THE HISTORY OF THE GREAT SOUTHERN THEATER,
COLUMBUS, OHIO

A Thesis
Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

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CHAPTER I

INTRODUCTION, REVIEW OF THE LITERATURE, AND HISTORICAL BACKGROUND

INTRODUCTION

Columbus, as the capital of Ohio, has been a large and important city for well over one hundred years. It was the purpose of this paper to examine the theatrical activity in Columbus and, more specifically, to compile a history of one of its theatres, the Great Southern Theater.

A well-managed and active theatre can be a great boon to a city, its business establishments, and its citizens. It can draw money-spending people to the city, be a good financial investment, offer new jobs to local workers, present the best theatrical attractions to its patrons, and serve as a showcase for local talent. This paper attempts to show that the Great Southern Theater did all of these things in and for Columbus.

REVIEW OF THE LITERATURE

Much has been written about theatre in Columbus, including the Great Southern Theater. The majority of the literature concerning Columbus theatre was found in local newspapers. For the purpose of this paper the Columbus Daily Dispatch, the Columbus Evening Dispatch, and the Columbus Sunday Dispatch, which covered the period of the Great Southern Theater, were used because they had the most complete and varied coverage of
theatre news. The information which the newspapers offered primarily concerned the actors, musicians, and playwrights. There was very little information about the technical and production aspects of the local theatre scene.

The historical background of Columbus theatre activity was obtained from three local histories and an unpublished Master's thesis. Osman C. Hooper's *History of the City of Columbus, Ohio* contained a little information about the very first theatrical activities. William T. Martin's *History of Franklin County* picked up where Hooper left off and offered a few disconnected facts which covered a period of approximately twenty years. Opha Moore's *History of Franklin County, Ohio* covered the longest period of time with the most careful and complete notations. Kathryn E. Utz's unpublished Master's thesis, "Drama in Columbus, Seasons 1849-50 to 1860-61," was primarily concerned with dramatic literature and actors, but it did include a careful compilation of the available facts.

The *Gallery of Plays and Players*, a periodical of the late 1890's devoted to the legitimate theatre, was concerned, on the whole, with theatre stars, but it included scores of production photographs. All of these photographs are of interest from the standpoint of scene design and a few of them have proven of value in this paper because they illustrate stage settings which might have appeared on the stage of the Great Southern Theater.
HISTORICAL BACKGROUND

It is believed that the first public performance of a play in Columbus was Oliver Goldsmith's *She Stoops To Conquer* at the Old Market House on West State Street on April 10, 1828, with a Mr. and Mrs. Harper in the leading roles. Sometime during 1830, and continuing sporadically for the next two or three years, theatrical performances were produced at Young's Coffee House under the management of Messrs. Gilbert and Trowbridge. The entertainments were produced in an upper room which was called the Eagle Theater. ¹

In the fall of 1835 a stock company erected the first theatre building in Columbus, The Columbus Theater. It was a small frame structure located on the west side of High Street between Broad and Gay Streets. The Columbus Theater had a fifty foot frontage, depth of one hundred feet, and height of thirty feet. Approximately one-half of the interior was occupied by the stage. There were also two tiers of boxes, a pit, and a saloon at the rear. In the winter of 1836 a dramatic company, under the management of Messrs. Dean and McKinney appeared. The Columbus Theater was also used for amateur performances, meetings, and oratorical contests. ²

On January 29, 1836 the *Ohio State Journal and Columbus* ³

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² Ibid.

³ Ibid.
Gazette printed an announcement that on January 11, 1836 an ordinance had been passed to regulate "Stage Players and Public Exhibition." It provided that the mayor would issue a yearly license for theatrical performances in return for seventy-five dollars, the license being revokable if the performances were not conducted in a "decent and orderly manner."

During the winter seasons the Columbus Theater was occupied under different managers until 1843 when it was finally closed because the saloon at the rear of the theatre drew more attendance than the stage attraction. 3

For approximately the next five or six years Odeon Hall and Walcutt's Museum were the only places of amusement in Columbus. In 1847 a theatre called Neil's Hall was built on High Street on the south side of the Neil House, but it was short-lived because it burned to the ground in September of 1848. It was rebuilt the next year and called Neil's New Hall until 1858 when it was renamed the Concert Hall. 4

During the next seven years, until 1855, there was no building in Columbus wholly devoted to theatrical activities, although there were numerous halls and rooms in various buildings which housed lectures, concerts, and theatrical productions. The first theatrical production after the burning of Neil's Hall was

3 William T. Martin, History of Franklin County (Columbus: Follett, Foster and Company, 1858), p. 311.
held at the Concert Hall in the Statesman Building on January 2, 1849.5

Between November of 1851 and November of 1852 there were many changes in the locations of theatrical entertainment. In December a new building, known variously as Walcutt's New Hall and Walcutt's Concert Hall, was completed at the corner of High and Town Streets. It housed a large room for theatricals, lectures, and concerts. Beginning in January the Hall of the New Starling Medical College was used for Lectures and Theatricals. After the burning of the Old State House in February the Ohio Representatives met at Odeon Hall. During the early spring the City Hall, home of the offices of Columbus City officials, began devoting the rear half of the building to concerts and dioramas. In November of 1852 Ambo's New Hall, next to Odeon Hall, was completed and the State Senate moved in. Late in 1853 Hessenauer's Hall, opposite the City Market, was made available to the public for lectures, dances, and theatrical performances. Its name was changed to Fremont Hall in 1856.6

In 1855 Columbus had its first structure, the Dramatic Temple, which was planned and built as a theatre. Dramatic Temple, owned by Kinney, Burnell and Company, was on the south side of State Street between High and Third Streets opposite the

5Kathryn E. Utz, "Drama in Columbus, Seasons 1849-50 To 1860-61" (unpublished Master's thesis, The Ohio State University, Columbus, 1947), p. 10.

6Moore, op. cit., p. 388.
State House, now the present location of the Grand Theater.  

On October 17, 1855 the Daily Ohio Statesman reported that the Dramatic Temple could seat fifteen hundred in armchairs, had beautifully fitted dressing rooms, new wardrobes, a drop curtain, scenery painted by a Mr. Samuel Gulick, and a proscenium with a medallion arch on which there was a painting of Shakespeare. For a town which had only had converted rooms here and there for theatre productions, the Dramatic Temple was something of which it could be proud and thankful, for it continuously induced more of the better traveling theatre attractions to play Columbus. Because the townspeople called it the Columbus Theater, in 1856 the Dramatic Temple officially changed its name to the Columbus Theater.  

In 1871 William A. Neil, a Columbus man, purchased the Columbus Theater and after extensive remodeling reopened it on November 13, 1871 as the Atheneum. The Sargent Stock Company was engaged at the Atheneum in 1872, which proved to be the beginning of consistent legitimate theatre performances in Columbus. It remained the Atheneum until 1879 when the name was changed to the Grand Opera House.  

During the 1880's Geary's World Museum, at the corner of High and Spring Streets, featured freak shows, but it also had

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7 Ibid.  
8 Utz, op. cit., p. 14.  
9 Moore, op. cit., p. 391.
a theatre at the rear of the second floor. In 1891 the owner of the building, Mr. Henry M. Chittenden, remodeled it into a hotel, The Chittenden, and a legitimate playhouse called the Globe Theater. Soon afterward the name was changed to the Park Theater. In 1892 Mr. Chittenden built another theatre, adjoining his hotel facing Spring Street, which he named the Henrietta Theater, honoring his wife. On the evening of November 24, 1893, a fire started in the Henrietta Theater which took down, not only the Henrietta, but also the Chittenden Hotel and the Park Theater as well. In one fell swoop Columbus lost two of its three legitimate theatres and its nicest hotel.

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CHAPTER II

THE GREAT SOUTHERN THEATER

THE FINANCIAL BACKING

After the Henrietta Theater fire Mr. Chittenden rebuilt his hotel on its original site and a group of north-side businessmen financed the building of the High Street Theater north of the New Chittenden Hotel. Both of these establishments were opened for business in 1894, but in the meantime a group of south-side businessmen decided that they wanted and needed a new hotel and theatre in their region of the Columbus downtown district. An organization of approximately four hundred stockholders was formed to finance the construction of the building and later to lease the hotel and theatre.

THE PHYSICAL PLANT

The stockholders hired three local architects, Joseph Dauben, David Reable, and Charles Krumm to choose the site and design the building which would house both the theatre and hotel. The south-east corner of South High and East Main Streets was purchased for the structure. The building was designed to be one hundred eighty-eight feet, six inches square, six stories in height, its exterior of brick and native stones, and with the hotel entrance on High Street and the theatre entrance on

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1 Moore, op. cit., p. 387.

