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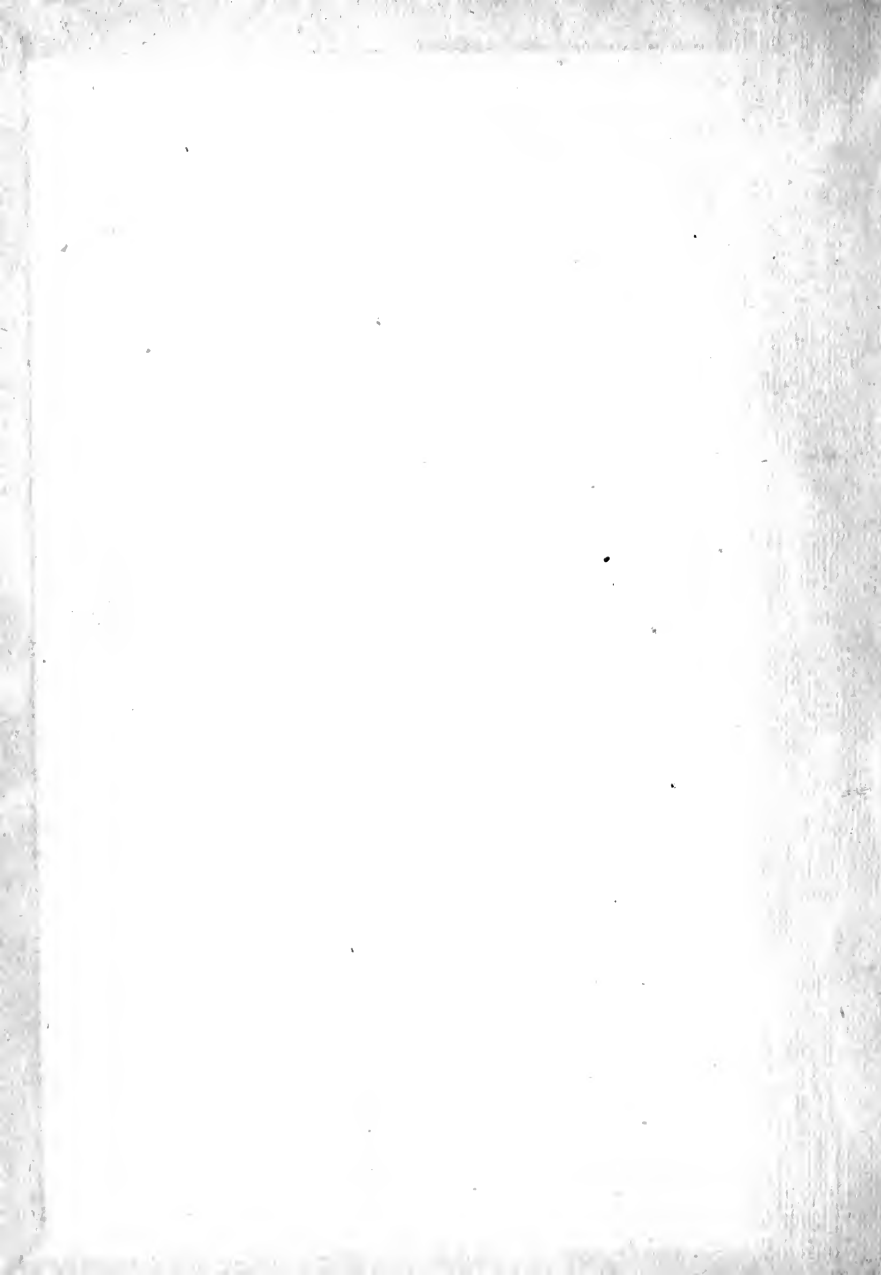
THE STORY OF A THEATRE

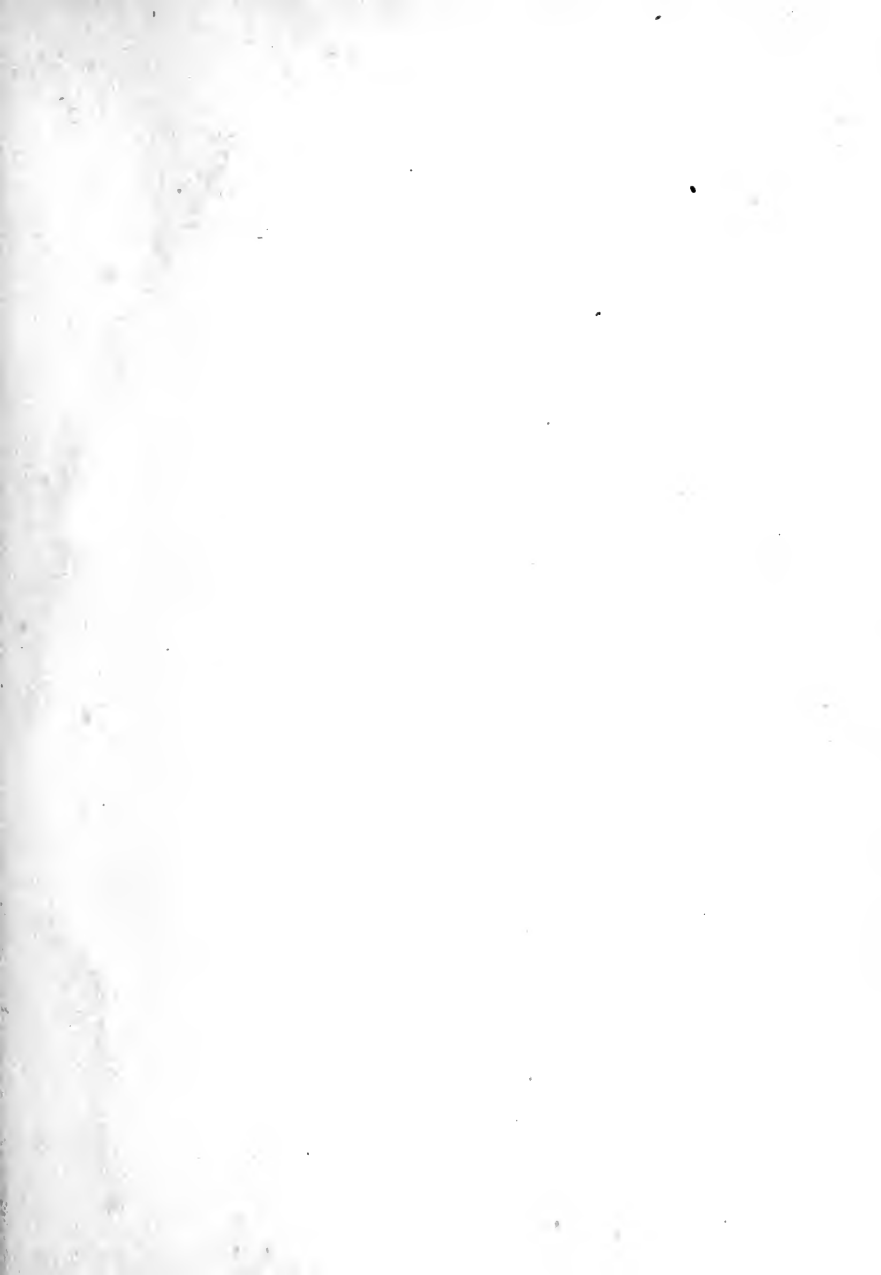
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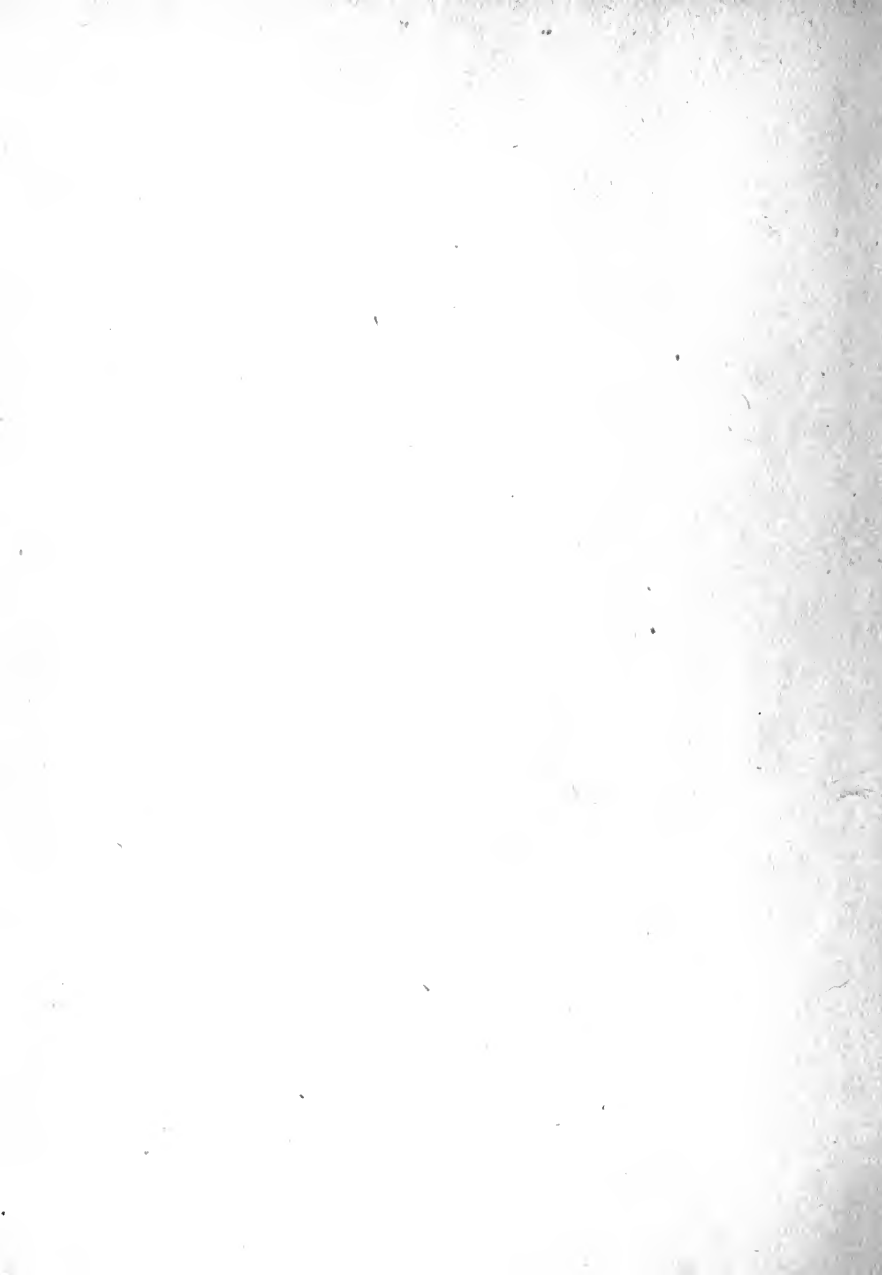






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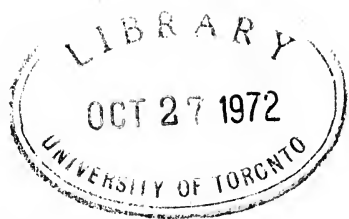


THE STORY OF A THEATRE.



BY
LYMAN B GLOVER.

PN
2277
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Before the Curtain.

It was my fortune to begin writing of the Chicago theaters about the time that Harry J. Powers was first engaged in a minor capacity at Hooley's. Thus when it happened, after a long course of years, that Mr. Powers, having become master where he once served, invited me to prepare an unpretentious souvenir of this historic house, it seemed an obligation of old friendship and, therefore, a pleasant duty to comply with the request.

The result is offered without apology, since where there is no pretense there can be no occasion for excuses. Wishing to preserve from oblivion fugitive memories of this famous theater, and signalize not merely its change of

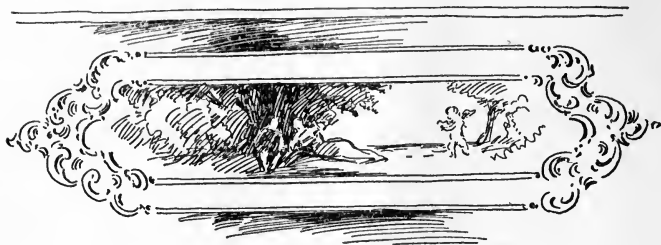
ownership, but also a complete reconstruction, a souvenir of this casual and informal nature was thought to be appropriate.

Perhaps some flying threads and thrums have been rescued and woven together in such a manner that they will be available, one of these days, for some one more apt and patient than I am in the work of writing history. No doubt errors have crept in, which is not strange, since there is no complete repository of facts relating to any of the Chicago theaters upon which one may draw. The chief dependence is and must be upon memory, reinforced by such memoranda as have escaped the envious tooth of time. Nothing is affirmed or promised, therefore, except a few facts and sentiments garnered to honor a theater which has earned an entirely unique reputation. There

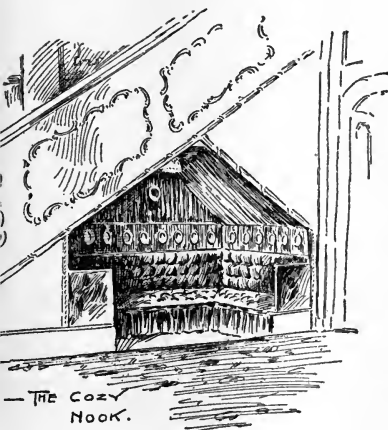


is no attempt to be literary, profound, or exhaustive. I simply dwell casually upon the record of dear old Uncle Dick Hooley and his achievements in this house, because they are worthy of attention, and for the reason that they form an important chapter in the theatrical history of Chicago. Now that a second chapter in this record has been commenced by Mr. Hooley's successor-in-trust, Harry J. Powers, it seems appropriate to bring the old and the new together in these pages, and thus with a sentiment of tender regret for the past that has drifted away from us, and of hope for the future, which promises so much, I wish the manager and the patrons of Powers' Theater all happiness and good fortune.

L. B. G.



One Chicago Theater.



“The world’s a theater, the earth a stage
Which God and Nature do with actors fill.”

—Haywood’s “Apology for Actors.”

A city of two million people, flinging her banners to the breeze that all the world may be filled with envy and admiration, yet Chicago became an incorporated fact, with 4,179 souls, only sixty-one years ago.

Nature’s solemn, silent theater, peopled by midnight owls and predatory wolves ranged away from the sounding waves of Lake Michigan, in a broad

sweep of dismal swamps, verdant meadows and limitless prairies, with their pickets and outposts of scattering trees. This was the theater which God and Nature had not then filled with actors, but time passed swiftly in these pioneer days, and half a century ago the first Chicago theater became a reality.

Only fifty years, yet the effort and achievement of that period, brief in comparison with the gray centuries of the past, have stirred the wonder of all mankind. The good fairy of progress, searching for new worlds to conquer, raised her potent wand and a new city sprang into existence; a city

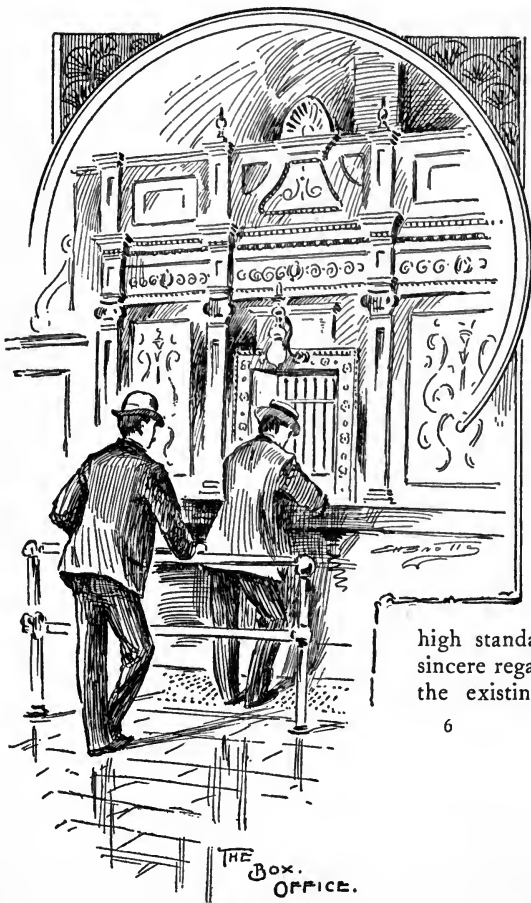
destined to be consumed by fire and rebuilt more splendid than before; a city which was to control the markets of the world, establish the most liberal system of parks and boulevards in the universe, create a World's Exposition of undying glory, and undertake such marvels in engineering as are involved in the water supply, drainage and transportation problems, which have been so well solved.

It would be strange if the stage had not kept pace with these matchless impulses of Western civilization. Touching more

lives in a recreative way than any other institution, its early growth was identified with the struggles of the city, and it has borne an honorable part in all these tremendous efforts by relieving the mental pressure, smoothing down the rough edges of care, and tutoring this people—the world forgetting and by the world forgot—to prepare, by mental relaxation, for the duties of to-morrow.

This is the primary mission of the theater, and this duty it has performed, if not with unwavering fidelity to

high standards, at least with such sincere regard for artistic models as the existing state of public taste



THE
Box.
OFFICE.

would permit. If a stream cannot rise above its fountain-head, neither can any enterprise, depending upon public favor, maintain a standard far superior to the taste of its patrons, without courting bankruptcy.

But we may throw philosophy, along with physic, to the dogs. It is of a theater with no apologies to offer that this brief abstract and chronicle has to do. Although caviare to the general, a thing quite apart from the common gossip of the world, the record of a representative theater is a cherished memory to those who have lived within the circle of its influence. Out of that baptism of fire in 1871, at which all the world wondered, came Hooley's, now Powers' Theater, and thereby hangs a tale which may be briefly unfolded to refresh the memory of the present generation, and perchance inform those who come after, of a theatrical record approached in kind by no other American theater, and in general by Daly's Theater alone of all the other play-houses in the United States.

Into this inheritance of accrued honor and glory comes Powers' Theater, the successor in trust of all the splendid associations connected with this historic house which has changed its name, but not its nature, and continues with all the rights, hereditaments and attractions that have so long made the Randolph Street Theater the Mecca of polite and discriminating play-goers. With fair Juliet we may exclaim:

“What's in a name? That which we call a rose
By any other name would smell as sweet.”

And so with kindly words of farewell for the old name that hung bravely over these doors throughout so many years of sunshine and storm, a title which under the changed conditions of ownership could not be retained, we glance over the busy history of those twenty-six years as a prelude to such words as may be said of the new régime and a reconstructed and modernized theater. It is not the name we must remember, but the attraction that fixes the status of a playhouse, and when the attractions continue unchanged, and the same firm and experienced

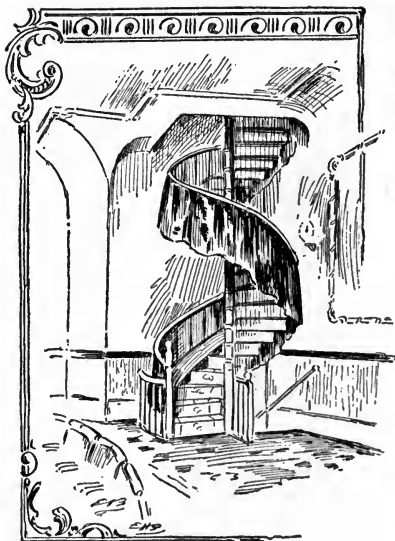
hand that has actively guided the affairs of the house for so long still controls its destinies, the regret occasioned by the enforced disappearance of the familiar title vanishes in the generous and well-founded belief that all Hooley's Theater has been Powers' Theater will continue to be.



The First Hooley Theater.



The blistering flames of the great fire of 1871 left many wrecks behind. To Richard M. Hooley this catastrophe was the enforced beginning of a new career. In a few hours the earnings of a life-time were swept away, and the alert, successful manager who had ever conquered his world was obliged



THE SPIRAL—
— STAIR CASE.

again to face the struggle which he had just given over in the hope of retirement and ease. A successful manager in Brooklyn and throughout the country where his minstrels were well known, Mr. Hooley determined in 1870 to locate in Chicago. Possessing ample credit and capital, he secured possession of Bryan Hall, at 89 Clark street, where the Grand Opera House is now located, and constructed a handsome theater, to which he gave the name of Hooley's Opera House. Next to Crosby's Opera House and McVicker's, it was by far the handsomest theater in the city at that time, and the newspapers of the day, still preserved in dark vaults, bear silent but eloquent testimony to its beauty

and elegance. It was on Monday evening, January 2, 1871, that this new temple of dramatic art was thrown open to the public with an entertainment provided by Hooley's famous Minstrels, who were spurred to their most humorous and melodious endeavors by the fact that Manning's Minstrels were also disporting themselves before a great audience at the Dearborn Theater, only two blocks away. At Crosby's Opera House "The Twelve Temptations" held out their glittering lure, and at McVicker's J. K. Emmet played "Our German Cousin" on the night that Hooley's Opera House was dedicated, while in the forbidding gloom of old Farwell Hall the silvery eloquence of Wendell Phillips inspired another great congregation.



