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IROQUOIS THEATRE

RANDOLPH
BETWEEN STATE AND
DEARBORN STS.,
CHICAGO

Souvenir
Programme



Dedicatory
Performance
NOVEMBER 23,
..... 1903

Opening
Attraction
KLAW & ERLANGER'S.
MR. BLUE BEARD



ROQUOIS THEATRE RANDOLPH BETWEEN STATE AND DEARBORN STREETS CHICAGO, ILL.



IROQUOIS THEATRE

PERFORMING EVERY EVENING
AT 8 O'CLOCK

GRAND OPERA



OF THE

THE IROQUOIS THEATRE COMPANY

PERFORMING EVERY EVENING

WILLIAM J. DAVIS

HARRY J. NEWELL

A. L. HURLBUR

J. FRED. ...

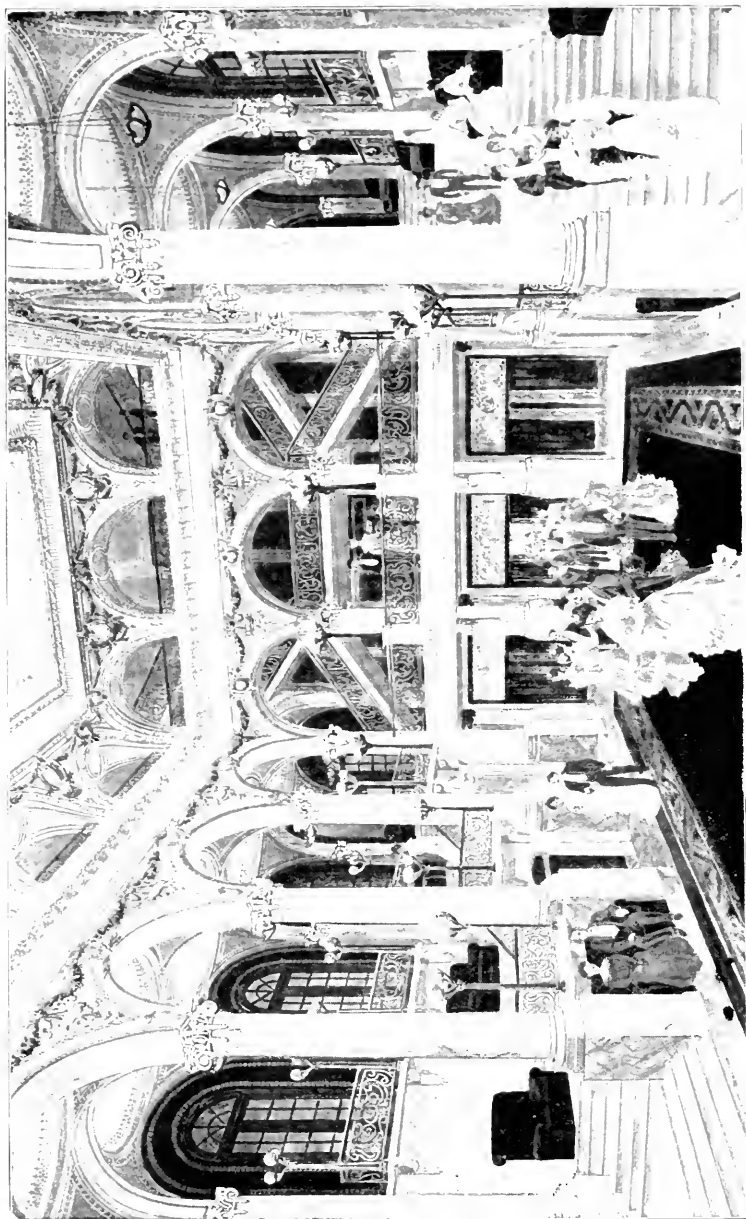
SAMUEL E. ...

MADE ...

WILLIAM J. DAVIS HARRY J. NEWELL Resident Managers of the Theatre

THE BUSINESS AND WORKING ...

THOMAS J. NOODAN, Business Manager and Treasurer



PROMENADE, FOYER, IROQUOIS THEATRE

IROQUOIS THEATRE

Randolph, between State and Dearborn Sts., Chicago.

Beginning Monday, November 23, 1903.
Every Evening, Including Sunday.
Wednesday and Saturday Matinees.

KLAW & ERLANGER present

MR. BLUE BEARD

The Great Spectacular Entertainment from Theatre Royal,
Drury Lane, London

By J. HICKORY WOOD and ARTHUR COLLINS

Adapted for the American Stage by JOHN J. McNALLY

The Lyrics, unless otherwise indicated, by J. Clay and Goodrich.
Music, unless otherwise indicated, by Fiedler, Solomon,
Ballets by Ernest D'Alphon.
Produced under Stage Direction of Herbert Grisham and Ned Warburton.
Business Direction of Jos. Brooks, Edwin H. Price, Manager.

SYNOPSIS OF SCENES, MUSIC AND INCIDENTS

ACT I

Scene 1—The Market Place on the Quay, near Bagdad. (Bruce Smith.)

Mustapha plots to separate Selim and Fatima and sell the beautiful Fatima to the monster Blue Beard. Blue Beard arrives; purchases slaves. Sister Anne falls in love with Blue Beard and spurns Irish Patshaw. Blue Beard seizes Fatima and takes her on board his yacht.

Opening Chorus—

- a. "Come, Buy Our Luscious Fruits."
 - b. "Oriental Slaves Are We."
 - c. "We Come From Dalmatia."
 - d. Algerian Slave Song and Chorus.
 - aa. Grand Entrance Blue Beard's Retinue. Medley Ensemble.
 - bb. Song—"A Most Unpopular Potentate." Blue Beard and Chorus.
 - a. "Welcome Fatima."
- Song—"I'm As Good As I Ought To Be." Blanche Adams.
Finale—"Then Away We Go."

**POWERS' THEATRE THIS WEEK W. H. CRANE IN
"THE SPENDERS"**

**ILLINOIS THEATRE THIS WEEK CHAS. FROHMAN
PRESENTS "ULYSSES"**

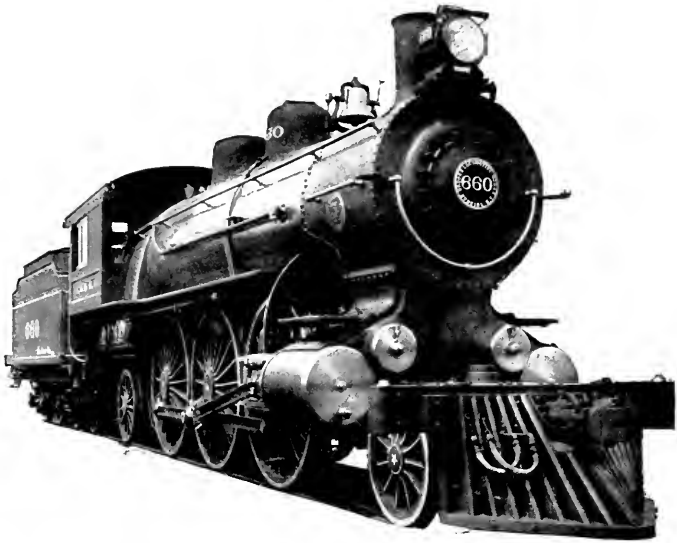


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Arrive NEW YORK, daily 9:30 a. m.



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CHICAGO NEW YORK, 24 HOURS
CHICAGO BOSTON - 26½ HOURS

Leave CHICAGO, daily 5:30 p. m.
Arrive NEW YORK, daily 6:30 p. m.
Arrive BOSTON, daily 9:03 p. m.

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A. J. SMITH, Gen'l Pass'r and Tkt. Agt., CLEVELAND, OHIO
C. F. DALY, Chief Assistant Gen'l Pass'r Agt., CHICAGO, ILL.

CAST OF CHARACTERS

MR. BLUE BEARD		GERTIE GILGOLD
SISTER ANNE		EDDIE TOY
FATIMA		MRS. BLANCHÉ ADAMS
SELIM		ADELE RAUTLER
EMER DASTER		BONNIE MAGUIRE
ABDALLAH		NORA GILCH
MUSTAPHA		ROBERT A. EVANS
TRISH PATSHAW		HERBERT CAWLBORN
HATRAC		J. SARONY LAMBERT
KORAFAL		BESSIE DE VOGT
ABADDEN		SAM REED
ABUMUN		FRANK YOUNG
MIRZA		MISS DE PONT
ZAHDEE		MISS WYNN
AMINA	} Blue Beards Sex } } Prof. Wigs. }	MISS RICHARDS
ZAKA		MISS BEAUTY
NABIE		MISS WILLIAMS
BEGIA		MISS ROMAINE
ZOLI		MISS BRANDE
LANDOFF		BERT LIVING
DENFOR	} Blue Beards Sex } } Tr. Wigs. }	E. A. MASSIE
KNOUSE		C. W. NORTHRUP
BADUN		JOHN YATES
BACNUM		E. Z. MORRIS
PASSAL		CHAUCEY HOLLAND
STELLA, Queen of the Fairies		MISS ANABELLE WHITFORD

Elephant and Head Trunks of Lambert and Gallagher.

PONY BALLET: SLEPIE MOXIE, LOUIE HAUMAN, ADA ROBERTSON,
BERTRIE LIDDELL, ELIZABETH HAUMAN, LAY MARLOWE,
DOROTHY MARLOWE, CAROLINE LUTZ.

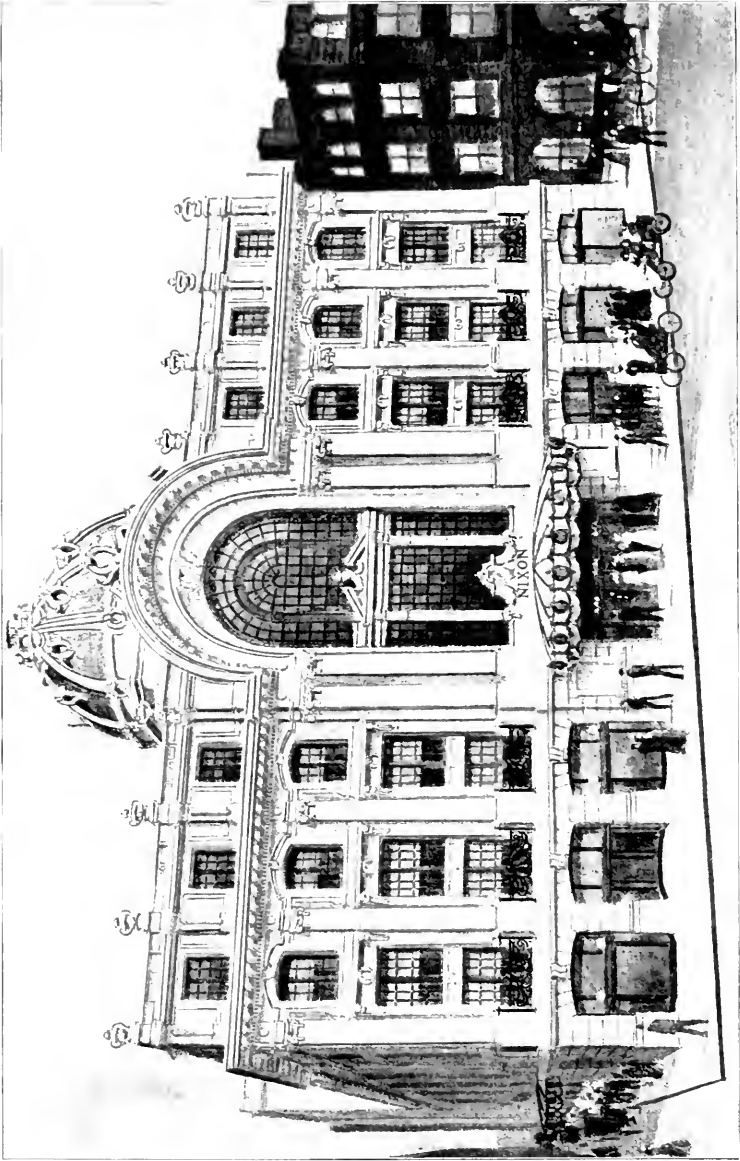
Costumes designed by Comelli, London. Made by Anis, Auguste, Simmons, Barnich, D'Alessandri, and Harrison, London, Paris, and Berlin.

Costumes for Specialties, "Ma Honey," "In the Pale Moonlight," "The Old Woman Who Lived In a Shoe," and the Pony Ballet, designed by F. Richard Anderson, made by Klaw & Erlanger Costume Company.

Shoes by Cammeyer, Tights by the Brooklyn Knitting Co., Wigs by Clarkson, London, and Hupner, New York. Electrical effects by H. Bissling & Co.