2 Columbus Daily Dispatch, September 28, 1895.
Main Street. (See Fig. 1). The gallery entrance was located on Pearl Street, around the corner from the main entrance. There was a separate box office in the gallery entrance, thus eliminating the necessity of gallery patrons mingling with those patrons who purchased reserved seats in the orchestra or balcony.\(^3\) For help in this portion of the planning the architects hired Menno S. Detweiler, one of the designers of the 1893 Chicago World Fair.\(^4\)

Lobby, foyer, and promenade balcony. Above the doors to the theatre lobby, in cut colored glass, were the letters "O H S". This set of initials stood for the Opera House Southern, which the owners had decided upon as the name of the theatre. Although the owners seemed satisfied with the name, there was reported a good deal of discontent among the townspeople, even to the extent of a planned raid to break the glass, thus obliterating the official name.\(^5\) There was found no evidence that the threatened raid was carried out, but it was discovered that the lessees ignored the official title and always advertised as the Great Southern Theater.

The marble and decoratively carved wood lobby, which housed the box office on the west side, general offices and an entrance to the gallery box office on the east side, was inclined to the foyer. Between the lobby and foyer was a massive

\(^3\)Columbus Daily Dispatch, September 5, 1896.

\(^4\)Columbus Daily Dispatch, November 10, 1894.

\(^5\)Columbus Daily Dispatch, September 12, 1896.
FIGURE 1
THE GREAT SOUTHERN HOTEL AND THEATER, 1896
ornamental iron grillwork gate. Above the gate were cut colored glass windows like those over the main entrance.  

On both sides of the carpeted, terra cotta and orange foyer was a marble stairway leading to the promenade balcony. Under each stairway was a checkroom. The ladies' and men's lounges were also located in the foyer. Throughout the foyer were arranged groups of upholstered chairs and couches and the walls were hung with pictures of popular theatre personalities.

The promenade balcony, or mezzanine, offered the same decor and comfort as that of the foyer. Off the promenade balcony were the offices of the manager and the tunneled stairways which led to the balcony.

**Auditorium.** On June 8, 1894 the *Columbus Daily Dispatch* published the first picture and description of the interior of the Great Southern. Actually the only positive information that was offered was that the design was by the consulting architects Yost and Packard (see Fig. 2) and that the auditorium would seat approximately eighteen hundred when completed.

The auditorium was arranged on three levels, the orchestra, balcony, and gallery. On orchestra level the theatre measured sixty-seven feet wide and ninety feet from the stage to the

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6 *Columbus Daily Dispatch*, November 10, 1894.
7 *Columbus Daily Dispatch*, September 5, 1896.
8 Ibid.
FIGURE 2

ORIGINAL INTERIOR DESIGN
The balcony and gallery were supported by a system of steel cantilever construction, which eliminated the usual series of support posts throughout the house. Only two support posts were needed, both of which were in the rear of the orchestra and behind which no seats were placed. The orchestra seats and couches, which were actually double seats, were quite plush. The balcony contained just single seats like those in the orchestra and the gallery was equipped with hard, straight-back, pew-like benches.

The Great Southern tried something new in the arrangement of its boxes. There were three boxes on each side, but they were all on orchestra level. The boxes were separated from the rest of the house and each other by a step and an iron railing. Next to each box there was a small private room concealed by an iron gate and drapes.

At the time of completion the Great Southern boasted a seating capacity of one thousand, seven hundred and twenty-three. For the convenience of the patrons the seating chart was printed in the programs of the first year and was posted at the box office. (See Fig. 3 and 4).

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9 Columbus Daily Dispatch, September 15, 1895.
10 Columbus Daily Dispatch, November 10, 1894.
11 Columbus Daily Dispatch, September 5, 1896.
12 Columbus Daily Dispatch, August 15, 1895.
13 Columbus Daily Dispatch, September 12, 1896.
FIGURE 3

ORCHESTRA SEATING CHART
FIGURE 4
BALCONY AND GALLERY SEATING CHART
The heating of the theatre was taken care of by the central heating system of the hotel. During hot weather the house was cooled with tons of ice. It was placed in the hotel basement and electric fans directed the flow of cold air to air ducts which led to grated holes in the orchestra floor.\textsuperscript{14}

The proscenium arch was elliptical in shape and was carried all the way back to the balcony in a series of decorative arches.\textsuperscript{15} (See Fig. 5 and 6). Concealed within the arches were approximately one thousand electric lamps, all of which were tinted orange. Throughout the remainder of the auditorium and entrance were six hundred more electric lights of various colors.\textsuperscript{16}

The early publicity stories and advertising of the Great Southern stressed the fact that the structure was built entirely of fireproof material, that there was a fire curtain, that there was very little in the auditorium that could possibly burn, and that the house was equipped with more than sufficient fire exits. No doubt this stress was made to dispell any apprehensions of a fire like that at the Henrietta Theater.

\textbf{Stage area.} The stage measured thirty-two feet wide at the proscenium, forty-five feet from the footlights to the upstage

\textsuperscript{14}Columbus Daily Dispatch, June 11, 1898.

\textsuperscript{15}Columbus Daily Dispatch, November 10, 1894.

\textsuperscript{16}Columbus Daily Dispatch, August 15, 1895.
wall, and seventy-two feet from stage to grid. On the stage level there was actually nothing more than the wooden stage floor with its floor pockets, dressing rooms both left and right, and metal stairways on both sides. Built into the small curved apron there was a metal trough, curved to the line of the apron, which contained the electrical fixtures for the footlights. Stage left there was an entrance into the hotel proper, in which some of the dressing rooms were located. There were twenty-two dressing rooms scattered throughout the backstage area and hotel.\(^{17}\)

At stage right a curved stairway led to more dressing rooms and the light board. (See Fig. 7). A straight stairway stage left led to dressing room at the same level as the light board. From both of these landings straight metal stairways led to the next level which was composed of the pin rail stage left (see Fig. 8), a catwalk at the rear, and a bridge stage right. On the catwalk there was a high wooden workbench on which the scene painter kept his paints and brushed. From this level he painted drops tacked to the paint frame which was raised and lowered between the catwalk and rear wall. (See Fig. 9). On the bridge stage right there were shelves and a sink for the convenience of the scene painter. These three walkways were constructed of steel and cement, except for the railings which were wood.

A metal stairway led from the bridge to the grid. The grid was constructed of steel beams which ran up and down stage

\(^{17}\)Ibid.
FIGURE 7

LIGHT BOARD
FIGURE 9

PAINT FRAME AND WORKBENCH
over which were placed wooden beams running across stage. Fastened to the wooden beams were the banks of blocks and pulleys for the flying of scenery and curtains. (See Fig. 10). Exposed electrical cable was strung across the ceiling. In the center of the grid next to the rear wall was the bull wheel, actually two wooden wheels, the largest of which was six feet in diameter. (See Fig. 11). Lines were attached from the bull wheel to the paint frame, with the free ends tied off on the catwalk. The frame was raised or lowered by the manipulation of the lines from the catwalk. On stage right there was a metal and cement stairway leading to the basement. On this level there were also dressing rooms and entrances to the hotel. One of these entrances was a tunnel which connected to the luggage room in the hotel basement. (See Fig. 12). Through this tunnel was transported any paraphernalia which might have been packed in the personal luggage of any of the performers who were stopping at the Great Southern Hotel during the run of the production.

Under the apron of the stage was a double stairway which led to two small doors which opened into the orchestra pit. Beneath the orchestra pit was a small crude room which was used by the stage electrician. Upstage of the double stairway, or directly under the on stage portion of the ceiling, the area was clear of obstructions so that there was room for any special rigging which might have been necessary for a production.

Beneath the upstage area there was a wooden elevator system. (See Fig. 13). It consisted of three units of two
FIGURE 10

GRID AND PULLEY BANK
FIGURE 11

BULL WHEEL
FIGURE 13

ELEVATORS
movable frames. These frames raised and lowered in tracks very much like those of sash windows. The floor above the elevators, which measured twenty feet six inches by three feet eight inches, was removable. It was divided evenly into three sections, one above each of the three elevator units. The tops of the vertical runners of each of the frames were notched to fit the notched cross beams under the floor boards. (See Fig. 14).

The two vertical runners of each frame were held in place by three horizontal rails. Attached to each track, just below the level of the top support rail, was a pulley mounting. A line was run through the bottom and middle rails of each frame, up to and over its pulley, and across the ceiling to the stage left side of the whole system. When these lines were pulled the frames rose, lifting the flooring with them. At the desired height, the lines were tied off and pegs were inserted into holes drilled through the tracks and frames.

This elevator system was used only during set up and strike. The stagehands raised the elevators, removed the floor sections and put them to one side. The resultant holes in the stage floor served as a passageway through which were passed props, trunks of costumes and make up and set pieces.\(^18\)

Changes. The Great Southern Theater changed relatively little in its sixty-one year life span. Of course there were

\(^{18}\)See footnote 6, Chapter III.
FIGURE 14

TOP OF ELEVATORS
numerous minor changes such as new paint jobs, carpets, and seats, but only a few which changed its initial appearance. The box office was moved from the lobby to the outside (see Fig. 15 and 16) and the original box office was transformed into a refreshment concession. The iron gates which separated the lobby and foyer were replaced by heavy wooden doors. The check rooms in the foyer were closed off and the chairs and couches were removed from both the foyer and the promenade balcony. (See Fig. 17).