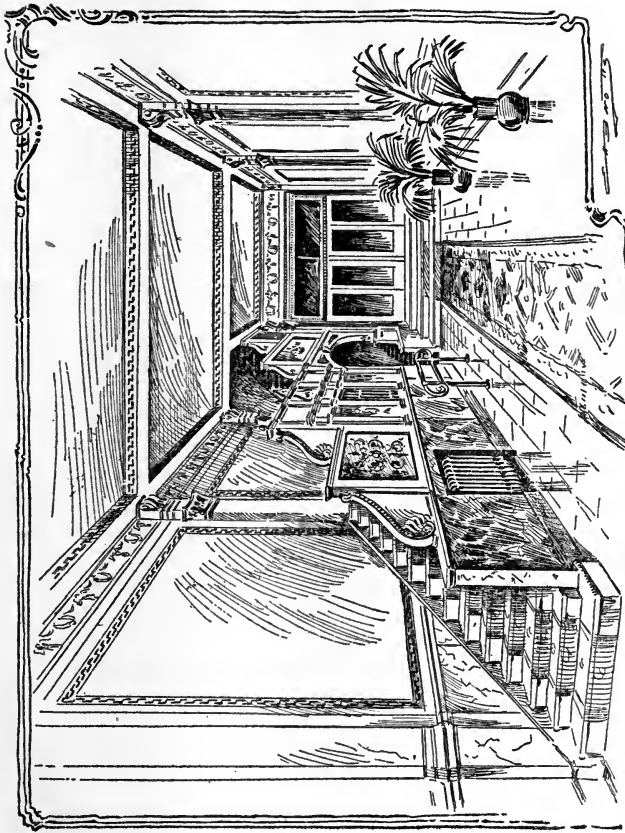
Helena Modjeska

1898

Of Mr. Hooley's first appearance on this occasion, as a local manager, one kindly disposed critic exhausted the entire list of adjectives in describing the beauty of the house, the excellence of the entertainment, the wisdom of the manager, and the enthusiasm of the audience.

Thus auspiciously inaugurated, Hooley's Opera House continued joyously to the tunes of minstrelsy and burlesque, with an occasional dramatic interlude, until the summer vacation, when Frank E. Aiken became associated with the management, Hooley's first dramatic stock company was organized, with twenty-five people, many of whom were well-known actors of that day. It included, in addition to Mr. Aiken, Messrs. J. H. Fitzpatrick, Frank Lawler, M. C. Daly, J. C. Padgett, J. C. Morrison, S. L. Knapp, Jarvis Vincent, George Arthur and David Osborne, while among the ladies were Augusta Dargon, Fanny Burt, Lizzie Herbert, Annie Champion, Isabel Remick, Mrs. Daly, Lizzie Osborne and Annie Rogers. "The Hunchback" was selected for the first performance, which marked the evening of August 28, 1871.

It is not necessary or possible in this casual record of Mr. Hooley's beginnings in Chicago to follow the fortunes at this house during the four weeks prior to its destruction by the great fire. The stock company filled in most of the time acceptably with such plays as "The Two Buzzards," "The Serious Family," "Camille," and the "Long Strike," with one interruption by the Oates opera company, and then the day of doom arrived. On Sunday night, October 8, Mrs. Lander commenced an engagement, playing "Elizabeth, Queen of England," but the next day Hooley's Opera House was in ashes, reduced from its former estate by the furious blast of flame that swept that earlier Chicago out of existence.



THE MAIN ENTRANCE.

Out of the Flames.

It is only to discern and appreciate the historical associations and the splendid inheritance of many glittering and brilliant years upon which Mr. Powers is to erect a new superstructure of success, that we glance hastily and with no thought of minor details at the influences leading up to the establishment of the now famous house which he controls. Its pedigree which no one doubts, and all the professional world, as well as that closely knit world of society is quick to recognize, is bound up and determined in and by those happenings in the past, as it is assured for the future by the careful and experienced hand

now at the helm. Woven into the warp and woof of Chicago history is the record of this theater, and as the weaving goes steadily forward forming a continuous fabric, we could not if we would separate the present from the past or unduly dismember those historical associations so firmly knit together. The story of a theater is not the record of one man. It cannot be given arbitrary metes and bounds, but must be accepted as a whole, and thus before we may glance at Power's Theater of to-day, with all of its remarkable possibilities, it is necessary, and may prove interesting to casuist and philosopher alike, to dwell briefly in the past and gather up those flying and scattered reminiscences that have thus far escaped



Rosina Jones



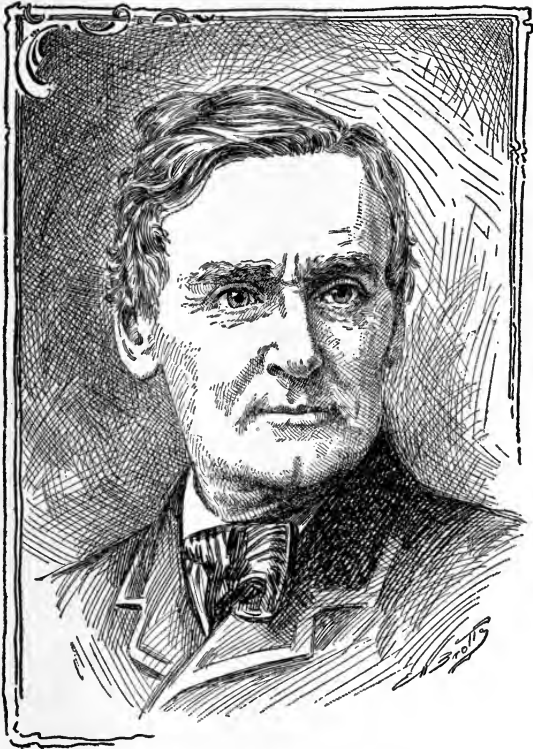
the historian. The dead past may bury its dead, but the record remains. Thus we glance back at the beginnings of Hooley's Theater not merely to glorify the past but to preserve the traditions and discover in what manner the foundations of the house were laid.



Ada Rehan

When the flames destroyed Hooley's Opera House, that spectacular event, a reflection of which was seen around the world, made radical change in many plans, among the number those that had just been perfected by Mr. Hooley. Having gained a fortune by his various enterprises in the field of amusement, he determined to retire and take up his residence in the East. With this purpose in view he had disposed of his interest in Hooley's Opera House, and when the historic fire broke out was waiting at the Briggs House with his personal effects and impedimenta ready for a trip to the seaboard. Much of his fortune was invested in Chicago, and when the smoke of that awful conflagration cleared away he discovered, in common with thousands of other unfortunates, that his assets had melted in the blow-pipe of that terrible heat, and thus it became necessary to begin the conflict over again. There was no further

thought of a life of ease, but with that energy and determination always characterizing his career Mr. Hooley at once set about finding a suitable location for a new theater. By some favoring chance he hit upon the Randolph street site, which was thus established as the permanent locale of a theater destined to become famous. Work was commenced without undue delay, and despite exorbitant prices incident to a time when the whole city was rebuilding and the delays



J. J. J. J. J.

peculiar to such an excited and unusual condition, within little more than a year the new theater was ready for occupancy. It was on the evening of October 21, 1872, that the lights were turned on for the first time within the very walls that remain to this day, walls which for more than a quarter of a century have resounded to the voices of nearly all the great artists of the period and have contained, times innumerable, the wealth, fashion and intellect of Chicago.

The Abbot-Kiralfy troupe provided the entertainment on that opening night with a diverting, but not too artistic pantomime, entitled "The Three Hunchbacks," and a crowded audience showered congratulations so thick upon Manager Hooley that the opening incidents were justly regarded as omens of success. The theater was dedicated on this occasion under the old familiar name of Hooley's Opera House, which had done duty before the fire at the Clark street location, and it was not until several years later that the qualifying and perhaps, misleading phrase was dropped and Hooley's Theater was fixed upon as the title destined to stand with but a slight interruption for almost twenty-five years. Prior to that change Mr. Hooley adopted "The Parlor Home of Comedy" as a subtitle, this being his fancy on introducing his great stock company which first appeared Monday evening, August 31, 1874. Previous to that date the house had been devoted to minstrelsy and to such miscellaneous attractions as could be secured; but results were not satisfactory, and Mr. Hooley, crippled by the fire, found his financial condition growing desperate. It was then that the project of a dramatic stock company appealed to him, and since the company he formed was the strongest stock organization Chicago has ever boasted, this event should be embalmed in memory by more than the tribute of a passing word. It is impossible within the brief limits assigned this casual and discursive sketch—which is intended to indicate in general rather than set forth in detail the history of Hooley's Theater—to describe all that this company did or tried to do. A most worthy undertaking managed with exceptional liberality,



Ms. J. J. J. J. J.
Madge K. L. d. d. d.

its maintenance was one of the most artistic and creditable incidents in the career of Richard M. Hooley. Composed of thirty actors, the company included a number of artists who stood high in the ranks at that time and have since become famous. James O'Neill, who had made himself known as a member of McVicker's Stock Company, was leading man. William H. Crane, then a recent graduate from opera bouffe, as represented by the Alice Oates Company, was engaged as low comedian, and his connection with Hooley's was the foundation stone of legitimate experience upon which his brilliant success of the future was established. Nate Salisbury, who subsequently gained fame and fortune in connection with Salisbury's Troubadours, and then as the directing influence of Buffalo Bill's Wild West, was the eccentric or character comedian of this company and Miss Louise Hawthorne, who had made a name with Lawrence Barrett, was the leading lady. Other

notables were Clara Fischer Maeder, famed for her "old woman" characterizations; Mrs. Fred Williams, a sou-brette and comédienne of immense popularity; Henry S. Murdock, light comedian; George Ryer, a sterling actor of old men characters; Miss Nellie Bellew, and a score of others who gave a good account of themselves at the time, although most of them long since disappeared from the stage.

The opening play selected for this new company was Dion Boucicault's "Led Astray," and this was followed by other revivals,



A
CORNER
IN
THE POWER



Richard C. Canfield

some of them Shakespearean, all put on in a highly creditable manner. Growing out of an experimental stock company which had played at this house on the preceding year, and including such admirable artists as J. W. Blaisdell, Russell Soggs, John Dillon, George Giddens, Kate Meek and Mrs. Maeder, the company of 1874 was believed to be a permanent development in artistic growth, certain to parallel in Chicago the brilliant reputation of Wallack's company in New York. But this anticipation was not realized. There were many clever performances, but the enterprise did not grow, and Mr. Hooley discovered that his affairs were taking on a most gloomy hue.

It is not necessary to dwell upon the events that followed in 1875, when from October of that year until January, 1877, Mr. Hooley was obliged to relinquish his theater to Simon Quinlin, who in turn rented it to Thomas Maguire of California. J. H. Haverly became associated with Maguire during this period, and it was then that the theater was known as Haverly's Theater, the old familiar name of Hooley disappearing from the door.

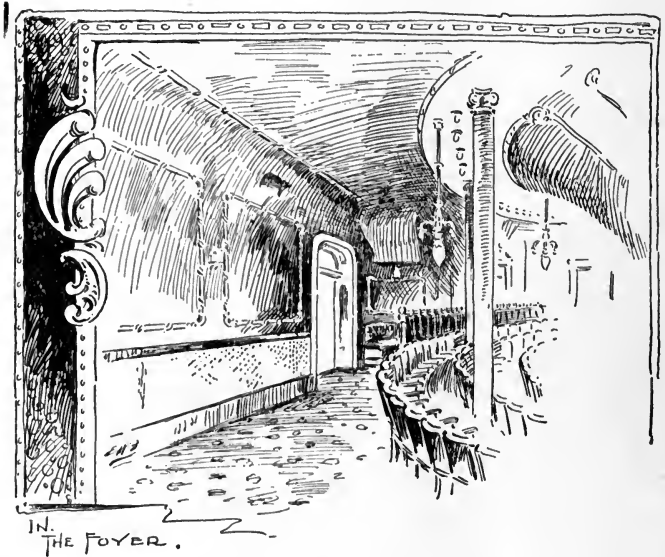
It is best not to detail the bitter litigation that ensued or to describe the steps whereby Mr. Hooley was enabled to regain control of the theater, but it may be recalled as an incident of the times that while shut out, as he believed, unjustly from the house he had built, Mr. Hooley leased for a while the New Chicago Theater (now known as the Olympic) which was then controlled by J. H. McVicker. That manager had fitted up this theater at great expense on the former site of Kingsbury Hall for the purpose of competing with Hooley's Parlor Home of Comedy, but there did not seem to be adequate patronage for such an undertaking, and thus it happened that when Mr. Hooley's enterprise also went astray and his theater was possessed by another, The New Chicago stood ready for his occupancy, although truth compels the admission that he did not prosper in this new and temporary location. In order to complete and round out this story of disaster it may be mentioned that Mr. Haverly testified in court to losing more than \$7,000



Abraham Russell

during the fifteen months that his name hung suspended over Hooley's Randolph street theater.

But the whirligig of time brings compensations now and then to those who are patient enough to wait, and the fall of 1877 once more found Mr. Hooley in possession of the theater which was destined to bear his name for so long a period. For-



tune had trifled with him in a most vexatious manner for a time, but won, perhaps by his persistence, she now commenced to smile. It is a pleasing coincidence that Harry J. Powers, who now succeeds to the honors, responsibilities and emoluments of this famous theater, became connected with this house, though in an extremely modest capacity, during this eventful year which marked the beginning of a new era of prosperity for Mr. Hooley's management. It is naturally an agreeable



W. J. Crow
1898.

E. J. ...

recollection for him that, having served continuously ever since, he has been connected with the theater during its entire period of success, and therefore falls heir legitimately and by virtue of long and faithful service to a management every detail of which he has fully mastered in the school of experience. His own modesty rebels even at this slight recognition of an untiring fidelity to the interests of his employer, but no sketch of Hooley's Theater, however brief, would be even measurably complete that failed to recognize his long and influential association with the theater of which he has now become the sole manager. During the early years of his connection with Hooley's Theater he occupied in turn all of the subordinate positions incident to theatrical management, contributing to each such energy and devotion that he made rapid progress, earning every promotion, until at last, more than a decade ago, he was installed as Mr. Hooley's chief adviser and assistant. This honorable position he held to the unwavering satisfaction of his chief up to the time of Mr. Hooley's death, and thereafter managed the theater in the interest of the estate with such skill and ability that the profits of the house reached a figure even greater than had ever been realized during the life of its founder. It is not strange therefore that when a new lease of the building was to be negotiated the owners preferred him to all other applicants, nor is it an occasion for wonder that when estopped from the use of Mr. Hooley's name by burdensome and impossible conditions to which no prudent business man could accede, he listened to the advice of friends and associates and rechristened the house "Powers' Theater." This selection of a name, though reluctantly made in consequence of the belief that some would think it dictated by egotism, or that it might seem to indicate but slight respect for the memory of his old employer and friend, was justified by the necessity which compelled the selection of a new name, and also by a legitimate business consideration. It was reasonable to identify an important enterprise, give it stability, and confirm it in the confidence of the public, by affixing to it the responsible name of a man

who had been associated with its up-building for a double decade. In no other business does personal confidence stand for more than in theatrical management. It is hard-earned, but when once secured is an element of success, the value of which cannot be overestimated. Wallack, Palmer, Daly, McVicker, Hooley, the Frohmans, and others, have illustrated this self-evident fact; and, governed by this same philosophy, the advisers of Mr. Powers fell into no error when they insisted that the confidence inspired by Mr. Powers' name should be crystallized and made effective by placing it upon the theatrical structure which he had done so much to build up and sustain.



Some Great Events.

IT is impossible within the narrow limits assigned to this monograph to dwell at length in the past or recall many of those brilliant and interesting occurrences that belong to the extraordinary record of this theater. Since 1877, the year of the new beginning, nearly all of the great artists of the present generation have appeared on this stage, adding each his page to a history which is not equalled in consecutive importance by that of many other American theaters. Opera, comedy, tragedy, burlesque, farce comedy, indeed all the classifications of stage art so deftly enumerated by the ancient Polonius, have followed each other in ceaseless procession behind these glowing footlights. Nilsson in the hey-day of youth and beauty, Clara Louise Kellogg, the brilliant cantatrice of the early '70's, Cary, the greatest of American contraltos, Pappenheim, and a host of other operatic stars displayed their vocal glories in this theater, there being no opera-house available for many years after the destruction of Crosby's. And then how many other familiar names are inscribed upon that lengthening roll of fame. Aimée, Janauschek, Alice Oates, the elder Sothern and Mme. Modjeska were numbered among the leading attractions of 1878, and Fanny Davenport made her first Chicago appearance as a star during that same notable year, which was also marked by a run of nine weeks for A. M. Palmer's famous Union Square Company, an incident that quite puts to blush the current belief that Chicago has but recently graduated into the distinction of long runs. Indeed the early record of Hooley's Theater discloses not a few evidences that a popular success was quite as welcome to prolong its stay as it is in these metro-



Sincerely Yours
William Gillette

politan days. Augustin Daly, with a repertory, the Kiraltys, with "Michael Strogoff," McKee Rankin, with the "Danites," and Wyndham in a repertory are each credited with four weeks in the early '80's, and on a succeeding visit Mr. Daly was obliged to remain five weeks. It was on July 6, 1884, that Henry E. Dixey commenced at this theater, that engagement of six weeks in "Adonis" which was the corner-stone of a phenomenal success that yielded a great fortune and set the fashion for a new style of entertainment. Aside from those already stated the longest runs in the history of the house may be briefly summarized:

May 30, 1885, Rice's "Evangeline," 12 weeks.

July 4, 1891, "The County Fair," 9 weeks.

October, 1891, E. S. Willard, 4 weeks.

June, 1893, E. S. Willard, 9 weeks.

October, 1893, Coquelin and Hading, 4 weeks.

December, 1893, the Kendals, 4 weeks.

May, 1894, "Charley's Aunt," 15 weeks.

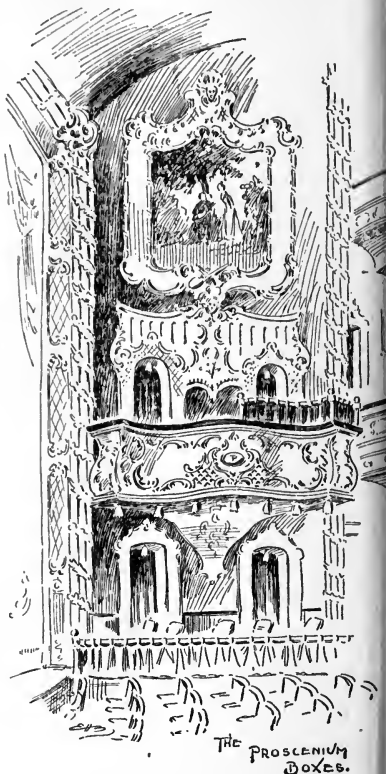
July 6, 1895, "Trilby," 8 weeks.

December 9, 1895, "Prisoner of Zenda," 5 weeks.

May 23, 1896, "Gay Parisiennes," 13 weeks.

October 2, 1897, "Secret Service," 6 weeks.

Engagements ranging from two to four weeks have been



THE PROSCENIUM BOXES.

very numerous, but not many, as may be observed, exceed that limit. It is interesting, however, to recall the fact, certified by the official figures, that Mr. Willard holds the honorable record of playing more weeks during one twelvemonth than any other star who ever appeared in this theater. Between December, 1892, and September, 1893, he played during a total of sixteen weeks, with exceptionally remunerative results, a record which he may reasonably contemplate with pride. In contrast with this splendid success was the surprising failure made by Coquelin and Hading, who earned the unenviable distinction of creating almost the worst record for four weeks in the history of the theater by scoring a net loss in the midst of the World's Fair year when the city was full of foreigners. Mme. Duse also played for three weeks at a loss, and thus seven weeks of the World's Fair period were lost to Hooley's Theater, although the great business stimulated by Willard, Goodwin, Daly and others, enabled the management to score one of the most prosperous years in the history of the theater.

It would be interesting, were it possible without invading professional secrets, to indicate, with the aid of figures, some of the most profitable engagements ever played at Hooley's; but at least there can be no harm in recalling the success always achieved by such attractions as J. K. Emmett, Joseph Murphy, Robson and Crane, "Bunch of Keys," "Parlor Match," Goodwin and the Daly Company, the profit to the theater ranging many times above \$3,500 for a single week in some of these and other engagements. The first and second engagements of the Kendals, 1889 and 1891, were among the largest in point of receipts ever played at this theater, and Augustin Daly in 1892 and the Kendals in 1891 broke the record for the largest single week receipts in the history of this house. But it remained for William Gillette with "Secret Service" to surpass every other average for a six weeks' term this theater can exhibit, although some others press him close. To Mr. Goodwin, who has played here for so many years, belongs the credit of earning more profit for Hooley's than any one star, although

there is a contrasting fact in the statement that the profit for one week of his playing ten years ago reached only \$4.74, a record surpassed in the days of his early starhood by E. H. Sothern, who saved the theater from loss on the week by the narrow margin of 79 cents. But since that time Mr. Goodwin and Mr. Sothern have been enormously successful at this house, while Mr. Willard, the Daly Company, the Kendals, the Lyceum and Empire Companies have been among the standard attractions giving to Hooley's, with the aid of such artists as Mme. Modjeska, Olga Nethersole, John Drew, William H. Crane, Sol Smith Russell, Julia Arthur and others, the high distinction which it has more particularly enjoyed within recent years. This year the name of Joseph Jefferson, that noblest Roman of all those in the comedy field, must be added to this roll of honor.