EXECUTIVE STAFF

Business Manager .....	..... Mr. Samuel Harrison
Stage Manager .....	..... Wm. Carleton
Assistant Stage Managers.....	..... Wm. Plunkett, Carl Kahn
Musical Director.....	..... Herbert Dille
Ballet Mistress .....	..... Mme. Sarraz
Mechanical Department.....	..... Max, Mazzanovich, J. Andrew and Wm. Owens
Properties.....	..... Wm. Price
Electrician .....	..... Wm. Dunn
Wardrobe Mistress .....	..... Mrs. Quiss
Assistant Wardrobe Mistress .....	..... Mrs. Kelly
Wardrobe Man .....	..... Bert Ewing
Armorer .....	..... Wm. Sherman



THE NEW NIXON THEATRE, PITTSBURG, PA.

THE THEATRE

By CHARLES E. NIXON



THE pioneer days of players using the vernacular were anything but "palmy." These poor wandering Thespians were opprobriously called "vagabonds," and when they attempted to give performances in the larger towns, the authorities, under pressure of the prevailing sentiment, were ever trying to forbid them. As a result of petty persecution and municipal meddling, a great change eventually came about, bettering both the drama and its expositors, for the players wisely abandoned strolling and prepared to establish themselves permanently



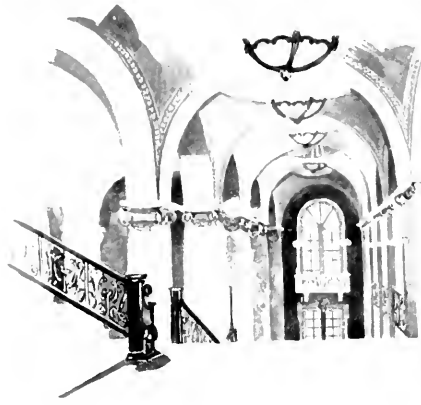
MR. B. H. MARSHALL

Undesirable tenants, the actors were forced, as a makeshift, to build houses of their own beyond the town limits. Fairly familiar with the classic drama, they had neither the means nor the motive for reproducing the imposing slave-built theatres of antiquity, seen amid the ruins of Rome and Athens. As the strollers had been accustomed to performing in the court-yards of humble inns or feudal castles, a simple enclosed court served their modest architectural ambitions. Their most popular model was square eighty feet in each direction, the central portion open to the sky. The enclosure was a quadrangle of galleries that were divided into "rooms" for the wealthy and aristocratic class. Currently these "rooms" would flank the stage and be called boxes; as it was then the lords and ladies occupied the galleries exclusively.

The ground floor was so in reality, for it was merely a yard wherein the ordinary spectators had to stand. Projected into this space was a platform forty feet square which served as a stage. Along the base of the rear gallery spanning this stage were hung tapestries to shield the space behind, which might be used as a dressing-room. The gallery was for the use of actors and stage service. Its elevation served as an upper room, a balcony, a beetling cliff, or the drawbridge of some besieged castle to be valiantly defended. This stage was considered so spacious that spectators could hire stools and sit at the right or left, viewing the play and players at close range.

This severely simple platform, minus scenery or

furnishing, save the arras at the back and its quaking balcony, had of necessity to represent all the sequence of places that the imaginative playwright could demand. This poverty of resource may have provoked the dramatist



DRESS CIRCLE PROMENADE

and plagued the actors. Yet the inadequacy and provoking plainness appeared to be acceptable to the majority of the uncritical spectators in the golden Elizabethan age. This condition of simplicity was not, however, relished by all the patrons of the playhouse. The censorious Sidney, familiar with better conditions on the stage of Italy, protested against the stage on which the scene would seem to change continually, simply because there was no scenery to be changed. Sidney wrote of it as he saw it: "The player, when he comes in, must either begin with telling where he is, or else the tale will not be conceived. Now shall you have three ladies walk to gather flowers, and then we must believe the stage to be a garden. By and by we hear the news of a shipwreck in the same place; then we are to blame if we accept it not for a rock. Upon the back of that comes a hideous monster with fire and smoke; and the miserable beholders are bound to take it for a cave; while in the meantime two armies fly in, represented with four swords and

“which is, whether what hardheart will not receive
if too expensive field?”

The entertainings advanced by theatricalism in the
poor presented players in the olden days of the Eng-
lish drama, the practical and progressive managers
are improved and perpetuated and the modern
audiences have beautified. During the past decade
theatrical architecture has made wonderful advance
in this country. Inconsiderate travelers may remark,
in contrast to local achievement, the Grand Opera of
Paris, the Royal Opera of Vienna, or the wonderful
stages of Bayreuth or Budapest, overlooking the
pertinent fact that such structures are subvented
institutions under governmental jurisdiction or royal
patronage, while all the opera houses and theatres
in America are private enterprises, and, generally
speaking, provide better entertainments and far
better accommodations for the public than the most
pretentious of the famous foreign opera houses.

The American public now, more than ever before,
demand elegance of environment for their amuse-
ments, as well as provisions for comfort and security;
yet the opportunity for architectural compliance with
these exactions is restricted by reason of the enormous
land values in the heart of great centers of civiliza-
tion, the most advantageous locations for theatres.

The latest and most noticeable achievements in
theatrical construction, not reckoning the cost to
secure the finest results, are significant in the re-
cherche New Amsterdam Theatre in New York, the
finest concrete example of L'Art Nouveau in the
world; the beautiful Nixon Theatre, now approaching



MR. WILL J. DAVIS

completion in Pittsburg, and last but not least, the Iroquois in Chicago, the finest and most complete of its many modern houses devoted to the drama.

The desirable site chosen for the Iroquois is close to that associated with the very beginning of things theatrical in this municipality nearly sixty years ago. It is located within "The Loop," is more readily accessible from traction and railway lines than any other Chicago theatre, and has a frontage on three thoroughfares, with many avenues for exit. The practical part of its promotion as an elegant edifice as well as a perfect theatre show the result of skill added to good judgment in unstinted financial outlay, with a determination to secure the best as befitting such an important artistic adventure. Every penny of the large expenditure represented in the Iroquois was made in the theatrical business. Mr. Will J. Davis and Mr. Harry J. Powers, as the result of ripe experience, understood exactly what was needed. The judicious character of their investment is unquestionable and the artistic addition to the city most advantageous. Associated with the Chicago managers are Messrs. Klaw and Erlanger of New York, and Messrs. Nixon and Zimmerman of Philadelphia, both firms being large producers as well.

The George A. Fuller Company is second to none in handling building enterprises of magnitude, and in carrying them to completion in spite of all obstacles that the uncertain temper of the times may impose. It may be recalled that this corporation carried the Illinois Theatre to completion under conditions that seemed prohibitive, and has been equally



MR HARRY J POWERS

successful in completing the Iroquois at a time when other builders have been seriously delayed or entirely abandoned constructions, discouraged by the attitude of labor and contract conditions.

Mr. Benjamin H. Marshall, the architect, has shown admirable capability as a modern theatre builder, and in this instance has again given Chicago its most beautiful temple of the drama. The Illinois Theatre was the first monumental structure of the kind in Chicago, and the Iroquois is a surpassing second, as the entire building is devoted to theatrical purposes.

The Iroquois presents the most imposing and attractive façade to be seen in this city of modern structures, and will impress even the most superficial observer by its beauty and grandeur. The style, architecturally, is French renaissance, which has a strong suggestion of the classic. This mingling of the heroic and lighter lines is artistically adroit, and the result very satisfactory. The Randolph Street front is of Bedford stone deeply recessed (sixty feet wide and eighty feet high), the admirable proportion and architectural treatment making it appear larger than it really is. The central feature is a deep French coved arch thirty-five feet in width and fifty-two feet high, flanked on either side by stone columns four feet in diameter and thirty-eight feet high, weighing thirty-six tons each. Next to these in correct architectural spacing is an engaged pilaster four feet wide that returns back of the columns, acting in double function. The front view gives the impress of double free columns on either side of the

arch, adding grace and strength to the uplift of the edifice. These columns and pilasters rest upon a mammoth pedestal of St. Cloud granite sixteen feet square. The width of these bases will serve as bulletins of attractions, for which a space five feet



square is recessed and framed in carved leaves of laurel, the top center being a rich cartouche. The columns and pilasters are surmounted by a cornice nine feet high, running across the entire front from pilaster to pilaster, breaking back to the face of the



MR. SAMUEL F.
NIXON



MR. J. FRED.
ZIMMERMAN

arch at the top of either column. These returns are sustained by elaborately carved massive brackets of French pattern. The upward continuation of the cornice forms a pediment or gable, the apex of which is seventy-five feet above the pavement. Above its crown moulding is a parapet. Surmounting the center as a terminal is a monolith of stone twelve feet wide and fifteen feet high. The massive character of the masonry will be appreciated when it is stated that this upper wall is fourteen feet thick.



MANAGER'S PRIVATE OFFICE

The ornamentation of the pediment is emblematic, showing the semi-recumbent figure of a woman heroic in size, representing Tragedy, and the figure of a jester, typifying Comedy. They support a richly carved cartouche as the central ornament.

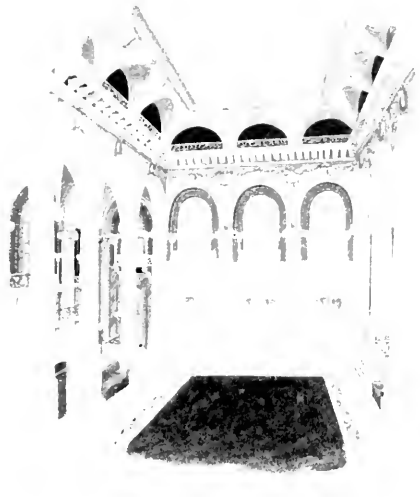
The sculptors of this large group are Beil and Mauch, and the carver, Joseph Dux. The figures are cut out of the solid stone projection, the relief being $3\frac{1}{2}$ feet from the face of the pediment. The size of these sculptures may be judged by the fact that the ornamental head forming the keystone of the arch ten feet below them is $3\frac{1}{2} \times 4$ feet.

Springing up within the arched entrance are a pair of stone pilasters thirty-four feet high, supporting a cornice spanning the arch at the beginning of the curve. The upper members of this gable are

cut out as a broken pediment, allowing space for the sculptured bust of a noble Iroquois that Mr. Davis selected as typical from his large library Americana. Back of this arch is an elaborate screen of ornamental iron work (in which the Winslow Brothers have fairly outdone the Germans in their handicraft). This screen is set with heavy plate and jewel glass, giving light and airiness to the inner lobby and outer front. Five pairs of wide mahogany doors with glass panels give entrance to a vestibule 20 x 40 feet, with an eighteen-foot ceiling beamed and paneled with marble. This is elliptical in shape, allowing room for ticket and other offices on either side, their windows being an attractive feature of the otherwise plain solid construction. At the east end ornamental iron stairs lead to the business offices of the house and to the third floor above, the manager's private office. A second series of swinging doors admit to a foyer truly palatial (sixty feet wide and eighty feet long), with a colonnade of pavonazzo pillars carrying the ceiling upon groined arches sixty feet above the tessellated floor. It is by far the most majestic interior in this city or in this country, rivaling many vistas to be seen in the Congressional Library in Washington. In the dignity of its decorative disposition it suggests some kinship with the latter noble structure; but its lines are lighter, its treatment not so severely studied, while its originality is worthy of the highest praise.

A point worthy of remark is that the foyer of this house is not only in itself wonderfully impressive and attractive, but its relation to the auditorium is

singularly harmonious and effective. All parts of the house are open from this noble, lofty room of entrance, and in turn it is intimately close to the great audience room—the architect has turned the trick of the angle to perfection. To see and be seen is the duality of advantage presented for the patrons of the Iroquois.



VIEW OF FOYER FROM DRESS CIRCLE

The colonnade of tinted marble pillars on white marble bases sentinel the sides of the foyer, and mark the landings along the graceful lines of the grand staircases rising along the wall of the outer courts. These broad, easy ascents have five landings opening upon balconies that project between the columns, the ornamental iron filagree supporting graceful candelabra used as electroliers. The wall dado, as well as the wall itself, is of white marble, while high up along the line of the second story is a succession of arched French windows ornate with graceful little balconies. The draping of these windows show rich oriental colors, and their frames are set with plate mirrors which add to the brilliancy of the decorative detail and magnify the spaciousness of the interior. Pendant from the bosses of the groined arches are Etruscan crystal bowl lamps, giv-

ing soft light to the stairs and the plastic beauties of the ceiling. Deeply tufted settees, upholstered in fine fabrics, are in every embrasure along the walls of the foyer and highway of the stairs, giving a fine color note to the marble walls, the delicate veining of the pavonazzo pillars, and the decorations of the coives and arches. The line of these staircases leading to the dress circle and balcony is fascinating in its formation, framing the pillars of the inner court, whose capitols sustain an elaborate cornice and a number of heavily recessed arches along the balcony promenade. In turn these lead to ornate beaming around a skylight, 20x40 feet, of delicately tinted glass in cloud forms, studded with jewels, giving the effect (from concealed lights) of stars in the changing clouded sky.