The greatest change in the auditorium took place in the gallery. The lower part of the center section was gutted for the installation of air conditioning air ducts and the projection booth. (See Fig. 18). The only other changes were in the orchestra. (See Fig. 19 and 20). The lighting fixtures were removed from the proscenium arch and the private rooms next to the boxes were removed.

The most drastic change was made on the stage. The rear half of the stage area was converted into a refrigerator unit for the hotel kitchen. In the basement the center area which was originally free from obstruction was converted into a storage room for the hotel. A few new switches and dimmers were installed in one of the dressing rooms in the basement and all of the entrances from the stage area to the hotel were sealed off. These changes were made over a period of years after the Great Southern Theater became a movie house.
FIGURE 16

GREAT SOUTHERN THEATER, 1957
FIGURE 17

FOYER
FIGURE 18

GALLERY
FIGURE 19
SKETCH OF AUDITORIUM, 1896
FIGURE 20

AUDITORIUM, 1957
CHAPTER III

PRODUCTION IN THE GREAT SOUTHERN THEATER

The Great Southern Theater was originally to have opened on October 1, 1895, but because of reported difficulty in obtaining building materials it did not actually open until one year later.¹ When it finally opened it was leased and managed by the Valentine Company, under the general managership of Mr. Lee M. Boda. The Valentine Company also leased and managed the Fairbanks Theater in Springfield, the English Opera House in Indianapolis, the Valentine Theater in Toledo, and the Victory Theater in Dayton.

The Valentine Company and Lee Boda remained at the Great Southern for all but its last two seasons as a legitimate theatre. In the fall of 1911 the Hartman Theater was leased by the Valentine Company and Boda took over as manager.² From 1911 to the end of 1913 the Great Southern was leased by the Dussenbery Brothers and played the Erlanger Syndicate and Shubert shows.

By the end of 1913 the fate of the Great Southern was certain. The Hartman Theater, newer and under better management,

¹Columbus Daily Dispatch, September 12, 1896.

²The information concerning the Valentine Company and the management and policy of the Great Southern Theater was obtained from Robert F. Boda, son of Lee M. Boda, during a series of interviews in June and July, 1957. Robert Boda worked for five years at the Great Southern in the capacity of head usher. In 1912 he became associated with the Hartman Theater and is now its lessee and manager.
had taken over the best in legitimate theatre offerings in Columbus. The owners realized not only their plight, but also their great opportunity at hand. They understood the constantly growing interest in and acceptance of motion pictures and the commercial value of a motion picture theatre. For years the Great Southern Theater was the outstanding movie house in Columbus, but with the advent of the newer and larger syndicated houses its drawing power began to decrease. Today it is still an active theatre, but it is old and does not draw the same size and type of audience that it once did.

The Great Southern was a tremendously active and versatile theatre, especially when compared to present day theatre. Throughout each year it offered its patrons the latest shows from New York, the great theatre personalities in repertory, the finest in the realm of music, a few carefully chosen special attractions, and the best of the local talent. (See Appendix).

The first three summers also saw activity at the Great Southern, although not as much as during the regular theatre season. On Monday, June 11, 1900 the Roof Garden of the Great Southern Hotel was opened under the management of Oral M. Heffner. The Roof Garden, which sat twelve hundred, offered theatrical performances mixed generously with cool evening breezes and refreshments. The attractions, booked by Lee Boda, were those of the J. K. Burke Circuit. The Roof Garden was equipped with a one thousand dollar stage, under which were located six dressing rooms. It was sixty feet long and raised four feet above
The ruling policy of the Great Southern was to offer the finest and most wholesome entertainment available at reasonable prices to the best of audiences. The management saw to it that theatre attendance was a refined, exciting, and rewarding experience. The box office was equipped to handle the ticket orders efficiently and uniformed messengers delivered reservations any place in the city without extra charge.

A long distance phone handled out of town orders and a phone connection to the backstage area facilitated the ordeal of opening a performance. Because practically every attraction of the period included music, every theatre had its own orchestra and the Great Southern was recognized as having the very best local musicians in its ten piece orchestra. Whenever possible the newspaper advertisements included the time for which carriages could be ordered by the patrons.

SCENERY

Like all comparable theatres, the Great Southern was equipped with what was known as stock scenery. This scenery, always supplied to the Great Southern by Armbruster and Sons.

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3 Columbus Evening Dispatch, May 24, 1900.

4 The information concerning the scenery at the Great Southern, unless otherwise noted, was obtained from a series of interviews in June and July, 1957, with Albert E. Armbruster, proprietor of Armbruster and Sons Scenic Studios, Columbus. Albert Armbruster and his company designed and constructed all of the stock scenery ever employed in the Great Southern Theater. He was also a member of the Great Southern Theater orchestra.
Scenic Studios, were all very much the same throughout the country. Each theatre usually had at least three stock sets, one fancy interior, one rather crude interior, and an exterior with foliage borders. The sets were used by stock companies, repertory groups, and sometimes by a one show company which needed extra or replacement flats.

There were certain standards and specifications to which the stock sets were built. The flats were quite heavy and awkward to handle because they were made of white pine which measured one and one-quarter inches by three and three-quarter inches, covered with linen muslin. At the Great Southern, and most of the other theatres, they were a standard fourteen feet high and five feet, nine inches, or less, wide. This standardization facilitated the mixed use of scenery carried by a company and that which the theatre supplied. Armbruster and Sons also kept the Great Southern supplied with at least one drop curtain and a ceiling.

When it was necessary for any of the stock scenery to be repainted for a performance one of the Armbrusters would be on hand at the theatre to do the job. The rest of the work concerned with the scenery or properties was done by union stagehands. The stagehands were usually helped by non-union boys who were known as "clearers."

The majority of the productions carried their own scenery and went to great lengths to extol its beauty and realism in advance publicity release. More often than not, there would appear in the local newspapers advance scene description, but the
local reviewer was either satisfied with what he saw and felt that no comment was necessary or else he was dissatisfied and again felt that comments were unnecessary. In either case, there was rarely a manifestation of an impression in any direction.

A typical example of what appeared in the newspapers is illustrated by the coverage of The Sporting Duchess which appeared at the Great Southern in December, 1897. (See Appendix). On November 29 the Columbus Daily Dispatch announced that, "the horses, carriages, dogs, scenery, costumes and paraphernalia which made up the original production will still be in evidence."

On December 2 it said that, "it is said to have thirteen mammoth scenes, twenty thoroughbred race horses and over five hundred brilliant costumes." December 3 it was declared that, "the thoroughbred horses will be ridden by professional jockeys."

In the December 4 edition the reader was informed that, "twenty horses are engaged in the great struggle." The "great struggle" was the English Derby. On Tuesday, December 7, the reviewer's comment on opening night was, "the stage scenery is magnificent."

No photographs of scenery on the stage of the Great Southern Theater are available and very little concerning scenery was found in the newspaper coverage. Seven photographs of New York productions of four plays which did play the Great Southern are available. The photographs are of the original New York productions, but each of these plays advertised that the original

5 Gallery of Plays and Players, Numbers 10 and 12, 1897.
cast and scenery would appear at the Great Southern Theater.

Figures 21, 22, and 23 illustrate exterior sets and in each is demonstrated the use of a ground cloth and painted drop. In Figure 22 two set pieces, the tree stump and a crude tree trunk, are clearly illustrated, as is the wing. Figure 23 illustrates the use of foliage borders.

Figures 24, 25, 26, and 27 are all of interior sets. Figure 24 illustrates the use of solid borders and wings. Figures 25, 26, and 27 illustrate realistic box sets.

There is no proof that this scenery did appear on the stage of the Great Southern Theater, but there is the possibility that it might have. These photographs at least offer some idea of the type of scenery that was used at the time.

**LIGHTING**

The stage lighting system of the Great Southern Theater was simple, effective, and appropriate. Light was needed on the stage area so that the action could be seen. Beyond this basic need for visibility, little thought or effort was given to color, direction, toning, or motivation.