Nor shall we forget while speaking of the more recent history of this famous house of dramatic art that Charles Wyndham and Wilson Barrett have graced its boards—that Rosina Vokes, whose infinite charm none could resist, well nigh said her last farewell to the theater on this stage, that Mansfield, who has gained the highest round on the ladder of dramatic fame, has electrified these audiences, that



Rosina Vokes

Mary Anderson, who all too soon wearied of her task, is also a memory of this famed house which is just now full of honors, and facing even brighter glories in the future.

Scarcely any, indeed, who have been known to the present generation as stars or artists above the common herd have been strangers to this house, which more than any other single theater has commanded the services of all sorts and conditions of good actors.



Powers' New Theater.



Henry J. Brown

Hooley's Theater that was, Powers' Theater that is, has been the scene of a glorious transformation during a happy summertime when all the world was a-maying. No sooner did the curtain fall for the last time behind the old proscenium, shutting out from view Mr. Daly's "Circus Girl," than rude

workmen armed with pick and shovel invaded the sacred domain where society had so often exhibited its frills and furbelows. The lobby was cleared away to the bare walls. The foyer and all its belongings fell an early prey to the spirit of change, which also uprooted the boxes, threw out the opera chairs that had done service so long, and did not stay its hand until all the old furnishings and fitments were relegated to the dust heap or delivered over to the junk man. For the decree had gone forth, signed, sealed and delivered by authority of the new manager, that the theater should become not one of the most popular, for that was already assured, but a house complete in all of those features wherein the comfort or convenience of the public might be involved. The original conformation of the house, hedged in by metes and bounds that could not be changed, was alone to remain encompassed by the familiar walls, and designated to the passer-by through the narrow but expressive façade that had stood sentinel on Randolph street for quarter of a century. But the plain furnishings, the inconvenience in seating and exit, the inartistic boxes were all evils to be remedied. The dictates of modern taste and convenience were to oppose arrangements created when the city was young, and in place of narrow and dangerous passageways, always instantly congested when the audience was dismissed, there were to be new channels for exit through which the currents of humanity, finding their source in various portions of the house, might flow out in safety.

Controlling as he does a very large percentage of the best attractions and most popular stars coming to Chicago, and therefore enjoying the patronage and favor of the most exacting people in this city and parts adjacent, Mr. Powers was moved by the belief that the best equipment was none too good for the historic theater which he controlled or for the people who honored him with their confidence. Having answered the purposes of a less exacting period, it seemed fitting that the time-scarred belongings of the old theater should give place to new furnishings, and such a re-arrangement as would insure the

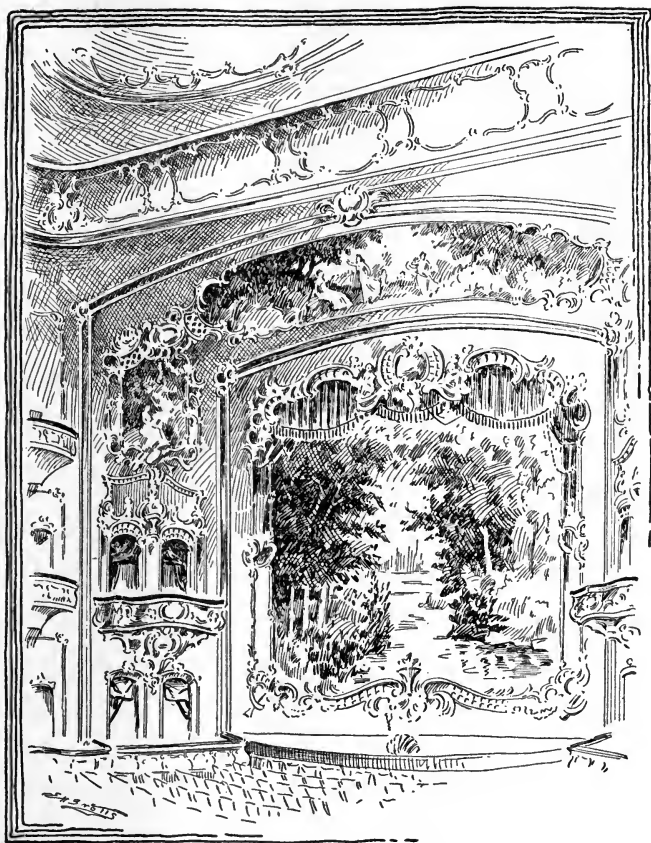
"By W. B. Litch"
Albert Chastain



greatest percentage of comfort, convenience and security. This was the purpose kept steadily in view when the new plans were perfected. *Utile cum dulce* was the motto adopted at the outset and until the final touch was given the useful and the beautiful commanded the unwavering attention of all to whom the work was committed. The proposition was established before the old familiar equipment was torn away that the improvements were to be radical and not a cheap veneer, a mere replica of the whited sepulcher covering rottenness and decay. Calamine found no favor in the managerial mind, and although the estimates for a practical reconstruction of the interior mounted up into the thousands, comprehending as they did every item that would add to the comfort and safety of an audience, there was no faltering. Having put his hand to the plow, the manager did not turn back, but boldly gave the contractors carte blanche to transform Powers' Theater into a model auditorium from which nothing belonging to a first-class theater should be omitted.

How well these instructions were carried out will be discovered by a hurried, and not too technical, description of the work that has been done.

It would be a short and easy task to describe that which falls under the eye of an audience—the decorations, upholstery and all—and single those color schemes and details of ornamentation and furnishing which speak for themselves with more eloquence than any form of words can command. A few appreciative lines deftly pointed at the salient features in the



ornamental work, or taking note of the symphony of artistic effect composed by good taste and fine workmanship would be sufficient. But in the making of a model theater a thousand elements combine with which the average theater attendant is quite unfamiliar. The lobby, foyer, orchestra and the sweep of the proscenium constitute the illustrations in an open book which he can scan at will, but the region behind the footlights is a terra incognita. He knows little or nothing of its mysteries, even though it may have been his good fortune now and then to catch a glimpse of its gloomy recesses and fascinating secrets. Taking advantage of the fact that their patrons will only see that which is swept and garnished for them in the auditorium, many managers have so neglected not only appliances for comfort, but for absolute safety, that a grave responsibility rests upon their careless and inconsiderate shoulders. Content with a veneer of showy decorations, with rich carpetings and a glittering blaze of light, they permit theatrical artifice to dominate every thought, and pay no heed to safety, convenience or comfort in the working departments of their theaters. Beneath the stage, in the dressing-rooms and high up among the flies, there are invitations innumerable to disaster. Flimsy construction makes the ever-present danger of fire constantly more urgent; bad ventilation assures ill health and fatal diseases; defective lighting appliances are ever ready to create a panic; and the mischief thus set on foot is consummated through the criminal failure to provide exits through which an escape to safety may be made.

Happily, Mr. Powers did not wish to incur the responsibility of managing a theater under such conditions. Having in the past, during his career as business manager of the house, made the best of conditions which it was beyond his province to amend, his first determination on securing possession of the theater was to make it, if possible, the safest playhouse in America. Advantageously located, with alleys on the west and north and an open court on the east, the structure offered opportunities for the installation of safety appliances and emer-



N. C. Goodwin

gency exits which had never been improved, and among the archaic belongings of the building were flimsy arrangements that constantly threatened disaster. The first order to the architect holding a commission to reconstruct the building was to improve these long-neglected opportunities and remove the tinder and rubbish that was a reminiscence of a less exacting theatrical period. Before decoration or upholstery was consid-

ered, the question of additional exits was discussed and the problem settled by cutting three or four extra doors on each floor, leading to safety via iron balconies and outside stairways also of iron, by means of which an easy descent could be made to the ground. In addition to this radical and most comprehensive scheme, each floor—orchestra, balcony and gallery—could, in case of necessity empty itself through its own exclusive external exits in two minutes, and that without making any use at all of the interior stairways.

But here again Mr. Powers demonstrated his anxiety to secure a perfect adaptation of means to an important end. Under the old conditions the principal stairway from the

balcony occupied a corner of the main floor, and the current of humanity flowing down from above, and mingling with that other current attempting to escape from the orchestra caused a congestion at the main exit into the lobby. This difficulty was remedied by removing the offending stairway and providing two independent internal outlets by means of which the people in the balcony might find their way to the outer lobby without mingling with those on the principal floor. In like manner the gallery people may now pass undisturbed to Randolph street by



MARY MANNERING.

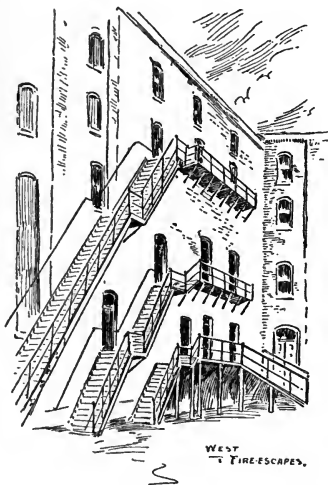


means of a wide stairway devoted exclusively to their use and leading direct to that thoroughfare.

Think not, however, that the precautions ended here. The stage and its fittings, the dressing-rooms under the auditorium and the electric lighting are the most constant source of danger, a danger which Mr. Powers has reduced to the minimum by precautions almost unexampled in extent and value. The stage, rebuilt and provided with fireproofing and asbestos curtain, offers scarcely any temptation to disaster. The dressing-rooms, thoroughly constructed of malachite and cement, are models not only of safety but also of convenience, and with their complete furnishings must be a joy to actors who are so often herded in apartments entirely unfit for human habitation. Thus not only the patrons of Powers' Theater but those who belong to the working and artistic force are provided for in the most lavish and praiseworthy manner, and while patrons sit in the elegant auditorium enjoying the fine performances catered for their pleasure, they may feel genuine satisfaction in the consciousness that the other departments of the house would all stand the most careful inspection.

With the electric lighting system, the effect of which is to add not only beauty to the house but a degree of safety seldom realized in any public building, the city authorities are so well satisfied that they have given Mr. Powers an endorsement of which he may well be proud. While the chief of the fire department commends all the arrangements devised with so much care for the safety of patrons, the inspector of buildings not only duplicates those commendations, but is specially impressed by the thorough manner in which the electric installation has been made. Crossed wires and all the evils following in their train will be unknown in this theater, where the wires through which run the subtle electric fluid are carried in iron pipes or conduits, thus curtailing all fear of danger. Of the switch boards and all those intricate devices necessary to control the current and enable the stage manager to secure the most artistic effects it is unnecessary to speak in detail. Such

scientific arrangements are bewildering, and would convey even less conviction than the positive assurance that the lighting plant which Mr. Powers has secured for his new theater, without regard for expense, is so perfect and complete that it might well be accepted as a model to be imitated by all who control similar establishments. In this, as in all other particulars, Mr. Powers has held that the best is none too good for his patrons.



The Decorations.

TURNING from a consideration of the radical changes made in this historic theater with a view to safety the attention is naturally attracted by the beauty of the entrance and the artistic features of the auditorium.

One perceives on approaching the theater that it has been modernized and beautified. The façade, glittering with lights, has been brightened in soft green tones and a handsome iron canopy or porte cochère extends across the sidewalk as if to offer a hospitable welcome, and within the lobby with its onyx wainscoting and restful decorations there is everywhere an exhibition of great elegance and good taste. The architect and decorator have modernized everything. Not a note of the old and archaic arrangements remains, but a tasteful, graceful scheme of color has been applied to the simple architectural lines in such a manner that the perspective becomes a thing of beauty. The box office with its almost classic outlines, the broad sweep of the stairway, the inviting cosy nook with its dado of portraits, are details worthy of special consideration, ministering as they do to a general sense of artistic satisfaction. One is dimly and agreeably conscious that the artist has blended the walls and ceiling in harmonious tones of green and buff, but he does not care to analyze the satisfaction that comes from such a pleasing combination of lights and colors with the dainty rococo traceries that speak of a well remembered period of French art. It is in its general effect that the lobby of Powers' Theater is to be considered and the verdict of restful unpretentious elegance must justly be recorded in behalf of this attractive approach to the auditorium

which has been and will be, the scene of so many dramatic and fashionable happenings.

Once within the inner doors the color scheme which the artist has devised makes an immediate impression upon the eye. If any discover indecision in the lobby or a lack of decorative purpose in its soft neutral tints no such impression is made by the first glimpse of the auditorium. Here the entire symphony is played to the keynote of Pompeian red, and a warm and delightful glow of color strikes the eye as a special relief after the coldly funereal tones that are so often found in the theaters of to-day. The garish circus-like trappings once so commonly seen in the playhouse and even now not infrequently observed, have in the main been replaced by such dull tints that all satisfying sense of color is missing and audiences might as well sit in the gleam of the catacombs.

Realizing the importance of bright and beautiful surroundings as a means to personal comfort and an aid to the proper illusions of the playhouse, the decorator has, in this instance, boldly advanced the proposition that warmth and beauty should be made to go hand in hand. The keynote of this belief is promptly struck in the rich Pompeian red with which the wall surfaces are covered. The rococo panels filled in with paintings in tapestry effects are impressed, for artistic contrast, upon this background of deep, splendid, historic red in a graceful but most effective manner, and the ornamentation blossoms out upon the broad panels devoted to the stage boxes in a fashion that would have delighted the soul of the most exacting artist at the court of Louis XIV. The proscenium, indeed, and the impanelled boxes forming the more remote portion of the frame about the stage opening, must be conceded to be the most satisfactory example of modified French decoration that have recently fallen under the



eye. The temptation to overdo and over-elaborate this suggestive art-form has been resisted, and the result is an entirely artistic and restful treatment upon which the eye falls with pleasure. The ornamentation, instead of being scattered in reckless profusion throughout the auditorium, is massed, not profusely, but with sufficient strength about the proscenium, which, in its colorings of old ivory, red and antique gold, with panelings in tapestry effects, cannot fail to make an impression upon any appreciative soul. The entwined pilasters of the stage opening, picked out upon the flat surfaces with dull gold, provide an elegant but not aggressive frame for the stage picture while the broad and richly ornamented sounding-board and the handsome expanse of the proscenium, with the boxes so artistically imposed, provide a composition entirely satisfactory to the artistic sense.

The drop curtain, which completes this handsome picture, is quite worthy the place of honor which it occupies, within the beautiful frame which architect and decorator have provided. It is a work of art in tapestry style, and does great credit to the scenic artist, Mr. St. John Lewis. Writing of this curtain a Chicago lady of distinguished literary and artistic abilities, describes the subject and the treatment in the following appreciative language:

The drop curtain at Powers' Theater depicts the beginning of one of the most romantic love stories in history. Louis XIV., Louis le Grand, Le Roi Soliel, at 23 ruler of one of the greatest kingdoms of Europe, "with the makings of four kings in his character," as Mazarin said, falls in love with a beautiful girl of 17, Louise de La Valliere, the most obscure of the ladies in waiting to madame, wife of monsieur, brother of the king. To create an opportunity of telling her of his love and showing it to their world, he arranges a drive through the forest of Fontainebleau for the court, then at the Chateau of Fontainebleau. At noon they set off, Louis XIV. and monsieur and their gentlemen on horses and the queen and madame and their ladies in carriages. It is a warm, showery day in the fall, and as the gay company passes through the beautiful forest, the queen expresses a wish to walk. They stop at one of the numerous paths crossing the road and dismount. Nothing could have suited the royal lover better. He places himself at once by the side of La Valliere, who trembles with fright and happiness, and they wander

off, followed at first by all the court. Finally, however, perceiving the evident wish of the king to be alone, the ladies and gentlemen go their various ways, each of them, at the gay court of Louis XIV., having his or her small preference to indulge.

* * * * *

Louis and Louise walk on, her arm in his, his hand on hers, until they reach a great oak just as the first drops of a heavy shower begin to fall. The king places La Valliere against the tree and stands before her, hat in hand. The rain increases and Louis draws nearer and stands beside her, and as the rain finally comes through the leaves he holds his hat over her head to protect her.

This is the moment the artist has chosen for his curtain. In the center of the foreground is the grand old oak. Leaning against the trunk is La Valliere in a yellow muslin gown, and on her left, his right arm against the tree, is the king—his right hand holding the large hat over her head, absorbed in and seeing but her. In the background are the ladies and gentlemen, carriages and horses. Near by a servant awaits the orders of the king. All the court, returning to the carriages for protection from the shower, now nearly over, are filled with wonder and curiosity at the sight of the king and La Valliere.

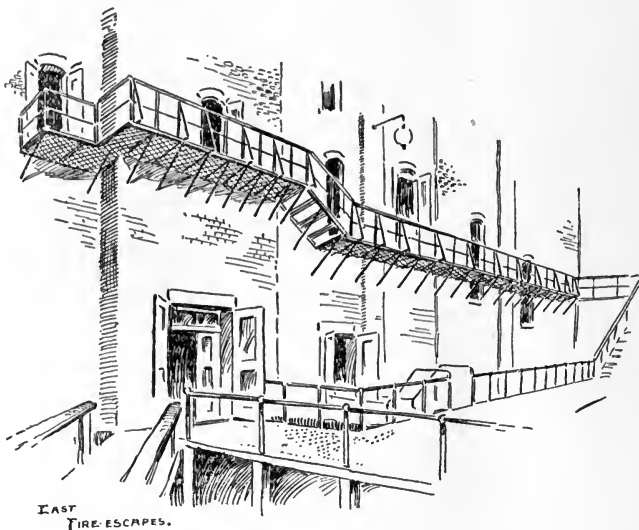
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It is a pretty story and the artist has told it prettily. History says the king remained talking with the lady until all the court were assembled, amazed and chattering, around the carriages, waiting for his majesty to give the signal to depart. But this the king was in no hurry to do. Finally, however, he offered her his arm and, hat in hand, conducted her, blushing and overwhelmed, through the gay throng to her carriage, gravely returning the respectful salutations of the court. He then mounted his horse; the queen and madame, followed by their ladies, seated themselves in their carriages, and all returned to Fontainebleau.

Still another detail remains upon which admiration may dwell while considering the improvements in this house which one distinguished critic declares is now the most convenient



and elegant theater in the United States. The elements of convenience and safety have already been considered, the decorations have called for much appreciative word spinning, but the luxurious opera chairs, with their crimson plush coverings to harmonize with the color scheme of the decorations, are worthy of more than a word. More roomy than usual, and with wider intervals than common between the rows of seats, they constitute an important feature when the comfort of the audience is concerned, while the rearranged aisles admit of easy approach.





Friendly Reminiscences.



Nearly all the exceptional actors and important stars of the past twenty-five years have appeared at some time in Hooley's—now Powers' Theater. The roster would show scarcely one of the number missing and as a natural consequence many are the pleasing recollections inspired by any mention, among theatrical folk, of this house. When the notice went out, borne on the breezes and wafted in newspaper columns, that the famous house had passed in the direct line of succession into the hands of Hooley's able lieutenant, Harry J. Powers, a flood of letters and congratulations rolled in from every direction. Many of them spoke in most feeling terms of the past, others uttered prophecies and dreamed dreams, and not

a few enclosed reminiscences and bits of anecdote.

While much of this mass of correspondence is too personal and confidential in its nature to warrant publication among these cursory notes, some brief stories and congratulations may properly serve to represent the feeling so generously expressed for this theater under its past and present names. Stars and managers alike vied with each other in expressing felicitations and it would be strange if this were not to be recorded of both classes. The actor has always found this theater a most enjoyable stopping place, with a stage and an auditorium so completely en rapport that the hard labor of acting became a

Dear Mr. Power —

I am complying
with your request for a
photograph and a brief
autograph letter for use
in the Souvenir of Hooley's
Theatre. I consider it
a most fortunate thing
(for me) that I am on
the list of those whose
professional work has been
connected with this house.

Very Truly Yours
William Gillette

Genick Theatre
London

June 10. 1898

pleasure. As for the manager he had only to recall the comfortable profit so often carried away from Hooley's box office and the memory at once became rosy.

And these our managers are important good fellows after all. Reflect for a moment upon the effort to serve and please the public which Augustin Daly has put forth for so many years, always, in Chicago, at this one theater. Mistakes there may have been in judgment, from time to time, but the patrons of this historic house owe him an immense debt for catering so much that was good and so little that may be regarded with indifference.

Another honorable and distinguished manager who has left a broad mark across the history of this house is A. M. Palmer, who now so ably directs the business of Richard Mansfield. In the Union Square days and later with the Madison Square and A. M. Palmer companies, he introduced to Hooley's stage and to the Chicago public many admirable plays and excellent artists.

Charles Frohman, the master among contemporaneous managers in the variety and scope of his work, has been, within recent years, most conspicuously identified with this theater. All of his most important plays given by the Empire Company and other organizations have been first seen in Chicago at Hooley's, and it is due, in large measure, to this source of supply that the theater has been able to maintain such an exceptional position. In conjunction with Al Hayman, who is a giant among theatrical operators, Mr. Frohman has been enabled to practically dominate the field, and whatever else may be thought of this powerful combination it has certainly placed dramatic affairs upon a substantial business basis.

