financial department for two years. Next he joined the staff of the Morning Telegraph, and was its dramatic editor and dramatic and musical critic for four years.

The theatrical business then called him, and he joined the executive forces of Liebler & Co., managing for this firm the tours of Edward Morgan, in "The Eternal City," Kyrle Bellew in "Raffles," and Arnold Daly in a Bernard Shaw season at the Garrick Theatre, New York. Then after a few months as general press representative for the Messrs. Shubert, Mr. Weller associated himself with Henry Miller, and had entire charge of that successful actor-manager's business affairs for three years. This included the management of the Princess Theatre in New York. It was during this period that Mr. Miller had his greatest success as a producer, his productions of "The Great Divide," "Zira," "Brown of Harvard" and "The Servant in The House" being made during that time. Mr. Weller left Mr. Miller to start the New York Review, a weekly theatrical newspaper, whose purpose was to further the so-called independent movement in the show world, and to combat the monopolistic and dictatorial methods of the Hayman, Klaw & Erlanger Syndicate.

Of the many literary men who have made a name in New York is Arthur Hornblow, editor of the Theatre Magazine, who has succeeded in creating a great demand for this magazine published by the Theatre Magazine Company, which comprises Mr. Henry Stern, President; Mr. Louis Meyer,

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Treasurer, and Mr. Paul Meyer, Secretary. It is a handsomely printed periodical, profusely and splendidly illustrated, with scholarly and authoritative text; in a word, a publication worthy of the great art it represents. It is devoted solely to the art side of the theatre. The text and pictures have been free from objectionable features. It discusses current productions seriously and expertly. Its dramatic criticisms are honest and able. For ten years they have chronicled the doings of the stage with charity towards all, malice towards none, seeking only the truth, jealous always of the dignity of the player, and in luxurious embellishment adding lustre to a noble art. Today the Theatre Magazine is sold all over the civilized world.

A more genial, vigorous and entertaining representative of the quill, ink and paste pot does not exist than Augustus Heckler. He began his career in journalism early in life, and later became representative of the Associated Press at Long Branch, N. J., during the Grant and Garfield periods. He was with Josh Hart on the Dramatic News, from 1875 until 1888, and still remained with him while he was the owner of the Eagle Theatre.

Hart afterward launched the New York Daily Truth, which paper upset the United States Government by publishing the celebrated (Chinese) Morey letter that turned to defeat the aspirations of Senator James G. Blaine for President of the United States. Kenward Philip, a brilliant writer, was the author. The expose killed the Truth and Josh Hart's popularity.

One of the best-known New York newspaper and theatrical men for a generation was the late Paul F. Nicholson, who ranked among the foremost musical and dramatic critics of the country, and was for ten years the critic of the New York World, under Manton Marble, being succeeded by "Nym Crinkle" (A. C. Wheeler).

Who, among the older professionals, does not remember Atherton (Al.) Thayer? Genial and affable, always ready to take up his pen in a good cause to help a deserving friend. He joined the staff of the Cincinnati Enquirer about 1880, and left it in 1897. His death occurred at Butte, Montana, November, 1908.

It is a pleasure to congratulate Albert L. Parkes upon the anniversary of his eighty-fourth birthday. After an active and highly honorable career in the musical and dramatic world as manager, editor and newspaper contributor for over fifty years, he has had among his friends nearly all the great

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American managers and artists of renown, and he has always recurred with pride to the esteem in which he was held by Presidents Abraham Lincoln and Andrew Johnson, as well as by William H. Seward and other statesmen of local note. Besides speaking several languages fluently, Mr. Parkes is an exceedingly versatile, witty and trenchant writer.

The British metropolis has no more pleasant, genial and sympathetic journalist than Frederic Henchman Pedgrift, whose name has become inseparable from that of the London Era, with which he has been so satisfactorily associated for a great many years. Mr. Pedgrift is a native of Suffolk County, England, and, after a long course of study, became a leader in the field of dramatic criticism. He is at present deeply interested in the success of a majority of London theatrical and music hall benevolent societies, all of which enjoy the advantages of his powerful pen in the London Era.

It is notable that Mr. Pedgrift, whom I have had the pleasure of knowing for thirty-five years, has worked his way up, step by step, from office boy, becoming manager and publisher of the greatest theatrical newspaper in England.

A very valuable book of reference is the Green Room Book, by John Parker, who has been a contributor to the leading dramatic journals of this country and Great Britain. He is a New Yorker by birth, dating from July, 1875. He first began writing in 1892, and since then his literary contributions have proved of inestimable value to the theatrical profession.

He has been associated with several leading journals, and is a popular member of several high-class clubs. Mr. Parker is a versatile and well-informed writer on all matters pertaining to the record of singers, actors, managers and theatres of this country and Great Britain.



The hallmark of New York judgment is generally considered the final word in dramatic criticism, though it sometimes happens that a show at which the metropolitan critics turned down their thumbs is a success on the road. The personnel of the staff of critics changes little from year to year, and men like Alan Dale, Acton Davies and Adolph Klauber have a reputation and credence which is country-wide.

There are also several well-known critics who hold no commission from any one paper, but who syndicate their criticisms throughout the country. Among these may be mentioned James Metcalf Philip Mindil and Vander-

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heyden Fyles, who succeeds his father, the late Franklin Fyles, one of the best-known of these special writers.

The present list of active critics includes:

American .....	Alan Dale
Times .....	Adolph Klauber
Herald .....	Edward Ziegler
Press .....	James Garrison
World .....	Louis V. De Foe
Sun .....	Lawrence Reamer
Tribune .....	Arthur Warren
Evening Sun.....	Acton Davies
Evening World.....	Charles Darnton
Evening Globe.....	Louis Sherwin
Evening Mail.....	Burns Mantle
Evening Post.....	J. Rankin Towse
Evening Telegram.....	Robert Welch
Staats Zeitung.....	I. Pulvermacher
Morgen Journal.....	Mr. Schoenstadt
German Herold.....	Mr. Weil
Evening Journal.....	Mr. Weils
Telegraph .....	Rennold Wolf



Every trade and occupation to-day is represented in the public print by some organ devoted to its interests, and the theatrical profession is no exception. To enumerate all of the publications which relate to the stage would be quite an effort. There can be little doubt, however, that these papers and magazines have performed a stupendous part in the task of elevating the dramatic art.

Since the advent of the New York Clipper as a weekly authority and guide for members of the theatrical profession and others interested in them, there have been a score or so of weeklies and monthlies published in reference to things theatrical.

Of late years, the Clipper has devoted more attention and space than formerly to the theatrical profession. Its just and impartial reviews are carefully written by competent critics, the accredited value of which is proven by the frequency with which out-of-town newspapers reprint these reviews and criticisms.

The New York Clipper was first published in 1853. It has become a leading journal of the profession throughout the entire amusement world.

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It has kept abreast of the times, changing with the customs and conditions, and ever aiming to prove its friendship and loyalty to all the members of the profession. Its principles have won for the Clipper the sobriquet "The Old Reliable."

The Dramatic Mirror, established in 1879, has for a generation served the profession of the theatre faithfully, and for the period since its beginning has been acknowledged to be the most able and dignified theatrical journal this country has known. It is published by The Dramatic Mirror Company, of which Harrison Grey Fiske is president, and for nearly thirty years Mr. Fiske has directed its destinies.

The history of the Mirror has been the history of the American stage. During the period of 1884-1889, the Mirror was instrumental in bringing about various reforms for the benefit of the dramatic profession, and it has always been foremost in advocating measures for the good of the theatre and its people. It was initially active in the promotion of the Actors' Fund of America, brought about the erection of the Actors' Monument in Evergreen Cemetery, was instrumental in passage of copyright legislation, brought about the devotion of license moneys to Fund support, and in every emergency of the theatre has been prominent in leading sound opinion and remedial action.

Many of the more brilliant and able literary and dramatic lights of its time have been contributors to its columns. As a suggestion of the esteem in which it always has been held, it may be said that on the occasion of the publication of the twentieth anniversary of the Mirror, in 1898, it was complimented by such authorities as William Winter, Bronson Howard, Tommaso Salvini, Arthur W. Pinero, Adelaide Ristori, Ludwig Barnay, Roberto Bracco, Brander Matthews, Forbes Robertson, Alexandre Bisson, Madge Kendal, Giacinta Pezzana, Clement Scott, Leon Hennique, John Hare, A. Sonnenthal and many other distinguished persons of this country and Europe, showing that its reputation was world-wide. The press of this country has always regarded the Mirror as the leading journal of the dramatic profession.

The New York Dramatic News was established thirty years ago. It was one of the first papers devoted to the theatrical profession, and was noted for its sharp criticisms and its staff of brilliant writers, such as the late Charles Alfred Byrne, A. C. Wheeler (Nym Crinkle), Archie Gordon, Kenward Philip, Sydney Rosenfeld, Al. Leach, and Leander Richardson.

During its interesting career many changes occurred in its editorial staff,

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and finally, one sunny morning, Messrs. Byrne and Richardson walked out of the establishment at 866 Broadway (the old Rialto), and established themselves at 8 Union Square, where *The Dramatic Times* was born at the very time an old feud with Augustin Daly came to an end.

The *Dramatic Times* continued for several years, until Mr. Byrne joined the staff of the *Morning Journal* as its dramatic editor, and Mr. Richardson went to Europe as the special correspondent for a number of important American papers just before the famous Phoenix Park murder case.

The *Dramatic Times* later fell into the hands of Edwin S. Bettelheim, who continued it in opposition to *The Dramatic News*, which had been edited by John W. Keller, recently the Commissioner of Charities. Josh Hart at this time owned the paper. Mr. Keller retired in favor of the late John W. Hamilton, Elder and Donnelly.

They were not very successful publishers, so Leander Richardson was called back to the paper, and occupied the editor's chair until Mr. Hamilton's interests were purchased, and Mr. Richardson continued the paper alone with Henry C. Miner as his partner. The paper moved to Broadway and Thirtieth Street, with Klaw & Erlanger's Exchange across the street, and there Mr. Richardson bought Mr. Miner's interest.

From there Mr. Richardson transferred his headquarters to West Twenty-eighth Street, and finally to 1362 Broadway, where all interests in the paper were secured by Edwin S. Bettelheim, who consolidated it with *The Dramatic Times*, running a Chicago edition and a Boston edition as side issues.

Mr. Bettelheim has had control of the paper for nearly eighteen years. It is patronized by the better element of the theatrical profession, has a world-wide circulation, and is the one theatrical publication to be found in all the prominent clubs, public libraries and reading rooms.

For nearly twenty years, the *Morning Telegraph* of New York has been the leading authority on the stage and drama and all things theatrical. It was started in the path which it is following by Blakely Hall and Leander Richardson. The *Morning Telegraph* covers the theatrical field of the United States and has correspondents in London and Paris. It is independent in its criticisms, and managers generally take its word for a play. The managing editor is Irving J. Lewis. The dramatic editor is Rennold Wolf, and the vaudeville editor is Sam McKee.

The whole theatrical field is covered in the *Morning Telegraph*, includ-

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ing the high-class drama, vaudeville, junior vaudeville, moving pictures, burlesque and tent-show news.

The New York Review is a weekly newspaper founded expressly for the purpose of aiding the so-called independent movement in theatricals against the Hayman-Frohman-Klaw and Erlanger combine. Its first number was issued August 29, 1909, and its force soon became felt in the play world.

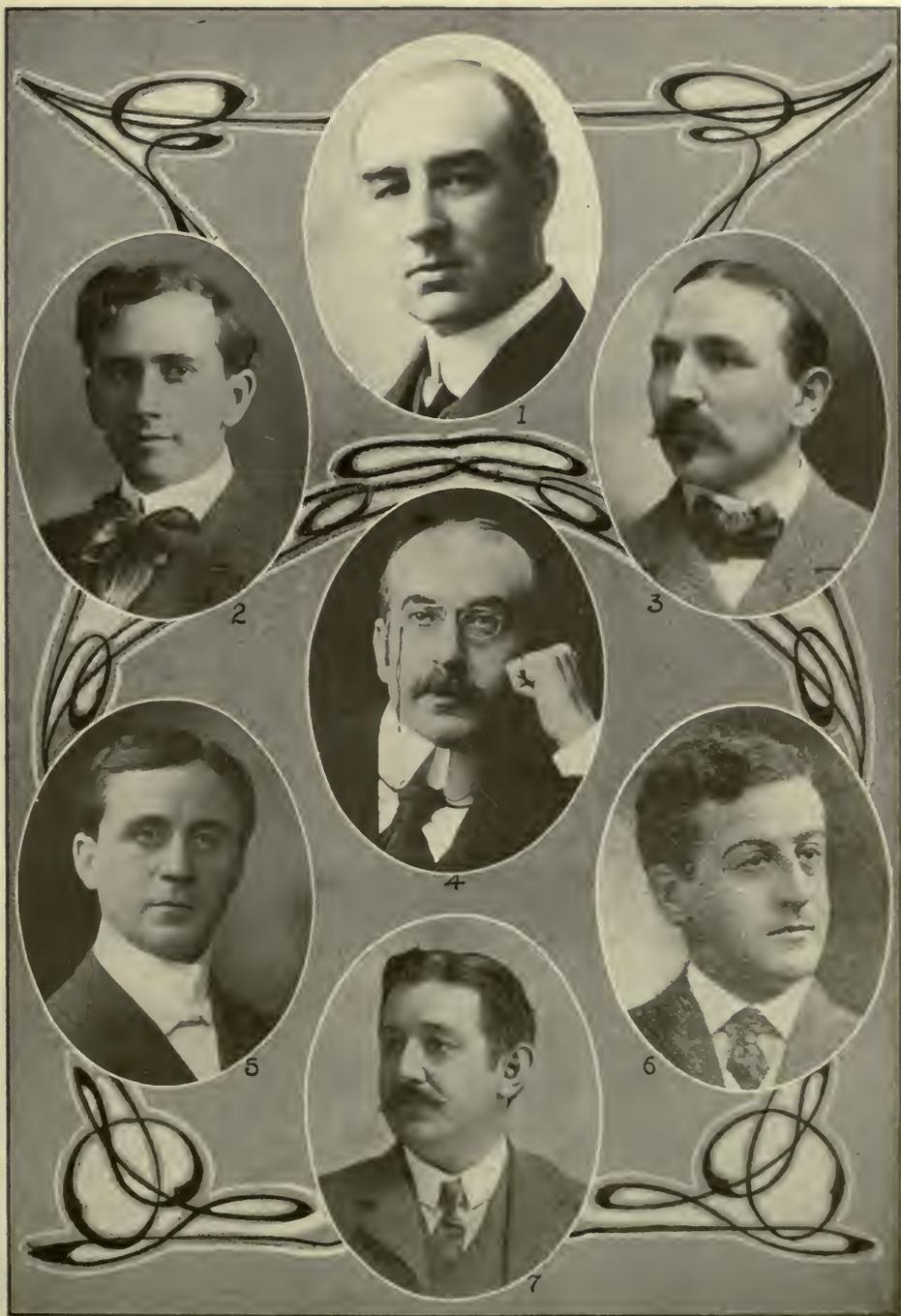
Edited by Samuel M. Weller, and contributed to by such well-known writers on theatrical topics as Leander Richardson, Colgate Baker, A. Toxen Worm and May MacKenzie, it attacked the syndicate interests vigorously and without fear, and undoubtedly had much to do with the revolt of the one-night stand managers against syndicate domination, which led to the formation of the National Theatre Owners' Association, with its membership representing sixteen hundred playhouses, which were thrown open to all producers regardless of partisan affiliation, thus establishing what has been called the "Open Door," long contended for by the Messrs. Shubert.

At first, the Review was regarded by its opponents as a "press sheet," which soon would pass out of existence, but the aggressiveness of its policy and the quality of its contents soon won for it a big circulation. This brought it into favor with commercial advertisers, with the result that inside of a year from its inception the paper was on a paying basis, and within two years was considered a valuable piece of journalistic property.

While the policy of the Review has been first of all to foster the anti-syndicate cause, it has gone in for general theatrical news to an extent which makes it valuable and interesting to playgoers who care nothing about amusement politics.

The New York Star was founded by Roland Burke Hennessy, in October, 1908, with Frederick M. McCloy its vice-president and secretary, the particular idea back of it being that there should be room for a theatrical paper appealing equally to theatregoers and the theatrical profession.

The editor had been engaged in the newspaper business in London previous to 1908, and had noted how the English public supported periodicals which devoted a large amount of space to theatrical text and pictorial matter. The idea seemed to be a good one, for the Star is now recognized as a weekly theatrical paper of national circulation, which has an equally big following among theatregoers and active theatrical workers.



NOTED JOURNALISTS IN THE FIELD OF DRAMATIC LITERATURE

1. Rennold Wolf. 2. S. M. Weller. 3. Edwin S. Bettelheim. 4. Alfred Cohen (Alan Dale). 5. Roland Burke Hennessy. 6. Sime Silverman. 7. Ernest C. Whitton.



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The Star is non-partisan in stage politics. Its space is about equally divided between illustrations and reading matter, and from its first issue it has taken the stand that class journalism should endeavor, whenever possible, to show the best and not the worst side of the stage.

Mr. Hennessy has been editor of the Broadway Magazine, the Metropolitan Magazine, was London correspondent for the New York Morning Telegraph and its managing editor under Blakely Hall, and for three years was dramatic editor for the New York Daily News. At one time he wrote the syndicate dramatic letter for the McClure Syndicate.

The official organ of the White Rats Actors' Union and the Associated Actresses of America is The Player, a weekly publication of general theatrical interest. The Player was originally issued as a strictly vaudeville publication, and was conducted under the direction of the board of directors of the White Rats Publishing Company.

There have been several editors since the paper was first issued, December 10, 1909. Last September, the board of directors engaged Walter K. Hill as editor and manager and turned over to him, under the direct supervision of the directors, the conduct of its editorial and business details. Mr. Hill has been for many years associated with various theatrical trade papers, notably the Clipper and Variety, both as a member of the home staff and Chicago representative of those papers.

The newer policy of The Player is to extend its scope to include the dramatic field; in fact, all branches of the profession of amusement. The secretary of the White Rats Actors' Union, W. W. Waters, is president of the White Rats' Publishing Company.

The Player has the largest circulation among the vaudeville fraternity of any paper in the world; this natural result being arrived at because of the great membership of the White Rat body and their sentimental interest in the success of the official mouthpiece of their organization. It is the purpose to conduct The Player in future in such manner as shall appeal to the entire profession, regardless of affiliations, and it will always carry the news first, gathered from a field which has its news sources and news reporters wherever a White Rat is employed in any part of the world.

Variety was founded December 16, 1905. First established as a theatrical paper for the purpose of covering the variety division of that field only, it later gave attention to the legitimate branches, and is now a general profes-

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sional journal. The title adopted to indicate the scope of the paper has been retained.

Variety was fortunate in quickly establishing itself in theatricals without any aid excepting that furnished the paper by its supporters. Its apparent success induced several other ventures conducted along similar lines, Variety having been the first American theatrical publication to devote itself wholly to the variety profession. Sime Silverman established and founded the Variety. He is still the proprietor of it.

The "American First Nighter," otherwise George R. Miner, who has been cabling theatrical news to the New York Herald for several years, and who is a well-known Broadway newspaper man, is coming home, and will soon be in evidence again along the sunny side of the Great White Way. Mr. Miner was dramatic editor of the Herald for many years, and he returns to assume an editorial position on that paper.

The Green Book Album, a magazine of the passing show, replete with pictures and stories of the theatre, is a most attractive publication. Its able editor is Karl Edwin Harriman. It is published monthly by the Story-Press Corporation, Chicago, Louis Eckstein, president, and Charles M. Richter, manager.

The San Francisco Dramatic Review of Music and Drama, Charles H. Farrell, editor, has been issued weekly since 1854, and is the only theatrical publication in the Great West. Its columns are always filled with interesting stage topics that cover almost the entire field of things theatrical, having a wide circulation throughout the entire country.

The Billboard is particularly devoted to the outdoor performances, such as circuses, fairs, carnivals, and other "small time" acts.

The Theatre, a classy weekly magazine, published in Salt Lake City, Utah, is beautifully illustrated with photographs, and contains much useful information about the stage and its players. It is issued by the Theatre Publishing Company, of which Jones and Hammer are the managers. It has a wide circulation among the profession in general.

The Amusement Guide, of Birmingham, Ala., was founded in 1901, and is the only paper of its kind published in the South. It is a sixteen-page weekly magazine. H. W. English is sole owner and editor.

The Opera House Reporter, edited and published by James Cox & Co., in Estherville, Iowa, is the only dramatic paper published between Chicago

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and the Pacific Coast. Its interest is chiefly centered in theatrical and musical matters in the West. It consists of twenty pages of most interesting reading matter, with remarkably good illustrations. This about completes the list of the dramatic papers printed and published in America.



In England we have the Green Room Book, or Who's Who on the Stage, edited by John Parker, London, which was first published in 1906 as a volume of 400 pages. Since 1907, under the editorship of John Parker, the London representative of the New York Dramatic News, it has become recognized all over the world as the standard book of biography of the contemporary stage, and the latest edition contains nearly one thousand pages and two thousand accurate biographical notices of actors, actresses, managers, playwrights, critics, composers, etc., of the English, American and continental stages.

The London Music Hall, established in 1889, was really the first English journal devoted to vaudeville exclusively, and from an amateur production it passed in 1898 under the control of Henry George Hibbert, a well-known dramatic critic and theatrical historian, and London correspondent of the New York Clipper. The policy of the paper tends more to the authoritative than to sidewalk gossip or chatter.

The Stage was founded in 1880 by Charles L. Carson and M. Comerford. In its early days its campaign in the interest of an actors' organization led to the formation of the Actors' Association.

The Referee of London is one of the best theatrical papers of the country. It is a bright and breezy publication. Henry Chance Newton assisted in starting it, and has since been its leading contributor.

The Performer is another English theatrical publication. It is the official organ of the Variety Artists' Federation, and is allied with the Player, in America; Das Program, in Germany, and L'Artiste Lyrique, of France. C. C. Bartram, who had been its managing editor, is now out. Doubtless there was a reason; evidently he was a better "club swinger" than a newspaper man.

The Encore, another paper devoted to writing up the interests of the music hall and its performers, has been in existence for a long time and is very much read by professionals and those interested in stage matters.

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The Era, the greatest theatrical newspaper in England, is edited by Frederic Henchman Pedgrift, for years a leader in the field of dramatic criticism and literature. He has the unique distinction of holding a prominent position in journalism and in the inner world of the theatre.



To Philip Mindil belongs the credit of establishing upon a permanent basis a general publicity bureau which he conducts at 1547 Broadway under the name of Philip Mindil (Inc.). Many such firms have started but none have survived the vicissitudes of the establishing process. Philip Mindil has had, for a young man, an unusually eventful newspaper career. He was born in Philadelphia August 13, 1874, and has been actively engaged in the newspaper and theatrical business since he was eighteen years old.

His first newspaper experience was gained upon the Sun and here he had the invaluable advantage of working under the late Franklin Fyles, than whom there was no more competent dramatic critic or forceful writer during his long and active career. Mr. Mindil worked successively on the New York Herald, World, American, Evening Journal, Morning Telegraph, Chicago Tribune, Chicago Record and New York Journal of Commerce, acting in the various capacities of assistant managing editor, dramatic critic, night editor, city editor, society editor, dramatic editor, sporting editor and reporter.

In his career as a press agent Mr. Mindil has been associated for many years with F. F. Proctor as his general press representative and with many of the prominent theatrical managements. The firm has handled the publicity work for Weber and Fields, Rear Admiral Robert E. Peary, Sir Ernest Shackleton, Ellen Terry, Signor Alessandro Bonci, Riccardo Martin, Lillian Nordica, and a long list of theatrical and musical artists. Many of the prominent hotels and restaurants like the Knickerbocker, the Café de l'Opera, Churchill's, the Breslin, the Beaux Arts and the Café Boulevard have been effectively publicized by the firm.

The scope of the bureau is bounded only by the confines of the reading public and it stands ready to render its services to anyone who has anything to sell. Paul Gulick is an active partner in the Philip Mindil publicity bureau.

## CHAPTER XL.

My Seventeenth European Trip—"An Adamless Eden"—An Experience With Washington Irving Bishop, the Mind Reader—I Build the New Bush Street Theatre, San Francisco—Lydia Thompson's Farewell American Tour—I Arrange for the Building of the Magnificent Broadway Theatre, Denver, Colo.—Alexander Herrmann's Successful Tour Over My Mexican Circuit—His Rivalry With Kellar—Prosperity of the "Spider and Fly"—David Henderson's Extravagant Productions—The New Windsor Theatre, Chicago—Gustav Luders—His First Opportunity—The "Clemenceau Case"—Wm. A. Brady—His First Lesson in Drawing Up a Contract—An Advocate and His Bit of Sharp Practice—Theatrical Conditions in Chicago During the World's Fair—How Winfield S. Stratton Discovered the Independence Gold Mine at Cripple Creek, Colorado.

**E**ARLY in May, 1886, before I sailed in quest of renewed health, one of my managers, Sam T. Jack, who had been handling my number two "Adamless Eden" Company, called to say good-by, and to give me every assurance that the portion of my interests in his hands would be cared for as carefully during my absence as though I were present. Jack had been with me for five seasons, having joined my forces with no previous experience other than that of local manager in Oil City, Pa. He was crude at the beginning, but improved sufficiently to warrant me in giving him a salary, and percentage of the profits with the company in question.

The organization was to close its season in Boston in May; and all the time I was devoting myself to the recovery of my health, I supposed it had done so; but when I came back to London on my way home, I found when consulting American theatrical newspapers, that the show was still on the road, playing through Canada. I could get no explanation, and after I reached America, I brought a suit for an accounting, and to prevent a further use of my title. Jack defended through A. H. Hummel as his attorney, setting up the claim that he was my partner, and had a right to pursue the course he followed. The contract between us proved that his interest in the profits was in lieu of salary, additional to the amount paid him weekly, which disposed of his partnership claim, and I won the suit. Jack went on, how-

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ever, in defiance of the court order, playing in different states outside the jurisdiction of this tribunal, and it was a difficult matter to stop him, although I did close him up when he came as near as New Jersey. Finally, acting upon the advice of Hummel, he abandoned my title, and started out a company under his own name. While using mine, he had made a large amount of money, variously estimated at from \$30,000 to twice that sum, enough at any rate to warrant his purchasing for the use of himself and his company a handsome private car which he named after his wife, the beautiful and clever Alice Townsend, a niece of the celebrated Alice Oates.

When Jack took to playing under his own name, he found it a rather different proposition to his past experiences, his losses running up to a point where he was impelled again under Hummel's advice to negotiate with me for the right to play "An Adamless Eden." For a long time I positively refused to have any communication whatsoever with him, but his persistence was such, that in the end, away along in 1889, I permitted him to call upon me, and yielded to his pleadings to the extent of selling him the title "Lily Clay Gaiety Company" for \$5,000 of which half he paid in cash and the remainder in notes. Jack immediately began to make money again, and not only accumulated a fortune, but became a man of some importance in the business. Although I saw little of him after the transaction described, others have assured me that he referred to his part in the affair with regret.

