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The Ohio State University, Ph.D., 1969
Theater

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1970
A HISTORY OF THE EARLY HARTMAN THEATRE

1911-1921

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate School
of The Ohio State University

by

Robert Eugene Dorrell, B.F.A., M.A.

* * * * * *

The Ohio State University
1969

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CHAPTER ONE
THE INTRODUCTION

A. The Purpose and Scope of the Paper

The history of the American theatre has been written, in the main, from the standpoint of the theatrical centers: New York, and, to a lesser extent, Chicago and San Francisco. The provinces, it is assumed, passively conformed to the trends established in the centers, quickly or slowly, with greater or lesser understanding.

Now it is true, of course, that the road show which originated in the theatrical centers, gradually came to dominate the provincial theatre in the early years of the twentieth century. Yet for this very reason the character of the local facilities and audiences became important, not only for the touring companies, but for the very nature of the original presentation, which was profitable only if it could be successfully taken on the road.¹ For where would the touring company go? To theatres, if theatres exist, but if not then to barns, and convention centers, and auditoriums, and church halls

which, both in their physical aspects and in the tastes and policies of those who controlled them, influences the material which could be presented. And if theatres existed they existed only because they were economically profitable, and hence already had an audience with specific tastes and expectations.

It seems worthwhile, then, to examine in detail the history of one such provincial theatre, the Hartman of Columbus, Ohio, during the early years of the twentieth century. By so doing we may gain an understanding of the mutual dependence of the local and national stage productions, and some insight into the nature of particular community conditions which caused provincial theatres to conform, or diverge from, the national type.\(^2\) Except for a brief description in Theatre Arts a few years ago,\(^3\) the history of the Hartman has never been written.\(^4\) Yet the location and managerial policies of the Hartman make it particularly suitable for such a study. The precondition of the road show was an extensive and relatively inexpensive rail network, and


cities that were situated at the mid-point of such a network had an economic advantage over those at the end points. In addition, the owners of the Hartman were themselves interested in theatre, and it was never to become, in this period, simply a showcase for the traveling show, but retained a strong local connection with the community, one which the management apparently attempted to foster at least in the earlier years of its operation.

This study will proceed from the generic to the specific. Chapter Two will cover the general characteristics of the legitimate theatre of the period, particularly those of the road show and the practices and policies which followed from them. Chapter Three deals with the history of the Hartman; its management, its relationship with other Columbus theatres, and its physical characteristics. In Chapter Four consideration will be given the highlights of the Hartman's seasons in the ten years following its opening in 1911. In the theatre, as in American culture generally, these were years of transition, and hence are particularly suitable for the purpose of our study. Chapter Five concludes the study with a summary of the principles and characteristics of the American theatre as reflected or ignored by the Hartman Theatre.

It might be objected, of course, that the Hartman
was simply a commercial showcase, and that the proper history of provincial theatre is the history of theatrical groups, not the halls in which they performed. Now this is, to some extent, true. To write a history of a theatre company is to write the history of theatrical traditions: its styles, its continuity, its influences. But to write the history of an exhibition space is to study, primarily, popular taste and management practice, and only secondarily, and only insofar as they are reflected in these, theatrical tradition. But it is precisely this commercial and popular character which made the Hartman representative. This period, at least in the provinces, was characterized by a separation between the performing company and the theatre owner. Even in the case of the companies that had a permanent home it was the producer or the production company which owned the theatre, not the actors or director. Indeed, the consequent commercialization forms an important theme of this study.

B. The Source Material

As in most theatre history, the accuracy and consistency of the available sources leave much to be desired. Current press coverage is invaluable in discovering the character of the presentations and the reaction of at least
one member of the audience, but it is often hasty, inaccurate, influenced by the patronage of advertisers and distorted by local pride. In this period the distinction between the news story and the editorial was very loosely observed. The opinions so expressed ranged from the ludicrous to the judicious.\(^5\)

But if the press suffers from being too close to the event, biographies and memoirs tend to be too far removed, distorted by nostalgia and enmities endemic to actors, though the picture of the background that emerges from a study of several of these sources is generally consistent. And histories, both contemporary and secondary, vary of course with the character and intelligence of their authors.

There remain the actual physical survivals: costumes and sketches, playbills and scripts, which are most useful in providing a check on the accuracy of other sources. But, particularly in the case of the lesser known productions, they are rarely extensive and often provide only a glimpse of the bare bones of production whose character still remains elusive.

For the period covered by this study, a major source of information is the contemporary Columbus dailies: The Columbus Evening Dispatch, The Columbus Citizen and The Ohio State Journal. There were two or three weekly publications, but these were of less importance in reporting theatrical events in the city.

A more personal and intimate view of the operation of the Hartman is provided by a taped interview with Mr. Ferdinand Gardner, now 92 years of age, and the only surviving musician that this writer could locate who had actually played in the Hartman during the years covered by this study. Before coming to the Hartman, Gardner was cellist with the Southern Theatre, remaining at the Hartman from its opening in 1911 until the death of Mrs. Robert Eoda in 1962. Gardner, still active, teaches cello on Thursdays at the Williams Music Store in Columbus, where, in a practice room on the second floor of the building, the interview was taped on Thursday, November, 9, 1967.

The two Bernhard scrapbooks on early Columbus theatre consist largely of clippings from contemporary newspapers,

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6 Interview with Ferdinand Gardner, Nov. 9, 1967. (Tape available The Ohio State University Theatre Coll.)

7 Joseph G. Bernhard, Theatre Scrapbook, (Unpub. Col. of information and clippings about Col., Ohio, theatres, 1939), Vol. II.
and hence duplicate material available from other sources. But as they also contain Mr. Bernhard's personal recollections of Columbus theatre, they are often useful in suggesting ideas, names, and other possible sources.

The bound volumes of The Hartman Theatre Programs, which are in the permanent possession of the Ohio State University Theatre Collection, have been most helpful, both in checking the accuracy of other sources and in providing the names of producers, actors, dates of productions, etc.; in particular The Announcements section of the programs has filled many gaps.

For the purposes of this study the most useful single source has been the private financial Journals of Mr. Lee M. Boda. Unfortunately, the journals cover only the years of the theatre's management from 1913 through 1923, although Boda was the theatre's manager from its opening in 1911 until his death in 1937. Nevertheless, these two journals are invaluable in that they give insight to managerial procedures of the general period and reveal audience attitude in the case of any specific performance.

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These journals are also available through the Ohio State University Theatre Collection.

The utmost care has been taken to verify all names and facts as closely as available sources permit. Still, there must be a reasonable allowance made for error, and it is quite conceivable that some mistakes were originally committed by others who, like this writer, were involved in the precarious process of sifting fact from fiction,
CHAPTER TWO
THEATER CHARACTERISTICS OF THE PERIOD

A. Theatrical Entertainment in America from 1910-1920

By the beginning of the twentieth century, the theatrical entertainment available to the American public was divided into two broad classes: vaudeville and the "legitimate" theatre. Yet if we seek the distinction between these classes in the material presented or in the persons of the performers, no hard and fast lines emerge. In general, "vaudeville" is characterized by a program consisting of a series of unrelated acts in which the entertainers perform, but do not enact roles. But this description is equally applicable to some productions which would have been considered as "legitimate" theatre, e.g., the revue, where the connection between the separate scenes was often the most tenuous imaginable. And certain vaudeville acts (e.g., "ethnic" comedy routines) might be considered as representational in conception, though what was represented was a "stock" type rather than an individual and no plot was involved. And certain kinds of presentations, e.g., the concert, would have been considered "legitimate" theatre by the period, though to our way of thinking they are not theatre at all.
If we turn, however, to the houses in which these performances played, a considerably more rigid division is evident; indeed, it would be accurate to say that "vaudeville" was what played in vaudeville theatres, and the "legitimate" production was what played in legitimate theatres. This is not quite as uninformative as it seems, for it connotes a wealth of distinctions which become apparent only when the physical properties of the different theatres are considered. The vaudeville theatre is physically uncomplicated; its prices are low and the acts that appear in it comparatively simple in their demands on its physical resources. But above all it is popular; from the point of view of the legitimate theatre it is common. The legitimate theatre, on the other hand, is "class" - though given the commercial character of all theatre of the period "class" must be defined in some rather odd ways. Grand opera, for example, qualified as "class" by virtue of its content - though it continued to attract all those "deplorable" Italian audiences which were so definitely not "class." Shakespeare was "class" - and so was John Phillip Sousa, whose marches were admired even in Europe. Musicals must surely have been "class" - the sets were expensive, the costumes elegant and the staging extremely complex. What about farce? - well, perhaps the content was not quite - but at least the audience was "class" for most
of its members paid one dollar each or more for admission. And the star was an internationally famous figure! There stood the star "on our stage" in, as it were, the very same flesh which had been the subject of so much gossip.

Given, then, that the Hartman was a "legitimate" theatre, what kinds of production would qualify for presentation there?

The Concert

The concert was the most diversified of all the legitimate presentations, for each performance could be custom-tailored to the tastes of a particular town and the size of the touring organizations ranged from solo performer to the hundred piece symphony orchestra. Many groups, of course, were only locally known, or produced, while others were nationally famous. Undoubtedly one of the most admired and regularly awaited organizations on the concert circuit was that of John Phillip Sousa. Concerts provided by this and many other bands on tour during these years from 1910 to 1920 as well as the symphony orchestras, sponsored by every large city from one coast of the United States to the other, were popular in legitimate theatres such as the Hartman. It was not until travel became expensive that the large band and orchestra began to appear less frequently, but
their fewer appearances were not caused by a lack of popularity.

The Magic Show

A second kind of presentation that was accepted as legitimate theatre at this time was that of the prestidigitator - the magician, spiritualist, the escape artist, medium, etc. Of those working in this area of show business during these early nineteen hundreds, the most outstanding was the Great Thurston, followed closely by Houdini.⁹

Thurston's performance was a one-man show employing a company of twenty-five to thirty assistants before and behind the scenes. Such shows took a large number of trunks and trucks to haul the paraphernalia, because the illusions were quite spectacular, calling for a variety of special drapes, drops, and properties. In a very basic sense, this concern for the dramatic form was not unlike that which went into the creation of the play of the period.¹⁰ In some cases, special lighting was necessary and devices to furnish


¹⁰Matthews, p. 261.
it constituted part of the equipment. Considerable emphasis was placed upon the complete change of format, illusions, and scenic effects with each new tour. Seldom did this kind of show play the same place more than once during a given season.

The Minstrel Show

Traditionally, the minstrel show was made up of two distinct parts. There was an opening overture, the farcical questioning of the middleman by the end-men, an outstanding vocal selection and finally the customary "walk-around." The second part was less formalized and offered usually a variety of entertainment provided by individual members of the company who had performed as an ensemble in the first part, ending with a burlesque of a serious contemporary drama.\footnote{Matthews, pp. 219-227.}

With the exception of Al. G. Field's Greater Minstrels, the minstrel show did not appear with great regularity, but when it did it was one of the most popular attractions presented on the Hartman stage. The minstrel show was the only kind of theatrical entertainment which was wholly native to America. Its appeal was similar to that of
the musical revue: spectacle and song. Since there was a tendency to "update" its style, the format varied from group to group, though all remained relatively "popular," nativistc, and psuedo-naive.

The Grand Opera Company

Though there were occasional exceptions, grand opera usually appeared in repertoire, with three or four operas given in both the afternoon and evening throughout the engagement. The cast always doubled, singing minor roles in one while singing the leading roles in another. Occasionally, the grand opera company was accompanied by a concert orchestra or a ballet, as the Eoston Opera Company, one of the most active of the period, frequently was. Of course, there were many other companies with less ambitious tours and less extensive settings, such as the LaSalle Opera Company, booking out of Chicago, Illinois. Though it was not as popular as other forms of legitimate stage fare during the time, it probably held an interest comparable to that of, say, Shakespearean repertoire. It had, in addition, the odd property of drawing its audiences from both the highest and lowest social classes, and attracting few of those between. This led to a certain instability in its position: second-generation Americans have traditionally rejected the customs of the "old country," and the rich in America
have generally regarded attendance as a social duty rather than a pleasure.  

The Musical Comedy Production

Musical fare on the legitimate stage of this era ranged all the way from musical revue, musical farces, operetta, and comic opera, to plays with musical accompaniment. For the sake of unity and clarity in this discussion, all of these types will be classified as musical comedy.

Although musical comedy has appealed to the audiences of the early 1900's, it gradually became increasingly popular in the latter years of the period covered by this study. The audiences's main interest apparently lay in escape rather than verisimilitude, and this was what they rewarded at the box-office, if we except the work of such men as David Belasco. Since the "tired businessman" was the center of consideration in much of what occurred on the legitimate stage in this decade, musical comedy often differed only in name from vaudeville. Heavy reliance was placed upon farcical situations that took on a kind of pseudo-integrity when enhanced by romantic and sentimental music. The style is best

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12 Mathews, p. 160.

typified in the work of Victor Herbert, who was very active during the period from 1910 to 1923. His music, like that of some others, lent an aura of aesthetic quality to impossible plots. One of the most successful writers, directors and producers of these early years was George M. Cohan, known throughout the world for his open use of the American flag and patriotic songs as substitutes for intrinsic quality. The success of Cohan lay, however, in his ability to ascertain the public's desires in entertainment. With the war years, his approach to musical comedy naturally proved even more appealing to the American public and contributed to the establishment of the musical comedy as the most popular form of entertainment on the professional stage.

The star was still important to musical comedy during the ten year period of this study but not to the extent that he or she had been earlier. The big stars were to enhance the popularity of the pure dramatic offering by having special music and songs written which the star could sing in the process of playing the role. But, particularly during the post-war years, there was a growing use of ensemble casting in which

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there were billed no single individuals but only the presentation or the name of the producer.\textsuperscript{15}

Even though the musical presentation at this time made no attempt to offer any valid plot or moral concept, its increasing domination of the legitimate stage was obvious. Whether categorized as a musical play or a comic opera, musical entertainment was replacing the spectacular play as the most popular form of stage presentation.

The Dramatic Production

As in the case of musical fare, the greatest number of plays written and produced from 1910 to 1920 were comedies and farces designed to divert. Indeed very few artists evinced any interest in playing tragic or even serious drama at this time, though there were a few, Jane Cowl and Blanche Bates for instance, who wished to play semi-serious roles.\textsuperscript{16}

The farces were usually adaptations of other literary forms; 	extit{Bringing Up Baby}, for example, was a dramatization of a comic strip by the same title, and 	extit{Potash and Perlmutter}

\textsuperscript{15}Dickinson, p. 113.

\textsuperscript{16}Downer, p. 111.
was adapted from the Montague Glass stories published in The Saturday Evening Post.\textsuperscript{17} Since such material was popular with the public before its dramatization for the commercial stage, it provided sure-fire box-office returns and was bound to make money for the producer. *Potash and Perlmutter*, like *Able's Irish Rose*, ran for a few seasons merely on the strength of its ethnic appeal.

Shakespearean productions of the period were highly successful financially. E. H. Sothern and Julia Marlowe, with others such as Robert Mantell, John Kellerd, and Max Leibler, were active in this type of production.\textsuperscript{18} It is worth noting, however, that toward the end of the period, Shakespearean companies began to include the plays of other authors in their repertoire.

There were, of course, playwrights of the period, who were attempting to contribute works of lasting quality to the American professional stage. But one of the difficulties of writing worthwhile drama lay in the apparent disinterest of the contemporary audience of the period in such

\textsuperscript{17} Matthews, p. 93.

works. The attitude of the "tired businessman" - and this term is constantly used throughout the period - was not suited to the soul-searching and lesson-teaching kind of drama. Producers of theatre fare at this time were prepared to present any kind of play - comedy, farce, melodrama, drama, or tragedy - that would make money. They had no personal preference themselves. If the audience had patronized serious drama, producers would have made a greater attempt to supply it. But this does not mean that any lasting serious drama would have necessarily been written, however.

The Film

Throughout this entire period, a new rival to both vaudeville and the legitimate stage was developing: the motion picture. This crude and novel form of entertainment had grown tremendously popular with the public. Millions of dollars had been attracted, fine theatres had been specially built in which to show films, the best actors had been engaged, and the production of spectacular films had begun. By 1918, the annual receipts of the motion picture houses ran into the millions of dollars.

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19 Stevens, p. 159.
As a result of such success, motion pictures held great appeal to theatre managers, actors, playwrights and patrons. The appeal was largely financial; for the theatre artist it meant high salaries; for the patron it meant lower admission costs. The potential returns, however, tended to cheapen the content of the films, since the most successful money-makers were those that appealed to the largest audience.

The immediate impact of the film on theatrical exhibition was not great - for the theatre owner it became just another attraction which he could exhibit. But, to the degree that his theatre was equipped for legitimate stage presentations, it was ill-suited to the purpose of showing films. Much of his equipment was unnecessary, unused, and therefore uneconomical. The stage was far deeper than necessary. There was no convenient place for the projector. Above all, the atmosphere was different.  

Attempts were made, of course, to assimilate the film to a stage format, much as early automobiles were modeled on the horse-drawn carriage. This treatment was particularly evident in the promotion of the "quality" film, The Birth of a Nation, Intolerance, Hearts of The World, Way Down East,  

21 See Bernhard's scrapbook, early films, Vol. I.
Quo Vadis and others. The promoters of such pictures made every attempt to mount their showing in such a way that it resembled a legitimate stage production. A large orchestra would be hired to play both incidental music during the intermissions and mood music behind the scenes (screen) of the picture: Mr. Gardner recalls that the rehearsal of the music to be played at a film showing was often more extensive than that of a stage production. Patrons were presented with a program modeled on that of a stage play, using such terms as "acts," "photoplay," etc.\textsuperscript{22} The film was referred to in the same way as a stage production by calling the showing a "road show attraction," even though the film in some instances continued at the same theatre for two or three weeks or a month.\textsuperscript{23} In vaudeville, films were often shown only in order to "clear the house," which, in the end, they were to do more completely and thoroughly than anyone — even those in the legitimate theatre — had expected.

B. Actors and Acting, 1910-1920

Such, in broad outline, is what was being presented: it remains to consider who was performing it and how it was

\textsuperscript{22}See Hartman Theatre Program: East Lynne, (Dec. 9-10 and Dec. 11-14, 1914), p. 18.

\textsuperscript{23}See Appendix A, 1919-1920, entry 69.
The Star System: The Actor as Personality

The great majority of American theatregoers have never particularly favored the actor who can play an extensive range of parts equally well. They have preferred the "personality," the actor who exhibits the same character in a series of similar parts; they have often assumed that the personality so displayed is, or at least should be, the actor's own, and have been traditionally quick to penalize the performer who steps out of character in his private life. This is not, directly, a moral judgement, for the public has not been affronted by the nature of the actor's private acts so much as by the discrepancy between his private and public personalities. Given such an attitude, the development of both the star system and the practice of type casting seems inevitable, as does the subordination of purely dramatic values to the necessity of providing a suitable vehicle in which the star may display his talents.

From the producer's point of view, of course, the public's taste for "stars" was unfortunate. It was to his advantage that attention be centered on the production or the vehicle and that the actors employed remained mere cyphers: anonymous, interchangeable, and underpaid. Yet the public's demand for stars, coupled with a touring policy which led to
the reappearance of the same plays and players season after season led to a kind of compromise system. It was no longer the case that an actor went on year after year playing the same role, as Joseph Jefferson did in Rip Van Winkle. The American public could now see, if not a series of new plays, at least a series of new productions. But this surface variety was deceptive, for the new productions tended to be either scenically more splendid versions of old favorites, or vehicles specially written to enable an established star to exhibit his familiar range of talents. If a particular actor had box-office appeal through nostalgic or ethnic association, he could end his days playing a Jew, an Italian, a comic Swede, or a German character; the role would change in particular but not in generic terms. David Warfield is an excellent example of the actor with tremendous ethnic appeal. His innate ability in dialect made him almost a slave to Italian, Jewish, and most of all, German characters. He had such solid ethnic association in such roles that David Belasco, as his manager, was constantly in search for this kind of dramatic flavour. Warfield was highly typed, as were others in this commercialized era.

Nor was the tailoring of productions limited to this kind of type-casting. Virtually every star as well as


25 Winter, p. 179.
many persons in minor roles of the touring companies performed or entertained in specialties, in addition to acting a part in a play. Some actors were gifted singers and often garnished their dramatic roles with songs which had little or nothing to do with the plot, but were interpolated as an added attraction to the audience as well as to the actor. Nor were these additions limited to songs: any specialized talent might be exploited. Sometimes the particular artistry became so much a part of the role that any person acting it in a subsequent production would be required to master the same specialty. This was the case in Klaw and Erlanger's production of *The Fink Lady*.

That much pains have been taken in making the production of *The Fink Lady* fully equal to the one now playing at the New Amsterdam in New York is not to be doubted.... The wonderful violin playing of Miss Hazel Dawn was made a part of the New York production because this had been her chosen study abroad for a talent that was being given full play.... Miss Cecil Cunningham was therefore obliged to study the violin in order to play the few strains of 'The Beautiful Lady' and this she does very well when one considers that the violin is the most difficult of instruments to learn at all quickly.  

The custom of entertaining between the acts of a play was also common. The star might step out onto the apron of the stage during the first or second intermission (or both)
and sing a few songs, recite a speech, or do a few dance steps before returning to star in the play. Men were as likely as women to step out of character in this fashion and do any act from dancing to giving a speech. Such performances may have been demanded by the audience, since the speech or act of this nature was often as much anticipated by them as the role the actor played in the bill. Such a practice was encouraged, of course, by the fact that many of the actors playing in dramatic fare on the stage of the higher-priced legitimate circuits were also members of a vaudeville team or comparable groups when playing individually in the lower-priced houses, and were well-known and admired for their talents as entertainers. As a matter of fact, the audience's demand probably stemmed from a desire to see one of the routines they had seen an actor do a month or so before on the stage of a local vaudeville house.

The Combination System: The Road Show

In 1860 Dion Boucicault, the popular 19th century playwright, originated, according to most historians of the theatre, a practice which has been termed "The Combination System." 27

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27William G. Burbick, Columbus, Ohio, Theatre From the Beginning of the Civil War to 1875. (Unpub. Doctorate Dis., Col., Ohio, 1963), p.7.

Normally, at that period, only the star of a play would tour; the author would forward copies of his script to a local producer who would engage and rehearse a cast which the principal actor would join only for final rehearsal and performance. But since, under the law of the time, only the title of the work could be copyrighted, this allowed the local manager of a resident company access to scripts which he could legally produce later merely by changing the title.

To avoid this theft of his work, Boucicault began sending to local producers entire companies instead of a star performer and a script. Other playwrights and producers adopted this practice and, as a result, the combination system became commonly employed. When properly used, there were few in the professional theatre who frowned upon the practice, but it resulted in the extinction of the local resident company until its revival in the 1920's. By the latter part of the nineteenth century, the touring company, as a package unit, had become established.


29Allen Davenport, Stage Affairs in America Today. (Boston: by the author, 1907), pp. 1-12.
By 1911, therefore, the primary contribution of the average local legitimate theatre lay in the road show productions it was able to attract. Most of the professional road companies employed a combination system, touring as a unit for as long as there was a demand to see the production. Unlike the resident stock company of the latter nineteenth century, the touring company had no home, but traveled constantly, though it usually originated in New York City. But since a successful production would generally be represented by several road companies, each touring a restricted area, these touring companies, because they played the same town so repeatedly, developed a relatively intimate relationship with local citizenry not unlike that of the resident companies of the earlier period. Unlike the resident company, however, the touring company brought with it not only one star but sometimes two or three or more. With this greater box-office appeal, the producer could afford more extravagance in his production. This practice attracted large crowds and as a result, provided profits that were used to acquire more stars. So the circle of success grew ever larger, and the producer more and more important.

The company performer naturally became typed by the

30Some idea of the itinerary of a typical road company may be gathered from an example given in Elmer Rice's The Living Theatre.
kind of role he filled in a production, which allowed him little opportunity to expand his ability in other areas of acting; he was hired to do that which was most needed from him and thereby that which was most financially rewarding to the whole company.  

The star was often typed in somewhat the same way as the company actor, unless he was fortunate enough to come under the guidance of a creative manager or producer such as David Belasco or George C. Tyler.

The primary aim of the booking agent hired by the producer of the touring company was to make money. For this reason, the average road company was booked for a three-day run or a "split-week," the theory being that most cities could support no longer a run. For this very reason, too, the production many times would return within three or four weeks because the booking agent had misjudged the potential audience of the community; not only had the audience been left in a state of "wanting" but the company as well. Sometimes the entire itinerary was re-arranged because some small vein had been left unmined. In the case of larger

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32 See "Sioux City" entries of the itinerary for Rice's play, *On Trial*, included in Rice's *The Living Theatre*. 
productions utilizing a number of baggage and passenger accommodations, such as *The Garden of Allah*, *The Daughter of Heaven*, and *Joseph and his Brethren*, a week's stay was necessary, and only in cities in which the theatre was sure to have the necessary drawing power were such bookings accepted by the agent or the producing organization. As may be seen in Appendix A, the Hartman was to soon after its opening entertain such productions on its stage.

The Local Production

Although the touring company provided the basic attraction of the provincial legitimate theatre, the manager often found that a locally produced show, of whatever nature it might be, provided a number of additional advantages. First, it helped defray costs when it was impossible to book a touring company into his theatre: some income was better than none. Second, renting the theatre out to such local organizations as churches, service clubs, ladies clubs, men's organizations, lecturers, etc., increased the rapport between the theatre and the community, especially in the case of benefit performances to which the theatre manager might contribute by making the theatre available rent-free. Thus, the theatre became an indispensable part of the community and a logical

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32See Appendix B: "L" entries.
place to congregate for any kind of entertainment, and, in this way, the audience attending local productions was conditioned to view touring attractions booked into the same theatre. Third, the local production provided local persons interested in being in stage presentations with a chance to do so under semi-professional conditions. Fourth, when motion pictures began to become effective competitors to the legitimate theatre, the local legitimate stage production kept the patron of the latter mindful of the advantages of the live performance. Fortunately, the movie house did not have or need a stage large enough for live performances, and so through the local production the patron was constantly brought back to the provincial legitimate theatre.

Through the local production the legitimate theatre of this period made a constructive contribution to the community. It is conceivable that this community service, which no other institution could provide, aided the professional theatre and the touring companies in their financial operation throughout the period.

C. Patterns of Monopoly and Control

In theatre, as in the case of any other product consumed by the public, we may view control as, potentially at least, exercised by two parties: the producer and the consumer.
In practice, since the consumer's interest is unorganized, his positive contribution tends to be small: he can make clear what he does not want, but has little influence on the choices that are presented to him. In the period under consideration his choices tended to be limited, though what he was offered was undeniably popular. Some of the reasons for these limitations, and some of the attempts to expand the range of choice are considered below.

The Theatre Syndicate and the Shuberts

If the successful road company offered great returns of the producer's investment, it also required both considerable capital and an assured market. In 1896, claiming that the booking system then in use was chaotic and that their banding together was necessary if they were to reap a sufficient return on their investments, six prominent theatre owners, Al Hayman, Charles Frohman, Marc Klaw, Abraham Erlanger, Sam Nirdlinger and Fred Zimmerman, agreed to a system of cooperative bookings: the monopoly so established quickly became known as "The Syndicate." From that time forward the independent producer was compelled to submit to the demands of these six men, headed by Klaw and Erlanger.

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Without their cooperation his attraction was denied the opportunity of playing most of the first-class houses about the country, which these men controlled, and the production would pass into oblivion.

The success of this group in establishing and exerting their control and their extreme emphasis on financial success meant the end of honest competition, the ensuing degradation of the art of acting, the lowering of the standard of the drama produced, and the subjugation of the playwright as well as actor to the capricious dictates and material demands of these men who set themselves up as theatrical despots.

Inasmuch as no actor or producer could hope to secure a profitable tour for his play unless the play seemed 'a good business proposition' to the men in control of the theatres (which meant too often unless the actor or producer would surrender his artistic ideals or his business independence), the blight of their sordid standards and dull comprehension was over our entire stage.  

In opposition to the Syndicate, the Independent Theatre movement was led by the Shuberts - Lee, Sam, and Jacob. They proclaimed themselves leaders against the Syndicate, and their chain of legitimate theatres grew until it extended from coast to coast. In both camps, however, the prime concern was financial profit. Soon cities that could

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34 Hornblow, p. 320.
afford but one first-class house were compelled to have two—a Syndicate theatre and an Independent theatre. Though the trust was finally broken, the victory came too late to prevent the American theatre from being swamped by a wave of commercialism. In the absence of the high artistic standards formerly employed in the resident companies, the stage became cluttered with less worthy plays and less careful actors. The stock system and the resident company almost disappeared. Long runs sometimes resulted in an actor being compelled to play the same role for two or three seasons, and deprived him of the variety of experience that he had obtained in the resident company. William Winter described the theatre of his period as follows:

The major causes are the prevalence of Materialism, infecting all branches of thought, and of Commercialism, infecting all branches of action. The public is not blameless, because public opinion and sentiment—meaning the general condition and attitude of the public mind—reacts upon those who address the public. The theatrical audience of this period (1908) is largely composed of vulgarians, who know nothing about art or literature and who care for nothing but the solace of their common tastes and animal appetites; on that point observation of the facts and manners of the multitude would satisfy any thoughtful observer; and, because the audience is largely of this character, the Theater had become precisely what it might have been expected to become when dependent on such patronage. It has passed from the hands that ought to control it, the hands of either actors who love and honor their art or of men endowed with the temperament of the actor and acquainted with his art and its needs, and almost entirely, it has fallen into the clutches of sordid, money-grubbing tradesmen,
who have degraded it into a bazaar. Throughout the length and breadth of the United States speculators have captured the industry that they call the 'Amusement Business' and have made "a corner in theatricals."35

The Privately Subsidized Theatre

The condition of theatre in the early years of the century led to a variety of attempts to provide subsidized repertoire theatre which would present only the work of "worthwhile" playwrights. The New Theatre, though more spectacular than most, is fairly representative of the movement's intentions and weaknesses. Heinrich Conried, then manager of the Metropolitan Opera House of New York City, encouraged the wealthy board of directors to invest in such a venture as a cultural obligation as well as a sound financial undertaking. In 1909 the New Theatre was opened with a magnificent production of *Antony and Cleopatra*, with Winthrop Ames director of the company.36

A tremendous audience, one of the most brilliant ever assembled in an American theatre, saw the performance, but it was disappointing, to say the least. Money, perhaps


too much money, was available. From the standpoint of the founders of the New Theatre this was the main problem; since the authors presented were outstanding, dramatic values would take care of themselves. Conried himself, however, had no theatrical experience except in grand opera. Consequently, instead of an intimate theatre in which plays could be presented effectively and dramatic values enhanced, the producers provided a vast auditorium, marvelously decorated, but with faulty acoustics and a stage so far removed from the audience that the actors were all but inaudible. In short, the well-intended idea represented by the New Theatre was irreconcilably lost. Several attempts were made to correct the physical shortcomings of the building, but all alterations were in vain and the structure eventually fell into disuse, except for an occasional lavish stage presentation.

The Drama League of America

If the privately subsidized theatre had as its goal the identification of producer and patron, others attempted to exert control solely from the patron's viewpoint by the production of an enlightened audience.37 In the Spring of 1910, The Drama Club of Evanston, Illinois, was formed for the purpose of encouraging the public to attend only the

plays of the era which were considered the most worthwhile by the group. From the pioneer work of this group grew the national organization. But by the end of this ten-year period the movement lagged. Although there was support gained among the women of the nation and although its membership had doubled many times, the practical results were difficult to see.

Unfortunately, the results of its high-minded labors were not apparent at the box-office: promising financial results must be in evidence if a national theatrical trend of any kind is going to be modified during this period. Supporters of the movement felt that it was very important, of course.

The last ten years have recorded still another change in the theatrical situation that is both significant and important. I have spoken briefly of the change in the public's taste and judgement. Its attitude has changed as well and now it is interesting itself in a serious study of the art of the theatre. Today many colleges and some high schools include a study of the drama in their curriculums. Clubs for the same purpose have been formed and, as further evidence of the scope of the movement, we have The Drama League.  

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38 Mrs. A. Starr Best, The Drama League of America, (New York: Doubleday, Page & Co., 1914)

But theatre managers, even those in sympathy with the aims of the organization, were not so sure.

Good has been accomplished by the Drama League and no doubt much more good will come of it in the future. But if it entertains the notion that it wields any influence through the box-office, it is deceived. Whether it could do so now and fails because it is not efficiently managed or whether it may later on as its membership increases and it learns better how to apply its influence I cannot say. I only know that, from the box-office point of view, managers neither respect it nor fear it. They laugh at it. There is reason for this, too. Personally, I have known it to bulletin productions of ours (?) with unqualified approval and praise without the slightest encouraging effect on the box-office receipts.40

The Little Theatre Movement

But of all the movements of the period that which was, ultimately, to be the most successful paid least attention to the problems of financing and the taste of the audience: it was primarily a movement by theatre people for theatre people. In a sense, it reversed the aims of the privately subsidized theatre; rather than make producers of the audience it wanted to make an audience of the creators of drama. And if the intellectual aims of the movement were high, its commercial aims were limited: the very name reflects

40 The Truth About the Theatre, p. 104.
this intention. From 1912 on, such men as Maurice Brown or the Chicago Little Theatre, a pioneer in the field of amateur theatre production, organized to produce works of a higher intellectual order than were usually seen in the commercial theatre - plays with a vital theme that the ordinary manager refused to consider for road production because he was unable to see "money" in them. It was about such theatres as these - The Portmanteau Theatre, The Greenwich Village Players, The East West Players, and the most influential of them all, The Provincetown Players - that Walter Eaton is speaking in his Theatre Magazine article of November, 1917.

Their audiences numerically are but a drop in the bucket. Yet they are a sign, a portent which cannot be ignored. They are a protest against the easy, safe professionalism which has divorced our drama from all serious contact with the problems of actual life, which has reopened the gap between the American stage and literature - a gap which Herne, Fitch, Eugene Walter, George Ade and others seemed a few years ago on the point of bridging; which has left the public without any control over its esthetic expression in the Playhouse. 41

Eaton obviously perceived that the Little Theatre Movement helped to satisfy two needs that existed in the American theatre since the latter nineteenth century: (1) more

41 Theatre Magazine, p. 106.
suitable subjects with greater dramatic possibilities and (2) a better training ground for the actor. The demise of the resident stock company highlighted both.\textsuperscript{42}

Today there are not on the American stage half a dozen players, male or female, who could bear the test of comparison with any one of fifty who were flourishing thirty or forty years ago. Of great actors there is not one. The best we have, in almost every department of drama - musical comedy and wild farce, of course, are not included in that category - are survivors of a past generation. Stars there are in plenty, but only two or three of them could by any stretch of courtesy be called first-rate actors. Most of them are specialists in the art of self-production, and therefore, utterly unprogressive. The name of the new performers is legion, but the number of them who exhibit signs of brilliant promise is woefully small. In all the arts of production - in painting, lighting, machinery, and spectacle, even in playwriting - the stage is making progress, but the race of competent actors is threatened with extinction.\textsuperscript{43}

Whether John Ranken Towse, and all contemporarians of like mind, rightly estimated the degree of artistic decline present in the American professional theatre at this time is not crucially important to this study. The importance of such statements lies in pointing the direction of future development. Critical observers, even at this early date in the

\textsuperscript{42}Zucchero, pp.42-44.

development of The Little Theatre Movement, saw it as the greatest source of salvation of the American theatre. In this movement lay the spirit of the resident company and the vitality of realistic human conflict.

The drama of tomorrow in America must be reborn out of the amateur spirit and the increasing number of amateurs who are giving themselves gladly to the task today is the most hopeful sign of our theatre.\(^{44}\)

The Press

Ideally, at least, the critic, and press coverage generally, represents control from the consumer's view. In practice, he represents a kind of bridge between producer and consumer; though in this period one that was more firmly supported on the producers' side. In spite of its exaggeration, inaccuracy and blatant "puffing," however, it is an invaluable source for the historian of the theatre.\(^{45}\) And despite its benevolence toward the producer, it provides an excellent reflection of popular taste particularly since, as was so often the case, the reviewers had no special qualification.

The friendly attitude of the press toward the theatre's growth and prosperity was most clearly evident in the general

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\(^{45}\) Matthews, pp. 322-323.
exaggeration of a play's popularity, the excellence of the acting, and other aspects of production. There were few times when news of the war, election returns, or pending legislation crowded theatre reviews from print, but this interest in the theatre reflects a similar interest on the part of the public - there were few other types of public recreation. Moreover, the successful operation of a theatre was a matter of public pride; the theatre was as much a part of the community as a town hall or city park. Praise was often so lavish and cliches were so abundant that a performance of exceptional merit left the press without words. Productions are repeatedly said to be "the best of the current season," and the attendance "the largest" or the "most auspicious." Though the style of theatre review writing was undoubtedly improving throughout this period, by 1921 it was still far from being the style of writing employed by the press today. Either increased sophistication on the part of the reviewer or an awakening to the absurdity of exaggeration led to commentary which was more valid than that of previous years. Along with the new validity of style there was evidence of a growing awareness of the reviewer's need to understand stage production, its problems and terminology.
D. The Nature of the American Theatre, 1910-1920

Given any institution, it is instructive to see how it functions within a particular society. The institution, in some sense, is the same everywhere, but the uses to which it is put are variable. In Hellenic society the performance of a tragedy was a civic and religious festival; by the time of Seneca, it was private and select entertainment, read rather than performed.