Daniel Frohman is another famous and able manager who has contributed immensely to the success of this theater. With the Lyceum Company at his command and also as director of Sothern, the Kendals and Nethersole he has given many fine performances on Hooley's stage and his name invariably conveys an impression of artistic merit.



W. C. C. C. C.
S. D. B. K. M.

There are many other managers and actor-managers who deserve recognition for their work in connection with this house, men whose names will be easily recalled. But for the present it will suffice to reproduce in type and autograph some of the sayings of actors and friends who have pleasing memories of the theater which Mr. Powers now manages. Each, without further introduction, may speak briefly in his own words.

WILLIAM J. LE MOYNE

“Chicago:—What a host of memories that word revives. In the spring of 1854 I first saw Chicago. I was then for the first time away from my far Eastern home, a novice in my adopted profession. I remember the old Chicago better than the new. The Sherman House, a small three-story brick building. The City Hall opposite in the middle of the square, which was laid out as a park. It may have boasted a fountain, I don't remember about that, but it was quaint and pretty, and an improvement upon the present threatening structure.

“And then the rich, glorious and profuse mud of those primitive days! To see a team stalled to the wheel hubs was a common occurrence. And those wonderful plank sidewalks, illustrating to the weary wayfarer the ups and downs of life. They were not merely picturesque and dangerous, but often deadly to the gentlemen getting home from the “club” in the early morning.

“Of theaters there was but one—Rice's on Dearborn street. I saw Hamlet played there by Couldock, John Rice, the manager, playing Polonius. In after years I lived next door to John Rice; he was then mayor of the city, and a good one, too. He retained the office for several years, and was a member of Congress when death overtook him. He was a man of sterling integrity and a pioneer in Western theatricals. I remember Colonel Wood (afterward manager of the Chicago Museum) in those days. He had hired an unoccupied store

on Lake street and was exhibiting a double-headed rooster (stuffed), a collection of snakes, etc. The colonel stood at the door with the 'property money' between his fingers in true showman style, while a hand organ behind the screen assisted him in beguiling the curious into the 'greatest show on earth.' The 'Colonel,' afterward as manager of the Chicago Museum, became an important factor in Chicago amusements, and made a well deserved fortune. My visit to Chicago at that time was made with an Uncle Tom Company. I played the part of Deacon Perry, which was 'written in' for me by George Aiken when the play was first produced in Troy, N.Y. Green Germon, the original Uncle Tom, was with us in Chicago. His performance of the part and singing of the songs I'm sure has never been equaled. He was the father of Effie Germon, for a long time a member of Wallack's Company, New York. A splendid actor, a fine singer, and a good man. He died in Chicago of consumption, and on a cold bleak day in March we buried him way over on the North Side, not far from the lake, John Rice and all his company attending the funeral.

"While in Chicago we played in Tremont Hall, on Lake street, next to the Tremont House. It was afterward taken into the hotel, and now forms a part of the large dining-room. I saw it all and can never forget it. I returned to Chicago in 1866, and for two years was a member of the Museum Company. A good company, good plays, and good business, together with good friends, made the engagement a pleasant one. During the second year I played eighty different parts, one half of which were new to me.

"When my old friend Richard Hooley opened his theater



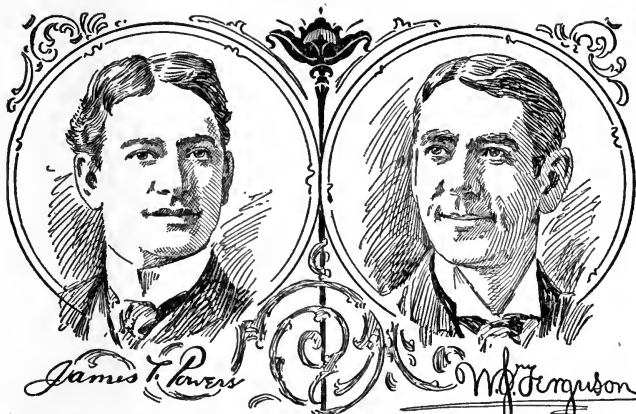
JOHN DREW.

with a stock company he offered me an engagement, but I had a contract elsewhere and could not accept. Year after year I returned to Chicago with the Union Square Company, and later with the Lyceum Theater Company, and I've always looked forward to those engagements at Hooley's with delight. I've played many good parts on Hooley's stage, and can never forget the appreciative and sympathetic audiences. It was on the front steps of Hooley's Theater that I first met the lady who is now my very much better half. Why shouldn't I love Hooley's?"

OLGA NETHERSOLE

"One night, I believe it was on my first visit to Hooley's Theater, anyway I was playing Juliet I remember, I had a curious little experience which at the time caused me more annoyance than fun. I had come off the stage after the potion scene in 'Romeo and Juliet.' An immense audience had responded readily to my efforts, and I was rewarded by the raising and lowering of the curtain time after time. Flushed with my triumph, filled with enthusiasm and determined to try and deserve even warmer applause in the last act of poor Juliet's tragic story, I hurried to my dressing-room to prepare for the tomb scene.

"As I approached the room I heard a babel of excited voices, and as I pushed open the door a shout of warning went up in three different languages. Imagine my surprise at seeing my French maid, usually a very calm, fearless individual, standing on a chair with her skirts drawn tightly round her legs; on a trunk my other maid, a German, with *her* skirts drawn well up above her knees; on the ground, on all fours, three sturdy stage hands prodding with sticks under the dressing table and curtains; behind the door, armed with an enormous iron bar, poised well aloft, stood the colored janitor of the theater. Everybody was talking at once and the women's faces looked perfectly deathlike.



James F. Powers

W. J. Ferguson



W. C. C. C. C.



Frank Daniels.

“It was excitedly explained to me that a mouse had jumped from behind my costumes which were hanging on the wall, had disappeared under the table, and the maids had called in this army of stage hands to oust the intruder.

“I had no time to spare, the audience was waiting and I was not dressed, but neither threats nor cajoling would induce those two women to budge from their respective impregnable positions. They loudly protested against my summary ejection of the men, and one of them was even on the point of crying. To make a long story short, I had to dress myself for the last act while my maids looked on with chattering teeth. One of them certainly expressed the highest admiration for my bravery and valor, but never an inch moved she. When I went on for the last act, I left them on their perches, looking like a pair of gigantic birds.

“I could not help wondering what the audience would have thought if they had known of the funny scene in my room, and the difficulties under which I attired myself. On my final return to my room, both the women had fled incontinently, and nothing could persuade them to return. How they induced themselves to step on the ground at all I cannot imagine, but I am free to say that I never knew a mouse to cause such an amount of terror and inconvenience as did the little brown stranger at Hooley’s Theater.”

J. E. DODSON

“Heartiest congratulations on your becoming lessee of one of the most charming theaters I have ever played in, either here or in Great Britain. Its construction has always seemed to me perfect. Acting is a pleasure when the actor knows that the lowest inflection of his voice is heard, and the slightest change of expression seen, all over the house. Hooley’s Theater and the Empire, New York, are two of the best theaters in the United States. Apropos of your theater, here is an anecdote :

My dear Mr Powers

My Memory goes back

to the summer of 1873. when
my first Appearance at Nooleys
Theatre was made as a member
of Augustin Daly's company the
play being "Oliver Twist" with
Fanny Davenport as "Nancy Sikes"
Finnie Lewis as the Artful Dodger
and "Charlie Bates" was acted by
a Cantey. angular young chap
name Ed Smith Russell

May 28th 1898

“After returning from a tour in the United States with the Kendal Company, which had included a visit to Hooley’s Theater, Chicago, we played an engagement in Liverpool, England. Coming out of the Court Theater one night, a man stepped up to me and said in broad Scotch :

“‘Maester Dodeson, aw’m staarving ; wuel ye no help me?’

“‘Who are you? Have I seen you before?’ said I.

“‘Och, ay! in the Unechtet States. Aw was property mon at Hooligan’s Theeter, Chicawgo, when ye wer’ ther’ wi’ the Kaindals.’

“‘Oh, indeed,’ I said. ‘Can you tell me what state Chicago is in?’

“‘Ay, sir, Cahlifornia.’

“‘And in what part of the city is Hooligan’s?’

“‘On the lak’ front, sur.’

“‘After that I helped him.’”

JOSEPH HART

“When with Mr. Frederick Hallen, the firm being known as Hallen & Hart, we desired to invade Chicago, we of course chose to negotiate with the most select theater in that city.



HENRY MOLLER .

“Hooley’s Theater, up to that time, had been playing the highest dramatic stars. When we approached R. M. Hooley, ‘Uncle Dick,’ as he was then called, with a view of playing ‘Later On’ at Hooley’s Theater, he was indignant at the thought of desecrating Hooley’s Theater with ordinary farce comedy. After our manager, Mr. Harry Hine, and Harry Powers had argued for more than a week, he was finally persuaded to play us during the week before Christmas. I will never forget our opening night. ‘Uncle Dick’ sat in a box

to witness our initial performance. If I remember rightly he was accompanied by Mrs. Powers.

“Chilly was the atmosphere in ‘Uncle Dick’s’ vicinity when the curtain rose, and I don’t believe Hallen and myself, when on the stage, saw any one else in the theater.

“As the performance wore on, the audience became quite friendly and seemed to enjoy it greatly, and as Mrs. Powers began to show signs of her appreciation by frequent laughter and applause, just so gradually did the temperature around ‘Uncle Dick’s’ chair begin to rise. It wasn’t long before we had him enjoying the performance as heartily as any one in the theater.

“We were not sure what his verdict would be, but were more concerned in having his approval than in anything else just at that time.

“I don’t remember a happier moment in my life when he addressed us after the performance with the following words: ‘Boys, it isn’t high art, but it is pure, clean, wholesome fun, and does us good once in a while, so come around again.’

“We delivered that ‘wholesome fun’ in Chicago several times after that, but never forgot our appearance at Hooley’s and the interest we felt in the engagement.”

NATE SALSBURY

“I thank you for the opportunity to express my affectionate remembrance of Hooley’s Theater, and to record my pride in having been a member of the Original stock company which made ‘The Parlor Home of Comedy’ famous in the theatrical annals of this country.”

“Many may contribute to, but no man can write the ‘History of Hooley’s Theater;’ for he who would seek to do so must question the hearts of multitudes of Chicago’s citizens, and know how pervading was its influence in the establishment of all that was good and ennobling.

“There lives no one of those who belonged to the old stock company who could not fill all the pages of your ‘Monograph’ with personal ‘Recollections’ of our happy community; and I doubt if any of that company who have achieved success later in life would not ascribe a large measure of that success to the opportunities of their wide experience in Hooley’s Theater.

“How the pulses quicken as memories crowd upon my mind: memories of comradeship, trials, labor rewarded, and pleasant hours multiplied in the ‘Good old days’ that will ever keep me bondman to them all.

“I cannot write of Hooley’s Theater. I can only ‘recollect’ that through its portals sifted the first ray of sunshine that drifted across my professional journeying, and that its patrons were always kind to me. What more could I write? What more could I say?

“I note you, Mr. Powers, as ‘The Sole Lessee and Manager.’ I congratulate you.

“That you are heir to such responsibility is proof of your fitness to perpetuate the policy and traditions of a house that was not built ‘Upon the sands,’ but which shall endure, a landmark, and a guide to those who shall come after you.

“You have grown with the house; I hope you will never outgrow it.”

CHARLES E. NIXON

“Business enterprise allied with artistic tact have advanced the parlor home of comedy to proud preëminence among the theaters of the world. People ordinarily are unaccustomed to note the establishment of artistic precedents in the West; but the Powers’ Theater (late Hooley’s) occupies a unique position among the temples devoted to the drama. One may make bold to remark that none of the so-called creative stages of the East, or the favored subvented theaters of Europe can claim such a line of attractions. This house has long maintained a

June 24

RYE, N.Y.

1898.

Dear Sir.

I have often played at
Hooley's Theatre & have
the pleasantest recollection
of Mr. Hooley and the
Theatre. Under its
new title and manager
I wish it all success!

Faithfully Yours

Richard Mansfield.

to Mr. Powers.

loyal clientele of the best character attracted to its support by the superior quality of the entertainments it uniformly presents.”



JAMES T. POWERS

“I recall with pleasure my first appearance at Hooley’s Theater with Mr. Willie Edouin in ‘Dreams, or Fun in a Photograph Gallery’, in 1882. I was introduced to Mr. Hooley, after the performance, by Mr. Edouin. In the course of conversation it was suggested that we should go to the café for some liquid refreshments. Mr. Hooley gave the order in the following manner:

““A sherry, one seltzer and a liniment cocktail for Mr. Powers, as, after seeing his performance, I

think he needs it.’ As this occurred nearly seventeen years ago I am at a loss to give the proper finish to this narrative, as I cannot remember for the life of me who drank that seltzer.”

EDDIE FOY

“I remember Hooley’s Theater, its glories, past, present and departed, with a feeling akin to affection. It was in the blind alley which terminates at the stage door of Hooley’s that I first conceived the idiocy of taking to the boards. Peniless and ambitious I stole many a pleasant half hour straining to catch a modicum of what those who had paid the price were listening to and enjoying. The night was never too dark nor the road too long but that the writer would toddle along to his coign of hypothecated vantage in the alley. Twenty-five

Blarsted, Surrey, England
July 4th 1898

My dear Mr Powers

I congratulate
you upon your
accession to the
management of
Ardley's Theatre,
and I also
congratulate my
Chicago friends

upon the acquisition
of so conscientious
& discerning a
manager

With all good wishes
believe me

Yours faithfully

Edw. J. Willard

years ago my then already elongated ears caught the familiar, 'Be seated, gentlemen,' two taps of the bones and tambourine, and I knew Hooley's Minstrels had commenced. Though a quarter of a century ago, I still recall on the same programme, Nat C. Goodwin, since attained the pinnacle of thespian greatness; Scanlin & Cronin, Mackin & Wilson, Schoolcraft & Coes, and George S. Knight, and others famed in story and song of the stage. My ambition then was to break into the business. I say this advisedly. Years after I played at Hooley's with the late George S. Knight in 'Over the Garden Wall.' Now years after that event it is with pleasurable reverence that I recall my first introduction to what has since become all that is ennobling, grand, good and pure in a theater."

CHAS. H. HOYT

"If I tried to catalogue all the pleasant memories I have of Hooley's Theater, it would be to make a longer letter than the book would hold; it would include memories of unvarying kindness and courtesy, of stays in the theater made pleasant by the efficiency and good discipline back of the curtain and good trade at the box office. I am very proud of the records made by 'A Bunch of Keys,' 'A Parlor Match,' and 'A Brass Monkey' within your walls. May the house ever continue its career of success."

CHAS. E. EVANS

"I shall be proud to be included among the professionals who are identified with the greenroom of Hooley's Theater. I have, perhaps, as good a reason to be always pleasantly reminded of this charming old playhouse as any of the many players who have trod its stage. I feel that it is the home of my theatrical career, for there I inaugurated the legitimate element of two of the principal branches of my stage life, viz., comedian and star, having played with Smith & Mestayer's

‘Tourists in a Pullman Palace Car’ in June, 1882, originating one of my two favorite eccentric characters, and later enjoying as a star with my late brother player, the talented William Hoey, the first real success of ‘A Parlor Match’ in a legitimate playhouse.’

HENRY CLAY BARNABEE

“You do well to give the theater your name. In theatrical management, as in war, it’s ‘the man behind the gun’ that carries the day. You have demonstrated this by your *accurate aims*. In a letter which I wrote you, after the words, ‘your unflinching courtesy,’ I wanted to write, ‘a distinguishing feature of your management,’ but that I did not wish to seem to reflect upon other managers, but it is a fact nevertheless. I firmly believe that courtesy and politeness, in front of the house, is the most potent factor in *keeping* customers. All of which is respectfully submitted. Again I wish you and your theater a career of unexampled prosperity.’”

FRANK DANIELS

“I have a very positive reason for keeping a warm place in my heart for Hooley’s Theater. At a certain stage of my career (I won’t say how many years ago) I launched out as a star in a piece called ‘Little Puck.’ I think we employed about all the available rewriters of plays in the country, one by one, and presented nearly a dozen different versions of the comedy. The result was that after about two months of this soul-searing work, my partner retired in disgust, and I assumed the responsibilities of proprietorship. I gave the piece a thorough shaking up, introduced as much new material as I could think up, added some musical numbers, and cut out a good deal of cumbersome spectacularism, and went into Chicago to play Holy Week at Hooley’s. To my very great surprise the

piece made a tremendous hit and played to enormous business. This was the first paying week 'Little Puck' had known, and when I tell you that it never knew a loser for seven years, you will perceive what an era of prosperity was inaugurated for me at Hooley's, and why I have a tender regard for that famous playhouse. I am quite sure that it will continue for many years to be a delight to all who play there."



JAMES K. HACKETT.

DAVID BELASCO

"I look upon Hooley's Theater with much gratitude and reverence, and in the same spirit of affection, deep from my heart, which I had for Mr. Hooley.

"Over twenty years ago I met Mr. Hooley in San Francisco. I was a very young man struggling for a little recognition, and I had written my first play. He was kind enough to invite me to read it to him. He gave me no production, but he did give me encouragement. 'Let me see your third or fourth play,' he said as we parted. I kept him to his word:

that play was 'Hearts of Oak.' It was produced in Chicago at Hooley's Theater. It was my first important production. Strange to say, my last drama, written for Mrs. Leslie Carter, 'The Heart of Maryland,' was originally to have been presented by Mr. Hooley at his theater. I had made a contract with him, but, owing to his death and a combination of other circumstances, the agreement was cancelled.

"That the new Powers Theater may keep up the glorious traditions of the old house, is my wish."

June 19th 1878.

5, NORFOLK STREET,
PARK LANE, W.

Of the many stages upon which it
has been my honor & privilege to
appear, I can safely count that
of Woodley's Theatre as having
afforded me some of my happiest
moments. Indeed, before having obtained
notice within the respectable walls
of the famous Theatre, for three
consecutions years, I have come to
regard it as one of my pleasantest
evening places. It has been that I
was honored with a gift, beyond
price: I speak of the Silver Laurel
Wreath, presented to me by the
Ladies of Chicago, during one of my
performances of *La dame aux Camélias*
(Camille) on April 4th 1876 - inscribed
with the proudest & beautiful words
— Presented to Mrs. Nathan & Co.
with beautiful appreciation for
The Woman & The Artist —
I am happy that Mr. Tom Carsee
& Manager & his charming wife,
are among my best & dearest friends
& they have my sincere wish, that
the Theatre may continue its happy
prosperity during their coming reign.
Of one thing I am sure & that is,
they will certainly uphold the
dignity of a Theatre which is second
to none in the United States.
Alfred W. Stone

HERBERT KELCEY

“As good luck would have it,”
—*Merry Wives of Windsor.*

“I am sure that I am not wanting in veneration for the immortal Bard, but I have never felt under so strong a personal obligation to him as at this moment, for the forceful manner in which he has enabled me to express my profound sense of honor and appreciation in being permitted to assist at the rededication of Chicago’s historic Theater.”

RECALLING EVANS & HOEY

One of the most popular early attractions at Hooley’s was Evans & Hoey’s “A Parlor Match.” Evans & Hoey played here regularly twice a year, two weeks in the fall and two in the spring, to large audiences. The initial engagement was so successful that, at its close, Mr. Hooley contracted with Evans & Hoey to appear twice a season for five years.

Evans & Hoey began their most important engagement in Chicago the same week that Frank Daniels was first featured in “A Rag Baby” by Hoyt & Thomas at an opposition theater, the Grand Opera House. An amusing story about the meeting of the three comedians on the very day of their opening is related by a mutual friend. They realized, it appears, that they were rivals in business, playing as they were in rival pieces by the same playwright and at opposition houses, so each of the jolly trio—Evans, Hoey and Daniels—when they met on the street did their best to express true friendship and extreme good nature toward one another. They had luncheon together, and not satisfied with this, visited in company all the noted resorts of the city, puffing the largest cigars they could buy one another and drinking all the brands of wine, dry and sweet, they could order. The dinner hour found them playing billiards for \$25 a cue in the Tremont House, and each of them was feeling so good from the effects of the day’s refreshments that they could

with but difficulty distinguish the ivory balls from the chandelier globes, and it was apparent that neither cared very much whether they played with the cues or their walking sticks. Still they kept on, each doing his utmost to express the sincerest good feeling for the other. It grew dangerously near seven o'clock, the dressing-room hour, but they showed no signs of separating. The crowd of on-lookers hinted to them that it was full time that they went to work; each only brushed away the informant and returned to the play. Mr. Evans smiled at Mr. Daniels; Mr. Daniels smiled at Mr. Evans, and they both showered smiles on "Old Hoss," who kept up a continued mumbling about there being no such thing on earth as rivals. At 7:30 o'clock both Hooley's Theater and the Grand Opera House stage managers began to worry; their stars had not commenced to show signs of twinkling, and messengers were despatched to every place likely to be visited by the three gentlemen. Mr. Hoyt was informed, and he, too, started out in search of his comedian, without whom "A Rag Baby" could not be anything but tame on the opening night. And all this time "I. McCorker," "Old Hoss" and "Old Sport" were McCorkering, Hossing and Sporting to their heart's content over the topsy-turvy billiard table.