An original innovation I made when producing "An Adamless Eden," was that being an all woman play, the ushers, doorkeeper, and in fact all the staff were women. The orchestra of twenty-two was a female one under the conductorship of Madame Bertrand; even the press agents and reporters were women. Thus I carried the idea throughout. The sixty-five lady performers on the boards were noted for their beauty and attraction, and the whole production made a great sensation at the Comedy Theatre, on Broadway, so much so that I immediately organized a duplicate company that for many years toured all over the country with enormous success. It was in the number one company that Pauline Hall got her first opportunity, and made her first hit; from this she went to the New York Casino, where she became a star.

In London on my return from St. Moritz, I found a condition of extreme excitement concerning Washington Irving Bishop, an American exponent of "Thought Transference," and beyond question the most extraordinary and

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amazing illustrator of this form of mystifying the public that the world has ever seen. Bishop was then in a violent controversy with Henri Labouchere, the noted editor of London Truth, who did not believe in the genuineness of his mind reading power, and had made him a wager of 1000 pounds sterling that he could not find a certain bank note secreted in a certain way. Bishop found the note, but Labouchere, clinging tenaciously to his first assertions, repudiated the whole transaction, which thus became the subject of general and sometimes acrimonious debate. It struck me immediately that Bishop would be a great magnet in America, and I had an interview with him in which he told me he already was in a sense committed to Charles Frohman, whereupon I withdrew.

Bishop subsequently opened under Mr. Frohman's direction at Wallack's Theatre, New York, and although his exhibitions caused a thrill, they were for some reason unprofitable, and he came one day to my office, reminding me of our London conversation and suggesting that I assume his direction. When he had satisfied me of his release from Mr. Frohman I engaged him and he made his first public appearance under my management at the Metropolitan Temple, San Francisco, in 1887, after a previous private seance at the Palace Hotel. The receipts of the first night at the Temple, as I recall them, were near \$200, but the excitement created was so profound that before the week was out, the takings were eight to nine hundred dollars at each representation. From San Francisco a tour was mapped out covering the coast country north and south, the returns of which invariably were large; but it made no difference how much money Bishop earned, his expenditures were in excess of his income, and as a consequence of this, he always was deeply in my debt. After he had traveled extensively, I suggested that in association with me, he try his fortune in Australia, and he promptly assented. Thereupon, I began to work to make this undertaking as profitable as possible, placing myself in communication with J. H. Cunard, who then was in the Antipodes, with which he was familiar, having previously traveled in that part of the world with Kellar, Ling Look and Yamadeva.

My friend, George Barnes, editor of the San Francisco Call, who some years previous had come to California from Australia, immediately wrote letters to his newspaper friends at Sydney, Melbourne and other points, bespeaking their aid in the enterprise, while Mr. Cunard at his end of the line was laying out the tour, and doing his best with the advance work. All these

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preparations were under way months ahead of the proposed trip, and the Australian Press fairly bristled with the name of Bishop as well as my own. In the spring, I made my annual trip to Europe, and one morning in the American Exchange, Cumberland, the mind reader, introduced himself to me with an assurance that great financial returns were sure to accrue from the Bishop enterprise. Cumberland had just returned from Australia, where he had thought to forestall Bishop by taking advantage of the great publicity which had been promoted in behalf of that person; but he explained that this publicity was so far reaching as to destroy his own designs, for the reason that the people wanted Bishop, and would not tolerate any other mind reader than Bishop.

He took his defeat good naturedly. Meanwhile, I had been under the impression that Bishop was on his way from San Francisco to Australia, according to our schedule arranged long ago, and I was fairly astounded to receive a cablegram to the effect that after starting upon his voyage, he had returned unexpectedly to the point of original departure. It transpired that Bishop, who for some time had been infatuated with the beautiful wife of a Boston banker, whom he had met in San Francisco during his exhibition there, had become involved in a "spat" with her when the ship reached Honolulu, and after proceeding to decorate that city a vermilion, he had sailed back to California, ill, despondent, and generally broken up. I realized at once that the plans upon which we had all banked with such certainty were at an end; but Bishop was deeply indebted by this time, so I cabled to my representatives in San Francisco to book a new route for him in the cities of the coast and interior, pending my own return to America, and this tour proved to be profitable. I had intended to send the mind reader into Mexico, and already had prepared that country for his reception, when, through some technicality, he again broke away from the engagement, and made the Mexican tour on his own account, with considerable profit.

From there, Bishop's travels led him to New York, where, one evening in the Lambs' Club, while entertaining his friends with an exhibition of his powers, he went into a state supposed to be cataleptic. Some ambitious physician, desirous of finding out whether Bishop's brain was entirely normal or possessed some phenomenal quality, performed an autopsy under the supposition that he was dead, the truth of which promptly was disputed by the mind reader's mother and many of his club companions.

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The mother brooded over this feature of her son's untimely end until she became somewhat deranged on this sad subject.

Bishop was a brother of T. Brigham Bishop, the noted song writer of war times, and of George Bishop, an active manager of the early days, who conceived the wholly erroneous idea that he was gifted as a performer, and who organized numerous shows for the sole purpose of gratifying his belief.

Washington Irving Bishop was a god-son of Washington Irving, and was educated at the Jesuit College, at Fordham, New York. He was a strange character, with no earthly sense of responsibility, but with gifts that puzzled the medical experts and astounded the world.

Early in the season of 1888, I learned that a new California theatre was to be erected in San Francisco. The original intention had been to build a hotel only, but Mr. Hayman had induced the lawyer for the estate to suggest to the owners that a play-house be included in the new structure. He told that attorney of the great prosperity of the Bush Street Theatre under my direction, and finally inspired such interest in him that he communicated the facts to his client, Mrs. McDonough, a wealthy widow, living in Europe, who adopted the suggestion. Desiring to be thoroughly up with the procession of events, and to conduct my house on a par with any in the city, I quickly resolved to entirely overhaul and remodel the interior, intending at the time to spend about \$10,000 for that object.

I consulted with Col. J. H. Wood, one of the leading theatrical architects of Chicago, who was then in San Francisco, occupied with other construction matters. He thought the changes I desired to effect could be made to come within the proposed amount, and began working out his plans.

I had also arranged, by changing the routes of some of the companies playing over my circuit, to provide four weeks of time, during which interval the theatre would be closed, which would be ample if the original plan had been adhered to; but, as the work progressed, opportunities to enhance the beauty and completeness of the theatre became so apparent, that the plans were greatly amplified, compelling a choice between postponing the opening date or working night and day without cessation. The latter course was decided upon, and we pursued our task with vigor.

The front of the house was boarded up, so that no outsiders knew what was being done, which aroused much public curiosity. In consequence of the short time that had been allotted for the accomplishment of the proposed

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changes in the house, some wagers were made in regard to the completion of my proposed improvements. The calculations were so correct, that in less than an hour before the opening of the doors, the workmen were laying carpets in the auditorium.

The original expenditures estimated at \$10,000 had swelled to \$30,000 before the new Bush Street Theatre doors swung back to admit the first of the eager crowd who sought admission. They were seated in as beautiful and as modern a place of amusement as had ever been seen within thousands of miles of San Francisco, and it elicited spontaneous praise and congratulations from an immense assemblage.

After I had completed the reconstruction of the Bush Street Theatre, Mr. Shiels, the owner, visited San Francisco upon one of his infrequent trips from Scotland, to which country he had retired after amassing a large fortune in California. Mr. Shiels would never have been suspected of being a millionaire on beholding his raiment, which was of inexpensive material. He had taken a great liking to me, and proposed to sell me the theatre outright. He mentioned that I was the only manager who had occupied the house since it was built in the middle of the Sixties, and had made profits in it, and, consequently, had paid the rent.

He suggested that I might have the structure and the ground upon which it stood without making any cash payment, and could take my own time in ultimately paying for it. Under other circumstances, such a proposition would have appealed to me, and it certainly would have turned out profitably, for the land has since increased in value. But I had so many enterprises and other outside interests upon my hands at the time that I felt it advisable to decline Mr. Shiel's offer, from which a man with fewer responsibilities might have become independently rich.

The inaugural card was Lydia Thompson and her burlesque organization, which I had assembled in London for a tour of America. They appeared in "Columbus," by George Dance. Up to the formation of the company, Mr. Dance was practically unknown to me as a dramatist, but just as a writer of lyrics.

When I was in quest of a librettist, Miss Thompson expressed the belief that Mr. Dance was equal to the task, consequently I engaged him. From this beginning, he has become a famous writer for the London stage. "A Chinese Honeymoon" was probably his most successful work.

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The company I had assembled for Miss Thompson's support, was of a calibre sufficiently brilliant for the opening of the new Bush Street Theatre.

Miss Thompson's company was essentially notable for its talent and the beauty of its female members. When I was in London engaging the artists, Miss Thompson expressed surprise at the number and rank of the principals, asking me what on earth I expected to do with so many recognized leading men and women. I told her that they would play (that is to say, some of them) the second and third parts in "Columbus" and "Penelope," but she thought they would refuse, inasmuch as they were accustomed to being at the head of a cast.

London managers, observing the unusual number of first-class and highly paid principals I had secured, believed I was engaging two or three companies instead of one. This is mentioned here in order to illustrate the actual worth and numerical strength of the organization.

The Bush Street Theatre, as well as the Thompson Show, was a remarkable money winner. It was my policy to devote the Bush Street Theatre exclusively to light entertainments, and this was the keynote of the popular favor accorded to the theatre for so many years.

When Miss Thompson and company appeared in Denver, the engagement was fulfilled, not in the Tabor Opera House, as had been intended, but in the Academy of Music. The change of my arrangements for Denver was caused by a misunderstanding precipitated by Peter McCourt, a brother-in-law of Governor Tabor, who had been appointed manager of the house without previous theatrical experience, and who assumed an extremely dictatorial attitude.

This brought my relations with the Tabor people to the breaking point, and, as a convenience, I transferred several of my attractions to the old house (the Academy of Music), making exceptions, however, to enable those who insisted upon playing in Tabor Opera House, to deal direct instead of through me, as had been done in other cities.

This condition of affairs caused me to determine upon building a theatre of my own in Denver, by furnishing a part of the capital myself and forming a local syndicate to supply the remainder. With this end in view, I journeyed to Denver, and, as was my custom, registered at the Windsor Hotel, one of the properties in that city of William H. Bush, an intimate friend and former partner in, and manager of the Tabor Grand.

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After breakfast, I started for a drive through various sections of the city to seek a suitable site. At the corner of the residential section, in which direction the city was making rapid progress, I alighted, and began to investigate the locality, when the front door of a house opened, and a gentleman came down the steps and walked directly toward me.

"Hello, Leavitt," said the stranger, "what are you doing—looking for a place to build a theatre?"

"You must be a mind reader," I replied; "for that is just what I am up to."

This proved to be the City Engineer, Mr. McIntyre, who knew me only by sight.

"You are looking at the wrong spot," he went on in a cordial and friendly way. "Come with me, and I'll show you an ideal location."

We walked along together, chatting, until we stopped at another corner. "This," said Mr. McIntyre, "is the very place you want. A street-car line is shortly to run through this street. On that corner over there, ground is broken for what is to be the most fashionable church edifice in Denver. Directly opposite, the Brown Palace Hotel is to be built, and is to be the finest structure of its kind in the West, of which Bill Bush is to be lessee. The property upon which we are standing belongs to Mr. Bush."

That was sufficient. I returned at once to the Windsor, where I met Mr. Bush. After our mutual greetings and conversation for a few moments, I replied to one of his questions regarding my visit, saying: "Well, I won't conceal from you what I am here for. I am going to build a theatre in opposition to the Tabor Grand."

That acted on Mr. Bush like an electric shock. There was a bitter and almost venomous hostility between himself and Governor Tabor. Mr. Bush sprang to his feet, ordered a carriage, and almost dragged me into it for the purpose of showing me the exact spot which I already had inspected with McIntyre.

He expatiated at great length upon the advantages of the locality, but, knowing his rapacity in business (although socially he was a fine fellow), I assumed a determined opposition to his suggestion. I had learned from Mr. McIntyre, among other things, that Bush had bought this particular piece of real estate for \$65,000 from the first wife of Governor Tabor. I was not surprised when he proposed to let me have a plot covering about one-third of

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it for \$75,000. It was a little way he had when it came to matters of dollars and cents.

We went back to the hotel and studied the problem over at great length, and in the end I agreed to take the ground at his figures. He was to have the papers ready for signature the next day, and, meanwhile, I telegraphed to Col. Wood, at San Francisco, the architect who was just building the California Theatre, to come to Denver immediately with various theatre plans.

I then called up my friend, John R. Arkins, owner of the Rocky Mountain News, who, like Mr. Bush, was hostile to Governor Tabor. I explained my building intentions to him, and he at once subscribed to a proposed syndicate, as did several other wealthy citizens, so that by the time for my appointment to close with Mr. Bush, I had about \$50,000 in sight, or about half the total sum I intended to expend.

I found Mr. Bush with the documents ready for signature, but with a determination to join me himself in putting up the structure, he to furnish all the money excepting the amount I originally had purposed putting in. Thus we started again from an entirely new viewpoint, Mr. Bush's idea being to make a larger investment than I had contemplated.

Colonel Wood arrived from California, and lengthy discussions ensued, Mr. Bush's ideas expanding hourly, until he had finally decided to erect a magnificent theatre and hotel building, the theatre part of which was to be leased to me upon a sliding scale of rental, beginning with \$8,000 a year and ending with \$15,000 for the fifth year, at which figure I had an option for five years more at increased terms. This deal was completed and the house was opened under my management precisely on time, August 18, 1890.

My touring arrangements with companies from the East enabled me to draw away from the Tabor Grand a large number of their best attractions, which helped me to make the very first season profitable beyond expectation, and Mr. Bush began to think he ought to have the house himself, evidently considering me an unnecessary appendage.

So, one morning, when the sale of seats for Mme. Bernhardt had been announced for ten o'clock and the box office was not opened at the moment (my manager and treasurer both being mysteriously absent from their posts), Mr. Bush caused the box office to be broken open, and personally conducted the sale, alleging he was justified in seizing the property.

Being informed of this by telegraph, I immediately proceeded to Denver,

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where, in the railway station I met Governor Tabor, who, by reason of the hot business competition between us, had not held me in high personal regard; but when we met, he laughed and greeted me pleasantly, and said he had always known I would find out Mr. Bush sooner or later.

Not thinking of anything else by way of reply, I said in a bantering way: "I suppose you will go on my bond in the litigation that is about to begin." I had no idea that he would assent, but he signed it without hesitation. I immediately regained possession of the theatre, for the judge who heard the case laid great emphasis upon the violation that had been perpetrated against my clear rights.

Bush's brother, some years before, had killed a man at Leadville, Colo., who refused to vacate a piece of disputed mining property, and it had cost Mr. Bush a world of money to clear the accused of the murder charge. The justice sitting in my action drew a parallel between the two cases, observing with great sternness that William Bush had followed the precise tactics of his brother, excepting that he had refrained from taking human life.

The opinion in my favor was so strong that the suit for \$50,000 damages, which I had instituted, immediately was raised to \$75,000, and we entered upon a battle in the courts that lasted for years, impressing the services of the foremost legal talent of the West, and involving a huge expenditure of cash. I ultimately secured a substantial verdict, thus driving Mr. Bush into bankruptcy.

A curious feature of all this legal trouble was the fact that, throughout its progress, Mr. Bush and I remained firm friends personally. We were driving, dining and walking together when I was in Denver, and Bush, who was profane in his utterances, often declared to me: "By ——, Leavitt, you fight like a gentleman."

Mr. Bush remained in Denver, proprietor of the Brown Palace Hotel, for several years, at the end of which time he was attacked with appendicitis and died.



While in Denver, I happened to be an eye-witness of a peculiar episode. I was just about to enter the first National Bank to cash a check, when I saw all the bank employees, from the manager down, at the entrance, calling, "Stop, Thief."

A fearful state of excitement prevailed, and when they had calmed down

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to a moderate extent, I learned that a man had called and asked to see Mr. David Moffat, the president. On being ushered into his presence, he announced he held a large quantity of dynamite in his pocket, and would blow up the bank, being indifferent about his life, unless Mr. Moffat handed him over immediately \$21,000.

Mr. Moffat handed him a check, whereupon the individual insisted upon his going with him to the cashier to cash the same. The money was no sooner in his possession than he darted out of the open door, and was as completely lost to view as though the earth had swallowed him. Mr. Moffat gave the alarm, but it was too late; he had escaped, and was never heard of again. The affair to this day has remained a mystery.



After leaving Denver in 1888, at the conclusion of the arrangement for building the Broadway Theatre, I visited Chicago, where the Windsor Theatre, formerly under Phil Lennan, had been destroyed. On the site of this house a new one was to be built for me, the agreement providing, among other things, that the edifice should be constructed strictly in accordance with my own ideas.

The plans, as suggested by me, were adhered to, and in due course I found myself the possessor of a handsome and well-appointed house, on the north side of the town, which enabled me in the first place, to make Chicago either the opening or closing point for the attractions playing over my circuit west of that centre, and in the second place, to offer largely remunerative weeks to attractions which already had played in the leading theatres of the south side. Between the two sources of supply, I had a line of entertainments second to none of the Chicago play-houses, and, in consequence, met with liberal patronage.

Later in this year, I made the preliminary arrangements to lease a theatre in Broad Street, Philadelphia. The negotiations were prolonged up to the time of my regular European voyage, and in some way they came to the knowledge of Prof. Alexander Herrmann, the magician, who had been contemplating the idea of entering theatre management. He approached me one day in the office of Randall & Dickson's Agency, with a proposition to become a silent partner in the Philadelphia house, and I assented.

It was the understanding urged by me that James B. Dickson, of the firm already mentioned, was to be business manager of the theatre. The lease

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had been submitted to me, and I returned it to the lawyers of the landlord for alterations in certain minor details, with instructions that the revised papers should be sent on after me to the American Exchange in London, where, after signing, I was to mail them back. The lease never arrived, and I could get no satisfactory reply to my inquiries upon the subject. But one afternoon, in glancing over the advertising pages of an American dramatic paper, I saw in large letters the announcement of the New Herrmann's Theatre, in Philadelphia, which explained the matter.

When I came back to this country, the house was about ready to open, and I went over to Philadelphia to see how the land lay. George W. Lederer had become general manager for Herrmann, and he was the first to assure me that there had been no underhand work in the transaction, but that the attorneys with whom I had been in communication, impatient of the delay that would arise through sending the lease to London, where I might wish still further to alter it, decided to accept one of the offers they had received from other parties.

This determined Herrmann to step in and save the situation, but he was willing that I should join him on the same terms I had offered when dickering with him for the theatre. The same story in substance was repeated to me by both Herrmann and Dickson, who had retained the position I had made for him, but had not considered it worth while in my absence to inform me of what was going on. I made no immediate response to the proposal, but when the house was opened with Woolson Morse's musical piece, called "King Cole," and recorded a complete failure, I concluded that discretion was the better part of valor, so let matters stand as they were.

It was in 1888 also, that I made a contract with Prof. Herrmann to visit Mexico under my management. One more of my deals with him which involved trouble. I had at the time both Alexander Herrmann and Harry Kellar under contract for western tours, one to follow the other, with an interval of some months between, and Herrmann to go from the Pacific Coast down to Mexico by way of El Paso. When Kellar heard about this plan, he was seized with a desire to make the Mexican trip, and his manager came to me with a proposition to cancel his contract, to which I was very much averse.

There was a forfeit clause in the agreement, amounting to \$500, and when he agreed to pay that sum, I told him the forfeit applied to each separate covenant in the document, so we had a long argument. In the end I

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accepted the \$500 in consideration of a new tour, which we arranged for the following spring.

This and other matters having been disposed of, I went on my way to Switzerland on one of my resting trips, during which I generally secured everything but rest. Here I began to receive cable messages from Herrmann, begging me to let him go to Mexico direct, as Kellar was headed in that direction to skim off the cream. This I objected to, for Herrmann was very strong in the West, and I wanted him to fill my time as arranged.

He was so insistent, however, that I saw I would lose him if I held out. We therefore compromised, by arranging that Herrmann should jump from Omaha to San Francisco, thence to Los Angeles, El Paso and Mexico City. Meanwhile, I cabled John E. Warner, one of my most valued managers, to proceed to Mexico three months in advance, and remain there until Herrmann's opening, and take all possible steps to render the Kellar engagements as harmless as possible.

The customs laws regarding the importation of show printing were very strict, and Warner's printing was held up at Juarez, so that he had no fighting material; but most of the theatres in Mexico were in my circuit, and thus Mr. Kellar had a bad time of it. A

When Herrmann came along, he was in the thick of a battle royal with my representative, as was rather a habit with him. I was paying him fifty per cent. of the gross receipts, he furnishing the show and I supplying transportation, advertising, the salaries and other expenses. For this reason, he did not care how costly the trip might be.

Extra baggage in Mexico is a rather serious item of outlay, and the Herrmann paraphernalia was not alone bulky, but very heavy. This was not enough to suit his ideas, so he began to buy all sorts of curios, bric-a-brac, odd furniture, and other articles designed for use in fitting up his house in New York until his excess baggage amounted to several thousand pounds—this in spite of a weight limit clause in my contract.

To make matters worse, Herrmann induced my managers to change the routing, and thus greatly increased the railway expenses by zigzagging over the same ground several times.

As I still was abroad, there was no way for me to check these matters, the more so because one of my employees, Thurnaer by name, was completely under the domination of the magician and refused to recognize one of my

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San Francisco representatives, George Fields, to whom I had cabled to take charge of the business.

When the Mexican tour was finished and the show reached Kansas City, I put in an appearance, and demanded a settlement, having come home for the purpose a little earlier than I had intended. The bill of extra expenses that Herrmann had prepared for me was a most amazing affair. The litigation that ensued increased the ill-feeling already engendered, and our subsequent relations were not pleasant.

The Mexican episode arose out of a press benefit that Kellar had arranged to give in New York that spring, when Herrmann was on the road. The latter heard of the contemplated affair, had himself substituted, and gave the benefit himself. The rivalry between them was always keen.

The whole trip was unfortunate, for it was not only unprofitable, but it created ill-feeling with Kellar on account of my having spoiled his own tour to protect his enemy. Happily, however, that condition was allayed in time, for which I was very glad, for I deeply prized Kellar's friendship.

Herrmann always disliked his business opponent intensely, and was forever talking about him with bitterness, while on the other hand, Kellar never lost an opportunity to speak of Herrmann's ability and skill in the highest of terms.

In the early spring of 1889, I had a number of consultations with Robert Frazer, the well-known pantomimic clown, tending toward the production of a spectacular play upon a thoroughly modern method, and for this I adopted the name "Spider and Fly."

The book was written by Frazer and William Gill. The production was exceedingly cumbersome, so much so that after the first performance, at Trenton, N. J., fully one-third of the scenery, properties, tricks, etc., were left behind.

Frazer had received from me *carte blanche* to get up the piece and apparently had put into it nearly, if not quite all, the devices with which he was familiar. Including the investment, the "Spider and Fly" enterprise lost considerable money during the first season, but still it was making so good an impression that I sent it out for a second year, when the previous losses were overcome, and in addition a fair profit realized.

This determined me to get up a new version, written by Edgar Smith, who then was my stage manager, and who since that time had become one of the

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very best known of the American writers of musical pieces of the lighter order. This piece was produced with selected musical numbers, many of which I had brought over from the English and continental cities.

The success was so marked that I organized two companies, the first of which I intended to send over my chain of theatres in the Far West. The number two organization, however, to which I had not given any particular attention, made such a very great hit, that I "switched" the route, bringing the number one company back and sending the second show out to the coast.

This was accomplished with some adroitness, so that the members of neither company knew about it until the shift had been made, and they had passed one another on the road in opposite directions.

These two companies that season made a net profit of nearly \$50,000, the larger part of which was credited to the number two show. In Pittsburg, Cincinnati and St. Louis, we played in opposition to David Henderson's "Crystal Slipper," from the Chicago Opera House, an enormous production. But we held our own, and although Mr. Henderson's gross receipts were larger than ours, the net profits of "Spider and Fly" during this period of competition were very much in excess of Mr. Henderson's. The manager to whom reference is made was the leader in his class for many years, presenting a series of fantastic spectacles that long will be remembered.

David Henderson, who had a comparatively brief, but a thoroughly active period in management, was a Scotchman, and an excellent newspaper man, long before he joined the theatrical producers. He had been for several years dramatic critic of the Chicago Tribune, and after leaving that great journal, he became one of the founders of the Chicago Herald, in association with John A. Logan, Will D. Eaton, William F. Scott and others.

This was in 1880, when we first met. Four years afterwards he became lessee, with John W. Norton, of the Chicago Opera House, the first really fire-proof and electric lighted theatre in America.

Mr. Henderson elaborated upon the English pantomime system, making handsome and costly productions, in regard to scenery and costumes, and to providing a store of stage humor. He found Edwin Foy in a West Side Chicago music hall, then purely a local comedian, and secured his services for the Chicago Opera House.

Foy was an immense hit from his first performance under Mr. Henderson's direction, and with a few brief intervals, he remained with that manager as

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his principal magnet for a number of years. He also recognized the great beauty and talent of one of his chorus girls, and developed her as May Yohe.

The Henderson shows were known throughout the country for their splendor of equipment and the extravagant scale upon which they were presented, but they prospered hugely.

Harry B. Smith, who had developed into one of the most prolific of American librettists, wrote the books for most of these shows, and his early training as a stage manager was under Mr. Henderson's direction.

The field of this manager's operations rapidly extended until the increased cost of producing and transporting large shows reduced the profits so much that he was compelled to relinquish his various holdings. During the latter part of his life, he devoted himself to the insurance business, in the pursuit of which he wrote a policy of \$100,000 upon the life of Sam S. Shubert, barely a fortnight before that brilliant young manager met his untimely death. In 1906, broken in health and purse, Mr. Henderson returned to Chicago, where he died in May, 1908.

In June, 1889, I engaged Gustav Luders as musical conductor for my Windsor Theatre in Chicago, a young, and, at that time, unknown musician, who had come to this country from Germany. Although without experience as a leader, I thought I discerned in him the making of a first-class conductor, and he fully justified my belief in him during the eight or nine years he remained in my employment.

For several seasons, he travelled with "Spider and Fly," composing all the music that was made use of in the successive versions of that piece, and exhibiting such delicacy, charm and originality in this work, that I frequently advised him to enter the field of composition permanently.

Mr. Luders, in 1888, thought he would like to locate permanently in San Francisco and open a school, in addition to leading the Bush Street Theatre orchestra. I heartily acquiesced, for I had an earnest desire to contribute, as far as possible, to the success of a career in which I had so much faith.

During this season, Mr. Luders completed the score of "The Burgomaster," which he was desirous that I should hear. Upon one of my trips to San Francisco, he induced a large number of the local musicians, among whom he had established himself as a popular favorite, to join my orchestra for a special rendition of the music of his opera, in order that I might hear it to the best advantage. The work was beautiful, and I most probably should have given

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it a production, had it not been that at that time I was curtailing rather than extending my endeavors.

Mr. Luders had a fine offer to go East and join Thomas W. Ryley and John W. Dunn, as conductor for Matthews & Bulger Company. He thought that by accepting this he might be in close touch with the leading producing managers, thus increasing his chances for the production of his opera, and under these circumstances, I released him.

"The Burgomaster" subsequently was produced at the Schiller Theatre, in Chicago, with a company so inadequate, that when George W. Lederer sent his brother, James, to Chicago to report upon it, with a view to its transfer to the New York Casino, the verdict was against the entertainment.