The American theatre of the period may be considered under these categories: the performer as personality, the performance as mechanism, and the theatre as social center.

Reviews of the period rarely speak of the character portrayed or the actor's realization of that character: they speak of the actor himself. It is his (or her) vivacity or charm or diction which is admired, so that his (or her) appearance in unrelated entertainment is not, from the audience's point of view, an intolerable interruption but merely a little more of what they had come to see. Even in plays that were representative on the surface, the actor performed rather than acted. The actor was, or at least was expected to be, exactly what he seemed.

Nor did the members of the audience come to be "Taken up"
in the performance; in the case of the spectacle play their interest was in the mechanism as such. This was not simply an interest in the content of the spectacle, but rather, and perhaps even more, in the way it was produced. The advertisements promised "marvelous illusions," but that they were illusions was stressed, not hidden.

In a sense, the magic show is a perfect type of the entertainment of the period, for here the two categories of personality and mechanism was united in one person. Clearly the audience's attendance was not based on any serious belief in the super-natural powers of the magician or (characteristic name) illusionist. Yet the claim of mysterious powers was not dropped, it was all part of the act, and was supported, when it worked, not by any widely-diffused beliefs about demons, but purely by the personality of the magician, by his ability to suggest, at the actual time of the performance, strange and mysterious powers. The optimal dose was just enough to induce a thrill but not so much as would have sent the patrons screaming from the theatre. And, of course, the mechanism involved was proverbial - the whole thing was done with mirrors. It is worth noting that the knowledge that there was a mechanism involved did not make the audience feel that it had been cheated; on the contrary, they felt cheated only when they could immediately guess how it was done. That the illusion
is susceptible of a mechanical explanation was never seriously doubted, even when the precise how was unknown - a wonderful communal act of faith.

The theatre as social center antedates the period. In one sense, it was ceasing to be the social center that it had been, for the distinction, never consistently carried out in practice it is true, between the "legitimate" theatre and vaudeville carried with it the distinction between two audiences, "class" and "mass." This in part, helps to explain the vogue of the musical comedy, for it could be shared by the audience in a way that the drama could not be; the members of the audience could themselves sing its songs and pick out those tunes on the piano.

Yet, if the theatre was a social center, it was one that was becoming, in intent at least, more exclusive. The increasing gorgeousness and expense of the decor alone must have subtly imposed new patterns of behavior on the audience: less rowdy, more docile, and in the end, less at home. What was beginning to emerge was the pattern, that became clearer in later film houses: to see a movie, you went to the Palace Theatre downtown. What was apparent in this period were the trends which were to make the commercial theatre a preserve of the upper middle classes and those who aspired to that
status. Experimental and little theatre for the intellectuals and movies for the common man is the rest of the formula. It is doubtful if the segments of the American theatre have ever recovered from this dissociation.

It is quite clear then, that, for all the criticism that may be made of the theatrical system of the period, it was successful because it gave the public what it wanted — indeed, given its commercial bias, no other result was possible. And, despite the disgust of high-minded critics, this popularity reflected its genuine vitality. Elmer Rice sees the theatrical era this way:

All in all then, the theatre, collectively, with its scores of New York productions every year, its far-ranging touring companies, its widespread performances of Shakespeare and Gilbert and Sullivan, dramatized novels and old-time favorites, its local stock companies, its spectacles and circuses, its big-city opera houses, its great burlesque and vaudeville circuits, offered a variety of theatrical entertainment that appealed to every taste and was within the limits of almost everybody's budget. It is not surprising that in this period Americans were a nation of theatregoers. In every community there were many people of modest means who went to a theatre as often as once a week. Clearly, the last vestiges of colonialism were fast disappearing and the American theatre was establishing itself as an autonomous, individualized, colorful, prosperous and socially important institution.46

46 Rice, pp. 93-94.
CHAPTER THREE
THE LOCAL THEATRES AND MANAGEMENT

A. The Theatrical situation in Columbus 1910-1920

The decade that followed the establishment of the Hartman was one of extraordinary activity in Columbus theatre. In 1914, Columbus had more theatres, film, vaudeville, and legitimate, than ever before or since. But it was also a period of instability: theatres changed hands and policies with remarkable speed: they went from legitimate drama, to films, to film and vaudeville in an attempt to find the profitable combination. In a sense, the Hartman stood slightly apart from all this change: it quickly established itself as the legitimate house in Columbus and has retained that position even since. But the background is still there.

In 1911, there were six other major "live" theatres operating in Columbus over the regular season. A seventh theatre, the Columbus, was basically a high-class nickelodeon showing a few acts of vaudeville.

The oldest of these theatres was the Grand, on East

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47Bernhard Scrapbook, II, p. 67.
48Bernhard, II, p.16.
State Street where the Grand Cinerama is now located. Around the turn of the century it had been one of the two leading Columbus theatres, but its reputation seems to have declined in a few years, and by 1907 it was playing strictly vaudeville and high-class burlesque, under its new name of the Gaiety. In 1909 it reverted to its original name and former policy, housing such shows as David Belasco's production of Zaza. Its later history is typical of that of Columbus theatres of the period. In 1914 it came under the control of the Dusenburys, well-known figures in Columbus entertainment, and became strictly a film house. In 1918 it reversed its policy and housed a resident company, the Grand Musical Players, which was not, apparently a success, for the theatre soon reverted to a film policy, which it continues to this day.

The second oldest operating theatre was the High Street Theatre, located next to the Chittenden Hotel where Hunt's Cinestage now stands. First opened in 1894 on the site where the Park Theatre had burned the previous year, it was something of an exception to the strict distinction between vaudeville and legitimate theatre: its programs were mixed.

49 Bernhard, II, p. 27.
50 Bernhard, II, p. 25.
vaudeville and melodrama. Its later history is familiar: as the Lyceum it played second class road shows after 1912, burlesque in the 20's and 50's, and, finally, after a fire and another change of name (the Uptown), became a film house.

At this period two theatres were particularly associated with legitimate productions: the Great Southern and the Colonial. Of the two, the Great Southern, which opened in 1896, was apparently the more successful. It was originally and until 1911 remained, under the management of the Valentine Company, and was the nearest thing Columbus had to a Syndicate theatre. Its rival, the Colonial, built in 1906, was, at this time, under the management of the Shuberts. Judging from the examples that Bernhard gives, the shows themselves were first class - even those of the resident company which this theatre housed in 1910 - and the prices were extremely reasonable. Perhaps they were too reasonable - for whatever reason the management of the Colonial passed, in 1912, to the Dusenburys, who inaugurated an all-film policy,

51 Bernhard, II, p. 37.
52 For some particulars and detailed description of the Southern, not of essential concern to this study, see Marcia Siena's master thesis, The History of the Great Southern Theatre, O.S.U., Columbus, Ohio, 1957.
53 And may, at one time, have been called the Shubert, see Bernhard, II, p. 69.
54 Bernhard, II, p. 69.
later reverting to burlesque under still another management. The Shuberts, oddly enough, were, after 1914, associated with the Great Southern, which passed to Dusenbury management and now featured Shubert road shows. These changes are confusing, but they reflect the immensely flexible state of Columbus theatre policy in this period.

The other two major theatres were strictly vaudeville - the Empire, the older of the two, was located at the corner of East Gay and Pearl, one of the few spots associated with a major theatre which today bears no descendents. It was first opened in 1902 and passed, after four years, to the control of the Keith's circuit. It features a mixed program of vaudeville and films, as did the Broadway (1910), located on the south side of West Broad at Wall. The Broadway, too, had its own specialty: "high-class family vaudeville and first-class pictures on Sunday." 

Of course of all these theatres in the decade following the erection of the Hartman were roughly similar: either

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55 Bernhard, II, p. 25.
57 Bernhard, II, p. 81. "Pictures on Sunday" was a common policy: the moral justification may have been that the actors in pictures were not really "working."
they became film houses, or they featured the stage and screen show, or they ceased to exist. But the future of the films was still not clear by the middle of the period. There had been a remarkable growth in film houses over the first part of the decade, but it was followed by almost as steep a decline, and several major houses which had initiated an all-film policy (e.g., the Grand and the Colonial) returned to stage presentations, with or without movies.

From this type of change the Hartman remained relatively free; since its presentations were full-scale shows there was no possibility of showing both a film and a stage show. It did show films, but only as full-length presentations, and, as such, they were less profitable than road shows. Within a few years, its position as the legitimate theatre in Columbus had been established, and its management was not, apparently tempted to experiment. From its beginning, then, there seems to be little doubt that the Hartman was erected, maintained and managed as a financial enterprise.

B. The Hartman Ownership and Management

The relation of owner and manager in the Hartman operation was fairly typical of provincial theatres of this period

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58 Bernhard, II, p. 67.
- at least as far as Columbus was concerned. The building itself was the property of one man who, in turn, leased it at a flat rental fee to a managing company. This company, in the case of the Hartman, was the Valentine Company, who, in turn, was responsible for the actual operation of the theatre, the profit or loss being wholly its responsibility. The managing company then either booked a touring show into the theatre for a percentage of the box-office gross, or, in turn, rented the theatre to a local group at a flat rate.

The theatre plant is located in the northeast corner of the Hartman office building. This combination structure, prevalent in the architectural practices of the time, provides some insight into the profit-oriented goals of the builders of the Hartman. The whole structure was financed by Dr. Samuel B. Hartman, of Peruna patent medicine fame, who died after a brief illness in 1918. The theatre was included as a gift to Dr. Hartman's daughter, Maribel Schumacher, later to become the wife of actor-director Regan Hughston. During the building of the theatre, Lee. M. Boda, then manager of the Great Southern Theatre, was consulted by Dr. Hartman and the theatre designed more or less to Boda's specifications.

The Valentine Company, in 1911, immediately dropped
management of the Southern and assumed management of the new theatre, with Lee Boda serving both as house and general manager throughout the entire period covered by this study. The Valentine Company, of which, at this time, Lee M. Boda was vice-president, had been in existence for many years, having assumed management of the Great Southern immediately after its opening in 1896. By 1911 it controlled four other theatres: the Valentine, in Toledo, Ohio; the English Opera House (or English's Opera House), in Indianapolis, Indiana; the Victoria, in Dayton, Ohio; and the Fairbanks, in Springfield, Ohio.

In 1912, control of the Valentine Company passed from George Ketcham, the original president, to Boda himself. From this time on he of necessity devoted considerable time to the management of the chain, for which purpose he maintained a permanent booking office in New York City. The nominal management of the Hartman passed to Robert F. Boda, his son, but it is apparent from contemporary references the senior Boda retained effective control.

59 The Hartman programs give the name as "English's Opera House," but Eernhard, II, p. 53, refers to "the English Opera House."
Lee Milton Eoda was born on a farm near Springfield on March 27, 1859 and at the age of 21 came to Columbus as the business manager of the Columbus Times. From the management of this newspaper, Eoda moved to the same position with the Metropolitan Opera House until its destruction by fire. From the Metropolitan he went to the Grand Opera House.

In 1895 the Valentine Company was organized, and extended its theatre chain throughout Ohio and Indiana. Oddly enough, the name of the Murat Theatre is not mentioned among those of the other theatres in the chain. This theatre was located in Indianapolis and was apparently operated in association with the Shuberts. This fact certainly gives further insight into Eoda's ability to work with others when considered in light of his warm relationship with the Syndicate as exhibited during his management of the Southern Theatre.

During his long business career, Mr. Eoda spent much of his energy furthering the civic projects of the era. He served as secretary of the Columbus Community Fund for

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60 Dispatch, Dec. 18, 1937.
several years, as member of the Ohio-Columbus centennial commission in 1911-1912, and as a member of the board and treasurer of the Columbus War Chest commission during the first World War.

In 1921 Boda became executive director of the International Theatrical Association, which represented every legitimate theatre in the United States and Canada. This position took him to New York where he lived and worked until 1925 when he returned to Columbus and the operation of the Valentine Company. Certainly such a position as this was a commendation to the man's ability as a manager and theatrical diplomat.

In 1929, Boda retired from the theatrical scene until the year of 1937 when, at the age of 78, he died of pneumonia, leaving the Hartman Theatre and the Valentine Company in the hands of his son, Robert F. Boda.

Lee M. Boda appears to have been a successful manager, even if we allow that his control of a chain of theatres throughout this period of study gave him the ability to maintain a permanent booking office in New York and a certain amount of leverage in negotiation. 61

61 Interview with Gardner, OSUTC.
He had, apparently, a knack for getting on with people, and, even as early as 1896, is spoken of by the press as being "deservedly popular among journalists." More impressive perhaps is Erlanger's personal appearance to direct the rehearsals of the Hartman's opening show, The Pink Lady, which, since Erlanger had directed the play in New York, was surely more a friendly gesture toward Boda than anything else. Yet he was not on good terms with the Syndicate alone; the Hartman occasionally played Shubert productions also. This may or may not be significant; the feud was dying out in any case.

It is ancient history now, however, for a truce exists at present and bids fair, as the combatants learn to trust each other more and to forget the old bitterness, to develop into a permanent peace that will entirely eliminate such cut-throat competition as may still remain.

Of course, if we are to believe the contemporary plaudits of the press, Lee Boda was a paragon of managers, fearlessly defending the interests of the patron.

Much has been said regarding the price of seats at the Hartman Theater and the question has been asked whether or not the $2.00 price is to obtain in the future. Manager Boda wishes it distinctly understood that no company plays the Hartman

62 Bernhard, II, p. 53.

63 The Truth About the Theatre, p. 78.
for higher prices than they play in any other city if he knows it. That the show playing to $1.50 will play at that price at the Hartman, he emphatically states and in no case except when the contract calls for it will the price be raised to $2.00. He fought long and ardously for a .25¢ gallery for Trentini in Naughty Marietta and secured it finally although the first ten rows must of necessity, owing to the cast-iron contract governing the lower floor, be $2.00. The others, however, are cheaper. The prices to prevail at the Hartman will be .25¢ to $1.50 unless the manager of the company playing insists on a higher price which is not often the case unless the company be large and the star an expensive one. The Country Boy which has been playing to $2.00, plays the Hartman at $1.50, owing to Mr. Boda's insistence.

Almost daily Boda was seen defending his professional ego through one column or another of the Columbus press.

...Several have even sent checks for an unduly large amount, asking that seats may be laid aside. Others have begged that they might be favored by a slight concession in a way of a lapse of his authority. But to each and every one Mr. Boda turns a deaf ear. 'This seat sale is to be absolutely honest in so far as I can make it so,' he remarked the other day after a particularly strenuous discussion regarding his showing a favor to a patron of long standing. 'No one in line can buy more than four seats and no seats will be sold to any person not in line,' is his solemn statement. 'I dare say, I will make enemies,' says the manager 'but no matter how I conducted the sale, I would still make them. But one thing I

64 Dispatch, Nov. 19, 1911.
will not do and that is show favor, enemies or not. Isn't it strange,' he continued, 'that everyone demands an honest treatment of theater patrons but is willing to have that honesty lapse a trifle in his favor. No, sir, this is a fair square deal throughout. A fair field and no favors. But heavens! How I wish it were over.'

Some testimony, of course, is more convincing.

Now that it is all over, let's face the truth about that big centennial celebration and place the credit for its success right where the credit belongs. We believe that every man, woman, and child who was in any way identified with the centennial can tell you who was the main spring, the big force, the untiring effort back of it all. This page proposes a rising vote of thanks to the man who made the success of centennial week; Lee K. Boda.

...We happen to know something of the vast effort, the discouragement, the uphill work, the enormous detail, the big responsibility that were met with in giving this show of ours. It requires one man to be on the job every minute. It needed one man to hold it all together... ...We believe that that one man should receive the thanks of an appreciative public, this is Lee Boda. He made the centennial. He worked at it for two years and he did it so quietly and kept so persistantly in the background that very few of us knew.

This at least argues a certain sense of civic responsibility; even if he did receive a degree of publicity out of it the activity nonetheless required solid work. This image is

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65 *Journal*, Nov. 5, 1911.

66 *Dispatch*, Sept. 8, 1912.
confirmed by Mr. Gardner in his personal testimony. Gardner was of the opinion that Boda genuinely deserved all the gratitude and praise that he received in his lifetime. "He treated all alike," he repeated several times throughout our discussion of Boda as a human being.

What does seem clear is that Boda did not resemble Scollard's portrait of the New York manager.

He presents Kohler as a gross man, ignorant, uncultivated, in a private office that is all Persian rugs and stained-glass and subdued electroliers and tooled morocco book-shelves, like a millionaire's library, seated at an Empire desk that is a replica of Napoleon's writing-table at Fountainebleau, chewing on an unlighted cigar, which he rolls around in his mouth growlingly, with the manners of a political boss and the authority of a trust president and the temperament of a foreman of a construction gang.67

Boda was, of course, a businessman - if he had not been his theatres would have soon passed under other management. Yet, at least so far as can be established, he was something more than a money-grubber: he was fair to his associates and had a certain sense of civic pride. As a manager of the period, he represented those characteristics closest to the morally and socially ideal.

67Harvey J. O'Higgins, "Scollard and the American Stage," Century, Nov., 1915, p. 143. O'Higgins' point was that this kind of description was unfair even to the New York managers.
Business is trade; buying and selling to realize a profit. A man is in business to make money. The theatre manager is no exception to this rule. If, with his business tact, he combines artistic tendencies and advances them to his common benefit, it is indeed a happy condition. But we look only for business qualities in the theater manager. As a businessman conducting a first-class establishment, buying and selling, trading, his all-important requisite should be integrity.68

C. The Hartman Theatre Plant

The Theatre House

Although the theatre house still exhibits some trace of its once elegant beauty, its original color scheme has disappeared beneath coats of flat black and gold paint. To see it as its first patrons saw it, we must imagine it as it then was, its color scheme of ivory, gold and pink harmonizing with the delicate nature of its French architectural style.

As seen opening night, one critic said that the theatre, from foyer to stage was designed in the style of Louis XVI, the delicate character of which enabled the architect to give the playhouse the quiet dignity of the drawing room and avoid all suggestion of useless "gingerbread" or superfluous enrichment. A subdued color scheme

68Stage Affairs in America Today, Pam. No. 2, p. 2.
was adopted for its decor, the planners avoiding all metallic effect through the use of soft colors which produced a kind of cameo quality.  

The spacious foyer with its decoration in pink and white, the work of famous mural artists, crystal chandeliers imported from Austria, heavy hand-wrought brass electroliers, rich gold and pink furniture and oriental rugs all combined to make the first appearance of the theatre remarkable for its richness. Opening from the foyer on the western side were the ladies' parlor, the powder rooms, and check rooms. The gentlemen's check rooms were to the east, and the entrance to the promenade corridor at the southeast corner of the first floor. The women's powder rooms had the same style of furniture as the foyer, and a smoking room was provided with comfortable wicker chairs and craftsman settees.

Though the seats appear to be somewhat closer together than in most modern theatres, the theatre proper is comfortable and restful, and the chairs are still beautiful, although lacking in their original lustre. The embroidered numbers on the back of each testify to the special attention given to the decor of this house. Fresh air flows from hooded

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69 Dispatch, Nov. 14, 1911.
ventilators under every seat downstairs and under every other one in the balcony, where the seating is, incidentally, as comfortable as that of the main floor.

The extreme width of the house, wall to wall, is eighty-two feet, but the auditorium is shallow enough to give the room the intimate suggestion necessary to an effective viewing of some of the more realistic plays being produced during the period of 1911 to 1921. The boxes are in usable positions, three being located on each side of the orchestra with one somewhat larger box at the balcony level on each side of the house. The orchestra and balcony, during the period under study, seated 1,684, while the gallery (with pews) seated approximately another 450,70 a number which has since been reduced by the construction of a projection booth. The auditorium is large enough to require forty exits, yet the feeling one has when entering this theatre is that it is homelike. This kind of atmosphere was undoubtedly enhanced greatly by the use of harmonious pastels such as ivory and pink, highlighted by gold. It is a large drawing-room in which persons can gather in intimate sympathy with the characters and personalities on stage.

70 *Journal*, Nov. 13, 1911.
The orchestra pit has been spoken of as the only poor feature of the theatre's design. It was, during the period under study, a deep chamber, difficult to play in and with the acoustical character of a barrel. Only the conductor of the orchestra could see the stage until 1954, when the floor of the orchestra pit was raised for the presentation of Oklahoma. The capacity of the orchestra pit was thirty persons and apparently, still is today.

Judging from Siena's general description of the Southern Theatre as it was at the time of the Hartman's construction, it is conceivable that this particular house and the characteristics that it offered the theatre patron was a contributing factor in causing the Valentine to transfer its operation. The Southern, like so many theatres of its time was highly formal in its architectural nature with a deep auditorium and colors of more pure tones while what Boda apparently wanted was a shallow house, and an auditorium of greater intimacy for the patron, arrived at through the use of pastels and the more delicate French style. In his demands for the Hartman, Boda not only demonstrated his knowledge of contemporary theatre styles, their deficiencies and

71 Gardner interview, Mar. 9, 1967.
weaknesses, but also his awareness of coming trends in
dramatic form to be found in the new stagecraft and the
modern playwrights to be revealed through the little theatre
movement. Consequently, the Hartman, thanks to the sharp
awareness of Boda, was prepared to offer the provincial
theatre patron the best, whether in the traditional spec-
tacular style or the more simplified stage productions as
typified by the designs of Robert Edmond Jones and others of
his school.

The Stage House

The stage of the Hartman lay behind a steel curtain,
operated by an electric motor and painted to match the red
velour act curtains and the pastel decor of the house. The
numerous fires that threatened and destroyed so many earlier
theatres undoubtedly prompted the many safety precautions
taken in the construction of the Hartman. The material used
in the construction of the stage house, including the rigging
loft, shieves used for the operation of scenery, the fly
galleries, and the paint bridge, was also fireproof. At the
time of its construction, the stage floor was the only one
of its kind in the United States, being so arranged that any
section could be removed without sawing or nailing, allowing
immediate changes to be made in any part of the stage area.

72For an application of the working of this stage floor
design, see cited description of The Daughter of Heaven, p. 81,
and Ben-Hur, on p. 82.
Such elaborate scenic arrangements give one an idea of the importance placed upon spectacle in this period of theatrical history. The stage was one of the largest of those in the west—forty-five feet of depth from the act curtain to the rear wall with a total width of eighty-two feet and a proscenium opening of thirty-eight feet.\footnote{Dispatch, Nov. 14, 1911.} The dressing rooms, today as in the past, are located in four stories at the south side of the stage house and are reached by passenger and baggage elevators as well as by stairways. The chorus rooms are under the stage as are the musicians' rooms which opened, before the floor was raised, directly into the pit.

The lighting equipment was installed by Avery Loeb.\footnote{To more fully understand the plasticity of the lighting system, see the detailed description given in regard to Southern and Morlowe's productions on page 129-130. The technical requirements of both stage and lighting are demonstrated by the description of Al. G. Field's staging on pages 82-84.} The control board was sixteen feet in length, fifteen feet high and constructed of oiled Monson slate two inches thick. The 120 switches and 1200 connectors controlled 1600 lights and 33 dimmers in the lighting of the stage.\footnote{ Dispatch, Nov. 14, 1911.} There were thirty-five miles of wiring in use much of the time, with the
main feed, two inches in diameter, carrying current to 5,000 lights in the house and on the stage. A signal system for the flymen was in use, and on each side of the proscenium arch were boxes containing switches for 1200 additional lights to be used when necessary for spotlights, etc. There were 38 floor pockets in the stage floor for portable equipment and appropriate connections. There were 240 footlights, five border lights and a ceiling strip, with the entire house being lighted by lamps of tungsten filament.

To counter the weight of the scenery used on the stage of the Hartman, the theatre maintained as permanent equipment 100 ten-pound weights and twelve 150-pound weights. To counter-balance the steel fire curtain, several thousand pounds of iron were used.

The stage house, though it was as modern as any of the up-to-date theatres of the period and much advanced of many of the period, did not prove a revolutionary structure,

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75 On page 83, the role of the flymen is described as they work forty feet off the stage floor. The need for some kind of signaling device is understandable.

76 Dispatch, Nov. 14, 1911.

77 Approximately one and a half tons flown over the stage, including rigging and battens, of course. This amount would still counter a great amount of scenery and indicates the degree of spectacle anticipated by the owner and management.
The sole contributing factor seems to be the new stage floor design which was the brainchild of Boda. The possibility, too, of a more intimate theatre might have decided Boda in his preference for the Hartman as a place of greater staging opportunities as he looked to the future of the American professional legitimate stage.
CHAPTER FOUR
HIGHLIGHTS OF THE HARTMAN THEATRE SEASONS

To provide merely a catalog of the presentations of the Hartman in the period 1911-1921 would be inadequate, but an attempt to discuss each separate presentation would be exhausting; it would be a long list of mostly forgotten names and details. The choice of plays for discussion has therefore been determined by two criteria. 1) I have attempted to choose, in each year, an example of each of the types of legitimate theatre as discussed in Chapter II, and 2) examples which illustrate the various influences on the theatre of the period which have been discussed in the same chapter. Since we are dealing with a commercial theatre, and since the criterion of success in such a theatre was profit, I have also included in the review of each season a short section on the economics of the Hartman's operation.

The primary source here has been Mr. Lee Boda's financial journals for the season 1913-14 through 1923-24. Owing to their summary nature, however, a direct comparison of the relative profit of any two shows is impossible. We cannot use the final profit and loss figure since these reflect, not only the direct expenditures for the week under consideration, but also expenses which may have been
incurred over a period of months. Since Eoda's journals are not complete accounting statements we have no information about the system (if any) of averaging out cyclical expenses such as rent and utilities, nor even determining if all have been included; we have no idea if a distinction was made between maintainance and operating expenses nor how this is reflected, if at all, in the final figures. Nor are direct comparisons possible by the use of such figures as box-office gross and house share, since we have no way of telling how much of the house share was consumed in operations for staging a particular show.

The method adopted, although rough and approximate, is realistic since Eoda's figures are accurate and tabulations correct. A comparison of the figures over the years suggest that a really successful run would average a box-office gross of £1,000.00 per performance. This consideration is not affected by the fact that prices were raised for some performances. It is true that a larger gross may reflect a smaller audience, but it is equally true that a sufficient number of people were willing to pay the advanced price. I have therefore chosen - somewhat arbitrarily it is true - to regard this figure as the criterion of a hit show.
The 1911-1912 Season

The first season of the Hartman Theatre included forty-five live presentations and two films. Of the stage engagements, thirty-eight were road attractions and seven were locally produced. Dramatic fare dominated the season with twenty-five productions.

The opening of the new Hartman Theatre was anticipated with much local enthusiasm. For weeks before the opening date, articles were written about all aspects of the new theatre from its structural foundation to its retiring rooms, from the character of its manager to that of its first presentation, The Pink Lady.

In the weeks before the Hartman opened, the newspapers carried a promotional contest in which entrants were to piece together various sections of a photographic cut of Cecil Cunningham, star of the musical comedy, and identify the actress by name. Prior to the opening, the Columbus Sunday Dispatch carried an article announcing the winners of the contest. Locally-centered publicity was to be typical of the Hartman.

First prize in the Hartman contest goes to Gregg D. Wolfe. He will get four tickets to the performance of The Pink Lady. Mrs. A.B. Clemons, Normandy Hotel, receives second prize which is two tickets to the same production.
More than 600 replies were received by the Dispatch in the Hartman Theatre opening contest and so cleverly were many of the pictures put together that it seemed a pity that there were not more than two prizes awarded.\(^{78}\)


When manager Eoda was in New York the other day he asked the head of the syndicate if he wanted reserved seats for the opening night. 'Indeed I don't,' was the reply. 'I'm going backstage, take off my coat and collar and get to work. I'm going to direct that first production in your theatre for you.'

Mr. Erlanger directed the original company of The Pink Lady and will direct this one especially out of friendship for Mr. Eoda.\(^{79}\)

Opening night was, of course, a social as well as a theatrical success. In her article that appeared in the issue of the evening of the 14th, Penelope Smythe Perrill gave this account of the Hartman's opening night.

That Columbus is at last arriving at that point that indicates the real metropolis was proven Monday night when the opening of the Hartman brought out an audience that no theatre has ever seen before in the history of the city. Restaurants afterward were overflowing with gaily dressed throngs,

\(^{78}\) Dispatch, Nov. 12, 1911.

\(^{79}\) Journal, Nov. 9, 1911.
the automobiles and taxicabs as they paused in front of the theater made one think of 42nd street in New York and the black and white of the men and the kaleidoscopic colors of the women made this, the opening night, one of the prettiest functions Columbus has ever seen. The theater itself has been described over and over again and everyone will visit it sometime or another and its beauties will impress themselves upon the beholder but never again for those who were there Monday night will it ever look so lovely - never again wear the same festive appearance because this was the night of nights, long looked for, come at last, and expectations were fully realized and the glamour of the first night was bewitching.

The foyer was crowded long before the curtain rose and those who had feasted their eyes upon the rosy tints and artistic decorations and had listened to the harp music played by Miss De Milita wandered through into the theater there to watch the comers and the pretty gowns...

The boxes were filled and in that belonging to Mrs. Schumacher, Dr. Hartman's daughter were Dr. Rankin, her father, Dr. Hartman, the builder of the theater, Mr. Schumacher and their daughters, their entrance being accompanied by much applause...

Between the first and second acts the glee club, under the direction of Professor Hoenig, sang in praise of Dr. Hartman an original group of verses by Charles H. Orr, mentioning his good works. Little Margaret Buck possibly the daughter of the chief usher who was with the Hartman for a number of years presented him flowers after which the venerable capitalist arose and made a graceful little speech of thanks which met with much appreciation, and the club sang The Star Spangled Banner, the audience standing. Truly the opening of the Hartman Theater, both from a social and artistic standpoint was
a large success and George Ketcham, president of the Valentine Company, stood around and smiled. 80

_The Pink Lady_

This musical comedy in three acts which was brought to Columbus by a special cancellation of the second week of its scheduled engagement in Cleveland, had been a notable success for two seasons at the famous New Amsterdam Theatre in New York City.

When manager Boda arranged for the production of _The Pink Lady_ as the opening attraction at the Hartman, he obtained the most talked of and beautiful musical comedy now staged. A company set out to satisfy the demand of the middle west for this big Broadway success and surely Columbus has never seen a more gorgeous offering than this with its wealth of color, its elegance of detail, its marvelous costumes and its generous supply of 'doings.' 81

Ivan Caryll composed the score with book and lyrics by C.M.S. McLellan, who took his materials from a French farce, _Le Satyre_, by George Gerr and Marcel Guillemande, which had run for two years at the Palais Royal in Paris. That the critics were not too impressed with the content of the show may be due to its being somewhat European in tone; the adjective "Frenchy" was quite often used in referring to the production. 82

80 Dispatch, Nov. 14, 1911.
81 Dispatch, Nov. 19, 1911.
82 Citizen, Nov. 18, 1911. See also, Journal, Nov. 14, 1911, and Dispatch, Nov. 11, 1911.
The Pink Lady was undoubtedly one of the best of the sixteen musical comedies to come to the Hartman during this season, and was characteristic of a trend at this theatre throughout this and subsequent seasons; the production relied heavily on colorful scenery and attire, beautiful women, and pleasant music. Other productions were, perhaps, of greater theatrical interest; the Hartman's emphasis was to be on entertainment.

The Country Boy

The second stage presentation at the Hartman and the first of fifteen comedies appearing this first season, was Henry E. Harris's staging of Edgar Selwyn's The Country Boy, a play which is characteristic of many American comedies of the period. Basically, the type is a development of the comedy of humors, but in the American version the characters are determined primarily by their environment: the city slicker, the naive rube, the shrewd farmer. As a type, it was particularly appealing to the Midwest, since it tended to pit the midwestern or New England horse sense against big-city and foreign sophistication—much to the detriment of the latter.

In The Country Boy which Henry E. Harris will bring to the Hartman Theatre on Monday and Tuesday, November 20 and 21, the author has embodied all the attitudes of perfect comedy. The humor is clean and sparkling, and pervades every act. The heart interest is well developed and the plot is a delineation of a character well
known in everyday life. A young man with the egotism of his years, sets out to show the folks back home that he is capable of big things he has dreamed about and which he thinks are unattainable anywhere but in the great metropolis. Some of the character sketches in the play are simply great and Edgar Selwyn, the author, shows himself well versed in the knowledge of types along 'the great white way' as well as the sturdy American classes, especially indigenous to the country towns. 83

One reviewer, writing in the Columbus Citizen, described the play in this way:

To say that The Country Boy is a healthy play does not describe it because a healthy play may be very stupid which The Country Boy is not in any respect. 84

He also pointed out a weakness which occasionally was evident in the period; erratic performances by touring companies.

Having seen it in New York with several other people in the cast, comparisons were naturally made Monday night but only in a few instances were they detrimental to the present company which contains many of the originals. Dudley Hawley is the boy and is not exactly what Forest Winant was in this role although giving an interesting picture. Ethyl Clayton mars her work by too closely imitating Willette Kershaw's peculiar voice which is not the pleasantest in the world. 85

83 Journal, Nov. 19, 1911.
84 Citizen, Nov. 22, 1911.
85 Citizen, Nov. 22, 1911.
As might be expected, this type of humor was particularly acceptable to the citizens of Columbus, if we are to judge by the number of plays of the same type which ran at the Hartman. As a commercial theatre, the Hartman was to present other kinds of humor, but plays of this genre were to retain their popularity.

The Pirates of Penzance

The citizens of Columbus participated actively in seven stage presentations during this first year, the first of which was Gilbert and Sullivan's *The Pirates of Penzance*, produced by the young people of Holy Rosary Parish. This production was followed by the Trinity Church Choir's presentation of *H.M.S. Pinafore* on November 27. As one of the newspaper critics shrewdly noted, "As is always the case with amateur productions the affair promises to be a great success." Apparently the production was not without merit, if we can believe the sympathetic reviewer.

It seems that the traditional hallmark of pirates is their laying hands on something, in the case of the present band of marauders exhibiting their heartless deeds at the Hartman for two nights, hearts seem to be their lawful prey. They made away (sic) with a goodly quantity of this booty

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86 *Dispatch*, Nov. 21, 1911.
at the first performance. Conscientious and long rehearsals have fashioned the present cast into quite a confident company. Of course, especially on a first night there is much nervous watching of the director's baton which was waved with much vigor by Shields Dierkes. 87

Perhaps it was such sympathy and understanding toward the amateur performance that in part caused the popularity of such presentations at the Hartman, both for the benefit of particular groups and for public charities. The Hartman was to encourage such activity in the community. 88

The Imperial Ballet Russe

On the evening of November 28, 1911, in the third week of the Hartman theatre's existence, yet another form of entertainment was introduced to its audience. Mikail Mordkin, with the large cast of the Imperial Ballet Russe, danced The Lake of Swans. The fact that a large audience turned out to witness a performance with which most persons were unfamiliar is an indication of the interest in the new theatre's offerings.

In spite of the beauty of music and the marvelous art of the Russian dancers and the charmingly acted story of The Lake of Swans, there was considerable disappointment at the

87 Dispatch, Nov. 24, 1911.
88 See Appendix B: entries "Benefit" and "Contribution." Se also "The Understudies."
Hartman Tuesday night when Kordkin and his company was the attraction. Those who have seen the wonderful Pavlowa [sic] dance with Mordkin felt an added disappointment that this most graceful of dancers could not have been in Columbus but perhaps the seeming lack of interest was because Americans are not so well versed in all that pertains to ballet dancing as are Europeans. We enjoy dancing but the ballet is a thing unknown to the majority and this was evidenced Tuesday night by the awakening when the diversions came at the close of the story dance.

The audience was a large one and appreciative even though at times the applause seemed half-hearted, owing, as has been said, to the unfamiliarity with ballet movements and ballet enactment of old folk tales. The understanding and appreciation of which comes with closer acquaintance with European art.89

As a result of performances such as this, the Hartman Theatre was influential in bringing about a "closer acquaintance with European art."90

The Understudies

Another local theatrical group which must be mentioned in this review of the Hartman's first season is The Understudies who this year presented Clyde Fitch's play, The Climbers. Productions of this type are important not so much for their direct theatrical interest as for their

89 Dispatch, Nov. 30, 1911.

90 See Appendix A: for productions of opera and the appearance of Shakespeare and foreign artists.
reflection of community participation in the theatre. This production is of particular interest since Dr. Hartman's daughter was herself involved.

The group of amateurs is the same as last season when it presented Lady Windemere's Fan so artistically. Several others of The Understudies are taking part in this play, the cast not accommodating all of the members. Four performances are to be given with a different charity as beneficiary, and the four to benefit are The Society for the Prevention and care of Tuberculosis, Children's Hospital, The Federation of Women's Clubs, and The Playground Association...