The ladies' parlors and cheek rooms are at the center of the foyer to the left, and opposite are similar conveniences for gentlemen. These rooms sink under the broad staircases clear of the foyer. Below stairs on the right is a gentlemen's smoking room fitted up with special reference to its use. The whole effect of this foyer is delightful in detail and striking in its dazzling ensemble.

There are a number of interesting innovations in the construction of this building that will never be seen by the public. There are no obstructing pillars in the body of the house to interfere with the fine lines of sight. The dress circle and balcony are carried upon cantilevers that upon an eight-foot anchorage carry an overhand of twenty-six feet, the enormous roof trusses on the rear wall holding down the cantilevers.

Glass-panoled doors, swinging between the arches on the north of the foyer, lead to the parquette; a similar entrance for the dress circle is directly above, and that for the balcony on the third floor, all parts of the house

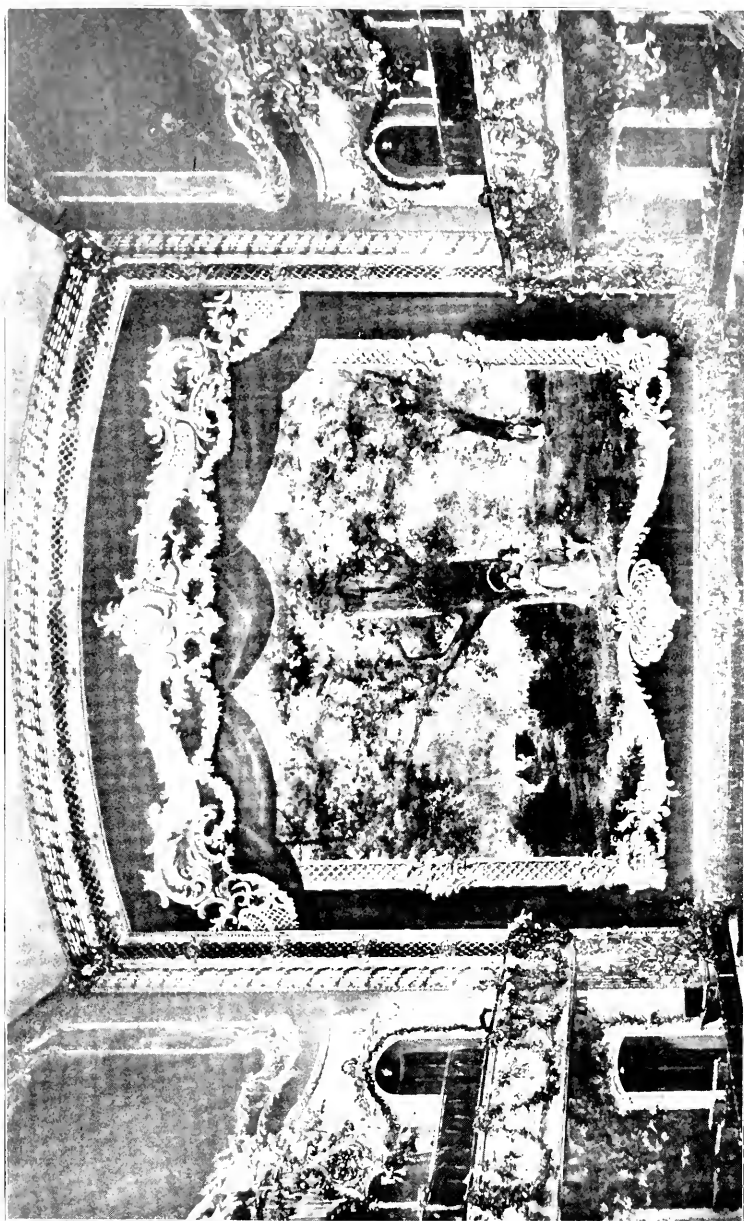


VESTIBULE

being accessible from the grand foyer. As for exits, they are far more numerous, the entire north frontage being available for such service in case of emergency. Another large emergency exit leads across the stage to Dearborn Street from the passage-way and doors behind the boxes on the south side of the auditorium proper. The directness of entrance and the availability of exits are a praiseworthy feature of this admirably planned house of amusement.

The great audience room is attractive in its arrangement, spaciousness, and decoration. It is wide, compared with its depth (ninety feet wide by seventy-one feet in depth), this shell shape giving direct lines of sight and aiding the excellence of acoustics, so that the stage entertainment can be thoroughly enjoyed by every spectator.

The aisles are wide and the distance between the rows of chairs is two inches more than ordinary. The latest and best systems of heating and ventilation have been installed, so that the pure-air problem has been successfully solved. A series of col-



POWERS THEATRE, RANDOLPH AND LA SALLE STREETS, CHICAGO. HARRY J. POWERS, LIGHT AND MANAGER.

umns seven feet from the rear wall of the lower floor follow the curve of the rear row of seats supporting the unseen cantilevers, adding grace to the structure by carrying a series of attractive electroliers. The dress circle sweeps in a flat curve so high above the parquette that the top of the proscenium arch can be seen from every seat.

There are 744 seats in the parquette, not counting the box seats, numbering 24, one of the largest lower floor capacities in the city. The dress circle has 465 seats, with two upper boxes accommodating 16; and the balcony has seatings for 475, making a total of 1,724 chairs, with plenty of good standing room on each floor.

The ceiling under the dress circle is effectively treated in a decorative way with elliptical panels, delicately defined, giving the effect of a Titanic fan spread open. The paneling of the walls is in French style and the color scheme of the house is American Beauty red, opulent in association with neutral tints of green and gold used on the plastic details. Around the house on all floors is a wainscot six feet high, of curly Hungarian ash.

Over the proscenium is a sounding board twenty feet wide, its Rococo paneling giving the key to all the ornamentation about the frame of the stage, involving the order of its proscenium boxes. The line of the elliptical proscenium arch is ornate with wreath of laurel leaves; the opening is forty-one feet wide and thirty-six feet high. The orchestra pit is spacious, with ample room for forty instrumentalists. The projection in front of the footlights is

convexed and decorated in conformity with the prevailing style of the house.

In the rear of the boxes there is ample space, which will allow plenty of room for comfortably disposing of wraps, bonnets, hats, and such other wearing apparel as patrons may desire to discard before entering the boxes.

The plan of the decorations in the *Froquois* is one full of variety in design and color and more sumptuous than anything hitherto attempted in a Chicago theatre.

The walls of the vestibule are of white marble, with a subtle treatment of antique gold in the ceiling, leaving the total effect very rich yet quiet.

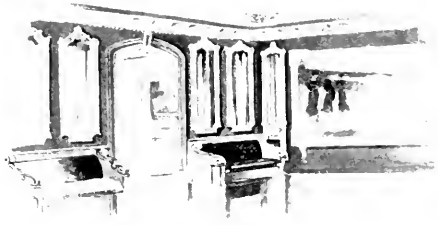
As you enter the *foyer*, the effect is in rich contrast to the vestibule. The walls are of white marble, with *pavonazzo* columns. Around the mirror panels on both sides of the flanking stairways is a welcome velvety red. The draperies and furnishings in a deeper tone of this same color are important notes of the decorative scheme.

The *foyer* ceilings and domes in the richest colors of green and rose tints of the French Renaissance style, liberally elaborated with gold, add brilliancy and crispness to the general tone of this beautiful harmony.

The color scheme of the auditorium is as beautiful as it is appropriate. The colors are quiet and neutral greens on the ceilings and a rich red on walls and with gold in the boxes and draperies.

The colors of the *proscenium* arch and entablatures of boxes are soft green and silver gray.

All constructional parts have the color of French statuary bronze and verdigris, elaborated with ivory tones.



LADIES' BOUDOIR

The auditorium ceiling is a well-blended sky effect done in soft greens, cerulean blues, and mauves, with clouds in grays and pearl tints.

All the coves are finished in Sienna.

It will be observed that the facings of the boxes, dress circle, and balcony are in keeping with the colorings in the great sounding board over the proscenium arch.

This color scheme, with the deep rich red of the walls back of the seats in tone with the warm tones of the pavonazzo marble, combine to make this interior a triumph of elegance in decoration.

The designing and decorating of the Trospoff Theatre throughout is the work of the W. P. Nelson Company, an old-established Chicago firm, who also did Powers' Theatre, this city, the New Amsterdam Theatre of New York City, which has attracted much attention on account of its striking originality of design and coloring, and the new Nixon Theatre in Pittsburg, Pa., now nearing completion.

Mr. St. John Lewis has provided two exquisitely painted curtains, unique in their significance. The asbestos, or fireproof curtain, shows a summer scene on the Mohawk River, made from a sketch by the

artist himself, from which, however, he has eliminated every semblance of modern civilization, with the view of illustrating the historic valley as it might have appeared 150 years ago, when its banks were peopled with the Iroquois Indians only. The picture is in the artist's best style, and was suggested by the following verse by Mrs. Lydia H. Sigourney :

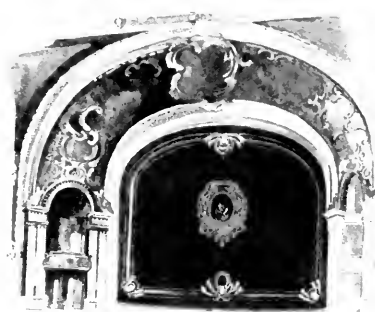
“Ye say their cone-like cabins
That clustered o'er the vale
Have disappeared as withered leaves
Before the autumn gale ;
But their memory liveth on your hills,
Their baptism on your shore ;
Your ever-rolling rivers speak
Their dialect of yore.”

The act drop is a study rich and mellow in autumnal tints. It is a landscape also, and treated in Mr. Lewis' best style, intended to illustrate the following lines by Greer :

“October, tinting the summer skies,
Had ranged on a scaffold of mist
His gold, and crimson, and purple dyes,
And russet and amethyst.”

The plush curtain, which is of rich velvet of a beautiful red to harmonize with the color of the auditorium, is ornamented with a portrait of Sagoyawata, or Red Jacket, a chief of the Senecas, and later the most celebrated chief in all the tribes in that confederacy of Indians known as the Six Nations, or Iroquois, after which the theatre is named. This curtain was made and ornamented by Marshall Field & Co., who also furnish the draperies.

The stage of the Iroquois Theatre is spacious, modern, and perfectly appointed, with a depth of

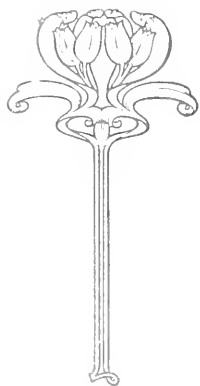


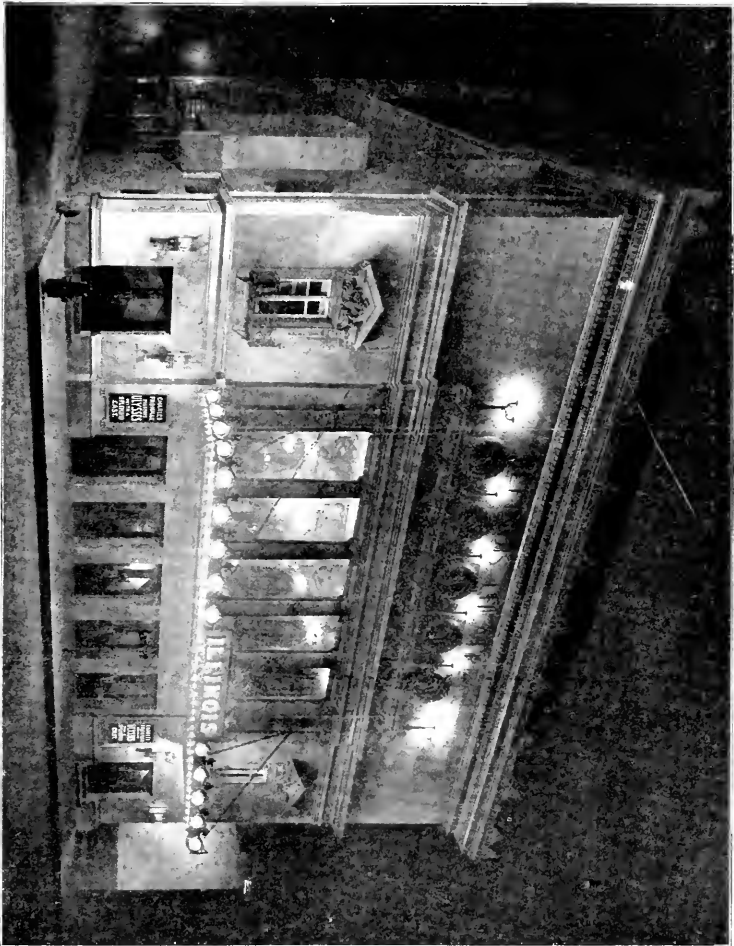
PROSCENIUM AND BOXES

The proscenium arch is the most important part of the theater, and is usually the most ornate. It is the frame through which the audience views the stage.