Again Mr. Luders invited me to take "The Burgomaster," or, at least to come and see it, and advise him regarding the necessary changes in the cast. As, however, I was deeply occupied at the time with important matters of my own, I could not comply; but "The Burgomaster," in spite of its early difficulties, became successful, and served as the corner stone, so to speak, of the large and imposing structure of Luders's highly successful compositions, as to-day he ranks among the foremost composers of America.

In 1889, while the Broadway Theatre in Denver was being built for me, under the supervision of Colonel Wood, the architect, this builder of play-houses brought me the information that Judge Marquam, who was constructing in Portland, Ore., the Marquam Grand Opera House, desired me to take that establishment and make it a part of my circuit. I knew that J. P. Howe, who was running the old Park Theatre, the only amusement place in Portland, a relative of Judge Marquam, had been led to understand he was to have the new theatre, and, in fact, he had been the moving spirit in inducing the judge to father the enterprise.

I firmly supported Howe, positively declining to take part in any negotiations until Judge Marquam should assure me that Howe would be adequately taken care of. When this was given, the negotiations were resumed, and I proceeded to New York, where, as I entered the telegraph office, which then was under Daly's Theatre, to send the final dispatch closing the deal, I met Al. Hayman, who exclaimed: "Hello, M. B. I have just heard from Marcus Mayer that you are to take the new house in Portland."

I replied in the affirmative, and we stepped into the telegraph office, where Mr. Hayman stood looking over my shoulder as I wrote the message

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and sent it off to Portland. The Oregon newspapers immediately announced that I was to lease the Marquam Grand, and so the matter was closed.

I soon learned that Mr. Hayman had wired his friend and business associate, "Mose" Gunst, in San Francisco, to communicate with Judge Marquam through Gunst's brother, who had a cigar store in Portland. This was detrimental to me, and was followed by offers for the lease in excess of the proposition that had been accepted from me; and, to make a long story short, Mr. Hayman secured the theatre.

Upon the newspapers' announcement in Portland of this state of affairs, capitalists in that city invited me to meet them, conveying the assurance that they would immediately build a theatre for me to compete with the one that had been secured by Mr. Hayman. There was a good deal of animosity shown towards Judge Marquam, first on account of his treatment of Mr. Howe, who had induced him to build, and secondly by reason of the manner in which he had treated me.

This was about the time of year when I usually visited San Francisco, so after I had transacted my business there, I started for Portland, with the double purpose of inspecting my "Spider and Fly" company, which was to play there, and of getting an insight into the existing theatrical situation.

I had not seen Mr. Hayman during my stay in San Francisco, but he was about the first person I met in the railway station. He, too, was on his way to Portland for a consultation with Judge Marquam and to see how his theatre was coming on. So we rode to Portland together, Mr. Hayman disclaiming all responsibility for having deprived me of the theatre, and placing blame upon his associates, while I was very careful in no way to commit myself regarding my present or future intentions.

Upon our arrival, we went together to the Park Theatre, where from a box we beheld the performance of my show. Here Mr. Howe unbosomed himself concerning the conduct of the Judge, and declared his intentions of bringing injunction proceedings, at the same time thanking me for the attitude I had maintained toward him when the matter was first broached. After giving careful consideration to the growth of Portland, I concluded that it would be unwise to build another theatre there, and arranged to play with Hayman, who, at the end of the first season, having lost money in the Marquam Grand, calmly offered the house to me.

After the opening of the Broadway Theatre, in Denver, in August, 1890,

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I went on to Salt Lake City, which had become so valuable an amusement centre that I realized the necessity for a first-class, modern theatre there and resolved to build it. My relations with the Salt Lake Theatre's management and owners had been of an amicable and profitable character.

The Salt Lake Theatre, for which every part had been hauled across the continent, was one of the best arranged play-houses in the country, and had just been handsomely refitted; but, being in control of so magnificent a play-house as the Broadway, in Denver, it had become my ambition in the other chief cities under my direction to have edifices a little better than those already in existence.

To this end, so far as Salt Lake was concerned, I started a subscription list for a new amusement structure, heading it with my own contribution of \$10,000. I circulated this paper among the leading merchants, who responded so generously that within an incredibly short time, two days, to be exact, the total subscription, including my own, amounted to \$60,000.

Just at that moment came the astonishing failure of the Baring Brothers, with whom most of the Salt Lake merchants did their banking business, and these gentlemen found it necessary to notify me that, owing to the collapse, the building project must be held in temporary abeyance. I found also that the owners of the Salt Lake Theatre felt hurt that I should have considered doing business with any one other than themselves, therefore, I concluded to make a new deal with them, declining the proposition of the Walker Brothers, two very wealthy residents of the Salt Lake community, to take charge of their new Opera House.

The Messrs. Walker then proposed that in case I should not make money in handling their opera house, they would charge me no rent for its use; but I reflected that such a move on my own part might prove to be a source of unfriendly feeling in the community, and so I preferred retaining the good will of my old associates in Salt Lake.

Their theatre had enjoyed a unique career by playing visiting stars and travelling companies, and by maintaining a stock company made up of local amateurs, who gave performances not alone surprisingly good, but much better than those of many first-class professionals:

This company did not confine itself to exclusively dramatic work, but occasionally presented musical pieces with finish and effectiveness. For example, their performances of "Patience," which I witnessed, were so sin-

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gularly vivid and artistic, that I at once made them a very handsome offer to take it over my western tour, then east; but it was declined, because the ladies and gentlemen of the cast found it impossible to be absent from their homes and business.

In 1890 and 1891, William Fleron produced his own version of "The Clemenceau Case," at the Standard Theatre, New York, where it made a hit, with Sybil Johnson in the principal female rôle. Mr. Fleron arranged with me for a tour of this country, but his prosperity in New York continued to be so great that he wanted to give me a second organization for my territory.

To this I objected, unless Miss Johnson could be at the head of the cast, which he declined, fearing another actress in her place might injure his business in New York.

William A. Brady came along at this juncture, saying he had heard of some difficulty between Fleron and myself, and that he, Brady, would arrange with Fleron for a travelling company of "The Clemenceau Case," if I would play it over my circuit.

There was a forfeiture clause in my contract with Fleron, and I notified James B. Dickson, of the firm of Dickson & Randall, his representative, that if the agreement was not fulfilled at the time specified, I would enjoin the performance at the Standard Theatre. Ultimately Fleron secured his release by paying me \$1,500 and agreeing to make the tour with the original company at a later date.

Then Mr. Brady came back with his proposition for a second company, taking it for granted that the original terms would prevail; but, as he could not deliver Miss Johnson, and as I considered the attraction less valuable without her, I insisted upon a rearrangement of the terms, to which Brady finally acquiesced.

"The Clemenceau Case" had a tour of twenty weeks with me, upon which I cleared from \$12,000 to \$15,000, while Brady made from \$8,000 to \$10,000. After the tour was over, I met Brady one morning in Broadway. When he saw me coming, he grinned broadly, and, taking off his hat with a sweeping gesture, he said:

"I take my hat off to you, sir. You are the Napoleon."

To this pleasantry, I rejoined: "After all, Bill, you have had your first lesson in making contracts."

Mr. Brady has not forgotten the incident, for he often refers to it, say-

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ing that from that time on he had a pretty fair idea of how to make contracts with others.

On December 30, 1892, I was in my office at the Windsor Theatre, Chicago, when Mrs. A. Benton Barnes sent in her card, a name totally unfamiliar to me, but when the lady was ushered in, I recognized her instantly as the former wife of Charles Benton, who had been one of my agents in years past, and who had organized, among other companies, a troupe in opposition to my original Rentz-Santley Company, with Mrs. Benton at its head, under the name of Madame Ninon Duclos.

Of course, I was much surprised to meet the lady, who hastened to inform me that she had an option on a valuable piece of real estate for theatrical purposes, but that the option was to expire the next day. It was proposed to build upon this plot a theatre, to be ready for the opening of the World's Fair, through which most persons in Chicago expected to become millionaires.

Mrs. Barnes, who, in association with several prominent local business men, had entertained the belief that she could swing this speculation alone, but finally concluding she required the association of an experienced and successful theatrical manager, had approached me to join her in the enterprise. I shared to a large extent in the general optimism regarding the World's Fair, and we immediately visited the property, in Jackson Street, which I could easily see was favorably located for theatrical purposes. The first payment under the option was to be \$5,000, and I turned my check for one-half the amount over to her attorneys, Runnells & Burry, who were also attorneys for the Pullman Palace Car Company.

The next day, having in the meantime made a partnership arrangement with Mrs. Barnes, we returned to the offices of the owner's attorneys, where we were kept so long waiting in the anteroom that I began to suspect all was not well, and communicated this conviction to my new partner. She, however, was strong in her belief that there was no danger, for although she was aware that other and more advantageous offers had been made for the property, she felt fully secured by her option.

After three o'clock we were admitted to the inner offices, and with profuse explanations were informed that, as the day's banking hours had terminated, our checks could not be used and the option had expired. I made a brief but pointed address concerning the methods of this legal firm and then departed.

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A suit was begun by Runnells & Burry, and my check for \$2,500 remained in their hands for about six months, until the matter was compromised. The plot of ground involved now is occupied by the Illinois Theatre, which long has been one of the most profitable amusement structures in Chicago. It is quite a coincidence that it was built for the present proprietors, Al. Hayman and Will J. Davis.

During the few hours when it seemed possible that I might become associated with the conduct of a new theatre in Chicago for the World's Fair, I already had begun to consider the best attraction for the occasion and house. My "Spider and Fly" companies had been so successful that I thought seriously of combining both organizations into one great show, either at the New Palace, or my Windsor Theatre, on the North Side. I also held in reserve "Columbus," which had made the transcontinental tour with Lydia Thompson and her great company, organized by me.

The theme of this piece appealed to me as being peculiarly adaptable to the World's Fair celebration, and my mind was made up to provide a thoroughly up-to-date edition of this work, to be presented at whichever of the two houses remained open for it, after the termination of "Spider and Fly."

Even after the expiration of the option upon the new theatre (which was to have been called the Savoy), I continued to adhere to the idea of a "Columbus" revival for Chicago, and had gone so far as to contract for a special equipment of scenery from the studios of Sosman & Landis, when an unexpected turn of events decided me to abandon "Columbus."

This was occasioned by Edward E. Rice's production of "1492," which was so much on the lines of "Columbus" as to suggest the likelihood that one of my former employees, familiar with my intention as well as with the manuscript of "Columbus," must have betrayed the trust I reposed in him.

At any rate, the two pieces were so much alike that if I had followed "1492" with "Columbus," the impression might have gone abroad that I was copying Mr. Rice's production; and, while I might have met with little difficulty in establishing my prior claim, as my own piece having been given to the public as far back as 1888, I concluded that the course of wisdom lay in shelving "Columbus." The personal relations between Mr. Rice and myself have always been of the most cordial character.

I had taken Rice's "Surprise Party" across the country with great success in 1884. The company had an excellent record throughout the East, but, as

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was my rule, I decided upon a personal inspection of the Rice show prior to the starting in my own territory. With this end in view, I visited the show in Pittsburg. Rice, who was extravagant in money matters, and perhaps careless, desired as an advance \$1,000, which I gave him.

After the performance, when I was about to take the midnight train back to New York, a delegation from the company, made up of John A. Mackay, George Fortescue and Kate Castleton, waited upon me with the assurance that they were not going with the company on its trip to California.

The reason they gave for this surprising decision was that the management had fallen behind in salaries, and it was not until I had made substantial advances to them did they consent to go on. These advances were still further supplemented so that by the time the "Surprise Party" (it was a continuation of surprises to my pocket book) finally came into my hands in Chicago, the original \$1,000 given to Rice had grown into something like \$4,000.

However, I started the company off for the coast in a special Pullman car, providing a case of champagne, as they desired to drink to my health. With this object, Miss Castleton and my business manager, Harry Phillips, who then had met for the first time, devoted themselves with such assiduity to the toasting that a warm friendship sprang up between them, which ripened rapidly into a courtship ending in marriage.

The World's Fair turned out to be a disappointment in so far as Chicago theatricals were concerned, until the very last month of that exhibition. I had two "Spider and Fly" companies going at the same time in that city, thus sustaining a double loss. The only show that reaped a considerable profit was "America," the great spectacle, at the Auditorium Theatre.

This was produced by Imre Kiralfy, and was offered by Abbey, Schoeffel & Grau. It was, indeed, a magnificent production throughout, and by far the greatest attraction ever presented upon the boards of any theatre.

At the Chicago Opera House, David Henderson had produced a great extravaganza at immense cost, but the public did not respond, and his losses were enormous until near the end of the Fair, when business suddenly picked up, and in the end he realized a handsome profit upon his investment.

The theory that troubles never come singly was proven to my entire conviction during 1893, for the disastrous condition in Chicago was supplemented by a great panic that swept through the West, crippling most of the enterprises with which I was associated.

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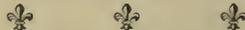
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The panic fell with peculiar force upon Denver, where it was so severe that many of the attractions I had booked for the Broadway Theatre found it necessary to cancel their dates with me, so that between bad business when the house was open, and no business at all when it was closed, the shortage upon the season amounted to fully \$15,000, while my gross losses in the West for the year exceeded \$40,000.

To make matters worse, my health, which for the second time had been declining for a long period, was near the breaking point. The lesson of my previous illness had not warned me sufficiently to abandon strenuous application to my business, which had previously placed me hors de combat.

My physicians, as well as my personal friends, urged me to call a halt; but, as before, I paid no attention to them, until I realized that unless I quit work, the outcome would compel my permanent retirement as a chronic invalid. Under these circumstances, and in a much weakened condition, I reluctantly consented to give up all my theatrical interests west of the Missouri River, and succeeded in disposing of them very advantageously.

An enterprising and successful manager of Denver was the late John Elitch, Jr., the founder of Elitch's Gardens. In early childhood Mr. Elitch determined that his aim in life would be to establish a great Zoological Garden and high-class family resort. In 1887 he purchased a sixteen-acre tract of land in the Highlands, adjoining Denver, and completed the handsomest family garden in America. It opened in May, 1890, and proved to be an immediate success. During each summer one of the finest stock companies in America is maintained, and on Sundays the usual attendance is from 8,000 to 12,000 well-pleased patrons. Since the death of Mr. Elitch his widow has continued to carry out his cherished ideas with annually increasing success.



When William H. Bush and myself became interested in the building of the Broadway Theatre, in Denver, in 1889, one of the carpenters employed whom I knew well was Winfield S. Stratton. He was the hero of one of the strangest flukes of fortune ever recorded. While engaged in constructing the stage of the new opera house at Cripple Creek, Colo., which I inaugurated with the J. C. Duff Opera Company, he went out into the hills one Sunday prospecting—a calling in which he had already had considerable experience—and discovered the Independence Gold Mine, one of the richest in history.

The mine attracted the attention of the Venture Corporation, an English



H. A. W. TABOR



DAVID H. MOFFAT



WINFIELD S. STRATTON

*Three Men Leading in the Advancement and Development of Colorado*



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syndicate of investors. Stratton was asked by cable to put a price upon the mine, and he replied laconically "two million," and to save the expense of an additional word, omitted the word "dollars." The Englishmen assumed that he meant pounds instead of dollars, and accepted the proposition, paying him ten million dollars instead of two million, the price he had really intended to ask.

Of course, Stratton learned, through the engineer they sent over to investigate the property, of the error, and was shrewd enough to keep still about it, taking a chance of the engineer recommending the payment of the higher price, which he did. Stratton remained in Denver after he had so easily acquired his enormous fortune, making his home at the Brown Palace Hotel, which was across the street from my Broadway Theatre. He became excessively convivial in his habits, which fact doubtless hastened his death.

Stratton for a while was under a cloud of great unpopularity because of his temporary unkindness to Senator H. W. Tabor, at one time a multi-millionaire of Colorado, and the one man, above all others, to develop the city of Denver and the great Rocky Mountain State.

Senator Tabor's extreme liberality had endeared him to everybody, and after he was ruined he remained an idol of the people. When Stratton had fallen into his great fortune, Senator Tabor was reduced to a single mining operation at Gunnison, Colo. At the time he acquired this mine, he desired I should become associated with him in its development.

He subsequently needed money to improve this property and approached Stratton one night in the café of the Brown Palace Hotel and asked him for a loan of \$15,000. Stratton, who was in his cups, gruffly refused the loan, which to him was a mere trifle. Tabor was about heart-broken by Stratton's conduct, and the indignation of the public of Denver was very great because of it.

Later Stratton sent the money to Senator Tabor, saying that he was not conscious that the request for the loan had been made until some one else had told him of it. Stratton did not live long enough to decrease his fortune in any manner, and Senator Tabor died as postmaster of Denver, while receiving a salary of \$6,000 a year, his only income.

## CHAPTER XLII.

The Midwinter Fair in San Francisco—My Perpetual Pass to the Late George H. Daniels—The Syndicate's Libel Suit Against Harrison Grey Fiske—My Prediction to Al Hayman as to its Outcome—Abe Erlanger Makes Threats—The Conflagration of the Baldwin Theatre, San Francisco—Feud Between Al Hayman and the Late Tom Williams—San Francisco Critics Aroused.

**J**UST before I gave up my western interests, there was a mid-winter fair in San Francisco, where, after seeing my business on the spot well under way, my intention was to return to New York and recuperate. One evening my treasurer in the box office at the Bush Street Theatre turned to me with a frayed card-board in his hand, which, upon examination, proved to be a perpetual pass to all my entertainments, issued many years previously, to George H. Daniels, who in the meantime had become general passenger agent of the New York Central Railroad.

Mr. Daniels had been carrying this open sesame in his pocketbook about fifteen years, until it was nearly worn out. I immediately joined him in the lobby of the theatre, and escorted him and his party to a private box, where we had a pleasant reunion, as became intimate friends. Mr. Daniels, in his private car, was visiting the fair, and noticing how worn out and ill I was, he insisted that I should make the return trip to New York as one of his guests. He was making the journey by way of the Santa Fé route, where I had established a circuit, but had not made the personal acquaintance of the local managers, so I took this occasion to telegraph ahead, requesting them to meet me at the different stops.

At Trinidad, the theatre was run by two brothers named Jaffa, neither of whom were at the station when the train pulled in; but just before we were leaving, one of them ran toward me, with my dispatch in his hand, explaining that he had only that moment received it. He stood on the car steps talking to me as the train moved out, and in response to my repeated urgings, that he drop off before the car gained too great momentum, he said he would remain with us until we reached the water tank, a short distance down the

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track, but, by a miscalculation, he had passed that point, and the train was running at from twenty to thirty miles an hour.

When finally he swung to the ground, he struck some hard substance and rebounded underneath the next car. In my condition of extreme nervousness, the sight of that fine young man meeting with such an accident filled me with horror. It was only after the most frantic efforts that I succeeded in getting the train stopped and backed up to where we could see the prostrate form of Jaffa lying beside the track.

We expected to find him dead, and, indeed, it was little short of a miracle that he was not. In some manner, he must have struck against the side of the track underneath the car, and been thrown against the embankment. Even then, he was terribly bruised and unconscious when we took him back to Trinidad and turned him over to the surgeon.

Jaffa recovered with the loss of an arm, and in after years was in my employ for some time at my theatre in Denver. The shock of seeing the accident proved to be the last straw, and I was so completely prostrated by it, that when our train reached Kansas City, I was compelled to leave it and obtain medical aid, remaining ill for many days at the Midland Hotel.

In 1897, feeling strong enough to become moderately active, I made a visit to California, with the idea of re-opening my old theatre, the Bush Street. I found no difficulty in securing the house. My relations with the owner and his agent, Mr. E. Petersen, had always been of such a nature that I was sure of receiving precedence over any applicant who might present himself; so I arranged to expend several thousand dollars in renovating the interior of the house, and then returned to the East to make up the list of attractions.

J. H. Haverly was just preparing to re-enter negro minstrelsy management, having secured the financial backing of Messrs. Reed & Roblee, proprietors of the Bartholdi Hotel, New York. I had contracted with Haverly to put in his new troupe as the re-opening attraction of the Bush Street Theatre, and I assisted him in organizing a most excellent company for that purpose.

The contract was broken twice by Haverly, probably through no fault of his, and I opened negotiations with George W. Lederer, who proposed that I take Mrs. Pacheco as my opening attraction. This lady was the wife of a former governor of California, and achieved considerable literary distinction.

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Under Mr. Lederer's management, she had produced a farce called "Incog," which had been successful with such players as Louis Mann, Charles Dickson, Clara Lipman and others, in the cast.

This same "Incog" was later converted into the stupendously successful musical comedy, "The Three Twins," by Charles Dickson. Mrs. Pacheco then prepared for production several new plays for presentation in my theatre, and proposed to assemble a special company, made up of the best-known talent. The proposition looked well for application in San Francisco, and while I was considering it, I was approached by Harrison Grey Fiske with the suggestion that I make his charming and highly gifted wife my initial feature.

The Theatrical Syndicate and Mr. Fiske at that time were at daggers drawn, for Mr. Fiske was then waging war upon them through the columns of his newspaper, *The Dramatic Mirror*. The Syndicate had made Mr. Fiske defendant in an action for libel, and when Al. Hayman at about this time exhibited to me the stub of a check for \$1,000, which he had just paid as retainer to the noted New York attorney, Mr. David Leventritt, to prosecute the case, I told Hayman that he might as well throw the check into the waste basket and bid it farewell.

I had experienced some of the joys connected with bringing libel suits, and had a full realization that in such actions it is not always easy to tell who is on trial, the defendant or the plaintiff. Mr. Hayman, however, was entirely sure of what the Syndicate would do to Fiske (which, by the by, it didn't) and the suit proceeded.

When Mr. Erlanger heard of my negotiations with Mr. Fiske, he sent for me post-haste, and upon my arrival he began to talk to me with characteristic freedom of speech regarding the proposed engagement, telling me, without mincing matters, that if I played Mrs. Fiske in my theatres, I never would receive any Syndicate attractions, and as a still further clincher, exclaimed: "You know Fiske is a Jew hater."

Mr. Erlanger promised me, without restriction, that if I would not play Mrs. Fiske, he would see that I was thoroughly taken care of in the matter of attractions; and as the keeping of my theatre open was a very grave business question, I allowed the negotiations to lapse.

Meanwhile, the time for my departure for the coast was rapidly approaching, and as I had no further assurances from Erlanger regarding the identity of my opening show, I called upon him again. He was non-committal, and

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when I finally reminded him of having let slip the most valuable attraction for this occasion, he angrily retorted: "Well, I suppose now you'll give me Mrs. Fiske for breakfast, dinner and supper."

I reminded him also that I was leaving for San Francisco within the next two days, and that it was absolutely necessary for me to announce immediately upon my arrival the nature of my opening show, to which he retorted: "When you get to 'Frisco, I will wire you the name of the attraction."

By this time I had a tolerably keen realization of the probability that I was to receive nothing from the Syndicate, and that if I allowed things to remain as they were, I should arrive in San Francisco with a theatre on my hands and nothing to put into it. In this predicament, I went directly from Mr. Erlanger's office to the Casino, of which Mr. Lederer was manager, and after talking the matter over with him, closed the deal with Mrs. Pacheco and her manager, Harry Wall. I had resolved to keep silent in the behest, that if upon my arrival in California should Erlanger make good his promises and furnish me with a suitable attraction, I would follow with Mrs. Pacheco's company. The company producing the Pacheco plays was to be satisfactory to me, and to include Henrietta Crosman, Charles Dickson, Byron Douglas, and others equally well known and popular.

With these arrangements concluded, I departed for the West, and immediately upon my arrival received a telegram from Mr. Wall that the principal actors and actresses named in the contract were not at that time available. The players he suggested as substitutes would not have been acceptable under other circumstances, but the situation was of such gravity that I was compelled to accept the offer.

The company was gathered in such haste at the last moment, that there was no time for rehearsals in New York, so that the first real work for the opening was not accomplished until after the people reached San Francisco. Here Mrs. Pacheco was taken suddenly ill, and Harry St. Maur, the stage manager, was obliged to conduct the rehearsals, with plays to be presented that were unknown to him further than he could glean from the strange manuscript in the absence of their author. Under these circumstances, it was not surprising that after the interest attaching to the first few performances had subsided, the engagement in San Francisco was a failure, as well as that of the whole tour, entailing a loss of thousands of dollars, which might have been avoided had either Haverly or Erlanger

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kept faith with me. I may pause to remark that I did not receive a single attraction from the Syndicate booking offices throughout the entire season. The result of the unfortunate tour of the Pacheco Company proved so distressing to the manager, Mr. Wall, that soon after his return to New York he committed suicide.

Shortly after the re-opening of the Bush Street Theatre, which I had rechristened the Comedy Theatre, the destruction by fire of the Baldwin Theatre occurred. This house at the time was under Gottlob, Marx & Co., Al Hayman having ostensibly retired from management in San Francisco. From his beginning with me at the Bush Street Theatre, where the foundation of his large fortune was laid, Mr. Hayman had operated with increasing magnitude in San Francisco and the West, and his success had brought with it a corresponding tendency to rule. While manager of the Bush, Mr. Hayman had among his stage staff Tom Williams, a man who had been raised on the frontier, and whose occupations had ranged from editorship to mining, stage driving, and running a salmon fishing station. Williams's capacity to turn his hand to everything that came along enabled him, when under temporary "shorts," to fulfil the duties of a stage "grip," and while employed in this capacity he chafed under the Hayman method of handling his subordinates. "If ever I have the chance," said Williams to me, "I'll get even with Hayman."

The time came along when Williams joined the staff of the San Francisco Examiner, when he promptly started in upon his self-imposed mission of assailing everything with which Hayman was associated, including the Bush Street Theatre. I met him constantly when I was in San Francisco, but never said a word regarding the attacks upon the place under my direction, and finally after this had been going on for a long time, we were enjoying a glass of champagne together one evening, when Williams turned to me and said: "You have never mentioned these articles of mine concerning the Bush Street. How is that?" "Well," I rejoined, "I figure that when you get tired you will stop; isn't that so?" Mr. Williams responded that he supposed so, and then I asked him if he had not finished now. To this he gave a hearty and cordial assent, and we shook hands; but he never let go of Hayman, and that manager went so far as to make personal complaint of his conduct to William Randolph Hearst, who owned the Examiner and employed Williams as his dramatic critic. When Mr. Hayman called at Mr. Hearst's office and received no satis-

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faction, he threatened to withdraw his advertising from the Examiner, and was politely told to do so if he liked; at the same time, the lashing of his attractions, which were thought by some of the newspapers to have deteriorated in quality, was continued.