At 7:45 the three good-natured gentlemen stumbled out to the street, and then began the usual long-strung-out good-by and hand-shaking promise-to-meet-you-again ceremony indulged in by men who have been on excellent terms all day. To any one directly interested in their opening success that night the amount of time they took to bid one another good day and separate would have seemed long enough for them to have bid farewell forever. Daniels would shake Evans by the hand and drag out a long speech about friendship; then he'd fairly hug "Old Hoss" and spin a good-by yarn to him, and then he'd switch back to Evans and they'd have it all over again.

There are only two characters in the world who really know how to perform a good old prolonged *au revoir*: the good-

natured man in high spirits and the old lady street-car passenger.

Well, they did separate—Daniels meandered down Dearborn street and Evans and Hoey hurried through Randolph street. The "Parlor Match" comedians began to realize as soon as they left Daniels that it must be rather near 8 o'clock, and they exchanged a half-knowing look and each started on a trot theater-ward. Daniels wandered into a basement café,

where, perched high up on a counter stool, the now infuriated Mr. Hoyt discovered him at ten minutes to eight, slowly imbibing a cup of hot tea and pouring great quantities of red pepper on a plate of little clams. Hoyt denounced him in all sorts of expressions, and waving his arms in anger and anxiety, yelled that he was ruined, utterly ruined. He called "Old Sport" half a hundred ungentle epithets and denounced his condition as scandalous.

"Who? I?" said the little comedian, half indignant at a rather strong point in the denouncement, "I—well, you ought to see Evans and Hoey!" and he was then fairly dragged from the high stool and, teacup in hand, carried to his dressing

room. He was late, but his make-up and performance was remarkable, and he made the hit of his life. Hoyt, now in excellent spirits over the success of his star, hurried over to Hooley's, fully anticipating a directly opposite state of affairs, but he was mistaken, for he found both Evans & Hoey on the stage in all the glory of their best scene, and as unperturbed and merry as if they had been in their dressing-rooms an hour ahead of make-up time. They, too, on this occasion started the foundation of their great future. They were an instantane-



Charset, Mass.

May 30th 98.

My Dear Harry Powers

I want to congratulate you, the public & the owners of the property, upon your accession to the management of Hooley's Theatre. Your early association with Mr. R. W. Hooley & subsequent experience in every business department of the old "Park Home of Comedy" (as Mr. Hooley delighted to call it) have certainly fitted you for the position, and I could do so that to your careful, conservative & judicious administration of its business interests.

Hooley's Theatre was much of it's present and desired popularity. As you know, my dramatic career began with my connection with the Hooley Comedy Co. in 1874-5, a splendid organization which was most successful: and I shall always remember that season - as one of the pleasantest in my entire professional experience. I have, and always shall have, a most affectionate interest in the theatre, and as for yourself - will you go with the theatre, with warmest regards & best wishes for the future success of Hooley's Theatre & it's management. I am always, my Dear Harry

Yours Very Truly
Wm. H. Crane

ous hit with the big audience, and immediately won the five years' contract from Mr. Hooley, who sat in a box and enjoyed the performance perhaps as well as any individual of the crowded house.

HOWBERT BILLMAN

“The New Powers' Theater! It is symbolical of the time—of new things taking the places of old, of a city growing out of a great town, of a century of material activity giving way to a century fraught with possibilities of new intellectual and artistic life.

“To many of us, who find the most gratifying entertainment in the theater, its past is of no greater moment than the joys of yesterday. We might look upon the massive ruins of the Coliseum at Rome; and, if a thought was suggested of its departed glory and of the silent multitudes who with flushed cheeks once looked down from its serried benches upon contest and pageant, the heart would be warmed with no intimate, satisfying pleasure. 'Tis even so of Hooley's—a delightful memory, but crowded into the dark recesses of the mind by the pressing pleasures of the present.

“I am reminded of an old love tale, though little of it survives except what concerns the avowal between two young people, who played together in childhood, were often together in youth, and at length discovered suddenly that their friendship had imperceptibly undergone a complete change.

“‘They are building over yonder,’ he said, ‘a cathedral on the site of the old church. The church still stands; and the grand and massive framework of the cathedral is being raised over it. Until the cathedral is near completion the church will be used. Then it will be torn down.’

“The New Powers' Theater has risen over venerable Hooley's. The regard for the old that survives in the memory is giving way to a feeling of admiration that is warmer and stronger.”

I shall never forget Hooley's
Theatre. It was there I
made my first acquaintance
with Chicago audiences who
have ever since treated me
with such great kindness.

Helene Modjeska

1898.

AMY LESLIE

“Likely nobody who has been ushered into Powers’ beautiful theater (one of the most beautiful in the world it may be claimed) could have felt its sumptuous loveliness more keenly than I, for at Hooley’s dawned the first theatrical performance ever allowed to feed my youthful senses.

“Through a vista of puppets, to every one of which I owe a cornucopia of gratitude, it all came back to me as I entered the new Powers’ chapel of color, and hid in the wistful recollection was a kindly Kriss Kringle smile creeping through the beard and out of the eyes of Richard Hooley. For once upon a time, home from a still, gray convent, his little daughter Rosina and I came flying with Christmas snows and enthusiasms; then the wonderful happened.

“We romped to the theater as soon as we found footing upon worldly soil, because Rosina with sparkling forget-me-not eyes and many exciting shakes of her silken hair had pictured a marvelous war play holding forth at her father’s bandbox of comfort and amusement, surprised the while that any girl could truthfully acknowledge never having attended a theater, as I, in profound humiliation, had been spurred on to confess. I made

bold to recall two approximate entertainments into the vortex of which I had been thrust at a tender and impressionable age, but Rosina's sweet lips curled with compassionate scorn at the revelations. One frenzied hour I had spent shrieking with fear (when the family pocket handkerchiefs were not crammed into my soprano laboratory) at an exhibition in Marion Hall, Burlington, Iowa, where the wild Australian girl, Aztec boy and Siamese twins divided attention with a certain comical vocalist whose humorous hostilities rent my budding soul with misery. I remember having been—in complete disgrace and hysterics—handed out over the heads of people, to the care of an indignant nurse who resented the interruption of the comedian's musical lifting out of obscurity the ditty:

Oh, ladies and gentlemen, how do you do?
You see I come here with one boot and one shoe,
O! O! How can it be so?
Just pity the fortunes of Billy Barlow!

“The gentle and beloved Rosina lamented but ignored this experience, nor did she regard as worthy of consideration the assurance that I had at one time beheld the loveliest and saddest performance of ‘Uncle Tom’s Cabin’ at a Council Bluffs theater, built over a robust and profitable livery stable. It was a blow for me to learn that the winged little Eva of Council Bluffs was a diverting back number in Chicago, for the vision of Eva and her silver-star wand wiggling against pink and blue tarletan clouds stricken with tin foil, had been the twilight dream of my childhood’s occasional moments of intense reflection. I plead for Eva against the war play with some vigor, for that especial delivery of ‘Uncle Tom’s Cabin’ was certainly ‘the saddest play I ever saw for fifty cents.’ In fact, even as I think of it now it makes me feel very badly. I doubt whether I could ever again hear ‘Lily Dale’ without wilting into moods; for while my Council Bluffs Eva ascended mysteriously from the livery stable through the stage floor up toward a celestial, juju paste firmament, the entire company in

Auditorium Box
Chicago



My dear Mr. Powers,

I take real pleasure
in writing you that
my remembrances of
Wood's Theatre are
most pleasant and I
shall always be
happy in the friend-
-ly eye of appearing
there. Sincerely,
Julia Calow.

subdued tremolo accompanied by the melodeon rendered that harrowing ballad with words subjected to poetic transfiguration so that they came out appropriately:

Oh Eva, dear Eva, sweet Eva St. Clair,
Now the wild flowers blossom o'er your heavenly shore
'Neath the trees of the flow'ry air!

“ I have cause to remember the words vividly for they were demanded with sobs over again and again, and General Grenville Dodge, who had taken me to see the show, was rudely awakened out of a sound sleep by my pitching my small head upon his breast and weeping as if my heart would break, much to that distinguished soldier's helpless consternation. With my mind still in this primitive state of undisturbed blankness regarding the drama, Rosina, all aglow, led me into Hooley's Theater, where I drank in the splendors of a real, magnificent, thrilling play, after which my Missouri-slope Eva took a tumble in her tarletans which, with deepest gratitude, I shall regret as long as I live.

“ Owing to this breaking of a butterfly and many hours of tender companionship and revelry I looked upon blessed old Hooley's, outwardly in its same familiar mask of scowls against the storms of a life-time, but within made as resplendent as the Versailles Temple D'Amour, and from out the shadows arose fragile, lovely Rosina Hooley, with folded wings, and the hearty, cheering visage of her sire, who seemed to smile through tears and wish it all good speed!

“ It matters more these rich and spoiled days of plenty how the golden cages for stage witcheries are built, of what stuff plays are made and whether the actors be as grave as Lear in his fettered search or rollicking as Souvestre's Drak, the elves' buffoon who would start the fairies scudding across fields by starlight just for the sport of turning cart wheels heels over head in their pollen-dusty rose-bloom tracks on the flower petals. Lear and Drak and less fantastic discoursers to the emotions, have always found ardent listeners at Hooley's, for it

has been long the fashion to hunt enjoyment there. Comedy perhaps is closer linked with the triumphs of this little queen of theaters, grown old and new again since my baptism in red fire, though every sort of beguilement from the frowns of dull occupation is entered in its lists, and every phase of art is greeted faithfully. To actors the handsome theater is home, with laurel hanging upon the gates and wreaths ready to be thrown to the victors. Truth to tell no class of people entering this costly place of silk and fine linen shall be more securely rewarded than artists — unless, perhaps, burglars.

“Good cheer, good plays and good actors follow the fortunes of Powers’ Theater. There are two melodious Samoan words “lesolosolou-malanga,” which being transplanted in a rag-time atmosphere mean “one long uninterrupted picnic,” an outlook I most devoutly wish may be enjoyed by the heirs to Hooley’s popularity and all the army of its fidèle retainers.”

JULIA ARTHUR

“It has always been a great pleasure to me to play in Hooley’s Theater. My first engagement there was with A. M. Palmer’s Stock Company, in ‘The Broken Seal.’ During the next engagement, I had the pleasure of playing T. B. Aldrich’s ‘Mercedes,’ very successfully. My last engagement in Hooley’s was made doubly delightful to me because of the courteous attention received at your hands and that of your extremely well regulated staff.

“With every good wish for your complete success, I hope that I shall always have the good fortune to play at Powers’ during my visits to Chicago.”

FELIX MORRIS

“The name of Hooley’s Theater evokes wonderfully pleasant memories. It was my good fortune to take part in most of the splendid engagements of that inimitable comédienne, *Rosina*

Vokes. Shall we ever forget her 'Circus Rider,' her 'Lord in Livery,' her 'Maid Marion' — all produced, for the first time, at Hooley's Theater? Never have we enjoyed more exquisite drollery, never heartier laughter, never purer comedy, and never, I fear, 'shall we look upon her like again.'

"Incidentally, I may mention I first appeared here in 'A Game of Cards,' and in this theater the 'Old Musician' came to life. His birth was generously welcomed by one of 'Hooley's' finest audiences.

"With all good wishes for your success and for a continuance of that uninterrupted prosperity your excellent management has always commanded."

J. H. STODDART

"I sincerely trust that Hooley's Theater reconstructed will prove as prosperous for as many years to come, as it has been for the many that have passed. A great many of my most pleasant remembrances are associated with Hooley's Theater."

D. H. HARKINS

"My memories of Hooley's Theater are many and pleasant, extending as they do from the time of the great fire.

"When Mr. Daly took his magnificent company to play their first engagement away from the home theater, he selected Hooley's as the foremost theater in the West.

"Many returns with Daly's, Mansfield's, and, last but by no means least, John Drew's Company, have kept Hooley's Theater in my memory green.

"I feel sure, that, under your management, the splendid traditions of Hooley's will be kept up."

ISABEL IRVING

"My recollections of Hooley's Theater are always pleasant, for it was there I made my first appearance before a Chicago

June 9th/98

Mr Harry J. Pover,

My dear Sir:-

I gladly send
photograph, as you request.
I shall feel honored to
be "placed" in the souvenir
of a theatre so thoroughly
associated with all that
is solid and honest

Sincerely Yours
DeWolf Hopper

audience, with the late Rosina Vokes, to whom I owe so much, as it was Miss Vokes who gave me my first engagement, and whom I remember with the greatest affection and gratitude.

“I am so pleased you are to assume the management of Hooley’s Theater, and that it is to be called Powers’ Theater. With best wishes for success.”

W. J. FERGUSON

“Hooley’s Theater, Chicago, associated, as it is, with the genial and courteous Mr. Harry Powers, recalls some of the most agreeable reminiscences of my dramatic career. Only recently I passed two entire summers therein, during the runs of ‘Charlie’s Aunt’ and ‘The Gay Parisians,’ under the princely management of Mr. Charles Frohman.

“Since 1878 I have appeared there with all that was of the best in art. It was during that year I made my first Chicago appearance. Fresh from a stock experience that covered some years at Wallack’s Theater, New York, I opened at Hooley’s as ‘Mercutio’ to Mme. Modjeska’s ‘Juliet.’”

OTIS SKINNER

“It is with much delight that I find myself possessed of the privilege of adding a leaf to the crown of your success as manager of the historic house of Hooley.

“Its stage has many fond associations for me as I look back to early engagements with the Daly Company and later ones with Modjeska.

“The longest theatrical ‘jump’ I ever made was from Hooley’s Theater to Toole’s Theater, London, with the Daly Company on the occasion of its first English visit.

“It was at Hooley’s that I gave my first Chicago performance of ‘Shylock.’

“With ‘more power to your guiding arm’ and a hearty godspeed.”

GLOBE THEATRE.

June 4 '88.

Wm. Powers.

It gives me more than
ordinary pleasure to comply
with your request and I herewith
enclose you my photographs.

I feel it is a great compliment
that you should wish to
include me in your volume
and I can assure you none
amongst those who will be
honored by a place there
will entertain a more
grateful recollection of the
generous appreciation of
the Chicago public, or of
your own personal sympathy
& kindness - I wish the
news thereof every possible
means & that it may be
my privilege at some no
distant date to appear on
its boards boards -

Yours very truly
John Ware

FRANCIS WILSON

“I knew Uncle ‘Dick’ Hooley very well—who did not?—and ever and always his chief characteristic was gentleness.

“There was a sweetness of disposition with the man that made him attractive to everybody. It is doubtful if he knew how much he endeared himself to people, or why. There was never the slightest effort to force the note, or the least evidence of self-consciousness. Nature had made him on a generous, gentle plan.”

ELWYN A. BARRON

“I’ve just learned with very great pleasure that you have come into the sole control of Hooley’s, and that your name is to designate the renewed and reconstructed theater. Let me add my genuine congratulations to those of your other friends who must, with me, rejoice in the honorable and admirable success that has come as the reward of your earnest and manly devotion to the interests you have represented. I have felt the greatest interest in you ever since the night ‘Uncle Dick’ put his hand on my shoulder years ago and told me that he had promoted you to a place in the ticket office. For more than eighteen years I was a dramatic critic in Chicago, and in the course of that time duty many times required me to write adversely of different attractions at your house, so that there may have been times when I was out of favor with the management, temporarily; but I cannot recall a single time of seeing you any less courteous, any less smiling, than on the occasions when it was my happiness to write in warm endorsement of the Hooley attraction. I have seen you moving up, so to speak, step by step without losing anything whatever of the manly modesty that always had commended you to the esteem of your patrons and the press men; and I am sure that you will wear your new dignity with the same unaffected manliness. Nothing so thoroughly tests a man as prosperity, and that you

May 24th 98

Dear Sir

I regret that, never having
acted in Hooley's Theatre I have
made it quite any interesting
narrative of my own in
connection with it.

I may say however that
in the past I have often
traveled this fine road, often
and always with pleasure.

I have concluded that
the Anatomies of a Theatre
was so Station of look
from within than to look
at - and that the practical
advantages of Sight and
Sound - far out-weighed
that of Circulation - Hooley
Theatre possessed these
advantages to the fullest
extent - and I am glad
to know that I am to act
there, next season. --

Faithfully Yours
J. J. Johnson.

will bear the latest test as satisfactorily as you have borne earlier ones is the assurance that makes me so well pleased that Harry Powers has come to be manager of his own theater."

E. M. HOLLAND

"Accept my sincere congratulations and best wishes for the success of the most delightful and best managed theater in Chicago. The house has always had a tender place in my regard, and I hope in the future to renew the delightful associations of the past."

W. H. KENDAL

"We have the very happiest remembrances of our visits to Chicago and Hooley's Theater, and the unvarying courtesy and kindness we at all times met with from your good self and the late Mr. Hooley.

"I cannot, at the moment, recall any particular incident relating to our Chicago visits, beyond the fact that it was at Hooley's Theater we played our second American engagement.

"I wish you continued success and prosperity in your new theater."

The Dramatic Critic.

THE dramatic critic sustains a very close relation to the modern theater, not as a dependent or stipendiary, but in his capacity as connecting link between the public and the playhouse. His point of view is not always agreeable to the manager, whose business he may injure by adverse criticisms, and his opinions are not invariably accepted and endorsed by the public.

But the anxiety of the manager to make an appeal through the critical columns of important newspapers and the evidence on every hand that readers consult even though they do not always commend those columns, may be considered as proof positive that the critic performs a duty which is of decided consequence.

In the case of such a representative playhouse as Powers' Theater, with its constant presentation of all the leading plays and players of the day, the official relations of the critic as an intermediary between the theater and the public are especially intimate and important. His primary duty on the journalistic side of his profession is to chronicle with special care those theatrical events that are of significance on account of novelty or by reason of the distinction of the artists who dominate new,



Amey Leslie

THE DAILY NEWS

interesting or famous plays. That which is conspicuously in the public eye must be his first care, since it is the function of the newspaper to supply intelligence that will be of interest and value to its readers.

When an actor reaches a recognized stellar condition, either through arduous climbing or by rapid strides, he is so set apart from his fellows as to become a subject of special consequence to the public. His efforts are suffused with the hue of distinction, and while individuals may sometimes rebel at the injustice of such distinction and decry the choice of subjects which the newspaper is compelled to make, there is no doubt that the mass of readers prefer a shining mark for their literary attention.



Hepburn Johns

THE CHRONICLE

Thus the critic, while he may feel and express, as he often does, a sympathetic interest for those who have not struggled very far up the ladder, is compelled by the nature of his trust to devote himself chiefly to such dramatic subjects and objects as will appeal to his readers. In due time others who dwell for the time being in obscurity will come into the focus,

take the center of the stage and command his attention, but the duty of the passing day is to criticise and comment upon those who through unusual talent, exceptional industry or special opportunity have gained such distinction that their work warrants study and dissection.

The chief exponents of the dramatic art are examples and object lessons for their fellows. Do they pretend to follow the recognized traditions of the stage, it becomes a matter of interest to determine whether they are accurate in their conceptions and successful in creating the desired illusions.

Do they aim at originality and stray away from those primrose paths that their elders have trod, it must, forsooth, be ascertained how well the duty of holding the mirror up to nature is performed under the new conditions they assume.

Do they hold to tragedy, delight in comedy, wander into the fields of stern realism, possess their souls in patience when the flood of thesis plays sets in or flame out in romance, imagination and poetry; then, also, it becomes a duty to weigh, analyze, dissect and ultimately declare, as well as he may, the artistic value of the undertaking.

It is through such discussions, when conscientious, intelligent, judicial and based upon careful study, that a proper standard of appreciation is set up, and consequently the skilled and experienced writer, subject to all human fallibility though he may, and must be, does not fail entirely to assist the reader and promote intellectual activity.

Since this is the function of the dramatic critic, aside from that other duty of providing as much general information as occasion may demand, it follows that he is and must be, brought into special and intimate relations with those theaters where great actors and fine plays are most frequently seen.

That Powers' Theater falls into this category may be conceded without argument, and while other playhouses in Chicago share this honorable distinction, perhaps no other has so continuously demanded the services of the dramatic critic as the house which R. M. Hooley founded, and Mr. Powers is now conducting.

It was this fact, no doubt, tinged with the retrospect of long friendship and fraternal relations, that prompted Mr. Powers to the desire that the dramatic critics of Chicago should occupy at least a brief chapter in this abstract and chronicle



Ed Bennett

EVENING JOURNAL

which is issued in some measure as a holiday greeting to the patrons of his famous theater.

The critic, or at all events, the dramatic critic of Chicago, is not a spectacular individual. He does not pose in the public eye or seek by any theatric art to attract personal attention. He hires no lime lights to be thrown upon him as he goes about his nightly task, engages no brass band to attend his entrances and exits, seeks to gain no reflected honor from his acquaintance with the great people who walk the stage, and avoids all notoriety. He is content studiously, honestly and in all good faith, to perform a duty which enlists his sympathy to the utmost, attempting at all times to gain the respect and confidence of his readers, and promote, in some measure, the interests of a great artistic cause.