The Great Southern was equipped with five border strips,

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*The information concerning various aspects of the physical plant, lighting, and special effects in the Great Southern, unless otherwise noted, was obtained from a series of interviews in June and July, 1957, with Charles D. Dillon, stage electrician at the Great Southern Theater from 1905 to 1911. Charles Dillon is a fifty-four year member of the Stage Employees - Local Union No. 12, was associated for many years with the Hartman Theater, and is presently associated with Loew's Ohio Theatre.*
FIGURE 21

UNDER THE RED ROBE - ACT III
FIGURE 22

UNDER THE RED ROBE - ACT III, SCENE II
FIGURE 23

THE DEVIL'S DISCIPLE - ACT IV
two vertical strips, and footlights. These strips were nothing
more than metal troughs in which were placed household carbon
lamps. The borders were placed parallel to the curtain line and
the verticals stood just inside the proscenium. The strips were
all on three color circuits, red, white, and blue, but there was
rarely any manipulation of color for effect. There were also a
few olivettes and floods which, when called for, were placed on
the bridge and pin rail or on boxes and tables in the wings and
connected to the floor pockets.

A light plot always arrived ahead of the company. The
plot usually did little more than specify the depth of the set so
that the borders would be in the correct position. Occasionally
the plot called for the use of flood lights or for a special color
in the foots and strips. Then a special color was needed the plot
was accompanied by a metal can of the coloring. It was then the
responsibility of the electrician to take down the strips, put
the lamps in the dipping strip, which was in his workroom in the
basement, and dip the lamps in the coloring.

There were occasions when a show would need a carbon
arc follow spot. The Great Southern was always equipped with at
least one, but the companies always carried their own and pre-
erred to use their own because they were never sure if a theatre
had the instrument and, if so, if it were in good working order.
Whenever the follow spots were used they were put in the first
row of the gallery, which was equipped with floor pockets.

When asked just what part the lighting played in a
production at the Great Southern, Charles Dillon replied, "It all depended on who the star was. That was it. The lighting didn't mean anything."

SPECIAL EFFECTS

Because the Great Southern was a first class theatre which played primarily the new shows and most popular personalities and did not have to rely on the older, more spectacular type of melodrama for its drawing power, it was not often the scene of the spectacular theatrical effect, just for the sake of spectacle.

In February, 1897, a combination of opera and moving pictures appeared on the stage of the Great Southern. For Carmen a genuine bull fight, which lasted fifteen minutes, was reproduced by the eldolloscope, but, "it was not used as sensation, but as a logical and consistent portion of the story itself." In February, 1899, the Great Southern was the scene of the snowstorm in Way Down East. The snow was blown on stage by electric fans from the bridge and pin rail and some was dropped from the grid.

Traps. The stage of the Great Southern usually had three or four traps in it. If a show required a certain type of trap in a particular position the carpenters would cut through the stage floor and put it in. Sometimes there was not enough time to build a new trap so the company would have to use either

7 Columbus Daily Dispatch, February 20, 1897.
available traps or none at all. In some cases a company carried its own trap already assembled, requiring only a hole in the floor. Because of the constant changing of trap positions and the resulting condition of the patched flooring, the Great Southern often had a new stage floor installed during the summer months.

At the present time there is only part of one trap in existence at the Great Southern. (See Fig. 28). It is located down stage center and is now bounded by pipes on one side and the storage room on the other. It consists of a twenty-two inch by sixteen inch section of the stage flooring resting on two pivoting arms. The arms are mounted on two beams which run parallel to the curtain line. The arms are braced together at the end opposite the pivot so that they move as one unit. Attached to this brace are the remains of two hinges. The arms are blocked so that they can move up only to floor level and down only about four inches below floor level. There is a piece of rope attached to one end of the flooring. Below the pivoting arms are two braces, on one of which is the remains of a pulley mounting. It appears that both braces housed pulleys, that rope was attached to both ends of the flooring and that by pulling the lines over the pulleys the flooring could be moved into place or out of the way. Probably the hinges on the end brace attached a support which held the whole trap unit in place when the flooring filled the hole in the stage floor. The size of the trap indicates that it was used by just one person at a time, in a straight standing position, or for small props.
FIGURE 28

TRAP
Treadmills. There were a few shows which included horse races and therefore called for treadmills. Most of these shows just required the placement of a treadmill on the stage floor with a ground row in front of it for masking. There was one show, however, which, with the original cast and production, played only long runs and spent a long time in setting up. *Ben Hur* played the Great Southern for two weeks in March, 1903. The house was dark the whole week before the run opened so that the carpenters and stagehands could make preparations. Approximately half of the stage floor was torn out and replaced by treadmills which had been specially built to handle the chariot race in the play. During the race two of the chariots collided and one of the chariots lost a wheel. The wheel was rigged with a peg to hold it in place. Attached to the peg was a wire which led off stage left and when it was time for the wheel to come off the wire was pulled, the peg fell out, and the wheel came off.

Flying. In 1909 an English company appeared in the Great Southern with a show called *The Bells*. This show, like many others before it, required rigging to fly one of the actors. Always before, the rigging was done from the grid. This company came in with a family of young men who had invented a new way of rigging the machinery for flying an actor. These men cut a hole in the ceiling approximately one-third of the way back between the stage and the balcony. (See Fig. 29). Through this hole was passed a cable which was attached at one end to the machinery.
FIGURE 29

SLIT IN CEILING FOR FLYING
stationed on the grid and at the other end to the actor on the stage. The high point of the show was when the actor flew from the stage to the balcony railing, from which he delivered a few lines, and then flew back to the stage.

The young inventors virtually lived on the grid to protect their interests. They had applied for patent rights on their invention, but the patent had not been granted by then and they had trouble with stagehands who tried to steal the machinery or parts thereof. The next year, after the patent had been granted, they returned to fly Peter Pan. This same family retains the patent today and still flies Peter Pan and other shows.

Others. There were sometimes special effects machines required that most theatres did not have. For this reason all companies which needed a special machine, such as thunder or wind, carried their own. They also carried all their own properties. Traveling shows had found that it was much safer to make sure they had what they wanted by carrying it with them rather than depending on the theatres they played to supply it.
CHAPTER IV

SUMMARY AND CONCLUSIONS

SUMMARY

The recorded history of Columbus theatre activity dates back to 1828. From then until 1855 plays were presented in numerous halls and rooms which were used for all types of entertainment. In 1855 Columbus built its first theatre, the Dramatic Temple, which, under various owners and names, remained an active theatre until after 1900. Within a four year period in the early 1890's two legitimate theatres were built, destroyed by fire, and another was built to take their place.

In 1896 the Great Southern Theater, owned by four hundred stockholders, was opened. Housed in the Great Southern Hotel building at the corner of South High and East Main Streets, the theatre was claimed to be completely fireproof. The theatre was comfortable and efficient for both patrons and performers. The theatre, from the technicians standpoint, was very well equipped and left little to be desired. The theatre underwent a few changes, most of them minor, after its conversion to a movie house in 1914.

The Great Southern was equipped to fly all scenery, including its own stock sets which were sometimes needed to supplement or replace the scenery usually carried by the traveling companies. The lighting of the shows was simple, but efficiently produced by strips of colored carbon lamps. The rigging of
special effects, although usually quite easily done, sometimes required steps as drastic as cutting a hole in the ceiling or ripping up part of the stage floor.

CONCLUSIONS

Although the Great Southern Theater was built and equipped to handle any possible technical problems of production, it was rarely used to its greatest capacity or best advantage. The interest in theatre was all in the stars or personalities who appeared. There appeared to be little interest in the development or improvement of theatre arts and skills, other than those of the performers.

The Great Southern has gone through two cycles of rise and fall of popularity. For fifteen seasons it was the finest and most active legitimate theatre in Columbus. During the next two seasons its popularity and activity declined in the face of new competition. Its conversion to motion pictures again established it as the finest and most active house of its kind in Columbus. The appearance of competition in the field of motion pictures again caused a decline in its popularity.

There does not appear to be any chance for a revival of popular interest in the Great Southern Theater in the near future. Because of the physical changes which have been made on the stage, there is very little possibility that the theatre will ever again be used for the production of plays, but perhaps it could again enjoy its great popularity if it were converted
to handle one of the special projection types of motion pictures which are now popular.
APPENDIX

The following is a chronological listing of attractions at the Great Southern Theater during its first four seasons of activity as a legitimate theatre. The information included in the listing was gathered from the Columbus Daily Dispatch, the Columbus Evening Dispatch, the Columbus Sunday Dispatch, and Great Southern Theater playbills. The attractions are classified into theatre seasons which begin in the late summer or early autumn of one year and end in the spring or summer of the following year. Each attraction is entered by dates of appearance, days of appearance, days of matinees, underscored title, producer, manager, director, and cast list. The entries are as complete as the available data permits. Each entry is single-spaced with double spaces between entries. Dates are in figure form; days of the week are abbreviated; and a matinee is indicated by the abbreviation "mat".
1896 - 1897 SEASON


9/24-26, Thurs.-Sat., Sat. mat.: *A Railroad Ticket* by W. W. Freeman, with James Mackay.

9/28,29, Mon., Tues.: *The Politician* and *The Wrong Mr. Wright* with Roland Reed, Maud White, Mary Myers, William Bernard, Sheridan Tupper, James Douglas, Julian Reed, Charles Wyngate, and John H. Bunny.