This roused Mr. Hayman's ire so that he permitted himself to be interviewed in Eastern publications, through which he cast reflections upon the San Francisco public, saying it no longer could appreciate a good theatrical attraction. Finally, in November, 1897, a meeting of Al Hayman & Company, which leased and managed the Baldwin and California Theatres, was called, and the other stockholders were informed that Mr. Hayman was about to retire, and dispose of his stock as he should see fit. His associates in the corporation were Alfred Bouvier, Harry Mann, Moses Gunst, Herman Schainwald and Marion Leventritt. Mr. Bouvier immediately made an offer for the leases of the two theatres, but J. J. Gottlob and his associates outbid him and secured the houses. There always has existed a suspicion that Mr. Hayman was back of this transaction, and in fact, still maintains his San Francisco interests without publicly appearing in them. While he supposedly withdrew, some of the newspapers hailed the event with satisfaction. The San Francisco Bulletin of November 16, 1897, commented upon his departure as follows:

"Yet devotees of thespian art will not put on sackcloth and ashes.' They will only regret that they patronized Mr. Hayman's shows and permitted him to gobble everything there was in sight. His departure will cause them to indulge in a little retrospection in order to arrive at a just conclusion as to their own merits or demerits, and to form some idea as to how it ever could have happened; as to how such a great and good man as Mr. Hayman could have failed to continue to thrive on their liberality and indulgence to the end of time. They will remember that when Mr. Hayman came here he was not as big a man as he is now. He was very glad to get a start at the Bush Street Theatre with M. B. Leavitt, who then conducted the house. They will recall the fact that by the generosity of the San Francisco public Mr. Hayman made some money at the Bush, and being of a shrewd and acquisitive turn of mind, decided to enlarge his field of operations. He took the Baldwin Theatre and again found the San Francisco public quite as careless as to its gold and liberal as to plaudits. But that was not enough. Mr. Hayman wanted some more, and so took the new

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California Theatre, one of the handsomest of the large play-houses of the country. Here he prospered, and as long as he continued to do so nobody ever heard from him that San Francisco could not appreciate good shows."

When the Baldwin burned down, Mr. Gottlob, who had been in my employ for years, came to me and proposed that as he could not play all the Syndicate attractions at the California, he would transfer to my theatre those which had been booked at that house, putting the Baldwin shows into his remaining theatre, suggesting that I telegraph to Mr. Erlanger on the subject, adding that he already had done so himself. I related to my old employee and friend the experience I already had encountered at Mr. Erlanger's hands and expressed doubts as to the outcome of his plan, but finally yielded and wired Mr. Erlanger. Greatly to my surprise I received a reply naming the attractions I could have, but also terms so far out of reason that I could not possibly accept them; still, under the impression that if I called his attention to the inequity of the figures, considering the drawing powers and expenses of the shows he named, he might be less exacting, I wired him again. Mr. Erlanger then, as in later years, was not inclined to regard with patience those whose business opinions failed to coincide with his own, and he suddenly dropped the correspondence, failing to answer my last telegrams. Many of the attractions which I had been negotiating for with him went no farther west than Salt Lake, going out by the Union Pacific, and returning by the Denver and Rio Grande. This proved sufficient to convince Mr. Gottlob that my diagnosis had been entirely correct.

During this season I made a very excellent revival of "Spider and Fly," which was so successful that after playing in my San Francisco Theatre the company made a tour of California and the Northwest, which lasted until June, 1899. The prima donna was Miss Lily Post, a charming and favorite artiste, especially in California, her native State. Miss Post had been quite ill during the rehearsals, at the final one of which her memory left her completely, and she could not speak a line. The scene was pitiful in the extreme, as this beautiful singer burst out: "Oh! this is the finish." After this, Miss Post made two or three efforts to rejoin the company, but she was never anything like her old self, and when the organization came up from Los Angeles by steamer to San Francisco, on its way to Portland, I went to the wharf to meet the vessel. I saw Miss Post leaning over the rail, looking wan and drawn; and, as she descended the gangplank, I took occasion to say



GEORGE H. BROADHURST



JOHN E. WARNER



MARCUS R. MAYER



JACOB J. GOTTLÖB



KIT CLARKE



HENRY S. SANDERSON

*One Time Members of the Author's Business Staff*



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to her in the gentlest and most sympathetic manner that I thought she was too ill to continue just then with the company. Almost in an instant the poor girl became a raving maniac, and three days later she died, to the intense regret of all who had known her, and to the greater part of the public, who were familiar with her histrionic abilities.

In June, 1900, David Henderson, whose star for some time had been in the descendant, came to me in New York on my return from the trip to Mexico telling me that he had secured a lease of the Schley Theatre in West 34th Street, and inviting me to join him in the scheme. This appealed to me, the more so as the theatre was a small one, which I thought might be worked for comedy, as at my house in San Francisco. Mr. Henderson had no money, but I thought the matter might be easily financed, and that evening, by accident, I met Simon Dessau, the diamond importer. I laid the theatre project before him. He thought it looked like a good thing, but was not inspired with any eager desire to associate with Mr. Henderson, with whose lavish method of management he did not agree.

However, Dessau and I met Henderson and had an interview with him, in which it was agreed that a corporation should be formed, with Dessau president and treasurer, myself vice-president, and Henderson director. When it came to the question of having the lease made out in the name of the corporation, Henderson began to object, with a view to securing compensation for having obtained the document. There were several stormy conferences, at one of which Henderson announced that he had a friend who would take over the entire proposition, naming a Mr. Donnelly, of Atlantic City, a heavy real estate speculator, who already had backed Alfred E. Aarons in some of that young gentleman's theatrical ventures. Mr. Donnelly came to a meeting of the corporation, and as by this time I foresaw endless wrangles, I declared that my share of the enterprise was for sale. I had put in some \$1,650 in cash; in addition to this, Henderson owed me about \$800, which I had advanced to him when his attractions were playing my circuit in the West.

There was a long discussion, which finally resulted in the payment to me of \$3,400, of which \$3,000 was for my interest, and the remaining \$400 a settlement of my claim against Henderson, upon a basis of fifty per cent. When the amount had been turned over to me, I said to the assembled gentlemen: "The funeral will now take place. Your troubles have just

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begun. Good-day." My parting words proved to be prophetic, for the dissensions ripened rapidly into a series of injunctions, ejections and hand-to-hand conflicts; but the theatre has never yet changed the name which I bestowed upon it in the very first stages of the negotiations; it still remains the Savoy, now controlled by Frank McKee.

In the year 1901 I formed two separate attractions, one a revival of "Peg Woffington," with Rose Coghlan as star, and the other a modern version of "Mazeppa," with Vernona Jarbeau in the title rôle. The Coghlan company was an excellent one and included William Elton, Louis Massen, W. J. Montgomery, B. T. Ringgold, W. L. Branscombe, Minna Phillips, Sarah Madder and others. This organization was quite successful. The Mazeppa company, which was provided with massive scenic effects, proved too costly to permit profit, although Miss Jarbeau's interpretation of the leading part was admirable. Her broad-sword contest with Ed. Lay, who had played the same part with Adah Isaacs Menken and several of the other noted Mazeppas, insisted that Miss Jarbeau, as a fencer, was far superior to all the others. Her nerve and presence of mind were shown in Washington, D. C., when the horse upon which she was secured, in coming down the last "run" lost its footing and fell over bodily upon the stage below, with Miss Jarbeau underneath. Everybody thought she was killed, and the audience with one voice groaned aloud; but Miss Jarbeau, when extricated from the harness that had held her upon the back of the steed, ran down nimbly to the footlights, kissed her hand to the crowd in front, and then insisted on doing the run all over again evoking the wildest applause. She was more fortunate than another famous Mazeppa, Leo Hudson, who was killed in a similar accident.

## CHAPTER XLII.

A Trip Around the World—Conclusion of the Boer War—My South African Tour—Anarchy Arises Among the Members en Route—Interesting Experiences—My Arrival and Shipload of Cargo Alarm Resident Managers—I Introduce Extensive and Sensational Advertising Methods for the First Time on the Dark Continent—The South African Magnates, Ben and Frank Wheeler, Learn a Thing or Two—My Three Attractions Open Simultaneously in Cape Town—Alone Direct the Affairs of the Three Companies in Widely Separated Sections of the Country—Hospitality of Leonard Rayne, Controller of South African Theatricals—Towns Played Which Had Been Battlefields in the Boer War—Edwin Cleary, Theatrical Soldier of Fortune—Unexpected Success.

**T**HE conclusion of the war between the British and Boers in South Africa suggested to me that there was still a part of the world in which, as an amusement manager, I had not been a pioneer. I was yet ill, but to be financially profitable and also of marked benefit to my health, I thought of assembling a compact organization—some distinct novelty that would appeal to the people of every nation as its chief feature, such an audience as was sure to be found in any country at the finish of a hard and costly military struggle. People from all parts of the world flocked naturally to these places under the conditions described and it almost invariably follows that there is great activity and plenty of money in circulation. Thus I could see before me a voyage from which both business and pleasure might be derived, and in a quiet way I began seeking the right sort of attraction required for such an undertaking. Several years previously, an able hypnotist, named Sylvian A. Lee, had applied to me to send him to Australia, having heard something of my experience with Washington Irving Bishop. It struck me that Lee, if I could find him, was just the man for the nucleus of the scheme I had in mind. I found that he had retired from public life and was living in St. Louis, where, in association with Frank Tate and others, he was conducting an institute for the teaching of hypnotism by correspondence, and I immediately sent him a communication, suggesting the availability of the plan I had in mind. In reply he informed me that he

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was doing quite well with his hypnotic school and that having settled down with his family he had no special desire to resume his travels. However, I wrote him again, suggesting a handsome salary and percentage of the profits.

Meanwhile, one evening while viewing the vaudeville show at Hammerstein's Victoria Theatre, New York, I was greatly impressed by the thought-transference performance of Mr. and Mrs. Julius Zancig. The idea struck me that here was the missing element for my proposed entertainment; if I could make a combination between Lee and Zancig, a show would result that would be entirely new for Africa and the Orient. I found that Mrs. Zancig was in rather poor health and I pointed out to her husband the benefits to be derived from a long ocean voyage and change of climate. He was inclined to listen to this argument, although they were receiving an extra large income from their vaudeville service. Still the salary and profit share which I proposed to Mr. Zancig was worthy of his consideration, even though he objected to combining with Lee, whose stage work he regarded as a fake—which, by the by, was precisely the view taken by Lee of the Zancig show. However, the deal was finally effected, the two principals to receive each a handsome salary and twenty per cent. of the net profit. Lee came to New York at once with his wife and three assistants, making five in all.

In the interval it occurred to me that if I was going to make such a long journey it would be as simple a matter for me to handle two or three separate shows, so as not to concentrate my energy on one alone. I had been so thoroughly accustomed to wholesale dealings in amusements that the effort required for the proposed undertaking would be trifling. Yet this was perhaps an error of judgment, as matters turned out; for it is certain if I had taken only the Lee-Zancig combination to South Africa, I should have cleared at least \$100,000. But these matters could not be accurately judged in advance, so I at once commenced to form a second company for the presentation of musical comedy. For this I engaged Louise Willis Hepner, as prima donna; Mme. Pilar Morin, the noted pantomimist; Leonora White, a famous beauty, who had been the model of Burne Jones, and others of excellent calibre. Miss Hepner was in private life the wife of the late George W. Leslie, an actor, and they had both been to Australia with "The Belle of New York."

There was a great deal of trouble in the company, for which it is alleged

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that Leslie was the cause. Having heard something of this, I was at first reluctant to engage him, but finally yielded to the earnest solicitation of his wife, who did not care to go so far from home without him. We had, however, a clear understanding as to what was expected of Mr. Leslie, who was made fully aware of my knowledge of his past methods, and who faithfully promised his loyalty and support of my management. For this he was appointed stage manager. De Villiers, the French illusionist and magician, was then at the Eden Musée, New York. He was a capable performer in his line and I engaged him to be the third and last of my three South African companies. De Villiers had four assistants, and when I came to "count noses" I found that I had assembled a group of some twenty-eight persons, where originally I had intended to take with me not more than six or seven. Walter J. Kingsley, a capable young newspaper man who had enjoyed much experience as an advance agent, I appointed press representative for the expedition.

At the inception of the preparations I had been at some pains to familiarize myself with the topography, population and transportation facilities, etc., of the country to be visited, providing myself with maps, books of travel, historical works, railway guides and every form of literature furnishing information regarding South Africa; and long before sailing time I knew more about actual conditions there than many of its oldest residents.

I also had cabled my old acquaintance, Ben Wheeler, the leading manager of South Africa, at Capetown, requesting his judgment as to the prospects, and he replied that it was practically impossible to secure dates in Capetown, Johannesburg, Port Elizabeth, Durban, Kimberley and Pretoria, the principal cities. I had known Mr. Wheeler and in the early California days, when he was traveling with a small wagon show, the kind of outfit with which he had made his first entry into South Africa, where he had prospered hugely. While I appreciated his anxiety to prevent me from securing disaster in his own country, I was not discouraged by his advice; on the contrary it spurred me on. I had experienced similar discouragement when about to lease the Bush Street Theatre, also when designing my circuit operations into Mexico, and in both instances my determination strengthened instead of weakened.

From these statements it may be accepted that Mr. Wheeler's cablegram served to make me more optimistic than ever regarding my future plans in South Africa. I had been in communication with John C. Seager, shipping

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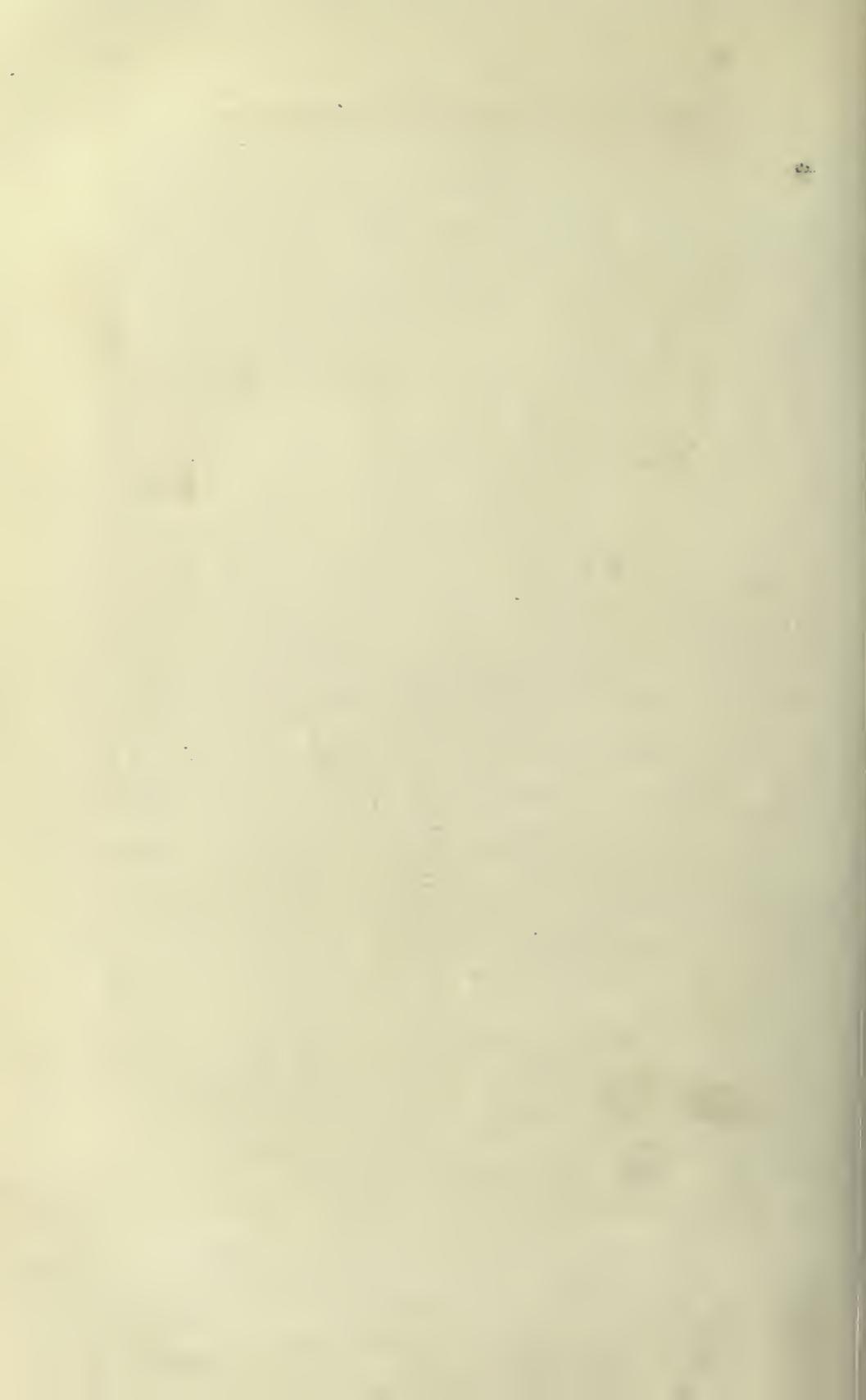
agent for the Prince Line of steamships to Capetown, and induced him to send the agents of the line there to learn what large halls might be secured for my purposes. His reply informed me that there were three of these—the Odd Fellows, Metropolitan and Dutch Reform Halls, the last mentioned a new edifice erected by the Boers. To secure these it was necessary for me to pay a substantial guarantee in advance, as was the then prevailing custom throughout South Africa. This precaution on the part of the proprietors had been caused by a long list of losses sustained through dealings with irresponsible amusement companies.

I cabled the sums necessary to secure the three Capetown halls mentioned by the steamship line agents, and my preparations for sailing advanced rapidly. The "Norman Prince," which was to sail for Capetown in April, possessed only six cabins, and, in order to house the entire company, it became necessary to build a large structure on deck at the stern and divide this into state rooms, which promptly accomplished, furnished all the necessary accommodations of steamship travel. I had also provided a large equipment of scenery, costumes, printing and other paraphernalia, which, when it was all on board labeled with my name, looked very much as if M. B. Leavitt had chartered the entire steamship. I had some \$4,000 worth of printing, the scenery of my "Spider and Fly" productions and a great deal of other stage material, with a large number of practically new costumes, and complete electrical appliances of the most modern description. I had secured the African rights for all George H. Broadhurst and Charles H. Hoyt's plays, besides a number of stage works controlled by William A. Brady, as well as the pieces in the repertoire of Gus Hill, calculating if I once secured a foothold in that country I might remain there indefinitely. Up to the time of sailing, my cash investment amounted to more than \$12,000, of which \$3,000 or more had been advanced to various members of the organization. I carried with me a sufficient amount of cash for immediate emergencies, and a letter of credit for \$5,000.

As soon as we were at sea I went to my cabin, where I at once began mapping out routes for each of my three companies to follow the conclusion of the four weeks in Capetown arranged for by cable. I had studied the map of the country until I knew every inch of it as well as I knew my own territory in the United States. Route No. 1, for the musical show, was by water to Port Elizabeth, East London, Durban, Pietermaritzburg and the in-



CAPE TOWN, SOUTH AFRICA



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terior. Route No. 2, for Lee and Zancig, from Capetown to Johannesburg, over a distance of some twelve hundred miles. Route No. 3, for De Villiers, was laid out through the interior toward Durban, partly by rail and partly by stage, largely through territory that could be calculated upon to sustain the least expensive of the shows. This was a mammoth work, requiring the closest of study to the minutest details of railroad and steamboat connections and relative populations, etc.

Rehearsals meanwhile were in continuous progress in the main saloon of the ship, at one end of which a stage had been erected for this purpose, and a piano I had brought aboard furnished the music for rehearsals of the ensembles for the larger of the three companies. Thus the preparatory work was going on smoothly, and for a short time everything was as serene as if we had been a family party, with the ship's officers as members, for they were amused and entertained by the novelty of the situation. But this was not to continue, for Mr. Leslie's proclivity to disturb proved too much for his power of resistance, and presently a secret plan was being hatched, under which he and three or four of the other members of the musical section were to desert, and go out upon their own account in what are known as "The Smalls" in South Africa, which, as their name implies, are the homes of innumerable small fry shows. Zancig and Lee, I found out afterward, even before they sailed from New York, had been considering a similar defection, and De Villiers, not to be outdone, was prepared to break away at the earliest opportunity.

Occupied as I was in the seclusion of my cabin, it was some time before the rumors of these matters reached me. Two members of the company had not appeared on deck. One of these was Leonora White, who came aboard suffering from a distressing malady, and the other was Mme. Pilar Morin, who in addition to grieving over the recent estrangement from her husband was deathly sea-sick and did not emerge from her berth until the "Norman Prince" slowed up before St. Helena, that we might have an extended view of the historic scene of Napoleon's imprisonment. The voyage from New York to Capetown occupied thirty-two days and was noteworthy because there was but one stormy day on the whole voyage. Upon the arrival I found that every article admitted to South Africa was dutiable, so sending the members of the company into the city to find hotel accommodations, I remained at the Custom House to superintend the landing of our effects. The customs officers,

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surprised at the magnitude of the cargo of material intended exclusively for amusement purposes, extended every aid and consideration, which resulted in passing the entire outfit without the exaction of a penny for duty. I had sent Mr. Kingsley into the city to attend to the press, and after I had seen our big collection of boxes, cases, crates and scenery loaded upon trucks and hauled from the pier I proceeded to the Hotel Royal and secured quarters. This was a task of difficulty, for Capetown was fairly alive with a transient population that crowded every nook and corner of the place. It was more like a live American city than any other place I had ever been in, outside the United States.

The local newspapers had learned something of the extraordinary cargo then being landed from the "Norman Prince" and had dispatched reporters to the White House Hotel to interview Mr. Wheeler, thinking he might give some information as to the identity of this M. B. Leavitt, whose name was painted on such a vast collection of theatrical material. Mr. Wheeler with great presence of mind assured the reporters that this could not be the M. B. Leavitt, but must be some impostor making use of the name. He neglected, however, to make any reference to his cable correspondence with me in New York. A few minutes later, as I was performing my ablutions in the hotel, the cards of Mr. Wheeler and his son Frank were sent up, and the two gentlemen soon followed. To say that Mr. Wheeler was amazed at seeing me in South Africa is but faintly stating the case. Wheeler, Sr., evidently had been under the impression that his dispatch had caused me to keep out of his bailiwick and he hastened to explain how utterly impossible it was to secure dates, adding that at the very moment he had Mrs. Lewis Waller upon his hands with no place in which to play her.

"So," he pursued with much concern, "what are you going to do?" I replied that I wasn't sure as yet, but that if the worst came to the worst I could pack up and go back home. He was very cordial in his invitation for me to join him at dinner, but I had too much business on my hands within the next few hours and so put him off until the next day. As soon as the Wheelers had departed I telegraphed scores of messages as fast as I could write them, to secure the dates for which I wanted them. Then I visited the newspapers, informing them of the status of my scheme and next day the local press contained long interviews with me and related the details of my proposed enterprise. I also secured contracts with different halls which had

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been engaged for my shows through the steamship company, each of these providing that I should make such alterations as might be necessary to convert the interior of the hall into an auditorium suitable for my purpose. I then learned that my friend Wheeler had vainly tried to rent all three of these places after learning of my presence in town, which did not surprise me but convinced me of the advantage of my insight.

There were but two bill posters in Capetown, one of them controlling the railroad and the other principal billboards, and the other working upon a smaller scale in his business.

The Capetown theatres, one controlled by Wheeler and the other by Frank De Jongh, had not been accustomed to expending great amounts of money in this method of advertising, but I determined to go to the extreme. So I secured the principal billboards for ten pounds a week and as many of the boards of the minor concern as I could get for seven pounds sterling a week. Then I billed the town as it never had been billed before, and possibly has not been billed since, announcing the opening of my entertainments consecutively for Thursday, Friday and Saturday evenings at their respective halls. At the Metropolitan Hall I had transformed the interior into a beautiful auditorium, with a stage proscenium, arch, curtain, scenery and electric lights, besides stringing incandescent bulbs outside the place, all at a large expense. In the meantime I had secured results from my telegraphic communications, for the service in South Africa is both quick and well conducted; frequently I received replies to my first dispatches before I had filled out later ones at the same sitting.

The time came for my dinner as Mr. Wheeler's guest, who had not recovered from his surprise regarding my advent in Capetown. "How did you secure the three halls?" he began upon my arrival. "By cable from New York," I replied, whereat Mr. Wheeler was more astonished than ever. He introduced me to his family with effusive eulogiums of my ability and standing as an American manager; yet all the time my host was seeking to draw me out about my plans, saying that I could not remain forever in Capetown, and wondering what I should do afterward; as on the previous occasion, I responded by saying that at any time I desired I could return to America. "How are you fixed financially?" inquired Wheeler. "If you want any money let me know and it is yours." Of course I assured him that I was entirely capable of financing myself, but thanked him very much for his

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friendly offer, which possibly might have had behind it a germ of his wish to have me out of the country even at the cost of paying the freight. By way of a practical demonstration of his liberality in such matters Mr. Wheeler, as the evening wore on and the champagne went around, opened his private safe and exhibited to me all the jewelry of a certain leading actress, held by him as security for money he had advanced her. Mr. Wheeler laid great stress upon the impossibility of getting time for my shows beyond Cape-town and after observing his anxiety on that score as long as I desired I exhibited my three routes, practically contracted by telegraph deposits paid. He was astounded at the speed with which I had worked out a process, with which long experience had made me perfectly familiar, and although obviously somewhat crestfallen, he managed to raise a smile as he extended his felicitations.

On Thursday evening the Lee and Zancig show opened at the Dutch Reformed Hall and scored an immense success. On Friday night, at Odd Fellows' Hall, the De Villiers entertainment was given, making a very pleasant impression; and on Saturday evening, at the Metropolitan Hall, the musical company appeared in a series of sketches and vaudeville that agreeably impressed the audience. They also warmly praised the extraordinary change that had been brought about in the interior of the house.

To say that this rapid-fire system of doing things, no less than the previously unheard of manner in which the entertainments had been advertised, was the talk of the town, is but a faint reflection of what really occurred. The newspapers teemed with it and columns of encomiums were heaped upon my devoted head. All this alarmed Mr. Wheeler, as being likely to imperil his rule of imported amusements, and he lost no time in communicating with Mr. Leslie as well as De Villiers. Mme. Pilar Morin had not appeared at the first few performances, and Miss White was confined to the hospital. When the former actress finally reported for duty she found fault with the properties supplied, claiming that their use would be detrimental to her artistic reputation in a country where she was unknown; this seemed to me to be far-fetched, considering that I had been very liberal in advancing her large sums of money she had asked for before leaving New York. De Villiers, whose show was doing a little better than taking care of itself, had been led to think by local influences that he could do a great deal better for himself by traveling through the country under his own direction; thereupon

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asked me to release him and sell him the printing I had purchased for his entertainment in case he could secure the right kind of financial support. I realized that his performance, while excellent, was not destined to command receipts sufficiently large to make the venture very profitable. So I was quite willing to let him go. De Villiers, however, re-considered the matter.

At the Metropolitan Hall it was the custom to hold religious services on Sundays and there was a clause in the lease that this right should be retained; but there was also another clause permitting me to refit the interior in a suitable manner for the presentation of my musical company. On Saturday night, after the curtain had fallen, the stage was cleared so that the pulpit might be placed upon it in the center without any surroundings to offend the sensibilities of the strict religionists, who occupied it as a place of worship. These precautions, however, were not sufficient to prevent the appearance in Monday's Capetown Argus of a long article narrating what was described as the sharp trick of a Yankee manager, and conveying the impression that I had been a party to an act of sacrilege. I felt that such an attack in a peculiarly sensitive community was calculated to work injury to my shows; but before I had taken any decisive action, a prominent lawyer, to whose father I had presented a letter of introduction from influential relatives in New York, called on me. He had seen the publication and realized with myself the damage that was likely to be done to my interests. The newspaper which had published the story made every effort to dissipate its effect, and the church people who had inspired it were glad to make a settlement, which consisted of a refunding of the month's rent and a handsome bonus if I relinquished the house at the end of two weeks of my month's lease. For this show I then booked a few preliminary nights in the outlying towns so as to catch the regular route I had previously arranged.