An indication of the complete cooperation exhibited by the Hartman management, Mrs. Schumacher, and the city of Columbus in making this benefit a total success may be seen in this article from the Journal.

The sale of the boxes of the first performances of The Climbers, to be presented at the Hartman Theater by amateurs early in February, took place Tuesday afternoon in the foyer of the theater.

Mayor Karb was the auctioneer and in a most happy manner, he offered the boxes for sale. He makes a good mayor, of course, but he certainly makes a dandy auctioneer. He has such infinite good humor that he inspires others and before they know it, the money is fairly pulled out of their pockets... The first box was sold to Dr. S.B. Hartman and when the second

91 Dispatch, Jan. 21, 1912.
was put up, F.W. Schumacher, bid on it. All the bids started at fifty dollars and Mr. Schumacher had raised it to sixty dollars. Then across the room came the voice of Mrs. Schumacher, raising it to sixty-five dollars. Everyone laughed and she joined in the fun. 'I didn't know I was bidding against my husband,' said Mrs. Schumacher to Carl Hoster. 'I thought it was you who had made the last bid.' But she got the box, paying ten dollars more than her husband had bid.

Such benefits as this have been an essential part of the Hartman's role in the Columbus community and, though the name of the organization changes and the individuals intermingle in their theatrical participation, charitable, civic service has been encouraged by the Hartman Management. The atmosphere created in this theatre, both backstage and out front contributed to the ultimate success of such benefits.

The members of The Understudies shook snowflakes from their shoulders as they entered the stage door of the Hartman Thursday night, applied the cosmetic and made gurgles of laughter and calls from dressing room to dressing room and all created an atmosphere of jollity backstage that this theater has never seen before, perhaps not see again for sometime...

The women looked particularly lovely the men handsome and altogether the first night's performance of The Climbers was a great success with a large audience present and the line of automobiles almost as long as at the opening of the theater.

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92Journal, Jan. 20, 1912.
93Dispatch, Feb. 3, 1912.
The Fascinating Widow

Another road attraction which must be mentioned, though it is more of an oddity than anything else, is A.H. Woods' production of The Fascinating Widow, important in that it was one of the most popular vehicles of Julian Eltinge, one of the few outstanding female impersonators of any period. Critical reaction to Eltinge's art was mixed, to say the least. One reviewer notes the presence of these mixed emotions regarding the art of the female impersonator.

In the long list of character creations viewed by theater audiences, those of the female impersonator stand out with peculiar distinctness but just why it is difficult to say. He is seldom liked by men and the women are more or less influenced by the picture created and the beauty of the costumes worn. As for the art of this kind of impersonation, wherein does it lie?

Another reviewer was critical of the reliance of this type of performance on "mechanical assistance."

Given a fairly good figure, a face of reasonable regularity, proper pigment, good corsetiere and modiste the question of a good female impersonator resolves into securing the proper accessories which with ample means at the disposal of the actor art is incidental. Should the characterization be deprived of the mechanical assistance that usually surrounds it, there is very little left upon which to bestow much praise.

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94 *Citizen*, Feb. 23, 1912.

95 *Journal*, Feb. 23, 1912.
Granting Eltinge his overwhelming popularity with audiences everywhere, during this period, it is difficult today to imagine the effect such a performer had upon an audience or how he went about creating a female character. Apparently, he appeared also as a male to emphasize the incredibility of the impersonation. In reviewing the Hartman performance of *The Fascinating Widow*, the reviewer for the *Dispatch* accentuated the popularity of the art if not the actor.

Much grace is exhibited by Mr. Eltinge and altogether the production Monday night seemed to be about as popular as anything seen this season at the Hartman, being for amusement, pure and simple, and fulfilling all requirements necessary to this end.

...Mr. Eltinge does an oriental dance most gracefully, sings the ragtime as a college girl to the accompaniment of present day movements on the part of eight pretty young women, appears in a fascinating bathing suit and as the beautiful bride quite satisfying everyone's artistic sense, *The Fascinating Widow* is a genuinely funny show.

Such diverse points of view as those represented in these articles suggest that while some found the art of Eltinge dubious others merely accepted it for the entertainment value it contained. Perhaps the word "fascinating" is appropriate in regard to Eltinge's performances - certainly he was financially successful. A.H. Woods, Eltinge's personal

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96 *Dispatch*, Feb. 25, 1912.
tour manager, was so appreciative of the star's popularity that he had built in New York City a theatre bearing his name.97

Lyman H. Howe's Travel Festival

Another attraction which deserves consideration as a highlight of this first Hartman season and many to follow is Lyman H. Howe's Travel Festival; reviews suggest that these films were quite as popular as many stage presentations. The name, however, is deceiving, for these were not travel films as we know them; they were more like newsreels. More accurately, we are dealing with a period when newsreels and travel films were not yet differentiated.

At the Hartman the Lyman H. Howe motion pictures are being shown the first 3 days of the week, the special feature being the naval burial of the battleship Maine in Havana Harbor... The film is wonderfully well taken, and shows the famous old ship with all its scars from the blowing up in the harbor in Havana, in April, 1898. Its sides are covered with barnacles from its long resting place under the ocean for the past thirteen years, and the men manning it are only preparing for its last trip.

...Other pictures show beautifully colored cloud effects in the Alps, the hydro-plane, a new machine which speeds through the air or water, animal and bird life pictures, scenes

97Hornblow, p. 342.
from Italy and many other lesser countries, all of these clear and illustrative of the subjects. 98

On the whole, the Hartman took a pragmatic view of film presentations, and it is worth noting that the years in which the Hartman showed the greatest number of films (1915-16) corresponds with the years in which Columbus had a greater number of film houses than ever before or since. 99

Judging from the way in which they appeared year after year, Lyman's films were popular. But the times apparently caught up with him, for the season of 1917-1918 was the last in which his films appeared. Probably the reason is to be found in the development of the newsreel, particularly under the stimulation of the war. Clearly, a local film maker could not compete with such professionals as Pathé, nor present such interesting, varied, and up-to-date footage.

Naughty Marietta and The Girl of my Dreams

There were two different stage attractions, both musical comedies, which merited return engagements during this

98Dispatch, Dec. 20, 1911.

first season. **Naughty Marietta** played the Hartman first on November 24 and 25 and returned again on January 18 and played through the 20th. **The Girl of my Dreams** first played the Hartman February 11 through 16 and returned for performances on April 12 and 13. Some clue as to the taste of the Hartman's audiences and the reasons for the popularity of these shows may be gathered from the reviews.

The return engagement of Mlle. Trentini in **Naughty Marietta** resulted in a renewed engagement with the delicious music of Victor Herbert Thursday night at the Hartman. The charm of this tiny singer whose voice is so big being such as to make one forget everything save her graceful moving body, her infectious laugh and the peculiar little note in her voice as she speaks. A magnetic personality has the little Trentini and Columbus is quick to acknowledge her superiority as an artist... Trentini is versatile as is indicated by her transition from coquette girl to the slender youth and again to the lively assistant in the marionettes is worth the price of admission.\(^{100}\)

About **The Girl of my Dreams**, the same reviewer said:

John Hyams and Leila McIntyre in **The Girl of my Dreams** return to the Hartman Theater for two nights, commencing Friday, the twelfth, with Saturday matinee. **The Girl of my Dreams** has been seen before in Columbus and has proven one of the most popular and successful musical offerings seen in years...

It is sparkling with bright lines, with scenic innovations and unusual costumes, and every song has its own peculiar novel

\(^{100}\)**Dispatch**, Jan. 20, 1912.
stage craft to add to the success of the piece; while, despite the rollicking reckless gayety of the comedy, it is guaranteed a wholesome show throughout.101

In both of these works, the music is simple and lightly melodic, and the words sentimental. The leads are either coquettish, as in the case of Trentini, or romantically linked, as in the case of Hyams and McIntyre, and in both cases there is an aura of sweet innocence.

The Hartman's audiences not only liked musicals, they apparently expected music with a performance of any kind. Mr. Ferdinand Gardner, in my interview with him, emphasized that Mr. Boda was most insistent upon the interpolation of music wherever possible before, during and after a performance.

The 1912-1913 Season

The second season of the Hartman Theatre was composed of fifty-four stage presentations and three films. Of the stage presentations, fifty-two were road attractions and two were local. Of the fifty-two, twenty-nine were musical and twenty-three were dramatic.

This season offered return engagements of Madame Sherry, The Girl of my Dreams, The Euterpean Ladies' Minstrels

101 Dispatch, Apr. 7, 1912.
(for the third and fourth times), Louisiana Lou, The Pink Lady, The Fascinating Widow, The Reel Thing, and Excuse Me.

**Al. G. Field's Greater Minstrels**

The most important event of this season was the appearance of *Al. G. Field's Greater Minstrels*, which marked the beginning of a long association between this company and the Hartman Theatre. This famous group first appeared in Columbus in 1886 on the stage of the Metropolitan Opera House, and had performed regularly at various theatres in the city, particularly the Great Southern. The opening of the Hartman season, the Ohio State Fair, and the annual appearance of *Al. G. Field's Greater Minstrels*, during the years of this study and into the mid-twenties, became synonymous with exciting, but decorous and clean entertainment.

From various newspaper accounts of the period, we must conclude that the company that Field brought to the Hartman in 1912 departed radically from the traditional minstrel show.

Instead of bones and castenents everything was up to the minute. The appearance of Mr. Field in the first act was also a step of seven league boots from the old blackface make-up, and spread eagle oratory. It was a new era in minstrelsy.\(^{102}\)

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\(^{102}\) *Citizen*, Aug. 28, 1912.
See also: *Journal*, Aug. 30, 1912.
Though it would seem unlikely that the basic atmosphere and comedy materials changed, Field evidently did change the setting of the minstrel show. There are apparently no pictures of the presentations on the Hartman stage although there are plenty of pictures, posters, miniature settings, etc. available. From the available materials of this kind and reports written about these performances one may detect a twentieth-century approach.

The old-time minstrels are things of the past put away as one does old laces and silk shawls - in camphor. The new order was illustrated Monday night by Al. G. Field and his minstrels at the Hartman.

Stage settings, which would have done credit to grand opera; settings for Orlando, Florida, with its gorgeous semi-tropical scenery, hotel, ocean view, hotel manager in full evening dress; bell hops in nifty tan uniforms, star minstrels in plum-colored satin suits; others, especially singers as Spanish students; these made up a first act which no minstrel even ten years ago would have dreamed of.

Field's seemingly new awareness of scenic detail in his stage production is further illustrated by this first-hand account of the behind-the-scenes action at one particular performance.

A visit to the Hartman stage this week discloses the fact that the world behind the curtain is run in the most orderly manner, and that every workman knows just what to do.

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103 OSUTC

104 Dispatch, Aug. 28, 1912.
while the performers enter and leave the stage quietly and remain in their dressing rooms until their cues are called. Seven men alone are high up in what is known as the 'fly gallery,' some forty feet above the stage floor. These men lower and raise various curtains and wings as they are ordered by the master mechanic, George Dean, a resident of Columbus. Dean has charge of the working end of the stage and he is responsible for the manner in which the stage settings are made and the scenic effects work. The automobile races which are depicted as a climax to the opening spectacle, are worked by George Bevington, the boss property man. With three assistants, he turns a high wheel that brings the machine across the stage at a record breaking rate of speed.

In 'Lish Murn's Dream,' or 'Halloween' the electrician is hard at work and the various effects are worked by a series of lamps. The 'Burning Woods!' employs three different lamps to give the effect of fire, while the scenes showing the 'Moonlight Bay,' depicts the waters of a lake rippling by means of another lamp with a slide like a magic lantern which is moved back and forth by clock work.

The volcano effect in the spectacle, 'The Opening of the Panama Canal,' falls to the lot of the chief electrician. Mere (sic) four different lanterns are used, one showing the volcano itself, another to produce the effect of lava running down the mountain side and two lamps are used to produce the flames rising from the crater.

The canal scene employs the services of a number of men. A clock-like arrangement sends the water on, on which a miniature boat makes the journey, splashing through the space set apart for the effect, while an electrical arrangement in one of the big lamps, Field carries, shows the clouds scurring by. 105

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105 Dispatch, Aug. 30, 1912.
One can only speculate on the reasons for Field's new interest in scenic spectacle: it seems to have been popular and successful, for in Eoda's journals for the years 1913-1914 to 1920-1921 there is shown a steady increase in expenditure for extra stagehands and payroll in connection with the Field engagements.

The Garden of Allah

Two outstanding stage productions played the Hartman during the second season: The Garden of Allah and The Daughter of Heaven. Both were produced by the Liebler Company and are of unusual importance because they used only incidental music and relied entirely upon plot and spectacle for audience appeal. Judging from the extreme popularity of these two plays with Hartman audiences, one may conclude that, although music was generally preferred, spectacle was popular with local viewers. "There has never been such a line for any attraction since The Pink Lady, which opened the new theater last season," wrote the critic for the Columbus Dispatch the morning after seats went on sale at the Hartman for the engagement of The Garden of Allah.

Special feature articles printed systematically prior to seat sales created exceptional interest in the approaching production. Ferdinand Gardner was rehearsing in the wings the day the stagehands started setting the scenery for this
production, and in his estimation there was never a more exciting moment at the Hartman. 106

What is believed to be the record 'movement' in theatrical history occurred August twenty-third when the Liebler Company special, made up of twenty-four cars, left New York for Chicago over the LeHigh Valley Railroad. The companies to be transported half way across the continent being The Garden of Allah, Oliver Twist, The New Sin, Pomander Walk and Alias Jimmy Valentine.

Seven seventy-foot baggage cars were required to hold the scenery and properties for The Garden of Allah. In addition, there were two animal cars to house the live stock used in The Garden of Allah; camels, sheep, donkeys, goats and dogs.

In the second special traveled the players in four of the companies, including the players and the working force necessary to set up and handle the plays. There were 150 persons credited to The Garden of Allah, forty to Oliver Twist, thirty to Alias Jimmy Valentine, and twenty-five to Pomander Walk, a total of 245 divided over nine pullmans. Two diners were attached to this section, making eleven cars on the train.

The movement is of such unusual proportions that the Liebler Company has decided to banner it. It is made possible by the fact that there are so many openings in the west at the same time. 107

The Daughter of Heaven

Unlike the average spectacle of this period, The Daughter of Heaven made at least a pseudo-serious attempt at

106 Interview, tape, OSUTC.

107 Dispatch, Sept. 1, 1912.
See also: Citizen, Sept. 2, 1912.
drawing a moral: by inference it suggested that the old ways are the best ways.

The thread of tragedy is strung on electric wires, and the slight story, the tragedy of hearts and patriotism is laid simply and with the marvelous interpretation only scholarly students of this oldest civilization could give it. The wording of the sentences, each complete in flowery detail, is of such verbal elegance and perfection that they alone prove satisfying and colorful. 108

Its primary appeal, of course, was as spectacle, and it was advertised as such. The production required more than two hundred persons, and was, so it was said, exactly the same as that seen at the Century Theatre in New York, where it had just closed after a four-month run.

A good description of the technical workings of the Hartman stage facilities and the awe in which such productions as this were held was reflected in the press prior to the opening of this attraction in Columbus.

The funeral bier is wonderful in effect out front and equally wonderful in its getting ready backstage when you creep out of your corner and look on.

Two sections of the stage are lifted, revealing smoke-pots (evil smelling things), and a number of blow-pipes, with much light streaming aloft, and over the hole is set the mass of timber (canvas and paint), attached to which are many patches of fine silk threads of yellow.

108 Dispatch, Mar. 4, 1913.
Satirically, the writer goes on to give a vivid description of how the illusion was created on the stage of the Hartman. This passage brings to mind the character of the stage floor as discussed in Chapter three.

When the blow-pipes set to work, the smoke-pots belch forth their odoriferous smudge, and some of the Chinese (?) climb on the bier; there is poor Mr. Ware (stagemanager) lying across the top, inhaling that terrible smoke and ordering the others to lie down, or drop or whatever his fancy dictates.

This act is played behind a heavy net curtain, tightly stretched, in order that the smoke may not blow into the auditorium, and the supers do valiant work in spreading themselves to die. One very good looking one (a local youth) arranged his cuffs nicely beneath his armor before reclining to be burned as a sacrifice.\(^{10}\)

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**Ben Hur**

On March 17, 1913, *Ben Hur* returned from two years abroad to climax the series of spectacles at the Hartman in this second season. The play had been a road success for fourteen years and seen many times in Columbus, but this marked its first appearance at the Hartman. It was the consensus of opinion that *Ben Hur* would never lose its appeal, no matter how many times it was staged.

*Ben Hur*, the one production that seems destined to go indefinitely, its story never losing interest, the magnitude of its conception ever the one example of the superlative

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\(^{10}\) *Dispatch*, Mar. 4, 1913.
excellence of stagery, and while the audience at the Hartman Monday night was not large, it is no proof that succeeding ones will be likewise. The company, while compared with those that have preceded it in times ago, lacks much, although carrying the story to its close quite satisfactorily. But behind the scenes - ah, there you are!

Piloted around all manner of stage accessories and stacks of scenery by Mr. Powell, the manager, and Mr. Boda who also wanted to see the chariot race for the fortieth time, I drew my skirts about me and stepped gingerly along in their wake, to see on three treadmills already placed on the stage twelve horses on each platform, with the four treads, each having on it a horse ready to gallop when he heard a certain noise.109

Joseph F. Sheehan English Opera Company

Several opera companies had played the Hartman by January 6, 1913, but the first to play repertoire now appeared, and this was the Joseph F. Sheehan English Opera Company. The company's repertoire consisted of the operas Il Trovatore, Martha, The Chimes of Normandy, and The Love Tales of Hoffman. The company's reception, according to reports, was not a warm one, however.

As a whole the company is exceedingly faulty in enunciation, contrasting lamentably, for example with some of the clear and expressive diction we

109 Dispatch, Mar. 19, 1913.
See also: Journal, Mar. 20, 1913.
heard a few days ago in Robin Hood. The director, William Glover, erred in allowing his orchestra's strong predominance, especially in the earlier parts of the opera, when some of his singers were known to be singing only because their lips were moving and when the ambitious brasses drowned out nearly every principal but Mr. Sheehan.\textsuperscript{110}

The author of this critique was H. E. Cherrington, who was the dean of Columbus reviewers, a position he was to retain for a good many years. Mr. Gardner, however, was quick to justify the position of the musician playing in the Hartman orchestra pit at this time when confronted with the article written by Mr. Cherrington, "The deep orchestra pit allowed the musician no opportunity to view the stage area," he said. "Impossible too, to tell how loudly one was playing there," he added.\textsuperscript{111} It should be noted, however, that such criticism was not made of many of the other musical productions.

Thus the second season of the Hartman Theatre was largely devoted to the display of spectacle and music in which the minstrel shows, musical comedies, and light operas made no pretense of being anything more than pleasant musical arrangements with much color and unique staging effects.

\textsuperscript{110} \textit{Dispatch}, Jan. 8, 1913.  
See also: \textit{Journal}, Jan. 9, 1913 and \textit{Citizen}, Jan. 8, 1913.  
\textsuperscript{111} \textit{Interview}, tape, OSUTC.
The 1913-1914 Season

The third season found the Hartman scheduling sixty-three stage engagements and seven films. Of this number of stage engagements, fifty-five were road attraction while eight were locally produced. Drama dominated the Hartman this season, with forty-five offerings of dramatic fare to only eighteen musical productions.

The season welcomed return engagements of Al. G. Field's Greater Minstrels, Stop Thief, Widow by Proxy, and The Garden of Allah. Robin Hood re-appeared, too, produced this time by the Department of Public Recreation of Columbus. Returning for a third time in as many seasons to the Hartman were Excuse Me and The Fascinating Widow.

The Stratford-Upon-Avon Players

This season saw the first appearance of classic plays on the Hartman stage, in two plays by Molière, and, more particularly, in the appearance of The Stratford-Upon-Avon Players, who, from November 24 to 29, 1913, performed nine different Shakespearean plays in one week. According to Boda's journal for this period these productions were popular with the Hartman audiences. Here is some evidence of the exposure the Hartman gave its audiences to the form of European art which has been previously spoken of in Chapter Three.
The Donald Robertson Drama Players

Another group visited the Hartman this season which did not do as well at the box-office. It was The Donald Robertson Drama Players, which performed three comedies of classical stature: The Learned Ladies, A Curious Accident, and The Miser. Audiences were very small. The following quotations reflect both the excellence of the productions and the general taste of the Ohio community.

...a delightful treat - delightful not alone because humanity is humanity, whether it be pictured in the seventeenth century or the twentieth, but because Donald Robertson has shown us the delicacy of French Comedy in no way Americanized but still breathing its old time fragrance, and picturing it with the artistic phrasing of characterization that made Moliere himself so famous a comedian.

...A treat, indeed, was The Learned Ladies at the Hartman Thursday night. Whether or not the public are /sic/ to be educated is neither here or there, but when after laughing gently over the twentieth century wit of the seventeenth century characters, and noting the similarity in thought between the Moliere play and that of modern comedy, it came as a blow to hear someone say in the foyer at the close of the performance; 'It was altogether too high-brow for me.'

Joseph and his Brethren

Judging from the observations of the newspaper critics, one of the Hartman season's highlights was Joseph and his

112 Journal, Nov. 8, 1913.
See also: Dispatch, Nov. 8, 1913.
Brethren, a pageant which appeared at the Hartman from February 9 through 14, 1914, including three matinees. The term "pageant" is misleading and unless more specifically defined has all the connotations of spectacle. And indeed, it apparently was. But, like many later spectacles, it was promoted by an emphasis on its religious values.

Something vastly different from plays that have come and gone, is Joseph and his Brethren, which opened a week's engagement at the Hartman Monday night.

A pageant play in every sense of the word, because more than mere spectacle, it carries the old, old story of the young shepherd to its end with a wealth of splendor not often staged. 113

Looking at the entry in Eoda's Journal for this engagement, one notes that there were not only six extra musicians hired but that there also was a payroll figure of $1,029.50, which is an unusually high amount. 114 It may be deduced, therefore, that an exceptional amount of stage work had to be done in preparation for the performance of the play and that music played an important part in its total effect.

The play's religious nature may have brought a somewhat new audience to the Hartman:

113 Dispatch, Feb. 11, 1914.
114 See Appendix B: Week ending Feb. 14, 1914.
Both Mr. Parker [playwright] and that well-known producer, George C. Tyler, have approached a delicate experiment with so much tact, such reverence and sincerity, that the resulting pageant play not only commands the instant attention of the seasoned theatre-goer, but of those also who seldom enter a playhouse. They have put a Bible story on the stage with a faithfulness unprecedented, and with such beauty of picturing and so lofty a motive of betterment added to that of box-office receipts that they must be daily pleased with the appreciation their efforts call forth...

The production in its entirety is most appealing, moving smoothly and with continuity to the close. It is something that will be of inestimable benefit to the children who will remember the things pictured, and of untold value to us of maturer years, who are brought nearer childhood, and the days when with head in mother's lap we heard the stories now (alas) given up for those of twentieth century weakness. 115

Boda's journal suggests two interesting observations. One is that this play played to $14,261.50 gross in nine performances or approximately $1,500 per performance, which is equivalent to a half-house upon all occasions. The second is that the play proved to be popular at the matinee performance as well as the evening, which proves the point made in the review quoted above: a considerable number of children apparently attended. Such an appeal is quite unusual; the matinee most often has fewer in attendance than the evening performance, even in such spectacles as The Garden of Allah or

115 Dispatch, Feb. 11, 1914.
See also: Citizen, Feb. 12, 1914.
The Daughter of Heaven, both of which were reputed to have had religious themes.

The Two Generals

One locally produced show warrants mention: The Two Generals was apparently a sizeable undertaking for the members of the McCoy and Wells Posts of the G.A.R. It was, even at that time, an old-fashioned play, but its success suggests the importance pride and nostalgia had for Hartman audiences.

(The reference is to the Civil War.)

...A war-time play that illustrates perhaps better than anything else we have seen, the difference in the methods of the dramatist of today from those of yesteryear, in The Two Generals... ... There is something pathetic in viewing a play like this; it shows so clearly the passing of time, that brings to us the day when these veterans who look upon the pictures of the past will be with us the more forever /sic/, and because of them, one does not think of criticism of what might seem an offering of little merit.116

The reviews of this production also point out the enthusiastic spirit that was sometimes generated among cast members of these early amateur presentations.

Genuine battles take place with the aid of regulars from the garrisons /located on the southwest limits of the city/, aided by veterans, who, in the stress of rehearsals, sent several

116 Dispatch, Jan. 22, 1914.
shots into scenery and walls, and the smoke begriming was not all 'fake stuff,' but the result of too much zeal between the warring factions.117

It may be noted that the following productions proved to be most financially successful, having played to approximately $1,000 houses for a majority of performances: Al. G. Field's Greater Minstrels; The Candy Shop; The Amazons, starring Billy Burke; The Beauty Shop, with Raymond Hitchcock; Damaged Goods, a social play,118 Joseph and his Brethren, featuring James O'Neill;119 The Lady of the Slipper, with Montgomery and Stone; The Sunshine Girl, starring Julia Sanderson and Joseph Cawthorn; and Sweethearts, with Christie Macdonald.

The 1914-1915 Season

The fourth season of the Hartman Theatre was made up of fifty stage engagements and thirteen films. Of this number

117 Dispatch, Jan. 22, 1914.

118 Damaged Goods was, for its time, a controversial play which dealt with rather naturalistic subjects of disease and vice; it was commendable of the Hartman to present such a play of minimal appeal.

119 James O'Neill is seldom noted as having been connected with this play in which he starred for about two years.
of stage presentations, five were locally produced. Two films were locally sponsored. Traveling companies offering twenty-six dramas and nineteen musical productions filled out the season.

This fourth season found repeat performances of Al. G. Field's Greater Minstrels, third appearance; The George Evans 'Honey Boy' Minstrels; The Elks Minstrels; Seven Keys to Baldpate; The Quaker Girl; and The Musical Arts Society Concert.¹²⁰

Though dramatic fare dominated this fourth season, it marked the first appearance of two outstanding musical organizations active in the theatre at the time, the San Carlo Opera Company which appeared February 1, through 3, 1915, and the Ziegfield Follies of 1914, which appeared February 4 through 6, 1915. Both of these stage productions met with overwhelming approval.¹²¹

The San Carlo Opera Company

Opera on the grand scale of the San Carlo Opera Company was undoubtedly new to many of the theatre patrons

¹²⁰Title of presentation varies throughout the seasons according to the nature of the concert.

¹²¹See Appendix B: Week ending Feb. 6, 1915.
of the period and it may perhaps appear strange that this kind of music found such ready acceptance. One explanation advanced by reviewers is the presence of an understanding foreign element in the audience.

The house that heard last night's offering was much larger than that attracted by the Donizetti opera *Lucia Di Lammermoor*. It was also a considerably more fashionable audience while the patrons aloft among whom were a number of the fellow countrymen of Leoncavallo and Mascagni were more numerous, if anything, than before. The hearing was also one that was well pleased. Such performances prove a company's own best advertisement and the houses for *The Tales of Hoffman* this afternoon and *Aida* tonight ought to be correspondingly large.122

The critic of the Ohio State Journal (February 5, 1915) praised the outstanding quality of the performers, especially noteworthy in light of the strain accompanying the singing of repertoire.

Fully up to managerial expectations and decidedly all or more than patrons had anticipated in the way of an artistic treat was the operatic season that the San Carlo Company just closed at the Hartman. The first audience was not especially large but the other three houses were quite large and that which heard *Aida* last night was the largest of all. Such patronage will probably insure a return of the company for next season, for at least as long a season and perhaps for an even larger repertoire.

The dignified choruses and the many beautiful airs and combinations in duets and the like

which mark Aida all found worthy interpretation last night at the hands of the company, which included some of the best singers of the organization. Chevalier Angelini directed easily but always authoritatively, with an eye single [sic] to the dignity of the opera. In this he was aided as usual by the fact that this conductor has a command of between sixty and seventy operas whose scores his almost photographic memory has enabled him to learn by heart.

...The orchestra did some of its best work in support. Rarely do we hear an orchestra of a dozen or so pieces that so adequately measures up to the needs of the opera... ...There was an unhappy discord in trumpets in one scene but it is only just to the organization to say that those musicians were not regular members of the company.123

The Ziegfeld Follies

The repertoire of the San Carlo Opera Company was immediately followed by the greatest success of the season, which the Columbus Dispatch reviewer found exceedingly entertaining.

Such a crowd at the Hartman Thursday night; such rollicking applause; such pretty girls; such pretty er-er supports; such laughter and such fun, and after viewing the chorus so well advertised one can readily believe the remark once made by a first-nighter; 'If you have a scar on the hip you can't be a Ziegfeld girl,' because there was more than a generous display of smooth and perfect limb length as well as shoulders; in fact the Follies are - the Follies. The girls are pretty and young and evidently 'crossed the street' to their advantage.124

123 Journal, Feb. 5, 1915. In this connection, Boda notes $8.00 as the Hartman's share in securing of extra musicians; Vol. 1, p.65.
124 Dispatch, Feb. 6, 1915.
This was the Follies' first appearance at the Hartman, and some of the reviewers' comments suggest that the delay was not mere chance.

Even though it has taken five years of persuasion on the part of Mr. Boda to bring the Follies to Columbus for three nights, there would be no difficulty in filling the house for a week, and that there was capacity Thursday night was evident in the selling of seats in the tiny ornamental boxes on the second tier. 125

The critic was correct about the pulling power of the Follies; starting with the season of 1915-1916, the show appeared at the Hartman annually for a full week and almost consistently to a full house. Boda, in his journal for 1914-1915, records ticket sales of over $2,000 at each performance, including the matinee, with a total box-office gross for four performances of $9,094.00. 126

The Follies management and Ziegfeld, himself, had no artistic claims for the show; it was glamour tastefully executed - that was all. The reviews suggest that there were some moral objection, but neither the reviewers nor the audiences really cared.

It is useless to go into detail regarding those who officiated in this medley of fun and frolic, but the magic names of Bert

125Citizen, Feb. 6, 1915.
126Dispatch, Feb. 6, 1915.
Williams, Ed Wynn, Leon Errol, Vera Michelena, Louise Mayers, Anne Pennington, and Arthur Deagon, to say nothing of the stunning chorus; the very effective scenes, make it rememberable.

People went to the Hartman Thursday night to be amused and were, and if some objected to rather broad humor, there is so much to remember that's jolly and amusing that one can well afford to forget those things that might not please the critically inclined (and the frankness is so magnificent in its unadornment!)

The War Pictures

What was happening in the real world was, perhaps for the first time, reflected in the Hartman's program for this season.

Sunday evening at the Hartman was begun a four days' run of war pictures, illustrating very interestingly the hideous devastations in the war zone. The pictures deal with the wreckage, demolition of buildings, bridges, etc., and a touch of horror is added through views of strewn battlefields.

We of the neutral country may see the terrible happenings of which we read, and can view at close range the firing, troops in action, etc. A lecturer introduces the films and the sub-titles are read in English and German...

Those who keep abreast of the times will want to see these near-action pictures no doubt.

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127 Dispatch, Feb. 6, 1915.
See also: Dispatch, Feb. 10, 1915.
The Hartman, like all institutions serving the public was able and willing to adjust to an abnormal social condition efficiently providing the necessary service: the war was one more spectacle show. The reaction to this service is interesting, as the following quote suggests.

The war pictures at the Hartman are pleasing large audiences who see visualized the many things which we have read for many months...

A large proportion of the audience are Germans, and, of course, the films appeal greatly to them, inasmuch as the pictures show many German victories, as well, too, as other things which have a varying appeal.

...It is said that the pictures are sent on tour to arouse pro-Germanism.129

The Heber Brothers Winter Circus

One other presentation, appearing on the stage of the Hartman this season and never again throughout the period of study, is The Heber Brothers Winter Circus; its one appearance demonstrates the willingness of the management to gamble on an untried form.

When a man comes upon the stage and announces the formal opening of a circus, and blows a shrill whistle you can imagine how agog is our curiosity, and here at the Hartman, too - a regular theater.

...A sawdust ring on the stage, the blaring band, the 'grand entry' with papa Heber with scarlet satin coat, riding a foaming dashing steed, and the various animals proceeding riotously along - thrilling?

...Mr. Reginald Heber as master of ceremonies and doubling when necessary announced the several acts blowing merrily upon his whistle and everything was smooth as glass, when one takes into consideration unfami­liarty with surroundings. There were no raucous voices; no commotion.\textsuperscript{130}

This attraction did not do an outstanding business (£841.40 for nine performances\textsuperscript{131}) but it did prevent a dark week. The Dispatch critic noted: "'Come, let us live with our children,' said Froebel, the master teacher, and we might paraphrase it to fit the circus, because the children are going to enjoy it immensely."\textsuperscript{132}

Although the Hartman Theatre was not as financially successful in 1914-1915 as it had previously been, there were several outstanding runs. The following proved to be the most remunerative productions: Potash and Perlmutter, starring Harry First and Phil White; One Girl in a Million, with Felix Adler; The San Carlo Grand Opera Company; The

\textsuperscript{130}\textit{Dispatch}, Feb. 17, 1915

\textsuperscript{131}\textit{See Appendix B: Week ending Feb. 20, 1915.}

\textsuperscript{132}\textit{Dispatch}, Feb. 17, 1915.
Ziegfeld Follies; David Belasco's production of The Auctioneer, starring David Warfield; Sari, with Mizzi Hajas and Charles Meakins; Quality Street, with Maude Adams as the leading lady; Diplomacy, written by Sardou and starring William Gillette; and Seven Keys to Baldpate, George M. Cohan's play with Cyril Scott.

The 1915-1916 Season

The fifth season of the Hartman Theatre was composed of fifty-two stage and eleven film engagements. Of this number of stage engagements, forty-five were road attractions while seven were locally produced. One film was locally sponsored. Drama again dominated the touring season at the Hartman with twenty-six dramas as against nineteen musicals.

The return engagements of the season were The Prince of Pilsen, Fotash and Perlmutter, My Home Town Girl, The Ziegfeld Follies, Twin Beds and the return of The Elks Minstrels and The Musical Arts Society Concert, both for the third time.

Twin Beds

One of the most popular productions during the period of this study was Twin Beds, a farce produced by Selwyn and Company, which appeared for the first time at the Hartman
November 22 through 24, 1915. On this occasion, the play was generally dismissed as excessively farcical and the company below professional standard. But it was an outstanding success at the box-office.

*Twin Beds*, the laugh festival by Salisbury Field and Margaret Mayo, which ran an entire year on Broadway, and distinguished itself by making the longest run of the worst year in the history of the theater...\(^{134}\)

Boda enters it as having a $2,198.75 gross profit, which is not bad for four performances.\(^{135}\)

Between the dates of November 24, 1915, at which time the production closed its first engagement, until March 23, 1916, when it again appeared at the Hartman, the producers found Lois Bolton, who appears to have made a great improvement in the ability of the company.

Just what is in a name was demonstrated Thursday evening when a large audience gathered to see *Twin Beds* set upon the Hartman stage for the second time this season. So well do Selwyn and Company, the producers know how to advertise a play that the dark brown taste left by the mediocre company which presented this lively farce comedy earlier in the season at the same theater had been completely obliterated... There were doubtless those among the audience who

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\(^{133}\) *Citizen*, Nov. 23, 1915.  
See also *Journal*, Nov. 24, 1915.

\(^{134}\) *Dispatch*, Nov. 25, 1915.

\(^{135}\) See *Appendix B: Week of Nov. 27, 1915*. 
had witnessed the awful slump taken by the former company and who came again in the hope of seeing a company which could get the most out of the good fun of this piece. On the whole they were not disappointed for the cast which is at the Hartman for the remainder of the week, with a performance Friday evening and two on Saturday, is quite well chosen, and almost entirely adequate.136

Ironically, the total box-office receipts for this return engagement totaled $1,357.75, less than those for the original engagement, though it ran the same number of performances. Its basic popularity, however, cannot be doubted, for it was to return to the Hartman for another five consecutive seasons.

The Ohio Lady

Something of the spirit of the times may be seen in the hometown show: The Ohio Lady, which was premiered on the night of January 24, 1916. It is not difficult to read between the lines and appraise the worthiness of the play; the press was very careful indeed, and praised it only in vague generalities.

The play has some of the homely qualities of Tarkington and Wilson’s The Man from Home and when the rough places are ironed out, it should prove just about as happy an evening’s entertainment. Both of them have a genuine outlook on life and a rare gift of humor, both of which are always apparent in the play. Furthermore they prove themselves capable of weaving an

interesting and not too complex plot and of introducing a little savor of melodrama.¹³⁷

From a few comments made by another journalist, one can infer that the audience was, to say the least, predisposed to approve.

Overwhelmingly Ohioan and rather favorably disposed toward the production from patriotic motives, the capacity audience last night at the Hartman was moved loudly to applaud the first performance of The Ohio Lady for its own sake. Producers and authors and their families and friends were all on hand to witness the first performance of this play by Booth Tarkington and Julian Street which is presented by Klaw and Erlanger and George C. Tyler, formerly of Chillicothe. There was accordingly a holiday spirit in the crowd and it was but natural that after the first act there should have been five curtain calls which included particularly warm tributes for Miss Mary Nash in the title role.