10/1, Thurs.: *An American Beauty* by Hugh Morton and Eustace Kerker, managed by Conary and Lederer, presented by the Lillian Russell Opera Company with Lillian Russell.

10/8-10, Thurs.-Sat., Sat. mat.: *The Bells* by Leopold Lewis and *The New Dominion* by Clay Clement, managed by Ira J. LaMotte with Clay Clement, Charles D. Craig, Carleton Macey, George Berry, John Lessor, Jeffrey D. Williams, Julian Geiger, Amelia Gardner, Lettie Allen, Rolinda Bainbridge, and Carra Kenwyn.


10/28, Wed.: *Cricket on The Hearth and Lend Me Five Shillings* by Hugh Morton with Joseph Jefferson.

11/3, Tues.: *DR. Belgraff* with Wilton Lackaye, Marie Wainwright, Alice Evans, Forrest Robinson, C. W. Couldock, Byron Douglas, Alfred Hampton, Caroline Franklin, and election returns read from the stage.

11/6,7, Fri., Sat., Sat. mat.: *A Midnight Bell* by Charles H. Hoyt, music by Victor Herbert, managed by Duncan H. Harrison with Digby Bell, Laura Joyce Bell, Anna Ward, and Ed Redway.

11/9-11, Mon.-Wed.: *Sue* by Bret Hart, produced by Charles Frohman with Annie Russell and Joseph Haworth.
11/12, 13, Thurs., Fri.: The Nancy Hawks produced by the Mortinetti-Tannehill Comedy Company with Ignacio Marinetti, Frank Tannehill, Jr., Anna Boyd, Carrie Radcliffe, Lillian Florence Wickes, Thomas H. Burns, Louise Muldiner, Henry Mowry, Lillian Dean, Riva Gibson, and E. S. Morey.


12/3-5, Thurs.-Sat., Sat. mat.: A Temperance Town by Hoyt with George Richards, Eugene Canfield, Richard Dillon, John A. Holland, Herman Sheldon, Conrad Cantzen, George Ober, E. F. Nagle, Gertrude Perry, Maria Vart, Julia Gilroy, Laura Ayres, Sallie Stembler, and Madison Corey.


12/13, Sun.: Gilmore's Band Concert, directed by Victor Herbert, with Marie Donavin, soloist.

12/15, Tues.: Albert Chevalier Concert, managed by Charles Frohman with the Abbott Sisters, Harry Atkinson, Harry Brett, Cyrus Dare, Alfred West, and Nora Girton, soloists.

12/25,26, Fri., Sat., Fri. and Sat. mats.: Al. G. Field's Combined Minstrels with Bogert and O'Brien, Frank Lamondue, Clayton, Jenkins and Jasper, Lou Sulley, Eddie Fox, Ollie Young, and Fred Leslie.


12/31-1/2, Thurs.-Sat., Fri. mat.: On Broadway with Maggie Cline and John G. Sparks.


1/8,9, Fri., Sat., Sat. mat.: Denise, Camille, and The Wife of Scarli managed by Daniel and Charles Frohman with Olga Nethersole, Nathaniel Hartwig, Robert Pateman, and Henrietta Watson.

1/11,12, Mon., Tues.: The Right To Happiness and Caesarine sponsored by the Columbus Lodge of Elks with Minnie Maddrn Fiske.

1/13, Wed.: Lillian Nordica Concert directed by Al Hayman, Klaw and Erlanger with Sofia Scaichi, Barron Berthold, John C. Dempsey, and M. I. Luckstone.


2/2, Tues.: *The Jucklins* by Daniel L. Hort, directed by William R. Hayden with Stuart Robson.

2/6, Sat., mat. and eve.: *The Politician* and *The Wrong Mr. Wright* by George H. Broadbelt with Roland Reed, Isadore Rush, Charles Coote, Charles S. Abbe, Holbrook Blinn, Sheridan Tupper, John H. Bunny, James Douglass, Mary Myers, Althea Luce, and Monte Donico.

2/8, Mon.: *Arion Club Concert* with Lillian Miller, Sieveking, Marie Louise Dresel, and Henry Lippert, soloists.


2/12, Fri.: *Charity Concert* by the Columbus Orchestra, Arion Club, Orpheus Club, Pugh Vidette Band, Maennerchor, Harry Lott, and The Schubert Quintette Club.


2/19, 20, Fri., Sat., Sat. mat.: *Mystic Midgets* with Carl H. Booth, Robert L. Boda, Frank Drake, Austin McElroy, Joseph Livingston, Percy Stafford, Lee Boda, Edward Godec, Wright McAllister, Alanson McAllister, Charles L. Kurtz, Jr., Wendel Beggs, Oliver Feeley, Ralph Rutherford, Robert McAllister, William Tracy, Robert Patterson, Emerson Mathews, Percy Williams, Roy Ferguson, Claude Stearns, Orla Burgess, Herbert Vance, Edgar McCahl, Carrington McCallip, Elmer Ury, Mary Phalen, Mignon Poste, Louise Medberry, Louise Logan, Margaret Plumer, Eura Case,


2/26, 27, Fri., Sat.: Fleur de Lis and The Little Trooper, managed by S. T. King with Della Fox and Harry Macdonough.


3/16, Tues.: Arion Club Concert with Teresa Carenno, Genevieve Clark Wilson, and Josephine Jacoby, soloists.

3/17, 18, Wed., Thurs., Wed. mat.: Herrmann The Third, Magician with Adelaide Herrmann.


1896 - 1897


4/16, 17, Fri., Sat., Sat. mat.: The Mandarin by Reginald DeKovan and Harry B. Smith, presented by the DeKovan-Smith Opera Company with Bertha Waltzinger, George C. Boniface, Belle Harper, Henry Norman, Alice Barnett, George Honey, Helen Redmond, Joseph Sheeham, Henry Norman, Claudia Caristedt, Samuel Marion, Ina Winship, Jane English and Vila Sayne.

4/19, Mon.: The Jucklins directed by William R. Hayden with Stuart Robson and Mrs. Robson.

4/20, Tues.: Columbus Orchestra Concert.

4/26, Mon.: The Cherry Pickers with Ethel Knight Mollison.


5/3, 4, Mon., Tues., Tues. mat.: The Geisha directed by Agustin Daly with Dorothy Norton, Violet Lloyd, Mark Smith, and Charles W. Swain.

5/6, Thurs.: Arion Club Concert with Ella Russell and H. Plunket Greene, soloists.

5/10, Mon.: A Contented Woman by Hoyt with Carolin Miskel Hoyt, Amy Ames, Belle Archer, Claresse Agnew, Reese Snyder, Frank Lane, William H. Currie, Will Bray, Matt Snyder, and Ed Garvin.
6/28-7/3, Mon.-Sat., mat. every day: veriscope moving pictures of the Corbett-Fitzsimmons Fight at Carson City.
1897 - 1898 SEASON

8/16, Mon.: Al. G. Field's Big Minstrels, stage managed by Dan Quinlan with Al. G. Field, Tommy Donnelly, Billy Van, Ollie Young, Willie Patton, Curtis C. Williams, Manola and Miller, Cornalia Family, George Jones, and Doc Quigley.

9/16-18, Thurs.-Sat., Sat. mat.: The Governors directed by E. D. Stair with "Happy" Ward and Harry Vokes, Lucy Daly, Margaret Daly Vokes, Johnny Page, Gus C. Weinburg, Villa Soyne, John Keefe, James Cherry, Hal S. Stevens, and the Troubadour Four.


10/4-6, Mon.-Wed., Wed. mat.: Two Little Vagrants with Mildred Holland, Edith Fassett, James Horne, Elizabeth Robertson, Dore Davidson, Blanche Moulton, Edwin Tilton, Ramie Austin, Eugene Sweetland, Emillie Everette, Claire Oinslie.

10/7-9, Thurs.-Sat., Sat. mat.: The Idol's Eye by Harry Smith and Victor Herbert, produced by Kirk La Shelle with Frank Daniels, Norma Kopp, Belle Bucklen, Helen Redmond, Claudia Carstedt, Jane English, Alf. C. Wheelan, Maurice Darcy, Will A. Danforth, and Sinclair Nash.

10/14-16, Thurs.-Sat., Sat. mat.: The Isle of Champagne with Richard Golden, Katherine Germaine, Frederick Knights.

10/18,19, Mon., Tues.: Old Innocence and Sir Henry Hypnotized with Tim Murphy and Miss Sherrod.


10/22,23, Fri., Sat., Sat. mat.: The Nancy Hawks by Frank Tannehill, Jr. with Marie Jensen, Frank Tannehill, Jr., Harry Beresford, Clayton E. White, F. W. Caldwell, Pauline Fletcher, Jessie Bradbury, Mrs. Frank A. Tannehill, and Grace Hopkins.

10/25, Mon.: Knights of Pythias, secret session.