Less than an hour before the steamer was to leave bearing the company to Port Elizabeth, I was notified that Mr. and Mrs. Leslie's baggage had not arrived and that my stage manager and prima donna had decided not to go along. I hastened to the hotel, where Mr. Leslie imparted the information that the salary received by himself and his wife must be increased or he would remain where he was. There was no time to parley and so of necessity I yielded to the demand. A day or two afterward Leslie came to see me and said: "Mr. Leavitt, I fully understand what I have done to you,"

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and I know you are a vindictive man. So I shall have to insist that hereafter our salaries be paid in advance." He also insisted that he and his wife should be permitted to travel first class, while the rest of the company traveled second class in accordance with the regular South African custom. All this, of course, had to be conceded for a time, because I was in a trap. The business with the musical company was excellent, although the special privileges accorded to Mr. and Mrs. Leslie were resented by the other members of the company because they did not enjoy the same consideration.

A young man named Phillips, then in Capetown, who had been conducting a music hall at Bulawayo, desired to join my business staff, and I engaged him first to manage the Lee and Zancig show, afterward transferring him to the musical party, and substituting Zancig treasurer and manager of the other enterprise in his place. Phillips continued until the second stand on the route where he obtained the notion that the duty of a manager simply involved standing about and looking his prettiest. I had learned also that Phillips had been in communication with Rosenthal & Hyman, managers at Johannesburg, in whose interest he had approached four members of my company to entice them from the show. They were desirable performers, whose versatility was such as to enable them to give a varied entertainment by themselves. I promptly got rid of Mr. Phillips and telegraphed the Johannesburg managers warning them that I would prosecute an action of conspiracy against them if they made any further attempts to acquire my people.

This left me once more alone to direct the affairs of three companies, whose impending journeys would be so divergent that at times they would be from 800 to 1,000 miles apart. After De Villiers had finished his month in Capetown I started him out over a route that although slightly inland practically paralleled the water journey upon which the musical company had been sent from port to port. Meanwhile, in Capetown, the business of Lee and Zancig continued to be so good that their engagement was extended for an additional month. They might have remained there much longer, only that as the early companies were working away from this point I desired to get this show on the move so that I might more easily keep in touch with all three. I was then traveling in advance of both organizations, jumping back and forth from one to the other, while doing all the preliminary work and keeping on the move as no man "on the road" ever did before. Lee and Zancig, after finishing in Capetown, started from city to city on the route





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toward Johannesburg, 1,200 miles away, and the two men quarreled incessantly; Lee's troubles with Zancig being supplemented by his determination to avoid his contract with me if he could. This situation made things all the more difficult for me because every time a disturbance broke out I had to rejoin the show immediately and calm the troubled waters. Thus I sometimes made a railway jump of 800 miles or more and back again to hold the show together—and I may pause to say that railway travel in South Africa at the time I mention did not prove to be an easy or joyous excursion. This led me to close the tour of De Villiers and add him as a special feature to the musical company; this increasing the expenses, as I had to raise the magician's salary to cover what had averaged his share of the profits when traveling independently.

George Walton, whom years previously I had met in London, was in South Africa at this time, rapidly approaching the end of a successful managerial career. In London I had some negotiations with him to come to America as comedian of the Lydia Thompson company. Mr. Walton had drifted to the Cape country, where he had formed a company of such versatility that they could play everything playable from Shakespeare to musical farce. At the height of his prosperity Mr. Walton was stricken with tuberculosis; but this fact did not interfere with his mental activity or cheerful mind, for as soon as he heard of my presence in South Africa he telegraphed me a welcome and inquired jestingly as to whether I was the same Leavitt who used to be so quick in London. I replied that I was the same man, and still going more quickly than ever. We had some correspondence by wire and mail, in which I learned that Mr. Walton was too ill to continue in active management and wished me to play the dates he had booked for his own company, which I accepted on a basis mutually agreeable, and was enlarged to the extent that I took over six of the leading members of his own admirable organization.

The musical show working over the seaport route was at Durban when I reached Johannesburg to prepare that city for the coming of the Lee and Zancig combination, which I did in my usual elaborate manner, taking extra space in the newspapers and billing heavily the entire surrounding country. We played at first in Masonic Hall, which was on the outskirts, a fact that curtailed the receipts to a great extent. But the performance was such a hit that when it was transferred to the theatre the income proved to be as large

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as could be desired. This playhouse was under Leonard Rayne, an accomplished actor and an exceedingly agreeable gentleman, who had the confidence and esteem of the South African public, especially as a producer of dramatic entertainments. The musical end of the show world in that country was controlled by Ben Wheeler, through arrangement with George Edwardes, of London, while Mr. Rayne had quite as strong a hold upon the business of providing purely dramatic shows. He took a strong liking to me and almost immediately proposed that we should form a combination to enter the musical field, beginning with a presentment of "Spider and Fly," the full equipment for which I had in storage at Capetown. This suggestion led to further discussion, and I proposed to Mr. Rayne that we take George W. Lederer into the scheme; Lederer to organize the shows in America and bring them to South Africa; Rayne backed by his bank to finance the undertaking, the profits to be divided equally between the three of us. To this end I sent a long and explicit cable message to Lederer in New York, but the situation and conditions were such that the scheme fell through.

After the Durban engagement the organization played at Pietermaritzburg, Harrismith, Ladysmith, Dundee, Newcastle, Standerton, Heidelberg and other towns where the thick of the fighting had occurred in what will live in history as the Boer War.

While playing at Pretoria many members of my company put up at a boarding-house that had been the former residence of the Boer President, Paul Kruger, and during their stay at Kimberley they visited the diamond mines, and were afterwards entertained by several of the officials in charge. At Heidelberg, a lively town in the Transvaal, the day of our performance, the able Boer leader, General Botha, was receiving a genuine ovation from his old comrades. Quite interesting also were the towns Mafeking and Bulawayo, en route to Rhodesia, where all was excitement during the building of the Cape to Cairo Railroad, which had been the dream and gigantic undertaking of that great empire builder, Cecil Rhodes.



Edwin Cleary, theatrical soldier of fortune, began as an actor of promise thirty years ago, then became manager, subsequently showman, his restless spirit then took him to lands unexplored, where he became constructing engineer and built railroads. He made and lost fortunes, faced death, grappled with disease, dodged misfortunes and looked upon it all as a huge joke.

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He traveled into Damaraland, in Dutch South Africa, 600 miles over shifting sand dunes, with two white men, twenty negro porters, eleven camels and one mule. Cleary, his two white companions, ten negroes and the mule were all that returned alive. He then took a record bicycle ride of 15,000 miles. Soon after he presented Gilbert and Sullivan's Operas in South America, but, as fate would have it, every town they entered was either in the throes of a revolution or victimized by some epidemic of a serious nature. He then took the company along the Pacific Coast, and just came out a few dollars to the good, but the culminating misfortune arrived when the ship they were going home on ran on the rocks below Valparaiso and became a total wreck. He encountered the same fate when taking a ship load of cattle from England to the Argentines. He brought over Aviator Paulhan to America and lost heavily over the transaction. I used to meet Cleary, whom I have known intimately since he first appeared on the stage, in many unexpected parts of the world during my travels, and whether fate smiled or frowned upon him he was always devil-may-care and cheerful.

In my extensive travels around the world I have had the good fortune to meet many distinguished gentlemen. One whom I recall was Mr. Leslie Warner, an influential member of the Nashville (Tenn.) Board of Trade. It was during a tour of Spain in 1906 that I first met Mr. Warner, a dignified, gentle, courteous American, of urbane and pleasing deportment. It is with regret that I learn from his widow, Mrs. Warner, that her husband recently passed away, and I am sure that his memory will long be cherished and treasured by all those who had the good fortune to know him for what he was—a perfect Southern gentleman. After our first meeting he frequently wrote to me and recalled the pleasure of our trip through Spain. No one in Nashville stood higher than Mr. Warner or had more friends.

## CHAPTER XLIII.

Lee and Zancig's Enormous Success in Durban, South Africa—Receipts Largest on Record—The Journey to Ceylon and India—My Musical Company Plays Bombay—Lee and Zancig's Season in Calcutta—Serious Fracas with the Parsees in Bombay—Perilous Journeys to the Frontier of Northern India—Playing All the Important Cities en Route—Am Dissuaded from Invading Afghanistan—Theatres of Calcutta—The Amateur Dramatic Society—The Native Theatres in India—Eugene Sandow and the Tikari Rajah's Revenge—A Dissertation on Calcutta, the City of Palaces—Bombay and the Fire Worshipers—The Tower of Silence—The Interesting Sights of India.

**I**N Durban, I had resolved to present Lee and Zancig in the Town Hall, a vast structure which I considered suitable to the purpose. I was introduced to Mr. Brown, the Mayor, who, upon learning in general terms the nature of my entertainment, strongly advised me not to make much of a stay, in the belief that the entertainment would not prove of exceptional interest in that part of the world. He advised me to take the hall from night to night, and then introduced me to his secretary, who at once exhibited a telegram from Lee, expressing a desire to hire the hall on his own account. The whole Lee and Zancig tour was dotted with incidents of this disturbing character, but in my contract with Lee there was a clause which made the document binding in every part of the world, so that when he became too insubordinate I was enabled to bring him to terms. I have always been impressed that much of his recalcitrant conduct was due to the mental strain of his stage work, a view sustained by the fact that the unfortunate man is now in an insane asylum in Williamsburg, Va.

I finally secured the Town Hall for three nights, with the option of an extension if the business warranted. I advertised the coming of Lee and Zancig with my customary freedom. The show opened to only about \$250. I announced that as a second performance Mr. Lee would put a man to sleep for twenty-four hours, during which period the subject of this hypnotic spell would remain on exhibition in a shop window on the main street of the town. This had the effect of more than doubling the size of the second

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house, and on the third night, when the sleeper was to be awakened inside the hall, the sale was nearly \$1,250. During the day the street was so blockaded by crowds of curious people that the police made a vigorous complaint. We then announced that Mr. Lee would place another subject under his influence for forty-eight hours, waking him up on Saturday evening, whereupon the city went fairly wild with excitement. No such receipts for an amusement enterprise ever before had been known in Durban, and long before the hour of opening the doors for the Saturday evening show the streets in the vicinity of the hall were so densely blocked with men, women and children that it was found to be impossible to wedge one's way through the mass. In order to transfer the sleeper from the show window to the hall it was necessary to bring him by a circuitous route to the rear of the building.

Then came the task of letting the people into the auditorium. They were jammed up against the doors in such a dense throng that we anticipated a stampede, and, in fact, many were trampled upon and injured in the rush. It was totally impossible to keep anything like an exact track of those who entered, so that some hundreds must have gained admission without paying. Every seat and every inch of standing room was occupied, and the broad steps leading up to the great organ in the rear of the hall were also pre-empted by the surging throng, so that many had to be pushed aside to make room to give the entertainment. Mr. Lee's part of the show pleased the crowd, but when Mr. Zancig went into the audience and began his thought-transference feats the people cheered with delight. The receipts of that performance were nearly \$1,500, and we remained for two and one-half weeks to an average of from \$800 to \$1,000 a night. This became somewhat irksome to the inhabitants, who seemed to think it was unfair that a foreigner should take so much of their money, and it was suggested that to alleviate this feeling, we should give a charitable benefit. This was done, and we left Durban satisfied that we were not brigands. At Pietermaritzburg there was a profit of nearly \$5,000 during the two weeks' engagement, and the show did magnificent business everywhere.

The tour of South Africa covered every city and town of importance, occupying six months, with a conclusion exactly as I had planned before I set foot upon the soil of that country. As the musical show was drawing its season to a close, and for the purpose of reorganization and the rehearsing of

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new material before leaving for Ceylon, India, and other parts of the world, Mr. De Villiers expressed a desire to be released, inasmuch as he had already visited India, where we were heading, preferring to remain in South Africa, playing what are known there as the bullock cart towns.

I willingly acceded, and he took over the unused printing which I had ordered for him before leaving America. At Durban (the last of our performances in Africa having occurred at Greytown), my two companies were assembled to take ship, when Lee, still struggling to get away, had to be restrained by legal process. He, however, insisted upon his share being increased to one-third of the profits.

Under protest, I yielded, whereupon Mr. Zancig, reasoning with some logic that if his confrere was worth a third of the profits, he was entitled to the same financial consideration. This point was also yielded under protest, and we sailed for Colombo, in the island of Ceylon, where I had secured the two theatres by cable. These were the Bijou, where Lee and Zancig opened, and the much larger Public Hall, where the Troubadours played.

The two entertainments were given separately for the first four nights of the week, at the end of which time both shows were united in the "Public Hall," with the result that the receipts were very large indeed. From Colombo, we proceeded to Kandy and Galle, both upon Ceylon Island.

At Kandy, they claimed to possess the original Garden of Eden, and, after viewing the spot, it was easy to imagine that the claim is not misplaced, for it is the most beautiful and bewitching place the mind of man possibly could conjure up.

From Ceylon we took the steamer to Madras, India, touching at Tuticorin. Madras may truly be described as a metropolitan city of magnificent distances. The streets are immensely broad and the buildings are widely apart. To walk a city block in Madras, is very different from such a feat in any other part of the world.

The musical company played in Madras for two nights, going thence to Bangalore, Poona and Bombay, then up into Northern India, while Lee and Zancig sped straight on to Calcutta, where they opened to large audiences at the Opera House. These two performers were now both on the rampage, Zancig apparently having caught the fever from Lee. They were making large sums outside their interests in their public performances by taking pupils in hypnotism and mind reading at their hotel.



CEYLON. 1. Cinghalese Girls. 2. Paddy Fields. 3. Traveler's Palm. 4. Elephants.  
5. Native Girl. 6. Elephant at Work. 7. Temple of the Sacred Tooth of Buddha,  
Kandy. 8. Street Scene. 9. Kandyian Kings.



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In due course, each began to think that the other was "holding out," and this served to intensify the bitterness between them. Meanwhile, I had gone to Bombay and engaged the theatre for a week only, as another company was booked for the week following. The town was billed lavishly and every preparation made for the show's arrival, but at the last minute Lee refused to come, claiming that his wife was ill.

There was nothing I could say or do (although I said and did pretty nearly everything) to induce him to make the trip, and so I was compelled to cancel the date. The only other available place of amusement in Bombay was the Parsee Institute Theatre, which, as its name implies, was built by the Parsees for their own use.

I engaged it for the week succeeding the one originally booked at the theatre and advertised the city again, only to find that Lee still refused to come to Bombay. In this emergency, I took the train to Calcutta, a distance of 1,400 miles, where I managed to bring the hypnotist to his senses, and again changed the dates for the Bombay opening upon the posters and in the advertisements. We finally had our opening, but the two disappointments had a tendency to diminish the receipts. However, the show made a distinct success, and business increased with each repetition.

After playing for three or four nights, I was standing at the door one evening, conversing with a young Englishman associated with the Bombay press, whom I was on the point of engaging to travel throughout the country in advance of the show. Just then something happened which had the immediate effect of putting an end to the Lee-Zancig combination.

Lee had invited a committee from the audience to step upon the stage for his experiments, and these comprised about twenty-five persons, mostly Parsees. Among them was a man who possessed some little smattering of hypnotism, which he apparently desired to impress upon his townsmen, for he resisted Lee's efforts to put him under the spell.

Lee explained his inability to cast his influence upon any one who was unwilling to receive it, and he then went back to his task. He possessed a villainous temper, allied to wonderful physical strength, and, finally losing patience, applied some epithet to the stubborn Parsee, who responded by declaring in a loud voice that Lee was a fraud.

In his exhibition, Lee made use of various domestic articles, among them

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a number of brooms, and, picking up two of these, he dealt the Parsee a heavy blow upon the head.

In an instant, almost as quick as the winking of an eyelid, the entire committee had pounced upon Lee, and the whole audience was on its feet, many of them rushing towards the stage, although a few of the calmer men in the house endeavored to check them.

In the midst of the turmoil, I appeared on the edge of the stage and made a speech, in which I said that Mr. Lee had been very ill, and that while his actions were to be condemned, he was not wholly responsible. This had the effect of quieting matters down somewhat, but my professor of hypnotism was a sight to behold. His face was badly bruised and swollen, and his clothing was literally torn to shreds. Lee was placed under arrest, and altogether I was not sorry for it.

The tumult occasioned by this episode brought the engagement to an abrupt close, the Parsees returning to me the amount I had paid in advance for the theatre and cancelling the lease. Lee was liberated on bail furnished by the keeper of the hotel, and he remained in Bombay awaiting trial, which, however, was averted in time by the payment of some sort of indemnity and the exchange of apologies. Lee went back to Calcutta, where he resumed his hypnotic teachings and made considerable money.

I at once transferred Zancig to the Troubadours, which he joined at Lahore, fully one thousand miles away. This made a very strong show, and they played with it there and in Peshawar, Rawal Pindi, Umballa, Delhi, Agra, Lucknow, Cawnpore, Allahabad and other cities, on a quick trip back to Calcutta, where we opened at the Theatre Royal with great success. I now had but a single show upon my hands, which was very much in the nature of an intense relief.

While in Peshawar, the extreme frontier city of the Northwest Province of India, I wanted to send the musical show across the Afghanistan border to Kabul, playing Jelalabad on the way, no theatrical company ever having penetrated into that wild country. Some British officers to whom I unfolded this project advised very strongly against it, saying that the dangers of the famous Kabul Pass were many, and that the natives beyond the border would in all probability carry the women of the company off by force. Reluctantly I gave up the plan, but have since regretted that I did not leave the women behind and take the men, so that I then might

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have been the pioneer showman in Afghanistan as I was in so many other parts of the world.



There are several theatres in Calcutta, although only three of them are English: the Opera House, owned by the Rev. E. Cohen; the Theatre Royal, by Mr. Stevens, an Armenian gentleman, and the Empire, which has quite recently been built by Maurice E. Bandmann, and where his companies imported from London play the comic operas which contemporaneously are running in London. He is part owner also of the Theatre Royal.

The Empire is the principal theatre in Calcutta, and is supposed to be built on the exact plan of the Palace of Varieties in London; but the acoustics are bad, and few people beyond the first six rows of the stalls can hear what is being said on the stage.

However, it does not usually pay for any really expensive company to visit India, the attendance being poor, except on Saturday nights, when people go principally to see and be seen. I may mention casually that no high-class work is ever appreciated there except by some dozen people, who generally omit to be present when there is a good show on, because, as they say, they have "so often been sold."

The comic element, verging on the burlesque or ridiculous, is well received in a country where the men, weary and worn with their day's work under a broiling sun, like to see something that will raise a laugh even if it be to the detriment of the performer.

The only theatrical show in Calcutta that pays, and always draws a packed house, is the amateur dramatic club performance of some well-known operette, which they alter to suit the capabilities of the performers to such an extent that the unfortunate composer would blush to own it.

This is generally run by some man, who, as manager, director and principal actor, cuts down all the parts except his own, making a slight concession for the leading lady, and turns it thus into an entirely one-man show. In fact, this autocrat of the stage has been known to make it so unpleasant for some unfortunate individual who has shown unintentional talent that he has been only too delighted to resign the glory of being a member of the "A. D. S."

The piece is always well staged, the chorus of budding beauty culled from the ranks of middle-class aspirants are beautifully dressed. In fact, it

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may be mentioned that the costumes are held out as a bait. They look pretty in consequence, hopelessly uncomfortable and awkward, sing out of time and tune, which does not matter, however, as shoals of their friends are present (on free tickets) to applaud them vociferously.

The leading ladies are generally chorus girls who have managed to capture some unwary tradesman and settle down in Calcutta, or the daughters of trades people or boarding-house keepers, who having once appeared in these leading rôles assume the airs and graces of a Melba or a Patti. I must just mention that there is always a big rush for these parts, as the A. D. S. is an excellent marriage market for the unattached girls, and a hot-house of intrigue for the married women.



While in Calcutta and Bombay, I made frequent visits to the native theatres, and here relate many incidents I observed. The Parsee Theatre plays pander to the tastes of the Mohammedan public in a fearful barn known as the "Corinthian." It was originally built by the American minstrel, Dave Carson, who was a great local favorite during the Sixties and Seventies. He was at one time reputed wealthy. Subsequently becoming poor, he died in an insane asylum. His widow, now aged, conducts a boarding-house in Calcutta.

The Corinthian is always packed, especially when some unsuspecting European artist is inveigled into accepting a very fair fee to appear for a couple of nights on their dusty boards, when the items are highly boomed in the Indian papers, and never fail to pack the house, even with the price of tickets at four times their regular value.

In one instance, a lady pantomimist and dancer, no other than the Princess Sita Devi, was offered an engagement for two nights for her show, which consisted of a sketch where a lady dancing in her bedroom glances casually into a mirror and sees reflected therein a burglar hiding behind a curtain. She continues dancing in fear and trepidation until the burglar comes out of his hiding place and touches her on the shoulder. At this point, she swoons away, and the curtain goes down.

The manager said he would see to all the stage arrangements. Imagine the horror of the artiste, when she got to the theatre, to find she had a dressing room two yards square, which she was expected to share with a gentle-

# INDIA



CALCUTTA. Dalhousie Square.



Panorama, Bombay.



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man taking the part of the burglar. As there was plenty of time to spare before they went on, they took it in turns to dress.

While the lady was dressing, and in an advanced state of *deshabille*, a number of young Indian chorus girls in full war paint, strolled in to watch her. She took no notice of them until her maid (an Indian herself) whispered to her: "Madame, these are not girls, they are boys dressed up."

Then again, when she stepped onto the stage, expecting to walk into a bedroom scene, she found herself in a garden, where a very old hat and cloak hanger, with four inches of looking-glass stuck in it served the purpose of her cheval glass, and the burglar was concealed behind a fourfold screen facing it, that was so perforated with holes that she would have needed to have been stone blind not to see him the moment she stepped on.

There was no place for her orchestra, so she found they had all been packed like sardines into a stage box. This inconvenienced her very much, as during the most telling parts of her dance the bow of the first violinist would get entangled with the clarionette stops, and the trombone man, in suddenly taking a high note, would give the pianist a black eye. The double bass player could get no effect out of his instrument, and the only music he extracted were groans from the cornet player, whom he butted violently in the stomach with each stroke of his arm. The lime-light operators were both on the stage, in full view of the audience, whose attention was thus divided between them and the performers. The money was well earned.



Then there are a number of Bengali (Hindoo) theatres, the *Star*, the *Minerva*, the *Koh-i-noor*, and others less known. Their pieces are certainly well played, the elocution of the Bengali being good, and the acting sometimes rising to the exceptionally good; but for a nation that gesticulates incessantly in talking, there is a remarkable absence of gesture in their acting; in other words, their deportment is deplorable.

The *mise en scène* is artistic, if a little crude at times, and their scenes change frequently. Even in the middle of a dialogue, the back drop parts and slides away, right and left, and two other pieces slide in and take their places.

There is a good deal of disappearing through trap-doors, and fairies are drawn up into the borders, but always seated in a modern English arm-chair,

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as the said fairies are generally fat and heavy, and believe in security. To enhance the romance of the situation, her heart-broken mortal lover, loath to let her leave him thus, hangs on to the legs of the chair, and thus accompanies her.

Terrible battles are fought and won without a single sword stroke. The combatants jump around, flourish weapons in each other's faces and give vent to fearful yells, until the members of one faction commence dropping around, just to show the audience which are the conquered and who the conquerors.

One very enterprising Parsee, Khatow by name, goes touring round India with a monstrous tent theatre and a full company, which perpetrates Shakespeare's plays, translated into Hindoostani. The ambition is commendable, but their conception of the plays is burlesque in the extreme; for instance, in "Romeo and Juliet," the scene where the young lovers see each other for the first time, when, struck dumb with rapturous amazement, they gaze breathless and reverently into each other's eyes, awed into seriousness at the dawning of a great passion.

Now this scene was very curiously rendered. Juliet was on the stage, moving awkwardly and nervously about among her guests. Twice she got into position for Romeo's reception, but he had not finished dressing. However, eventually, in a gorgeous garment of crimson plush, worked with gold, in lieu of the monk's garb, a very fat, elderly Romeo bounced on to the stage.

He saw Juliet, who stood looking at him furtively from under her lashes. He staggered back, with his hand to his eyes, as though blinded by her beauty, but very soon he recovered, and started grinning and leering at her, accentuating his gestures by a series of the most rakish winks I had ever witnessed on or off the stage.

In real life, a girl of Juliet's position would have asked her nearest male relative to kick the insolent bounder out of the house, adding with a toss of the head, "What does he take me for?" But this Juliet, alas, seemed highly delighted. She put her finger to her lips and swayed from side to side, like a shy village girl reciting at a local concert. She smiled, leered back, winked and threw her handkerchief at him.

That will just give one an idea of what the rest of the performance was like. This ambitious admirer of the immortal bard has made piles of money and has also lost a great deal. He has commenced and nearly finished a palatial theatre, but has not the means to complete it. It is now on the market.

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He has also built a new theatre in Bombay, which is supposed to be the best in that city, but he never remains long in either of these towns.

Sometimes some proprietor of a good, all-around company, remarking the size of the Indian peninsula on the atlas, jumps to the conclusion that there must be tons of good money to be made there, but, as they have large salaries to pay, and their audiences consist of the limited number of Europeans there, they fail, and come back as best they can, or else something goes wrong, as in the case of Eugene Sandow, who took out a really good company.

He had one very pretty girl with him, Miss Elsie De Forrest, who was much admired in Calcutta. Among her most ardent admirers was the young Maharaja of Tikari, who is very wealthy. He was constantly behind the scenes, and, as a king does not wear all his regalia to hang around stage doors, he looked like any ordinary Indian gentleman.

Sandow, perceiving him one night, said loud enough for him to hear: "Turn that nigger out." "Nigger!" muttered Tikari to his friends; "I'll show him what a nigger can do."

He broke up Sandow's show by overpaying and drawing away his best artists. He married Miss De Forrest, according to the Hindoo rites, and she has become a Brahmin, and now reigns in her palace in rich Indian robes, like a princess in a fairy story, the Maharani of Tikari. Her jewels and costumes are the envy of all the ladies, Indian or European. She also owns a palatial residence in Calcutta.

So erratic are the evolutions of Fortune's wheel, that when I heard of Elsie de Forrest's brilliant marriage, I was not as astonished as one might be under the circumstances, for but a year previous to her meeting the Maharaja she had telegraphed me to Durban, asking for an engagement, as she was stranded then with Stilwell, an American conjurer, and others, in Beira, Portuguese South Africa. I arranged with them to join my attractions at Colombo, Ceylon, but they never showed up, but went direct to India.



"Oh, Allah! when thou hadst Calcutta, what need was there to make hell?" Thus the plaint of a famous Persian poet, which delicately alludes to life in Calcutta generally, also to the fact that it gets hot in Calcutta sometimes. Every right-minded white man agrees with the Persian poet, but righteousness, alas, was ever scarce, and there is a large majority of white men who just love Calcutta for the unrivaled facilities it offers for:

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absorbing Scotch whiskey in large quantities, flavored with a little water. The much-lauded hospitality of the East means nothing more or less than the free and perpetual exchange of whiskey pegs.

Calcutta has been called the "City of Palaces." By palaces is meant department stores which charge royal prices for all their goods; in fact, everything in Calcutta is on a regal basis. Considering that a laboring man's wage is from 10 to 20 cents a day, one wonders why this expense.