After the second act pandemonium reigned. After seven curtains and numerous calls for the authors, Miss Nash came out to say that they were hunting Mr. Tarkington and that they hoped to have found him by the end of the next act. After the third act there were a half dozen recalls and finally, hat and stick in hand, Julian Street appeared. The enthusiasm continued even after the fourth act, which, due to the necessary delays of the first night and the fact that the play is full length anyway, lacked only about a half hour of midnight.

The whole occasion was a decided personal triumph for Mary Nash and it was evident that

¹³⁷Citizen, Jan. 25, 1916.
her fellow players wished she is not actually
spite of the fact that starred in the piece.

It is worth noting the close relationships which existed be­
tween playwrights, producers, and provincial management, as
well as the state pride which was apparently shared by both
patrons and management. Nevertheless, when one considers
that The Ohio Lady did no better, performance for performance,
than did The Rejuvenation of Aunt Mary, the enthusiastic
elaboration seems somewhat overdone in the acclaim accorded
it.

The National Grand Opera Company

Two touring opera companies appeared on the Hartman
stage for the first time this season. The first to appear;
the National Grand Opera Company, did a poor business at the
box-office. This was not entirely unexpected, if Cherrington
is to be believed.

The National Grand Opera Company opened a
three day's engagement at the Hartman Thursday
night, presenting the well known opera, Rigo­
letto, before a small but appreciative audience.
During the last two acts, there were frequent cries
of approval forthcoming from the balcony seats,
where many native Italians were gathered to hear
the classic music of their own land...

\[138^{\text{Journal, Jan. 25, 1916.}}\]
\[139^{\text{See Appendix B: Weeks ending Jan, 1, and Jan. 29, 1916.}}\]
Chevalier Giovanni Leotio is the director of the company's own orchestra, which is augmented by several Columbus musicians during the present engagement. The company itself appeared at slight disadvantage Thursday night, the size of the audience being one factor against its best effort. The costumes appeared to need replenishing, in some instances at least.

The Boston Grand Opera Company and The Pavlova Imperial Ballet

The second, the Boston Grand Opera Company and the Pavlova Imperial Ballet, appeared on May 5, 1916. Each group played a combination performance at both the matinee and evening appearances with magnificent response. Boda's entry of $8,459.00 for the two performances indicates the degree of esteem in which the Hartman patrons held these artists.

The outstanding financial successes of the 1915-1916 season were Al. G. Field's Greater Minstrels: Daddy Long Legs, the Jean Webster comedy; Outcast, with Elsie Furguson; The Girl from Utah, with Julia Sanderson and Donald Brian; The Little Minister and What Every Woman Knows, with Maude Adams; The Ziegfeld Follies, with the settings of Joseph Urban;

\[140\] Dispatch, Jan. 8, 1916.

\[141\] See Appendix B: Week ending May 6, 1916.
Cousin Lucy, with Julian Eltinge; Watch Your Step, by Irving Berlin and Harry Smith; Van Der Decken, David Belasco's play starring David Warfield; and The Boston Grand Opera Company with Pavlova's Imperial Ballet.

The 1916-1917 Season

The sixth season of the Hartman Theatre comprised a total of eight-four stage and six film engagements. Of this number of stage engagements, fifty-five were road attractions while twenty-seven were locally produced. One film was sponsored locally. Of the fifty-five road attractions, twenty-six were musical, twenty-nine dramatic.

Welcomed back for return engagements were Cousin Lucy; Neil O'Brien and His Great American Minstrels; Daddy Long Legs; The Democratic Glee Club; Every Woman; the Walker and Stevens production of Robin Hood; The Boston National Opera Company, The San Carlos Opera Company; My Home Town Girl and Twin Beds, for the third time; and The Musical Arts Society Concert, for the fourth time.

The Bird of Paradise

The highlight of the season was the October 12 through 14 appearance of The Bird of Paradise. This occasion marked the fourth annual engagement of Richard Walton Tully's Hawaiian
spectacle in Columbus, though the first at the Hartman. It
is of interest to note the alertness of the critic of the
Columbus Dispatch in his review of October 13th.

It is worth recording here that in addition to being the first time the play has
been presented at the Hartman, it marks the
entry of Shubert attractions to that pretty
theater. Its previous visits were made to
the Southern, now retired.\textsuperscript{142}

As far as the basic ingredients of the play are con­
cerned, they do not differ much from those of the average
popular play of the period.

The catchline of the play's advertising
has been 'The story of a woman's soul,' and
so it is, for Luana gives up the Christianity
she has embraced and sacrifices body and soul
to save her people from the supposed wrath of
a heathen god.

The scenes that involved Hawaiian atmo­
sphere, whether in the volcano; or in the
dancing and music near the plantation or in
the interior of Luana's home, are all faith­
fully staged. And the magnificent volcano
scene which cannot be duplicated because
protected by manager Giroux's patents, again
proves to be a scenic wonder. It is the
true climax of the play.

One of the gladdening things about the
return of The Bird of Paradise is the reten­tion
of David Landau in the part of 'Ten
Thousand Dollar' Dean, the beachcomber. His
is a finished art and his previous visit
left many admirers in the Capital City.

Candor compels the statement that Miss Kae Buckley disappoints us as Luana, the Hawaiian princess in the first act... However, the second and last acts found us much more pleasantly attached to the little Hawaiian girl.\textsuperscript{143}

Such "candor," as the reviewer puts it, might suggest a feeling of general indifference to the size and grandeur of this play, but Eoda's journal shows a gross profit of $5,908.00 for four performances.\textsuperscript{144} The audiences' anxious anticipation as well as the timeliness of the engagement is indicated by this excerpt from an article of October 13.

...That its age has not robbed it of its popularity or of its drawing power is evidenced by the S.R.O. sign displayed at the Hartman Thursday night when it began a third engagement in Columbus. It is decidedly in vogue, too, because of the popularity of things Hawaiian in this country at the present time. Indeed, being held responsible for the Hawaiian craze, Richard Walton Tully's colorful play rightfully deserves public attention in the midst of the vogue it created.\textsuperscript{145}

The Bird of Paradise proved to be as popular as ever at the Hartman and continued to play there annually throughout the years of this study, as did other attractions of the Shuberts.\textsuperscript{146}

\textsuperscript{143}Journal, Oct. 15, 1916.
\textsuperscript{144}See Appendix B: Week ending Oct. 14, 1916.
\textsuperscript{145}Dispatch, Oct. 13, 1916.
\textsuperscript{146}See Appendix A: "Producers"
Chin - Chin

The new attraction which returned the largest gross for the season was Chin-Chin, a musical comedy appearing January 22 through 27, 1917. Charles Dillingham was the producer; David Montgomery and Fred Stone the stars; and for eight performances the attraction grossed $19,671.00.\(^{147}\) Only one other road engagement of the same length returned a greater gross. The Ziegfeld Follies. Quite obviously, a combination of spectacle and musical farce was the form that most effectively captured the audience's admiration.

Perhaps the most consistent, decorative and thematic scheme in recent seasons and some of the most entertaining specialties ever seen in similar presentations, are to be noted in Chin-Chin, which Montgomery and Stone and numerous assistants began a week's run last night at the Hartman. It has been the most successful show in which these two players have ever appeared and, in many respects, it is also the best. At any rate, it is in balcony back row or mid-gallery.

The scenes, mostly from the brush of Homer Emmens, put one right in the spirit for a tale of Aladdin and his wonderful lamp. They are elaborately and artistically done and they, with the help of appropriate costuming, maintain a thoroughly Chinese atmosphere throughout the play. In the first act we are compelled to resort mostly to ocular stimuli for our pleasure...

The second act opens up brilliantly, however, and when Fred Stone gets to unfolding his

\(^{147}\) See Appendix B: week ending Jan. 27, 1917.
new line of tricks, there is no doubt, whatever, of the success of Chin-Chin. The golden glitter of the costumes here deserves a word and Miss Ebrogott's first song about her little gray dove...

This Dillingham musical show has smashed all attendance records at the Hartman. Every performance has been played to absolute capacity. Had extra matinees been given, the attendance would have surpassed even the record-breaking week at the Hartman achieved by The Garden of Allah. For eight performances the former record is passed.148

An important observation may be made here that both Chin-Chin and The Garden of Allah reflect the great interest that Americans took in the Orient in the period between the Spanish-American War and World War I.

The College Hero

Spectacles which highlighted the Hartman 1916-1917 season, cannot be dismissed until some recognition is given the local production, The College Hero, of the Athletic Club of Columbus. An excerpt from the Hartman Theatre Playbill opens a whole world of American complacency and patriotism in the period; we are the best, and athletic prowess can be translated into military competency with no trouble at all.

The musical hurrah, The College Hero, which is to be staged by the Athletic Club at this theater on Thursday, Friday, and Saturday, November 16th, 17th, and 18th, as the name implies, is a story of college life together with rah! rah!

148 Dispatch, Jan. 23, 1917.
rah! music. The hero, a football star during his college days, becomes an army officer when the days of his studies have passed. This is acted in most reality /sic/ and keeping with the times, the present football season and the great military disturbances thruout /sic/ this country as well as the entire world...

The finale of the first act, a mob scene, students cheering their football team on to victory, and the finale of the second act, a beautiful but imposing military spectacle, are participated in by five hundred Columbus people and soldiers. In other cities where The College Hero has been staged, these finales have been spoken of, by press and public alike as the greatest football and military scenes ever staged in America.

Apparently, the production was well received by "the press and public" in Columbus, too. Although the script was obtained from an outside source, the papers emphasized that the production was locally directed and performed.

One of the best amateur shows, in point of direction and good ensemble work, that has ever been seen in Columbus, is being offered for the remainder of the week at the Hartman. In the first place, The College Hero, thanks to the able direction of Mills Davis and Mrs. Wylie - started promptly and was out at 10:30 and it moved with a snap and vim worthy of a professional offering.

Never, locally, have there been better drilled choruses, even the tiniest children responding in perfect tempo and rhythm to the music.

149 The Hartman Theatre Playbill: Week commencing Monday, Nov. 6, 1916; "Announcements," p. 18. OSUTC.

150 Citizen, Nov. 17, 1916.
John E. Kellerd and Company

This 1916-1917 season also marked the first appearance upon the Hartman stage of the John E. Kellerd Shakespearian repertoire company which presented three plays. Kellerd was well received by the critics, who apparently represented those individuals in his audience who appreciated his artistry. But he was not so well received by those who had grown accustomed to the more spectacular and fast moving productions. One critic noted that "although a much-cut acting version was presented, the play (Macbeth) lasted until 11:30." Another noted, however, that the unusual insight contributed to all the characters played by Kellerd was worth the slow pace.

There have been many players come to us as Hamlet, though not so many in this generation. But there are only a few who stay closely in our memory; who help us, in any real sense, to understanding of and sympathy for the melancholy prince. One here last night, John E. Kellerd, deserves to rank among the favored few. There has been perhaps but one who got so thoroughly volitional and sensible and not a dark stalking horse for grave clothes...

Mr. Kellerd makes Hamlet a human being and he brings into the part so much light and shade that the audience sits quite as attentive and enchained by the thought as at any of the more sensible modern dramas. He makes him a being, bowed by the weight of sorrows and yet with

enough wit to appreciate thoroughly the foibles and the shortcomings of those about him.\textsuperscript{152}

\textit{Macbeth}, Kellerd's final performance, played to the largest house, entered in Eoda's journal as grossing \$739.75.\textsuperscript{153}

The engagement was nevertheless an important one, since it suggests the desire of the Hartman management to serve the community in more than a commercial fashion.

\textbf{The Portmanteau Players}

The first appearance of the Portmanteau Players on January 17, 1917, began with a near disaster and ended by demonstrating the loyalty of the audience.

The matinee began two hours and a quarter late, due to the late arrival of the players' snowbound train. The audience was entertained with a talk by Stuart Walker, founder of the Portmanteau Players, while the baggage was brought in, and while the construction of the players' own stage upon the stage was in progress the orchestra played. A few left to get tickets in exchange for the night performance, but most of the audience stayed to the end which was 6:40...\textsuperscript{154}

Delayed arrivals were not, however, uncommon in the period, nor was this kind of audience loyalty. In addition

\textsuperscript{152}\textit{Dispatch}, Dec. 12, 1916.

\textsuperscript{153}\textit{See Appendix E: Week ending Dec. 16, 1916.}

\textsuperscript{154}\textit{Dispatch}, Jan 18, 1917.
to these circumstances, we must recognize an equally important fact: the Portmanteau Players was an important organization in the growing little theatre movement of America. The serious, and somewhat uncommercial, nature of the group's work is indicated by the repertoire which it presented on this occasion.

The afternoon bill was the lighter of the two, even if it contained the appealing, yet pathetic, fantasy, *The Lady of the Weeping Willow Tree*, which presented perhaps the finest acting witnessed during the players' Columbus stay. Nevertheless was a pleasant fantasy... Both this and *Six Who Pass While the Lentils Boil*, which closed the matinee, are by Mr. Walker.

The tragic intensity of Lord Dunsany's *The Gods of the Mountain*, the delicate atmosphere and the perfect picture of imprisoned royalty in *The Birthday of the Infanta*; the poetic message of Miss Flexner's *Voices* and the uproarious pleasantry of *The Very Naked Boy*, all served to make the night program memorable to the near-capacity audience.  

The following productions of the 1916-1917 season may be noted as outstanding: Al. G. Fields' *Greater Minstrels*; *The Bird of Paradise*; *The Cohan Revue of 1916*, starring Vali Vali; The Boston National Opera Company, with Giovanni Zenatello; *Step This Way*, starring Lew Fields of "Weber and Fields;" *Katrinka*, with T. Roy Barnes; *Daddy Long Legs*, with Frances Carson; *Chin-Chin*, with Montgomery and Stone; *Sybil*, with

155 *Dispatch*, Jan. 18, 1917.
Sanderson, Brian, and Cawthorn; The Passing Show of 1916, with Ed Wynn as producer and star; The Ziegfeld Follies, starring Allyn King and Will Rogers; The Music Master, David Belasco's play starring David Warfield; Getting Married, with William Faversham and Henrietta Crosman; Robinson Crusoe, Jr., starring Dorothy Gish.

The 1917-1918 Season

The seventh season of the Hartman Theatre was one in which there was a total of sixty-seven stage and seven film engagements. Of these stage engagements, fifty eight were road attractions while nine were locally contracted or produced. No films were locally sponsored. Of the fifty-eight road attractions, nineteen were musical and thirty-nine were dramatic.\footnote{Getting Married was very intellectually inspiring but also highly controversial as one of the newer social "discussion" plays by George B. Shaw which most theatre managers avoided playing in the provinces.}

The season afforded encore performances to The Beauty Shop, The Bird of Paradise; John Kellerd and Company; Fair and Warmer; Very Good Eddie; Ben-hur; The Thirteenth Chair; Robinson Crusoe; Nothing but the Truth; The Passing Show; for the

\footnote{The many, but vaguely defined, appearances of Dr. Rexford cloud the validity of this analysis.}
third time, Neil O'Brien and his Great American Minstrels; Daddy Long Legs; The Democratic Glee Club; and for the fourth time, Twin Beds. Al. G. Field's Greater Minstrels had by this time become a perennial favorite with Hartman audiences.

Robert Mantell and Company

November 26 through December 1, 1917, one of the two outstanding Shakespearean companies of the period played the Hartman. What Robert Mantell's productions possessed, at least in the local critics' comparison of his presentations with Kellerd's, were technical excellence and company competence.

The production was elegantly put on. The lighting and the arrangement of the banquet scene, which made Banquo a most ghastly, bloody sight, and the convincing nature of almost all the scenes of military or royal ceremony, made this Macbeth a play to remember.

As for Mr. Mantell himself, his heroic person, his rich and magnificently shaded voice and his capacity for losing his identity in a role, make him a true Macbeth. Genevieve Ramper and Fritz Leiber, next to the main principal, were those that most nobly acquitted themselves.158

Mantell and company played six Shakespearean plays and one Bulwer-Lytton, for a total of nine performances, grossing $4,736.25. The play Richelieu grossed the most,
When one stops to consider that John Kellerd and company played the Hartman earlier in a return engagement to a gross of only $811.50 for four performances, one concludes that Mantell's productions were far more popular. Mantell's overall perfection, capable principals, and better staging were apparently the reason for this difference in attendance.

The Farewell American Tour of Harry Lauder

On his farewell tour of the United States, Harry Lauder filled the Hartman Theatre and proved that plot, suspense, and other methods of intrigue are not necessary to have drama. His was a variety show, but one which was completely original in material and production alike.

A house that crowded every available seat in the Hartman last night and overflowed into several rows of seats put on the stage, laughed at and applauded Harry Lauder and reveled also in the splendid vaudeville bill which this year accompanies him.

Particularly interesting were his World War I speeches and songs.

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159 See Appendix B: Week ending Dec. 1, 1917.
160 See Appendix B: Week ending Nov. 3, 1917.
Harry Lauder last night was a bigger man than we have ever seen, for he was not only a merry minstrel singing of the lassies and the sailor's life and courting days but a challenge to allied humanity in the greatest of wars. 'The lads who Fought and Won' nearly brought the audience to its feet with its splendid flavor of patriotism. All heroic Britain seemed to be personified in that erect little figure, that firm jaw and that flashing eye, as he stood at attention after singing each verse. Inspired by a march from one of the American contingents recently was the song - of course Lauder writes all of these - 'Marching with the President: North, East, South, and West.' This made the audience feel that it, too, was in the war...

Mr. Lauder sang seven songs, missing some of the old, old favorites, but the extra time was taken by his war speech. This was a bit of fiery earnestness, sober good sense and ringing patriotic appeal. We doubt if either the recruiters or the relief societies have a better speech-maker the world over.162

Although Harry Lauder made just one appearance at the Hartman during the period, he was obviously a major attraction: in the three performances of this engagement, he grossed $6,596.50.163 This was the only stage attraction at the Hartman which was billed as a vaudeville show, his name lending the entire presentation the prestige equivalent to a revue.

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162 *Citizen*, Dec. 29, 1917.

163 See Appendix B: Week ending Dec. 29, 1917.
The American Red Cross Benefit Performance

Late in the season, May 30, 1918, the Columbus chapter of the American Red Cross sponsored two performances of J. Hartley Manners' play, Out There, which became one of the highlights of the local theatrical season, particularly since many different business organizations were engaged in promoting it as a community project.

Fifteen players, the cream of the American Theater, did their part to the full extent of their ability to make a real success of Out There, the Red Cross play by J. Hartley Manners, which was seen at the Hartman yesterday at two performances, realizing for the local chapter of the Red Cross, the sum of $21,225.50. Fourteen of the stars actually appeared at the performance...

Right here, too, acknowledgement should be made regarding the producers, the executive staff, the photographers, the printers, the lithographers, the transfer companies, the theater management and its staff and others who donated their services and thus made the proceeds named a net contribution to the Columbus chapter.164

An interesting note in the reviewer's observations regarding the event is that this was apparently a national endeavor in which the Columbus chapter took a part.

The players were met at their stations by free taxicabs, a detail which they especially appreciated and which they declared they were

164 Dispatch, May 31, 1918.
not accorded in every city. Some of them were partially ill from the rigors of the tour of one-night stands and the often long jumps, but no one would have guessed these details from the performances. These players truly made themselves the missionaries of mercy. Their own acts were more eloquent than any speech that the best orator among them could have made.

A patriotic program was presented along with the play, apparently designed to tie the Red Cross campaign in with national pride and duty.

As a postlude to the play, Mrs. Fiske, flanked on either side by Columbus Red Cross nurses, read a speech for the Red Cross in clear-cut beautiful English and recited McCrae's popular and inspiring 'Flanders' Field'...
...We can imagine nothing more inspiring to patriotism than such a scene as her kneeling to kiss the American emblem and then singing 'The Star Spangled Banner' into newer and more inspiring meaning.

The role that the Hartman Theatre management played in this local effort is indicated by Boda's note entered upon this occasion in his journal, which reads, "Paid American Red Cross, check #3242: $6,034.00." This amount represented the total gross receipts for the two performances given. As

165Journal, May 31, 1918.
166Dispatch, May 31, 1918.
167See Appendix B: Week ending June 1, 1918. A noticeable discrepancy exists between this figure and total given by newspaper critic. Other contributions undoubtedly accounted for the difference.
a loss of $408.21 was entered for the week, it seems clear that the management's cooperation cost it money.

The following were outstanding productions of the 1917-1918 season: Al. G. Field's Greater Minstrels, with John Healy; The Bird of Paradise, with Marion Hutchins; Sara Bernhardt, with a selection of short plays; Farewell American Tour of Harry Lauder; Ben-Hur, with Robert Frazer; So Long, Letty, starring Charlotte Greenwood; A Kiss for Cinderella, with Maude Adams; Come out of the Kitchen, with Ruth Chatterton; Rambler Rose, spotlighting Sanderson and Cawthorn; The Ziegfeld Follies, with Allyn King; The Riviera Girl; starring Sam Hardy and Juliette Day; The Passing Show of 1917, featuring De Wolfe Hopper; and Out There, with an all-star cast.

The 1918-1919 Season

The eighth season of the Hartman Theatre witnessed the appearance of forty-seven stage and six film engagements. Of the forty-seven stage engagements, forty-four were road attractions while three were locally contracted or produced. No films were sponsored locally. Of this number of road attractions

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168 A testimony to this actress's great ability and dramatic appeal is the fact that in a matinee and evening performance she grossed $2,819.50, according to Boda's journal, I, p. 173. No doubt, the appearance of Miss Bernhardt, one of the world's greatest actresses of the period, was in and of itself a highlight of the season.
seventeen were musical and twenty-seven were dramatic.

During this season, return engagements were played by Pollyanna, Chin-Chin, Experience, for the second time each; The Bird of Paradise; The Passing Show, both for the third time; The Democratic Glee Club, The Neil O'Brien Minstrels, each for the fourth time; and Twin Beds, for the fifth time.

The Big Production

The season of 1918-1919 saw some of the most flamboyant stage fare of the period, including several new musical comedies: The Adeline Amusement Company's Furs and Frills; Lee and J. J. Shubert's Doing Our Bit; Cohan and Harris's Going Up; Comstock and Elliott's Oh, Lady! Lady!; Klaw and Erlanger's The Rainbow Girl; Comstock and Elliott's Oh, Boy!; John Cort's Flo-Flo; Klaw, Erlanger and Tyler's Maytime; Raymond Hitchcock's revue, Hitchy Koo; Oliver Morosco's So Long Letty; and Shaw and Johnstone's Sunshine. It would be difficult to choose one of these as particularly outstanding; they were very similar in formula and commercial appeal. But, by contrast, the presence of so many high-gloss musical presentations emphasizes the importance of one engagement appearing on the dramatic side of the ledger.

The Copperhead

February 24 through 26, Lionel Barrymore appeared in
The Copperhead, by Augustus Thomas, one of the most representative of American playwrights of the period. It is difficult to judge conclusively just what degree of histrionic sensibility Barrymore had but apparently he was impressive in this role which seems to lend itself to this actor's natural sense of the melodramatic. But what seems melodramatic today was probably very realistic during the period under study.

When the excellence of acting takes precedence over the quality of a play by Augustus Thomas, it must be something remarkable. That particular sort of superiority is to be noted in the triumph of histrionism which Lionel Barrymore gives us the first half of this week at the Hartman in The Copperhead. The audience last night evidently thought so, for at the close of the quite thrilling finale it gave Mr. Barrymore the honor of some half a dozen curtains. Audiences that do not dive quickly after the wraps and rubbers have been entertained. In this case they have also been moved.

The Copperhead is a play of southern Illinois at the beginning of the Civil War period. Milt Shanks is known as a 'Copperhead,' alias a southern sympathizer. He takes on himself this appellation in order to be of value to the government in secret service...

As is inferred here and obvious in the reading of the play, mystery and suspense is the prime motivation of the piece and all important discoveries are held in reserve until the last minute when, in the denouement, all

170 Citizen, Feb. 25, 1919.
facts are revealed and honors paid. Thomas, in his treatment of the material does show a degree of artistic aplomb, however, because the viewer never does know all. This trait seems commendable in a period when the formula play, with the happy and conclusive ending, is popular. The fact that this play and Lionel Barrymore's acting in it is compared by the press with his brother John's appearance in Galsworthy's *Justice* also commends both this Civil War drama and Lionel's ability.

Mr. Barrymore gives a piece of acting in this drama to which we can think of nothing to compare it just now save his brother John's impressive work in *Justice*. Every gesture, every vocal inflection, is art rarefied. The very virtue of realism, however, leads to a measure of unintelligibility, in some of the passages.  

**The Great Thurston**

From the standpoint of pure spectacle, one of the most remarkable attractions of the season was the appearance of Thurston, the magician, April 20 through 26, 1919. This marked the first appearance of this man and his company of twenty-five. Apparently he appealed to the Hartman audience, for Boda brought the show back each following year. Thurston himself was a native of Ohio and, perhaps, favored for that

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171 *Citizen*, Feb. 25, 1919.
reason. But his appeal was largely accounted for by his fine
taste for the dramatic and spectacular.

Thurston - the name means everything to an
American audience and especially to Columbus,
proud to claim the origin of this remarkable
prestidigitator - opened a week's engagement
last night at the Hartman.

Thurston has a line of tricks all his own.
Furthermore he puts on an evening's entertain­
ment of greater length and variety than any other
living magician. It is more elaborate than
usual and makes up a show that is thoroughly
worthy of patronage...

The most remarkable single feat now - to
look at, we mean - is the new one of his - with
the 'spirit cabinet.' Unlike Hume and others,
Thurston keeps his cabinet open and its dark
recesses develop all sorts of mysterious hands,
skulls and even full-length figures. His card
tricks remain the most wonderful the stage has
known and his triple mystery in which he 'brings
a young woman from the topmost dome of the
theater' is quite the most remarkable single
feat in the history of magic.172

There is little reason to discuss the high-lights
of the local theatrical season at the Hartman. There were
none. With only three locally contracted or produced stage
engagements, the season quite obviously was dominated by
various road attractions.

The 1918-1919 Hartman season witnessed these out­
standing engagements: Al. G. Field's Greater Minstrels;

172Citizen, April 21, 1919.
Doing Our Bit, with James Corbett; Going Up; Chin-Chin, with Walter Wills; Oh, Boy!; Lord and Lady Algy, with William Faversham and Maxine Elliott; Flo-Flo, Rena Parker; The Honor of the Family, starring Otis Skinner; Happiness, with Laurette Taylor; Maytime, with John Charles Thomas; Hitchy-Koo, with Raymond Hitchcock; Head Over Heels, with Mitzi Hoyden; The Passing Show of 1918, with Eugene and William (Willie) Howard; The Ziegfeld Follies, with Eddie Cantor; and So Long Letty, starring Charlotte Greenwood.

The 1919-1920 Season

During the ninth season of the Hartman Theatre, the number of stage engagements rose to a total of sixty-five with four films. Of this number of stage engagements, sixty were road attractions and five were locally contracted or produced. None of the films were locally sponsored. Of the sixty road attractions, twenty-six were musical while thirty-four were dramatic.

During this season, return engagements were played by the following productions; Going Up; Sousa and His Band; Thurston, all for the first time; Experience, for the third time; The Bird of Paradise and Robin Hood, both for the fourth time; The Democratic Glee Club, for the fifth time, with Twin Beds and The Ziegfeld Follies for the sixth time.
Chu Chin Chow

Once again this season, as in 1918-1919, spectacle- and farce dominated the new musicals. Of these, the most outstanding was the Comstock and Gest production of Chu Chin Chow, another musical with an oriental theme.¹⁷³

When all quarters of the orient come to us and shower us with the full largeness of their beauty and voluptuous splendor, we can only gasp and blink our eyes in amazement. Chu Chin Chow, which is being offered eight times at the Hartman this week, is the spectacle of spectacles, a half-dozen ordinary 'shows' crowded into the space of three full hours.

The review is particularly interesting in that it apparently attempted not simply to tell about the production, but to convey its atmosphere as well.

Oscar Asche, whose mind conceived the basic principles of all this barbaric glory, has dipped into the rich-hued pots of the 'Arabian Nights' and drawn forth one of the most imaginative of Shahrazad's thousand and one tales, that of Ali Baba and the forty thieves of Abue Hasan.

There are touches of technical appraisal as well.

Many of the scenes are unbelievably gorgeous; the tensity of large ensembles is relieved by intimate scenes in the first wing, and the whole is well staged with clever curtaining and 'boxing' and with lighting which comes wholly from the wings and from the spot-light balcony.¹⁷⁴

¹⁷³ Daughter of Heaven and Chin-Chin were very similar in formula and theme. Both were popular in this period, as we have found in this study.

¹⁷⁴ Journal, Nov. 13, 1919.
Listen, Lester

Another production worthy of mention, primarily for its application of the basic materials of farce musical comedy, was *Listen, Lester*.

With the best first act any musical comedy this year has boasted and with a general average of merit that ranks above every other similar entertainment of the season - such is *Listen, Lester*, the current attraction at the Hartman. It is too bad it does not last a week. So pay your devoirs, girl-and-music followers, while you may.

With all its charming music, *Listen, Lester* is more nearly a creation for the eyes than for the ears and much of its comedy will drive you, as it did many first-nighters, to joyful tears.175

The Dolly Sisters

The Dolly Sisters, who were making their first appearance at the Hartman, are excellent examples of the success of energy. Their production of *Oh Look!* was, apparently, another moment in the history of entertainment that warrants mention.

They say that the Dolly sisters own fifty per-cent of *Oh Look!* It is certain that they are about seventy-five per-cent of the show, for their dancing and foolery are its chief features and they are in seven out of nine of the piece's musical numbers. Since this music is already a treasure in every household and dance hall, it may be seen that both music and dancing are on a high plane...

175*Citizen*, Dec. 2, 1919.
The Dolly Sisters are playing their first engagement at the Hartman, having been seen here previously at the Southern. They have developed vastly since that day, now being able to hold the stage with personalities and passable singing, even when they are not dancing.176

The ability of these two performers, around whom this show was obviously planned, was the product of the vaudeville stage of which they were a part earlier in their career. This was often the case and shows like Oh Look! grew often out of such basic talents and served to extend the popularity of the vaudeville performer.

Jack O'Lantern

Another success of this season in which the physical spectacle was a basic ingredient was the performance of Fred Stone in Jack O'Lantern. This was primarily a vehicle built to order for the particular talents of Mr. Stone and the Six Brown Brothers, and it apparently had little else to offer.

...The audience last night was vociferous in its approval of everything Stone and the Browns did, but much of that audience today is equally vociferous in disapproving the show as a whole.177

176 Dispatch, Dec. 30, 1919.
See also: Journal, Dec. 30, 1919.

The Sothern and Marlowe Company

The outstanding feature of the dramatic season at the Hartman was the appearance March 11 through 13, 1920, of the Sothern and Marlowe Shakespearean Company, particularly since the season as a whole was dominated by musical farce. Judging from the reviews, the company had been updating its productions, which may explain why, like those of Mantell, they were so well received by Columbus patrons.

In the first place the settings for Twelfth Night, which were of the new school of ultra-simple decoration, were a delight to the eye. A general massive framework contains all of the scenes, designed by Unitt and Wickes, and the necessary changes of background, furniture and the like are quickly made. The pillars at the side are of heavy tapestry after the style used by Livingston Platt in The Wayfarer. Especially exquisite in its simplicity was the treatment of Olivia's garden.

The final scene wherein the clown sings, 'when that I was a tiny little boy,' was beautifully handled, the lights gradually fading down, until at the words, 'And we'll strive to please you everyday,' the stage was quite dark. It is difficult to decide whether the stage setting was inclining at this time toward the atmospheric setting of the "new stagecraft", as exemplified by such men as Robert Edmond Jones, or whether the newspaper critics were becoming more analytical in their appraisal of the physical contribution being made to the performance by the stage setting. Perhaps

178 Dispatch, Mar. 12, 1920.
both changes were taking place. At any rate, the mention of such scenic developments prior to this time was rare in the Columbus press.

This season, as did that of 1918-1919, exhibited a further decline of interest in local amateur production of any importance. Of the five locally sponsored presentations on the stage of the Hartman only two were by amateurs.

The season of 1919-1920 saw many successful productions at the Hartman. These were: Al. G. Field's Greater Minstrels; Going Up, with Richard Crane; Sousa and His Band; She's a Good Fellow, with Joseph Santley; The Bird of Paradise, with Florence Rockwell; Chu Chin Chow, with Marjorie Wood; Listen, Lester, with Joe E. Brown; The Auctioneer, starring David Warfield; The Better 'Ole, with De Wolfe Hopper; Oh Look!; Business Before Pleasure, with Jules Jordan and Harry First; The Ed Wynn Carnival; Nell of Orleans, with Mrs. Fiske; Jack O'Lantern; The Canary, with Julia Sanderson; Sometime, with Frank Tinney; Dear Brutus, with William Gillette; Soothern and Marlowe Company; Thurston; The Ziegfeld Follies; Angel Face, with Jack Donahue; Elsie Janis and her Gang; and Monte Cristo, Jr., with Katherine Wyley.

The 1920-1921 Season

During the tenth season of the Hartman Theatre, the
final year of this study, the number of stage engagements increased to sixty-six; only one film was shown. Of this number of stage engagements, sixty were road engagements with six contracted or produced locally. No films were locally sponsored. Of the sixty road attractions, twenty-one were musical and thirty-nine dramatic.

Over the season, return engagements were extended to the following productions: Chu Chin Chow; Linger Longer, Letty; Listen, Lester; Sinbad, for the second time; Sousa and his Band, and Thurston, both for the third time; The Bird of Paradise, fifth time; Democratic Glee Club, sixth time; with Twin Beds and The Ziegfeld Follies for the seventh time.

Many first-class musical attractions appeared at the Hartman this year, but in structure and form, they were basically cut from the same cloth. All relied heavily on farcical situation and bordered on vaudeville. The format was predominately that of the revue: a few acts strung upon a slim plot.

Linger Longer, Letty

One of these musical extravaganzas proved to be most appealing: Oliver Morosco's Linger Longer, Letty, which appeared on the Hartman stage November 22 through 27, 1920, and starred Miss Charlotte Greenwood. There is no apparent way of being sure
but this was probably a sequel to *So Long, Letty* which starred
the same performer and appeared earlier at the same theatre.
This was a well known practice; to take a basic format and
revamp its structure, introduce new songs and dances for the
star and retitle the production.

This practice would have been plausible because Miss
Greenwood had a remarkable ability to impose a single mood
and spirit on both audience and company, which she seemed to
use in this performance to good effect. This engagement is
noteworthy, too, since it suggests that the Hartman management
was willing to risk a kind of audience participation which
might well have been embarrassing if it had not succeeded.

The heroes of the Western Conference and
the idolized of all football fans, 55 members of
the Ohio State University squad, were guests of
the Hartman Theater management Monday night at
the performance of Charlotte Greenwood and com­
pany in *Linger Longer, Letty*...

The squad members were all marked with big
carnations and therefore were marked men among
the audience. The foyer and the boxes were hung
with pennants; the stage was simply alive with
them during the first act, and every girl and
most of the men, in the company, wore an 'O'
arm-band. When 'Pete' Stinchcomb, 'Hog' Work­
man, 'Truck' Myers, Captain Huffman and Coach
and Mrs. Wilce went down to the lefthand rear
box there were cheers. Later, Johnny Creps,
cheer leader, led the crowd in a skyrocket,
running up the aisle like an usher after a
wealthy patron. After the first act the squad
sent a beautiful bouquet of rosebuds over the
footlights to Miss Greenwood, with a card,
handsomely done in Old English and script by
Professor Thomas T. French, and reading; 'To
Miss Charlotte Greenwood, from the Ohio State
University football team, champions of the Western Conference. We all wish that you could linger longer, Letty. \(^{179}\)

Another reviewer observed that such a "stunt" was in keeping with that kind of adlibbing that Miss Greenwood did best. And, since the show did not depend strongly on a plot, this kind of audience rapport was suitable to the spirit in which the production was staged.

Charlotte, of the comrade-like smile, the 'ain't it nutty but ain't we got fun' manner, the famous side-kick dance and the ability to make almost any line sound funny - Charlotte Greenwood is back at the Hartman. She is here for a week in the piece written for her by Ann Nichol, \textit{Linger Longer, Letty}... \(^{180}\)

Last night, the large audience partly enlivened by the Ohio State University football party enthusiasm, enjoyed the show as a whole, and applauded the Workman and Myers jokes interjected by Miss Greenwood and Mr. Higgins...