10/29,30, Fri., Sat., Sat. mat.: Comedy of Errors, She Stoops to Conquer and The Henrietta with Stuart Robson, John L. Wooderson, Mrs. Robson, John Webster, Jr., Thomas A. Wise, Gertrude Perry, Lida McMillan, Mrs. Samuel Charles Adaiance.

11/2, Thurs.: Victor Herbert and His 22nd. Regiment Band with the Republican Glee Club and soloists Marie Donavin, Otto Hagedorn, and Victor Herbert.


11/8,9, Mon., Tues.: At Piney Ridge by David Higgens with David Higgens, Frederick Julian, Helen Bell, Louise Rial, Olive Maud Davis, Edwin Holland, Georgia Waldron, and Henry Hilliard.

11/11, Thurs.: Primrose and West Minstrels with Ezra Kendall, Schrode Brothers, Falke and Semon, Alex Cameron, Louis Pritzkow, Charles Kent, Carroll Johnston, Trovo Lo, Fred Warren, and Mr. West.

11/12,13, Fri., Sat.: The Prisoner of Zenda directed by Daniel Frohman with Howard Gould, Grace Realis, Franchon Campbell, R. F. McClannin, Robert Elliott, Vaughn Glasser, Benjamin Monteith, and Duncan Harris.


11/18, Thurs.: Arion Concert with Antoinette Trebelli and Seldon M. Pratt.

11/19,20, Fri., Sat., Sat. mat.: Monte Cristo, Virginius and The Dead Heart with James O’Neil, Hallet Thompson, William J. Dixon, Kate Fletcher, and Emily Dodd.

11/22, Mon.: The Wedding Day by Stanislaus Strange and Edwards with Lillian Russell, Delia Fox, and Jeff Angelis.

1897 - 1898


11/29-12/1, Mon.-Wed., Wed. mat.: The New Dominion and A Southern Gentleman with Clay Clement, Karra Kenwyn, Eleanor Carey, Frank Aiken, Jeffrey D. Williams, Carleton Macey, Mr. T. F. O'Malley, Frank Walcott, and William Mack.

12/2, Thurs.: Magician Kellar.


12/17,18, Fri., Sat.: A Secret Warrent by W. A. Tremayne with Robert Mantell, Charlotte Behrens, and Harry G. Keenan.

12/23, Thurs.: **Banda Rossa Concert** with Maestro Eugenio Sorrentino, conductor and Carlotta Stubenrauch, violinist.

12/25, Sat., Sat. mat.: **Al. G. Field’s Minstrels** with Ollie Young, Tommy Donnelly, Billie Van, Doc Quigley, and Joseph La Fluer.


1/1, Sat., Sat. mat.: **The Geisha** with Laura Millard, Linda Da Costa, Mark Smith, Kate Gilbert, John Park, and Charles W. Swain.

1/3,4, Mon., Tues.: **A Bachelor's Romance** by Russell and Day Mr. Valentine’s Christmas, **The Taming of The Shrew** and **The Spitfire** by John Madison Morton with Sol Smith Russell, Nanette Comstock, Edith Crane Fanny Addison Pitt, Margaret Robinson, Orrin Johnson, Sidney Booth, William Seymour, and Alfred Hudson.

1/5,6, Wed., Thurs.: **A Stranger in New York** by Charles Hoyt, produced by Charles Hoyt and McKee with Otis Harlan, Anna Boyd, and William DeVere.

1/8, Sat.: lecture by Dr. Mansen entitled **The Farthest North**.


1/13-15, Thurs.-Sat., Sat. mat.: **The Heart of Maryland** by David Belasco, produced by David Belasco with Mrs. Leslie Carter, Frank Maerdaunt, James E. Wilson, Theodore Roberts, Malcolm Williams, and Angela McCall.
1897 - 1898


1/20-22, Thurs.-Sat.: The Hoosier Doctor by Augustus Thomas, managed by Duncan R. Harrison with Digby Bell, Laura Joyce Bell, Harry S. Bobenson, Herman Hirschberg, Arthur Hoops, Emma Butler, Mabel Strickland, Margaret Dale Owen, Viola Miles, and Ethel Vance.

1/27-29, Thurs.-Sat., Sat. mat.: The Fair in Midgettown by Robert Breitenbach, music by Victor Hollander with the Lilliputians including Franz Ebert, Adolph Zink, and Selma Goerner.

1/30, Sun.: Sousa's Famous Band, John Phillip Sousa, conductor and Maude Reese Davies and Jennie Hoyle, soloists.


2/2, Wed.: Cymbeline directed by C. B. Whitney with Margaret Mather, Mark Price, Mr. Wolfe, Mr. Eberle, and Mr. Lynn Pratt.

2/3-5, Thurs.-Sat., Sat. mat.: Secret Service by William Gillette and produced by Charles Frohman with Byron Douglas, Hardee Kirkland, Arnold Daly, Mr. Harris, Mr. Crosbey, Hannah May Ingham, Isabelle Waldran, and Margaret Mayo.

2/6, Sun.: Innis' Band, conducted by Innis with Bertha Webb, Rosa Linde, and Emil Keneke, soloists.

2/7, Mon.: A Stranger in New York by Hoyt and McKee.

1897 - 1898


2/22, Tues.: *Arion Concert* with George Hamlin, Martina Johnston, Lillian Miller, and Alice Speaks.

2/24, Thurs.: *Old Lavender* with music by Dave Braham, Jr. and managed by W. J. Hanley with Edward Harrigan, Dave Braham, Jr., and Myra C. Brooks.


1897 - 1898


3/14-16, Mon.-Wed.: La Tosca and Cleopatra by Sardou with Fanny Davenport and Melbourne MacDowell and Company.

3/17, Thurs.: Cincinnati Symphony Orchestra with Frank Van der Strucken, conductor and Franz Rummel, soloist.

3/21, Mon.: Joint Concert Recitals with Purgro and Gerardy, Mrs. Maud Pratt Chase, Lucius Chase, and Ernest Gambl.

3/22, Tues.: Samson by Handel, directed by Signor Vegara with E. S. Mattoon, pianist and Stella Krumm, Cora Vance, Mrs. H. C. Rowland, Zettley Krumm, Henry Bronson, and George Francis Beard, soloists.

3/23, Wed.: The Devil's Disciple by Bernard Shaw with Richard Mansfield, Mr. Johnson, Miss Blanchard, Miss Clark, and Mr. Andrews.

3/25,26, Fri., Sat., Sat. mat.: Hamlet, The Merchant of Venice and Othello, directed by Mason Mitchell with Walker Whiteside and John Sturgeon.


4/7-9, Thurs.-Sat., Sat. mat.: My Friend From India by H. A. Du Souchet with the Smith and Rice Comedians including William C. Madeville, Ernest Warde, W. E. Colligan, Charles Mitchel, Late Vrohman, Agnes Farnum, Ada Gillman, Margaret Otis, Louisa Arnott, Julin Bachelor, and Arthur Larkin.

4/18,19, Mon., Tues.: LaBoheme and Lucia di Lammermoor by the Baggetto Italian Grand Opera Company.


5/2,3, Mon. Tues., Tues. mat.: The Trooping of The Colors by John Phillip Sousa, directed by Sousa with Ada May Benzing, Arthur Pryor, Simone Mantia, Franz Hall and Basil Tetson, soloists.

5/6, Fri., Orpheus Concert.

5/8, Sun.: Why I am an Agnostic, lecture by Col. Robert G. Ingersoll.


5/18, Wed.: The Swell Miss Fitzwell by DuSouchet with May Irvin, William Burress and Joseph Sparks.

5/19, Thurs.: Arion Concert directed by Mr. Coerne with Ernest Gamble and the Misses Sutro, soloists.
1897 - 1898


6/16-18, Thurs.-Sat., Thurs. and Sat. mat.: *Queen's Lace Handkerchief* produced by the Wilbur Opera Company.


6/30-7/2, Thurs.-Sat., Thurs. and Sat. mat.: *Two Vagabonds* produced by the Wilbur Opera Company.

1898 - 1899 Season


10/17, 18, Mon., Tues.: The Carpetbagger by Opie Read and Frank S. Pippiery with Tim Murphy.

1898 - 1999


10/25, 26, Tues., Wed., Wed. mat.: The Moth and The Flame by Clyde Fitch produced by the Kelcey and Shannon Company with Herbert Kelcey, Effie Shannon, Joseph Whiting, Bruce McRae, Edward Bee, Davied Torrence, Charles Steadman, C. L. Robinson, Marion Abbott, Grace Reals, Isabel Waldron, Winona Shannon, Leila Ellis, Ethel Kingston, Mary Hanson, Mamie Dunn, Mrs. Ferren, Emina Jenvier, George Eichels, and George Flannery.