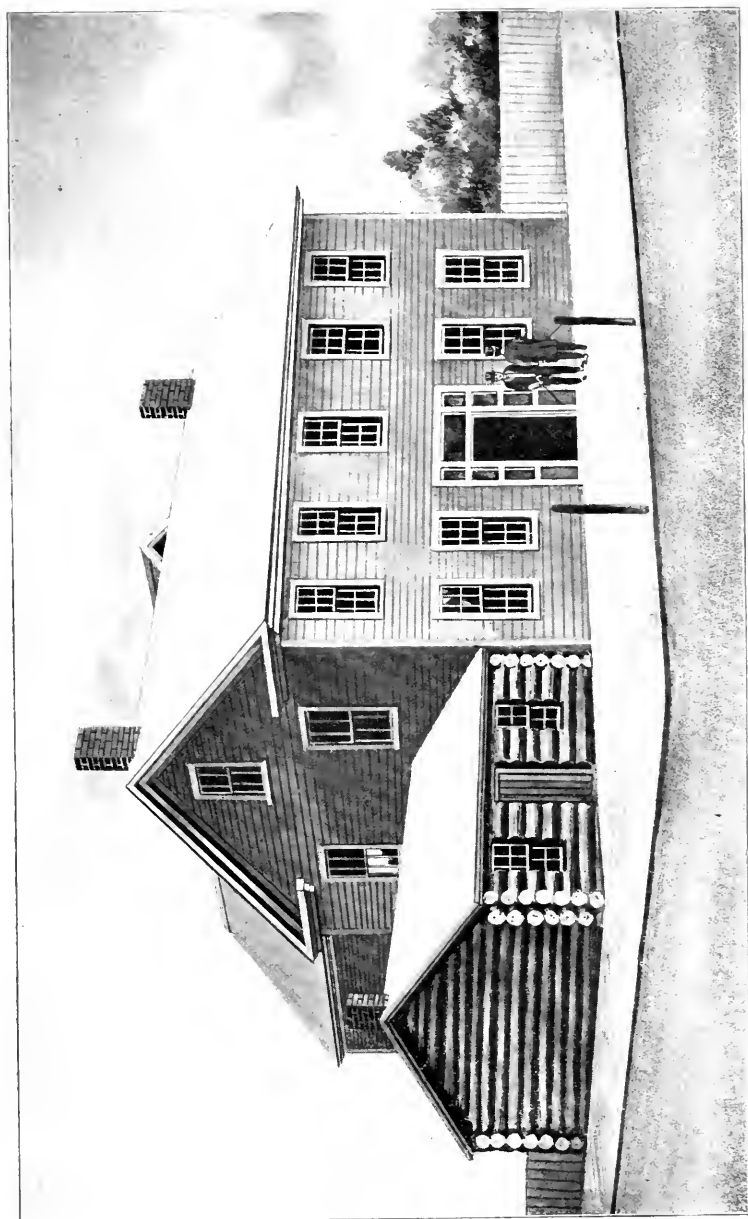
The boxes are the seats for the audience, and are usually arranged in a semi-circle around the stage. They are usually the most expensive seats in the theater, and are often reserved for the wealthy.

of the large rooms in separate parts of the
house. A decorative illumination of the
interior consists of Mr. Davis, who has
decorated the rooms in dressing rooms in the building of
the Hotel, etc. It is elaborated on his original
designs to the Troquois.





NIGHT VIEW. ILLINOIS THEATRE, JACKSON BOULEVARD, CHICAGO
HAYMAN & DAVIS CO., Proprietors. WILL J. DAVIS, Manager



SAUGANASH HOTEL, OCTOBER 13 1837.
SCENE AND DATE OF FIRST THEATRICAL PERFORMANCE IN CHICAGO.

of the 19th century.

The first of these is the *Journal of the Proceedings of the Royal Society of Edinburgh*, which was founded in 1820. It is the oldest scientific journal in the world, and it has been published continuously since its inception. The second is the *Journal of the Royal Society of Medicine*, which was founded in 1825. It is the oldest medical journal in the world, and it has been published continuously since its inception.

The third is the *Journal of the Royal Society of Arts*, which was founded in 1800.

The fourth is the *Journal of the Royal Society of Chemistry*, which was founded in 1841. It is the oldest chemical journal in the world, and it has been published continuously since its inception. The fifth is the *Journal of the Royal Society of Medicine*, which was founded in 1825. It is the oldest medical journal in the world, and it has been published continuously since its inception.

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The eighth is the *Journal of the Royal Society of Medicine*, which was founded in 1825. It is the oldest medical journal in the world, and it has been published continuously since its inception.

Exhibition

The exhibition was held in the Royal Society of Medicine, London, in 1881. It was the first of its kind, and it was a great success. It was held in the Royal Society of Medicine, London, in 1881. It was the first of its kind, and it was a great success. It was held in the Royal Society of Medicine, London, in 1881. It was the first of its kind, and it was a great success.

Part First

The first part of the exhibition was held in the Royal Society of Medicine, London, in 1881. It was the first of its kind, and it was a great success. It was held in the Royal Society of Medicine, London, in 1881. It was the first of its kind, and it was a great success. It was held in the Royal Society of Medicine, London, in 1881. It was the first of its kind, and it was a great success.

Part Second

1. $\frac{1}{2} \times \frac{1}{3} = \frac{1}{6}$

2. $\frac{1}{4} \times \frac{1}{5} = \frac{1}{20}$

3. $\frac{1}{6} \times \frac{1}{7} = \frac{1}{42}$

4. $\frac{1}{8} \times \frac{1}{9} = \frac{1}{72}$

5. $\frac{1}{10} \times \frac{1}{11} = \frac{1}{110}$

6. $\frac{1}{12} \times \frac{1}{13} = \frac{1}{156}$

7. $\frac{1}{14} \times \frac{1}{15} = \frac{1}{210}$

8. $\frac{1}{16} \times \frac{1}{17} = \frac{1}{272}$

9. $\frac{1}{18} \times \frac{1}{19} = \frac{1}{342}$

10. $\frac{1}{20} \times \frac{1}{21} = \frac{1}{420}$

11. $\frac{1}{22} \times \frac{1}{23} = \frac{1}{506}$

12. $\frac{1}{24} \times \frac{1}{25} = \frac{1}{600}$

*George A. Fuller
Company*

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Albany

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200 Rooms . . . 125 Bath-Rooms

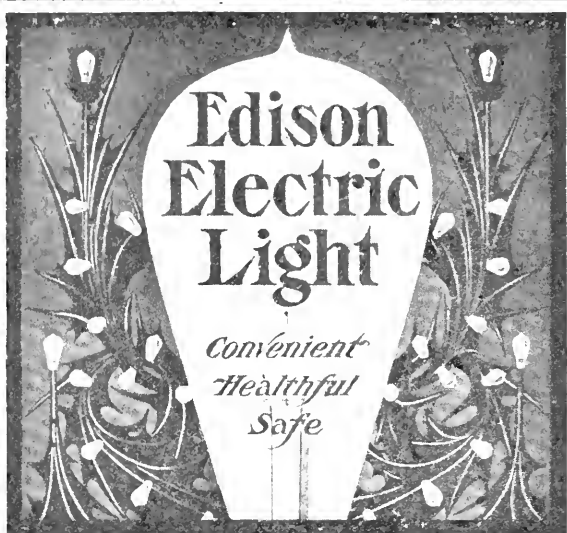
Located in the heart of Business, Shopping, and Theatre Districts.

Rates, \$1.50 and Upwards.

The Handsomest "Dutch" Room in America.
Cuisine High-Class.

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Electric Light should be used in every residence and apartment in Chicago, where the best at a reasonable price is desired.

All modern residences and apartment houses are equipped for its use, and a large percentage of these are now using it.

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CHICAGO EDISON COMPANY

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The electrical features of the Iroquois Theatre were installed by the Chicago Edison Company.

Electricity for both light and power is supplied entirely from our street mains—*the Modern Method.*

of the journal of Russell M. K. (1808-1880), who, after returning to England to join the Royal Navy, returned to the United States and landed in Chicago in 1837. While in Chicago, he remained a link to the Chicago 1800s, continuing to teach. After leaving Chicago, he married Jane S. Wright, a member of the old company at the Sauganash, and they became a company at Wallack's Theatre, New York. Wright died in New York on June 27, 1873, at the age of 71. Mrs. Wright died in 1860. Chicago's first company of actors pleased the people for several years, and their tours were "performed" in other cities in Illinois, and possibly in St. Louis. The towns that probably attracted the company were Joliet, York, Joliet, Ottawa, Peoria, Jackson, Ill., Springfield, and Vandalia, the last named being then the capital of Illinois. It has been claimed by certain old settlers of Chicago that these performances at the Sauganash, in October 1837, were undoubtedly the first in the State of Illinois, a statement hardly apt to be true, as a number of the adjoining towns were much older and larger in 1837 than Chicago, and must have drawn to them some of the roving companies that were seen in St. Louis and the Southern cities before Chicago was incorporated.

The company returned in 1838 and included among its members Mr. and Mrs. Greenbury C. Gernon, then recently married. The latter, Jane Anderson Gernon, was then but 17 years of age, and was a cousin of the present Joseph Jefferson. Her mother was the first Joseph Jefferson's favorite daughter, Euphemia Jefferson, who was born Euphemia Fortune, in New York, in 1774, on the identical day that her prospective husband was born at Plymouth, England. Euphemia's sister, Esther Fortune, became the second wife of William Warren, the elder, and in this manner the Jefferson and Warren families first became related to each other, a relationship emphasized in Chicago, in 1867, when Joseph Jefferson III married Miss Sarah Anne Isabel, De Shields Warren, daughter of Henry Warren, II. Jane Anderson Gernon, who at last accounts was still living in Baltimore, retired from the stage during the season of 1857-1858. Two years after her first arrival in Chicago, she was in Augusta, Ga., where, on June 13, 1850, she became the

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Proven
to be
Faster on
Our
Line

SOME railroad men and address unknown, wrote this sentence on the back of a note and after a satisfactory meal in a dining car called on the host of the Pullman coach pressing their business as they were on their way to the scene of the accident. They had the equipment and the men of the company that were running the train on a track.

It is a well known fact that West is a region of practicality and efficiency. The West is the home of the Rocky Mountains, the Colorado Rockies, the Grand Canyon and St. Paul, St. Paul, Chicago and Denver, Chicago and Denver, St. Paul, Chicago and Denver. The high service to California via Colorado Springs and Denver. The high service to California via Colorado Springs and Denver. The high service to California via Colorado Springs and Denver.



For more information, contact your local agent or write to the Northern Route, Chicago, Ill.

P. S. EUSTIS, Passenger Traffic Manager, CHICAGO

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JACKSON BOULEVARD AND WABASH AVENUE
OPPOSITE THE ILLINOIS THEATER

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WE DESIRE TO CALL PARTICULAR ATTENTION TO OUR THREE
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The Wellington White Room

The Wellington Mahogany Room

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SPECIAL DINING ROOMS

CAPABLE OF SEATING FROM THREE TO EIGHTY PERSONS

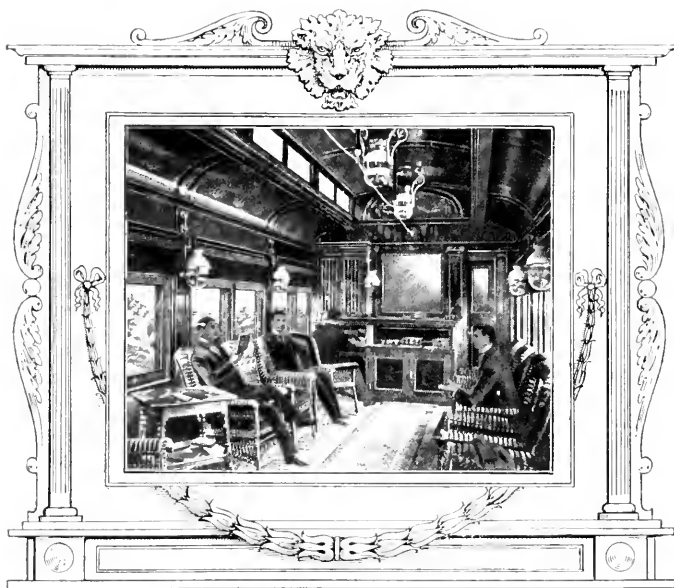
THE WELLINGTON HOTEL.
HERBERT S. GAGE, Prop.

theatricals, and the proprietors of the Chicago Theatre, calling on the city council to "regulate and restrain the same, and to prevent the same from being a nuisance and annoyance to the neighborhood." But on average, those days had no social or religious overtones, and were enough to gratify the "The Spectator" of the day. There was a fair amount of fun some what "bordering upon" something.