\textit{Linger Longer, Letty} is like the comedienne, a rather loosely built affair, in which the show is put over by Miss Greenwood. \(^{180}\)

The Robert Mantell Company

The dramatic highlight of the season appears to have been the outstanding performances and successful reception of

\(^{179}\textit{Dispatch}, \text{Nov. 19, 1920.}\)

\(^{180}\textit{Citizen}, \text{Nov. 19, 1920.}\)

\textit{See also: Journal, Nov. 20, 1920.}\)
Robert Mantell and company, in their first appearance at the Hartman since the 1917-1918 season. The local patrons of Shakespearean drama registered their delight by turning out en masse for his performances. Boda enters a gross profit of £11,041.00 for eight performances, whereas in 1917, Mantell grossed only £4,736.25. It is worth noting that the house share of the gross in the previous engagement was thirty percent while in 1920 it rose to thirty-five percent, suggesting that Mantell was becoming a more popular attraction nationwide, demanding greater financial support from the provincial theatre manager.

Mr. Mantell's histrionic ability and the care that went into his productions were equally responsible for his great success with the audiences upon this second occasion. And, perhaps taking a cue from the success of the Sothern and Marlowe productions, his own had been restaged.

Handsome settings, realistic acting by several members of the company, topped by the supremely great enactment of Mr. Mantell as King Lear, and a remarkable handling of the storm scene in the third act, marked the presentation of King Lear last night at the Hartman. There was a capacity audience to hear it, as there will be also at the playing of Macbeth tonight, for

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181 See Appendix B: Week ending Dec. 11, 1920.
182 See Appendix B: Week ending Dec. 1, 1917.
which balcony and first floor were sold out yesterday morning. When the Merchant is played Saturday matinee and Richard II Saturday night, there will be concluded a week of remarkable patronage of the classic drama, far beyond any that we deemed possible in Columbus outside the appearance of Sothern and Marlowe.  

The Fritz Leiber Company

It is interesting to observe that Fritz Leiber, a former member of Robert Mantell's repertoire company, also appeared at the Hartman, though with less success. Generally, Leiber was less traditional in his interpretation of the prince than was Mantell, and the commentary on his performance suggests that he introduced an increased realism. The critic, obviously, is of the William Winter frame of mind, preferring a more formal kind of performance.

The backgrounds were new in many ways. The use of stained-glass windows was employed a number of times, with generally satisfactory results. They were especially effective in the first throne-room scene and in the finale, where Hamlet takes a more struggling, choking farewell of this earth than we care to see.

The Hartman management, perhaps reflecting the degree of risk undertaken in booking a newly-formed company such as Leiber's, extracted forty percent of the gross.

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184 Dispatch, Mar. 22, 1921.
185 See Appendix B: Week ending Mar. 26, 1921.
During the 1920-1921 Hartman season, the following stage productions were financially outstanding: Al. G. Field's *Greater Minstrels*, with Bert Swor; *Blind Youth*, starring Lou Tellegen; *Always You*, with Irene Franklin; *Sinbad*, starring Al Jolson; *Sousa and His Band*; *The Masquerader*, starring Guy Bates Post; *Listen, Lester*, with Fred Heider; *Her Family Tree*, starring Nora Bates; *Aphrodite*, with Mildred Walker; *Linger Longer*, Letty; *Ed Wynn Carnival*; Robert Mantell and Company; *Mary*, starring Edna Morn; *Greenwich Village Follies*, starring Virginia Daw; *Adam and Eva*, starring William Boyd and Molly McIntyre; *The Fanchon and Marco Satires of 1920*; *The Old Homestead*, with William Lawrence; *Chu Chin Chow*, starring Eugene Cowles; *Irene*, starring Raymond Crane; *Thurston; Marcus Show of 1920*, with Mike Sacks; *The Return of Peter Grimm*, starring David Warfield; *Linger Longer, Letty*, (second engagement in this season); *Century Midnight Whirl*, with Elanche Ring; *The Ziegfeld Follies*, with Carl Randall; and *Broadway Brevities of 1920*, starring Bert Williams.

We may, then fairly characterize the presentations of the Hartman Theatre during the period as typical of the American theatre during the earlier part of the twentieth century, neither better nor worse than the presentations of other similar theatres. Partially, this lack of variety is the natural result of the almost complete centralization of
production in New York and Chicago. But it is equally attributable to the unwillingness of the average theatre owner to put capital into a resident production company. This simplified procedure was, no doubt, quite profitable in the short run; in time it was to lead to the differentiation of production into distinct "commercial" and "artistic" channels.
A. Analysis of Appendix A

Any conclusions we may come to about the general trend in some particular theatre will depend not only on the highlights of the season, but also on their commonplace commercial productions, the character of which is presented in tabular form in Appendix A. Although some of the totals are so small that they do not provide an adequate statistical base, they do provide some information when considered in relation to the general trends summarized in Chapter Two. 186

As is evident from a survey of the ratio of touring and local presentations, (about six to one), the Hartman was basically a road show house, having presented over the period a total of 573 touring attractions, as against only 82 locally produced ones. 187 Such a reliance on the road show necessarily committed the Hartman management to a support of the combination system, since this is the way road shows were organized. The system had, no doubt, a harmful effect on the

186 Some few productions remain, alas, unclassifiable, since it has been impossible to discover from existing records what they were. See Column "?" App. A.

187 The ratio would be even higher, if a certain Dr. Rexford, the nature of whose productions remains a mystery, had been considered a touring show.
theatre, but it is difficult to see how any local theatre which was commercially oriented could have done otherwise.

The Concert

One type of stage presentation which came to be consistently popular at the Hartman, if not overwhelmingly, was that of the Concert. This kind of performance was as often locally sponsored as any other although there were a limited number of touring organizations playing concert tours. Of the former, the Ohio State University Band was outstanding in the earlier years while such organizations as the Euterpean Ladies Chorus and The Musical Arts Society appeared more or less consistently throughout the study. Of the latter, John Philip Sousa and his band appeared at the Hartman three times from 1917 to 1921, to an average box-office gross of $1,509.75 per performance while the New York Syncopated Orchestra appeared once to a gross of $1,243.25. It is of interest, at least, to note that upon each occasion Sousa and his band was greeted with greater box-office returns. The success of the locally performed concerts was not as noticeable which may be why the Hartman management charged these groups a flat rate and not a percentage of box-office returns.

The Dance

Dance, at least in its theatrical form, is an art
which never really became acclimatized in America, throughout this period, and it is significant that dance companies almost always appeared in conjunction with grand opera. It shared with opera both its audience and its fate; both disappeared with American involvement in the war. It did, however, return; in 1920 a Pavley-Ourainsky company played to a very small house.

The Magic Show

A person might see a farce a week, but it would be difficult to imagine his appreciation of a magic show a week; the form is simply not capable of frequent repetition.

Thurston's magic show, though it was an infrequent visitor to the Hartman stage, did prove popular with both audience and critic alike. Its popularity was partially due to the fact that the magician was a man of polished manners, and that his sense of the dramatic and spectacular was magnificent. But most important to the success of the magic show of the period was its ability to entertain and the audience's willingness to believe in the implausible. In this, as in the other forms of successful entertainment of the period, is exemplified the desire of the audience to become involved without being morally or personally committed to an ideal.
The Minstrel Show

The peak of the popularity of the minstrel show was reached in the late nineteenth century with such companies as Dockstader's; at one time minstrel shows could be seen at four separate theatres in New York. But by 1916, as Brander Matthews pointed out, it was rapidly approaching extinction, despite the fact that it was our only truly native theatrical form.

This general decline may account for the tendency of minstrel show to resemble more and more the revue; the technique seems to have been popular enough in Columbus, to judge by the reviewers' comments. At any rate, the minstrel show retained a fair amount of popularity over the period, both as a spectacle for touring companies and as a vehicle for amateur performances. There is nothing overwhelming here, but the fox-office receipts - at least for the road shows - were good and there was little significant variation in the number of performances per season over the years.

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188 For typical press commentary on the minstrel's adjustment to popular taste, see Chapter Four, 1912-1913.

189 The ratio between local and road production of minstrel shows was 1 to 1.5, while the ratio for musical comedy was 1 to 10.
The Grand Opera

Until recently, Grand Opera in America has been considered an exotic plant, its popularity being somewhat limited to the linguist and patron of foreign extraction. Whereas the Italian or German thinks of the Opera as a form of folk music, the average American conceives of it as a high-elite art form. In this respect, there is a parallel between the nature of the opera and the work of William Shakespeare. Shakespeare certainly wrote for the common persons in the pit as much as he did for the elite in the gallery but because of the strangeness of his plays to the tastes of contemporary times, his has become generally considered a form of high-elite art. Such a parallel stands as valid during the period under study. As we have noted, the foreign element of Columbus patronage found the opera at the Hartman enthralling but generally there was apparent concensus that it was a high-elite art form.

As might be expected with any form which has never been fully naturalized, the fate of opera at the Hartman seems to have been at the mercy of external events. It reached its greatest popularity in the 1916-1917 season, but disappeared completely in the next year. Since the majority of its patrons were apparently immigrants,\(^{190}\) it is reasonable to suppose that

\(^{190}\) For a typical press observation, see 1915-16 season; The National Grand Opera Company performance.
its disappearance was connected with America's entry into the war, and the consequent rejection of "foreign" influences. How the patrons felt about it we no longer can be sure; perhaps, given the general atmosphere, they were eager to prove their "Americanism." At any rate they had no chance either to attend or boycott the opera - the Hartman no longer staged operas. Nor did it resume such presentations when the war ended.

The Musical Comedy

Of all the types of production featured at the Hartman, the musical comedy, including the revue and light opera, was the most popular; indeed, the popularity of this type tended to increase over the period. Until the season of 1918-1919, the theatre saw an average of seventeen musical comedies each season. With the end of the first World War there was a sharp increase, and in the final two seasons covered by this study the Hartman presented a total of fifty-four musicals.

Three reasons account for this popularity. The first was the star system, for it was primarily in the musical that the star, at this period, flourished. It is true that there

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191 Symphony orchestras - to cite the best known cultural example - would no longer play Bach, Brahms, Beethoven or Wagner.
was a growing tendency toward ensemble productions, but this only resulted in the substitution of the producer as the star in the public mind; The Ziegfeld Follies starred, first of all, Flo Ziegfeld. The second was the nature of the entertainment: light, carefree, and generally empty. The public's taste for this type of material is evident also in other types of production; it formed the essence of musical comedy. Thirdly, in the absence of a community theatre, it was the most appropriable of all theatrical materials. The audience could sing or play or whistle the same songs that they heard on the stage; they could not act in the same tragedy. Even today, with the extensive growth of interest in community and educational theatre, the musical has continued to be one of the American theatre's most popular forms of entertainment.

The Farce

In distinguishing between farce and comedy it must be kept in mind that the distinction is drawn on the basis of press and program descriptions of the period; what is called a comedy is a comedy, and what is called a farce is a farce for the purposes of this analysis. It should also be kept in mind, however, that much of what was then classed as comedy we would consider farce - or at least comedy with a strong admixture of farcical elements.
On the surface, at least, farce was not tremendously popular, and the Hartman averaged about three farces per year—one of which was invariably Twin Beds. The box-office average gross per performance for all farces appearing at the Hartman throughout the study was $700.00. This suggests that the comparative rarity of their presentations was not due to lack of popularity, but rather that the farcical approach had spilled over into comedy and, particularly, musical comedy.

Certainly the critics of the period considered that the stage of the period was dominated by farce and light comedy. And this was true not only of such proponents of serious and morally significant drama as William Winter and Walter Prichard Eaton, but also of the local critics; the Columbus newspapers are full of observation on the predominately frivolous nature of the productions that appealed to the public. As might be expected, such complaints had little effect on the nature of the rhetoric by which actors and actresses defended their appearance in them. It was not only,

\footnote{Appendix B presents a total box-office gross of $55,945.25 for 78 performances.}

\footnote{See Linger Longer, Letty, 1920-21; Twin Beds, 1915-16; and Listen, Lester, 1919-20, for typical review of such materials.}
they solemnly asserted, the money; it was also the challenge of playing a series of "rube" characters really well. And even if we find the presentations flat and obvious, it should be remembered, as Rice points out, that the theatre was, in this period, more popular than ever before or since.

The Comedy

Like the farce, the comedy of the period tended to be strictly light entertainment; many of the best-known authors were women and they tended to impart basic feminine (or at least theatrically feminine) characteristics to their work: a reliance on sweetness and innocence for characterization and romance and illogicality in the development of plot. Whimsies abounded freely. The differences between comedy and farce thus became simply a matter of how much noise or physical action was generated. It is true that the comedy tended to concentrate more on characterization; but the strict limitation on the character types found popular prevented the development of anything like a comedy of humors. Such plays as Jean Webster's *Daddy Long Legs* may be considered typical in their titles: *The Poor Little Rich Girl, Erstwhile Susan, Pollyanna*, etc.

Yet their popularity was second only to that of the musical comedy, with which they shared many characteristics. On the average, each season of the Hartman featured fourteen
comedies. The occurrence - and success - of so large a number argues for their popularity and - of course - profitableness. In this the Hartman accurately reflected the national trend; in the newspapers of the period we may find articles by such actresses as Rose Stahl, Kay Robson, and Ruth Chatterton on the financial advantages of playing comedy. As may be expected such articles were provided by the press agent as support for these actresses as they appeared in the many comedies as tabulated in the appendices of this study.

The Serious Drama

There can be no doubt that, of all the dramatic forms, the contemporary drama was the weakest both in critical opinion and audience appeal. This in its turn affected the competence of the actor in the American theatre of the period. As William Winter has remarked, the actor of a period is only as good as the challenge the playwright poses for him. Both suffered in this time so far as the serious drama was concerned. Because this was a period of commercialized theatre, the producer was compelled to serve his public a light literary diet with the actor as waiter and the playwright as short-order cook.

Both the tastes of the audience and the system of theatrical control tended to squeeze out the drama between the two categories of melodrama and classic tragedy. Both of these
were relatively "safe" as production investments; contemporary drama turned out either to be, if it touched an exposed nerve of the public at the exactly right time, tremendously successful or it turned out to be a flat and unredeemable failure.

During the period of this study the Hartman presented an average of five serious dramas a season. The appearance of the Portmanteau Players, however, would indicate that if a consistent diet of this kind of stage fare was to be had in the contemporary theatre that a group, such as this, would have to be established for this explicit purpose. As further attested to by the appearance of the Portmanteau group, box-office receipts would be - at best - slim.

The Tragedy

In this period, as in the preceding, the classic drama is represented in the American theatre almost entirely by Shakespere, and in particular by Shakesperean tragedy. This was the one area in American theatre of which most critics approved. Such productions were usually acted in repertoire by dedicated people, and the great physical and emotional demands thus made on such people as Richard Mansfield, Mary Anderson, Julia Marlowe, E. H. Sothern, Robert Mantell, and others cause most serious-minded critics of the period to respect the performance. Winter, in his Wallet of Time,
devotes many pages to a detailed discussion and appraisal of the actors of Shakespearean tragedy in America. As critical as such contemporary critics were of most of the theatre practices and actors, this kind of exceptional consideration testifies to the merit they imputed to the tragedy and its presentation on the American stage.

The index shows a spasmodic growth of popularity which peaked in the season of 1917-18 and again in that of 1920-21. In both of these seasons the outstanding Shakespearean companies of the time appeared - Sothern and Marlowe and Robert Mantell. It is important to note, as well, that both of these companies did better in their second engagements than on their original performance. Contemporary press notices, relative to these appearances, suggest that the style of acting and the stagecraft of the presentations were in a process of readjustment to the tastes of the period; the critics, at least, seemed to feel that the change was for the better.

As has been observed, classical theatre drew audiences fairly well but its appeal was not strong enough to demand a regular presentation; like the opera, it was a special event for a limited audience. The total number of engagements of tragedy (24) represents a fair response - it is equal to the number of farces - but it must be remembered that these were
essentially one-night stands presented in solid blocks, so that, if we compare the total number of performances rather than the number of different performances, their apparent popularity is somewhat reduced.

The Melodrama

It would be expected, given the tastes of the period, that melodrama would be quite popular: it comes as something of a surprise to discover that the Hartman presented only thirty-two in the period, an average of a little over three per year. Yet, they were undeniably popular, if we consider their financial success. Why then were there so few presented? One influence in the decline of the strictly theatrical melodrama was surely the growth of the movies, for the characteristics of the film are particularly suited to presentation of this type. The fast cut, the possibility of shuttling between two spatially separated locations, the greater opportunity for movement and spectacle, all these allow the film to produce a more melodramatic melodrama than the stage could ever hope to. And, as we know, the history of silent films was dominated by the melodrama; that and farce were the forms most suitable to the early silent film and most popular with the public.

The Film

Though not primarily a cinema, the Hartman was perfectly willing to exhibit films, particularly in its earlier
years. The peak seasons of 1914-15 and 1915-16 coincided with the years in which the number of film houses in Columbus also reached a peak. After this, however, the number of films shown steadily lessened, until only a single film was shown in the final season.

When one considers that 573 road attractions were shown while during the same period of time 60 films were being exhibited, there can be no doubt that the Hartman was first and foremost a legitimate stage theatre, although one not adverse to turning an extra dollar.

B. The Commercial Enterprise

Historically and culturally speaking, the Hartman Theatre provides a colorful background against which may be placed the interesting facts concerning the theatrical period. This is to say that though the Hartman contributed few original innovations to the theatrical practices of the period and revealed few heretofore unknown principles, it does support and exemplify the kind of interest the American audience had in the theatre of the early twentieth century.
The scholar's primary interest in such a theatre as the Hartman lies in the problem it sets: can - and if so, how - a theatre be simultaneously popular (in the sense of appealing to a broad range of the members of a society), commercially successful, and Artistically valuable? Each of these three criteria is associated precisely with one member of the triad "creator - entrepreneur - consumer," but the questions concern the relations of the three. If the Hartman is any example, the possibilities are not clearly promising.

Certainly Eoda and the Valentine Company were fairly successful in obtaining a freedom of choice of bookings - productions from both of the dominant theatrical groups were associated with their theatres. Yet the productions of both groups were strictly limited by popular taste, and there is no evidence that the Valentine Company was ever even remotely interested in its own production group so far as the winter commercial theatre season was concerned. On the whole, the Little Theatre movement developed outside of the commercial theatre, though of course the commercial
was perfectly willing to showcase its productions, or any other that paid. It is perhaps best that such organizations as The Drama League of America had so little influence: the productions they chose to sponsor were more high-intentioned than anything else. At any rate, they did not choose to present their productions at the Hartman.

The press of the period was, for the most part, a link, not between the creator and the public, but between the businessman and his market. It was variably important not for its critical standards, but for its publicity value.

And what of the public itself, the final appeal of both artist and businessman? Its native taste was not bad: not of high order, perhaps, but vital and crude and good-humored. But this was true only to the extent that the theatre remained genuinely popular, and it was just these popular traits that the would-be reformers deplored. It is all too easy to convince an intellectual that he has seen something "important" when he has merely been insulted or 

\[ 1^{94} \text{See } 1917 \text{ Drama League program, Bernhard scrapbook, Vol. II.} \]

\[ 1^{95} \text{Columbus amateur groups, i.e.} \]
puzzled; you cannot convince the average person that he has really been entertained when he has only been bored.

But the process of the depopularization of the theatre was only beginning in the period covered by this study. What was being presented was still coupled to popular taste, though more and more by the imitation of successful formulas. In the end we would have to conclude that this process, with its promise of quick seasonal profits and the gradual loss of a jaded audience which could not quite articulate its dissatisfaction, was one which was not retarded by theatres such as the Hartman.
# APPENDIX A

The Hartman Theatre Seasons for 1911 to 1921

A Guide to Categories

<table>
<thead>
<tr>
<th>Column #1:</th>
<th>Total number of engagements throughout the years of the study.</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE CONCERT</td>
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<tr>
<td>THE DANCE</td>
<td>D</td>
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<tr>
<td>THE MAGIC SHOW</td>
<td>Ma</td>
</tr>
<tr>
<td>THE MINSTREL SHOW</td>
<td>Mi</td>
</tr>
<tr>
<td>THE GRAND OPERA</td>
<td>GO</td>
</tr>
<tr>
<td>THE MUSICAL COMEDY</td>
<td>MC</td>
</tr>
<tr>
<td>THE COMEDY</td>
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</tr>
<tr>
<td>THE FARCE</td>
<td>F</td>
</tr>
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<td>THE DRAMA</td>
<td>Dr</td>
</tr>
<tr>
<td>THE TRAGEDY</td>
<td>T</td>
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<tr>
<td>THE MELODRAMA</td>
<td>Me</td>
</tr>
<tr>
<td>THE FILM</td>
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<td>THE UNDETERMINED</td>
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<table>
<thead>
<tr>
<th>Column #2:</th>
<th>Locally produced or booked shows (L)</th>
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<tr>
<td>Column #3:</td>
<td>Combination or road shows (R)</td>
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TOTAL NUMBER OF ENGAGEMENTS THROUGHOUT THE YEARS OF THE STUDY.
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<thead>
<tr>
<th>SEASONS</th>
<th>MC</th>
<th>GO</th>
<th>Co</th>
<th>D</th>
<th>F</th>
<th>C</th>
<th>Dr</th>
<th>Me</th>
<th>T</th>
<th>Mi</th>
<th>Ma</th>
<th>T</th>
<th>F1</th>
<th>Ro</th>
<th>Lo</th>
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<tr>
<td>1911-1912</td>
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<td>0</td>
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<td>1912-1913</td>
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193 31 23 6 29 140 55 32 24 25 9 28 60 573 82 655

---MUSIC---DANCE--------DRAMA---------
### APPENDIX A

**THE HARTMAN THEATRE**

The Season of 1911-1912

<table>
<thead>
<tr>
<th>Name of Presentation</th>
<th>Author(s), Composer(s), Lyricist(s)</th>
<th>Date: 11/13-18, 1911</th>
<th>Producer(s): Klaw &amp; Erlanger</th>
<th>Star(s) of Presentation</th>
<th>MC 1</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tom Waters</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Margaret Underwood</td>
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<tr>
<td>4. <em>Naughty Marietta.</em></td>
<td>Book by Rida Johnson Young, music by Victor Herbert.</td>
<td>11/24-25, 1911</td>
<td>Oscar Hammerstein</td>
<td>Emma Trentini</td>
<td></td>
<td></td>
<td>R</td>
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<tr>
<td>5. <em>H.M.S. Pinafore.</em></td>
<td>Gilbert and Sullivan.</td>
<td>11/27, 1911</td>
<td>Trinity Church Choir</td>
<td>Mr. Porter</td>
<td></td>
<td></td>
<td>L</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Miss Milne</td>
<td></td>
<td></td>
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</table>
6. The Lake of Swans (Lac Des Cygnes). Marius Petipa, music by Tschaikowskii.
   11/28, 1911 Imperial Russ Ballet Mikail Mordkin D 1 R

   11/20-2/1, 1911 Dillingham & Ziegfeld Eddie Foy MC 1 R

   12/2, 1911 Joseph M. Gaites Zelda Sears C 1 R

   4/6, 1911 Walker Whiteside Walker Whiteside Florence Fisher MC 1 R

    12/7-9, 1911 George W. Lederer Ada Meade Martin Hayden MC 1 R

    12/11-16, 1911 Joseph M. Gaites John Hyams Lelia McIntyre MC 1 R

12. Lyman H. Howe's Travel Festival.
    12/19-23, 1911 Lyman H. Howe Lyman H. Howe MC 1 R

    12/25-26, 1911 James K. Hackett James Hackett E. M. Holland Dr. 1 R
14. **The Devil's Disciple.** George Bernard Shaw.
   12/27, 1911 Yale Univ. Dramatic Assoc.  Dr  1  R

15. **The Spendthrift.** Porter Emerson Browne
   12/28-30, 1911 Frederick Thompson  Fanny Ward  Lionel Adams

   1/1-2, 1912 Henry B. Harris  Frank Reicher  Fola La Follette

17. **Elevating a Husband.** Clara Lipman and Samuel Shipman.
   1/5-6, 1912 Louis F. Werba  Louis Mann  Emily Ann Wellman

18. **Cap'n Whittaker's Place.** Joseph C. Lincoln (with Rev. Wm. E. Danforth)
   1/11-13, 1912 A. G. Delamater  Thomas A. Wise  Maude Eburne

19. **Naughty Marietta.** R. J. Young and V. Herbert.
   1/18-20, 1912 Oscar Hammerstein  Emma Trentini

   1/23-24, 1912 Joe Weber  Vera Michelena

21. **The Real Thing.** Catherine Chisholm Cushing.
   1/25, 1912 Maurice Campbell  Henrietta Crossman
22. **The Slim Princess.** Book and Lyrics by Henry Blossom, music by Leslie Stuart.
   1/26-27, 1912  Charles Dillingham  Elsie Janis  MC 1  R
   Joseph Cawthorn

23. **The Case of Becky.** Edward Lock.
   1/29-30, 1912  David Belasco  Frances Starr  C 1  R
   Charles Dalton

24. **The Climbers.** Clyde Fitch.
   2/1-3, 1912  The Understudies  C 1  L

   2/12-13, 1912  Harry Askin, Mgr.
   La Salle Opera House  Trixie Friganza  MC 1  R
   Catherine Rowe Palmer

26. **Chantecler.** Edmond Rostand (Eng Ver. by Louis N. Parker.)
   2/14-15, 1912  Charles Frohman  Maude Adams  C 1  R
   H. Reeves Smith

27. **Snobs.** George Bronson Howard.
   2/16-17, 1912  Henry B. Harris  Frank McIntyre  F 1  R
   Myrtle Tannehill

28. **Nobody's Widow.** Avery Hopwood.
   2/19-20, 1912  David Belasco  Blance Bates  C 1  R
   Bruce McRae
29. **The Girl of the Golden West.** Puccini (based on David Belasco's play.)
   
<table>
<thead>
<tr>
<th>Date</th>
<th>Actors/Singer</th>
<th>Director</th>
<th>Stage</th>
</tr>
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<tbody>
<tr>
<td>2/24, 1912</td>
<td>Henry W. Savage</td>
<td>Ivy Scott Carl Gantvoort</td>
<td>GO 1 R</td>
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<table>
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<tr>
<th>Date</th>
<th>Actors/Singer</th>
<th>Director</th>
<th>Stage</th>
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<tbody>
<tr>
<td>2/26-28, 1912</td>
<td>A. H. Woods</td>
<td>Julian Eltinge</td>
<td>MC 1 R</td>
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31. **Green Stockings.** A.E.W. Mason.
   
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<th>Date</th>
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<th>Director</th>
<th>Stage</th>
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<tbody>
<tr>
<td>3/1-2, 1912</td>
<td>Louis Nethersole</td>
<td>Margaret Anglin H. Reeves Smith</td>
<td>C 1 R</td>
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32. **A Fool There Was.** Porter Emerson Browne.
   
<table>
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<th>Date</th>
<th>Actors/Singer</th>
<th>Director</th>
<th>Stage</th>
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<tbody>
<tr>
<td>3/5-6, 1912</td>
<td>Klaw &amp; Erlanger</td>
<td>Robert Hilliard Virginia Pearson</td>
<td>Dr 1 R</td>
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33. **Under the Lash.** C.F. Quinn.
   
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<th>Stage</th>
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<tr>
<td>3/7, 1912</td>
<td>Socialist Drama Club</td>
<td>Gus Tegenkemp Georgie Crooks</td>
<td>Dr 1 L</td>
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34. **The Siren.** Book by Leo Stein & A.M. Willmer, music by Leo Fall (Eng. Ver. by H.B. Smith)
   
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<th>Director</th>
<th>Stage</th>
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<tr>
<td>3/8-9, 1912</td>
<td>Charles Frohman</td>
<td>Donald Brian Julia Sanderson</td>
<td>MC 1 R</td>
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35. **Excuse Me.** Rupert Hughes.
   
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<th>Date</th>
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<th>Director</th>
<th>Stage</th>
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</thead>
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<tr>
<td>3/11-12, 1912</td>
<td>Henry W. Savage</td>
<td>George W. Day James Lackaye</td>
<td>F 1 R</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Author/Producer</td>
<td>Dates/Location</td>
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<td>36</td>
<td>The Runaway</td>
<td>Michael Morton</td>
<td>3/15-16, 1912</td>
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<td>37</td>
<td>The Servant in the House</td>
<td>Charles Rann Kennedy</td>
<td>3/18-20, 1912</td>
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<td>38</td>
<td>The Maneuvers of Jane</td>
<td>Henry Arthur Jones</td>
<td>3/22-23, 1912</td>
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<td>The Fortune Hunter</td>
<td>Winchell Smith</td>
<td>3/28-29, 1912</td>
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<td>Lyman H. Howe's Travel Festival</td>
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<td>4/1-3, 1912</td>
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<td>41</td>
<td>The Spring Maid</td>
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<td>4/4-6, 1912</td>
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<td>42</td>
<td>Euterpean Ladies Chorus</td>
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<td>4/8, 1912</td>
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<td>43</td>
<td>The Waltz Dream (Der Waltzertraum)</td>
<td>Oscar Strauss</td>
<td>4/10, 1912</td>
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44. She Knows Better Now. Agnes L. Crimmins.
   4/11, 1912 May Irwin
   May Irwin
   Arthur Byron
   C 1 R

   4/12-13, 1912 Gaites
   John Hyams
   MC 2 R

46. Chazan Meisels and Company.
   4/5, 1912 Consolidated Theatrical Enterprises of America.
   Chazan Meisels, Tenor
   A. Leon Bloom, Pianist
   M. E. Eleonora Fish, Soprano
   Co 1 R

47. Mme. Lillian Nordica.
   4/17, 1912 Frederic Shipman
   Mme. Lillian Nordica
   Myron W. Whitney, Basso
   Homayne Simmons, Pianist
   Co 1 R

48. The Concert. Herman Bahr (Am. Ver.: Leo Ditrichstein)
   4/19-20, 1912 David Belasco
   Leo Ditrichstein
   Janet Beecher
   C 1 R

END OF THEATRE SEASON
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<tr>
<th></th>
<th>Title</th>
<th>Directors</th>
<th>Authors/Composers</th>
<th>Performers</th>
<th>Dates</th>
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<td>1</td>
<td>Al. G. Field's Greater Minstrels.</td>
<td>Al. G. Field</td>
<td>Bert Swor, Harry Shunk</td>
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<td>8/26-31, 1912</td>
<td>M1 1 R</td>
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<td>2</td>
<td>Putting it Over</td>
<td>Lee Arthur &amp; Frank Hatch</td>
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<td>9/16-17, 1912</td>
<td>C 1 R</td>
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<tr>
<td>3</td>
<td>Louisiana Lou</td>
<td>Book by A. Eurkhardt &amp; F. Donaghey, music by Ben. M. Jerome.</td>
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<td>10/3, 1912</td>
<td>MC 1 R</td>
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<td>4</td>
<td>The Marionettes</td>
<td>Pierre Wolff. (Eng.Ver. by Gladys Unger)</td>
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<td>10/4-5, 1912</td>
<td>C 1 R</td>
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<td>Madame Sherry</td>
<td>Book by O. Hauerbach, music by Hugo Felix, present score by K. Hoschna.</td>
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<td>10/10-11, 1912</td>
<td>MC 2 R</td>
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<td>6</td>
<td>The Girl of My Dreams</td>
<td>Book by Nesbit &amp; Hauerbach, music by K. Hoschna.</td>
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<td>10/12, 1912</td>
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<tr>
<td>7</td>
<td>Over the River</td>
<td>Book by G.V. Hobart &amp; W.A. DuSouchet, music by J.L. Golden.</td>
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<td></td>
<td>10/15-16, 1912</td>
<td>MC 2 R</td>
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8. **Myron W. Whitney.**
   10/17, 1912  Myron W. Whitney Concert Co.

9. **Passers-By.** C. Haddon Chambers.
   10/18-19, 1912  Charles Frohman
   Charles Cherry
   Alma Belwyn

10. **The Only Son.** Winchell Smith.
    10/21-23, 1912  J. M. Welch
    Thomas W. Ross
    Chatherine LaSalle

11. **The Firefly.** Book and lyrics by Hauerbach, music by Rudolf Friml.
    10/24-26, 1912  Arthur Hammerstein
    Emma Trentini
    Melville Stuart

12. **Minstrel Concert.**
    11/4, 1912  Euterpean Ladies' Chorus
    Mary E. Cassell

13. **The Senator Keeps House.** Martha Morton.
    11/5-6, 1912  Joseph Brooks
    William H. Crane
    Lorraine Frost

14. **Oliver Twist.** Charles Dickens (Dramatization by Comyns Carr.)
    11/7-8, 1912  The Liebler Co.
    Milton Lackaye
    Marie Doro

15. **The Garden of Allah.** Dramatization by Robert Hitchens.
    11/11-16, 1912  The Liebler Co.
    Dorothy Donnelly
    Lawson Eutt
<p>| | | | |</p>
<table>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Dr 1 R</td>
</tr>
<tr>
<td>17. <strong>The Argyle Case.</strong> Harriet Ford &amp; Harvey Higgins.</td>
<td>11/25, 1912</td>
<td>Klaw &amp; Erlanger</td>
<td>Robert Hilliard Selene Johnson</td>
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<tr>
<td></td>
<td></td>
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<td>Me 1 R</td>
</tr>
<tr>
<td>18. <strong>Woman.</strong> Book by A. Schor, music &amp; lyrics by Humshinsky.</td>
<td>12/3, 1912</td>
<td>Harry Wessberg</td>
<td>Mme. Regina Prager</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MC 1 R</td>
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<tr>
<td>19. <strong>Scenes from Carmen.</strong></td>
<td>12/6, 1912</td>
<td>Burton Collver, Inc.</td>
<td>Emma Calvé Galileo Gasparri</td>
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<tr>
<td></td>
<td></td>
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<td>GO 1 R</td>
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<td>21. <strong>African Hunt.</strong></td>
<td>12/6-9, 1912</td>
<td>Paul J. Rainey</td>
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<td>MC 1 R</td>
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<tr>
<td>23. <strong>The Red Widow.</strong> Book &amp; lyrics by Channing Pollack &amp; Remold Wolf, music by Charles Gebest.</td>
<td>12/20-21, 1912</td>
<td>Cohan &amp; Harris</td>
<td>Raymond Hitchcock Flora Zabelle</td>
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<td>No.</td>
<td>Play/Composer</td>
<td>Dates</td>
<td>Producing Company</td>
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<td>24</td>
<td><em>Queen Elizabeth</em></td>
<td>12/22-24, 1912</td>
<td>F1</td>
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<td>26</td>
<td><em>Louisiana Lou</em></td>
<td>12/30-1/1, 1913</td>
<td>MC</td>
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<td>27</td>
<td><em>The Countess Coquette</em></td>
<td>1/2, 1913</td>
<td>MC</td>
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<td>28</td>
<td><em>Robin Hood</em></td>
<td>1/3-4, 1912</td>
<td>MC</td>
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<td>29</td>
<td><em>Il Trovatore</em>, Verdi</td>
<td>1/6, 1913</td>
<td>GO</td>
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<td>30</td>
<td><em>Martha</em>, Von Flotow</td>
<td>1/7, 1913</td>
<td>GO</td>
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</tbody>
</table>
31. **Chimes of Normandy**. Robert Planquettes.
1/8, 1913

32. **The Love Tales of Hoffman**. Offenbach.
1/8, 1913 Joseph F. Sheehand Opera Company
Francis J. Boyle Alma Stetzler

33. **The Concert**. American version by Leo Ditrichstein.
1/11, 1913 David Belasco
Leo Ditrichstein
Isabel Irving

34. **Officer 666**. Augustin MacHugh.
1/13-15, 1913 Cohan & Harris
George Nash
Edward Abeles

35. **The Pink Lady**. Book by C.M.S. McLellan, music by Ivan Caryll.
1/17-18, 1913 Klaw & Erlanger
Tessa Kosta

1/20-25, 1913 Werba & Luescher
Mizzi Hajos
Al Shean

37. **The Round Up**. Edmund Day.
1/27-28, 1913 Klaw & Erlanger
Maclyn Arbuckle
Ethel von Waldron
38. **Widow by Proxy.** C. C. Cushing.
   1/29, 1913 The Liebler Co. May Irwin Orlando Daly

   1/30, 1913 A.H. Woods Julian Eltinge MC 2 R

40. **The Real Thing.** C.C. Cushing.
   1/31, 1913 Maurice Campbell Henrietta Crosman Fred Tiden C 2 R

41. **Exceeding the Speed Limit.** Book by A. Mars, lyrics by A. Gillespie & C. De Haven, music by Gutman.
   2/3, 1913 Pet of the Petticoats Company Carter De Haven Flora Parker MC 1 R

42. **The Love Wager.** Book by Edith Ellis, lyrics by C. Duncan, music by C.J. Hambitzer.
   2/4-5, 1913 Gaites Fritzi Scheef MC 1 R

43. **The Little Millionaire.** George M. Cohan.
   2/6-8, 1913 Cohan & Harris William Keough Charles King MC 1 R

44. **Peter Pan.** J.M. Barrie
   2/11-12, 1913 Charles Frohman Maude Adams Robert Payton Carter C 1 R
45. **The High Road.** Edward Sheldon.
   2/18-19, 1913    Harrison Grey Fiske    Mrs. Fiske    Aldrich Bowker
   Dr 1    R

46. **Maggie Pepper.** Charles Klein.
   2/21-22, 1913    Henry B. Harris    Rose Stahl    John S. Robertson
   C 1    R

47. **The Girl at the Gate.** Book by W.M. Hough & F. Donaghey, music by B.M. Jerome.
   2/24-26, 1913    LaSalle Opera Co.    Herbert Corthell    Lucy Weston
   MC 1    R

48. **The Great Raymond.**
   2/27-3/1, 1913    Edward E. Rice
   Ma 1    R

   3/3-8, 1913    The Liebler Co.    Viola Allen
   Dr 1    R

   3/10, 1913    Cohan & Harris    Douglas Fairbanks    Irene Penwick
   F 1    R

51. **Excuse Me.** Rupert Hughes.
   3/11-12, 1913    Henry W. Savage    Edward Begley    Irene Penwick
   F 2    R

52. **The Quaker Girl.** Book by James Tanner, music by L. Monckton, lyrics by A. Ross & P. Greenbank.
   3/13-15, 1913    Henry E. Harris (estate)    Ina Claire    Percival Knight
   MC 1    F
   3/17-22, 1913  Klaw & Erlanger  Thomas Holding  Dr 1  R
   Florence Ames

   3/25-26, 1913  (cancelled because of flood water conditions surrounding Columbus.)