10/31, 11/1, Mon., Tues.: Romeo and Juliet, Pagliacci, and Cavalleria Rusticana produced by the International Opera Company with Clementine DeVere, Selma Kronold, Salvo Panblanchi, Augusto Dado, Mr. C. Forrest, Eleanor Broadfoot, Louise Engel, Mary Helene Howe, George Mitchell, Virgillio Bellatti, H. Winfred Goff, Aristride Mancini, Amelia Fields, Mary Roebuck, Forest D. Carr, Earl B. Parks, Arthur Kuester, Edward Percy, and Mr. H. Gunson.

11/4, 5, Fri., Sat., Sat. mat.: The Last of His Race by Creston Clark, The Marbled Heart, and David Garrick with Creston Clark, Adelaide Prince, and John Carter.

11/7, 8, Mon., Tues.: Shenandoah by Bronson Howard with Maurice Barrymore and Mary Hampton.
11/9, Wed.: Dr. Carl Louis Perin, lecture, palm and mind readings.

11/10, Thurs.: Primrose and Dockstader Great American Minstrels, orchestra directed by Professor Lathan with Lew Dockstader, George Primrose, Manuel Romaine, W. H. Thompson, Fred Reynolds, John Davis, Edward Hansen, Harry Ernest, John Perry, B. S. Cahn, Lem Rose, Deonzo Brothers, The Hampton Family, Quacker City Quartet, and Howe, Wall and Sedly.

11/11,12, Fri., Sat., Sat. mat.: The Prisoner of Zenda by E. E. Rose, directed and managed by Charles Frohman with Howard Gould, Margaret Fuller, R. F. McClannin, Albert Perry, Mace Greenleaf, Holden Chandler, Duncan Harrtz, Robert Conness, Benjamin Montieth, Helen Strickland, and Amy Ricard.


11/24, Thurs., Thurs. mat.: Natural Gas by Donnelly and Girard, produced by Eddie Girard with Eddie Girard, Edward Garyle, Amy Ames, Mallie Thompson, Frank O'Brien, Nina Bertolini, Jessie Gardner, Gus Hennessy, John Connolly, George Manchester, Nellie Gilchrist, Alice Block, and Josie Clark.

11/25,26, Fri., Sat., Sat. mat.: The Voyagers by Madeline Lucette Ryley, Woman Hater by David D. Lloyd, and The Wrong Mr. Wright with Roland Reed, Isadore Rush, and Mrs. Charles G. Craig.

11/27, Sun.: John Phillip Sousa Concert with Maude Reese Davies and Dorothy Hoyle, soloists.
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11/30, Wed.: At The French Ball with Fanny Rice.

12/1-3, Thurs.-Sat., Sat. mat.: The Countess Valeska by Rudolph Stratz and As You Like It, produced by Charles Frohman with Julia Marlow, Hobart Bosworth, Norah Lamison, and Mrs. Sol Smith.

12/5, Mon.: lecture by James Whitcomb Riley, assisted by Katherine Cordner Heath and the Apollo Quartet.

12/7 Wed.: An Enemy of The King produced by John Griffith, directed by E. H. Sothern with John Griffith.


1/2, 3, Mon., Tues., Mon. mat.: By the Sad Sea Waves produced by Deunne and Ryley with Mathews and Bulger, Josie DeWitt, Nellie Hawthorne, Trixie Wade, Bessie Challenger, Eva Leslie, Marie Twohey, Julia Ralph, Will West, Ned Wayborn, W. H. Macarts, Gilly Gregory, Robert Vernon, Gus Mortimer, and Delcie Walker.


1/6, 7, Fri., Sat. Sat. mat.: The Hoosier Doctor by Augusta Thomas with Digby Bell, Laura Joyce Bell, Elsie Esmond, Margaret Dale Owen, and Herman Hirshberg.
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1/10, Tues.: Robert G. Ingersoll lecture, Superstition.

1/13,14, Fri., Sat., Sat. mat.: Magician Keller.

1/15, Sun.: Dr. John J. Alexander, spiritualist.

1/16, Mon.: The New Dominion with Clay Clement.

1/19-21, Thurs.-Sat., Sat. mat.: La Tosca and Fedora produced by Fanny Davenport and presented by The Melbourne MacDowell Company with Blance Walsh, and Melbourne MacDowell.

1/24, Tues.: CyranoDeBergerac with Richard Mansfield and Margaret Anglin.

2/3, Fri.: The Meddler with Stuart Robson, Frank C. Bangs, Theodore Babcock, Harold Russell, George Pauncefort, Mrs. Stuart Robson, Maud Granger, Gertrude Perry, and Marie Burroughs.


2/20,21, Mon., Tues.: Macbeth and Anthony and Cleopatra, managed by John C. Fisher with Helena Modjeska, Charles Herman, Lester Lanergan, George Spencer, Frederick Vroom, Anna Proctor, and Mrs. H. E. Sargent.

2/23, Thurs.: Orpheus Club Concert.


2/25, Sat., mat. and eve.: The Fortune Teller by Harry Smith and Victor Herbert, produced by Frank Perley with the Alice Nielsen Opera Company.


3/3,4, Fri., Sat., Sat. mat.: The Golden Horseshoe, presented by The Liliputians with Adolf Zink, Franz Ebert, Mrs. Elise Lau-Ebert, Helene Lindner, Selma Goerner, Herman Ring, and Max Walie.

3/5, Sun.: Columbus Symphony Orchestra, Fred Neddermeyer, conductor, Franc Ziegler and Harry Lott, soloists.

3/7,8, Tues., Wed., Wed. mat.: Rosemary with Otis Skinner and Gretchen Lyons.

3/10,11, Fri., Sat., Sat. mat.: Leon Herrmann, magician, with Adelaide Herrmann and Prince Yoshi Hosokwi.


3/17, Fri., mat. and eve.: Banda Rossa, directed by Eugenio Sorrentino.


4/14, Fri., The Wizard of The Nile by Smith and Herbert with Frank Daniels, Kate Uart, Norma Kopp, and John B. Park.


4/21,22, Fri., Sat., Sat. mat.: At The French Ball with Fannie Rice.

4/23, Sun.: Banda Rossa, conducted by Eugenio Sorrentino.


4/26, Wed.: Nathan Hale by Clyde Fitch with Nat Goodwin, Maxine Elliott, Clarence Handyside, Mr. Ingersoll, Mr. O'Brien, Mr. O'Brien, Mr. Hall, Mr. Budd, Gertrude Elliott, Hattie Russell, and Estelle Mortimer.


4/29, Sat.: Mme. Marcella Sembrich Concert, assisted by Guissepe Campanari and Myron Whitney, Jr., with Emil Mollenhouer conducting the Boston Festival Orchestra.

5/16, Tues.: Kate Kip by Glen MacDonough with May Irwin, Joseph Sparks, and Ignatio Martinetti.


5/18,20, Fri., Sat., Sat. mat.: The School for Scandal, Othello, and Macbeth, managed by Wagenhals and Kemper with Louis James, Kathryn Kidder, Frederick Warde, and Harry Langlon.


8/31-9/2, Thurs.-Sat., Sat., mat.: Romeo and Juliet produced by the Valentine Stock Company.

9/4,5, Mon., Tues.: Hazel Kirke produced by the Valentine Stock Company.

9/7-9, Thurs.-Sat., Sat. mat.: The Two Orphans produced by the Valentine Stock Company.

9/6, Wed.: The Purple Lady by Sydney Rosenfeld, produced by the Valentine Stock Company.

9/11-16, Mon.-Sat., Wed. and Sat. mat.: Taming of the Shrew produced by the Valentine Stock Company.

9/25, Mon.: **Pudd'nhead Wilson** with Edwin Mayo and Adelaide Fitz Allen.

10/3, Tues.: **Primrose** and Dockstader's Big Minstrels.

10/4, Wed.: **Spider and Fly** by M. B. Leavitt.

10/10, Tues.: **The Jolly Musketeer** by Jullian Edwards, produced by the DeAngelis Opera Company with Jefferson DeAngelis and Grace Van Studdiford.


10/16, Mon.: **A Poor Relation** with Sol Smith Russell.

10/18, 19, Wed., Thurs., Thurs. mat.: **The Telephone Girl** with Will H. Sloan, Jessie Merzlies, and James E. MacDonald.

10/20, 21, Fri., Sat., Sat. mat.: **Shenandoah** by Bronson Howard with Robert Elliott.

10/23, 24, Mon., Tues.: **The Carpetbagger** by Read and Pixley with Tim Murphy, Ogden Stevens, Gerard Anderson, James Manley, Olney Griffin, Ralph Thomas, Eleanor Merrer, Helen Coriette, and Aubrey Powell.

10/26, Thurs.: **His Father's Boy** by Sydney Rosenfeld with Roland Reed, Isadore Rush, Lotte Alter, Alethea Luce, Mary Myers, Sheridan Tupper, Brandon Hurst, Julian Reed, L. P. Hicks, and James Douglas.