The explanation is contained in one word, "Graft." Calcutta, and, in fact, the whole of India, is the most gigantic graft concern in the world. Some people talk a heap about graft in this country, but let them go to India to get hints on the working of graft. Graft originated in India. It lives and breeds in India all the time. When Noah was climbing out of his ark, the great bacillus was flourishing in India.

Calcutta is the home of the Bengali Babu. The Babu is the synonym, the personification of a European system of education applied indiscriminately to a black man. He learns the longest words in the dictionary like a parrot, and uses them whenever he possibly can. The result is a most extraordinary dialect, which is known as Babu English.

The European press in Calcutta is one of the humorous phases of the town, each a replica of the other in policy. They are consequently years behind the rest of the world in their methods, but are happy in possessing the full confidence of their public. The Anglo-Indian believes in his newspaper rather more than in his Bible.

The show business in India is very second hand. This is chiefly the fault of the public. They have never really supported a good show when it has been with them, so now they are compelled to put up with inferior companies, which are brought out from England by Maurice E. Bandmann, and now and then by some travelling outfit.

Bandmann practically has the monopoly of the show business in Calcutta. There is no sort of permanent show in the city, or in any other city in India, for that matter, as during the hot weather all the people who can possibly manage it, scatter themselves throughout the various sanatoriums in the hills, same as the viceroy; but in the winter season, there is generally a circus or two in addition to Bandmann's Company.

Of recent years, the moving picture show has sprung up in Calcutta, which looks like being a permanency.





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While in India, my observations were most keen, for the reason I had in mind the writing of a volume, giving my impressions of that most interesting country.

In Bombay, the greater part of the population is composed of Parsees, or Fire-worshippers, a highly educated and excellent people, having a well-based reputation for honesty and high morality. They have the curious custom of not cremating their dead, but of carrying them in procession to the Tower of Silence, where the corpses are laid. This was one of the most impressive sights I witnessed in Bombay. They carry their dead in procession to the huge tower. It has a winding stairway, leading up to the top, which is covered with a wide iron grating, the pit below being full of lime. The body is solemnly placed on the grating and the mourners retire. The vultures, which day and night sit on the wall, then proceed to eat the flesh off the bones; the sun bleaches them; one by one they fall apart and slip through the grating into the lime pit below, and thus make way for newcomers.

Every one who goes to Calcutta and does not go to Kali Ghat misses one of the strangest and most characteristic sights. Kali is the goddess of destruction. Siva is her husband, the god of destruction. The dead Hindoos are carried down there, and on the banks of the Sacred River Ganges are burned on a funeral pyre; then their ashes are cast into the Sacred River.

Sometimes they just burn some grass in the mouths of the dead, and, stopping their nostrils with clay from the river, they just push them, bed and bedding included, into the river, and the departed float slowly straight on to Paradise. They are devoured, however, before they have floated far, by the alligators, river sharks, and other fish that are unclean feeders.

The burning is a very gruesome sight, because, as the heat of the flames contracts the muscles, the corpse sits bolt upright and moves its arms, often pointing and looking with glassy, unseeing eyes at one or more of the on-lookers. When the fire gets to the head, there is generally a loud explosion, as the steam engendered internally causes the skull to explode.

In cases of sickness, people go to the Temple at Kali Ghat to register a vow that if the invalid recovers, so many Brahmins shall be fed and a kid offered as sacrifice at the altar of Kali. When the invalid recovers, the grateful one returns, leading a poor, little bleating kid to the sacrificial altar, which consists of the forked branch of a tree driven into the ground before the idol, the forked end pointing upwards.

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One priest holds the kid down, with its head in the cleft, while another, with a sharp knife, makes one clean cut and takes the head right off. The worshipper may take the body away; the priest takes the head, because the goddess does not want flesh or bones; she only craves for blood.

It is a great place for pilgrimages. The banks of the river there are constantly thronged with worshippers, who go there to bathe and offer sacrifices. It is also, needless to say, consequently a hot-bed for epidemics of cholera, smallpox or plague.

As you travel towards the north of India, or towards Bombay, you pass several important towns that are much visited by globe trotters, because of the interesting sights to be seen there. First and foremost in Agra stands the Taj, the mausoleum of Mumtaz-i-Mahal, the wife of the Shah Jehan. He also lies now buried beside the wife he adored. From the palace across on the other side of the river, he could see this building, like a huge, lustrous pearl, glistening in the sunlight or gleaming softly radiant in the moonlight, where lay the remains of his beloved queen.

The man who built it was an Italian. Shah Jehan, charmed with the beauty of the building, sent for the unfortunate builder. Having expressed his satisfaction, he followed it up by asking him if he could build another like it. The Italian, delighted at the prospect of another such princely contract, rashly said: "Your Majesty, I could do better than that." That could never be. Shah Jehan, to prevent such a possibility, and, jealous to guard, as unique in beauty, the last resting place of his queen, had the poor man's eyes put out.

The palace in Agra is also a lovely sight, all built of marble, with its exquisitely carved trellised walls ornamented with tracery of mosaic work, flowers inlaid on marble with precious stones, jade, onyx, beryl, amethyst, agate, chalcedony, turquoise, etc. Very few of the most valuable stones remain. They were all picked out by the British soldiers when they looted the palace during the mutiny.

Beside the palace is the Motee Musjeed, or Mohammedan Temple. It is called the Pearl Mosque, because it is built of the purest white marble, and is a perfect gem of art in its way.

Just outside Agra, if you have a day to spare and do not mind a long, hot drive through the broiling sun, you take your lunch basket, plenty of ice,

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whiskey and soda water, a nice cold lunch, and you proceed by carriage to see the deserted city of Fatehpur-Sikri.

It was built by Akbar, the great emperor, and almost before it had been properly inhabited, the plague broke out, and it was immediately vacated by the terrified populace. It now stands as it was, intact, the buildings strongly and magnificently built of massive blocks of red sand-stone or white and gray marble, seem to defy the ravages of time, and remain eloquent, though silent records of the past.

There Akbar lived for a short while, and his wives had palaces of their own. His Mohammedan wives had their white marble palaces, all inlaid with precious stones. His Hindoo wives' palaces of red sand-stone were exquisitely carved with gods and legends from the Hindoo mythology. A plain sand-stone palace, simple, yet dignified, held within its stately walls the meek, silent form of Miriam, his Christian wife.

The temples are beautiful Hindoo or Mohammedan works of art as one seldom sees produced nowadays. The silent splendor of this deserted city is most impressive and awe-inspiring.

At Cawnpore, a characteristic monument is the Great Well, over which stands the Angel of Silence. During the mutiny, the murdered bodies of English women and children were thrown in there in hideous confusion. It is now closed and is a tomb. Over it the Angel stands, looking down with sad, pitying eyes, one finger on her lips, as though craving a respectful silence from the sightseers.

In Delhi, the fort and palace are again fine specimens of the builder's and designer's skill. The corridors and Moorish cloisters of the mosque are simply splendid.

The Hall of Audience, which was lately refurnished for the Delhi Durbar, is difficult to describe. Only the testimony of one's eyes can realize the grandeur of it. In one corner of the building, in the open, stands a huge, dark slate slab. On this originally rested the wonderful Peacock Throne.

The peacock's tail was simply encrusted with precious stones, and was dazzling in its magnificence. One day the slate slab cracked (you can stand and look at it), a jagged break right across the stone. The soothsayers told the emperor that it foreboded the fall of the Mogul Empire, and, shortly after, the prediction was fulfilled.

## CHAPTER XLIV.

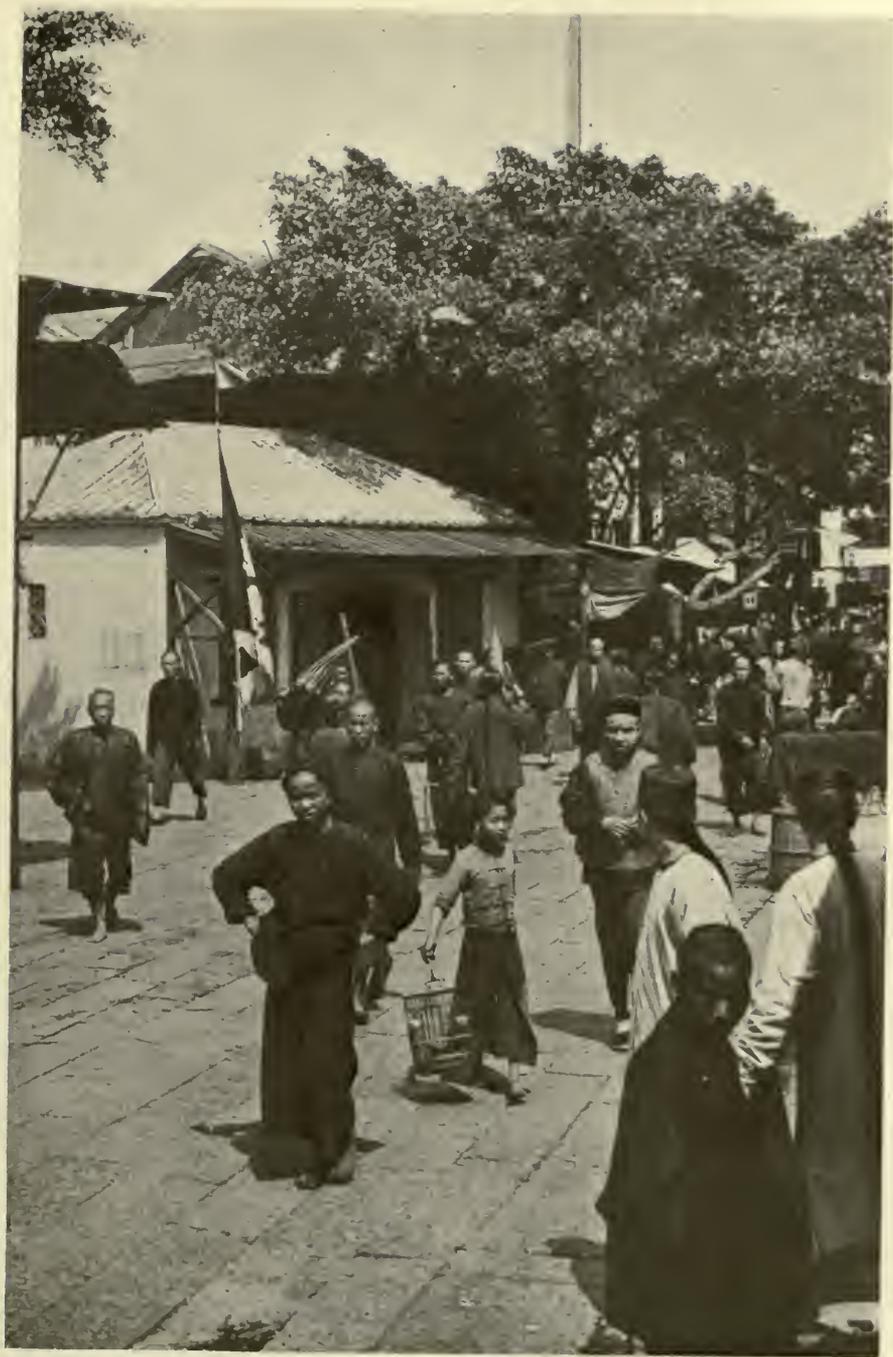
Homeward Bound—Interesting Reminiscences of Rangoon, Mandalay, Singapore, Penang, Saigon—Hong Kong the Gibraltar of the Far East—"Oysters R in Season"—An Execution at Canton—Macao an Oriental Monte Carlo—Picturesque Manila—Cavite a Souvenir of Admiral Dewey—Shanghai a Cosmopolitan Metropolis—A Side Trip to Peking and Tientsin—In Old Japan—Picturesque Nagasaki—A Ten-Day Quarantine at Kobe—A Surprise Meeting with Capt. Seabury of the S.S. "Korea"—Yokohama a Great Commercial Center—Tokio an Imperial Residence—A Visit to Osaka, Kioto and Nikko—Honolulu the Paradise of the Pacific—Arrival at San Francisco—Royal Welcome by Old Friends—My Interest in Mining Concerns—The Return to New York—Some Side Lights on "Advanced Vaudeville."

**A**FTER our triumphal tour of India, we started on the interesting and romantic journey homeward. As the steamer proceeded cautiously along the Ganges, the portholes were closed, because this sacred river is more insidiously dangerous than the open sea in its most turbulent condition, owing to the cruel, lurking shifting sands, where, should a steamer approach, within a few moments she will have turned turtle, and been sucked down into the depths.

For this reason, Kali, the goddess of destruction, is worshipped at Saugor, an island swamp at the mouth of the river, infested with beasts of prey, reptiles, and reeking with malaria. Here it is the Pilgrims still go, though their sacrifices are limited by order of the government. In the olden days, mothers flung their babes into the hungry maws of the sacred alligators which swarm on the banks; now they offer a young kid instead.

A calm and agreeable voyage ended in our landing in Rangoon, Burma. I was surprised to find a bustling business town, which combined the ancient romantic splendor of its sacred pagodas and the picturesque beauty of tropical scenery with modern practicality. After a most successful time there, we proceeded on the road to Mandalay, a dirty, squalid town, which Kipling must have seen through rose-colored spectacles.

The Burmese are very picturesque, it is true, the gay-colored garments being a bright, cheerful mark in the landscape. Both women and men wear



A STREET IN CANTON, CHINA



## Fifty Years in Theatrical Management

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a garment something like a hobble skirt, and short, white jacket, with brilliantly tinted silk handkerchiefs wound round their heads. The women wear flowers behind their ears, and smoke enormous cigars.

Singapore, where we landed next, was a fine town, with a mild, humid climate, which must tell on the constitution in the long run. Penang was much the same as also Saigon, the French settlement, where a good deal of the typical French fussy activity seemed to prevail.

Our next landing stage was Hong Kong, China, where one is struck by its solid fortifications and military display, combined with an appearance of cleanliness, wealth and prosperity. While at Hong Kong, I was visited by the proprietor of the hotel at Kowloon, on the mainland, who was an American, formerly chef at the St. Charles Hotel, New Orleans. He invited us all over, and delighted our hearts with a real Southern dinner.

The annual recurrence of the glad season, when the eyes of epicures are greeted with the announcement that "Oysters R. in Season," invariably recalls to mind an amusing experience I sustained here.

I was riding in a jinriksha through the streets, when my eyes encountered a sign in front of a public restaurant bearing the magic legend—"California Oysters." I called to the coolie to halt, when I suddenly caught a glimpse of a familiar countenance emerging from the restaurant. It was that of a former San Francisco restaurateur, who had for many years conducted a resort across the street from my Bush Street Theatre in that city.

Rushing up to me, he exclaimed: "Great heavens, Leavitt, what are you doing in Hong Kong?" Then noticing my interest in the sign, he remarked: "Surprised to find oysters in China, eh? Well, I've got 'em. They're canned, of course, but they're mighty good. Come down to-night and have some."

Needless to say, I accepted the invitation. With a party of friends that evening, I sat down to a delicious supper of oyster stew and bottled beer. When the check was handed to me, it amounted to a little over ten dollars. "What's this?" I queried in consternation. He explained that each stew was \$1.50. Concealing my chagrin, I paid the bill. As I was leaving, he called out: "Say, Leavitt, if any of your friends want oysters, tell them where to come."

The climate then (it was early spring) was ideal, and the mode of locomotion in a jinriksha is novel and somewhat embarrassing at the first; however, it is better than the Sedan chair, which is also in use there. From

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Hong Kong, we proceeded to Canton, China, where we saw the Temple of the Five Hundred Genii, the Water Clock in the Temple of the Hills, and the five-story pagoda.

We had a most hospitable invitation to attend the execution of fourteen river pirates. The scene was characteristic of the elemental passive brutality of the race. The executioner, with a massive sword, just swept off one head after another, with a finesse and delicacy that was not astonishing, as I afterwards learned, had he failed to do his work cleanly and surely, his own head would have been forfeited. Having finished, he collected the heads by the "pigtailed," and piled them into a heap with the most casual sang froid imaginable.

The river life at Canton is a truly remarkable sight, thousands of sailing craft of all kinds lining the river banks, and in them families live. Many Cantonese have been born in these boats, and live to a good old age without ever being on terra firma. The river bazaars are most dazzling affairs, the spectacular effect being most extraordinary. The population of Canton proper and its river suburbs is over 3,000,000.

After Canton, our next stop was at Macao, the only Portuguese settlement on the Chinese Coast. There are few native Portuguese living there now. It is a sort of Oriental Monte Carlo, where the sole occupation of the populace seems to be a gambling game known as "Fan Tan."

From here, we returned to Hong Kong, and proceeded to Manila by a local steamer. It was quite the ideal place one reads of. The climate is dry and cool and the scenery exceedingly picturesque.

I met many Californians there, and was royally entertained at the Elks' Club, which had just been completed. The Escolta on Main Street, where all the European stores and bazaars are to be found, is a most interesting and picturesque sight of an evening, when it is lit up, and the girls and men from the cigar factories walk along the pavements and across the old Spanish bridge, in gay and laughing groups. It is full of bustle and merriment. Along the ocean front, the elite of the town, in magnificent equipages, take their evening promenade, when the sun has set and the atmosphere is cool and refreshing.

The Bilibid Prison and the ancient churches are also worth seeing. It is a seat of the American militia, and the soldiers in their picturesque uniforms are quite a feature of the place.



THE "ESCOLTA," MAIN BUSINESS STREET, MANILA



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In Manila, Levy & Jones had opened a new and handsomely appointed theatre, called the Orpheum, with an entertainment provided by many performers, some of whom had been brought all the way from San Francisco. These managers made me a proposition to take over the entire company, scenery, costumes and all, and I placed the organization in their hands at increased salaries, a condition quite satisfactory to the managers, who actually were saving money by the transaction, for the reason that otherwise they would have been compelled to recruit their ranks from long distances away, thus incurring the additional and important expense of steamship fares.

Much of the scenery and effects already had been shipped back to Hong Kong, to which point I returned from Manila with the Zancigs as the sole attraction, who continued to give their really marvellous entertainments in telepathy and hypnotism, which throughout the entire tour had created a mild sensation.

From Manila, we returned to Hong Kong; from there we went towards Shanghai, taking in Amoy en route. Shanghai is a typical modern town full of bustle and modern improvements. Every nation has its own special colony in the city, with its own post-office, banks, officials, etc. It may be called the great Cosmopolitan Metropolis of the Orient.

The buildings are of stone; the streets are wide and clean, and the place seems to breathe commercial affluence. In the harbor one sees, side by side, the men-of-war of each nation.

From Shanghai, we travelled on to Peking, a very ancient city, where the Great Wall of China is but 45 miles away. It was too far, however, for us to attempt to see it from Peking, but it is but a short rail journey to Tientsin, which is just an interesting, typical town of the Chinese interior. From Tientsin, we had to return to Shanghai to ship to Nagasaki, in Japan.

Nagasaki, with its beautiful temples, attractive bazaars, and its genuine old Satsuma porcelain, was a charm to look upon. It has a lovely harbor. The place is replete with historical associations and many sights of unusual interest.

We next took passage on the "Korea," a magnificently appointed ship of the Pacific Mail Steamship Company, whose commander, by name W. B. Seabury, I had met forty years previously in New Bedford, Mass., and who evidently was much pleased to renew our acquaintance, as I most surely was.

Curiously enough also, the first officer, a young man named Lewis, called

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me by name as I went on board, explaining that his father had married the sister of Billy Lester, one of my former comedians, and had frequently met me in my early days of management in the United States.

From Nagasaki, we shipped to Kobe, where an agreeable little trip ended in our being quarantined, as at Kobe a Chinaman in the steerage was taken ashore suffering from Bubonic plague, and the port physicians, two diminutive but grave Japanese, boarded the ship and examined the passengers.

Captain Seabury had no fear that we would be detained; in fact, the two physicians had about made up their minds to enter their launch and go ashore, when it occurred to them to reconsider the matter. They held a brief discussion, then entered the captain's cabin with him, where there was more parley, the result of which was the "Korea" went into quarantine for ten days.

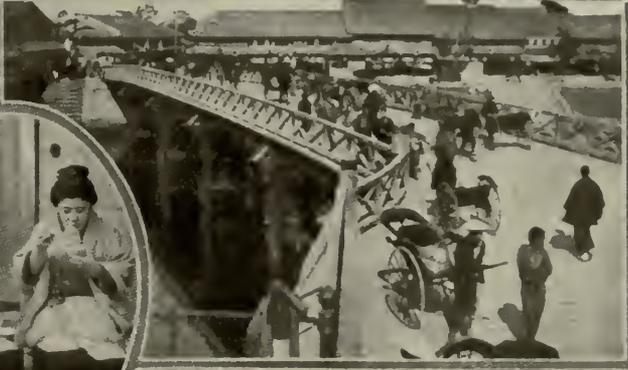
Every stitch of our luggage was fumigated by steam, even to the clothes we wore. While this process was going on, we were dressed in garments supplied by the government, causing us to bear a close resemblance to a large gang of convicts. However, the ten days were passed pleasantly enough, for we got up all sorts of entertainments, masquerade balls and the like, besides the quarantine station itself was a very beautiful place, with agreeable and refreshing baths.

From Kobe we went to Yokohama, where one finds many quaint and interesting illustrations of Japanese life. Its streets and surroundings are an education. It has many theatres, for Japanese are great theatre-goers and excellent actors. Also in spring they indulge in a race meet. Yokohama is a social city. It has grown to be one of the world's greatest commercial centres, and is a representative of new and progressive Japan.

Tokio was the last Japanese city we played. It has the honor and glory of holding the Imperial Palae. It has also the Imperial Library, Zoological Gardens, a Museum, an Academy of Music and Fine Arts Association, besides numerous theatres. From here one has an excellent view of the sacred and beautiful snow mountain, Fuji Yama.

A strange coincidence was that while we were at Tokio the war between Japan and Russia was at its height, but not a whisper or sign was given to that effect; the characteristic Japanese reticence prevailed. Occasionally we saw the troops going to the front, but so hilarious and cheerful was the aspect

# JAPAN



OSAKA. 1. Daikoku Bridge. 2. Eating Maraconi. 3. Lotus Pond. 4. Canal. 5. Japanese Girl



## Fifty Years in Theatrical Management

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of the soldiers, as, with their wives and sweethearts beside them they marched along as though celebrating a festival or proceeding to a picnic, that no one would have suspected they were going to war.

From Tokio we were enabled to visit Osaka and Kioto, the ancient capital, which is midway between Yokohama and Kobe. Osaka is a great manufacturing city. We also visited Nikko, which was adorned with gorgeous temples and landscapes of surpassing beauty. Each of these interesting places has its own special attractions, which cannot be fully described here, and one must regret to say good-by to Japan.

We were obliged to return to Yokohama to take ship to Honolulu, where one finds modern, up-to-date inventions adopted in their fullest sense—electric lights, cars, telephones, etc., with modern buildings. Its ten-acre park, with its charms and marvellous scenic beauty, makes it a veritable fairyland which cannot be easily described.

The enjoyment of the sea bathing at Waikiki, where we spent several days and our visit to the famous active volcanoes, are sights of interest long to be remembered.

The grand view of Honolulu and the surrounding country, with its picturesque grouping, tropical luxuriance of vegetation, covering mountain, valley and plain, all is so delightful that one seems to live in a land of enchantment. Here, too, in this paradise of the Pacific, I found many California acquaintances living a life of luxury and ease.

Honolulu is the home of generous hospitality, and a very poetical custom prevails, where they speed the parting guests, adorning them with garlands of flowers, and as the ships glide out of the harbor, they hurl quantities of roses after them on the water, as a token that their kindly thoughts, embellished by the fragrant flowers, pursue the travellers on their way.

Both Japan and Hawaii made such an agreeable and persistent impression upon me, that I am now meditating revisiting those shores.

After this enjoyable stay, we went onward toward our destination, San Francisco, by the steamship "Gaelic," where our wanderings over the world ended July 4, 1904. I still had a large quantity of printing and other effects left over, including the little piano I had taken on board the "Norman Prince" when sailing from New York.

This instrument was sold in San Francisco for more than was paid for it, and I dare say it still is one of the most travelled instruments of its kind in

## Fifty Years in Theatrical Management

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existence. The remainder of the effects were stored in 'Frisco, where at the time of the earthquake they were destroyed.

Upon arrival in San Francisco from my tour around the major portion of the world, I found a great number of my old-time friends exceedingly enthusiastic in their greeting, as well as insistent upon my re-entering the theatrical business in that city. Upon the streets, as well as in my rooms at the Palace Hotel, men of wealth and position approached me with propositions to build theatres for my use, expressing the strongest belief in my capacity to wake up the town and restore interest in amusements once again.

Among these gentlemen was Chris. Buckley, the blind political leader, whose name and fame ring all over the country, and whose standing with the California public never has faltered through all the different and sometimes troubled conditions of politics in that part of the country.

Mr. Buckley had a piece of property in O'Farrell Street, occupied at that time by a livery stable, and he invited me to inspect it, declaring that if it should be found of suitable size, he would erect a fine modern playhouse upon the plot. Examination, however, showed me that while there was sufficient depth to this piece of land, it was lacking in width for a suitable theatre to come within the exactions of the fire laws. Several other real estate men brought similar propositions to me, but there always was something lacking in the matter of location or dimensions of the lot.

Fisher's Theatre was in the market, owing partly to a desire of his partner, a wealthy brewer, to retire, and partly to the fact that the style of entertainment provided at this establishment had pretty well gone out of vogue.

It had been the rule at this theatre to offer reproductions of the Weber and Fields entertainments, as given in New York, with now and then a piece of the same character, but manufactured locally.

Fisher's Theatre was situated in O'Farrell Street, directly opposite the Orpheum Theatre, the management of which was somewhat disturbed by the announcement that he would turn the place into a vaudeville house if he did not sell the lease, for which he wanted \$25,000 as a bonus. I made an offer of \$15,000, gradually raising this sum until I finally came to the terms of the owners, which, after all, were not so exorbitant, for the reason that the lease was a long one and the annual rental comparatively small, so that the bonus, reckoned as an addition to the annual rental, did not amount



BIRD'S-EYE VIEW, HONOLULU, "PARADISE OF THE PACIFIC"



## Fifty Years in Theatrical Management

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to very much. But the larger the figures offered by myself and associates, the more numerous became the exactions of the proprietor, until it became clearly apparent that he had concluded not to sell under any circumstances.

It turned out that he had secured two or three local musical pieces, which seemed to him to have a good chance of success, and, further than this, he had engaged in New York a prima donna and several actors of such standing as would give material strength to the organization he proposed to exploit. While these negotiations were pending, other interests arose, which induced me to abandon the idea of local theatrical enterprise.

I had numerous friends in California who were heavily interested in mining projects in Nevada, Arizona and elsewhere. These gentlemen constantly urged me to take up their properties with a view to their flotation on the London market.

The gold and silver craze in Goldfield and Bullfrog was in full sway at this period, and some of my friends had organized a company owning certain properties and leasing others in the places mentioned. These properties were known as the Bullfrog Golden Sceptre Group, and as soon as the corporation was formed, I was made a director, my allotment of stock was issued to me, and I was commissioned to take up the London end of the transaction with Captain Bertadano, another of the directors, located in England, who was one of Lord Kitchener's staff during the Boer war.

The San Francisco newspapers by this time had published accounts of my intention to take up the pursuit of promotion in the British capital, and dozens of enterprises of varying description were brought to me for consideration.