55. *Officer 666*. Augustin McHugh.
   3/27-29, 1913  (cancelled because of flood water conditions surrounding Columbus.)

56. *Lyman H. Howe's Travel Festival*.
   4/10-12, 1913  Lyman H. Howe  F1 3  R

   4/14-16, 1913  William Morris  H. Holmes-Gore  Dr 1  R
   Lena Halliday

58. *The Ohio State University Band*, Assisted by the Glee Club
   4/17, 1913  Co 1  L

   4/18-19, 1913  Charles Frohman  Blanche Bates  Me 1  R

   4/25-26, 1913  David Belasco  John Cope  Dr 1  R
   Mary Nash
61. **Hansel Und Gretel.** Humperdinck.

4/30, 1913        Chicago Grand Opera Co.            Marie Cavan  
                             Mabel Riegelman

END OF THE THEATRE SEASON
1913 - 1914

1. **Al. G. Field Greater Minstrels.**
   
   8/28-30, 1913  Al. G. Field  Bert Swor  Boni Mack  

   
   9/1-6, 1913  Anderson Gaiety Co.  

3. **Lyman H. Howe's Travel Festival.**
   
   9/7-14, 1913  Lyman H. Howe  

4. **J. L. White Company.**
   
   9/18, 1913  

5. **Quo Vadis.**
   
   9/21-25, 1913  George Kleine  G. Serena  

   
   9/26-27, 1913  Charles Frohman  Billie Burke  

7. **International Bible Students.**
   
   9/28, 1913  

8. **Orville Harrold & Lydia Locke.**
   
   9/29, 1913  Oscar Hammerstein  Agnes Monroe, Accomp.  


   9/30-10/5, 1913  George Fleine  G. Serena  F1 2  R

   10/9-11, 1913  The Dream Maiden Co.  MC 1  R

   10/13-15, 1913  Cohan & Harris  Raymond Hitchcock  MC 1  R

   10/17-18, 1913  George Evans  Vaughn Comfort  John King  Mi 1  R

   10/20-22, 1913  May Robson Co.  May Robson  C 1  R

   10/23-25, 1913  Cohan & Harris  Lelia Frost  John Findlay  F 1  R

   10/31-11/1, 1913  Richard Bennett  Dr 1  R

   11/3-5, 1913  Maurice Campbell  Henrietta Crosman  C 1  R
<table>
<thead>
<tr>
<th></th>
<th>Play Title</th>
<th>Author/Creator</th>
<th>Performer(s)</th>
<th>Date(s)</th>
<th>Venue</th>
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<tr>
<td>17</td>
<td><em>The Learned Ladies</em></td>
<td>Moliere (Trans. by Curtis H. Page)</td>
<td>Donald Robertson</td>
<td>11/6, 1913 Mat. 11/8, 1913</td>
<td>C 1 R</td>
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<tr>
<td>18</td>
<td><em>A Curious Accident</em></td>
<td>Carlos Goldoni. (Trans. by Helen Tilden)</td>
<td>Donald Robertson</td>
<td>11/7, 1913</td>
<td>C 1 R</td>
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<tr>
<td>19</td>
<td><em>The Miser</em></td>
<td>Moliere</td>
<td>Donald Robertson</td>
<td>11/8, 1913</td>
<td>C 1 R</td>
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<tr>
<td>20</td>
<td><em>The Red Rose</em></td>
<td>Book &amp; lyrics by H.B. and R.B. Smith, music by R.H. Bowers.</td>
<td>Lota Kendall</td>
<td>11/11-12, 1913</td>
<td>MC 1 R</td>
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<tr>
<td>22</td>
<td><em>In Old Dublin</em></td>
<td>Augustus Pitou</td>
<td>Fiske O'Harrara</td>
<td>11/18-19, 1913</td>
<td>C 1 R</td>
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<tr>
<td>23</td>
<td><em>The Red Canary</em></td>
<td>Book by A. Johnstone &amp; Wm. LeBaron, Music by H. Orlob, lyrics by W. Johnstone.</td>
<td>Lina Abarbanell</td>
<td>11/20-22, 1913</td>
<td>MC 1 R</td>
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<tr>
<td>24</td>
<td><em>Dr. Windsor</em></td>
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<td>11/20-22, 1913</td>
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</table>
25. The Merchant of Venice, Wm. Shakespeare.
   11/24, 1913

26. King Richard, the Second.
   11/25, 1913

27. Much Ado About Nothing.
   11/26, 1913 (Mat.)

28. The Taming of the Shrew.
   11/26, 1913 (Eve.)

29. Twelfth Night.
   11/27, 1913 (Mat.)

30. King Henry, the Fourth.
   11/27, 1913 (Eve.)

31. The Merry Wives of Windsor.
   11/28, 1913

32. As You Like It.
   11/29, 1913 (Mat.)

33. Hamlet.
   11/29, 1913 (Eve.) Stratford-Upon-Avon F.R. Benson
   Players
34. **The Master Mind.** Daniel D. Carter.
   12/4-6, 1913 Master Mind. Co. Edmund Breese

35. **The Elks Minstrels.**
   12/8, 1913

36. **The Doll Girl.** Book by Leo Stein & A.W. Willner, music by Leo Fall
    (Eng. ver. by H.B. Smith)
   12/9-10, 1913 Charles Frohman Richard Carle Hattie Williams

37. **East Lynne,** Barker. (Adapted from Mrs. Henry Wood's novel.)
   12/11-14, 1913 P.P. Craft

38. **Oh! Oh! Delphine.** Book & lyrics by C.M.S. McClellan, music by Ivan Caryll.
   12/18-20, 1913 Klaw & Erlanger Grace Edmond

39. **The Trail of the Lonesome Pine.** Eugene Walter. (Novel by John Fox, Jr.)
   12/25-27, 1913 Klaw & Erlanger Charlotte Walker

40. **Everywoman.** Walter Browne, music by W. Chadwick.
   12/29-31, 1913 Henry W. Savage Thais Magrane

41. **The Fight.** Bayard Veiller.
   1/1-3, 1914 Henry B. Harris(estate) Margaret Wycherly
42. The Yale Drama Association.
   1/2, 1914

43. The Fascinating Widow. Book by Hauerbach, music by Weinrich, lyrics by J. Eltinge.
   1/5-7, 1914 A.H. Woods Julian Eltinge MC 3 R

44. Antony and Cleopatra.
   1/10-15, 1914 George Kleine Anthony Novelli Fi 1 R

45. The Winning of Barbara North. Mark E. Swan (story by H.B. Wright)
   1/15-17, 1914 Klaw & Erlanger Margaret Brainard Me 1 R

46. The Two Generals.
   1/21-24, 1914 McCoy & Wells Posts, G.A.R.

47. The Poor Little Rich Girl. Eleanor Gates.
   1/26-31, 1914 Klaw & Erlanger Viola Dana Me 1 R

48. Seven Keys to Baldpate. George Cohan.
   2/2-4, 1914 Cohan & Harris Cyrill Scott Me 1 R

49. The Madcap Duchess. Book by D. Stevens & J. McCarthy, music by V. Herbert.
   2/5-7, 1914 The Madcap Duchess Co. Ann Swinburne MC 1 R

50. Joseph and his Brethren. Louis N. Parker.
   2/9-14, 1914 The Liebler Co. James O'Neill Brandon Tynan Dr 1 L
51. The Lady of the Slipper. Book by Anne Caldwell & L. McCarty, music by V. Herbert, lyrics by O'Dea.
   2/16-17, 1914 Charles Dillingham David Montgomery MC 1 R

52. Musical Arts Society.
   2/18, 1914 Co 1 R

   2/23, 1914 Cincinnati German Opera Co. GO 1 R

   The Will. J. M. Barrie.
   2/25-26, 1914 Charles Frohman John Drew C 1 R

55. Neil O'Brien and His Great American Minstrels.
   2/27-28, 1914 Oscar F. Hodge Neil O'Brien Mi 1 R

   3/3-4, 1914 Charles Frohman Julia Sanderson Joseph Cawthorn MC 1 R

   3/10-11, 1914 Werba & Luescher Co. Christie MacDonald MC 1 R

58. Columbia.
   3/12-14, 1914 Columbus Diet Kitchen Assoc. MC 1 L

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<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Authors</th>
<th>Dates</th>
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<td>59</td>
<td>Stop Thief</td>
<td>Carlyle Moore</td>
<td>3/16-18, 1914</td>
<td>John Findlay, Lelia Frost</td>
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<td>60</td>
<td>Widow by Proxy</td>
<td>C.C. Cushing</td>
<td>3/20-21, 1914</td>
<td>May Irwin</td>
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<td>61</td>
<td>The Garden of Allah</td>
<td>R. Hitchens &amp; Mary Anderson</td>
<td>3/23-28, 1914</td>
<td>Sarah Truax</td>
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<td>62</td>
<td>Mrs. Bumpstead-Leigh</td>
<td>Harry James Smith</td>
<td>3/31-4/1-1914</td>
<td>Harrison Grey Fiske, Mrs. Fiske</td>
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<td>63</td>
<td>Milestones</td>
<td>Arnold Bennett &amp; Edward Knoblauch</td>
<td>4/2-4, 1914</td>
<td>Klaw &amp; Erlanger</td>
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<td>64</td>
<td>Lyman H. Howe's Travel Festival</td>
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<td>4/13-19, 1914</td>
<td>Lyman H. Howe</td>
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<td>65</td>
<td>The Man Who Would Live</td>
<td>William Hurlbut</td>
<td>4/6-8, 1914</td>
<td>Elliot Dexter, Julie Herne</td>
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<td>66</td>
<td>The Castles</td>
<td></td>
<td>5/16, 1914</td>
<td>Vernon Castle, Irene Castle</td>
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</table>
   5/18, 1914

68. Robin Hood. Book by H.B. Smith, music by R. deKoven.
   5/28-30, 1914 Dept. of Public Recreation

69. Vera Cruz.
   6/4-7, 1914

70. Neptune's Daughter.
   6/8-27, 1914 Kellerman

END OF THE THÉATRE SEASON
1914 - 1915

1. **Al. G. Field's Greater Minstrels.**
   8/31-9/5, 1914  Al. G. Field  Bert Swor
                    John Cartmell  M1 3 R

2. **Lyman H. Howe's Travel Festival.**
   9/6-12, 1914  Lyman H. Howe  F1 6 R

3. **The $5,000,000 Counterfeiting Plot.**
   9/14-20, 1914  The Dramascope Co.  Wm. J. Burns
                    Arthur Conan Doyle  F1 1 R

4. **Potash and Perlmutter.** "Our Special Designer." (Sat.Eve. stories by Montague Glass.)
   9/21-23, 1914  A.H. Woods  Harry First
                    Phil White  F 1 R

5. **Disraeli, Louis N. Parker.**
   9/25-26, 1914  The Liebler Co.  George Arliss  Dr 1 R

6. **The Governor's Boss.** James S. Barcus.
   9/28-29, 1914  Governor's Boss Co.  John Boone
                    J. Sidney Macy  Dr 1 R

7. **The Queen of the Movies.** Book by C. MacConough, music by J. Gilbert,
   lyrics by E. Paulton.
   10/1-3, 1914  Thomas W. Ryley  May de Sousa  MC 1 E
<table>
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<td>9</td>
<td>Dr. Powell Heure.</td>
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<td>10/11, 1914</td>
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<td>10</td>
<td>Madame President. Jose G. Levy.</td>
<td>Charles Dillingham</td>
<td>10/12-13, 1914</td>
<td>Fannie Ward</td>
<td>F 1 R</td>
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<td>11</td>
<td>Bunny in Funnyland.</td>
<td>John Bunny &amp; Co.</td>
<td>10/14, 1914</td>
<td>John Bunny</td>
<td>MC 1 R</td>
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<td>13</td>
<td>Cabiria. Gabrielle D'Annunzio, music by Manlie Marza.</td>
<td>Itala Film Co.</td>
<td>10/19, 1914</td>
<td></td>
<td>F1 1 R</td>
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<td>14</td>
<td>Impersonations of Childhood. (Benefit)</td>
<td>The Day Nursery</td>
<td>10/26, 1914</td>
<td>Mrs. Guy Stewart McCabe</td>
<td>Dr 1 L</td>
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<tr>
<td>No.</td>
<td>Title</td>
<td>Authors/Producers</td>
<td>Dates</td>
<td>Location</td>
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<td>17</td>
<td>The Misleading Lady.</td>
<td>Charles Goddard &amp; Paul Dickey</td>
<td>11/2-4, 1914</td>
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<td>18</td>
<td>The Candy Shop</td>
<td>G.V. Hobart, J.L. Goldon</td>
<td>11/5-7, 1914</td>
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<td>19</td>
<td>Faust</td>
<td>Gounod</td>
<td>11/9, 1914</td>
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<td>20</td>
<td>The Prince of Pilsen</td>
<td>Frank Pixley, Gustav Luders</td>
<td>11/10-11, 1914</td>
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<td>21</td>
<td>The Yellow Ticket</td>
<td>Michael Morton</td>
<td>11/12-14, 1914</td>
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<td>22</td>
<td>Cody Indian War Pictures</td>
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<td>11/15-17, 1914</td>
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<td>23</td>
<td>George Evans' &quot;Honey Boy&quot; Minstrels</td>
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<td>11/20-21, 1914</td>
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<tr>
<td>24</td>
<td>Rodney J. Dierle</td>
<td></td>
<td>11/22, 1914</td>
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</tbody>
</table>
26. **Mrs. Temple's Telegram.** Frank Wyatt & William Morris.
   11/26, 1914 Charles Frohman William Morris C 1 R

27. **The Beautiful Adventure.** R. De Flers & A. De Caillavet.
   11/27-28, 1914 Charles Frohman Ann Murdock C 1 R

   11/30-12/2, 1914 John Valentine John Sainpolis C 1 R

29. **Big Sister Benefit.**
   12/4-5, 1914 Big Sister's Association MC 1 L

30. **The Elks Minstrels.**
   12/6, 1914 Columbus Order of Elks M1 2 R

31. **Seven Keys to Baldpate.** George M. Cohan (Story: Earl Biggers)
   12/7, 1914 Cohan & Harris Cyril Scott Me 2 R

32. **Anna Pavlova.**
   12/8, 1914 Pavlova Ballet, Inc. D 1 R

33. **Seeing New York with the Movie Man.**
   12/9-16, 1914 F1 1 R

34. **The Little Cafe.** Book & lyrics by C.M.S. McClellan, music by Ivan Caryll.
   12/24, 1914 Klaw & Erlanger Alma Francis MC 1 R
35. *The Yale Glee, Mandolin and Banjo Club Concert.*
   12/39, 1914

36. *One Girl in a Million.* Book & lyrics by Burkhardt & Collins,
   music by Burkhardt & Frieda Hall.
   12/31, 1914 Regal Prod. Co. Felix Adler

   1/4-10, 1915 Williamson Expedition O.J.Vanasse, Lesturer

   1/12-13, 1915 Anglin & Co. Margaret Anglin
   Sidney Greenstreet

39. *The Quaker Girl.* Book by James Tanner, music by L.Moncton,
   lyrics by A. Ross & P. Greenbank.
   1/15-16, 1915 John P. Slocum Katherine Murray

   1/18-21, 1915 A. H. Woods Julian Eltinge

41. *Lyman H. Howe's Travel Festival.*
   1/24-30, 1915 L. Howe

42. *Rescue Mission.*
   1/31, 1915

Co 1 R
MC 1 R
Pi 1 R
C 1 R
MC 2 R
MC 1 R
F1 6 R
? 1 L
43. **Lucia Di Lammermoor**, Donzetti.
   2/1, 1915

44. **Cavalleria Rusticana**, Pietro Mascagni.
   2/2, 1915 (Mat.)

45. **I Pagliacci**, R. Leoncavallo.
   2/2, 1915 (Eve.)

   2/3, 1915 (Mat.)

47. **Aida**, Verdi.
   2/3, 1915 (Eve.) San Carlo Opera Company.

48. **Ziegfeld Follies (of 1914)**
   2/4-6, 1915 F. Ziegfeld, Jr. Bert Williams

49. **The German War Pictures**.
   2/7-10, 1915

50. **The Chimes of Normandy**.
   11/11, 1915 St. Andrew Episcopal Church (benefit)

   2/12-13, 1915 Charles Frohman John Drew
<table>
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<tr>
<th></th>
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<th>Location</th>
<th>Act</th>
<th>Name</th>
<th>Notes</th>
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<tr>
<td>52.</td>
<td>Miss Helene Pugh - Mr. Franz Wisczek.</td>
<td>2/15, 1915</td>
<td>Cincinnati Orchestra</td>
<td>Co 1</td>
<td>R</td>
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<td>53.</td>
<td>Heber Brothers Winter Circus.</td>
<td>2/16, 1915</td>
<td>Heber Brothers</td>
<td>MC 1</td>
<td>R</td>
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<td>54.</td>
<td>Three Weeks.</td>
<td>2/21-27, 1915</td>
<td>F1 1</td>
<td>R</td>
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<td>56.</td>
<td>Leroy, Talma, and Bosco. (Magicians, Illusionists &amp; Jugglers)</td>
<td>3/4-6, 1915</td>
<td>Hugo Brothers, Ltd.</td>
<td>MC 1</td>
<td>R</td>
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<td>57.</td>
<td>Pilgrims Progress. (benefit)</td>
<td>3/8-14, 1915</td>
<td>F1 1</td>
<td>L</td>
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<td>59.</td>
<td>Musical Art Society.</td>
<td>3/18, 1915</td>
<td>Co 2</td>
<td>L</td>
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<td>60.</td>
<td>Dorsey Travel Pictures.</td>
<td>3/19-27, 1915</td>
<td>F1 1</td>
<td>R</td>
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<tr>
<td>61. <strong>Quality Street.</strong> J. M. Barrie.</td>
<td>April 2-3, 1915</td>
<td>Charles Frohman</td>
<td>Maude Adams</td>
<td>C 1 R</td>
<td></td>
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</tr>
<tr>
<td>63. <strong>Diplomacy.</strong> Victorien Sardou.</td>
<td>April 9-10, 1915</td>
<td>Charles Frohman</td>
<td>William Gillette, Blanche Bates, Marie Doro</td>
<td>C 1 R</td>
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</tr>
</tbody>
</table>

END OF THE THEATRE SEASON
1915 - 1916

1. **Al. G. Field's Greater Minstrels.**
   - 8/30-9/4, 1915  Al. G. Field  
   - Bert Swor  
   - Mi 3 R

2. **Lyman H. Howe's Travel Festival.**
   - 9/19-25, 1915  L. Howe  
   - F1 7 R

   - 9/28-29, 1915  Perry J. Kelly  
   - Edward T. Mora  
   - MC 2 R

4. **Daddy Long Legs.** Jean Webster.
   - 9/3-10/2, 1915  Henry Miller  
   - Renee Kelly  
   - C 1 R

5. **Outcast.** Hubert Henry Davis.
   - 10/4-5, 1915  Charles Frohman Klaw & Erlanger  
   - Elsie Furguson  
   - Dr 1 R

6. **Buskin Animal Pictures.**
   - 10/6-10, 1915  
   - F1 1 R

7. **Romance of the Olentangy.**
   - 10/18-24, 1915  
   - F1 1 R

8. **The Yellow Ticket.** M. Morton.
   - Vaughn Glaser  
   - Me 2 E
9. **Marie-Odile.** Edward Knoblauch.
   10/30, 1915 David Belasco Frances Starr C 1 R

10. **The Great Divide.** W. Vaughn Moody.
   11/1-6, 1915 Glaser Co. Vaughn Glaser Dr 1 R

11. **Dr. Hume, Medium.**
   11/7, 1915 Ma 1 R

12. **Sari.** Book by C.C.S. Cushing & E.P. Heath, music by E. Kalman.
   11/9-10, 1915 Henry W. Savage Mizzi Hajos MC 2 R

   11/12-13, 1915 Charles Frohman Julia Sanderson MC 1 R
   Donald Brian
   Joseph Cawthorn

   11/15, 1915 Cohan & Harris Charles Durrah Me 1 R
   (Arr.with A.Hopkins)

15. **Twin Beds.** Salisbury Field & Margaret Mayo.
   11/22-24, 1915 Selwyn & Co. F 1 R

   Leila McIntyre
17. It Pays to Advertise. Hoi C. Mergrue & Walter Hackett.
   11/29-12/1, 1915 Cohan & Harris

   12/3-4, 1915 Charles Frohman Maude Adams

   12/3-4, 1915 Charles Frohman Maude Adams

20. The Elks Minstrels.
   12/5, 1915

   12/5-11, 1915 Chicago Tribune

22. Dr. Stuchell (Pictures and Lecture)
   12/8, 1915

   12/25, 1915 Joseph Bickerton, Jr. Myrtle Jersey


   12/31, 1/1, 1916 Robson Co. May Robson

   1/3-5, 1916 Coburn & Co. Mr. & Mrs. Coburn C 1 R


   1/6, 1916 GO 1 R


   1/7, 1916 GO 1 R


   1/8, 1916 (Mat.) GO 2 R

30. *Cavalleria Rusticana*.

   I' *Pagliacci*

   1/8, 1916 (Eve.) National Grand Opera Company


   1/10-12, 1916 Henry Harris (estate) Jefferson De Angelis F 1 R


   1/13-15, 1916 Campbell Co. Mrs. Patrick Campbell C 1 R

33. *Potash and Perlmutter*.

   1/17-22, 1916 A.H. Woods Harry First

   Phil White
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Authors/Groups</th>
<th>Dates</th>
<th>Location</th>
<th>Act</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>34.</td>
<td>The Ohio Lady</td>
<td>E. Tarkington &amp; Julian Street</td>
<td>1/24-29, 1916</td>
<td>Klaw, Erlanger &amp; Tyler</td>
<td>Mary Nash</td>
<td>C 1 R</td>
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<td></td>
<td>Eugene O'Brien</td>
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<tr>
<td>35.</td>
<td>Grumpy</td>
<td>Horace Hodges &amp; T.W. Percyval</td>
<td>1/31-2/2, 1916</td>
<td>Maude &amp; Company</td>
<td>Cyril Maude</td>
<td>Me 1 R</td>
</tr>
<tr>
<td>36.</td>
<td>Mr. Herman Stettner (cellist)</td>
<td></td>
<td>2/3, 1916</td>
<td></td>
<td>Miss Irene Stettner</td>
<td>Co 1 R</td>
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<tr>
<td>37.</td>
<td>Lyman H. Howe's Travel Festival</td>
<td></td>
<td>2/4-6, 1916</td>
<td>L. Howe</td>
<td></td>
<td>Fi 8 R</td>
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<tr>
<td>38.</td>
<td>Ziegfeld Follies</td>
<td></td>
<td>2/7-12, 1916</td>
<td>F. Ziegfeld, Jr.</td>
<td>Bert Williams</td>
<td>MC 2 R</td>
</tr>
<tr>
<td>40.</td>
<td>A Night at the Club</td>
<td>(A revelation in Minstrelsy)</td>
<td>2/17, 1916</td>
<td>Democratic Glee Club of Columbus</td>
<td></td>
<td>Mi 1 L</td>
</tr>
<tr>
<td>41.</td>
<td>The Eternal Magdalene</td>
<td>Robert McLaughlin</td>
<td>2/18-19, 1916</td>
<td>Selwyn &amp; Co.</td>
<td>Florence Roberts</td>
<td>Dr 1 R</td>
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<tr>
<td>42.</td>
<td>On the Firing Line</td>
<td>(with the Germans)</td>
<td>2/21-27, 1916</td>
<td>The Columbus Citizen</td>
<td></td>
<td>Fi 1 L</td>
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<tr>
<td>No.</td>
<td>Production</td>
<td>Dates</td>
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<td>43</td>
<td>Reign of Terror</td>
<td>3/1-5, 1916</td>
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<td>44</td>
<td>French War Benefit</td>
<td>3/6, 1916</td>
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<td>45</td>
<td>Watch Your Step</td>
<td>3/9-10, 1916</td>
<td>Charles Dillingham, Mrs. Vernon Castle</td>
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<td>47</td>
<td>Langford Travel Pictures</td>
<td>3/16-18, 1916</td>
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<td>48</td>
<td>Paganini</td>
<td>3/21-22, 1916</td>
<td>Klaw, Erlanger, Tyler, George Arliss</td>
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<td>50</td>
<td>The Musical Arts Society</td>
<td>3/30, 1916</td>
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<td>51</td>
<td>Stars and Stripes</td>
<td>4/2-8, 1916</td>
<td>The Columbus Citizen, Mrs. Smith, Mrs. Castle, Mr. Arliss, Miss Bolton</td>
<td></td>
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</tr>
</tbody>
</table>
52. **The Chief.** H.A. Vachell.
   4/14-15, 1916  Charles Frohman  John Drew  C 1 R

53. **My Home Town Girl.** Book & lyrics by P.M. Stammer, music by L. Hirsch.
   4/21, 1916  Leila McIntyre  MC 2 R

54. **Van Der Decken.** David Belasco.
   4/25-26, 1916  David Belasco  David Warfield  Dr 1 R

55. **Madame Butterfly.** Diacom Puccini.
   5/6, 1916 (Mat.)  GO 1 R

56. **Snowflakes.** Arr: Ivan Clustine.
   5/6, 1916 (Mat.)  D 1 R

57. **La Boheme.** Puccini, libretto by L. Illica & G. Giacosa.
   5/6, 1916 (Eve.)  GO 1 R

58. **Spanish Dance.** Music by Massenet, Glazounow & Moskowski.
   5/6, 1916 (Eve.)  Boston Grand Opera Co.  Pavlova Imperial Ballet  D 1 R

59. **Mavourneen.** Louis N. Parker.
   5/15-17, 1916  Corey-Williams-Riter  Peggy O'Neil  G 1 F

60. **The Mikado.** Gilbert & Sullivan.
   5/29-30, 1916  Holy Rosary Parish  MC 1 L
61. Where are my Children?
   6/18-7/1, 1916

62. The Melting Pot.
   7/23-29, 1916 Harvey Garber & Con Baker

END OF THE THEATRE SEASON
1916 - 1917

1. **Al. G. Field's Greater Minstrels.**
   8/28-9/2, 1916  Al. G. Field  John Cartmell  

2. **Lyman H. Howe's Travel Festival.**
   9/3-9, 1916  L. Howe  

3. **Cousin Lucy.** Book by C. Klein, music by P. Wanrich & E. Madden.

4. **Neil O'Brien and his Great American Minstrels.**
   10/3, 1916  Oscar F. Hodge  Neil O'Brien  

5. **Robin Hood.** Book by H.B. Smith, music by R. deKoven.
   10/6-7, 1916  Walker and Stevens  Ralph Brainard  

6. **The Serenade.** Book by H.B. Smith, music by V. Herbert.
   10/7, 1916  Walker and Stevens  Ralph Brainard  

7. **Columbus Leiderkraut Singing Society.**
   10/8, 1916  

8. **The Bird of Paradise, H. W. Tully.**
   10/12-14, 1916  Oliver Morosco  May Buckley  

9. **A Pair of Silk Stockings.** Cyril Harcourt.
   10/16-18, 1916  Shuberts  

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Co 1  L
Dr 1  R
C 1  I
   10/19-21, 1916 Cohan & Harris
   Valli Valli
   Richard Carle
   MC 1 R

11. Andrea Chenier. Luigi Illica.
   10/23, 1916
   Giovanni Zenatello
   GO 1 R

12. Iris, L. Illica.
   10/24, 1916 (Mat.)
   Tamaki Miura
   GO 1 R

13. Faust, Gounod.
   10/24, 1916 (Eve.) Boston National Opera Co. Riccardo Martin
   GO 2 R

14. Somebody's Luggage. Mark Swan (adapted for stage by F.J. Randall)
   10/25, 1916 Shuberts
   James T. Powers
   F 1 R

15. The Moose Minstrels.
   10/30-31, 1916 Columbus Lodge No. 11
   Mi 1 L

16. Step This Way. Book by E. Smith, lyrics by Ray Goetz, music by Goetz & B. Grant
   11/3-4, 1916 Fields Co.
   Lew Fields
   MC 1 R

17. The Only Girl. V. Herbert and H. Blossom.
   11/6-8, 1916 Jew Weber
   Ernest Torrence
   MC 1 R
18. **Common Clay.** Cleaves Kinkead.
   11/9-11, 1916   A.H. Woods               Catherine Tower   Dr  1  R

19. **Katinka.** Book & lyrics by O. Hauerbach, music by H. Friml.

20. **The College Hero.**
   11/16-18, 1916   Athletic Club of Columbus
                      MC  1  L

                     Tom McNaughton
                      MC  1  R

22. **Fair and Warmer.** Avery Hopwood.
   11/23-25, 1916   Selwyn and Company
                     Madge Kennedy
                      C  1  R

23. **Our Mrs. McClesney.** G.V. Hobart & Ebner Ferber. (McClesney stories by Ferber)
   11/27-29, 1916   Charles Frohman
                     Rose Stahl
                      C  1  R

24. **Daddy Long Legs.** J. Webster.
   11/30-12/2, 1916   Gilbert Miller
                     Frances Carson
                     George Allison
                      C  2  R

25. **Justice.** John Galsworthy.
   12/4-6, 1916      John D. Williams
                     John Barrymore
                      Dr  1  R
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Authors/Details</th>
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<tbody>
<tr>
<td>27.</td>
<td><strong>Hamlet.</strong> Wm. Shakespeare.</td>
<td>12/11 &amp; 13, 1916 T 1 R</td>
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<tr>
<td>28.</td>
<td><strong>The Merchant of Venice.</strong></td>
<td>12/12, 1916 C 1 R</td>
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<tr>
<td>29.</td>
<td><strong>Macbeth.</strong></td>
<td>12/13, 1916 John E. Kellerd Co. T 1 R</td>
</tr>
<tr>
<td>30.</td>
<td><strong>The Blue Paradise.</strong> Music by Edmund Eysler, interpolations by S. Rombert.</td>
<td>12/14-16, 1916 Shuberts MC 1 R</td>
</tr>
<tr>
<td>31.</td>
<td><strong>Dr. Rexford.</strong></td>
<td>12/17, 1916 ? 1 L</td>
</tr>
<tr>
<td>32.</td>
<td><strong>Peg O' My Heart.</strong> J. Hartley Manners.</td>
<td>12/18-20, 1916 Oliver Morosco Kitty O'Connor C 1 R</td>
</tr>
<tr>
<td>33.</td>
<td><strong>Girls' Minstrels.</strong></td>
<td>12/21, 1916 Big Sisters Association (Santa Claus Club benefit) M1 2 L</td>
</tr>
<tr>
<td>34.</td>
<td><strong>Dr. Rexford.</strong></td>
<td>12/24, 1916 ? 2 I</td>
</tr>
</tbody>
</table>
35. **My Home Town Girl.** Book & lyrics by F. M. Stammers, music by L. Hirsch.
   Lelia McIntyre

36. **The Pendleton Roundup.**
   12/29-31, 1916  F1 1  R

37. **Dr. Rexford.**
   12/31, 1916  ? 3  L

38. **Just a Woman,** E. Walter.
   1/1-6, 1917  Shuberts  Mabel Brownell  C 1  R

39. **Dr. Rexford.**
   1/7, 1917  ? 4  L

40. **Civilization.**
   1/7-13, 1917  F1 1  R

41. **Dr. Rexford.**
   1/14, 1917  ? 5  L

42. **Musical Arts Society.**
   1/16, 1917  Co 4  L

43. **Six Who Pass While the Lentils Boil.** (one-act) Stuart Walker.
   Dr 1  L
44. Nevertheless. (interlude) S. Walker.

45. The Lady of the Weeping Willow Tree. (three-act) S. Walker.
    1/17, 1917 (Mat.) Portmanteau Theatre Company

46. The Birthday of the Infanta. (one-act) (Story by Oscar Wilde)

47. Voices. (an episode)

    1/17, 1917 (Eve.) Portmanteau Theatre Company

49. Aida. Verdi.
    1/18, 1917 Boston Nat'l Opera Co. Francesca Feralta

50. The House of Glass. Max Marsin.
    1/19-20, 1917 Cohan & Harris Mary Ryan

51. Dr. Rexford.
    1/21, 1917

52. Aschenbrodel. C.A. Goerner.
    1/21, 1917 German Theatre of Columbus

    1/22-27, 1917 Charles Dillingham David Montgomery
           Fred Stone
54. **Dr. Rexford.**
   1/28, 1917

55. **A Tailor-made Man.** Jerry James Smith.
   1/29, 1917 Cohan & Harris Grant Mitchell C 1 R

56. **Dr. Rexford.**
   2/4, 1917

   2/5-7, 1917 Cohan & Harris Fred Niblo F 1 R

58. **Sybil.** Book by Harry Graham & H.B. Smith, music by Victor Jacobi
   2/8-10, 1917 Charles Frohman Julia Sanderson MC 1 R

59. **Dr. Rexford.**
   2/11, 1917

60. **The Passing Show of 1916.**
   2/12-14, 1917 Wynn and Company Ed Wynn MC 1 R

61. **Lucia Di Lammermoor.**
   2/15, 1917
   2/16, 1917  
   GO 1  R

63. **Martha**.
   2/17, 1917 (Mat.)  
   GO 2  R

64. **Carmen**, Bizet.
   2/17, 1917 (Eve.) San Carlo Opera Company  
   GO 1  R

65. **Dr. Rexford**.
   2/18, 1917  
   ? 10  L

66. **New Year's Eve on the Border**.
   2/19, 1917 Democratic Glee Club of Columbus  
   MC 2  L

67. **Ertswhile Susan**, Marian de Forest (novel by H.R. Martin; "Panabetta").
   2/20-21, 1917 Madison Corey - Jos.Hiter Mrs. Fiske  
   C 1  R

68. **Mister Antonio**, B. Tarkington.
   2/22-24, 1917 Charles Frohman Otis Skinner  
   C 1  R

   2/26-28, 1917 Cohan & Harris Leo Ditrichstein  
   C 1  R

70. **Twin Beds**, Field & Mayo
   3/1-3, 1917 A.S. Stern - Selwyn & Co. Lois Bolton  
   F 3  F
   3/5-6, 1917  William H. Currie  Taylor Holmes  C  1  R
72. Betty. Book by G. Unger & F. Lonsdale, music by P. Rubens,
   lyrics by A. Ross & P. Rubens.
   3/8-10, 1917  Charles Dillingham  Raymond Hitchcock  MC  1  R
73. Dr. Rexford.
   3/11, 1917  ?  11  L
74. International Bible Students.
   3/11, 1917  ?  2  R
75. Sousa and his Band.
   3/11, 1917  John Philip Sousa  Co  1  R
76. Ziegfeld Follies.
   3/12-17, 1917  F. Ziegfeld, Jr.  MC  3  R
77. Dr. Rexford.
   3/18, 1917  ?  12  L
   3/19-20, 1917  David Belasco  David Warfield  Dr  1  R
79. Mrs. Morrey in Recital.
   3/21, 1917  Grace Hamilton Morrey  Morrey School of Music  Co  1  L
   3/22, 1917   Henry W. Savage   Paula Shay
   Dr 2 R

81. Getting Married. G. B. Shaw
   3/23-24, 1917   Faversham Company   William Faversham
                   Henrietta Crosman
   C 1 R

82. Dr. Rexford.
   3/25, 1917
   ? 13 L

   S. Greene, music by J. Kern.
   3/26-31, 1917   Marbury - Comstock Co.   George Mack
   MC 1 R

84. Dr. Rexford.
   4/1, 1917
   ? 13 L

85. Troup "B".
   4/1, 1917
   F1 1 R

86. Lyman H. Howe's Travel Festival.
   4/5-8, 1917   L. Howe
   F1 10 R

87. Dr. Rexford.
   4/8, 1917
   ? 15 L

4/9-14, 1917 The Winter Garden Co. Al Jolson

89. *Dr. Hexford.*

4/15, 1917

90. *The Birth of a Nation.* D.W. Griffith

4/16 - 5/26, 1917 Dorothy Gish

END OF THE THEATRE SEASON
1917 - 1918

1. **Al. G. Field Greater Minstrels.**
   8/27-9/1, 1917  Al. G. Field  John Healy  M 1  6  R

2. **Birth of a Nation.**
   9/2-8, 1917  F 1  2  R

3. **Lyman H. Howe's Travel Festival.**
   9/9-16, 1917  L. Howe  F 1  10  R

4. **Seventeen.** Hugh Stanislaus Strange & Stannard Mears. (novel: B. Tarkington)
   9/17-19, 1917  Stuart Walker Company  C 1  R

5. **The 13th Chair.** Bayard Veiller.
   9/20-22, 1917  William Harris, Jr.  Me 1  R

6. **Irish and Proud of it.** Wal Pink.
   9/24-29, 1917  Joe O'Gorman Company  Joe O'Gorman  MC 1  R

7. **Neil O'Brien and his Great American Minstrels.**
   10/2-3, 1917  Oscar F. Hodge  Neil O'Brien  M 1  3  R

8. **Twin Beds.** Field & Mayo.
   10/2-6, 1917  A. S. Stern Co.  Lois Bolton  F 4  R
   1/8-10, 1917 Hermann H. Moss, Inc. Frank W. Shea MC 2 R

    10/11, 1917 Percival Knight P. Knight MC 1 R

11. Nothing but the Truth. James Montgomery (novel: Frederick Isham)
    10/12-13, 1917 G. M. Anderson-L. Weber William Collier F 1 R

12. The Bird of Paradise. H. W. Tully
    10/15-20, 1917 Oliver Morosco Marion Hutchins Dr 2 R

13. Dr. Hume. Medium.
    10/21, 1917 Ma 2 L

    10/22-27, 1917 Klaw, Erlanger & Tyler Patricia Collinge C 1 R

15. Hamlet. Wm. Shakespeare.
    10/29, 1917 T 2 R

    10/30, 1917 T 2 R

17. The Merchant of Venice.
    10/31, 1917 (Mat.) C 2 R
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Author(s)/Producer(s)</th>
<th>Dates</th>
<th>Company</th>
<th>Director</th>
<th>Act</th>
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<tr>
<td>18</td>
<td>Othello</td>
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<td>10/31, 1917</td>
<td>Kellerd Company</td>
<td>John E. Kellerd</td>
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<td>19</td>
<td>Why Marry?</td>
<td>Jesse Lynch Williams</td>
<td>11/1-3, 1917</td>
<td>Selwyn and Company</td>
<td>Nat C. Goodwin</td>
<td>C</td>
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<td>20</td>
<td>Fair and Warmer</td>
<td>A. Hopwood</td>
<td>11/5-7, 1917</td>
<td>Selwyn and Company</td>
<td>John Arthur</td>
<td>C</td>
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<td>21</td>
<td>Sarah Bernhardt</td>
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<td>11/10, 1917</td>
<td>Bernhardt Company</td>
<td>Sarah Bernhardt</td>
<td>Dr</td>
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<td>24</td>
<td>An Evening with J. M. Barrie</td>
<td></td>
<td>11/19-21, 1917</td>
<td>Charles Frohman</td>
<td></td>
<td>Dr</td>
<td>1</td>
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<tr>
<td>26</td>
<td>Macbeth</td>
<td>Wm. Shakespeare</td>
<td>11/26 &amp; 30, 1917</td>
<td></td>
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</table>
27. *Hamlet*. 
11/27, 1917

28. *Romeo and Juliet*. 
11/28, 1917 (Mat.)