So, the Rialto, as not one of its own opposition, for example, Green Goodhue, a prominent citizen in his day, declared, "is a public menace to the moral welfare of the city," "on account of the tendency of the performance at modern theatres, was grossly demoralizing, destructive of principle, and the theatres were nurseries of crime." But the Common Council, though differently, and fixed the theatre license at \$100 a year, which was \$25 less than the opponents of the enterprise had expected it would be. The Rialto, originally sold as an auction house by L. W. Montgomery, was quite in the center of the city. Side by side were two saloons, "The Rialto" and "The Eagle," the latter kept by Ike Cook. Directly opposite, on the east side of Dearborn Street, close to the auction rooms, was the "Eating House," known as "Steel's Refectory." The new playhouse was called the Chicago Theatre, and a number of new people were added to the company previously seen at the Sangamash. Joseph Jefferson (who first landed new by boat, in May, 1838, remembers that the Chicago Theatre "was quite the pride of the city, and the pride of the new managers, for it had one tier of boxes and a gallery in the back. I don't think that the seats of the dress circle were stuffed, but I am almost sure that they were padded. The company consisted of William Leicester, William Warner Jones Wright, Charles Burke, Joseph Jefferson, St. Thomas Saxeby, William Childs, Harry Eschwood, artist, Joseph Jefferson, Jr., Mrs. Alexander Mack (singer), Mrs. Joseph Jefferson, Mrs. Daniel Ingorsoll, and Mrs. Jane Germol. Young Jefferson, as in his own words, "The same singer of this party, finding myself useful in small parts and cost villagers, and



CHICAGO-ST. LOUIS



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California

The Old Way—dim lights in ceiling of car, so that reading by night is almost impossible. The New Way—electric side lights, conveniently placed in each Pullman section; you can read without eye-strain; also easily disrobe or dress.

Many other new travel luxuries on

The California Limited

THE CALIFORNIA LIMITED runs between Chicago, Los Angeles, San Diego, and San Francisco. Daily service commences November 29, until then semi-weekly. Less than three days to southern California. Visit the GRAND CANYON OF ARIZONA en route—a mile deep, miles wide, and rainbow-tinted.

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"Night reading made easy by electric berth lights."

J. M. CONNELL, General Agent,

109 Adams Street

CHICAGO



ALL THE WAY

"after the Chicago Fair, the 'gilded age' of Chicago
 of a 'big and grand' opera house had been erected. The
 longer and solidly built, the more appropriate, the more
 they still thought of it as the 'theatre' of the city. The
 money, which was 'under control' in London, was
 being left to the 'theatre'. One of the managers was
 Isaac Merritt Singer, designated to the Chicago Fair
 as an inventor. He had already played Richard III. His
 name was I. M. Singer, the name now world-famous. He
 was the inventor of the Singer sewing machine. At
 that time (April 27, 1850) Edwino Gull attracted attention to his hotel
 on the corner opposite the Lake House, by calling it the Swan-
 speare. Dan Marble came along during the last week of May,
 1850, and gave his Yankee tricks, stunts, and antics in a
 style. His wife assisted him on the stage."

Chicago had an actors colony in those early days, and the
 City Directory, published in 1850, contained the following names:

PERKLE, CHARLES, actor, Chicago Theatre.
 GERMON, GREENE, actor, Chicago Theatre.
 GREENE, C. L., actor, Chicago Theatre.
 JEFFERSON & MACKENZIE, managers, Chicago Theatre, 100 N. W. St.
 JEFFERSON, JOSEPH, actor, W. Mackenzie.
 JEFFERSON, JOSEPH, actor, Chicago Theatre.
 JEFFERSON, THOMAS, actor, Chicago Theatre.
 MACKENZIE, ALEXANDER, DeWitt, Jeffers & Mackenzie.
 SULLIVAN, JAMES, actor, Chicago Theatre.
 WARRIN, WILLIAM, actor, Chicago Theatre.
 WARRIN, MRS. JESSIE, wife of William Warrin, 100 N. W. St.

On August 30, 1850, the theatre was reopened by Joseph
 Jefferson, father of Rip Van Winkle's musical comedy. "The
 Review of 'The Wagoner Windsor' and 'The Illusion of
 Stranger or Bayle Africa.' The company was practically the
 same as during 1845, with the addition of James Sullivan and
 C. L. Green. Mr. Jefferson, who like his son, was a manager as
 well as an actor, had succeeded Mr. Isherwood as Mackenzie's
 partner. The theatre had been newly painted. The motto over
 the stage curtain was "For Use or Mind, Or
 Salubrious Woe." Chicago audiences of that day were not so
 well behaved as might have been desired, for the daily paper
 called upon to state: "There is a police in attendance, whose
 duty it is to preserve strict order and decorum in the theatre."
 It concludes by warning of fashionable precedents, which



"THE OVERLAND LIMITED."
Electric Lighted.

ONLY THREE DAYS
CHICAGO

CALIFORNIA
UNION PACIFIC

"THE OVERLAND LIMITED"

Finest Train  Smoothest Roadbed

Days of the Month - Feb. 1-11, 1917
Special Sale Ticket
from Chicago to California
via the Overland Limited
Special Fare - \$100.00
Return Fare - \$100.00
Total - \$200.00
Includes meals, baggage, and
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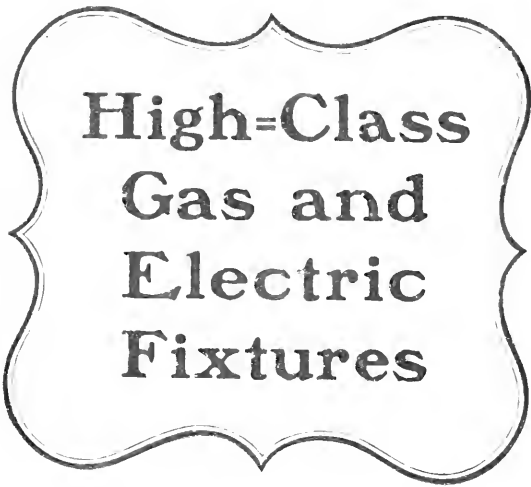
W. G. NEIMYER, G. A.
193 South Clark St.

J. H. DIMERY, PRESIDENT.

T. W. GILMORE, SECRETARY.

ESTABLISHED 1850.

C. W. Wilmarth Co.



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**WE HAVE CONTRACTS FOR THE LIGHTING FIXTURES
FOR THE FOLLOWING BUILDINGS:**

First National Bank Building	Chicago, Ill.
Railway Exchange Building	Chicago, Ill.
Nixon Theater and Building	Pittsburg, Pa.
Butler Hotel	Seattle, Wash.
Johet Public Library	Johet, Ill.
Chesbrough Building	Toledo, Ohio
Hibernia Bank Building	New Orleans, La.
Third National Bank	Cincinnati, Ohio
First National Bank	Cincinnati, Ohio
Doctor Coffee's Residence	Des Moines, Iowa
Mr. W. J. Young's Residence	Clinton, Iowa
Governor Toole's Residence	Helena, Mont.

The same text that I have was a change in the name of the manager of that for three days, being "The Office of the Office of the Office" had its first performance in Chicago. So, Mrs. Gernon, playing Oliver, Mr. Simey, Fagin, W. Warren, Bill Sykes, and Mrs. MacKenzie, Nancy S. (slay, September 17, 1830) was another important first play. "The Poor Gentleman" being played with W. Warren as De, (played "She Stoops to Conquer" on September 18, 1830, and "Jack Squire" on September 20, 1830) with Mrs. Gernon as Jane. So during the last week of September, 1830, the manager of the theatre possessing no further separate entries for later plays, but only the other side being for the male characters of that period. "Damon and Pythias" was given for the first time Friday, September 27, 1830, with Mr. LeFebvre as Damon and Mrs. Gernon as Calanthe. The house was poor. The time was now ripe for the advent of so-called stars and they came. Mrs. McClure and Mr. Charles Kemble Mason had the honor of being the first stars to shine in Chicago. They appeared on Wednesday, October 2, 1830, in "The Lady of Lyons." The next evening they gave "The Wonder" for the first time here, Friday, October 4, 1830. "Fazio" was given for the first time, followed by "Katherine and Petruchio." Still the first presentation of a Shakespearean play in its entirety did not take place until Monday, October 7, 1830, Mrs. McClure being the first Juliet and Mr. Mason the first Romeo Chicago ever saw. "Macbeth" was first given Thursday, October 10, 1830, with Mr. Mason as Macbeth, Mr. LeFebvre as Macduff, and Mrs. McClure as Lady Macbeth. And strange to say, the Shakespearean performances were the best of the season. And then followed the first performance of "Hamlet" Tuesday, October 15, 1830. It was given for Mr. MacKenzie as Ophelia and Charles Kemble Mason had the distinction of being the first Hamlet, while Mrs. McClure was the first Ophelia. Mr. James H. McVicker, in his interesting reminiscences of the early Chicago stage, credits Charles Kemble Mason with being the first Shylock that Chicago ever saw. This is an error.



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CHICAGO

The Meeting of the Friends of the Cause, held at
 October 17, 1839. — "Who'll be the stone?" —
 — appearing — "Sylvia." — On October 21, 1839. — "P.
 on the death of Robert" — as given. — Little Joseph Jetterson appearing
 to see the card. — He is many times called upon, though not seeing
 the card, in 1868 as Rip Van Winkle. — "Who'll be the stone?" — October 18, 1839.
 — "Who'll be the stone?" — on that evening. — The "Rivals" was
 given on the first time in Clwago and for the benefit of William
 Weller, although no mention of his name was made in
 either the advertisement of that day, and which read as follows:

THEATER.

Wednesday Evening, October 30, 1839.

WELLER'S TRIUMPH.

THE RIVALS Or, A Trip to Bath.

—
 To be performed by

THE MILLER'S MAID.

Performers: — Mr. Jetterson, the manager and cashier.

— "Sylvia" —

— "Bella" —

— "Gertie" —

— "E."

— "Dorothy" —

— "Sally" —

— "Fay."

— "Mrs. Miller" —

— "John" —

— "Mary"

— "Toby"

— "Mr. Jetterson" —

— "John" —

— "William" —

— "George" —

— "John" —

— "William" —

— "Charles" —

— "Mrs. Miller" —

— "Mrs. Miller" —

— "Mrs. Miller" —

— "Mrs. Miller" —

— "The first time" — Mr. Jetterson, the manager and cashier.
 — "The first time" — Mr. Jetterson, the manager and cashier.
 — "The first time" — Mr. Jetterson, the manager and cashier.

CALIFORNIA



The Land of Sunshine, Fruit and Flowers

California is less than three days away.

Its balmy breezes, blue sea, smiling orchards, and beautiful mountain ranges, its magnificent opportunities for outdoor sports and its health-laden air, make it the greatest winter resort known.

The most luxurious train in the world, the famous electric-lighted

Overland Limited

leaving Chicago daily at 8.00 p.m., makes the journey to California via The North-Western Line in less than three days.

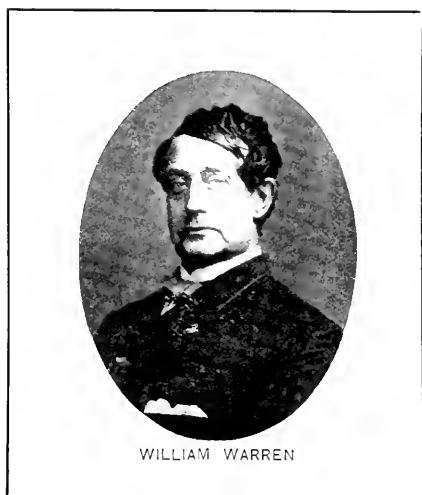
The route of the Limited is over the only double-track railway between Chicago and the Missouri River, through Omaha, Cheyenne and Ogden, down the Valley of the Sacramento to the Golden Gate, and via the San Joaquin Valley or over the beautiful Coast Line (where for a hundred miles the road lies along the shore of the shining Pacific) to Los Angeles.