Among these was the "Octave Mine," in Octave, Ariz., near Prescott, a gold property with a splendid plant of the most modern and up-to-date description. This property was in the hands of John R. Scupham, a former partner of John Hays Hammond, the celebrated mining engineer and expert.

The Octave proposition, a million-dollar scheme, already had been offered in London, where it was well known to a few men who had taken the pains to familiarize themselves with it. I took this property to the Montana Company, an English syndicate, located in London and owning the Drumlomon mine at Marysville, Mont., and another in Nevada.

The Drumlomon mine had become pretty nearly exhausted, and the owners sought another low-grade property with a view of transferring their

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complete and costly stamp mill to it. Thus, they looked with great favor on the Octave property, and I attended some of their board meetings, where the proposition was discussed up to the point of their agreeing to pay \$500,000 for the mine.

Of this, \$200,000 was to be paid in cash, representing nearly all the ready money in the treasury, the balance of \$300,000 to be in the form of stock, issued to the American owners. I was to receive 15 per cent. of the amount involved in the transaction, together with fifty thousand shares of the stock.

The option which I had secured was about to expire, and in order that we might have sufficient time to wind up the negotiations, which often involved considerably more time than anticipated, I hastened to New York from London, after the owners had declined to renew by cable.

The property belonged to the Devonian Oil Company, composed principally of Pittsburg and Bradford men, a great corporation that was fighting the Standard Oil Company with the utmost energy and determination. The Devonian people, in addition to their large operations in petroleum, held enormous rubber properties in Peru, Bolivia, mines in British Columbia and elsewhere.

The president was General Collins, whom I had known years previously in Bangor, Maine, and who, by reason of this old acquaintanceship, had a strong leaning toward me, as against considerable active opposition among some of the directors.

I met General Collins and some of the others interested at the Imperial Hotel, New York. We had a long discussion, at the outcome of which, through the friendly interest of General Collins, I secured the coveted renewal of my option, and went back with it to London.

The Drumlomon people had been for years in litigation with the owners of the St. Louis mine, which adjoined their property at Marysville, Mont. The owners of the latter claimed that under certain apex rights, the Drumlomon had been encroaching upon their ground, and taking out large quantities of ore to which they were not entitled.

The lawsuit had been raging with great vigor and tenacity on both sides, with numerous reversals of decisions gained by each of the parties in this litigation, until the action finally had reached the United States court at San Francisco. This tribunal issued an edict that before the Drumlomon Syn-

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dicate could take any further steps in the matter, it must furnish a cash bond of \$190,000.

No further undertaking such as those ordinarily imposed in legal actions would suffice. I could not believe in the possibility of so extraordinary an exaction from any one of our courts and for the moment was convinced that a hoax had been perpetrated upon the Montana company. In this conviction, I cabled to a relative in San Francisco, to acquaint me with the exact facts, and he replied that the case was precisely as stated.

In order to file this bond, the Montana corporation practically exhausted its cash reserve, which, of course, made it impossible to pay over the \$200,000, for which I had arranged after nearly a year of negotiations. Thus the deal came to a premature end.

The Octave property afterward was sold to Boston people, who placed it upon the market at that point. Meanwhile, the directors of the Golden Sceptre group had begun wrangling among themselves, and although Captain Bertadano and I might undoubtedly have sold many thousands of shares to the London public, inasmuch as I had arranged with a local promoter to take charge of that part of the affair, we concluded to avoid even so much as a remote semblance of anything that might turn out through internal dissension to be an imposition upon the public. The English investors frequently had been victimized by mining schemes which were rather worthless or mismanaged into failure, so we concluded not to be parties to any such possibility.

Among the other options which I took with me to London, was one for sixty days upon the Balaklava Copper property; and this option also I had renewed, pending negotiations for a sale, which undoubtedly would have been consummated but for the fact that I had been induced to take in upon the deal a London promoter whose record upon investigation was not such as to inspire confidence among investors.

So the Balaklava property came to nothing, although its value was such that as soon as it was released and the fact became known to the famous Guggenheims, whose perspicacity in mines is everywhere recognized, they snapped it up, and it is among their most highly prized holdings.

I had other options upon mines in Colorado and Mexico, perhaps a dozen in all, and in addition to these, the authority to make a sale of a vast tract of pine timber in the State of Oregon. This was placed in my hands by my friend, T. K. Stateler, of the Northern Pacific Railroad, and I laid it before

## Fifty Years in Theatrical Management

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Davison Dalziel, who had made a number of successful promotions in England.

I had known Mr. Dalziel intimately in America, when he first came to this country with William Horace Lingard. This acquaintance first started in San Francisco, upon the arrival of the Lingard party, when I was managing the Bush Street Theatre, had extended over the time when Mr. Dalziel was running the Chicago News Letter, and later the New York Truth.

It had been my pleasure to extend many substantial favors to Mr. Dalziel during the greater part of his career in the United States, and he had, upon numerous occasions, after rising to great prosperity in England (where, by the by, he now is a Unionist member of Parliament), expressed an earnest desire to be of any possible service in return.

He was greatly taken with the Oregon land proposition, and referred me to his attorney, a Mr. Van Praag, who had been associated with him in his own successful promotions. I called upon this solicitor and laid the proposition before him, whereupon he proposed to form a corporation, furnishing all necessary funds for preliminary and other expenses. He, however, was insistent upon certain changes of my proffered terms, as desired by the principals, and although I had no great faith that they would yield, I sent long cables to San Francisco, embodying Van Praag's demands, and received a reply consenting to the altered conditions.

When I called upon Mr. Van Praag with this message, I noted that his attitude had undergone a marked change. He began to talk about the amount of money it would be necessary for me to supply to establish the company of which we previously had talked, as well as to secure publication in the London newspapers of our prospectus.

I reminded him of his having volunteered to attend to this part of the transaction, but he evaded the issue in such a manner that I was impressed with the probability of his having received underground instructions from my friend Dalziel. My stay in London, however, was advantageous, inasmuch as many interests which I promoted turned out quite satisfactorily.

Returning to New York, I found the institution known as "Advanced Vaudeville" under a full head of steam, but with only one or two suitable men of experience in that branch of the business at the helm, and therefore was dashing about in all kinds of directions with no port in sight. This concern was organized with Klaw & Erlanger, William Morris and Felix Isman, and others, as its promoters, and it was designed as a competitive body to

## Fifty Years in Theatrical Management

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the combination embracing Keith & Proctor, Percy Williams, William Hammerstein, Martin Beck, Morris Meyerfeld, Jr., and their alliances.

Alfred E. Aarons and an agent named Fisher had been dispatched to Europe to secure attractions and had been offering unheard of salaries to different acts, when Mr. Erlanger called me into consultation, and showed me how things were running.

Louis A. Werba, a young manager of no experience whatever in vaudeville matters, was in charge, and there was no head or tail to any part of the movement. I asked Mr. Erlanger how he expected successfully to oppose the other concern with its splendidly systematized and complete working forces, and he replied with a query to the general effect that perhaps I thought I could teach him his business. To this I responded that I certainly could, so far as the vaudeville end of it was concerned, at any rate.

I did not wish to go back to Europe, inasmuch as I had certain interests in this country to which I desired to give my personal attention, but Mr. Erlanger was so insistent that I finally yielded. I had suggested the plan of forming two large and imposing vaudeville companies, made up of important foreign acts exclusively. These I offered to play in the advanced vaudeville houses upon the combination basis, and this idea pleased Mr. Erlanger so much that he wished me to arrange details with Mr. Klaw, his partner, who then was in London. At the time he called off by cable most of the deals that had been put under way by Aarons and Fisher.

After my arrival in London, I found Mr. Klaw in his apartment at the Savoy Hotel with a stack of manuscripts upon his table, and was rather surprised to learn that he had received no intimation of my coming, for at the time of my leaving New York, Mr. Erlanger had promised to cable him fully upon the subject.

Mr. Klaw exhibited a strong disinclination to go into vaudeville matters at all, saying that he had a number of plays to read, which would occupy his time, and suggested that I have all my dealings with Erlanger by cable. A little later in the same conversation, however, he showed that he had been interesting himself in the matter, for he called my attention to certain acts then playing in the London music halls, which he considered peculiarly available for the American market.

In discussing the matter of expense to be incurred in making engagements, Mr. Klaw declared that under no circumstances would he and his asso-

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ciates consider the matter of paying steamship fares for the performers, and I assured him that they would be compelled to do so, as it was a custom so time honored that it could not possibly be set aside arbitrarily at this late day.

Besides, I pointed out, it was cheaper in the long run to pay the passage money for each performer than to give them the increased salary they would otherwise demand, for I invariably during all the years I had engaged people abroad, paid their transportation to America in every instance.

There is something about steamship fares that seems, for some reason or other, to be looked upon with an ominous eye by foreign performers. I was quite willing to pay these fares myself, if allowed the difference between the salaries arranged for by Aarons and Fisher and the reduced sum at which I was sure I could secure the same artists.

A full and clear understanding of this was agreed upon, and I started in to make my own contracts with the most desirable vaudeville attractions in Europe. In this, I was so far successful, that had not advanced vaudeville succumbed, owing to the inability of its promoters, and had not Klaw and Erlanger failed utterly to keep any one of the agreements made with me, the ensuing litigation would have been avoided, which, though settled out of court, left me a heavy loser monetarily.

I long had foreseen the collapse of "Advanced Vaudeville," by reason of insecurity of its foundation and the utter incompetence of its promoters in this specific field, for which as much special training is required as in any branch of any calling. More than once, when strolling into the restaurant of the Hotel Astor, and finding Mr. Beck, Mr. Albee, Mr. Murdock and others of the old established vaudeville circle, seated there at lunch, I took occasion to say to them, in response to their friendly banterings, that they need have no misgivings for the future—that before long they would find "Advanced Vaudeville" knocking at their door.

This forecast proved to be entirely true, for in the end the "Advanced" interests abandoned the field, and quickly, too, upon receipt of a sum from the opposition, which by no means reimbursed them, and in consideration of which, Klaw and Erlanger and Mr. Isman each gave a bond for \$250,000, not to become associated in any way with any vaudeville undertaking for a specified term of years. No advent upon a battlefield ever had been accompanied by greater pageantry and blare of trumpets, and no retreat ever was more ingloriously sounded.

## CHAPTER XLV.

My First Meeting With Thomas Alva Edison, the World's Greatest Inventor—Thomas Scott Baldwin, the Noted Aviator, When an Acrobat—A. M. Palmer and Harrison Grey Fiske First to Suggest the Uptown Theatrical Movement—Jake Tannenbaum's Favorite Dish—A Series of Miraculous Escapes—My First Experience of an Earthquake—Farewell Tours of Celebrated Actresses Under My Direction—Conflagrations of Playhouses in America and Europe—Relative Magnitude of Theatres at Home and Abroad—Henri de Vries, the Protean Actor—A Prophecy Realized—Henri Lemoine, the Diamond Maker—Famous Men Who Began Their Careers Under My Auspices—A Lifetime Devoted to the Amusement Business.

**B**ETWEEN science and the stage at one time there raged a conflict for the possession of a man who figured larger in the history of invention than any other individual. I often reflect upon the part I played in his career, and how I unconsciously contributed my share to the development of science at the cost of the stage. In 1866, when my operations were principally around Boston and in the "Blue Nose" provinces of Canada, I did a great deal of telegraphing from the only telegraph office in Boston. I struck up quite an acquaintance with the operator, who, through his handling of my messages, acquired a keen interest in my business affairs. On several occasions he asked me to take him with me on one of my provincial tours. While he was more than half in earnest in his desire to become a professional, I had an idea that his real purpose was to see the Atlantic cable station at Port Hawkesbury, Cape Breton; so I did not encourage him. For a long time our paths were separated.

In 1881, while en route to Boston, I entered a drug store opposite the Grand Central Station, New York. Looking at the clock I inquired of the clerk if the time was correct. A tall gentleman of clerical appearance who was at my side said: "The time is all right, Leavitt. Plenty of time to catch the Boston train, if that's where you're going. You don't know me, do you?" At first I didn't; but in a moment I recognized my old friend, Thomas Alva Edison, the world's greatest inventor. He was going to Boston also, and before retiring we spent some very pleasant hours in the Pullman talking.

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of the past, and again at our hotel in the Hub. He stated that he once had an intense liking for the stage, and had I given him the slightest encouragement he would have left telegraphy for a theatrical life. I replied that I was positive he would have made as great a showman as an inventor, but I often reflect what a calamity it would have been to the human race had he not entered his present career, and no one rejoices more than I over the wonders he has achieved and the world's appreciation of the same.



Another world-famous genius whom I knew early in his career is Thomas Scott Baldwin, the noted aviator, who began life as an itinerant book vendor. Bryant, a circus performer, saw him amusing some guests at a hotel by turning somersaults, and proposed that they practise a double trapeze act. Young Baldwin joined him, but was ambitious to become a rope walker, so he practised seven hours daily, balancing himself on a hempen strand. Then Baldwin tried prowling across a rope between two buildings, and solved the problem of his equilibrium in "Fighting the Air." In 1887, 25,000 people filled the Golden Gate Park, San Francisco, among them your humble servant, to see Thomas S. Baldwin drop from a balloon, at a height of a thousand feet, by means of a parachute. Later on at Brighton Beach, New York, Baldwin made several parachute leaps, and afterwards at Syracuse a descent of 5,000 feet convinced him it was not the wind but the construction of the parachute that caused the violent oscillations. After trying aviation with several dirigible balloons, Captain Baldwin brought out the California Arrow in 1906, and this machine failed only twice in fifty-three flights to return to the exact starting point. He then tried the twin-screw propeller, and carried two persons, displaying the stability and equilibrium of his machine at its maximum.

Since that time his progress as a student of aviation has been rapid, and his feats in constructing and operating modern aeroplanes are matters of current history.



A. M. Palmer and Harrison Grey Fiske in 1884 were the first to conceive the idea of the up-town theatrical movement. They approached me with the proposition to join them in the erection of a theatre on 42d Street, near Sixth Avenue. I agreed to go in with them in the building of the house. The project, however, fell through because at the rear of the proposed theatre



THOMAS ALVA EDISON

*The Master of Electricity and the Master of the Air*



THOMAS SCOTT BALDWIN



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were several dwellings which could not be secured at our reasonable offer. Consequently, we were not the first to build and manage a theatre in what is now known as the "Great White Way" of the theatrical world. That honor went to Oscar Hammerstein. About that time, Jacob Nunnemacher, J. B. Dickson, Wm. R. Hayden, myself and several Wall Street men figured to erect a theatre upon the site where now stands Hammerstein's Victoria, at Broadway and 42d Street; but, for various reasons, that plan also came to nothing.



There is no disputing the fact that I was a pioneer, and adopted many advanced ideas, and opened up vast and new fields for the development of theatrical enterprise, from which others benefited after. In the early Seventies I originated the policy of sending out number two companies to the smaller cities, an innovation that was soon taken up by other managers, and which has since become a common practice.



During my career as a showman I never had partners in any of my enterprises. In general, I have shared my profits with my employees, but it was always as a percentage. I believe I was the first to adopt the policy of increasing the interest of my managers and agents in their work by giving them a percentage of the profits in addition to their salary, and I found it worked well.

In 1864 I had a compact minstrel show, and while performing at Hartford, Conn., Alexander Calhoun, then the biggest show-printer in New England, and a showman himself of considerable activity, wanted to enter into partnership with me, but I declined. Upon several occasions, when I felt that I had an ample number of attractions travelling through the country bearing my name, I induced my friend, Tony Pastor, to take a part of the profits of certain shows without assuming any risk for the use of his name and that was the nearest I ever came to a partnership. Another venture, under similar arrangements, was my lease of the Third Avenue Theatre, New York, which during that period was known as Leavitt & Pastor's Third Avenue.



After my serious physical breakdown in 1886, my friends took steps to have testimonial performances given for my benefit simultaneously at New York, Boston, Chicago and San Francisco. While I keenly appreciated the compliment intended, I firmly declined to permit the project to proceed.

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Nearly everybody in the profession knows and admires Jake Tannenbaum, for so many years the manager of the Mobile Theatre. A kindlier old gentleman does not exist, and he is one of the most welcome figures in New York City, where he spends every summer, dividing his time on Broadway between his friends in the profession, and Wall Street, where he frequently makes a killing. In 1872 he was the musical director of my Rentz company. We spent one Sunday at Taunton, Mass., and the breakfast at the city hotel was the traditional New England Sunday breakfast—brown bread and Boston baked pork and beans. Jake was very orthodox, and when the popular dish was placed before him, he rejected it. Taking up the bill of fare, and being unable to read English readily, he pointed to a line and told the waiter to bring him some of that. I winked at the waiter, telling him in an undertone to bring back the same dish, which he did. Springing up from the table, with a look of contempt, he left in a towering rage. Since then things have changed, as now “pork and beans” is Jake’s favorite dish.



I will relate some of the tragedies and providential escapes I encountered in my many travels here and abroad. The first relates to one of the most terrible snow storms I ever experienced. I, with one of my first small companies in the early Sixties, was journeying by coach from Rockland, Me., to Camden, after a night performance, when we were overtaken by a terrible snowstorm, and were in a short time absolutely snowed up. So bitter cold was it that the driver was frozen stiff, and the occupants of the coach were terribly frost-bitten. We seemed threatened with death and in despair kept hollering for aid, eventually being heard by some farmers, who, after hours of strenuous labor, made a passageway for themselves so as to be enabled to come to our assistance. They extricated us, and with much difficulty we ultimately reached the farmhouse, where we were prisoners for several days owing to our precarious condition due to the exposure.



Another occasion in Omaha in 1868 I was returning home late at night from a drive, when, owing to the stygian darkness, I mistook a narrow plank bridge intended for pedestrians, which was devoid of railings, for one used by drivers of vehicles, over a very dangerous crossing of the river. My horse, whose instinct was keener than mine, refused to go over, whereupon I urged him on with the whip. Eventually he moved on, and not until I had

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proceeded over a fifth of the bridge did I perceive my perilous position. Cautiously I descended from the conveyance, finding barely standing room, and seizing the horse's head I backed him very carefully to land.



Another was in 1874 during my occupancy of Robinson Hall, Broadway and Sixteenth Street, New York. I had reason to find fault with William Devere, the banjoist, brother of Sam Devere, for being in an inebriated condition and I discharged him. After the performance he entered my private office where I was talking with Billy Pastor and Edmund Price, the noted criminal lawyer, and used insulting and threatening language. I ordered him out of the room, and thought no more about it. When I was leaving the theatre with my two companions, and passing along the pavement, where the coaches were lined up in Union Park, William Devere, concealing himself behind a coach, fired two shots at me through the window of the conveyance, but missed me. Edmund Price, who was an athlete and at one time a noted prize fighter, chased the miscreant and seizing him by the scruff of the neck banged his head against the building; which incident brought the police to the spot, who, seeing it was Price, the great criminal lawyer, at his earnest request, hushed up the matter; consequently it never reached the press.



The following I may call a truly miraculous escape. I was travelling from Mobile to New Orleans. On the same train was an editor who was going to McComb, Miss., to speak on politics. As we drew up to the platform of McComb Station the editor proceeded to alight, a newsboy (who, by the way, was making his first trip) was exactly behind him, and I bringing up the rear, intending to stretch my legs while the train waited. I noticed on the platform a man carrying a gun, who it appeared was a rival to the editor, a terrible feud having been carried on between them through the medium of their respective journals, and his son, who I noticed carried another gun, seemed trying to level it at the descending editor. I had no time to shout, when a shot rang out, missing the editor and killing the little newsboy. His body rolled from the steps to the platform. Had he not received the shot, I would have been the victim. The editor, for whom the shot had been intended, casually strolled away, and the two culprits walked away after him quite unconcerned.

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Texas at the time the incidents I am about to relate occurred, in the Seventies, was a pretty dangerous State, and many professionals had sorry experiences while there. One, as already related elsewhere, was the murder of Benjamin Porter, who in defending a young lady in the company was shot dead by Jim Currie, a desperado, who was himself in turn shot soon after at Las Vegas, N. M., in February, 1885.



Another instance will give an idea of what the guardians of the peace were like in Tyler, Texas. My company was playing at the theatre and the sheriff, who had free entrée, just walked in and out, backwards and forwards, from the drinking saloon to his seat smoking like a chimney all the while. I was driven to expostulate with him, suggesting that as ladies were present he should desist from smoking, but he just brushed me aside in a lordly manner, saying he was the sheriff of the town, and would just do d——m well as he pleased, to show his authority. The next time he came in from nipping he blew his cigar smoke into my face, with the idea of provoking a quarrel, saying, "If you don't like it, take it up." I told him he was a fine specimen to keep the peace. He then replied he would settle with me after the show.

Before the termination of the last act I walked across to my hotel, and recounted the escapade to the clerk, who in alarm told me I had one of the most dangerous men in town to deal with, as he had "winged" many an antagonist for trifles, which was not an unusual occurrence in Texas in those days. He further advised me to go up to my room and remain there, while he removed my name from the register. Barely had he finished doing so, when in walked our hero with two or three drunken companions, and demanded access to me. The clerk told him I must still be at the théâtre; believing this he left, but was waiting for me next morning at the station when we were leaving, in a most belligerent attitude, brandishing his gun and informing me that had he met me the night previous I should not have been taking the train. Had it not been for the railway officials I should certainly not have left Tyler sound in wind and limb.



The other instance was at San Marcos, Texas. In those days there was no railway between Austin and San Antonio, so I hired two large coaches, to convey the company to their destination, intending to break journey at

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San Marcos, which I instructed my agent to bill, so as not to lose the night, although it was an unimportant town with a nondescript hall used as a theatre. As the town boasted no hotel, my agent made a contract with an old woman who ran a boarding house (and her two sons practically ran the town) to the effect that three meals and lodging constituted a day's keep. We got there, however, just before supper, although we left immediately after the performance at Austin, and were again leaving after the performance that very night.

During the show, so as not to lose time, I walked over and asked for my bill, and found the landlady was charging for a full day. I remonstrated with her, saying that the contract she had signed was that three meals and a lodging constituted a day's keep, and was to be charged proportionately. One of her sons sauntered in while this discussion was proceeding, and after listening for a few moments decided to settle the matter at the revolver's point, which he plucked from his pocket, saying, "Pay that bill d—m quick, and say no more about it." Naturally I had no option but to settle, and that pretty quickly. When the coaches arrived, my trembling company safely packed away, and we were about to start, the other brother came along and the two of them gave us a genial send off by firing after us as long as we were in sight.



During my three days' stay in Austin I was introduced to a rather interesting character there, Ben Thompson, who was then the city marshal. For many years as a fighter he had borne the reputation of being simply deadly, in which respect he had no peer; others missed at times, but Ben was as delicate and certain in action as a Swiss watch. He killed a good many men in fair fights, but there was nothing wicked about him. I spent a very pleasant afternoon with him and found him most charming sociably, but had an opportunity of seeing him in action that very evening. After our performance was closed, I with some of the members of the company visited the only local variety theatre. Suddenly Thompson entered and started an altercation with the bartender, which apparently was only a continuation of what had already been simmering for some time, and came to a sudden and tragic close when Thompson whipped out his revolver and shot him dead. He was himself finally murdered in a dastardly way in a vaudeville theatre in San Antonio, in 1886, when two assassins concealed in the

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wings waited until Thompson and his companion, King Fisher, entered, and with their Winchester rifles shot them down like dogs.



Later at Hopkinsville, Ky., when we were about to give our performance, the sheriff came up and presented the bill for license. I told him to wait until the house was made up and to present his when all the other bills were being paid. He withdrew, but returned at the close of the first act angrily demanding payment; so to avoid unpleasantness the treasurer paid up. We, however, had a little brush because he was indignant at having had to wait. The following morning at 2 A. M., when we were leaving for Nashville, Tenn., as the hotel omnibus was about to start, I sang out, "Is everybody here?" Some one called out that two of the girls were missing, so I sent to their rooms and found they were not there. Passing the barroom, however, I thought I heard women's voices and jumped to the conclusion they were the girls I was looking for, so I went to the door and finding it closed insisted upon its being opened and the girls handed over.

The landlord of the hotel called to me that if I moved off the girls would come out. I did so, but with no result, and as there was but little time to catch our train, I threatened to break in the door unless it was opened immediately. Upon this the door burst open and the girls came out in a drugged, semi-conscious condition, accompanied to my vast astonishment by my aggressive friend the sheriff. I helped the poor girls into the omnibus, and we proceeded to the station, followed by the landlord and the sheriff. At the station the girls became violently hysterical, and while I was trying to pacify them, the sheriff rushed at me, striking me a violent and murderous blow which fractured my skull, and I carry the mark to this day. Some male members of my company, including my young brother Ben, rushed at my assailant and tried to seize him, but he struck out right and left with his blackjack just as the train was coming in, and I saw my brother hurled from the platform onto the railway track, he, himself, grievously wounded in the head.

I was carried on to the train unconscious, literally bleeding to death, and had to be taken off at Guthrie, where a doctor sewed up my wound, then carried on a mattress to the tavern, where I remained for a time until well enough to proceed to Nashville, where I was laid up for many weeks. The Mayor of Hopkinsville telegraphed to me while convalescent to return.

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and prosecute my assailant, but the manager of the theatre, who was a Southern gentleman, intimated to me that even if I got justice, I would never leave the town alive, as the sheriff was feared by everyone in the place. He had just murdered an attaché of Robinson's Circus for some paltry reason.



The incident relating to the shooting of my stage manager, John P. Hill, at Macon, Ga., I have already fully mentioned in these pages. He, however, recovered, and is now the assistant secretary of the White Rats Association.



In 1877, when the late comedian, John T. Raymond, and his company were returning East from San Francisco, and I, with my company, was proceeding thither to fulfill an engagement, our two trains had a fearful collision near Elko, Nev., our two respective engineers taking to the woods. Raymond was held up till evening until the débris was cleared away. I, being in the same predicament, decided to make hay by engaging the only hall in the town, and giving a matinee performance from which we turned away many an eager sightseer. The Raymond company with full reinforcements witnessed the show.



On another occasion, my watch being slow, I missed my train from Paris to Basle en route to St. Moritz, Switzerland, to find afterwards that the train I should have taken went over an embankment owing to a bridge breaking and was completely wrecked. I followed by the evening train and reached the scene of the disaster and saw the whole train lying smashed in the river below, many lives being lost.



In 1896, when the train carrying the passengers by the "St. Louis" of the American line which had arrived at Plymouth, was derailed and many lives lost, I was one of the passengers who had escaped this terrible accident by remaining over a day or so at Plymouth.



In 1898 I was visiting one of my companies and accompanied them to Spokane, Butte, and Helena, Mont., en route east from Portland, Ore. The company was making the jump from Helena to Great Falls. I intended leaving it at Helena, but on receiving a wire from the manager of the theatre

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at Great Falls, announcing the advance sale being over \$1,000, I decided to proceed there with the company. When about half way to our destination, a landslide consisting of huge boulders blocked the line, and we were thus unable to proceed. Had we arrived a few moments earlier, we might have been under the blockade and not on the right side of it. There we remained all night, and I must say to the credit of the officials of the railway company (the Northern Pacific) that they did everything in their power to prevent our losing the night at Great Falls, but in vain, and the show returned to Helena and proceeded to Fargo, N. D., by special train to play the date as booked.



I was in the "Arizona" when she made her maiden trip, and ran into the iceberg, near the doggar banks of Newfoundland. The ship was much damaged, but fortunately not enough to hinder her continuing the voyage.