10/27, 28, Fri., Sat., Sat. mat.: **Egypta**, directed by William D. Channery and Clarence Stephens, produced by the Columbus Rifles with Stella Krumm, Sara Salt, Mrs. J. M. Bowman, Ella Belle Candy, Martha Downs, James Leonard, Arthur Hoentig, J. Zettler Krumm, Harry Rabon, Mr. Williams, Mr. Clare Nace, Ira Miller, Harry Market, Blanche Neiswander, Gertrude Phaler, Nellie Herbert, Clara Kinnear, Grace Ganther, Roxane Garber, Alma Burgess, Hilda Flodensburg, Grace Williamson, Miss Mayfield, Edith Houser, Elizabeth Houser, Miss Frame,


11/3, 4, Fri., Sat., Sat. mat.: The Highwayman by DeKoven and Smith, presented by the Broadway Opera Company, managed by S. T. King with Arthur Deagon, Florence Walcutt, Maud Williams, and W. H. Tre-Denick.


11/10, 11, Fri., Sat., Sat. mat.: Zaza by David Belasco, produced by Charles Frohman with Mrs. Leslie Carter and Charles A. Stevenson.
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11/14, Tues.: **Dear Old Charley** with George Ober, George C. Boniface, Jr., Kathryne Osterman, Bertha Waltzinger, Helen Hartcourt, Florence Turner, John Hyams, Stephen Maley, and Alfred Burnham.


11/20, 21, Mon., Tues.: **The Ragged Cavalier** and **The Last of His Race** with Creston Clarke and Adelaide Prince.


11/23-25, Thurs.-Sat., Sat. mat.: **The Great Kellar**.

11/27, Mon.: **The Liars** by Henry Arthur Jones with Otis Skinner and Nanette Comstock.


12/1, 2, Fri., Sat., Sat. mat.: **A Female Drummer** by Charles E. Blaney and Clay T. Vance, managed and produced by Charles E. Blaney with Johnstone Bennett, James Smith, Harry Ladell, Willis P. Sweatman, Nellie O'Neil, and Tony Williams.
12/4,5, Mon., Tues.: **Hunting for Hawkins** by Guy F. Steely with Eddie Girard, Edward Garvie, Helen Morgan, Olive Grandison, Zelda Paldt Sears, Helen Malbury, George Herbert, Barney Reynolds, Sinclair Nash, George S. Probert, and Frank J. King.


12/8,9, Fri., Sat., Sat. mat.: **The Dagger and The Cross** by W. A. Tremayne, managed by Hanley, with Robert B. Mantell, Marie Booth Russell, and Mr. G. A. Stryker.


12/14, Thurs.: **Mme. Julie Rive-King Recital.**

12/15, Fri.: **Shore Acres** by James A. Hearne with Charles G. Craig.


12/18-20, Mon.-Wed., Wed. mat.: **The Oriental Concert and Entertainment Company.**

12/26, Tues., mat. and eve.: **The Heart of Maryland** by David Belasco.

12/27, 28, (Continued) Gordon, Sarah Converse, Fernanda Eliscue, and Eugene Jenson.

12/29, 30, Fri., Sat., Sat. mat.: M’lle Fifi by Brady and Ziegfeld with Aubrey Boucicault, Marie Wainwright, Jeanette Loury, Alice Judson, Thomas H. Burns, Dore Davidson, E. Lovat Frager, and Charlotte Mortimer.

1/1, Mon., mat. and eve.: Oliver Goldsmith by Augustus Thomas with Stuart Robson, Henry E. Dixey, Florence Rockwell, Jeffrys Lewis, Walter Hale, Beaumont Smith, H. A. Weaver, and Ella Mortimer.


1/6, Sat., mat. and eve.: Make Way for The Ladies produced by Charles Frohman with E. M. Holland and Fritz Williams.

1/8, Mon., mat. and eve.: The Royal Box by Charles Goghlan with Andrew Robson and Gertrude Goghlan.


1/15, 16, Mon., Tues.: Frederick The Great by Lewis Morrison, produced by Jules Murry with Lewis Morrison and Florence Roberts.


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1/26, Fri.: Ignace J. Paderewski, Recital.

1/30, Tues.: The Merchant of Venice with Henry Irving and Ellen Terry.

2/1-3, Thurs.-Sat., mat. every day: moving pictures of the Jeffries-Sharkey Fight.

2/5, Mon.: Secret Service by William Gillette, produced by Charles Frohman.


2/8, Thurs.: Marie Antoinette by Clinton Stuart, managed by John C. Fisher, with Helena Modjeska, John E. Kellerd, Wadsworth Harris, George Spencer, Lynn Pratt, Hannah Sargeant, Mary Hall, Kate Dalglish, and Frederick Mosely.

2/10, Sat., mat. and eve.: The Jolly Musketeer by Strange and Edwards, produced by John P. Slocum, presented by the Jefferson DeAngelis Opera Company with Jefferson DeAngelis and Maude Hollins.


2/17, Sat., mat. and eve.: At The White Horse Tavern by Sidney Rosenfeld, produced by Daniel and Charles Frohman with Anne Sutherland, Frederick Bond, Charles H. Bradshaw, Adelaide Keim, Miriam Nesbitt, Esterbrook Galloway, Fred Summerfield, and Louis Albion.
1899 - 1900

2/26, Mon.: Costume Concert.


3/3, Sat., mat. and eve.: Because She Loved Him So by William Gillette, produced by Charles Frohman with J. E. Bodson, Annie Irish, Francis Carlisle, Kate Meek, Leanore Braham, Ralph Dean, Tully Marshall, W. J. Constantine, Charles Eldridge, Roy Fairchield, Margaret Fielding, Margaret Mayo, Marion Fairfax, and Francis Comstock.

3/6,7, Tues., Wed., Wed. mat.: The Village Postmanster with Archie Boyd.


3/19, Mon.: *Sousa and His Band* with Bertha Bucklin and Blanche Duffield, soloists.


3/29, 30, Thurs., Fri.: *The Magistrate* and *The Wife* by Belasco and DeMille, presented by the Pike Theater Company.

4/2, Mon.: *The Degenerates* with Lily Langtry.


4/13, 14, Fri., Sat., Sat. mat.: *Uncle Tom's Cabin* with William Huntington, George Harris, Ed Burgett, George Monte, Frank Duffy, Mrs. Frank Duffy, Fay Duffy, Nettie Barnett, and Bonny Duffy.
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4/19, Thurs.: Mrs. Charles Bradfield Morrey's Piano Recital.

4/20,21, Fri., Sat., Sat. mat.: Barbara Frietchie with Julia Marlowe, Herbert Kelcey, J. G. Gilmour, Annie Clarke, Alice Leigh, Arnold Daly, Dodson Mitchell, Norah Larrison, Mary Blyth, Algernon Lassin, and Donald Maclaren.


4/27, Fri.: Society Lady Minstrels.


5/11, Fri.: Sister Mary by Glen MacDonough with May Irwin, George M. Beane, Roland Carter, Rulileli Lennon, James F. Callahan, Charles Prince, Queenie Vassar, Louise Rial, Jane Burby, Lulu Hesse, Madelon Temple, Lillian Lawton, Marie Millword, Madeliene Anderton, and Herbert Gresham.

5/14,15, Mon., Tues., Tues. mat.: Arion Club May Festival with Emma Nevada, Selden Pratt, Ellsworth Giles, David Bispham, Leopold Lodowsky, Miss Gardner Clarke, and Blumenberg, soloists.
5/24, Thurs.: Twelfth Night sponsored by the Federation of Women's Clubs of Columbus, presented by the Women's College Club with Miss Dexter, Eugenia Gray Watson, Katharine Robinson, Eva Rankin, Grace B. Kelton, Tom Hoover, Willie S. Brown.

5/28,29, Mon., Tues.: Cuba with Lafayette Brodfield, Gertrude Purtell, and Zettler Krumm.

5/30, Wed.: Mr. Smooth with Willie Collier.

7/12,13, Thurs., Fri.: Thirty Years of Freedom.
BIBLIOGRAPHY

A. BOOKS


B. PERIODICALS

*Gallery of Plays and Players*, Nos. 10, 11, and 12, 1897.

C. UNPUBLISHED MATERIALS


D. NEWSPAPERS

*Columbus Daily Dispatch*, November 25, 1893-December 16, 1899.

*Columbus Evening Dispatch*, December 18, 1899-January 12, 1914.

*Columbus Sunday Dispatch*, December 17, 1899-January 13, 1914.

*Daily Ohio Statesman*, October 17, 1855.

*Ohio State Journal and Columbus Gazette*, January 29, 1836.

E. INTERVIEWS

Albert E. Armbruster, proprietor of Armbruster and Sons Scenic Studios, June and July, 1957.


Charles D. Dillon, stage electrician of the Great Southern Theater, June and July, 1957.