29. *King Lear*. 
11/28, 1917 (Eve.)

30. *The Merchant of Venice*. 
11/29 & 12/1, 1917

11/29, 1917 (Eve.)

12/1, 1917 (Eve.) Mantell Company

33. *A Little Bit Old Fashioned*. Anna Nichols. 
12/3-5, 1917 Augustus Pitou, Inc.

34. *Her Soldier Boy*. Book & lyrics by H.J. Young, music by E. Kalman 
12/7-8, 1917 Shuberts

12/10-12, 1917 Charles Frohman

T 3 R

T 1 R

T 1 R

C 3 R

Dr 1 R

T 1 R

F 1 R

MC 1 R

G 2 R
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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Dates</th>
<th>Location</th>
<th>Performers</th>
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<tr>
<td>36</td>
<td>Oak Street Day Nursery.</td>
<td>12/13, 1917</td>
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<tr>
<td>37</td>
<td>Over There and Home Again. A Minstrel Revue.</td>
<td>12/17, 1917</td>
<td>Columbus Democratic Glee Club</td>
<td></td>
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<td>38</td>
<td>Grand Entertainment by Alladin Temple. (benefit)</td>
<td>12/18-19, 1917</td>
<td>The Shriners of Columbus</td>
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<tr>
<td>40</td>
<td>Farewell American Tour of Harry Lauder.</td>
<td>12/28-29, 1917</td>
<td>William Morris</td>
<td>Harry Lauder</td>
</tr>
<tr>
<td>41</td>
<td>Ben-Hur. William Young. (novel: Lew Wallace)</td>
<td>12/31-1/5, 1918</td>
<td>Klaw &amp; Erlanger</td>
<td>Robert Frazer</td>
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<tr>
<td>42</td>
<td>You're In Love. Book &amp; lyrics by O. Hauerbach, music by R. Friml.</td>
<td>1/7-9, 1918</td>
<td>Arthur Hammerstein</td>
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<tr>
<td>43</td>
<td>Flora Bella. Book by Felix Doerman, lyrics by P. Waxman, music by C. Culliver &amp; M. Schwartzwald</td>
<td>1/11-12, 1918</td>
<td>N.Y. Casino Theatre</td>
<td>Ahoda Nickells</td>
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<tr>
<td>44</td>
<td>So Long Letty. Book by O. Morosco &amp; E. Harris, music and lyrics by Earl Carroll.</td>
<td>1/14-19, 1918</td>
<td>Oliver Morosco</td>
<td>Charlotte Greenwood</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Book Authors</td>
<td>Lyrics Authors</td>
<td>Music Authors</td>
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<td>45</td>
<td>Miss Springtime</td>
<td>G. Bolton</td>
<td>P.G. Wodehouse, R. Reynolds</td>
<td>E. Kalman</td>
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<td>46</td>
<td>Love O' Mike</td>
<td>T. Sydney</td>
<td>H.B. Smith</td>
<td>J. Kern</td>
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<td>47</td>
<td>His Bridal Night</td>
<td>Lawrence Rising, M. Mayo</td>
<td>J. Kern</td>
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<td>48</td>
<td>A Kiss for Cinderella</td>
<td>J. M. Barrie</td>
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<tr>
<td>49</td>
<td>Come out of the Kitchen</td>
<td>A.E. Thomas</td>
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<tr>
<td>50</td>
<td>Experience</td>
<td>G.V. Hobart</td>
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<td>51</td>
<td>Rambler Rose</td>
<td>H.B. Smith</td>
<td>V. Jacobi</td>
<td></td>
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<tr>
<td>52</td>
<td>Follow Me</td>
<td>F. Dormann, L. Ascher</td>
<td>S. Romberg</td>
<td></td>
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</tbody>
</table>
53. The 13th Chair. B. Veiller.
   2/28-3/2, 1918  William Morris, Jr.  
   Me 2  R

54. Upstairs and Down. Frederic and Fanny Hatton.
   3/4-6, 1918  Oliver Morosco  
   C 1  R

55. Daddy Long Legs. J. Webster.
   3/7-8, 1918  Henry Miller  
   C 3  R

56. Captain Frank Burr. (Charity)
   3/10, 1918  
   ? 1  L

57. Robinson Crusoe. Book & lyrics by F. Stuart-Whyte, music by P. Bayard, 
    C. Hamilton, S. Blythe.
   3/11-13, 1918  F. Stuart-Whyte  Zara Clinton  
   MC 1  R

   3/18-23, 1918  W. Smith & John Golden  Ruth Chester  
   C 1  R

59. Ziegfeld Follies.
   3/25-30, 1918  F. Ziegfeld, Jr.  Allyn King  
   MC 4  R

60. Intolerance.
   3/31-4/13, 1918  
   F1 1  R

61. The Remaking of a Nation (Camp Sherman)
   4/14-21, 1918  U. S. Government  
   F1 1  R
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<th>Venue</th>
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<tr>
<td>63.</td>
<td><em>Notre Dame Circle</em></td>
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<td>4/29, 1918</td>
<td>St. Joseph Academy</td>
<td>MC 1 L</td>
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<tr>
<td>66.</td>
<td><em>Lyman H. Howe's Travel Festival</em></td>
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<td>5/6-11, 1918</td>
<td>L. Howe</td>
<td>F1 11 R</td>
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<td>67.</td>
<td><em>My Years in Germany</em></td>
<td>Gerard</td>
<td>5/12-18, 1918</td>
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<td>F1 1 R</td>
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<tr>
<td>68.</td>
<td><em>Over the Top</em></td>
<td>Book by P. Bartholomae &amp; H. Atteridge, music by S. Romberg.</td>
<td>5/20-33, 1918</td>
<td>Lee &amp; J. J. Shubert, Justine Johnstone</td>
<td>MC 1 R</td>
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<tr>
<td>69.</td>
<td>Holy Name Church. (benefit)</td>
<td></td>
<td>5/23, 1918</td>
<td></td>
<td>MC 1 L</td>
</tr>
</tbody>
</table>
| 70. | *Lilac Time*                              | Jane Cowl & Jane Murfin                                 | 5/24-25, 1918       | Selwyn & Company, Jane Cowl        | C 1 R  

71. **The Naughty Wife.** Fred Jackson.
   5/27-29, 1918        Selwyn & Company    Charles Cherry  F  l  R

72. **Out There.** J. Hartley Manners. (benefit)
   5/30, 1918           American Red Cross   All-star Cast  Dr  l  L

73. **Pershing's Crusaders.**
   6/2-8, 1918          U. S. Government    F1  l  R

74. **Senior Class of North High School:**
   6/17, 1918

END OF THE THEATRE SEASON
1918 - 1919

1. *Al. G. Field Greater Minstrels.*
   8/26-31, 1918  Al. G. Field
   Mi 7 R

2. *All the Comforts of Home.* William Gillette (Baby Camp Benefit)
   9/2, 1918  Benefit Players
   C 1 L

3. *Friendly Enemies.* Samuel Shipman & Aaron Hoffman
   9/2-7, 1918  A. H. Woods
   Me 1 R

   9/8-14, 1918
   F1 1 R

   9/16-21, 1918  Lee & J. J. Shubert  James Corbett
   MC 1 R

   9/23-25, 1918  Rock and White Company  William Rock
   MC 1 R

   9/26-28, 1918  Adeline Amusement Co.  Richard Carle
   MC 1 R

   9/30-10/5, 1918  Oliver Morosco  Florence Rockwell
   Dr 3 R
   10/7-9, 1918  Klaw, Erlanger & Tyler  George Arliss
   C  1  R

   10/10-12, 1918  Joe Weber  Frank Moulan
   MC  1  R

   11/11-16, 1918  The Lyceum Company
   Me  1  R

12. The Little Teacher. Harry J. Smith
   11/18-23, 1918  Cohan & Harris  Mary Ryan
   C  1  R

13. Dr. Hume. Medium.
   11/24, 1918
   Ma  3  L

   (novel: James Montgomery)
   11/25-30, 1918  Cohan & Harris  J. Humbird Duffey
   MC  1  R

   12/1-7, 1918  Comstock & Elliott  Harry Pauli
   MC  1  R

16. Twin Beds. Field & Mayo
   12/8-11, 1918  A. S. Stern & Company  Lois Bolton
   F  5  R

17. Pollyanna. C.C.Cushing
   12/12-14, 1918  Klaw & Erlanger  Madge Bellamy
   C  2  R
   12/15-21, 1918  Klaw & Erlanger  Billy B. Van  MC 1  R
19. **Chin-Chin.** Book & lyrics by I. Caldwell & H.H. Burnside, music by Ivan Caryll.
   12/25-28, 1918  Charles Dillingham  Walter Wills  MC 2  R
   12/29-1/1, 1919  Comstock & Elliott  MC 1  R
21. **Lord and Lady Algy.** H.C. Carton.
   1/6-8, 1919  Faversham-Elliott  William Faversham
              Maxine Elliott  C 1  R
   1/9-11, 1919  William Moore Patch  Murray Stephens
              Rose Coghlan  Me 1  R
23. **Flo-Flo.** Fred de Gresac, lyrics by E. Paulton & De Gresac, music by Silvio Hein.
   1/13-18, 1919  John Cort  Rena Perker  MC 1  R
24. **Parlor Bedroom and Bath.** C.W. Bell & Mark Swan.
   1/20-22, 1919  A.H. Wood  Walter E. Perkins  F 1  R
   1/23-29, 1919  Lillian Gish  Fi 2  R
26. **The Honor of the Family.** Emile Fabre.
   1/30-2/1, 1919  Charles Forhman  Otis Skinner  C 1  L
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Author(s)</th>
<th>Dates</th>
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<th>Director</th>
<th>Cast Members</th>
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<tbody>
<tr>
<td>27</td>
<td>Experience</td>
<td>G.V. Hobart</td>
<td>2/2-8, 1919</td>
<td>Comstock, Fliott &amp; Gest</td>
<td>Dr 2 R</td>
<td></td>
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<td>28</td>
<td>Penrod</td>
<td>Ed Rose. (novel: B. Tarkington)</td>
<td>2/9-12, 1919</td>
<td>Klaw, Erlanger &amp; Tyler</td>
<td>C 1 R</td>
<td>Andrew Lawlor</td>
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<tr>
<td>29</td>
<td>Happiness</td>
<td>J. Harley Manners.</td>
<td>2/13-15, 1919</td>
<td>Klaw, Erlanger &amp; Tyler</td>
<td>C 1 R</td>
<td>Laurette Taylor</td>
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<tr>
<td>30</td>
<td>Maytime</td>
<td>Book by R.J. Young, music by S. Romberg.</td>
<td>2/17-22, 1919</td>
<td>Lee &amp; J. J. Shubert</td>
<td>MC 1 R</td>
<td>John Charles Thomas</td>
</tr>
<tr>
<td>31</td>
<td>The Copperhead</td>
<td>Augustus Thomas.</td>
<td>2/24-26, 1919</td>
<td>John D. Williams</td>
<td>Me 1 R</td>
<td>Lionel Barrymore</td>
</tr>
<tr>
<td>32</td>
<td>The Boomerang</td>
<td>W. Smith &amp; Victor Mapes.</td>
<td>2/27-3/1, 1919</td>
<td>David Belasco</td>
<td>C 1 R</td>
<td>Robert Conness</td>
</tr>
<tr>
<td>33</td>
<td>Hitch-koo</td>
<td>Book &amp; lyrics by Glen McDonough, music by I. Hubbell.</td>
<td>3/2-5, 1919</td>
<td>Hitch-Koo Company</td>
<td>MC 1 R</td>
<td>Raymond Hitchcock</td>
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<tr>
<td>34</td>
<td>The Violation</td>
<td>H.S. Sheldon.</td>
<td>3/6-8, 1919</td>
<td>Harry Hunter</td>
<td>Me 1 R</td>
<td>King Baggot</td>
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<tr>
<td>35</td>
<td>Head over Heels</td>
<td>Book &amp; lyrics by E. Allan Woolf, music by J. Kern.</td>
<td>3/9-12, 1919</td>
<td>Henry W. Savage</td>
<td>MC 1 R</td>
<td>Mitzl Hoyden</td>
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</table>
   3/13-15, 1919 **Billeted Company** Margaret Anglin
   C 1 R

   3/16-22, 1919 **Wm. A. Brady** James Dyrenforth Katherine Cornell
   Me 1 R

   3/23-29, 1919 **Lee & J.J. Shubert** Eugene & Wm. Howard
   MC 3 R

39. **Zeigfeld Follies.**
   3/30-4/6, 1919 **F. Zeigfeld, Jr.**
   MC 5 R

   4/10-12, 1919 **David Belasco** Ina Claire
   C 1 R

41. **New York Syncopated Orchestra.**
   4/13, 1919 **Will M. Cook, Con.**
   Co 1 R

42. **The Off Chance.** R.C. Carton.
   4/14-16, 1919 **Charles Frohman** Ethel Barrymore
   C 1 R

43. **The Saving Grace.** C. Haddon Chambers.
   4/17-19, 1919 **Charles Frohman** Cyril Maude
   C 1 R

44. **Thurston, The Famous Magician.**
   4/20-26, 1919 **Thurston Company**
   Ma 1 R
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Date</th>
<th>Authors</th>
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</thead>
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<tr>
<td>45</td>
<td>Democratic Glee Club Show.</td>
<td>4/28, 1919</td>
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<td></td>
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<tr>
<td>47</td>
<td>Three Faces East. Anthony P. Kelly.</td>
<td>5/1-3, 1919</td>
<td>Cohan &amp; Harris</td>
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<tr>
<td>48</td>
<td>So Long Letty. Book by O. Morosco &amp; E. Harris, music by Earl Carroll.</td>
<td>5/4-10, 1919</td>
<td>Oliver Morosco Charlotte Greenwood</td>
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<tr>
<td>49</td>
<td>Sunshine. Book &amp; lyrics by Wm. C. Duncan, music by Alexander Johnstone.</td>
<td>5/12-17, 1919</td>
<td>Shaw and Johnstone Jane Richardson</td>
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<td>50</td>
<td>The End of the Road.</td>
<td>5/18-24, 1919</td>
<td>F1</td>
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<tr>
<td>51</td>
<td>The Heart of Humanity.</td>
<td>5/25-6/7, 1919</td>
<td>F1</td>
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<td>52</td>
<td>The Shepherd of the Hills.</td>
<td>6/8-14, 1919</td>
<td>F1</td>
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<tr>
<td>53</td>
<td>Mickey.</td>
<td>6/15-28, 1919</td>
<td>F1</td>
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END OF THE THEATRE SEASON
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<tbody>
<tr>
<td>1. <strong>Al. G. Field's Greater Minstrels.</strong></td>
<td>8/25-30, 1919</td>
<td>Al. G. Field</td>
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<tr>
<td>2. <strong>Mickey.</strong></td>
<td>8/31-9/6, 1919</td>
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<td>3. <strong>Eyes of the World.</strong></td>
<td>9/7-13, 1919</td>
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<td>4. <strong>Checkers.</strong></td>
<td>9/14-20, 1919</td>
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<td>5. <strong>Going Up.</strong> Book by Hauerbach, lyrics by Hauerbach, music by L. Hirsch.</td>
<td>9/22-24, 1919</td>
<td>Cohan &amp; Harris Raymond Crane</td>
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<td>7. <strong>Sousa and his Band.</strong></td>
<td>9/28, 1919</td>
<td>John Philip Sousa</td>
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<td>8. <strong>Daddies.</strong> John L. Hobble.</td>
<td>9/29-10/1, 1919</td>
<td>David Belasco John W. Cope</td>
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</tbody>
</table>
   10.2-4, 1919 Walter Hast

   10/6-8, 1919 Charles Dillingham Joseph Santley

   10/9-11, 1919 John Cort Fritzi Scheff

   10/13-18, 1919 Oliver Morosco Florence Rockwell

13. Little Simplicity. Book & lyrics by R. J. Young, music by A. Barratt.
   10/20-22, 1919 Lee & J.J. Shubert Marjorie Gateson

   10/23-25, 1919 Hercarsi Corporation (John P. Slocum) Arthur Deagon

   1/27-29, 1919 Comstock-Elliott Spencer Charters

   10/30-11/1, 1919 H. H. Frazee Clifton Drawford

17. Tillie. Helen R. Martin & Frank Howe, Jr. (novel"Tillie, a Mennonite Maid.")
   11/3-5, 1919 Klaw, Erlanger & Tyler Arthur Aylesworth
18. She Walked in her Sleep. Mark Swan.
   11/6-8, 1919   A.S. Stern & Co.   Arthur Aylesworth   F   1   R

   11/10-15, 1919   Comstock & Gest   Marjorie Wood   MC   1   R

20. The Wanderer. Maurice V. Samuels, music by A. Goetzl.
   1/17-22, 1919   Comstock & Gest   Robert Frazer   Dr   1   R

21. Lombardi, Ltd. Frederick & Fanny Hatton
   11/24-26, 1919   Oliver Morosco   Leo Carrillo   C   1   R

   11/27-29, 1919   John Cort   Tavis Belge   MC   1   R

   12/1-3, 1919   John Cort   Ada Mae Weeks   MC   1   R

   12/4-6, 1919   David Belasco   David Warfield   C   2   R

   12/8-13, 1919   Arthur Hammerstein   William Kent   MC   1   R

   12/15-17, 1919   John Golden   Stuart Fox   C   2   R
<table>
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<tr>
<th>No.</th>
<th>Title</th>
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<th>Companies</th>
<th>Director</th>
<th>Location</th>
<th>Notes</th>
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<tr>
<td>27.</td>
<td>The Better 'Ole</td>
<td>Capt. E. Bairnsfather &amp; Capt. A. Elliot, music by P. Knight.</td>
<td>12/18-20, 1919 Elda Producing Corp. DeWolf Hopper</td>
<td>MC 1 R</td>
<td></td>
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<tr>
<td>29.</td>
<td>Experience</td>
<td>G.V. Hobart</td>
<td>12/25-27, 1919 Comstock and Gest Donald Scanlan</td>
<td>Dr 3 R</td>
<td></td>
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<td>31.</td>
<td>International Bible Students Association.</td>
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<td>1/4, 1920</td>
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<td>33.</td>
<td>Fifty-Fifty</td>
<td>Wm. Lennox &amp; Margaret Michael (story: &quot;All the Comforts of Home.&quot;)</td>
<td>1/8-10, 1920 Harry Carroll and H. Atteridge Herbert Corthell</td>
<td>MC 1 R</td>
<td></td>
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<tr>
<td>34.</td>
<td>The Ed Wynn Carnival</td>
<td>Book &amp; songs by Ed. Wynn.</td>
<td>1/12-17, 1920 Whitney &amp; Wynn Company Ed Wynn</td>
<td>MC 1 R</td>
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<td>35.</td>
<td>Tea for Three</td>
<td>Koi Cooper Megrue.</td>
<td>1/19-21, 1920 Selwyn &amp; Company Arthur Byron</td>
<td>C 1 R</td>
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</table>
36. **Tiger Rose.** Willard Mack
   1/22-24, 1920  David Belasco  Maria Ascaraga  Me 1  R

37. **Nell of Orleans.** Laurence Eyre.
   1/26-28, 1920  Cohan & Harris  Mrs. Fiske  C 1  R

   1/29-31, 1920  May Irwin Company  May Irwin  C 1  R

39. **Jack O' Lantern.** Book & lyrics by A. Caldwell & H.H. Burnside,
    music by Ivan Caryll.
   2/2-7, 1920  Charles Dillingham  Fred Stone  MC 1  R

   2/12-14, 1920  Charles Dillingham  Julia Sanderson
                  Joseph Cawthorn  MC 1  R

41. **The Boomerang.** W. Smith & V. Mapes.
   2/16-18, 1920  David Belasco  Robert Conness  C 2  R

42. **A Prince There Was.** Geo. M. Cohan (novel: "Enchanted Hearts"; Darragh Aldrich)
   2/19-20, 1920  Cohan & Harris  Grant Mitchell  C 1  R

43. **Dr. Hume, Medium.**
   2/22-1920  Ma 4  L
44. **Sometime**, Book & lyrics by H.J. Young, music by R. Prinl.
   
   2/23-28, 1920  Arthur Hammerstein  Frank Tinney  
   MC 1  R

45. **The Godman Minstrels**.

   2/29, 1920  
   Mi 1  L

   
   3/1-3, 1920  Henry W. Savage  Frank Carter  
   MC 1  R

47. **Dear Brutus**, J.M. Barrie.

   3/4-6, 1920  Charles Frohman  William Gillette  
   C 1  R

   
   3/8-10, 1920  Melvill Alexander  Kitty Gordon  
   MC 1  R

49. **Twelfth Night**, Wm. Shakespeare.

   3/11-13, 1920  
   C 2  R

50. **Hamlet**.

   3/12, 1920  
   T 4  R

51. **The Taming of the Shrew**.

   3/13, 1920  Lee Shubert  E.H. Sothern  Julia Marlowe  
   C 1  R

52. **The Riddle: Woman**, C.E. Wells & D. Donnelly. (Danish play: C. Jacobi.)

   3-15-17, 1920  Madame Kalich Companu  Bertha Kalich  
   Dr 1  238
<table>
<thead>
<tr>
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<th>Date</th>
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<tr>
<td>53</td>
<td><em>Moonlight And Honeysuckle</em></td>
<td>George Scarborough</td>
<td>3/18-20, 1920</td>
<td>C 1 R</td>
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<tr>
<td>56</td>
<td><em>Otto B. Heaton Company</em></td>
<td></td>
<td>4/4/1, 1920</td>
<td>? 1 L</td>
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<td>57</td>
<td><em>Three Wise Fools</em></td>
<td>Austin Strong</td>
<td>4/5-7, 1920</td>
<td>C 1 R</td>
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<td>58</td>
<td><em>Fanchon and Marco Revue</em></td>
<td>Music by Fanchon &amp; Marco</td>
<td>4/8-10, 1920</td>
<td>MC 1 R</td>
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<tr>
<td>59</td>
<td><em>The Democratic Glee Club Show</em></td>
<td></td>
<td>4/11, 1920</td>
<td>MC 5 L</td>
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<tr>
<td>60</td>
<td><em>Hello Alexander</em></td>
<td>Book by Ed Smith &amp; Emily Young, lyrics by Al Bryan, music by J. Schwartz</td>
<td>4/12-17, 1920</td>
<td>MC 1 R</td>
<td></td>
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<tr>
<td>61</td>
<td><em>Tiger! Tiger!</em></td>
<td>Ed Knoblock</td>
<td>4/19-21, 1920</td>
<td>Dr 1 R</td>
<td></td>
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<tr>
<td>No.</td>
<td>Title</td>
<td>Author/Contributors</td>
<td>Dates</td>
<td>Cast/Notes</td>
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<tr>
<td>-----</td>
<td>-------------------------------------------</td>
<td>------------------------------------------------------------------------------------</td>
<td>-------------</td>
<td>-----------------------</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td><em>Angel Face</em></td>
<td>Book by H.B. Smith, lyrics by H.B. Smith, music by V. Herbert.</td>
<td>4/22-24, 1920</td>
<td>George W. Lederer Jack Donahue MC 1 R</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td><em>Buckeye Republican Club Show</em></td>
<td></td>
<td>4/25, 1920</td>
<td>MC 1 R</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td><em>Poldekin</em></td>
<td>B. Tarkington.</td>
<td>5/10-15, 1920</td>
<td>George C. Tyler George Arliss C 1 R</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td><em>Robin Hood</em></td>
<td>Libretto by H.B. Smith, music by Reginald de Koven.</td>
<td>5/17-22, 1920</td>
<td>Ralph Dunbar Albert Parr MC 4 R</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td><em>Confession</em></td>
<td>(A premiere showing.)</td>
<td>5/23-6/5, 1920</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**END OF THE THEATRE SEASON**
1920 - 1921

1. **Al. G. Field Greater Minstrels.**
   
   8/30-9/4, 1920  **Al. G. Field**  Bert Swor  M 1 9  R

2. **Civilian Clothes.** T. Buchanan.
   
   9/6-11, 1920  **Oliver Morosco**  Wm. Courtenay  C 1  R

3. **Tattle Tales.** Book by James Hussey, lyrics by H. Johnson, music by A. Gottler.
   
   9/13-15, 1920  **James Hussey**  Rae Samuels  MC 1  R

4. **Blind Youth.** W. Mack & Lou Tellegen.
   
   9/16-18, 1920  **Tellegen Company**  Lou Tellegen  Me 1  R

5. **Always You.** Book & lyrics by Oscar Hammerstein II, music by Herbert Stothart.
   
   9/23-25, 1920  **Arthur Hammerstein**  Irene Franklin  MC 1  R

   
   9/27-29, 1920  **Lee & J. J. Shubert**  Al Jolson  MC 1  R

   
   9/30-10.2, 1920  **Max Wilner & S. Komberg**  Bert Clark  MC 1  R

8. **Sousa and his Band.**
   
   10/3, 1920  **John Philip Sousa, Director**  Co 3  R

9. **The Masquerader.** John H. Booth (novel: Katherine C. Thurston.)
   
   10/4-6, 1920  **Richard W. Tully**  Guy Bates Post  C 1  R
   10/7-9, 1920 Ralph Dunbar Ed Andrews MC 2 R

   10/11-16, 1920 John Cort Fred Heider MC 2 R

12. Dear Me. Luther Reed & Hale Hamilton.
   10/18-20, 1920 John Golden Grace Lahue C 1 R

   10/21-23, 1920 Nora Bates Company Nora Bates MC 1 R

    Fevrier & A. Goetzl.
   10/25-30, 1920 Comstock & Gest Mildred Walker MC 1 R

   10/31, 1920 W. Heighton-Ina Hangenow D 1 R

   11/1-3, 1920 Gleerich Productions, Inc. MC 1 R

   11/4-6, 1920 Augustus Pitou, Inc. Walker Whiteside Me 1 R

   11/8-10, 1920 George C. Tyler Gregory Kelly C 1 R

   11/11-13, 1920  Shuberts  Shep Camp  MC 1  R

20. **Dr. Hume.** Medium.

   11/14, 1920  Ma 5  L

21. **The Girl in the Spotlight.** Book & lyrics by H. Bruce, music by V. Herbert.

   11/15-17, 1920  George W. Lederer Co.  Eddie Dowling  MC 1  R

22. **Twin Beds.** Field & Mayo.

   11/18-20, 1920  Clay Lambert  Zaina Curzon  F 7  R

23. **Linger Longer Letty.** Book by A. Nichol, music by Al Goodman, lyrics by B. Grossman

   11.22-27, 1920  Oliver Morosco  Charlotte Greenwood  MC 1  R


   11/28-12/1, 1920  Ed Wynn Company  Ed Wynn  MC 2  R

25. **Buddies.** G.V. Hobart, music & lyrics by B. C. Hilliam.

   12/2-4, 1920  Selwyn & Company  Charles King  MC 1  R

26. **Richelieu.** Wm. Shakespeare.

   12/6, 1920  T 1  R

27. **Hamlet.**

   12/7, 1920  T 5  R
28. As You Like It.
   12/8, 1920 (Mat.)

29. Julius Caesar.
   12/8, 1920 (Eve.)

30. King Lear.
   12/9, 1920

31. Macbeth.
   12/10, 1920

32. The Merchant of Venice.
   12/11, 1920 (Mat.)

33. Richard, III.
   12/11, 1920 (Eve.) Mantell and Company
   Robert B. Mantell

34. Mary, Book & lyrics by Hauerbach & F. Mandel, music by L. Hirsch.
   12/13-18, 1920 Geo. M. Cohan
   Edna Horn

35. The Democratic Glee Club Show.
   12/19, 1920

   12/20-25, 1920 The Bohemians, Inc.
   Virginia Daw
37. **Not so Long Ago.** Arthur Richman.
   12/27, 1/1, 1921 Lee and J.J. Shubert
   Eva LeGallienne
   C 1 R

38. **Macushla.** R. J. Young.
   1/3-5, 1921 A. L. Erlanger
   Chauncey Olcott
   C 1 R

39. **Adam and Eva.** G. Bolton & Geo. Middleton
   1/6-8, 1921 Comstock and Gest
   William Boyd
   C 1 R
   Molly McIntyre

40. **The Fanchon and Marco Satires of 1920.** Book by J. Havez, lyrics by Fanchon & Marco
   1/13-15, 1921 Fanchon and Marco Co.
   MC 2 R

41. **Take it From Me.** Book & lyrics by Will B. Johnstone, music by W.R. Anderson.
   1/17-22, 1921 Take it from Me, Inc.
   Arline Gardiner
   MC 1 R

42. **The Old Homestead.** Derman Thompson.
   1/27-29, 1921 Augustus Pitou, Inc.
   William Lawrence
   C 1 R

43. **Chu Chin Chow.** Book by O. Asche, music by F. Norton.
   1/31-2/5, 1921 Comstock and Gest
   Eugene Cowles
   MC 2 R

44. **Irene.** Book by J. Montgomery, music by E. Hoyce, lyrics by J. McCarthy.
   1/7-12, 1921 The Vanderbuilt Co.
   Raymond Crane
   MC 1 R

45. **Thurston, The Famous Magician.**
   2/14-19, 1921 Howard Thurston Company
   Ma 3 R
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Author(s)</th>
<th>Dates</th>
<th>Company</th>
<th>Director</th>
<th>Cast Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>46</td>
<td>Marcus Show of 1920.  Words &amp; Music by Charles Abbate.</td>
<td></td>
<td>3/21-23, 1921</td>
<td>Mike Sacks</td>
<td>MC 1</td>
<td>R</td>
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<tr>
<td>47</td>
<td>The Return of Peter Grimm. David Belasco.</td>
<td></td>
<td>2/24-26, 1921</td>
<td>David Warfield</td>
<td>Dr 1</td>
<td>R</td>
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<tr>
<td>48</td>
<td>At the Villa Rose. A.E.W. Mason</td>
<td></td>
<td>2/28-3/2, 1921</td>
<td>Otis Skinner</td>
<td>C 1</td>
<td>R</td>
</tr>
<tr>
<td>50</td>
<td>The Bird of Paradise. R.W. Tully.</td>
<td></td>
<td>3/7-12, 1921</td>
<td>Florence Rockwell</td>
<td>Dr 5</td>
<td>R</td>
</tr>
<tr>
<td>51</td>
<td>Sinbad. Book by Atteridge, music and lyrics by Jolson &amp; Romberg.</td>
<td></td>
<td>3/14-16, 1921</td>
<td>Al Jolson</td>
<td>MC 2</td>
<td>R</td>
</tr>
<tr>
<td>53</td>
<td>Hamlet. Wm. Shakespeare.</td>
<td></td>
<td>3/21, 1921</td>
<td></td>
<td>T 6</td>
<td>R</td>
</tr>
<tr>
<td>54</td>
<td>Macbeth.</td>
<td></td>
<td>3/22, 1921</td>
<td></td>
<td>T 5</td>
<td>R</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Dates</td>
<td>Authors/Producers</td>
<td></td>
<td></td>
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<td>--------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>55</td>
<td>Romeo and Juliet</td>
<td>3/23, 1921 (Mat.)</td>
<td>T 2 R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Othello</td>
<td>3/23, 1921 (Eve.)</td>
<td>Fritz Lieber</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>57</td>
<td>Bab. E. Childs Carpenter (novel: Mary Roberts Rinehart)</td>
<td>3/24-26, 1921</td>
<td>George C. Tyler, Helen Hayes</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>58</td>
<td>Ziegfeld Follies. Lyrics and music by I. Berlin.</td>
<td>3/28-4/2, 1921</td>
<td>F. Ziegfeld, Jr., Carl Randall</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>59</td>
<td>Firemen's Minstrels.</td>
<td>4/4-6, 1921</td>
<td>Columbus Fireman's Association</td>
<td></td>
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<tr>
<td>60</td>
<td>The Prince and the Pauper. Amelie Eives (story: Mark Twain)</td>
<td>4/6-9, 1921</td>
<td>Lee Shubert, William Faversham</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>61</td>
<td>The Hottentot. V. Mapes &amp; Wm. Collier.</td>
<td>4/11, 13, 1921</td>
<td>Sam H. Harris, William Collier</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>62</td>
<td>Broadway Brevities of 1920.</td>
<td>4/12-16, 1921</td>
<td>The Shuberts, Bert Williams</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>The Storm. Landgon McCormick</td>
<td>4/18-23, 1921</td>
<td>George Eroadhurst, Ben Taggart</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
64. Way Down East. D. W. Griffith.
    4/25-5/21, 1921