Two fast trains through to California leave Chicago via the Chicago & North-Western Railway daily. Sleeping car reservations and full information on request.

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CHICAGO, ILL.



Mrs. Jefferson was 43, Charles Birse only 17, Mrs. Ingersoll about 24, Mrs. MacKenzie about 28, Mrs. Germon 17, and Mr. Germon 23. William Warren, born in Philadelphia, November 17, 1812, was 27 years of age. From here Mr. Warren went to Buffalo and then to Boston. He died at 2 Bullfinch Place, Boston, September 21, 1888. The season at the Rialto closed on Saturday evening, November 2, 1830, with "The Devil's Ducat," a drama, followed by a nautical piece, "Tom Cringle's Log." And what became of the old Sauganash? On



WILLIAM WARREN

April 9, 1840, the following advertisement appeared in Chicago's daily:

"SAUGANASH HOTEL. This old establishment is now fitted up in elegant style, and has resumed its original and native name, with a thorough reformation of old habits and customs. JOHN MURPHY."

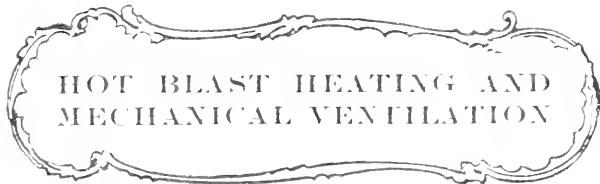
But the results of the panic of 1837 were making themselves felt, and for seven years after 1830 there was no dramatic company of special repute in the city. Mrs. J. G. Porter reopened the Chicago Theatre on March 31, 1842, and tried to give performances without a license, hoping to open in a burletta.

ESTABLISHED 1877

L. H. PRENTICE COMPANY

ENGINEERS AND
CONTRACTORS FOR

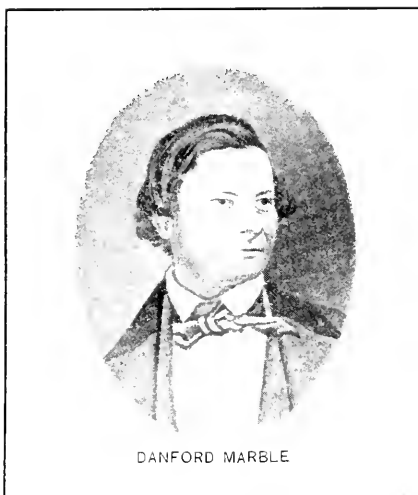
STEAM AND HOT WATER HEATING
AND VENTILATING APPARATUS



24-26 SHERMAN ST. NEAR BOARD OF TRADE
CHICAGO

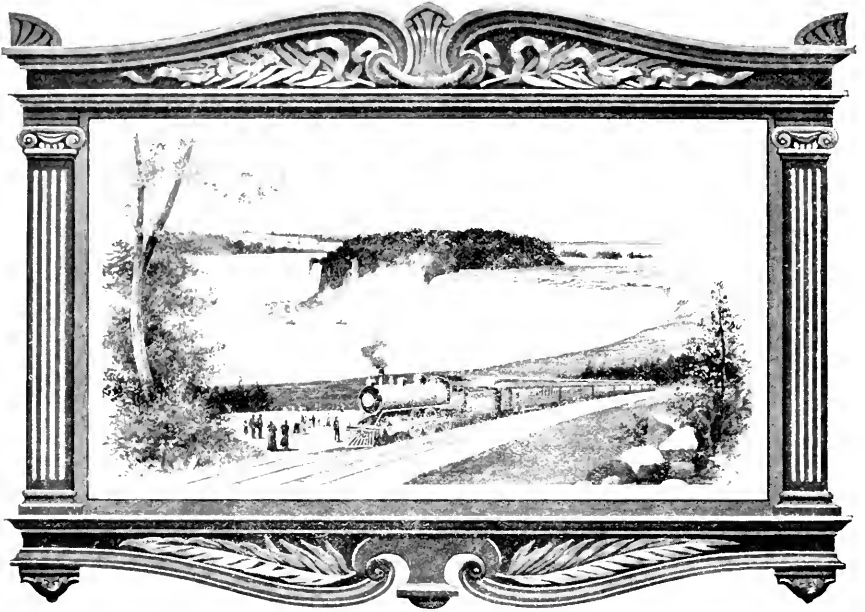
PROBABLY THE LARGEST FIRM OF THIS KIND IN THE WORLD
VIZ: EXCLUSIVELY HEATING APPARATUS, STEAM
AND HOT WATER, THAT HEATS

The Swiss Cottage. She was Chicago's first woman manager, and on April 4 she petitioned the Council for forgiveness and a license. She secured both, the price of the latter being \$30, that of the former not being quoted. On Saturday, April 11 she announced a benefit for herself. It was to be her last appearance before leaving for Buffalo. The performance began with the burlesque "The Manager in Distress, or All in a Quandary" — certainly a most appropriate title. Mrs. Porter was the eldest daughter of Mrs. Mary Leary.



DANFORD MARBLE

On August 11, 1842, Chicago had its first real opportunity to judge of the dramatic qualities of Danford Marble, who with Mrs. Marble appeared at the Rialto in "The Forest Rose, or The American Farmer." Marble was Jonathan Ploughboy and Mrs. Silsbee (née Mrs. Trowbridge) was Harriet. The opening day of the brief engagement of three nights was supplemented with "Black-Eyed Susan," Mrs. Silsbee playing Susan, and Mr. Marble, William. Business was poor at first, but as it improved, the engagement was several times extended and fourteen performances were given. For Marble's benefit on Monday,



**There Is But One Niagara
There Is But One Road...**

Running directly by and in full view of the entire panorama of the cataract. It is the

Michigan Central

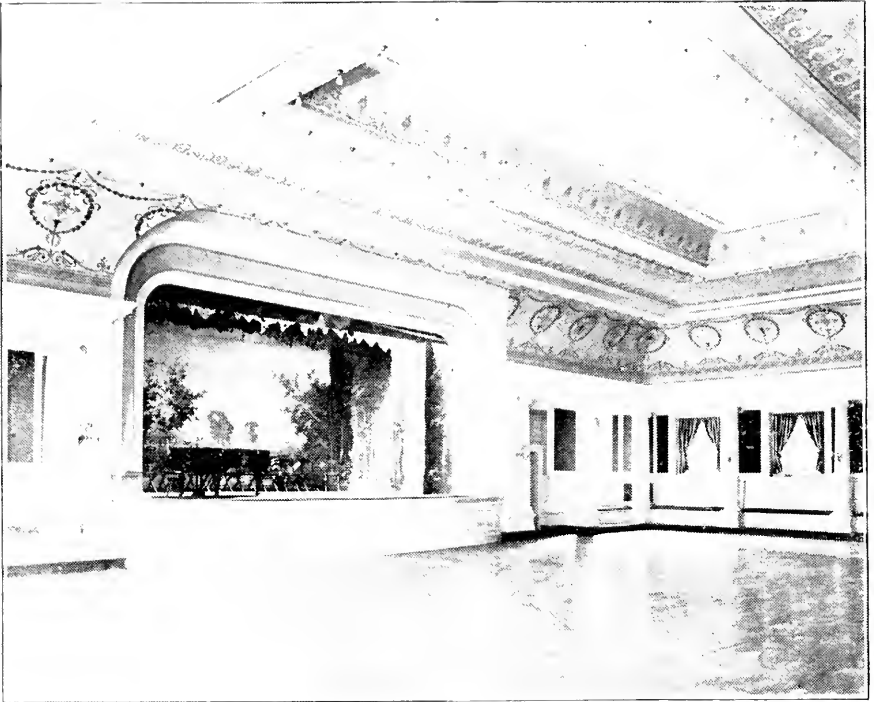
The Niagara Falls Route between

**Chicago, Detroit, Buffalo,
New York, and Boston...**

Send three red stamps for Niagara Booklet, and ask about the new Niagara picture.

City Ticket Office, 119 Adams Street

O. W. RUGGLES, G. P. AND T. A. CHICAGO.



BALLROOM AND STAGE, KENWOOD CLUB,
DECORATED BY MARSHALL FIELD & CO.

INTERIOR DECORATING

Some of the finest theaters, residences, churches, clubs, hotels, and public buildings which are famed for their interior beauty are examples of the work of our Interior Decorating Section.

THEATRICAL COSTUMING

Some of the most elaborately costumed companies on the American Stage were equipped by our Costuming Section.

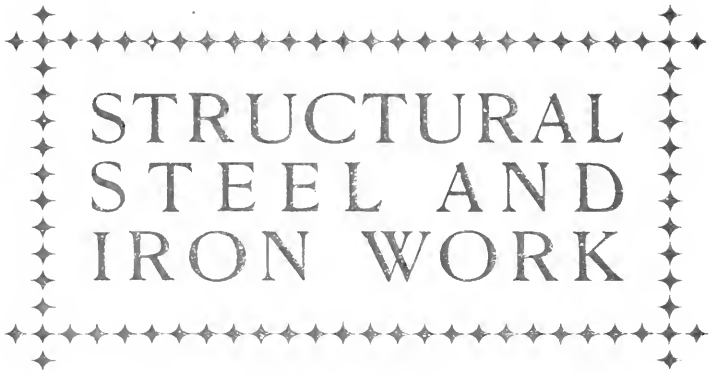
MARSHALL FIELD & CO.

CHICAGO

to give Mrs. Poole a "cut" and to allow "the lady" to cry in the third act of "Othello," it being such an easy act, especially for a tailor. "The tailor," who was called as "a gentleman of this city," did so well that in 1848 at Rice's Chicago Theatre, he was allowed to play the character in its entirety. On another occasion, he played Iago, and later he became an actor of good repute and was known as George Ryer.

On Tuesday, September 27, 1842, the Chapman Building, at the southeast corner of Randolph and Wells Streets, was opened as a theatre by William P. Hastings, with "The Golden Farmer." Tickets, 25 cents. The season was brief and unsuccessful. Then came "The Learned Pig" in 1844. On November 21, 1844, a Museum began its legal existence in the Commercial Building, at 73 Lake Street. Its manager, Henry Fuller, boasted of an extensive variety of geology, mineralogy, conchology, ornithology, and promised that nothing should be introduced within its walls not "in strict accordance with propriety, morality, and religion." To give variety to the development of the drama in 1844, at the Old Chicago Theatre, Stephen A. Douglas had a fight one evening between the acts, with a lot of sailors, heelers, and canal laborers. The drama languished and the Rialto was again converted to its original purpose. The population had grown from 3,203 in 1835, to 3,820 in 1836, to 4,170 in 1837, and had fallen to 4,000 in 1838. In 1839 it was increased by 200. In 1844, when the population had reached 8,000, it was suggested by the Council that it was advisable to plank Lake Street between Dearborn and State Streets. Considering the city's drawbacks, poverty, and isolation it was a matter of wonder that the place could boast of such a good theatrical beginning. They were men and women who first trod the boards of the Chicago stage, and the members of the Jefferson family especially deserve a statue for their honest and chaste efforts in behalf of the drama. When the city boasted of its 4,000, but had no 7400, Chicago had grown from 12,088 in 1845, to 14,016 in 1846. On Thursday, July 26, 1846, Christy's Minstrels appeared for the first time in Chicago. Sunday, September 16, 1846, was the first of Nov-

Hansell-Elcock Company



Archer Ave. and 23d Place
CHICAGO

ALL STRUCTURAL STEEL AND IRON
FOR THE IROQUOIS THEATRE
FURNISHED BY THIS COMPANY

and South Street, corner of ... a ...
 between River and River Streets and provided for the
 proprietors of the Lake House, — Howe & Mabous Arena and
 United States Circus appeared August 21, 1846, for four
 evening and one afternoon performances. — Among the orders
 — as Matthew Buckley, who grew to be the oldest showman in
 the United States, dying at Delavan, Wisconsin, February 28,
 1877, aged 97 years. — In October, 1846, the old Rialto Building
 was again converted into a playhouse and called the National
 Theatre, opening with "The Golden Farmer" and "The
 Harlequinade." On November 6, 1846, it was formally re-
 opened with "Worlock of Wenlock," with Reuben Marshall
 as Wenlock. — The season concluded November 14th with F. D.
 Wilson as Othello. — On Wednesday, December 23, 1846, the
 National Theatre became the People's Theatre. The opening
 play was "The Hinchinback," with Madame LaBarriss as Julia,
 F. D. Wilson as Master Walter, Reuben Marshall as Clifford
 and Samuel Edwin Brown as Fathom. — The prices during this
 engagement were: Boxes, 50 cents; parquette, 37½ cents;
 gallery, 25 cents. The performances began at 7:15 o'clock. The
 theatre changed its name again to the National on Thursday,
 January 21, 1847. The next evening "The Bandit Chief" was
 given, followed by "The Apostles" and "The Lottery Ticket."
 At 2 o'clock on the morning of February 1, 1847, fire broke
 out and the theatre and adjoining buildings went up in smoke.
 While the house was in a blaze it was remarked that this was
 possibly its last appearance for the benefit of the city, and
 a gentleman replied that he was rejoiced to see it "so well burnt"
 on this occasion. — But it should not have been an occasion for
 rejoicing. — The "scandal" of the drama should have had a more
 noble and sturdy, whose boards had been trodden by two
 great Jeffersons, Charles Kemble, Mason, Charles Burke, Dan
 MaCoy, and William Warren.