EVENING POST

Constantly advertising others, it is his last thought to advertise himself. Criticising and commending others, he is well aware that he is often criticised, but perhaps seldom commended himself. Yet a good conscience is a panacea for all such slings and arrows, and the hope of avoiding the errors of yesterday through the

wider experience and greater intelligence of to-day, is the encouraging emblem set in the sky, by means of which he expects to get nearer to truth and justice to-morrow.

This seems to have been the invariable attitude of the Chicago critic, not always plainly demonstrated, perhaps, for the best of men and women sometimes fail to make their meaning clear; but while his intelligence may sometimes be called into question and his judgment disputed, his honesty has never been impugned. This is the vital point in which members of the craft in Chicago take special pride. There have been

scandals elsewhere, most of them without proper foundation, but none at all in this city. Since the somewhat remote period to which our memory may run, no Chicago critic has ever been charged with venality or corruption. His pen has always been his own, and while friendly considerations or natural prejudices in favor of high art sometimes influence his opinions and determine the nature of his criticisms, no corrupt motive has ever been fixed upon him.

Be his work effectual or ineffective, as in the rush of newspaper work it must be at times, the dramatic critic of Chicago is and always has been proudly conscious of an honest purpose.

That each member of the craft does not always agree with his fellows, is not, as laymen sometimes think, an evidence either of ignorance or of improper motives. One critic will consider a play from his own point of observation, while another regards it from quite a different exposure. Qualities appeal to and fascinate some that do not impress others. One may prefer dramatic roast beef, another toothsome entrees, and a third the sweets that come with the dessert. It is all a matter of varying preferences, and as literary critics often differ in their estimates of a new but universally recognized book, so dramatic critics may reach different conclusions in regard to the details of a play without justly subjecting themselves to the assertion, occasionally propounded, that critics never agree among themselves and are consequently broken reeds, not to be depended upon.

Perhaps if the argument were carried forward to a legitimate conclusion it might appear that no two persons of nearly identical intelligence ever see precisely the same beauties or defects in any landscape or in those glowing works of art that



HOWBERT BILLMAN

THE RECORD

hang in the galleries of the world. When the tragic storm cloud sweeps across the horizon, punctured by lightning flashes and bearing the north wind in its fleecy bosom, one awed beholder will see pictures in this great demonstration of nature that others miss, while another, from his own point of view, discovers other pictures, other tragic poems, and a different inspiration; yet all with one accord unite in recognizing the splendor of the scene.



J. D. Chapman

THE TRIBUNE

Although a young city, less given to the pursuit of art and literature than it will be one of these days, Chicago can exhibit for the past and in the present, quite a list of dramatic critics, all of whom have found special food for reflection and comment in Hooley's and Powers' Theater. Keeping within comparatively recent times, Mr. Jarvis, David Henderson, James Chisholm, W. K. Sullivan, W. D. Eaton, Robert Peattie and R. D. Bogart will be remembered for their valiant services. Others who took up the work and carried it on with intelligence and ability, were C. M. Faye, George M. McConnell, Frank Larned, E. J. McPhelim, E. A. Barron, Mr. DeFoe and George

Ade, not to mention several well-schooled gentlemen who have served brief and interim terms. Of these, many continue their pen work, though in other departments of journalism and literature. Mr. Faye holds a firm and able hand upon the lever as editor in chief of the Daily News; Barron, expatriated but still faithful to his mother country and to the host of friends who remain on these shores, is writing plays and gaining fame in England; McConnell, Peattie, Larned, Chisholm, DeFoe and Ade are giving their best thoughts and abilities to editorial and other newspaper writings, while the others who once sharp-

ened a ready pencil for the play have either passed over to the majority or are engaged in business.

One bright light in this galaxy was snuffed out all too soon, as those who remember the brilliant talents of that poetic soul will sadly agree. Edward J. McPhelim flamed out fitfully but with no uncertain fire, and as poet and critic, illumined the pages of a great newspaper for a time with such bits of word painting as might have come from one of the masterful essayists and critics of old, and then fell by the wayside, before realizing the certain eminence in store for him.

Old friend and comrade, hail and farewell! The rude blasts of earth were too harsh, the problem of life too difficult for your gentle soul, but there is a tablet in our heart of hearts sweetly entwined with the rosemary of perpetual remembrance.

And what of to-day! How shall this humble souvenir, a passing tribute to a great and historic theater, speak of those who now act their part as dramatic reviewers for the Chicago press?

It is a saying and a belief that no adequate perspective nor fair conclusion in regard to any man's capacity or labors can be obtained until he has passed away. His just honors, together with the insurance money must be enjoyed and monopolized by others after he has entered that undiscovered country where the wicked cease from troubling. But happily it is not a necessity of the moment, nor any part of the present purpose, to describe at length, justly praise or criticise the critics who are now serving the Chicago newspapers with all of their ability.

One of the number, however, who is proud of his associates and delights in their friendship, may, not only as an impulse of



Chas. B. Dixon

INTER OCEAN

his own affection, but also impelled by the kindly desire of Mr. Powers, devote a few lines to a friendly introduction. Having spoken for themselves so well and projected their own individuality into columns that have addressed an innumerable congregation every morning, it is unnecessary to speak in detail of their literary style and manner of thought.



Lyman B. Glover

TIMES-HERALD

Of the eight critics representing the important daily papers of Chicago, one is a lady, Miss Amy Leslie, feuilletonist and critic of the Daily News, and her professional associates, all of the sterner sex, have singled her out for special regard not only in consequence of those brilliant talents she displays, but for the additional reason that by the unaffected arts of friendship and good fellowship she has won their sincere affection. Commanding all the resources of the English language and possessing the natural bouyancy and high spirits of an enthusiast, Miss Leslie is a most delightful and always interesting extremist. Half measures of praise or blame are not for her, and thus her trenchant pen carries great delight to those who win her favor, and corresponding terror to others less fortunate. But in all literary moods she is brilliant and interesting, and to the readers of the Daily News whose name is legion, the column bearing her familiar and famous signature is a source of unfailling profit and pleasure. Equally at home in the discussion of dramatic, musical and literary topics, she adorns whatever her bright fancy plays upon and with an infinite variety of word painting allures and fascinates the reader.

Taken at random and with no thought of precedence, the other members of the corps dramatic pass in mental review, each man bearing the stamp of his own individuality. Charles E.

Nixon, the Inter Ocean writer, served a long term as musical editor of that journal, and when Elwyn A. Barron went away was made dramatic critic as well. Genial, whole souled and indefatigable in his labors, Mr. Nixon justly sustains a reputation as everybody's friend. Cordial and conscientious to a degree, he writes with extreme care and labors, above all, to do justice and properly represent the subject of his comments. No other member of the craft is more kindly regarded by his fellows, or more respected by the theatrical guild. His disposition is so pacific that no contentious grit ever flows from his pen, but he reflects justly and admirably the best dramatic interests of the day.

Hepburn Johns, the dramatic and musical critic of the Chronicle, possesses all the manly qualities of the Englishman, for he was born across seas, fused with the more responsive manner of the good American citizen which he now is. An ardent lover and student of the drama, he has enjoyed a wide experience in theatrical affairs, and is so animated by a

sense of justice that his criticisms bear the impress of authority and genial good sense. With a light touch and an agreeable play of humorous fancy, he plunges into many happy dissections of plays and players, never indulging, however, in a censorious tone or seeking to inflict unnecessary wounds. A man of many friendships in the dramatic profession he nevertheless permits no personal consideration to bias his views, but firmly adheres



to the theory that the critic who serves his readers most faithfully is the best friend of actor and manager.

D. M. Halbert, one of the young and growing critics of the West, has gained and sustained respectful consideration for the column over which he presides in the Evening Post. Having



*Sincerely Yours
Henry Selig Barnaber*

enjoyed a liberal education, and possessing a thoughtful and scholarly disposition, all of his work is studious and refined. His evident determination in every case is to get at the bottom facts and present them, together with his conclusions, in a dignified, coherent and logical manner. For all that is gross and inartistic in plays, or among the players, he entertains the utmost abhorrence, and possessing high ideals and excellent taste his judgment is developing along the best lines of dramatic thought, while his personal charms are recognized by all who know him well.

H. J. Whigham, the Tribune critic, is a Scotchman by birth, and possesses the characteristic firmness, determination and good sense of a race that has made a distinct mark for itself in all parts of the world. He also exhibits genial personal qualities not always associated with those who come from old Scotland, and during his comparatively brief service as dramatic critic has gained many friends. The qualities that enable him to excel in golf and win national honors, are being reflected in his newspaper work, which is always vigorous and

driving. An educated, well schooled and well read man, he is a recognized addition to the critical corps in Chicago, and enjoys the high esteem of his fellows.

James O'Donnell Bennett is critic for the Evening Journal, and his familiar signature is an endorsement that always bears assurance of an interesting bit of writing good in any bank where sentiment counts. Young, but to the manner born, his sincerity and genuine feeling are so distinctly felt in every article, that his work is followed with unceasing interest and admiration. A picturesque individual style marks all of his writing, together with an irresistible enthusiasm which will be steadied one of these days by judicial temper. Mr. Bennett's sincere and lovable disposition has endeared him to all his associates, who agree with the public that he is worth reading.

Howbert Billman is the painstaking and efficient critic of the Daily Record, and enjoys the distinction, jointly with Mr. Whigham and Mr. Bennett, of an exciting war experience during the heat of our difficulties with Spain. As correspondent he performed valiant service, and then returned to resume the post of dramatic critic, which he had inherited from George Ade, the genial story-teller, who abandoned the drama for another form of fiction. Mr. Billman, with an experience gained through service with the Journal and the Tribune, is an able chronicler of dramatic



Faithfully yours
Otis Skinner
1898

events. Industrious, reliable, and with a quick appreciation of the salient points in any dramatic composition, he deserves and enjoys the confidence of readers and the personal esteem of many friends.

Only one remains to complete the list, and of him it may only be said that he is proud to figure in such good company.

The dramatic critic is, not unlike other men, subject to infirmities of health and temper. Care preys upon him at times, and annoyances ruffle his temper or disturb that equipoise necessary to a judicial spirit. And then his work must be done under a most intolerable pressure of haste. The presses yawn for his work scarcely more than an hour after the theater closes, and the work to which the magazine writer devotes perhaps several days the critic must perform as best he may in a period almost too brief for the mechanical labor of writing, leaving no margin for careful thought. Hurried in the preparation, errors will creep in and unhappy omissions occur, and then the composition, with all its imperfections, must run the gauntlet of worn and weary compositors and proofreaders, who cannot always guess the meaning buried in unsightly hieroglyphics. Small wonder then that the next morning hour, with newspaper in hand, is often a season of greater torture for the critic than for the player he has excoriated. Small wonder indeed that the sins of omission and commission are not graver and more deadly! Wherefore, dear reader, visit some Christian charity upon the critic when his views do not meet with your approval, and above all believe him quite honest however mistaken he may be.

The Theaters of Chicago.

“A Brief Chronicle and Abstract.”

RICE'S FIRST THEATER.—The real beginning of theatrical history in Chicago was made by J. B. Rice, who erected and dedicated, June 28, 1847, the first theater building constructed in Chicago. It was erected on the south side of Randolph Street, 50 feet east of Dearborn, and was opened by a stock company, in “The Four Sisters.” The company included Mrs. Hunt, afterwards Mrs. John Drew, Mr. and Mrs. J. B. Rice and Dan Marble. On May 2, 1848, J. H. McVicker made his first appearance, the farce being “My Neighbor's Wife.” Edwin Forrest and Junius Brutus Booth were among the attractions of that year. The theater burned July 30, 1850, during a performance of “La Somnambula,” and it is stated that Mr. McVicker was on the stage when the alarm was given.

RICE'S SECOND THEATER.—On February 3, 1851, Mr. Rice opened his second theater, which was built of brick at a cost of \$11,000, on Dearborn Street, between Randolph and Washington. With a frontage of 80 feet and many improvements and conveniences, it was regarded as a great step in advance and was destined to be the home of the drama in Chicago for six years, during which period all the important stars of that early day visited the city, which at that time boasted a population of less than 5,000 souls. The theater was opened on the evening already mentioned. The stock company joined first in singing the “Star Spangled Banner” and then presented

a triple bill: "Love in Humble Life," "Captain of the Watch," and "The Dumb Belle." It was transformed into a business house in 1861, having outlived its usefulness by several years.

NATIONAL THEATER, south side of Monroe near Wells.—At first North's Amphitheater opened in 1856 with a stock company, including Mr. and Mrs. E. Thorne, L. Mestayer and W. F. Johnson. Subsequently J. H. Wallack, Dion Boucicault, Agnes Robertson, Maggie Mitchell, and the comedian Burton appeared at this house, which fell into decay in 1859, and in 1864 was demolished to make room for a business block.

McVICKER'S THEATER.—James H. McVicker built his first theater upon the spot ever since identified with his name in 1857, at a cost of \$85,000. It was opened November 5, 1857, by a stock company in "The Honeymoon" and "The Rough Diamond." Edwin Booth first appeared here May 31, 1858, playing "A New Way to Pay Old Debts," followed by "Richelieu," "Brutus" and "Richard III." Sothern first appeared here in 1861. J. H. Hackett, 1863. Lotta, 1864. Charles Kean, 1865. Mrs. Siddons, 1869, and other noted actors of the day at intervals. The theater was rebuilt in 1871, after having been remodeled in 1864, at a cost of \$90,000, and reopened August 29 with "Extremes." A play called "Elfia" was running when the house was destroyed in the great fire of October 9, 1871. The theater was rebuilt at a cost of \$200,000 and reopened August 15, 1872, with Douglas Jerrold's "Time Works Wonders." This building served until 1885, when it was remodeled at a cost of \$145,000. It was destroyed by fire August 26, 1890, during the run of "Shenandoah," and when rebuilt was reopened March 31, 1892, with the Jefferson-Florence Company in "The Rivals." The lease of the theater fell to Jacob Litt, May 1, 1898, for a term of ten years.



Forest
Schubert

WOOD'S MUSEUM, at first Aiken's, 111-117 Randolph Street, Kingsbury Hall site.—Opened August 17, 1863, with curiosities. November, 1863, the new stage was dedicated by the Holman Opera Company in the "Bohemian Girl." The "Lady of Lyons" was the first play, given in December. When burned in 1871 "Divorce" was running. Was bought by C. J. H. Wood, January, 1864. A stock company was organized at this house in 1869, including McKee Rankin, M. V. Lingham, J. W. Jennings, A. D. Bradley, J. D. Germon, May Howard, Katy Fletcher and Anna Marble.

CROSBY'S OPERA HOUSE.—Finished in 1865 at a cost of \$600,000, and opened April 20th by J. Graus Italian Opera Company in "Il Trovatore," Clara Louise Kellogg prima donna. The location was on the north side of Washington Street, between State and Dearborn. Refitted in 1871 at a cost of \$80,000, and was to have reopened October 9th with the Theodore Thomas Orchestra, Maria Krebs pianist and Bernhard Listemann violinist, but was destroyed by the great fire on that date and never rebuilt.

BRYAN HALL, Clark Street, the site of present Grand Opera House, was built in 1860, and devoted to concerts, conventions and miscellaneous entertainments.

HOOLEY'S OPERA HOUSE.—Bryan Hall was secured by R. M. Hooley in 1870, and transformed into a handsome theater called Hooley's Opera House. Opened January 2, 1871, by Hooley's Minstrels, and devoted to varied entertainments. For the week of October 9, 1871, Giacomatti's tragedy "Elizabeth," with Mrs. Lander, was announced, but the building was swept away by the big fire.

In August, 1871, prior to the fire, Mr. Hooley associated himself with Frank E. Aiken, and engaged a regular dramatic stock company for his Clark Street opera house. This organiza-

tion included Frank E. Aiken, J. H. Fitzpatrick, Frank Lawler, M. C. Daly, J. R. Vincent, S. L. Knapp, George A. Archer, Harry Gilbert, David Osborn, J. C. Morrison, Augusta Dargon, Fanny Burt, Lizzie Herbert, Annie Champion, Mrs. M. C. Daly, Belle Remick, Lizzie Osborne, Kate and Anna Tyson. Various plays were produced during the brief life of the company, the first being "The Two Thorns."

AIKEN'S THEATER (afterwards the Dearborn Theater, at 115 and 117 Dearborn Street), opened January 18, 1869, with a stock company in "Cyril's Success." Transformed into the Dearborn August, 1869, it was occupied by Emerson & Manning's Minstrels, and subsequently by other attractions, including German opera, Charles Wyndham and other notable attractions. For the week of October 9, 1871, the Dearborn Minstrels had announced a burlesque on "Love and War." The house was not rebuilt after the fire.

FIRST ACADEMY OF MUSIC, 124 Washington Street, opened December 1, 1863. Arlington, Kelly & Co.'s Minstrels. Afterwards Campbell & Castle's English Opera.

FIRST OLYMPIC, corner Clark and Monroe, July 13, 1868. Arlington's Minstrels.

THE GLOBE, Desplaines Street.—Opened November 21, 1870, by a stock company in "The Rivals." Subsequently John Dillon, Oliver Doud Byron and others played here. It was the only theater surviving the fire.

ACADEMY OF MUSIC, Halsted Street, near Madison.—Built by W. B. Clapp. Opened January 10, 1872, by the Wyndham Comedy Company in "Ours." Lucille Western, Aimée, Chanfrau, Edwin Adams, the Vokes Family, Sothern, McCullough, Toole, Jefferson, and many other notables, played

here during the period of rebuilding the city. Destroyed by fire February 4, 1878. Rebuilt and reopened September 15, 1879, by William Emmett as a dramatic and variety house. Again burnt out October 12, 1880. Rebuilt and reopened December 20th the same year by Stetson's "Neck and Neck." Dan Shelby assumed management in 1882; H. R. Jacobs in 1888, continuing until 1897; when E. P. Simpson became manager.

HOOLEY'S THEATER.—Built on Randolph Street site and opened October 17, 1872, with the Abbott-Kiralfy Company. Was the second down-town theater opened after the fire. In 1876 and '77 it was known as Haverly's, and then restored to the firm of Hooley & Quinlan, and subsequently to R. M. Hooley, who was exclusive manager up to the time of his death, September, 1893. May 1, 1898, passed from the control of the Hooley estate on a ten-years' lease to Harry J. Powers, who was forbidden to use the name of Hooley except for an extraordinary and prohibitive bonus, and consequently, under the advice of friends, changed the name to Powers' Theater, and opened under that name after complete reconstruction August 22, 1898, with Clyde Fitch's play "The Moth and the Flame," played by Herbert Kelcey and Effie Shannon.

AIKEN'S THEATER (the Second).—Built at the northwest corner of Wabash Avenue and Congress Street, and opened October 7, 1872, the anniversary of the big fire, with the Theodore Thomas orchestra. It was a failure, and after a time was rechristened the Adelphi, and conducted as a variety house by Leonard Grover. It burned in the second big fire, July 14, 1874, and was not rebuilt.

The stock company organized for Aiken's Theater included Frank Lawler, Milton Nobles, F. R. Pierce, George Reed, C. R. Graves, W. C. Crosbie, Charles Rogers, H. B. Howland, A. M. Clark, J. Cline, Miss Anna Lonergan, Miss Emma Maddern, Miss Ada Gilman, Mrs. Clara Maeder, Mrs.



Edw. P. Willard

Charles Hill, Miss Mollie Maeder, Miss Belle Remick and others. The season was a total failure, and the company soon fell apart.

THE NEW ADELPHI, afterwards Haverly's.—The walls of the old postoffice building, left standing after the great fire, on the corner of Dearborn and Monroe Streets, were utilized as the shell of a theater called by this name, and opened January 11, 1875, with burlesque, under the direction of Leonard Grover. Reconstructed in 1878, it was reopened by J. H. Haverly under the name of Haverly's Theater, August 4, 1878, with the Colville Folly Company in "The Babes in the Wood," and was used for general theatrical purposes until 1880, when demolished to make way for the First National Bank building.

COLUMBIA THEATER, known for four years as Haverly's Theater, south side of Monroe Street between Dearborn and Clark Streets.—Managed by J. H. Haverly and then C. H. McConnell. Name changed to Columbia in 1885, during Irving engagement, Ellen Terry officiating at the ceremony. Reconstructed by J. D. Carson and reopened October 1, 1888, by the Duff Comic Opera Company in the "Queen's Mate." Leased by Al. Hayman and W. J. Davis in 1890, and conducted by them since that time as a high class combination house. Their opening was with the "County Fair," August 24, 1890, since which time the Columbia has become one of the most noted theaters in the United States.

GRAND OPERA HOUSE, on the site of Bryan Hall, Hooley's Opera House, the Coliseum and Hamlin's Theater.—Rebuilt in its present form in 1880 by Wm. Borden at a cost of \$55,000, and leased to J. H. Hamlin. Opened September, 1880, by Hoey & Hardy with "A Child of the State." Continuously managed since that time by the Hamlins, and now owned by them.