Now to come from the sublime to the ridiculous, it needed a street car at home to give me the most serious injuries, inasmuch as I broke my arm in one instance and my ankle in another, but the most miraculous escape I ever had was one evening when it was dusk and I was crossing Broadway, on my way to the Green Room Club. Looking anxiously from left to right, to see if any vehicles were approaching, I never thought to look before me, and before I could realize what was taking place, an automobile dashed up from 47th Street, which I was facing, and struck me. As with an extraordinary presence of mind I leaped on to the car and hung over the front of it, until the driver had time to draw up. Had I not done this I should certainly have been crushed beneath the car, and I began to suspect that abroad I bore a charmed life.



It was New Year's Day, 1870, while in Sacramento that I had my first experience of an earthquake. With some of the members of the company, Joe Murphy, Ben Cotton, Theodore Jackson, Sheridan Corbyn and Ned Harrigan, I was seated in front of the New Orleans Hotel, when a peculiar subterranean rumbling became audible. We all sprang up exclaiming, "Earthquake," and rushed to the middle of the street, when turning we saw a huge rent all down the front of the building. This was a slight disturbance compared to the one in San Francisco, in 1898, when one evening

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at a restaurant, the waiter was just arriving with the order, when a terrible rumbling was heard. The waiter dropped his tray, and all the diners, giving a simultaneous cry of "Earthquake," fled from the building. People literally rolled down the stairs, there being no time to descend in the orthodox fashion, and joined the seething mass of people in the open street below, who, horror stricken, watched the huge buildings sway like trees in a storm.



During my long period of management I had the honor of playing several important attractions upon their farewell tours of the United States. Among those attractions were Mlle. Aimee in 1886, Lydia Thompson in 1889, Maggie Mitchell in the latter part of the Eighties, and Margaret Mather and Mrs. William J. Florence in 1893. These were genuine farewells, and not of the type established by certain celebrities, who have turned the phrase "Positively last appearance" into a mockery. Miss Thompson and Mlle. Aimee, both of whom were under my individual direction, had large audiences throughout the entire season, and the result was highly satisfactory to the stars as well as myself. When Mrs. Florence, after the death of her first husband, desired to secure time in the theatres controlled by me, she invited me to witness a rehearsal at Wallack's Theatre of the new comedy in which she proposed to re-introduce herself to the public. She had been married for a second time to Howard Covenay, a young Englishman, and the fact occasioned considerable newspaper comment. After I had ascertained that the play was to be called "The Old Love and the New," I took Mrs. Florence aside and told her I thought the title peculiarly unfortunate in view of her late husband's popularity. She did not agree with me, but the result amply supported my forecast. The tour, which began in Omaha, Neb., was a failure from the start, and to keep it going I was compelled constantly to make financial advances. Mrs. Florence finally abandoned the trip in Butte, Mont., making use of my railway tickets back to Chicago.

What proved to be the farewell tour of the American actress, Margaret Mather, took place in 1893 in the theatres directed by me, the season opening in Minneapolis and St. Paul, and proceeding to the Pacific Coast. Miss Mather had just married Col. Gustave Pabst, of the celebrated brewing house of Milwaukee, and conviviality entered largely into the celebration of their honeymoon. This became so marked by the time the company

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reached San Francisco that it was necessary to close the theatre for a week. The receipts were not large at any time during Miss Mather's tour, and she finally closed abruptly—very materially in debt to me. After her separation from Col. Pabst, a suitable settlement upon her was made by the family. The bulk of this was invested in a production of "Cymbeline," which proved to be unsuccessful, so I never was reimbursed. Margaret Mather was one of the few theatrical stars to achieve any success after having entered the profession by way of the roof. The friends of George Edgar, the New York actor and teacher of elocution, who "discovered" Miss Mather, always understood from him that she had enjoyed no stage experience whatsoever prior to the time when he began the moulding of her talent. She became a protégée of James M. Hill, of the wealthy firm of Willoughby & Hill, of Chicago, who was an enthusiastic patron of the stage. Believing Miss Mather was a rare genius, Mr. Hill personally launched her upon the stage at McVicker's Theatre in Chicago as Juliet, but after she had achieved some success they separated, and Mr. Hill continued in theatrical management.

Maggie Mitchell's tour, west of the Missouri, was most successful. Miss Mitchell as a child developed great proficiency in dancing, and as early as the season of 1851-2 she appeared at the Bowery Theatre. Her rise was rapid, for in 1855 she was enabled to make her first appearance as a star at the Charles Street Theatre, Baltimore. "Fanchon the Cricket," produced in 1861 at the St. Charles Theatre in New Orleans, was her great hit. Henry Paddock of Cleveland, O., was her first husband, and after the marriage conducted her tours for a number of years. Subsequently she married Charles Abbott, a well-known actor. She retired from the stage in 1892, and devoted herself to the management of her immense real estate holdings in New York City.

I was interested with Maurice Grau in the final American tour of Mlle. Marie Aimee, but before the season had progressed far, Mr. Grau under pressure of outside financial obligations offered to sell me his interest. I accepted the proposition, assuming the sole direction of the enterprise. The piece, which was called "Mamzelle," was written expressly for this star by George H. Jessup and William Gill. Although it met with no great measure of approbation in New York, it achieved large success in other cities. The tour closed at my theatre in San Francisco, where Mlle. Aimee was taken ill, and obliged to return to her home in Paris, where she died October,



MAGGIE MITCHELL



MARGARET MATHER



LYDIA THOMPSON



MARIE AIMEE



MRS. W. J. FLORENCE

*Queens of Tragedy, Opera Bouffe, Comedy and Burlesque, Who Bade Farewell to the Stage While Under the Author's Management*



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1887. She was an exceptionally capable comedienne, playing during this engagement in the English tongue, with a French accent that was quite delightful. She had graduated from a long career in opera bouffe, in which she played with success. She first came to this country with the big opera bouffe company imported by the late Col. "Jim" Fiske, and made her initial appearance at the Grand Opera House, New York, in 1870. Although there were several stars in this quite remarkable aggregation, she outshone them all, and her popularity in the United States lasted until long after the rest of them had been forgotten. Her right name was Marie Trochon, and she was an Algerian by birth. Her first stage appearance was in Rio de Janeiro in 1866. From there she journeyed straight back to Paris, where she made a hit from the start. In her subsequent tours of the United States she made large sums of money, which encouraged her to try management on her own account, leasing theatres in Bruxelles and Rouen, where she lost nearly \$100,000. This, however, did not exhaust her fortune, for she left an estate amounting to \$40,000.

During the season of 1888, Lydia Thompson was to make her final starring visit to the United States under my direction. This tour turned out very profitable, but not nearly as much as would have been the case had not the yellow fever broken out in the South in the late summer, thus causing the cancelling of that part of the tour. Miss Thompson had always been an enormous favorite in this section, and all the managers of theatres there were so exceedingly anxious to have her play for them that I had no difficulty in securing the largest terms. Rehearsals were in progress at the Avenue Theatre in London when someone handed Miss Thompson a copy of an American newspaper, containing a lurid account of the fever scare. She immediately notified me in the most positive way she would not come to the United States at all, if it was to be necessary for her to invade the South. I was obliged to rearrange the tour by cable, opening at Wallack's Theatre, New York, and jumping thence to Detroit, Montreal, Toronto, etc., zigzagging back and forth in a way that very largely increased expenses, the time being too short for the booking of a continuous route. Still, when the company reached the Western country, California and the Northwest, they had enormous audiences, and Miss Thompson went back to England greatly pleased with the result of her tour.

The favorite comedian, John T. Raymond, also made his farewell tour

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to the West and Pacific Coast under my auspices late in 1886, prior to his demise.



In theatrical history play-house conflagrations have been deadly and destructive. In several of the big fires of the United States the death list has been appalling. About the first large fire was Mrs. F. B. Conway's Theatre, Brooklyn, N. Y., in 1876, when 295 lives were snuffed out. The following year St. John, N. B., had a great conflagration which swept away all buildings, and cost 100 lives. In Europe, the Ring Theatre, Vienna, was totally destroyed by fire in 1881 and over 700 persons perished. In 1887 the Paris Opera Comique was burned at a cost of twenty human lives. I was in Paris at the time and witnessed the conflagration. Six fatalities were recorded in the Central Theatre fire in Philadelphia, Pa., in 1892, and twenty-three dead bodies were removed from the Front Street Theatre, Baltimore, Md., in 1895, when it was burned. Robinson's Opera House, Cincinnati, in 1897, with sixteen fatalities, was another holocaust. In the same year 300 perished in the fire at the Charity Bazaar, Paris, and many lost their lives when the Theatre Central in Brussels burned. The most appalling of all was that of the Iroquois Theatre, in Chicago, in 1903, where the mortality totalled 575. At first indignation was rife, but it was eventually proved that there had been no negligence on the part of owners or lessees. The latest calamity was the destruction of the Rhodes Opera House, Boyerstown, Pa., January, 1908, with the loss of 170 lives. This constitutes a brief sketch of theatrical fires during the past fifty years.



I have often been asked as to the relative magnitude and elegance of the theatres in Europe and America. I can truthfully state that the American, in both respects, are usually superior to those of Europe. The old world has many large theatres, but, contrary to the general belief, they are not so immense as the houses in this country. For example: the National Opera House of France, at Paris, has a seating capacity of only 2,100 while the Metropolitan Opera House in New York seats 3,200. The Manhattan Opera House has a capacity of 3,210, as against 3,100 for the La Scala of Milan, Italy. The Italian theatres are the largest in Europe. The prices are very small, compared with opera in this country. In Italy one may get a fairly good seat at an opera for as little as a lire, or twenty cents in

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our money. At the National Opera in Paris the highest price for seats is seventeen francs, or \$3.40; while at the Opera Comique, also subsidized by the government, the highest price for seats is fourteen francs, or \$2.80. At the Royal Opera, Covent Garden, London, which seats but 2,200, the price is one guinea, or \$5.25.

The modern theatres, and especially the music halls of Great Britain, are about on a par with our own theatres, but the older houses of that country and of Continental Europe are greatly inferior. Corresponding with the \$2.00 seats in New York, the prices in London are ten shillings, or \$2.50. Generally speaking, the theatres of Europe are built with from four to five floors for the spectators. These floors are very shallow, and are built in the old-fashioned horseshoe shape. They are usually filled with boxes for at least the first three floors above the orchestra or main floor. As a matter of fact, there are hundreds of theatres in the small cities of America that are equal, if not superior, to some of the finest houses in Europe.

Up to recent years, Denver, Colo., boasted of having the two most beautiful theatres in the United States—the Tabor Grand and the Broadway Theatre. The latter was especially built for me at a cost exceeding \$300,000, and I controlled it for many years. At the present time in the principal American cities, particularly the City of New York, there have been erected many of the handsomest and most modern up-to-date play-houses.



I recall an incident wherein Wilson Barrett, the famous English actor-manager, set his judgment against mine. He was booked to play in my Broadway theatre, Denver, in 1892, but believing it would prove a losing week, wired his desire to cancel the engagement, unless I was willing to guarantee him \$3,000 as his share for the week. I readily accepted, and the receipts were over \$8,000. Barrett was a gentleman, and thanked me for my persistency and what he termed my "superior judgment."



During my stay in London in 1905, Henri de Vries was making a mild sensation at the Royalty Theatre in a protean act called "A Case of Arson," which was written for him by the well-known Dutch author Herman Heyermans, in which he appeared in seven different rôles, it being a truly marvelous performance. His act had been so much talked about that I attended one evening and was so much impressed with his marvelous impersonations that

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I advised the late Sam S. Shubert, who was in London at the time in search of novelties, to try and secure him. He had also been approached by other American managers, including David Belasco, who wanted him for matinee performances at his Republic Theatre. To all he asked such fabulous terms that they declined to take him up. He happened later to be playing at the Waldorf Theatre, which was then under the control of the Shuberts, with George B. McLellan as manager. Meeting him there I invited him to lunch at the Gaiety Restaurant, which faces the theatre, as I was leaving the next day for America. During the course of our conversation I asked why he did not accept some of the propositions made by the American managers, suggesting that after his London triumph he certainly should visit New York. He said their conditions to him were not satisfactory. Although I had no idea of his coming over under my management, but seeing all the others had been unsuccessful, I decided to make him a proposition, which he finally accepted.

I proceeded to America and entered into arrangements for him to begin early in January, at the Madison Square Theatre. I then cabled De Vries, notifying him of the completed arrangements, and telling him to sail, as it was within three weeks of the opening. To this he cabled reply that he would not leave until he again saw me personally. I was thus forced to go over, to find he had been gambling at the Dutch Club, and wanted £300. I angrily said, "You could have cabled me your wants, saving me the expense of the journey." He was evidently afraid that had he done so while I was still in America I would have called his contract off.

Suffice it to say he got the advance, but I made him sign a special agreement that in the event of his not proving a big draw in the high-priced theatres I could change him over to the better vaudeville theatres, and this was just what I did, for although he was a great artistic success, financially he was a disappointment, owing principally to the fact that the theatre had become unpopular because of its location. So after the four weeks' engagement there I switched him on to vaudeville by an arrangement made with Messrs. Williams, Proctor and Hammerstein, receiving \$2,000 weekly for his services, which was a record salary in vaudeville at that time, and he proved an immense drawing attraction in their houses. This success turned his head, and he began his usual pranks with which every manager who had ever had dealings with him had become familiar. For, notwithstanding my having

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made him a success out of a financial failure, he broke his contract and sneaked out of the country, under an assumed name, saying, to quote his own words, "I am tired of making money for Leavitt." Needless to say litigation ensued, and settlement is still pending.

I mention this incident, which is one among many, showing the ingratitude managers experience from artists who, though great, are apt to be unreliable and impossible.



It may be true, as some sapient writers on stage topics contemptuously assert, that the public cares to hear nothing about the business side of the theatre—that all it really wants to know is what the show is, who appears in it, and have these bald facts illumined with large quantities of tittle-tattle about the personalities and private affairs of actors and actresses. The general dumbness of the press on the conduct of so important a commercial industry as that of the theatre goes to bear out that assertion, and would confirm it if it were not generally understood that theatrical managers who were extensive advertisers have for the past few years preferred to have the courtesy of silence extended to their methods.

There is no doubt, though, that it is a matter of importance to the public how that business is conducted. In the modern scheme of things no art is so much influenced by its commercial side as that of the stage. But dramatic art has become complex in its representation; author and artist are dependent on shrewd management. The barn and the tent no longer give opportunity to the budding genius. Dramatic art is dependent upon the business of the theatre and the way it is conducted.

The revolution in the theatrical business may be of far greater importance to the public than appears at first glance. If the destruction of the Klaw and Erlanger monopoly meant simply the creation of another with other monopolists in control it would be only an exchange of King Log for King Stork, and the effect on the art of the theatre would not be notable. It looks, however, as though the present state of affairs has brought about greater freedom and better opportunity for both author and artist. If it should also bring a higher standard of commercial honesty into the business itself we should have an improved condition all around by which the public would profit as well as those most directly concerned.

It is too much to expect that the organization headed by Messrs. Shu-

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bert, Tyler, Savage, Brady, Fields and Cort and their associates should be able at one stroke to establish a new code of business morals in the affairs of the theatre. They have done much, however, to discourage shady practices in the dealings of managers with the public, and with the defenseless people who depend upon them for their living. The new organization abolished the disgraceful business of ticket speculating, which embittered the public, and through which the profit was insignificant compared with the amount of annoyance it caused and the enmities it created. Some stage people are unreliable and petty in many ways, but systematic square dealing on the part of managers would diminish the exhibition of those qualities. The reigning rival powers seem to have put the whole theatrical business on a higher plane, to rescue it from the disrepute into which theatrical management had fallen in its dealings with the public, with artists and with authors. It is, however, an agreeably profitable business which is in good hands, if they will only work together on an amicable and businesslike basis.

Some of those who suffered defeat in the recent overthrow are making dire predictions about the future of the business. They prophesy that there will be a speedy return to the conditions when theatrical adventurers would take advantage of the open competition and launch all sorts of fly-by-night ventures, swindling public and actors alike. There seems to be no greater danger of that now than there has been at any time in the history of the theatre. The public has been fooled into patronizing poor and inartistic entertainments under the régime of the Theatrical Trust quite as frequently as it ever was. Stranded theatrical companies have been just as numerous in the past decade as in other preceding ones. It has been a frequent boast of the mouthpiece of the trust that it had brought better business methods into vogue. It certainly did—better for its own members, but worse for everyone else, including public, authors, artists and the owners of theatrical property.

For these reasons the public has something more than a merely idle interest in the kind of men who are to guide the destinies of the theatre and in the business methods which shall prevail. With this in mind, the manager and his ways are as legitimate subjects of criticism and discussion as the art and its interpreters.

Since writing the above, the latest announcement in the papers implies that the Olive branch has been extended by the controllers of the

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Open Door movement to the Syndicate whereby they have arranged to book attractions controlled by the Syndicate and their allies, to appear in the theatres of the so-called "Open Door," which is also known as the National Theatre Owners' Association. This arrangement, it would seem, will be advantageous to all parties concerned.



On my return from Europe in 1905 I met Al. Hayman, the head of the Syndicate, coming out of his office in the Empire Theatre Building, and at his request accompanied him towards the Waldorf Astoria Hotel. In the course of our walk the conversation turned on the Shuberts, who were then the lessees of only three theatres (Syracuse, Utica and Herald Square, New York), and had branched out for themselves, which fact caused the Syndicate to sit up and take notice, for a barely perceptible breath of ill feeling began to pervade the situation and a fear that the Shuberts might become serious rivals perturbed them to a marked degree, because Hayman asked me what I thought of the Shuberts. I, in turn, asked him, "In what way?" He then continued, "Do you think they will ever become important?" "Most assuredly!" I exclaimed. "They are bound to expand, because the Syndicate has had the monopoly long enough, and as the country itself is growing, one syndicate cannot hope to control the entire amusement field, that a rapidly expanding country demands. Further, there is ample scope for two equally powerful syndicates to rule. As the Shuberts have arrived at the opportune moment, and though at present they show no particular strength, they are bound to progress."

He scoffed at this idea, but I further added that the Syndicate was making it easy for them to do so, inasmuch as they had the public, the press and many important managers inimical towards them, owing to their somewhat despotic and autocratic methods of dealing with them.

When on his remarking "Who are the Shuberts? They cut no figure in the business." I replied: "I don't allude to the Shuberts individually, my remark applies to any 'leader' who comes forward at this moment, which is ripe for their advancement, because they will have the many enemies the Syndicate has made to back them." On hearing this, he exclaimed: "You are a poor prophet!" I went on to say, that not only what I had already stated would be realized, but that furthermore, within a few years the Shuberts would be allied to the Syndicate. He refuted this idea as an impossibility.

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However, my prediction was fulfilled sooner than I had anticipated, and I further maintain that though they since have dissolved the alliance, it will again be brought about, because it is to the advantage of both factions that this state of affairs should prevail, so as to bring about the desirable termination to this perpetual "mud slinging."



During one of my visits to Paris in 1905 I came in contact with Henri Lemoine, the diamond maker, about whom there was such a big stir at the time. He had been a very wealthy man, and owned a palatial residence in the Rue Pigale, but having got into debt, was unable to put up a suitable plant for a heating apparatus of sufficient force to manufacture the diamonds. Consequently he was trying to induce several capitalists and promoters to supply the money, among these being a friend of mine.

Werner, Beit & Co., the big diamond kings of South Africa, controlling the diamond output of the world, began to get justifiably alarmed, and sent one of their engineers to see these same manufactured diamonds. Upon hearing his report to the effect that the diamonds were real, they decided to take over the monopoly, and consequently entered into contracts with Lemoine to this effect, that they would supply money for the plant and buy the diamonds from him as fast as they were manufactured; he, on the other hand, putting the written secret into the Bank of England, neither being able to remove it without arbitration. My friend introduced me to Lemoine, telling him I knew something about law and contracts, and could therefore pass an opinion on his. Upon this Lemoine invited me to dine at his house on the Rue Pigale and after dinner placed the contracts before me. I read them over carefully and found he was properly tied up, and pointed out the motive of the contract to him, and prophesied what the result would be. And I was not mistaken.

It appears he had had no lawyer to act on his behalf. They had supplied him with the first installment of promised funds to build this plant, which he did in a small town in the Pyrenees, he making a contract to furnish the town with electric light and power for running the trams. He unfortunately appropriated half the amount given to pay off some of his debts. They then gave him the second installment, because he found his plant of insufficient power to produce diamonds any larger than pin heads, so would have to augment it. But when he applied for his third installment, it

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was refused, and in this manner he was tied up. He then went back to outsiders to procure sufficient money to complete his scheme, whereupon Sir Julius Werner had him arrested on the grounds that he was a fraud.

Much has been written on this subject in the papers already. The poor man realized he had too many powerful enemies to contend with, so escaped, but ultimately returned to Paris, faced his trial, and was sentenced.



It may be interesting for the reader to note that I evidently had the faculty of picking the right men to aid me in my business enterprises, during my active career, and who have risen to important and distinguished positions, they being now among the leading lights of the profession. I mention some of the most prominent:

Al. Hayman, President of the "Theatrical Syndicate."

Martin Beck, head of the "Great Orpheum Circuit."

George W. Lederer, the most able producer of musical comedy.

Frederick F. Proctor, the vaudeville magnate, late partner of Benjamin F. Keith.

David Warfield, the worthy successor of Joseph Jefferson.

George H. Broadhurst, one of the most noted American dramatists.

Edgar Smith, the well-known author of travesties and musical comedies.

Sidney Rosenfeld, another of our leading dramatists.

Gustav Luders, most successful and prolific of musical composers.

Marcus R. Mayer, manager of leading American and European stars.

William Morris, for years the independent vaudeville magnate.

Jacob J. Gottlob, chief of the Pacific Coast managers.

Henry S. Sanderson, business associate of Frederick F. Proctor.

Charles P. Hall, controlling the important outlying theatres of California.

Kit Clarke, who made a fortune in the jewelry trade, now retired.

John E. Warner, assistant secretary, National Association of Producing Managers.

Hollis E. Cooley, general manager for Felix Isman.

George Dance, English theatrical magnate, author and producer.

James J. Armstrong, past exalted ruler, New York Lodge, No. 1, B.P.O.E.

Jay Rial, executive head of the press department for Ringling Brothers.

John P. Hill, secretary of the "White Rats" Association.

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Walter J. Kingsley, general press representative for George W. Lederer and H. H. Frazee.

Here are a few of the many prominent booking managers who acquired the experience of routing attractions from my home office, and who were all in my employ:

Dudley McAdow, an associate of Stair & Havlin.

Ed. V. Giroux, general manager of John Cort's extensive enterprises.

James H. Curtin, representative of the "Empire" Burlesque Circuit.

J. J. Rosenthal, representing Al. H. Woods' amusement enterprises.

James H. Decker, the late booking manager for the Shuberts.

Harry A. Lee, booking manager for Klaw & Erlanger.



In closing these pages, I relinquish my pen with a sense of having but partly fulfilled my object. Many incidents and interesting recollections have crowded upon me during my writing that, had I narrated them fully, would have taxed the capacity of a much larger volume. A few, however, I have slightly touched upon, but have confined myself chiefly to the actualities and happenings connected with and around my long and eventful career, the experience of my compatriots, and some few pertinent deductions upon matters, men and things. How well I have succeeded in pleasing the reader is a matter of conjecture; but I hope he will at least throw the mantle of charity over the absence of any pretense to ornate writing, and class my effort as a simple emanation of one whose life has always run along the grooves of practicality and right doing, feeling assured that my record in the amusement world has not been without its compensation during my fifty years in theatrical management.





kindest regards for Mr Leavitt  
 from his publisher  
 Stephen ——— G. Clow















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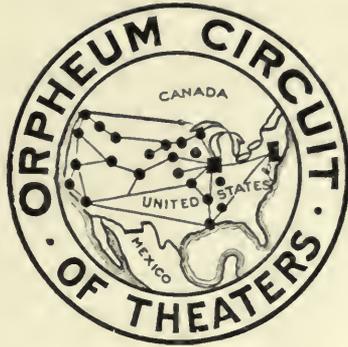
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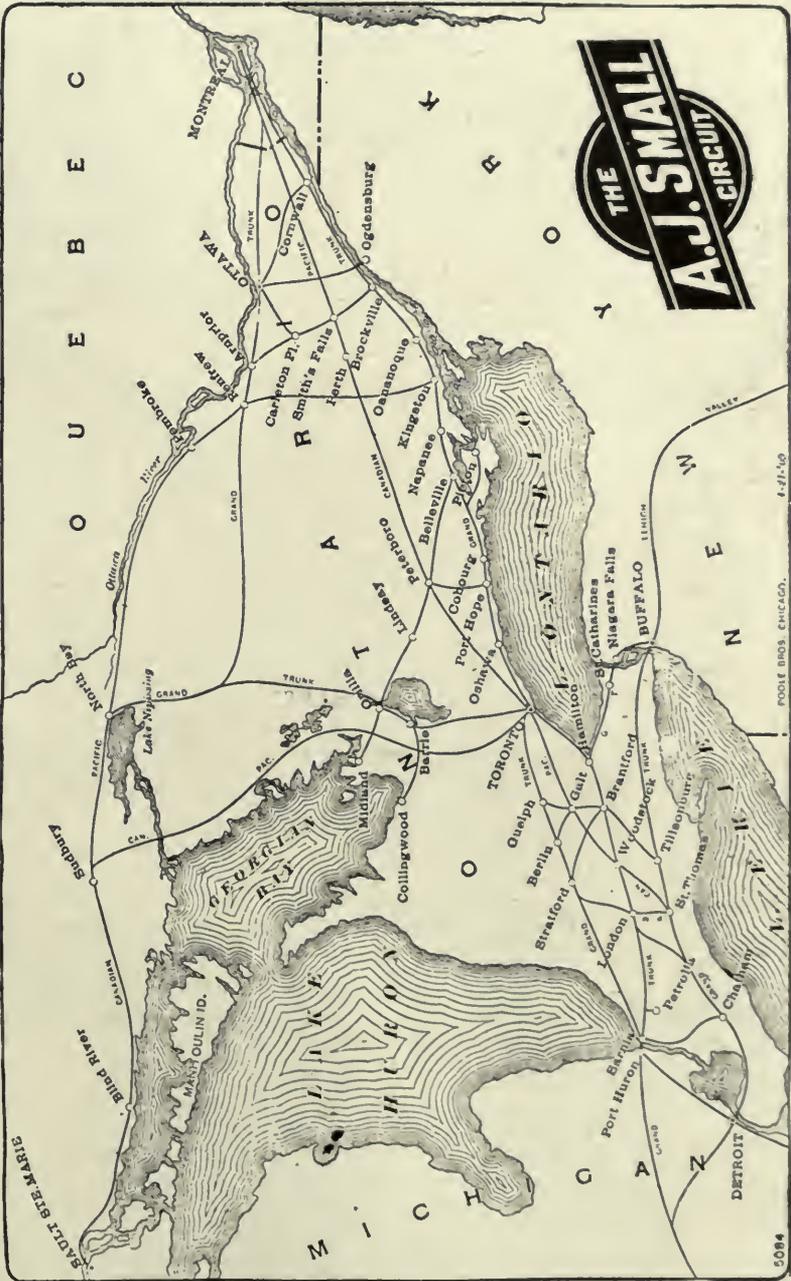
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