The same glad tidings — John B. Kline described the
 burning of Chicago's first opera house, which was to be, Madison
 Chicago's first opera house and the city's representation of Chicago
 and the city of ...

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SEVEN TRAINS DAILY to the EAST

Harbor and Rice, Chicago, 1847, 106, 107, 108, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



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MRS. HUNT, IN THE PLEASANT
COMEDY OF
MR. MARBLE WITH AN ORIGINAL
ENDING.

Precious to the performance, an opening Address, written by a gentleman of this city, will be delivered by Mr. Harris.

Monday evening, June 2nd, will be performed the Comedietta, entitled

FOUR SISTERS;

Or, Woman's Worth and Woman's Ways.

Caroline Merton	Mrs. Hunt
Diana	do
Urania	do
Ellen	do
Beau-champ	Mr. Mossop
Mr. Merton	Phillimore
Tom Snaffle	Meeker
Susan	Mrs. Price
Landlady	Mrs. Stevens

GRAND SPANISH DANCE, by Miss Homer
Emigrant's Lament.....Mr. Mossop

To be followed by the Yankee Comedy of the

WOOL DEALER

DEUTERONOMY DUTIFUL	MR. MARBLE
Capt. Outley	Canoll
Col. Gormsley, with song of Rory O'More	Mossop
Mr. Waddle	Phillimore
Slap	Meeker
Amanda	Mrs. Price
Highland Fling	Miss Homer

The whole to conclude with the Farce of the

YOUNG SCAMP

John the Young Scamp	MRS. HUNT
Arthur	Mr. Canoll
Mildew	Phillimore
Gen'l Beauvoir	Rice
Mrs. Manly	Mrs. Price
Mrs. Stevensdown	Mrs. Stevens
Eliza	Miss Homer

Admission, Dress Circle, 50 cents; Parquette, 25 cts.; 2nd Tier of Boxes, for colored persons, 25 cts. No female admitted unless accompanied by a gentleman. Doors open at 1/2 past 7. Performance to commence at 8 o'clock precisely.

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(1847) gave Mrs. Rice the opportunity to do a
 C. C. Rice, "The *Lowly*," *Lowly*, *Lowly*, *Lowly*, *Lowly*,
 W. Phillips, a member of the company, and directed by
 Edwin Harris, was in three parts: "To The Audience," "To
 The Boxes," and "To The Pit." No one accused Mr. Phillimon
 of writing good poetry, but every one admitted that his heart
 was in the right place. A popular member of this company
 was Mrs. Rice, who was born Mary Ann Warren, a sister of
 William Warren and Mrs. Dan Marble. She made her d  but as
 Helen in "The Hunchback," July 26, 1847. She retired from the
 stage in 1854, and died at Colorado Beach, California, March 23,
 1893. Mr. Rice was a man whose word was as good as a bond.
 On one occasion the audience was offended at Barney Williams,
 who did something on the stage offensive to the Irish people
 present. They refused to allow Williams to proceed with his
 act, and then Mr. Rice appeared upon the scene, informed
 his patrons that if they allowed Mr. Williams to finish his per-
 formance and complete his engagement, he would give them
 a word of honor that Mr. Williams would never again be
 permitted to play at his theatre. The mob was quelled and
 Mr. Williams was never re-engaged. Among the men who
 came here to attend the Harbor and River Convention, and
 patronized the playhouse, were Horac. Greeley, who
 presented the *New York Tribune*; Thurlow Weed, who
 wrote for the *New York Evening Journal*; and Abraham
 Lincoln, the last named being then thirty-eight years of age
 when he came to Chicago for the first time. One of the great attractions
 of those days was T. D. Rice, of "Jim Crow" fame, who had
 tipped little Joseph Jefferson out of a bag when the latter, at
 the age of four, made his first appearance on the stage. Rice
 made his first appearance here, on July 12, 1847, as Ginger Blue-
 be Munnig, in "Mumsey." The next night Jerry Merrifield
 became a popular comedian here, to do his first appear-
 ance as Peter Spoke, in "The Lord of a Lovel." At this time
 Mrs. Hunt was featured as a stock star, and having a fondness
 for male roles in a much larger than them. On July 28, 1847, she
 appeared as Charlie Melmore in the *Parties of Mrs. Rice*. The

McVicker's *Chicago* (1848) — "The *Chicago* (1848) was the first of the 'big' theatres. The first night was *Hamlet*. Mrs. Hunt, the Queen, Mrs. Rice, the Queen, Mr. Harris, the Ghost, and M. Mosso, the Laertes. The next night Mr. Marshall played *Romeo* to Mrs. Hunt's Juliet. Actors were versatile in those days. On September 11, 1847, Mr. Ryan, the tailor, still an amateur, appeared as *Hamlet* "by the advice of his friends." The enthusiasm was so great that one admirer threw him a purse of \$25. The stage in Chicago has undergone many changes. The lamented Julia Dean, gifted, beautiful, and probably the most popular actress of her day, made her debut at Rice's on October 7, 1847, as Julia in "The Hunchback." Her smile was a language of itself; joy and anguish, hope and fear, love and scorn, flitted across her young face with the grace of sunbeams and shadows."

James Hubert McVicker made his first appearance in Chicago, Tuesday, May 2, 1848. Mr. McVicker, whose name was then spelt McVicar, made his debut as Mr. Smith in "Mr. Neighbor's Wife." The relations between McVicker and Rice were always of the most cordial character. During the first week in June of 1848, an unusual state of affairs existed in Chicago. Five places of amusement were open at one time. Raymond & Waring's Menagerie was the place to see the elephant, Winter's Diorama the place to see "Jerusalem, and the Court of Babylon", Rice's Theatre, the place to see acting, Winchell's entertainment, the place to hear good singing, and Tom Thumb was at the Court House, "the place to be kissed" for a girl that had not been kissed by Tom Thumb, old Pke a spinster who had never had an offer of marriage. And all the notice that Edwin Forrest received from the *Evening Journal*, after he had made his debut at Rice's on June 8, 1848, was the following: "A crowded audience were delighted with Mr. Forrest's Othello at the theatre last evening. Mr. Fenno, as Iago, was most superior, and Mrs. Hunt's Desdemona charming. To-night Mr. Forrest appeared in the character of Hamlet." And an enterprising

The company consisted of 16 performers, Mr. DeWolf
 Rice, George Fox, and the actress, then known as
 "Miss Fox," coming over 800 miles. How do I see Chicago
 W. in 1837. . . . place is set for "Massachusetts. . . And
 it was the first actor to step out of the theatre for
 a long speech, coming on after a performance in Chicago was
 George Fox, who spoke at the conclusion of his first Chicago
 performance Friday evening, June 23, 1845, after playing King
 Lear for the first time here. . . . Then came "the noblest Roman
 of them all," Junius Brutus Booth made his first appearance
 Friday, September 22, 1845, in "Richard III." On Sep-
 tember 11, 1845, Chicago had grown to 16,724 souls, and on
 November 25, 1845, the second season at Rice's closed. Mrs.
 Mossop, formerly Mrs. Hunt, distinguishing herself by playing
 Alfred Evelyn in "Money," and Lucretia Borgia. And still
 no city was without good sidewalks, roadways, or gas. July
 28, 1850, Mr. Rice began an experiment with grand opera,
 opening with "La Sonnambula," the cast including Eliza
 Bienen, Miss Matthews, Mr. Mayers, and Mr. Driford. The
 theatre was destroyed by fire July 30, 1850. Loss \$4,000. On
 January 3, 1851, Mr. Rice opened his second theatre on the
 same spot, but the entrance had been transferred to Dearborn
 Street. The new building was of brick and cost \$11,000. Mr.
 Rice made a notable improvement by abolishing the par-
 quet because of its noisy occupants, and building a gallery at
 the top of the house, almost over the stage. The former par-
 quet was called the parquet and respectable people were then to
 linger afraid to see the play. The opening attraction at the
 new house was a triple bill—"Love in Humble Life," "The
 Captain of the Watch," and "The Dumb Belle." Mr. and
 Mrs. G. H. Gilbert were members of the company, the new
 member, Dear old Mrs. Gilbert, being then a popular dancer.
 It was here that John Dillon, "recently graduated from a New
 York concert saloon," made his first local appearance. In 1861
 Rice's Chicago Theatre was converted into a business house.
 Meanwhile another theatre was opened. This was North's
 Amphitheatre, which stood on the south side of Madison Street.

118 So. Wabash St., Chicago, Ill. J. N. W. on the public entertainment stage, as the drama was presented on a platform, the stage being built on wheels and run over by means of a cog. It was afterward known as the National Theatre and existed until 1864.

Thursday evening, November 3, 1837, McVicker's Theatre was opened. The stock company was large and representative and appeared in "The Honeymoon" and "The Rough Diamond." H. A. Perry, who appeared as the Duke Aranza, was an admired actor of his day. Edwin Booth's first appearance was made here May 31, 1858, appearing in "A New Way to Pay Old Debts," followed by "Richelieu," John Howard Payne's "Brutus" and "Richard III." All the great actors of that period played at McVicker's, Edward A. Sothern making his debut in 1861, James H. Hackett, the great Falstaff of that day, in 1863, and Mrs. Mary F. Scott-Siddons in 1860. The theatre was remodeled in 1864, and in 1868 Joseph Jefferson produced "Rip Van Winkle" for the first time here. The theatre was rebuilt in 1871, at a cost of \$50,000, and re-opened with "Extremes" six weeks before the great fire of October 6, 1871, when it was burned with the rest of Chicago. Again the theatre was rebuilt, and re-opened August 15, 1872, with Douglas Jerrold's "Time Works Wonders." In 1885 the theatre was again remodeled. On August 26, 1890, during a run of "Shenandoah," it was again destroyed by fire. It rose from its ashes on March 31, 1892, Joseph Jefferson, William J. Florence, Mrs. John Drew, Miss Viola Allen, and Frederick Paulding appearing in "The Rivals." After Mr. McVicker died on March 7, 1896, the theatre was conducted by Mrs. McVicker, who, on May 1, 1898, leased it for a term of years to Jacob Litt, who, in 1902, purchased the entire property from Mrs. McVicker. It was something of a coincidence that Mrs. McVicker leased the theatre to Mr. Litt just fifty years minus a day after the date of her husband's professional debut in Chicago. The story of McVicker's Theatre would fill many a volume. All the great actors of the day appeared here for a period of forty years, most of the great names of the dramatic

and musical professions, ranging to give a full list of the playhouse. Not only the famous stars, but many of the best of the stock actors, congregate here, for during the greater part of Mr. McVicker's career the great stars were supported by the stock company of the house. And on many occasions the inevitable Mr. McVicker would himself appear either at the head of his own company or in the support of eminent stars like Charlotte Cushman or Edwin Booth. His most memorable performances were those of Mr. Simpson to the Mrs. Simpson of Charlotte Cushman in "Simpson & Co.," and of the First Grave Digger in "Hamlet," Dogberry in "Much Ado About Nothing," Bottom in "A Midsummer's Night," and Launcelot Gobbo in "The Merchant of Venice," when Edwin Booth was the star. These five rôles were distinctively his own. Mr. McVicker was a comedian and a manager in the true sense of the word, and as a citizen of Chicago he was so popular and so public-spirited that his memory will never be dimmed by time.

Still another famous playhouse was Colonel Wood's Museum at 111-117 Randolph Street, which was opened with a number of curiosities August 17, 1863, and in November, 1863, converted into a playhouse, when "The Bohemian Girl" was given by the Holman Opera Company. "The Lady of Lyons" was the first play given, and for some time eminent players of this day, such as Frank E. Aiken, McKee Rankin, William J. LeMoynes, and Owen Fawcett, were admired members of the stock company, which was so popular that before the fire, when long runs were unknown, "The Ticket of Leave Man" was played consecutively for six weeks.