THE BIJOU, formerly The Standard, corner of Jackson and Halsted Streets.—Built by C. J. Whitney, of Detroit. Opened December 31, 1883, by Fay Templeton in "Giroffe Giroffa." Variouslly occupied until 1897, when it was renamed "The Bijou" and devoted to popular melodramas.

CHICAGO OPERA HOUSE, corner Washington and Clark Streets.—Opened August 18, 1885, by John W. Norton & Co., David Henderson, manager. The attraction being Tom Keene in "Richard III." For a little more than ten years under the same management, the house was leased December 22, 1895, by Kohl & Castle, and devoted first to combinations and to continuous vaudeville. It was opened under this management by Eddy Foy in "Little Robinson Crusoe."

THE AUDITORIUM.—Built by the Auditorium Association. Dedicated Monday evening, December 9, 1889, by a special programme, of which Adelina Patti was the bright particular star. Clarence Eddy, and the Apollo Club appeared, and there were addresses by Mayor Cregier, Hon. John S. Runnells, Ferd W. Peck and Governor Fifer. On the next evening the Abbey & Grau Company gave "Romeo and Juliet," with Patti as Juliet, and Tamagno followed on the next night in "William Tell." Milward Adams has managed this opera house, one of the greatest in the world, from the opening until the present time.

CLARK STREET THEATER, North Clark and Michigan Streets, opened October 27, 1889, by H. R. Jacobs, with "Said Pasha" by the California Opera Company.

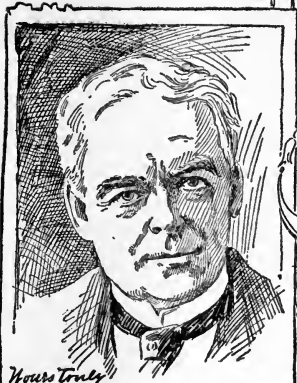
THE LINCOLN THEATER, formerly Windsor, Clark and Division Streets, was opened September 26, 1886, under the management of Philip H. Lehn, with the Redmond-Barry Company in "A Cure for the Blues." Burned April, 1889.

Rebuilt and reopened October, 1889, under the direction of M. B. Leavitt. Leased to James S. Hutton, August 26, 1894, and name changed to Lincoln Theater, the opening attraction being Gustave Frohman's "Charity Ball" Company. Burned again December, 1898.

HAVLIN'S THEATER, formerly Baker's, opened November 6, 1888, with "The Pearl of Pekin." Leased to J. H. Havlin May 27, 1889, and the name changed to Havlin's. The opening attraction under this management was May 27, 1889, with the first American production of Lecocq's comic opera "La Jolie Parisienne." After a number of years during which the theater was managed with great ability by James S. Hutton, Mr. Havlin relinquished the lease and the theater under various names was the scene of many failures. On August 15, 1898, the house was reopened by Will H. Barry, who changed the name to the New Adelphi.

THE HAYMARKET, Madison Street near Halsted.—The doors were thrown open under the management of William J. Davis, December 24, 1887, the attraction being Thomas Keene in "Richard III." The house prospered greatly under this management for nearly ten years. Mr. Davis relinquishing the control December 5, 1896, when the theater passed under the control of Kohl & Castle, who have since devoted it to continuous vaudeville of the best class, with Jay Rial as the active manager.

THE ALHAMBRA, State Street and Archer Avenue, H. R. Jacobs, manager.—Was dedicated September 1, 1890, by the Emma Juch Grand English Opera Company in "Faust." Mr. Jacobs retained the management until April, 1897, when W. H. Barry became manager and conducted the theater until June, 1898, when James S. Hutton of the Lincoln Theater obtained the lease and reopened the theater August, 1898.



Yours truly
William J. De Moynihan



Yours faithfully
Charles Hoyt



Very truly
Hubert Kelcey



Yours faithfully
J. S. Dodson

SCHILLER THEATER (now Dearborn).—Built by the German Opera House Company, and opened under the direction of Anson Temple, October 17, 1892, by Charles Frohman's Company in "Gloriana." Subsequently managed by Thos. W. Prior, Ira J. La Motte, David Henderson, Robert Blei, R. C. Gardner, E. L. Webster, Geo. A. Fair and Gustav Luders. September 4, 1898, this theater was rechristened The Dearborn by the Tri-State Amusement Company, and reopened under the business management of J. J. Brady, with a stock company in "Too Much Johnson," supplemented by vaudeville.

GREAT NORTHERN THEATER.—Opened November 9, 1896, by A. M. Palmer, with Henry Miller in "Heartsease." Subsequently managed by the Hopkins-Thayer Hight Company and David Henderson, the latter taking possession November, 1897, and relinquishing the house June 25, 1898. Reopened August 27, 1898, as a vaudeville house by Salisbury & Tate.

HOPKINS' THEATER, formerly the People's, was built by Jonathan Clark and opened by Joseph Bayliss, October 1, 1884, with Robert Graham in "Wanted a Partner." After some years the house fell into disuse despite the efforts of various managers to revive it. In 1894 it was leased by the Tri-State Amusement Company, and opened as Hopkins' Theater under the immediate management of Col. J. H. Hopkins, who catered drama and vaudeville in a most successful manner. September 4, 1898, Hopkins became sole lessee, and reopened with "Trilby," given by his regular stock company.

MYERS' OPERA HOUSE.—In the building on Monroe Street, long identified with Chapin & Gore, Samuel Myers, formerly connected with McVicker, constructed a theater which was opened September 23, 1872, and devoted for some years

chiefly to minstrelsy. Nearly all the prominent minstrels played there during the few years that this house was in existence.

THE OLYMPIC THEATER, formerly the New Chicago, built upon the site of old Kingsbury Hall. Reconstructed and reopened under the management of J. H. McVicker, August, 1875, Thos. A. Hall managing, with a stock company including Louis James, Thomas Whiffen, Harry Lee, W. B. Chipendale, Helen Tracy and Ada Gilman. The opening play was "Apple Blossoms," but the venture was not successful. The house was devoted to various uses until it was leased May, 1885, to Kohl & Middleton, who called it the New Olympic, opened with Laura Dainty in "A Mountain Pink," and have conducted it ever since as a variety house, with George Castle as manager. In 1896 the house was rebuilt.

Who Did It.

THE New Powers' Theater is believed to be a model house for theatrical use. The official Inspector of Buildings for the city of Chicago has placed his stamp of approval upon it. The department of electricity certifies the perfection of one important feature, critics have pronounced the decorations and the furnishings a symphony of tasteful art, and last, but most important of all, the public expresses so much satisfaction with the work that there can be no doubt of its complete success. That such a transformation from the old Hooley's to the New Powers' could be effected in the short period of nine weeks is a marvel to all who understand how radical the changes were, and it is only fair that those who brought about this reconstruction under such a speed pressure should be given credit for their effective work. First upon the roll of honor must be placed the architects, Messrs. Wilson & Marshall, who devised all the architectural changes, designed the new boxes and proscenium, and superintended all of the work with so much energy and enthusiasm that all difficulties melted away, and the drama of reconstruction was brought promptly to a happy climax. The decorations and paintings were done by the W. P. Nelson Company, whose skilled artist and general designer is responsible for the mural paintings that have been so much admired. And then to these many others credit must be given for their admirable work:

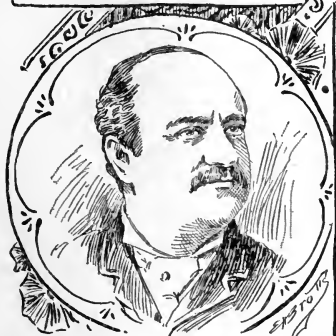
Mr. George Messersmith, General Contractor.

Mr. W. D. Kent, outside iron stairways, pronounced by Chief Swenie the best he ever saw.

To Henry T. Proctor
Com. Hallam.



Nath. Salisbury



Miss Stanick



Faithfully Yours
W. H. Kendall

Mr. E. Baggot, sewerage and sanitary plumbing.

Plumbers' supplies in dressing and toilet rooms, by J. B. Clow & Sons.

Chicago Edison Company, electric switch board, and electrical wiring in the latest improved iron conduits, pronounced by electrical experts as the best and safest insulation ever put into a theater.

Opera chairs by A. H. Andrews & Co.

Ornamental compo, stucco and relief work by Decorators' Supply Company.

Carpets and draperies by Chicago Carpet Company.

Terra Blanco fire-proofing in dressing rooms and stage by Terra Blanco Company. Mr. F. W. Blockie superintended the fire-proofing.

Iron front and canopy by Chicago Architectural Iron Works.

Entire theater plastered on wire lath by McNulty Bros.

The asbestos curtain is by F. B. McGreer, Scenic Artist of Powers' theater.

Steam heating, by Mr. Simmons.

Iron shutters and sheet iron shelves in dressing rooms by Mr. Ricketts.

Marble wainscoting by Frank Henry.

Marble floors by Keating Sons & Co.

Chandeliers and electrical fixtures from T. W. Wilmarth & Co., Mr. J. N. Dimmery, President.

Decorative mosaic work in exterior by Hawes & Dodd.

Sound Endorsements

DEPARTMENT OF BUILDINGS,
CITY OF CHICAGO.

JAMES McANDREWS, Commissioner.

T. O'SHEA, Deputy Commissioner.

WILLIAM J. McALLISTER, Secretary.

CHICAGO, August 25, 1898.

MR. HARRY J. POWERS, Mng'r. Powers' New Theater, Chicago, Ill.

DEAR SIR: After careful examination of your new theater, I have no hesitancy in saying that the changes you have made from the old building are simply marvelous. The 25 exits (apportioned as follows: Gallery 9, balcony 10, and lower floor 6, which lead to Randolph Street and the open court on the east, and alleys on the west and north of your auditorium proper) are the best means I ever saw for dismissing an audience. I was particularly impressed with the outside iron stairways, leading from the emergency exits, and your system of lighting them. Also the new fire-proofing which you have placed in your dressing rooms and under your stage. You have really covered everything that is conducive to the safety and comfort, and the means of ingress and egress of your audiences.

I shall always hold your emergency exits, the system of electric wiring through iron conduits, and the fire-proofed dressing rooms as models for other theaters to follow. The new theater is perfect in every way.

Yours very truly,

(Signed) JAMES McANDREWS,
Commissioner of Buildings.

DEPARTMENT OF ELECTRICITY,
CITY OF CHICAGO.

EDWARD B. ELLICOTT, City Electrician.

CHICAGO, ILL., August 25, 1898.

MR. HARRY J. POWERS, Mng'r. Powers' New Theater, Chicago, Ill.

DEAR SIR: In reply to your inquiry regarding the safety and efficiency of the electrical wiring and apparatus in your new theater, I am pleased to state that the system is installed in the most modern manner.

All the concealed wires are placed in insulated iron pipes, rendering it impossible to cause a fire. The exposed wires are mounted on porcelain insulators throughout, and in no instance do they come in contact with the woodwork of the building. The new switchboard is properly installed, and by manipulation you can secure any desired scenic effects.

The entire installation is admirable and absolutely safe from an electrical standpoint. I wish to compliment you for the manner in which you have carried out the installation regardless of the cost, and I trust that the patrons of your theater will appreciate the results of your efforts to secure for them the safety found only in theaters similarly equipped.

Very truly yours,

(Signed) EDWARD B. ELLICOTT,
City Electrician.



Jessie Bartlett Dane



Mrs G. Gilbert



Clara Fiske Kellogg



Robert Banker



Bookings For Twenty Years.

HOOLEY'S THEATER

1877-1897

It was in 1877 that the connection of Harry J. Powers with Hooley's Theater commenced and this record of bookings is, therefore, coincident with his entire career in the service of the theater now bearing his own name.

SEASON OF 1877-1878.

July 4—July 30, 1877....	Danicheffs.
Aug. 4—Aug. 9.....	"Smike."
Aug. 11—Aug. 16.....	"Miss Moulton."
Aug. 18—Aug. 25.....	Paul Gaudet.
Aug. 27—Sept. 3.....	Union Square Company in "Poor Joe" and "Forbidden Fruit."
Sept. 5—Sept. 10.....	Lawrence Barrett.
Sept. 12—Sept. 17.....	Lawrence Barrett.
Sept. 19—Sept. 22.....	Worrall Sisters.
Sept. 24—Oct. 6.....	The Lingards.
Oct. 13—Oct. 25.....	Jarrett & Palmer Company in "Sardanapalus."
Oct. 27—Nov. 5.....	"Evangeline" Company.
Nov. 10—Nov. 23.....	Frayser Opera Company. (Two weeks.)
Nov. 25—Dec. 5.....	"Struck Oil."
Dec. 10—Dec. 22.....	Hess Opera Company.
Dec. 24—Jan. 3, 1878....	Joe Murphy.
Jan. 5—Jan. 10.....	Aimée.
Jan. 14—Jan. 19.....	Von Stamwitz.
Jan. 21—Feb. 31.....	Robson and Crane.
Feb. 2—Feb. 14.....	Kellogg Opera Company.
Feb. 16—Feb. 28.....	Janauschek.
Mar. 2—Mar. 9.....	Alice Oates.
Mar. 11—Mar. 16.....	Fanny Davenport.
Mar. 18—Mar. 30.....	E. H. Sothern (Elder).
April 1—April 6.....	J. K. Emmett.
April 8—April 18.....	J. C. Duff Opera Company.
April 20—May 2.....	Modjeska.
May 4—May 9.....	Billy Emerson Minstrel Company.
May 11—May 16.....	Tony Hart.

May 18—June 7.....	New York Park Theater Company.
June 8—July 18.....	New York Union Square Company.
July 20—July 27.....	Clara Morris and Union Square Company.
July 29—Aug. 3.....	Robinson's Minstrels.
Aug. 5—Aug. 10.....	Majeroni.

SEASON OF 1878-1879.

Aug. 11, 1878.....	The Majeronis in "Camille."
Aug. 19.....	Henry Webber in "Nip and Tuck."
Aug. 26.....	John T. Raymond in "Risks."
Sept. 2.....	John T. Raymond in "The Gilded Age."
Sept. 9.....	John McCullough in "Virginus" and repertoire. (Two weeks.)
Sept. 23.....	Rice's "Evangeline."
Oct. 7.....	Lawrence Barrett.
Oct. 14.....	Robson and Crane. (Two weeks.)
Oct. 28.....	Salsbury's Troubadours. (Two weeks.)
Nov. 11.....	The Famous Lingards.
Nov. 18.....	Eliza Weathersby and N. C. Goodwin in "Hobbies." (Two weeks.)
Dec. 2.....	The celebrated actress, Mrs. D. P. Bowers.
Dec. 9.....	Miss Effie Ellsler.
Dec. 16.....	Emerson's Minstrels.
Dec. 23.....	Fanny Davenport. (Two weeks.)
Jan. 6, 1879.....	Miss Emma Abbott and the Hess English Opera Company.
Jan. 13.....	Mr. John Dillon.
Jan. 20.....	Mr. Joseph Murphy.
Jan. 27.....	Boston Opera Company in "Pinafore."
Feb. 3.....	The New York Criterion Comedy Company.
Feb. 10.....	Janaushek.
Feb. 17.....	New York Criterion Comedy Company in "Whims."
Feb. 24.....	J. K. Emmet in "Fritz."
Mar. 3.....	George S. Knight in "Otto."
Mar. 10.....	Lotta. (Two weeks.)
Mar. 24.....	Modjeska and Company. (Two weeks.)
April 7.....	Emma Abbott and the Hess English Opera Company.
April 14.....	Robson and Crane. (Two weeks.)
April 28.....	Maggie Mitchell. (Two weeks.)
May 12.....	Kate Claxton.
May 19.....	Pauline Markham Burlesque Company in "Pinafore."
May 26.....	Miss Pauline Pomeroy in "Adirondacks."
June 2.....	Gilmore's Original New York Juvenile Pinafore Company in "Pinafore."
June 9.....	Steele Mackaye's New York Madison Square Company in "Won at Last." (Two weeks.)
June 23.....	Emerson's Minstrels. (Four weeks.)
July 28.....	"Ticket-of-Leave-man," Wallack's Company. (Three weeks.)
Aug. 20.....	Aimée. (Four nights.)
Aug. 25.....	Fifth Avenue Comic Opera Company in "Fatinitza."
Sept. 8.....	Salsbury's Troubadours.
Sept. 15.....	Rice's "Evangeline."
Oct. 6.....	Robson and Crane.
Oct. 20.....	J. K. Emmet. (Two weeks.)

Nov. 3.....	New York Criterion Company. (Two weeks.)
Nov. 17.....	Lawrence Barrett. (Two weeks.)
Dec. 1.....	John T. Raymond. (Two weeks.)
Dec. 14.....	The Lingard Folly Company.
Dec. 22.....	Joseph Murphy. (Two weeks.)
Jan. 5, 1880.....	Collier's Union Square Company. (Two weeks.)
Jan. 19.....	Adele Belgarde.
Jan. 26.....	Weathersby-Goodwin Froligues in "Hobbies."
Feb. 2.....	Miss Dickie Lingard in "Les Fourchambault." (One night—Sunday.)
Feb. 9.....	E. H. Sothern.
Feb. 16.....	Big Four Minstrels.
Feb. 22.....	Dickie Lingard in "La Cigale."
Feb. 23.....	New York Criterion Comedy Company. (Sunday only.)
Mar. 1.....	Maggie Mitchell.
Mar. 8.....	Alice Oates Opera Company.
Mar. 14.....	Miss Dickie Lingard. (One night—Sunday.)
Mar. 15.....	James A. Hearne.
Mar. 29.....	Brown's Farce Company.
April 5.....	Robson and Crane.
April 11.....	Dickie Lingard. (One night.)
April 12.....	Robson and Crane.
April 19.....	"Our Girls."
April 26.....	Kate Claxton.
May 3.....	Mr. John Dillon.
May 10.....	Lingard's "Oaken Hearts." (One week.)
May 17.....	Powers' Paragon Comedy Company.
May 31.....	Ed. Arnott in "Victims of Faro."
June 4.....	Collier's "Celebrated Case" Company.
June 14.....	Narthals English Opera Company.
June 21.....	Joseph Murphy. (Two weeks.)
July 5.....	Mr. George Holland.
Aug. 9.....	New York Criterion Comedy Company. (Two weeks.)
Aug. 23.....	The Harrisons.
Aug. 30.....	Haverley's Juvenile Opera Company.
Sept. 6.....	Maggie Mitchell.
Sept. 13.....	Robson and Crane. (Three weeks.)
Oct. 4.....	Lawrence Barrett. (Two weeks.)
Oct. 17.....	M. B. Leavitt's Combination.
Oct. 25.....	The Harrisons.
Nov. 1.....	Comley-Barton Comedy Company
Nov. 8.....	"The Banker's Daughter"—Collier's Company.
Nov. 15.....	Clark & Marble's Tile Club "Idle Hours."
Nov. 22.....	Willie Edouins-Sparks Company.
Nov. 29.....	Mrs. Scott-Siddons.
Dec. 6.....	John T. Raymond.
Dec. 13.....	A. M. Palmer's Union Square Company.
Dec. 20.....	Jarrett & Rice's Company in "Fun on the Bristol."
Jan. 3, 1881.....	Nat C. Goodwin.
Jan. 10.....	Mr. Chas. L. Davis in "Alvin Joslin."
Jan. 17.....	Rice's Opera Company.
Jan. 24.....	Morton and Homer's Big Four Minstrels.
Jan. 31.....	"My Geraldine," Bartley Campbell's Play.
Feb. 14.....	Maggie Mitchell.
Feb. 20.....	Hearne's "Hearts of Oak."
Feb. 28.....	Mr. Neil Burgess.
Mar. 7.....	Salsbury's Troubadours.
Mar. 14.....	Willie Edouins-Sparks.

Mar. 20.....	Mr. and Mrs. McKee Rankin.
Mar. 27.....	Comley-Barton Company in "Olivette."
Apr. 11.....	Robson and Crane. (Two weeks.)
Apr. 24.....	"My Geraldine."
May 2.....	Bartley Campbell's Play "Fairfax."
May 9.....	Nat C. Goodwin.
May 16.....	Steele Mackaye's Comedy Company in "Won at Last." (Three weeks.)
May 29.....	San Francisco Minstrels.
June 6.....	Harrigan & Hart. (Two weeks.)
June 20.....	Augustin Daly's Company.
July 18.....	James O'Neill. (One week.)

SEASON OF 1881-1882.

Aug. 1, 1881.....	James O'Neill. (Two weeks.)
Aug. 29.....	Henrietta Vaders.
Sept. 5.....	Hooley's Comedy Company.
Sept. 12.....	J. K. Emmett.
Sept. 18.....	Salsbury's Troubadours.
Sept. 25.....	Edouins Sparks.
Oct. 3—Oct. 10.....	Thomas Keene.
Oct. 16.....	"My Geraldine."
Oct. 23.....	"The Banker's Daughter."
Oct. 30.....	Joe Murphy.
Nov. 7—Nov. 14.....	McKee Rankin in "The Danites" and "49."
Nov. 21.....	Maggie Mitchell.
Nov. 27.....	"The Galley Slave."
Dec. 5.....	John S. Clark.
Dec. 11.....	John A. Stephens.
Dec. 18.....	Hague's Minstrels.
Dec. 25—Jan. 1, 1882....	"Fun on the Bristol."
Jan. 8.....	N. C. Goodwin.
Jan. 16.....	Rose Eyttinge.
Jan. 23.....	Genevieve Ward.
Jan. 29.....	"The Farmer's Daughter."
Feb. 5.....	"Hearts of Oak."
Feb. 12—Feb. 19.....	"Mother-in-Law."
Feb. 27.....	Salsbury's Troubadours.
Mar. 6.....	Vokes Family.
Mar. 13.....	Januschek.
Mar. 20.....	J. K. Emmett.
Mar. 27.....	Kate Claxton.
April 3.....	Fanny Davenport.
April 10.....	Edouins Sparks.
April 17.....	"The Galley Slave."
April 24.....	"The Jolly Bachelors," Robson and Crane.
May 1.....	Barlow, Wilson, Primrose & West's Minstrels.
May 8.....	Roland Reed.
May 15.....	"The Colonel."
May 21—May 28.....	"The Tourists."
June 4.....	Tony Pastor.
June 11—July 2.....	James O'Neill in "The Celebrated Case," "The Brothers" and "American King."
July 9.....	Minnie Maddern.

SEASON OF 1882-1883.

Aug. 12—Sept. 3.....	Kiralfy Brothers in "Michael Strogoff" and "The Black Crook."
Sept. 10—Sept. 17.....	Edouins Sparks.
Sept. 24—Sept. 30.....	Marion Elmore.
Oct. 2.....	J. K. Emmett.
Oct. 8.....	Salsbury's Troubadours.
Oct. 15—Oct. 21.....	Robson and Crane.
Oct. 29—Nov. 5.....	"The White Slave."
Nov. 12.....	Adams' "Humpty-Dumpty."
Nov. 19.....	Mr. and Mrs. McKee Rankin in "49" and "Dan-ites."
Dec. 4—Dec. 11.....	Charles Wyndham in "14 Days" and "Brighton."
Dec. 17—Dec. 24.....	Jos. Murphy in "Kerry Gow" and "Shaun Rhue."
Dec. 13—Jan. 7, 1883...	Nat C. Goodwin and Thorne.
Jan. 15.....	Maggie Mitchell
Jan. 21.....	Catherine Lewis.
Jan. 28.....	"Hearts of Oak."
Feb. 4.....	W. Stafford.
Feb. 11.....	"The Tourists."
Feb. 18.....	"The Planter's Wife."
Feb. 25.....	Minnie Maddern.
Mar. 4—Mar. 11.....	"Lights o' London."
Mar. 18.....	"Ranch 10."
Mar. 27.....	W. J. Scanlan.
Apr. 1—Apr. 8.....	Robson & Crane.
Apr. 16.....	J. K. Emmett.
Apr. 22.....	"The White Slave."
Apr. 20.....	Hess Acme Opera Company.
May 6—May 13.....	Catherine Lewis Opera Company.
May 20.....	Edouins Sparks.
May 27.....	Rose Eytinge.
June 4—June 25.....	Augustin Daly's Company in "7-28."
July 2—July 23.....	McKee Rankin Company.

SEASON OF 1883-1884.

Aug. 26.....	M. B. Curtis Company.
Sept. 2.....	N. C. Goodwin.
Sept. 10.....	"The Planter's Wife."
Sept. 16.....	"A Bunch of Keys."
Sept. 23.....	Mr. and Mrs. McKee Rankin.
Sept. 30.....	"The White Slave."
Oct. 7—Oct. 14.....	Robson & Crane.
Oct. 21.....	W. J. Scanlan.
Oct. 28—Nov. 4.....	E. H. Sothern.?
Nov. 11.....	Janauschek.
Nov. 18.....	Geo. S. Knight.
Nov. 25.....	Barlow & Wilson Minstrels.
Dec. 3.....	J. K. Emmett.
Dec. 9.....	Miss Prescott and Company.
Dec. 16—Dec. 23.....	Augustin Daly's No. 2 Company.
Dec. 30.....	Edwin Thorne in the "Black Flag."
Jan. 6, 1884.....	"Her Atonement."
Jan. 13.....	Joseph Murphy.
Jan. 21—Feb. 4.....	Charles Wyndham and Company.
Feb. 25.....	J. K. Emmett.
Mar. 3—Mar. 10.....	Fanny Davenport.

Mar. 16.....	Annie Pixley.
Mar. 30—Apr. 6.....	Robson & Crane.
Apr. 13.....	"A Bunch of Keys."
Apr. 20.....	Rose Eytinge.
Apr. 27.....	W. J. Scanlan.
May 4.....	N. C. Goodwin.
May 12.....	"Between Two Fires."
May 18.....	John T. Raymond.
May 25.....	Thatcher, Primrose & West's Minstrels.
June 2 to Aug. 10.....	Henry E. Dixey and Rice's Company in "Adonis."
Aug. 18—Aug. 24.....	The Carleton Opera Company.

SEASON OF 1884-1885.

Aug. 21, 1884.....	M. B. Curtis.
Sept. 7.....	John T. Raymond.
Sept. 14.....	"A Bunch of Keys."
Sept. 21.....	"The White Slave."
Sept. 29.....	Maggie Mitchell.
Oct. 5.....	N. C. Goodwin.
Oct. 12—Oct. 19.....	Robson & Crane.
Oct. 27.....	Fanny Davenport.
Nov. 2.....	Theo and Grau's French Opera.
Nov. 9.....	Maubury and Overton's Company.
Nov. 16.....	Edwin Thorne.
Nov. 23.....	Barlow & Wilson Minstrels.
Nov. 30.....	Aimée.
Dec. 8.....	J. K. Emmett.
Dec. 14—Dec. 21.....	Jos. Murphy.
Dec. 28.....	Harrison & Gourley.
Jan. 5, 1885.....	Mme. Janish.
Jan. 11.....	"A Parlor Match."
Jan. 18.....	M. B. Curtis.
Jan. 26.....	Madison Square Company.
Feb. 1.....	McKee Rankin Company.
Feb. 8.....	McCaul Opera Company.
Feb. 15.....	Grace Hawthorne.
Feb. 22—Mar. 1.....	Maubury & Overton's Company.
Mar. 8.....	The Dalys in "Vacation."
Mar. 15.....	Redmund and Barry Company.
Mar. 22.....	"A Bunch of Keys."
Mar. 29.....	Dickson's Sketch Club.
Apr. 5—Apr. 12.....	Robson and Crane.
Apr. 26.....	N. C. Goodwin.
May 3.....	Harrison and Gourlay.
May 10.....	Joseph Polk.
May 17.....	Theo and Grau's Opera Company.
May 25.....	Mlle. Rhea.
Jun. 1 to Jun. 29.....	Augustin Daly's Company.
July 5—July 12.....	Haverley's Minstrels.

SEASON OF 1885-1886.

Aug. 2.....	Eustis & Tuthill's Company.
Aug. 16.....	Milton Nobles.
Aug. 23.....	Evans & Hoey in "A Parlor Match."
Aug. 30.....	Harry Lacey's Company in "Satan's Diary."
Sept. 6.....	John T. Raymond in "For Congress."
Sept. 13.....	M. B. Curtis in "Sam'l of Posen."
Sept. 20.....	"A Bunch of Keys."

Sept. 27.....	Barlow & Wilson's Minstrels.
Oct. 4—Oct. 11.....	N. C. Goodwin in "The Skating Rink."
Oct. 18.....	Louis Aldrich in "In His Power."
Oct. 25.....	Sidney Rosenfeld's Company in "Mikado."
Nov. 1.....	W. H. Power Co. in "Ivy Leaf."
Nov. 9.....	Effie Ellsler.
Nov. 15—Nov. 22.....	Joseph Murphy.
Nov. 29.....	Kelley & Mason Company in "The Tigress."
Dec. 6.....	The Dalys in "Vacation."
Dec. 13.....	Lillian Russell Opera Company.
Dec. 20.....	Alméc.
Dec. 27.....	Evans & Hoey in "A Parlor Match."
Jan. 3, 1886.....	George S. Knight.
Jan. 10.....	Milton Nobles.
Jan. 17—Jan. 24.....	Carleton Opera Company in "Nanon."
Jan. 31—Feb. 7.....	Hanlon's "Fantasma."
Feb. 15—Feb. 22.....	Bartley Campbell's Company in "Clío."
Feb. 29.....	Roland Reed.
Mar. 8.....	Maggie Mitchell.
Mar. 15.....	Rosina Vokes.
Mar. 21.....	"A Bunch of Keys."
Mar. 28—Apr. 4.....	James O'Neill in "Monte Cristo."
Apr. 11.....	John L. Sullivan and Lester & Allen Minstrels.
Apr. 18—Apr. 25.....	John T. Raymond.
May 2—May 9.....	N. C. Goodwin in "The Skating Rink."
May 16.....	J. Little in "In the World."
May 30 to Aug. 15 (12 wks.)	Rice's "Beautiful Evangeline."

SEASON OF 1888-1889.

Aug. 25—Sept. 1, 1888.....	Frank Daniels.
Sept. 8.....	Geo. K. Adams.
Sept. 16 to Sept. 29.....	"The Wife."
Oct. 6.....	W. J. Scanlan.
Oct. 13—Oct. 20.....	N. C. Goodwin.
Oct. 27—Nov. 3.....	Rosina Vokes.
Nov. 10—Nov. 17.....	Johnson & Slavin.
Nov. 24 to Dec. 2.....	Joseph Murphy.
Dec. 8.....	Rose Coghlan.
Dec. 15.....	"Held by the Enemy."
Dec. 22.....	"Later On."
Dec. 30.....	Minnie Palmer.
Jan. 5 to Jan. 12, 1889.....	E. H. Sothorn?
Jan. 19.....	Frank Daniels in "Little Puck."
Jan. 26.....	"A Hole in the Ground."
Feb. 2—Feb. 9.....	"A Brass Monkey."
Feb. 16.....	"A Legal Wreck."
Feb. 23.....	"A Parlor Match."
Mar. 2.....	Howard's Athenæum.
Mar. 9.....	"Jim the Penman."
Mar. 16—Mar. 23.....	"Paul Kauvar."
Mar. 31.....	Verona Jarbeau.
Apr. 6—Apr. 13.....	Rosina Vokes.
Apr. 20—Apr. 27.....	Barry and Fay.
May 4.....	N. C. Goodwin.
May 11.....	Cora Tanner.
May 18—May 25, June 2.....	Howard Athenæum Company.
June 8—June 22.....	Augustin Daly's Company.
June 30—July 6.....	E. H. Sothorn.
July 14—July 27.....	"Enoch Arden."

SEASON OF 1889-1890.

Aug. 24 to Aug. 31, 1889...	J. K. Emmett.
Sept. 7—Sept. 21.....	Lyceum Theatre Company.
Sept. 28—Oct. 5.....	A. M. Palmer's Company.
Oct. 12—Oct. 26.....	N. C. Goodwin.
Nov. 2.....	Evans & Hoey.
Nov. 9.....	"Pearl of Pekin."
Nov. 16.....	"Held by the Enemy."
Nov. 23.....	Joseph Murphy.
Nov. 30.....	"A Brass Monkey."
Dec. 7—Dec. 14.....	Howard Athenæum Company.
Dec. 21—Dec. 28.....	Frank Daniels in "Little Puck."
Jan. 4, 1890.....	Rosina Vokes.
Jan. 11—Jan. 18.....	Mr. and Mrs. Kendall.
Jan. 25—Feb. 2.....	"Our Flat."
Feb. 8.....	E. H. Sothern.
Feb. 15.....	Howard Athenæum Company.
Feb. 22—Mar. 2.....	Carleton Opera Company.
Mar. 9.....	N. C. Goodwin.
Mar. 15.....	Margaret Mather.
Mar. 22 to April 5.....	"Prince and Pauper."
Apr. 12.....	Charles Arnold.
Apr. 19.....	W. J. Scanlan.
Apr. 29 to May 3.....	Mr. and Mrs. Kendal.
May 10—May 17.....	E. H. Sothern.
May 28 to June 29.....	James O'Neill.

SEASON OF 1890-1891.

Aug. 23—Sept. 6, 1890.....	Lyceum Theatre Company.
Sept. 20—Sept. 27.....	A. M. Palmer's Company.
Oct. 4.....	J. K. Emmett.
Oct. 11—Oct. 18.....	Rosina Vokes.
Oct. 25—Nov. 1.....	N. C. Goodwin.
Nov. 8—Nov. 15.....	"Prince and Pauper."
Nov. 22.....	W. J. Scanlan.
Nov. 29.....	James O'Neill.
Dec. 6—Dec. 13.....	Howard Athenæum Company.
Dec. 20—Dec. 28.....	Joseph Murphy.
Jan. 3—Jan. 17, 1891.....	Mr. and Mrs. Kendal.
Jan. 24—Jan. 31.....	E. H. Sothern.
Feb. 7.....	J. K. Emmett.
Feb. 14.....	Clara Morris.
Feb. 21—Mar. 1.....	Russell's Comedians.
Mar. 7—Mar. 14.....	Rosina Vokes.
Mar. 21—Mar. 28.....	Pauline Hall.
Apr. 4—Apr. 12.....	"Ship Ahoy!"
Apr. 18—May 2.....	E. S. Willard.
May 9—May 16.....	Mr. and Mrs. Kendal.
May 23—May 30—June 6.....	"Alabama."
June 13—June 27.....	Augustin Daly's Company.

SEASON OF 1891-1892.

July to Aug. 29.....	"The County Fair."
Sept. 12—Sept. 19—Oct. 3.....	Lyceum Theatre Company.
Oct. 10—Oct. 17.....	Rosina Vokes.
Oct. 24—Nov. 14.....	E. S. Willard.

Nov. 21—Dec. 5.....	N. C. Goodwin.
Dec. 12.....	James O'Neill.
Dec. 19—Dec. 26.....	Mr. and Mrs. Kendal.
Jan. 2, 1892, to Jan. 9....	E. H. Sothern.
Jan. 16—Jan. 23.....	Richard Mansfield.
Jan. 30—Feb. 6.....	Pitou Stock Co.
Feb. 13.....	E. S. Willard.
Feb. 20—Feb. 28.....	Wm. Barry and Company.
Mar. 5—Mar. 12.....	Rosina Vokes.
Mar. 19—Mar. 26.....	Joseph Murphy.
Apr. 2.....	Fanny Rice.
Apr. 9—Apr. 24.....	"Niobe."
May 1.....	Maggie Mitchell.
May 7—May 14.....	"Alabama."
May 28.....	Mr. and Mrs. Kendal.
June 4—June 12.....	Effie Ellsler.
June 18—July 2.....	Augustin Daly's Company.

SEASON OF 1892-1893.

July 9—July 30, 1892....	"The County Fair."
Aug. 6—Aug. 13.....	Joseph Murphy.
Aug. 20—Aug. 28.....	Donnelly and Girard.
Sept. 4—Oct. 1.....	Lyceum Theatre Company.
Oct. 8—Oct. 16.....	"Imagination."
Oct. 22—Oct. 29.....	Rosina Vokes.
Nov. 5.....	Hart's "Friends."
Nov. 12—Nov. 19.....	"Across the Potomac."
Nov. 26—Dec. 3.....	Joseph Murphy.
Dec. 10—Dec. 17.....	"Niobe."
Dec. 25.....	Digby Bell in "Jupiter."
Dec. 31—Jan. 21, 1893....	E. S. Willard.
Jan. 28—Feb. 11.....	N. C. Goodwin.
Feb. 18—Feb. 25.....	Rosina Vokes.
Mar. 4—Mar. 11.....	Ramsey Morris in "Joseph."
Mar. 19.....	James O'Neill.
Mar. 25—Apr. 8.....	Eleanora Duse.
Apr. 15.....	Modjeska.
Apr. 22—Apr. 30.....	"Niobe."
May 7—May 13.....	Fanny Davenport.
May 20—June 3.....	Augustin Daly's Company.
June 10 to July 15.....	E. S. Willard.

SEASON OF 1893-1894.

July 12—Aug. 5.....	E. S. Willard.
Aug. 12—Aug. 26.....	N. C. Goodwin.
Sept. 2—Sept. 23.....	E. S. Willard.
Sept. 30.....	Evans and Hoey.
Oct. 7—Oct. 28.....	Coquelin and Hading.
Nov. 4—Nov. 11.....	A. M. Palmer's Company.
Nov. 18—Nov. 26.....	Rosina Vokes.
Dec. 2—Dec. 9.....	Modjeska.
Dec. 16—Dec. 23.....	Manola-Mason Company.
Dec. 30, Jan. 3, 1894, Jan. 20	Mr. and Mrs. Kendal.
Jan. 27.....	N. C. Goodwin.
Feb. 4.....	Closed.
Feb. 10—Feb. 24.....	Wilson Barrett.
Mar. 4.....	"Wilkinson's Widows."

Mar. 10.....	Modjeska.
Mar. 17—Mar. 25.....	Chauncey Olcott.
Mar. 31—Apr. 29.....	E. S. Willard.
May 6 to Aug. 12 (15 wks)	"Charley's Aunt."

SEASON OF 1894-1895.

Aug. 18—25, 1894, Sept. 1.	Lyceum Theatre Company.
Sept. 23—Oct. 6.....	Mr. and Mrs. Kendal.
Oct. 13—Nov. 3.....	N. C. Goodwin.
Nov. 10—Nov. 17.....	Ada Rehan.
Nov. 24.....	Daly's Comedians.
Dec. 1—Dec. 8.....	Johnstone Bennett "The Amazons."
Dec. 3—Jan. 6—13, 1895.	E. H. Sothern.
Jan. 20—Jan. 27.....	John Drew.
Feb. 3—Feb. 10.....	Olga Nethersole.
Feb. 17—Feb. 24.....	"The Foundling."
Mar. 3—Mar. 16.....	"Princess Bonnie."
Mar. 23—Apr. 14.....	"Charley's Aunt."
Apr. 21—Apr. 27.....	Marie Burroughs.

SEASON OF 1895—1896.

May. 4, 1895.....	N. C. Goodwin.
May 11—May 18.....	Mr. and Mrs. Kendal.
May 25—June 1.....	"Birth of Venus."
June 9—June 22.....	"The Gaiety Girl."
July 6 to Aug. 24 (9 wks)	"Trilby."
Aug. 31—Sept. 14.....	Lyceum Theatre Company.
Sept. 22.....	"Charley's Aunt."
Sept. 28—Oct. 5.....	Ada Rehan.
Oct. 12—Nov. 2.....	William Gillette in "Too Much Johnson."
Nov. 9—Nov. 23.....	"Little Christopher."
Dec. 1—Dec. 8.....	"Hansel and Gretel."
Dec. 14—Jan 4, 1896.....	E. H. Sothern.
Jan. 11—Feb 1.....	N. C. Goodwin.
Feb. 15.....	"His Excellency."
Feb. 22—Feb. 29.....	"Trilby."
Mar. 7—Mar. 15.....	"The Strange Adventures of Miss Brown."
Mar. 21—Apr. 5.....	Olga Nethersole."
Apr. 12—Apr. 18.....	John Hare.
Apr. 26.....	John Drew.

SEASON OF 1896-1897.

May 2 to May 16, 1896...	John Drew.
May 23 to Aug. 12 (13 wks)	"The Gay Parisians."
Sept. 13—Sept. 19.....	Lyceum Theatre Company.
Sept. 26 to Oct. 4.....	"Thoroughbred."
Oct. 10—Oct. 17.....	Empire Stock Company.
Oct. 25.....	Clay Clement.
Nov. 1—Nov. 7.....	"Sue."
Nov. 14.....	Wilton Lackaye.
Nov. 21—Nov. 28.....	Albert Chevalier.
Dec. 5.....	Robert Hilliard.
Dec. 12.....	"Too Much Johnson."
Dec. 19—26—Jan. 2, 1897.	E. H. Sothern.
Jan. 2—Jan. 30.....	N. C. Goodwin.
Feb. 6.....	"The Sign of the Cross."

Feb. 13—Feb. 20..... Olga Nethersole.
 Feb. 27 to Mar. 6..... "My Friend from India."
 Mar. 13—Apr. 10..... E. S. Willard.
 Apr. 17—Apr. 24..... John Hare.

SEASON OF 1897-1898.

May 1—May 8, 1897..... John Drew.
 May 15—May 23..... "Two Little Vagrants."
 May 29—June 5..... Ada Rehan.
 June 12—Aug. 14 (10 wks) "Never Again."
 Aug. 21—Sept. 4..... Lyceum Theatre Company.
 Sept. 11—Sept. 25..... Empire Theatre Company.
 Oct. 2—Nov. 6 (6 wks).. William Gillette in "Secret Service."
 Nov. 13—Nov. 27..... W. H. Crane.
 Dec. 4—Dec. 18..... Sol Smith Russell.
 Dec. 25—Jan. 1, 1898..... E. H. Sothern.
 Jan. 15—Feb. 12 (5 wks). N. C. Goodwin.
 Feb. 12—Feb. 19..... Charles Coghlan.
 Mar. 5—Mar. 12..... Julia Arthur.
 Mar. 19..... E. S. Willard (closed two weeks account illness).
 Apr. 9—Apr. 16..... John Drew.
 Apr. 23—Apr. 30..... E. H. Sothern.



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The story of a theater