And all Chicago remembers Crosby's Opera House, which stood on the north side of Washington Street, between Dearborn and State Streets, and opened with "Il Trovatore," April 20, 1863, at a cost of \$500,000, by J. Grau's Italian Opera Company. Miss Clara Louise Kellogg, now Mrs. Carl Strakosch, was a member of the company. Here the great spectacular plays of the day, "The Black Crook," "The White Fawn," and "The Field of the Cloth of Gold" were given, as

... the first of the "Madame Seaman" plays, a tragedy—*Satanstoe* (1860). And on this stage the "Milkens of Chicago" (the "olive wreath" to Madame Ju. a. schek, Dr. Ernst Seidel, being the spokesman of the occasion). And now the poor tragedian is practically dying in want. Like the other theatres, Crosby's Opera House, which was to be re-dedicated to the Theodore Thomas Orchestra, Marie Krebs, soprano, and Bernhard Listemann, violinist, on Monday, October 1, 1871, was burned to the ground that morning, the orchestra reaching Twenty-second Street on its way from the East. At the time it was said that Theodore Thomas differed from Nero inasmuch as he roamed away while his fiddles were burning.

No less than three theatres were named after Frank E. Aiken, Chicago's popular leading man of that day. For a time Wood's Museum was known as Aiken's Theatre, after Col. J. H. Wood retired. Another Aiken's Theatre was built on the east side of Dearborn Street, one block south of the spot where Rice's Chicago Theatre had stood. It was opened January, 1860, by a stock company playing "*Cyril's Success*." In August, 1860, it was transformed into the Dearborn Theatre and occupied by Emerson, Allen & Manning's Minstrels and other attractions, such as Charles Wyndham in the Robertson comedies. Still another Aiken's Theatre was erected at the north-west corner of Wabash Avenue and Congress Street, and opened October 7, 1872, by the Theodore Thomas Orchestra. Here Anton Rubinstein and Wienawski gave their memorable concerts. Here Lawrence Barrett produced "*Julius Caesar*," while playing Cassius stepped out of the role to speak Marc Antony's oration, Frank Lawler being the Marc Antony. The theatre was burned in the second Chicago fire of July 14, 1874. Meanwhile other places of amusement were opened. They included Bryan Hall, at 87 and 89 Clark Street built in 1860 for concerts, the first Academy of Music, at 124 Washington Street, opened December 1, 1863, and devoted to Adelinger, Kelly, Lyon & DeWolfs Minstrels, and later to English

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DALY'S, NEW YORK. ACADEMY, NEW YORK. LYCEUM, MEMPHIS.
TORONTO, TORONTO. PROSPECT, CLEVELAND. ACADEMY, BUFFALO

Chicago, Illinois. The Stock Company, owned by W. W. Cole, of Chicago, opened at the old Grand Opera Theatre, on the corner of Dearborn and Monroe Streets, opened January 17, 1870, in a very successful manner. The Globe Theatre on Dearborn and Madison and Washington Streets, opened November 21, 1870, by a stock company, playing "The Rivals" and "The Last of the Mohicans" as the only theatre that escaped the fire.

After the great fire the walls of the old Postoffice at Dearborn and Monroe Streets were utilized as the frame for a theatre that was opened January 11, 1873, with a brilliant success under Leonard Grover's management. J. H. Haverly reconstructed it in 1873, and called it Haverly's Theatre, opening it with the Colville Folly Company in "The Babes in the Woods." It was used as a theatre until 1880, when it was demolished. It was here, on April 1, 1873, that Will J. Davis, who had been associated with W. W. Cole of Grover & Cole, first came to Chicago professionally, as J. H. Haverly's trusted lieutenant. Mr. Davis grew to be the dean among local managers. During 1877 and 1878, Mr. Davis was not associated with this house, but he returned in 1876, and every faithful Chicagoan is grateful to him for his share of the prosperity of this house that first introduced us to such distinct and lasting successes as the Chicago Church Choir Company, Her Majesty's Italian Opera Company, the Carleton Opera Company, and the Chicago Bleed's.

A great and good man to whom Chicago is indebted for much was the late Richard M. Hooley, familiarly and respectfully called "Uncle Dick Hooley." Mr. Hooley came here from Brooklyn in 1870, and transformed Bryan Hall into a handsome theatre, called Hooley's Opera House. It was opened February 2, 1870, by Hooley's Minstrels, and when it was destroyed in the great fire Mrs. E. W. Lander, Jean Devereux, etc., was to appear in an English version of "Glaucopetris Elizabeth." For a while Mr. Hooley had a stock company in conjunction with Frank E. Aiken, with Mr. Aiken as leading man, the first play being "The Two Towns." After the fire the theatre was rebuilt, and after being called the Coliseum

and Hamman's Theatre was burned in 1880 and called the Grand Opera House and leased to John A. Hamlin. It was opened September, 1880, by Hoey & Hardy in "A Child of the State." Mr. Wm. J. Davis was acting manager of the Grand Opera House at this time and remained there two years, giving the house its legitimate start. After the great fire Mr. Hooley built Hooley's Theatre on Randolph Street, east of La Salle, and opened it October 17, 1872, with the Abbott-Kindly Company. In 1876 and 1877 it was known as Haverly's, and then restored to Mr. Hooley and his partner Simon Quinlan. Later Mr. Hooley became its exclusive manager and remained so until his death in September, 1903. Here for some years Mr. Hooley had an exceptional stock company that included at different times such well-known players as James O'Neill, William H. Crane, Harry Murdock, John Webster, John Dillon, George Ryer, George Giddens, Nate Salisbury, Louise Hawthorne, Minnie Doyle, Nellie McHenry, Sidney Cowell, Susan Denin, and last, but not least, the famous Mrs. Clara Fisher Maeder. May 1, 1898, the theatre passed from the control of the Hooley estate into the hands of Harry J. Powers, who had been associated with the house since October 13, 1877, when the attraction was Jarrett & Palmer's "Sardanapalus," and who gave it the name of Powers' Theatre, although the favorite name of "The Parlor Home of Comedy" still clings to it. After a complete reconstruction based on designs by Benjamin H. Marshall, who afterward became the architect of the Illinois and Iroquois theatres, it was opened as Powers' Theatre, August 22, 1898, with Effie Shannon and Herbert Kelcey in Clyde Fitch's "The Moth and the Flame." For thirty-one years this playhouse has made theatrical history. Most of the eminent players and singers of the generation have appeared upon its boards, and here many of our younger actors have made their local debuts as stars. Here, since Mr. Powers first became connected with the house, we have seen Lawrence Barrett, Clara Morris, Robson and Crane, Fanny Jananshek, Fanny Davenport, Helena Modjeska, E. A. Sothern, John T. Raymond, John McCullough, Nat C. Good-

won: Emma Abbott, Clara Louise Kellogg, George S. Knight, Lotta, E. H. Sothorn, Mrs. Scott-Siddons, Maggie Mitchell, Genevieve Ward, Roland Reed, Minnie Maddern, Annie Pixso, Henry E. Dixey, Rosina Vokes, Mr. and Mrs. Kendall, Margaret Mather, E. S. Willard, Eleonora Duse, Ada Rehan, Olga Nethersole, William Gillette, John Hare, John Drew, Sol Smith-Russell, Julia Arthur, Julia Marlowe, Maude Adams, Sir Henry Irving, Ellen Terry, and a host of others, many of whom have passed into the Great Hereafter. No wonder then that to old and young this playhouse, which has ever maintained the highest standard, is indeed a "Home."

John B. Carson built a theatre on Monroe Street, between Dearborn and Clark, and called it Haverly's. It was opened Monday, September 12, 1851, by Robson and Crane with "Twelfth Night." It was managed by J. H. Haverly and afterward by C. H. McConnell, during whose regime Mr. Will J. Davis was his acting manager. On the last night of the second engagement of Henry Irving and Ellen Terry, Saturday, January 31, 1887, Ellen Terry christened the house the Columbia Theatre. In 1880 Mr. Carson offered his house out of hand to Mr. Will J. Davis, who associated himself with Mr. Al Hayman, then of San Francisco in a ten year lease of the theatre, and on Friday afternoon, March 30, 1900, during an engagement of the Rogers Brothers, it was destroyed by fire.

Other theatres built from time to time were:

Myers' Opera House, on Monroe Street, between State and Dearborn Streets; Samuel Myers, manager; opened September 23, 1872.

The Standard, afterward the Bijou, at the corner of Jackson and Halsted Streets; built by a Mr. Townsend of this city; opened by Fay Templeton in "Girofle-Girofla" December 31, 1883.

Chicago Opera House, at the corner of Washington and Clark Streets; opened by John W. Norton & Co., with David Henderson as manager, August 18, 1885, with Thomas W. Keene in "Richard III."

The new Chicago Theatre, now the Olympic Theatre, on Clark Street, between Lake and Randolph, opened by

of the *Waverley* Theatre, 1857, and the *Waverley* Theatre,
M., 1854.

The *Waverley Theatre of State Street*, (C. H. W. Seeley, manager),
opened in Waverley Place, Boston, 1854.
The *Waverley Theatre*, (C. H. W. Seeley, manager), at the Old
South Church, Boston, was opened September 10, 1857.

The *Waverley Theatre*, (C. H. W. Seeley, manager), at West
Washington Street, Boston, was opened by Thomas Keane and Richard III,
October 24, 1857. The first performance was of *Mr. W. J.*
By the *Waverley Theatre*, and the *Waverley Theatre*, showing two
pieces by Keane and the same play.

The *Waverley Theatre*, (C. H. W. Seeley, manager), at
Congress Street, Boston, was opened by the *Waverley Theatre*, November 10,
1858. Closed by J. H. Healy, May 27, 1858.

The *Waverley Theatre*, (C. H. W. Seeley, manager), at
Congress Street, Boston, was opened by H. R. Jacobs, and the *Waverley Theatre*,
Boston, 1858.

The *Waverley Theatre*, (C. H. W. Seeley, manager), at
Congress Street, Boston, was opened by the *Waverley Theatre*,
Boston, 1856.

The *Waverley Theatre*, (C. H. W. Seeley, manager), at
Congress Street, Boston, was opened in September, 1852. The first performance
was of *Mr. W. J.*, and the *Waverley Theatre*, and the *Waverley Theatre*,
Boston, 1852.

The *Waverley Theatre*, (C. H. W. Seeley, manager), at
Congress Street, Boston, was opened by Henry Miller in *Heartsease*, November 1, 1859.

The *Waverley Theatre*, (C. H. W. Seeley, manager), at
Congress Street, Boston, was opened by Prescott Harrison, and
John Pauli, Monday, December 1, 1859. Comedies, *Romeo*
and *Juliet*, was given the next day, by John Pauli and Juliet.

The *Waverley Theatre*, (C. H. W. Seeley, manager), at
Congress Street, Boston, was opened by the *Waverley Theatre*,
Boston, 1859. The first performance was of *Mr. W. J.*,
Monday, April 3, 1859.

The *Waverley Theatre*, (C. H. W. Seeley, manager), at
Congress Street, Boston, was opened by the *Waverley Theatre*,
Boston, 1859. The first performance was of *Mr. W. J.*,
Monday, April 3, 1859.

There was a meeting on the 8th of April 1868, at the residence of the General, at which Mr. W. J. De Witt, Dr. W. M. W. (writing the notes) and Mr. D. C. Davis, of the Smithsonian Institution, were present, and also the Secretary of the Board of Commissioners of the Territory of the Illinois. The Secretary read a paper on the subject of the proposed book, and the result of the meeting was a resolution that a committee be appointed to prepare a report on the subject. The committee was composed of Mr. W. J. De Witt, Dr. W. M. W., and Mr. D. C. Davis. The committee held several meetings, and on the 15th of April 1868, the report was presented to the Board of Commissioners. The report was approved, and the Board of Commissioners resolved that the book be published, and that the Smithsonian Institution be authorized to send the plates to Chicago, where they should be printed. The printing was done by the American Book Concern, and the book was published in 1868. It was the first book published by the Smithsonian Institution, and it was the first book published in the Territory of the Illinois. The book was very popular, and it was reprinted several times.

When the plates were ready, they were sent to Chicago, where they were printed by Mr. W. J. De Witt, at that time the Secretary of the Territory. It would be interesting to know what arrangement was made for the plates. Mr. Davis, in his report on the subject of the book, has been constantly expressing his appreciation of the fact that in only days the plates of the Illinois, and those of the Erie, Niagara, and the St. Nicholas, of the Senecas, Mohawks, Oneidas, Onondagas, Cayugas, and the Oneidas, by the Tuscaroras. So the original design of the book was made by the Indians. And it is interesting to find that as one of the aims of the book is to give the Indians the means of preparing their designs for the other, that Mr. S. had prepared the first designs for the book on the 1st of July 4, 1867. On the 8th of July 1868, the plates were sent to Chicago, and the book was published in 1868. It was the first book published by the Smithsonian Institution, and it was the first book published in the Territory of the Illinois. The book was very popular, and it was reprinted several times.

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