65. The Committee of Hope. (benefit)
    5/25, 1921 Strollers

66. Marie Sands.
    5/28, 1921

67. Anthony Feraro.
    5/29, 1921

END OF THE THEATRE SEASON
## APPENDIX B

### THE BODA JOURNAL FOR 1913-1914

<table>
<thead>
<tr>
<th>Name of Production</th>
<th>Gross</th>
<th>Perct</th>
<th>House Share</th>
<th>House Prft. (Wk)</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week ending August 30, 1913.</strong></td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>AL. G. FIELD GREATER MINSTRELS</td>
<td>$3,903.00</td>
<td>35%</td>
<td>$1,366.05</td>
<td>$742.03</td>
<td>4</td>
</tr>
<tr>
<td><strong>Week ending Sept. 6, 1913.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CANDY SHOP</td>
<td>7,440.00</td>
<td>35</td>
<td>2,604.60</td>
<td>1,762.82</td>
<td>8</td>
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<tr>
<td><strong>Week ending Sept. 13, 1913.</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>LYMAN H. HOWE'S TRAVEL FESTIVAL</td>
<td>1,553.30</td>
<td>50</td>
<td>776.65</td>
<td>361.40</td>
<td>9</td>
</tr>
<tr>
<td><strong>Week ending Sept. 20, 1913.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>J.L. WHITE COMPANY (Rent)</td>
<td>125.00</td>
<td></td>
<td></td>
<td>L: 56.00</td>
<td>1</td>
</tr>
<tr>
<td><strong>Week ending Sept. 28, 1913.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUO VADIS (rent)</td>
<td>2,483.75</td>
<td>50</td>
<td>1,741.89</td>
<td>2,299.55</td>
<td>9</td>
</tr>
<tr>
<td>THE AMAZONS</td>
<td>4,265.50</td>
<td>25</td>
<td>1,166.38</td>
<td></td>
<td>3</td>
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<tr>
<td>INTERNATIONAL BIBLE STUDENTS (Rent)</td>
<td>75.00</td>
<td></td>
<td></td>
<td></td>
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<td><strong>Week ending October 5, 1913.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>ORVILLE HARROLD &amp; LYDIA LOCKE (Rent)</td>
<td>165.00</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
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<tr>
<td>QUO VADIS</td>
<td>3,707.75</td>
<td>50</td>
<td>1,853.87</td>
<td>1,127.86</td>
<td>11</td>
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<tr>
<td><strong>Week ending October 11, 1913.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>THE DREAM MAIDEN</td>
<td>1,382.75</td>
<td>35</td>
<td>487.47</td>
<td>125.00</td>
<td>4</td>
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<tr>
<td>Week ending</td>
<td>Play</td>
<td>Revenue</td>
<td>Quantity</td>
<td>Selling Price</td>
<td>Gross Revenue</td>
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<td>---------------</td>
<td>---------------</td>
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<tr>
<td>Oct. 18, 1913</td>
<td>The Beauty Shop</td>
<td>4,169.00</td>
<td>25</td>
<td>1,042.25</td>
<td>1,096.90</td>
</tr>
<tr>
<td></td>
<td>George Evans' &quot;Honey Boy&quot; Minstrels</td>
<td>1,459.75</td>
<td>30</td>
<td>437.92</td>
<td>483.27</td>
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<tr>
<td>Oct. 25, 1913</td>
<td>Mrs. Mat Plummer</td>
<td>770.25</td>
<td>35</td>
<td>269.59</td>
<td>268.14</td>
</tr>
<tr>
<td></td>
<td>Stop Thief</td>
<td>2,518.75</td>
<td>25</td>
<td>629.69</td>
<td>634.59</td>
</tr>
<tr>
<td>Nov. 1, 1913</td>
<td>Damaged Goods</td>
<td>3,255.00</td>
<td>30</td>
<td>976.50</td>
<td>1,058.80</td>
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<tr>
<td>Nov. 8, 1913</td>
<td>The Tongues of Men</td>
<td>1,133.25</td>
<td>35</td>
<td>396.64</td>
<td>360.49</td>
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<tr>
<td></td>
<td>Donald Robertson Drama Players</td>
<td>751.25</td>
<td>40</td>
<td>300.50</td>
<td>271.50</td>
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<tr>
<td>Nov. 15, 1913</td>
<td>The Red Rose</td>
<td>1,222.50</td>
<td>30</td>
<td>366.75</td>
<td>399.15</td>
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<tr>
<td></td>
<td>Excuse Me</td>
<td>1,670.00</td>
<td>35</td>
<td>584.50</td>
<td>618.95</td>
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<tr>
<td>Nov. 22, 1913</td>
<td>In Old Dublin</td>
<td>366.00</td>
<td>35</td>
<td>128.10</td>
<td>158.50</td>
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<tr>
<td></td>
<td>The Red Canary</td>
<td>1,966.75</td>
<td>30</td>
<td>590.02</td>
<td>617.04</td>
</tr>
<tr>
<td></td>
<td>Dr. Windsor (rent)</td>
<td>100.00</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Nov. 29, 1913</td>
<td>Stratford-Upon-Avon Players</td>
<td>4,553.75</td>
<td>30</td>
<td>1,366.13</td>
<td>1,402.86</td>
</tr>
<tr>
<td>Dec. 6, 1913</td>
<td>The Master Mind</td>
<td>1,564.00</td>
<td>35</td>
<td>547.40</td>
<td>574.35</td>
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<tr>
<td>Dec. 14, 1913</td>
<td>The Elks Lodge (rent)</td>
<td>75.00</td>
<td>25</td>
<td></td>
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<tr>
<td></td>
<td>The Doll Girl</td>
<td>1,904.50</td>
<td>50</td>
<td>476.13</td>
<td>489.75</td>
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<td></td>
<td>East Lynne</td>
<td>507.50</td>
<td>50</td>
<td>253.75</td>
<td>261.50</td>
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</table>
Week ending Dec. 20, 1913.
OH, OH, DELPHINE 3,537.75 25 884.45 P: 261.28 4

Week ending Dec. 27, 1913.
THAIL OF THE LONESOME PINE 3,728.50 20 1,118.55 P: 441.55 5

Week ending Jan. 3, 1914.
EVERYWOMAN 3,202.25 25 880.56 4
THE FIGHT 3,743.25 35 1,310.14 P: 1,379.21 5
YALE DRAMATIC ASSOCIATION (rent) 200.00 1

Week ending Jan. 10, 1914.
THE FASCINATING WIDOW 3,240.00 25 810.00 P: 234.13 4

Week ending Jan. 17, 1914.
ANTONY AND CLEOPATRA 1,119.25 50 559.62 9
THE WINNING OF BARBARA WORTH 1,719.25 35 601.74 P: 488.63 4

Week ending Jan. 24, 1914.
THE TWO GENERALS (rent) 800.00 4

Week ending Jan. 31, 1914.
THE POOR LITTLE RICH GIRL 5,406.50 30 1,621.95 P: 664.23 8

Week ending Feb. 7, 1914.
SEVEN KEYS TO BALDPATE 1,202.50 25 776.82 4
THE MADCAP DUCHESS 3,653.25 25 913.32 P: 994.20 4

Week ending Feb. 14, 1914.
JOSEPH AND HIS BRETHREN 14,281.50 20 2,856.30 P: 1,546.04 9

Week ending Feb. 21, 1914.
THE LADY OF THE SLIPPER 6,079.00 20 1,215.80 P: 704.18 3
THE MUSICAL ARTS SOCIETY (rent) 225.00 1
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Play</th>
<th>Box Office</th>
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<tbody>
<tr>
<td>Feb. 28, 1914</td>
<td><strong>DIE BELAGERUNG VON KOLBERG</strong> (rent)</td>
<td>$175.00</td>
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<tr>
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<td><strong>TYRANNY OF TEARS &amp; THE WILL</strong></td>
<td>$1,283.00</td>
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<td><strong>NEIL O'BRIEN AND HIS AMERICAN MINSTRELS</strong></td>
<td>$636.50</td>
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<tr>
<td>Mar. 7, 1914</td>
<td><strong>THE SUNSHINE GIRL</strong></td>
<td>$4,165.00</td>
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<tr>
<td>Mar. 14, 1914</td>
<td><strong>SWEETHARTS</strong></td>
<td>$3,981.50</td>
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<td></td>
<td><strong>COLUMBIA</strong> (rent)</td>
<td>$800.00</td>
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<tr>
<td>Mar. 21, 1914</td>
<td><strong>STOP THIEF</strong></td>
<td>$859.00</td>
</tr>
<tr>
<td></td>
<td><strong>WIDOW BY PROXY</strong></td>
<td>$443.25</td>
</tr>
<tr>
<td>Mar. 28, 1914</td>
<td><strong>THE GARDEN OF ALLAH</strong></td>
<td>$5,096.75</td>
</tr>
<tr>
<td>Apr. 4, 1914</td>
<td><strong>MRS. BUMSTEAD LEIGH</strong></td>
<td>$1,337.00</td>
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<tr>
<td></td>
<td><strong>MILESTONES</strong></td>
<td>$1,666.50</td>
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<tr>
<td>Apr. 11, 1914</td>
<td><strong>THE MAN WHO WOULD LIVE</strong></td>
<td>$279.25</td>
</tr>
<tr>
<td>Apr. 19, 1914</td>
<td><strong>LYMAN H. HOWE'S TRAVEL FESTIVAL</strong></td>
<td>$3,059.20</td>
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<tr>
<td>May 18, 1914</td>
<td><strong>THE CASTLES</strong> (rent)</td>
<td>$500.00</td>
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<tr>
<td></td>
<td><strong>THE MUSICAL ARTS SOCIETY</strong></td>
<td>$225.00</td>
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<tr>
<td>May 30, 1914</td>
<td><strong>ROBIN HOOD</strong> (rent)</td>
<td>$200.00</td>
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### Week ending June 4, 1914.

<table>
<thead>
<tr>
<th>Play</th>
<th>Gross</th>
<th>Sales</th>
<th>Profit</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>VERA CRUZ</td>
<td>193.05</td>
<td>50</td>
<td>96.53</td>
<td>194</td>
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<tr>
<td>NEPTUNE'S DAUGHTER</td>
<td>2,028.10</td>
<td>50</td>
<td>1,014.05</td>
<td>14</td>
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### Week ending June 20, 1914.

<table>
<thead>
<tr>
<th>Play</th>
<th>Gross</th>
<th>Sales</th>
<th>Profit</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEPTUNE'S DAUGHTER</td>
<td>2,109.00</td>
<td>50</td>
<td>1,054.50</td>
<td>12</td>
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</table>

### Week ending June 27, 1914.

<table>
<thead>
<tr>
<th>Play</th>
<th>Gross</th>
<th>Sales</th>
<th>Profit</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEPTUNE'S DAUGHTER</td>
<td>946.65</td>
<td>50</td>
<td>473.33</td>
<td>11</td>
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**END OF THE THEATRE SEASON**
<table>
<thead>
<tr>
<th>Date Range</th>
<th>Film Title</th>
<th>Gross</th>
<th>Difference</th>
<th>Profit</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Week ending Sept. 5, 1914</td>
<td>AL. G. FIELD GREATER MINSTRELS</td>
<td>6,360.50</td>
<td>40</td>
<td>2,500.20</td>
<td>1,685.67</td>
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<tr>
<td>Week ending Sept. 12, 1914</td>
<td>LYMAN H. HOWE'S TRAVEL FESTIVAL</td>
<td>1,662.60</td>
<td>50</td>
<td>831.30</td>
<td>388.48</td>
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<td>Week ending Sept. 19, 1914</td>
<td>$5,000,000 COUNTERFEITING PLOT</td>
<td>891.40</td>
<td>50</td>
<td>445.70</td>
<td>54.33</td>
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<tr>
<td>Week ending Sept. 26, 1914</td>
<td>POTASH AND PERLMUTTER DISRAELI</td>
<td>3,836.00</td>
<td>25</td>
<td>959.00</td>
<td>418.81</td>
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<td>Week ending Oct. 3, 1914</td>
<td>THE GOVERNOR'S BOSS QUEEN OF THE MOVIES</td>
<td>348.25</td>
<td>40</td>
<td>139.30</td>
<td>46.18</td>
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<td>Week ending Oct. 11, 1914</td>
<td>NEPTUNE'S DAUGHTER LADY BETTY MARTINGALE DR. POWELL HEURE</td>
<td>749.90</td>
<td>50</td>
<td>374.95</td>
<td>75.97</td>
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<tr>
<td>Week ending Oct. 17, 1914</td>
<td>MADAME PRESIDENT BUNNY IN FUNNYLAND ADELE</td>
<td>1,266.00</td>
<td>30</td>
<td>379.80</td>
<td>46.18</td>
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<td>Week ending Oct. 25, 1914</td>
<td>CABIRIA</td>
<td>1,945.10</td>
<td>40</td>
<td>778.40</td>
<td>119.24</td>
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<td>Week ending Oct. 31, 1914</td>
<td>IMPERSONATIONS OF CHILDHOOD (rent)</td>
<td>225.00</td>
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<td>112.50</td>
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<td></td>
<td>(contributions)</td>
<td>150.00</td>
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<td></td>
<td>75.00</td>
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<td></td>
<td>JERRY</td>
<td>2,340.00</td>
<td>25</td>
<td>585.00</td>
<td>36.33</td>
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<td>Week ending Nov. 7, 1914</td>
<td>THE DUMMY</td>
<td>874.00</td>
<td>30</td>
<td>765.60</td>
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<td>Week ending Nov. 7, 1914</td>
<td>THE MISLEADING LADY</td>
<td>1,086.50</td>
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<td>325.95</td>
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<td>Week ending Nov. 7, 1914</td>
<td>THE CANDY SHOP</td>
<td>2,552.00</td>
<td>30</td>
<td>765.60</td>
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<td>Week ending Nov. 14, 1914</td>
<td>NEW YORK GRAND OPERA COMPANY</td>
<td>650.00</td>
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<td>Week ending Nov. 14, 1914</td>
<td>PRINCE OF PILSEN</td>
<td>2,006.00</td>
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<td>601.80</td>
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<td>Week ending Nov. 14, 1914</td>
<td>THE YELLOW TICKET</td>
<td>1,532.00</td>
<td>30</td>
<td>459.60</td>
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<td>Week ending Nov. 22, 1914</td>
<td>CODY INDIAN WAR PICTURES</td>
<td>159.75</td>
<td>50</td>
<td>79.88</td>
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<td>Week ending Nov. 22, 1914</td>
<td>GEO. EVANS' MINSTRELS</td>
<td>1,241.50</td>
<td>30</td>
<td>372.45</td>
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<td>Week ending Nov. 22, 1914</td>
<td>RODNEY J. DIEGLER (lecture)</td>
<td>179.20</td>
<td>50</td>
<td>89.60</td>
<td>L:</td>
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<td>Week ending Nov. 28, 1914</td>
<td>THE BOOK OF NATURE</td>
<td>320.95</td>
<td>50</td>
<td>180.48</td>
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<td>Week ending Nov. 28, 1914</td>
<td>MRS. TEMPLE'S TELEGRAM</td>
<td>1,157.25</td>
<td>40</td>
<td>462.90</td>
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<td>Week ending Nov. 28, 1914</td>
<td>THE BEAUTIFUL ADVENTURE</td>
<td>1,024.00</td>
<td>30</td>
<td>307.20</td>
<td>P:</td>
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<td>Week ending Dec. 5, 1914</td>
<td>THE PASSING OF HANS DIPPEL</td>
<td>316.75</td>
<td>30</td>
<td>95.03</td>
<td>P:</td>
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<td>Week ending Dec. 5, 1914</td>
<td>BIG SISTERS ASSOCIATION (rent)</td>
<td>625.00</td>
<td>30</td>
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<td>P:</td>
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<td>Week ending Dec. 5, 1914</td>
<td>BIG SISTERS ASSOCIATION (rent)</td>
<td>125.00</td>
<td>30</td>
<td></td>
<td>P:</td>
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<td>Week ending Dec. 12, 1914</td>
<td>THE ELKS MINSTRELS (rent)</td>
<td>75.00</td>
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<td>Week ending Dec. 12, 1914</td>
<td>SEVEN KEYS TO BALDPATE</td>
<td>1,600.75</td>
<td>25</td>
<td>400.18</td>
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<td>Week ending Dec. 12, 1914</td>
<td>ANNA PAVLOVA (rent to Miss Lacy)</td>
<td>225.00</td>
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<tr>
<td>Week ending Dec. 12, 1914</td>
<td>SEEING NEW YORK WITH THE MOVIE MAN</td>
<td>412.25</td>
<td>50</td>
<td>206.13</td>
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<tr>
<td>Week ending Dec. 19, 1914</td>
<td>SEEING NEW YORK WITH THE MOVIE MAN</td>
<td>392.90</td>
<td>50</td>
<td>196.45</td>
<td>L:</td>
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<tr>
<td>Week ending</td>
<td>Performance</td>
<td>Gross Revenue</td>
<td>Shares</td>
<td>P:</td>
<td></td>
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<tr>
<td>-------------</td>
<td>------------------</td>
<td>---------------</td>
<td>--------</td>
<td>--------</td>
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<tr>
<td>Dec. 26, 1914</td>
<td><strong>THE LITTLE CAFE</strong></td>
<td>4,322.00</td>
<td>25</td>
<td>1,080.50</td>
<td></td>
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<tr>
<td>Jan. 2, 1915</td>
<td><strong>YALE GLEE, MANDOLIN &amp; BANJO CLUB</strong></td>
<td>225.00</td>
<td>(Dec. 31 &amp; Jan. 1.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>ONE GIRL IN A MILLION</strong></td>
<td>3,752.50</td>
<td>(Jan. 2.)</td>
<td></td>
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<tr>
<td>Jan. 10, 1915</td>
<td><strong>THIRTY LEAGUES UNDER THE SEA</strong></td>
<td>1,637.90</td>
<td>50</td>
<td>818.95</td>
<td></td>
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<tr>
<td>Jan. 16, 1915</td>
<td><strong>LADY WINDERMERE'S FAN</strong></td>
<td>1,002.00</td>
<td>30</td>
<td>300.61</td>
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<tr>
<td></td>
<td><strong>THE QUAKER GIRL</strong></td>
<td>1,128.50</td>
<td>30</td>
<td>338.55</td>
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<td>Jan. 23, 1915</td>
<td><strong>THE CRINOLINE GIRL</strong></td>
<td>3,968.00</td>
<td>25</td>
<td>992.00</td>
<td></td>
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<tr>
<td>Jan. 30, 1915</td>
<td><strong>LYMAN H. HOWE'S TRAVEL FESTIVAL</strong></td>
<td>1,682.90</td>
<td>50</td>
<td>841.45</td>
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<tr>
<td>Feb. 6, 1915</td>
<td><strong>SAN CARLO GRAND OPERA COMPANY (R)</strong></td>
<td>3,927.25</td>
<td>25</td>
<td>981.82</td>
<td></td>
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<tr>
<td></td>
<td><strong>THE ZIEGFELD FOLLIES</strong></td>
<td>9,094.00</td>
<td>25</td>
<td>2,273.50</td>
<td></td>
</tr>
<tr>
<td>Feb. 13, 1915</td>
<td><strong>THE GERMAN WAR PICTURES</strong></td>
<td>473.40</td>
<td>50</td>
<td>236.70</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>THE CHIMES OF NORMANDY (rent)</strong></td>
<td>225.00</td>
<td></td>
<td>605.33</td>
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<td></td>
<td><strong>ROSEMARY</strong></td>
<td>2,017.75</td>
<td>30</td>
<td>489.76</td>
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<tr>
<td>Feb. 20, 1915</td>
<td><strong>HELENE PUGH &amp; FRANZ WILCZEK. (rent)</strong></td>
<td>225.00</td>
<td>50</td>
<td>420.70</td>
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<tr>
<td></td>
<td><strong>THE HEBER BROS. WINTER CIRCUS</strong></td>
<td>841.40</td>
<td></td>
<td>235.55</td>
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</table>
Week ending Feb. 27, 1915.
**THREE WEEKS**
784.50  50  392.25  P:  7.45  13

Week ending March 6, 1915.
**THE AUCTIONEER.**
LEROY, T. LMA. & ROSCO
6,357.00  25  1,589.25  3
988.75  40  395.50  P:  1,009.25  4

Week ending March 14, 1915.
**PILGRIMS PROGRESS**
831.08  50  415.54  P:  18.94  13

Week ending March 20, 1915.
SARI
**THE MUSICAL ART SOCIETY (rent)**
THE DORSEY TRAVEL PICTURES
3,964.75  25  991.19  4
225.00  1
75.00  50  37.75  P:  571.53  3

Week ending March 27, 1915.
THE DORSEY TRAVEL PICTURES
453.55  50  226.78  P:  14.12  14

Week ending April 3, 1915.
**QUALITY STREET**
5,310.50  20  1,062.10  P:  593.96  3

Week ending April 10, 1915.
**MARTHA-BY-THE-DAY**
**DIPLOMACY**
478.25  35  167.39  3
4,638.00  25  1,159.50  P:  126.98  3

END OF THE THEATRE SEASON
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Gross Ticket Sales</th>
<th>Theatres</th>
<th>Contribution: 10%</th>
<th>P: 1,938.79</th>
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<tbody>
<tr>
<td>Sept. 4, 1915</td>
<td>AL. G. FIELD GREATER MINSTRELS</td>
<td>6,926.50</td>
<td>40</td>
<td></td>
<td></td>
<td>8</td>
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<td>Two weeks ending</td>
<td>AMER AND ROSS PICTURES</td>
<td>576.00</td>
<td>50</td>
<td></td>
<td></td>
<td>28</td>
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<tr>
<td>Sept. 25, 1915</td>
<td>LYMAN H. HOWE'S TRAVEL FESTIVAL</td>
<td>2,343.55</td>
<td>50</td>
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<td>13</td>
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<td>Oct. 2, 1915</td>
<td>THE PRINCE OF PILSEN DADDY LONG LEGS</td>
<td>1,204.00</td>
<td>30</td>
<td></td>
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<td>3</td>
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<td>Oct. 10, 1915</td>
<td>OUTCAST RUSKIN ANIMAL PICTURES</td>
<td>2,228.50</td>
<td>30</td>
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<tr>
<td>Oct. 24, 1915</td>
<td>A ROMANCE OF THE OLENTIN ORY</td>
<td>1,456.90</td>
<td>50</td>
<td></td>
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<tr>
<td>Oct. 30, 1915</td>
<td>THE YELLOW TICKET MARIE-ODILE</td>
<td>1,776.10</td>
<td>35</td>
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<td>7</td>
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<td>Nov. 7, 1915</td>
<td>THE GREAT DIVIDE DR. HUME</td>
<td>1,804.70</td>
<td>35</td>
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<tr>
<td>Nov. 13, 1915</td>
<td>SARI THE GIRL FROM UTAH</td>
<td>1,754.75</td>
<td>25</td>
<td></td>
<td></td>
<td>3</td>
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<tr>
<td>Date</td>
<td>Title</td>
<td>Tickets Sold</td>
<td>Average Ticket Price</td>
<td>Total Revenue</td>
<td>P:</td>
<td>L:</td>
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<tr>
<td>Nov. 20, 1915</td>
<td><strong>ON TRIAL</strong></td>
<td>3,913.50</td>
<td>25</td>
<td>978.37</td>
<td>246.59</td>
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<td>Nov. 27, 1915</td>
<td><strong>TWIN BEDS</strong></td>
<td>2,189.75</td>
<td>30</td>
<td>656.93</td>
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<td></td>
<td><strong>KY HOME TOWN GIRL</strong></td>
<td>4,309.00</td>
<td>30</td>
<td>1,292.70</td>
<td>1,327.06</td>
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<td>Dec. 4, 1915</td>
<td><strong>IT PAYS TO ADVERTISE</strong></td>
<td>2,291.25</td>
<td>25</td>
<td>572.81</td>
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<td></td>
<td><strong>LITTLE MINISTER &amp; WHAT EVERY MAN KNOWS</strong></td>
<td>5,694.00</td>
<td>20</td>
<td>1,138.80</td>
<td>770.89</td>
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<td>Dec. 11, 1915</td>
<td><strong>THE ELKS (rent)</strong></td>
<td>75.00</td>
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<td>499.50</td>
<td>165.14</td>
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<td><strong>WONDERFUL WAR PICTURES</strong></td>
<td>999.00</td>
<td>50</td>
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<td>1</td>
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<td>Dec. 18, 1915</td>
<td><strong>DR. STUCHELL</strong></td>
<td>129.35</td>
<td>50</td>
<td>64.68</td>
<td>233.99</td>
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<td>Dec. 25, 1915</td>
<td><strong>ADELE</strong></td>
<td>1,763.00</td>
<td>30</td>
<td>528.90</td>
<td>76.68</td>
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<td>Jan 1, 1916</td>
<td><strong>AN IDEAL HUSBAND (rent: Yale)</strong></td>
<td>250.00</td>
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<td>941.90</td>
<td>603.02</td>
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<td><strong>THE REJUVENATION OF AUNT MARY</strong></td>
<td>1,354.75</td>
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<td>1</td>
<td>3</td>
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<td>Jan 8, 1916</td>
<td><strong>THE YELLOW JACKET</strong></td>
<td>919.50</td>
<td>35</td>
<td>321.82</td>
<td>149.86</td>
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<td><strong>THE NATIONAL GRAND OPERA COMPANY</strong></td>
<td>851.50</td>
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<td>255.45</td>
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<td>Jan 15, 1916</td>
<td><strong>SOME BABY</strong></td>
<td>586.00</td>
<td>35</td>
<td>203.00</td>
<td>116.18</td>
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<td><strong>PYGMALION</strong></td>
<td>2,444.00</td>
<td>25</td>
<td>611.00</td>
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*P: Gross Profit, L: Loss*
<table>
<thead>
<tr>
<th>Date Range</th>
<th>Title</th>
<th>Revenue</th>
<th>Costs</th>
<th>Profit</th>
<th>Loss</th>
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<tr>
<td>Jan. 22, 1916</td>
<td>POTASH AND PERLMUTTER</td>
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<td>809.50</td>
<td>63.16</td>
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<td>Jan. 29, 1916</td>
<td>THE OHIO LADY</td>
<td>3,313.00</td>
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<td>993.90</td>
<td>167.50</td>
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<td>Feb. 6, 1916</td>
<td>GRUMPY</td>
<td>3,767.00</td>
<td>25</td>
<td>941.75</td>
<td>830.43</td>
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<td>MR. HERMAN STETTNER (rent)</td>
<td>250.00</td>
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<td></td>
<td>LYMAN H. HOWE'S TRAVEL FESTIVAL</td>
<td>931.75</td>
<td>50</td>
<td>465.88</td>
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<tr>
<td>Feb. 12, 1916</td>
<td>THE ZIEGFELD FOLLIES</td>
<td>17,855.00</td>
<td>20</td>
<td>3,571.00</td>
<td>2,912.23</td>
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<td>Feb. 19, 1916</td>
<td>COUSIN LUCY</td>
<td>3,873.00</td>
<td>25</td>
<td>948.25</td>
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<td>DEMOCRATIC GLEE CLUB (rent)</td>
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<td>723.76</td>
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<td>THE ETERNAL MAGDALENE</td>
<td>1,169.75</td>
<td>30</td>
<td>350.93</td>
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<tr>
<td>Feb. 27, 1916</td>
<td>ON THE FIRING LINE</td>
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<td>459.25</td>
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<td>229.63</td>
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<td>WATCH YOUR STEP</td>
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<td>33 WASHINGTON SQUARE</td>
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<td>Lease Revenue</td>
<td>Profit (Loss)</td>
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<td>Musical Arts Society (rent)</td>
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<td>The Stars and Stripes (rent)</td>
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<td>Week ending April 15, 1916.</td>
<td>The Chief</td>
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<td>Week ending May 6, 1916.</td>
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<td>Where Are My Children?</td>
<td>3,141.75</td>
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<td>1,570.88</td>
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<td>Week ending July 1, 1916.</td>
<td>Where Are My Children?</td>
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END OF THE THEATRE SEASON
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<th>Week ending</th>
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<td>Sept. 2, 1916</td>
<td>A. G. Field Greater Minstrels</td>
<td>7,705.00</td>
<td>40</td>
<td>3,082.00</td>
<td>2,111.33</td>
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<td>Sept. 9, 1916</td>
<td>Lyman H. Rowe's Travel Festival</td>
<td>1,405.80</td>
<td>50</td>
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<td>Sept. 23, 1916</td>
<td>Cousin Lucy</td>
<td>1,916.00</td>
<td>25</td>
<td>479.00</td>
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<td>Oct. 8, 1916</td>
<td>Neil O'Brien American Minstrels</td>
<td>719.00</td>
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<td>215.70</td>
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<td>Walker &amp; Stevens Company</td>
<td>2,021.00</td>
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<td>606.30</td>
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<td></td>
<td>Col. Leiderkraut Sing Society (rent)</td>
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<td>Oct. 15, 1916</td>
<td>The Bird of Paradise</td>
<td>5,908.00</td>
<td>30</td>
<td>1,772.40</td>
<td>1,118.93</td>
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<td>A Pair of Silk Stockings</td>
<td>1,291.75</td>
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<td>387.53</td>
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<td></td>
<td>The Cohan Revue of 1916</td>
<td>6,210.00</td>
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<td>Oct. 28, 1916</td>
<td>Boston National Grand Opera Co.</td>
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<td>Somebody's Luggage</td>
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<td>Step This Way</td>
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<td>The Only Girl</td>
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<td>The College Hero (rent)</td>
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<td>Nov. 25, 1916.</td>
<td>Pom-Pom</td>
<td>Fair and Warmer</td>
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<td>Our Mrs. Mc Chesney</td>
<td>D Daddy Long Legs</td>
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<td>Dec. 9, 1916.</td>
<td>Justice</td>
<td>Watch Your Step</td>
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<td>2,273.50</td>
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<td>John E. Kelleed Company</td>
<td>The Blue Paradise</td>
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<td>Dr. Rexford (rent)</td>
<td>Peg O' My Heart</td>
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<td>45.00</td>
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<td>Dr. Rexford (rent)</td>
<td>My Home Town Girl</td>
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<td>250.00</td>
<td>2,615.50</td>
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<td>Jan. 6, 1917.</td>
<td>Just A Woman</td>
<td>The Pendleton Roundup</td>
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<td>3,617.75</td>
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**Week ending Jan. 14, 1917.**

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<td>45.00</td>
<td>2,615.75</td>
<td>1,046.30</td>
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<td>CIVILIZATION</td>
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<td>DR. REXFORD</td>
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**Week ending Jan. 21, 1917.**

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<td>MUSICAL ARTS SOCIETY</td>
<td>225.00</td>
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<td>PORTMAINEAU THEATRE</td>
<td>450.00</td>
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<td>BOSTON NATIONAL GRAND OPERA CO.</td>
<td>350.00</td>
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<td>THE HOUSE OF GLASS</td>
<td>1,230.75</td>
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<td>307.69</td>
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<td>DR. REXFORD</td>
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<td>ASCHENBROEDEL</td>
<td>250.00</td>
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**Week ending Jan. 27, 1917.**

|                |          |            |       |
| CHIN-CHIN      | 19,671.00| 20         | 3,934.20 |

**Week ending Feb. 3, 1917.**

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<tbody>
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<td>DR. REXFORD</td>
<td>45.00</td>
<td>2,439.75</td>
<td>609.94</td>
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<td>A TAILOR-MADE MAN</td>
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**Week ending Feb. 10, 1917.**

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<td>SYBIL</td>
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**Week ending Feb. 17, 1917.**

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<td>DR. REXFORD</td>
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<td>1,314.10</td>
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<td>THE PASSING SHOW OF 1916</td>
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<td>25</td>
<td>728.88</td>
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<td>THE SAN CARLO OPERA COMPANY</td>
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**Week ending Feb. 24, 1917.**

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<td>534.00</td>
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<td>NEW YEAR'S EVE ON THE BORDER (R)</td>
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<td>ERTSWHILE SUSAN</td>
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<td>MISTER ANTONIO</td>
<td>4,240.75</td>
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<td>1,289.38</td>
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<td>Box Office</td>
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<td>March 3, 1917.</td>
<td>THE GREAT LOVER</td>
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<td>EUNKER BEAN</td>
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<td>SOUSA AND HIS BAND</td>
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<td>THE MUSIC MASTER</td>
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<td>MRS. FOLEY IN RECITAL (rent)</td>
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<td>March 24, 1917.</td>
<td>EVERYWOMAN</td>
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<td>GETTING MARRIED</td>
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<td>VERY GOOD EDDIE</td>
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<td>TROOP &quot;B&quot; PICTURES (cost)</td>
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<td>LYMAN H. HOWE'S TRAVEL FESTIVAL</td>
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END OF THE THEATRE SEASON
### THE BODA JOURNAL FOR 1917-1918

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<td>SARA BERNHARDT</td>
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<td>PALS FIRST</td>
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<td><strong>YOU'RE IN LOVE</strong></td>
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<td>585.70</td>
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<td>The Remaking Of A Nation</td>
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<td>The Riviera Girl</td>
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<td>Nothing But The Truth</td>
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END OF THE THEATRE SEASON
## Week ending Sept. 1, 1918.
**AL. G. FIELD GREATER MINSTRELS**

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<th>Theatre</th>
<th>Donation</th>
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<td>3,614.00</td>
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## Week ending Sept. 7, 1918.
**FRIENDLY ENEMIES**

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## Week ending Sept. 14, 1918.
**HEARTS OF THE WORLD**

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<th>Profit</th>
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<tr>
<td><em>All the Comforts of Home</em></td>
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<td>35 of 5,000)</td>
<td>3,301.00</td>
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## Week ending Sept. 21, 1918.
**DOING OUR BIT**

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<th>Attendence</th>
<th>Profit</th>
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<tr>
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## Week ending Sept. 28, 1918.
**ROCK AND WHITE, REVUE**

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<th>Profit</th>
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## Week ending Oct. 5, 1918.
**THE BIRD OF PARADISE**

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<th>Profit</th>
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<tr>
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## Week ending Oct. 12, 1918.
**HAMILTON**

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<th>Profit</th>
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<tbody>
<tr>
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**HER REGIMENT**

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<th>Attendance</th>
<th>Profit</th>
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<td><em>All the Comforts of Home</em></td>
<td>396.25</td>
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(Theatre Closed Oct. 10, 1918, by City Board of Health.)

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<th>Revenue</th>
<th>Seats</th>
<th>Attendance</th>
<th>Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>All the Comforts of Home</em></td>
<td>7,669.00</td>
<td>35 of 5,000)</td>
<td>2,046.05</td>
<td>P: 112.59</td>
</tr>
</tbody>
</table>

## Week ending Nov. 16, 1918.
**SEVEN DAYS' LEAVE**

<table>
<thead>
<tr>
<th>Show</th>
<th>Revenue</th>
<th>Seats</th>
<th>Attendance</th>
<th>Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>All the Comforts of Home</em></td>
<td>3,149.75</td>
<td>30</td>
<td>1,184.93</td>
<td>P: 108.65</td>
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</tbody>
</table>

## Week ending Nov. 24, 1918.
**THE LITTLE TEACHER**

<table>
<thead>
<tr>
<th>Show</th>
<th>Revenue</th>
<th>Seats</th>
<th>Attendance</th>
<th>Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>All the Comforts of Home</em></td>
<td>3,926.00</td>
<td>25</td>
<td>981.50</td>
<td>P: 241.69</td>
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</tbody>
</table>

**DR. HUME**

<table>
<thead>
<tr>
<th>Show</th>
<th>Revenue</th>
<th>Seats</th>
<th>Attendance</th>
<th>Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>All the Comforts of Home</em></td>
<td>522.75</td>
<td>50</td>
<td>261.38</td>
<td>P: 241.69</td>
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</table>

<table>
<thead>
<tr>
<th>Theater Donated</th>
<th>Revenue</th>
<th>Seats</th>
<th>Attendance</th>
<th>Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>All the Comforts of Home</em></td>
<td>7,669.00</td>
<td>20</td>
<td>1,533.80</td>
<td>P: 436.43</td>
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</tbody>
</table>

City Board of Health.

<table>
<thead>
<tr>
<th>Theater Donated</th>
<th>Revenue</th>
<th>Seats</th>
<th>Attendance</th>
<th>Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>All the Comforts of Home</em></td>
<td>7,669.00</td>
<td>20</td>
<td>1,533.80</td>
<td>P: 436.43</td>
</tr>
<tr>
<td>Date</td>
<td>Title</td>
<td>Week 1</td>
<td>Week 2</td>
<td>Week 3</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>--------------------------------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>Week ending Nov. 30, 1918</td>
<td>GOING UP</td>
<td>9,950.00</td>
<td>25</td>
<td>2,487.50</td>
</tr>
<tr>
<td>Week ending Dec. 7, 1918</td>
<td>OH, LADY! LADY!</td>
<td>4,634.00</td>
<td>25</td>
<td>1,158.50</td>
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<tr>
<td>Week ending Dec. 14, 1918</td>
<td>TWIN BEDS, POLLYANNA</td>
<td>2,551.50</td>
<td>40</td>
<td>1,020.60</td>
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<tr>
<td>Week ending December 21, 1918</td>
<td>THE RAINBOW GIRL</td>
<td>8,937.25</td>
<td>25</td>
<td>2,234.32</td>
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<tr>
<td>Week ending Dec. 28, 1918</td>
<td>CHIN-CHIN</td>
<td>7,070.00</td>
<td>30</td>
<td>2,121.00</td>
</tr>
<tr>
<td>Week ending Jan. 4, 1919</td>
<td>OH, BOY!</td>
<td>7,271.00</td>
<td>25</td>
<td>1,817.75</td>
</tr>
<tr>
<td>Week ending Jan. 11, 1919</td>
<td>LORD AND LADY ALGY, THE MAN WHO STAYED AT HOME</td>
<td>7,088.50</td>
<td>25</td>
<td>1,772.13</td>
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<tr>
<td>Week ending Jan. 18, 1919</td>
<td>FLO-FLO</td>
<td>7,977.50</td>
<td>30</td>
<td>2,393.25</td>
</tr>
<tr>
<td>Week ending Jan. 25, 1919</td>
<td>PARLOR BEDROOM AND BATH, HEARTS OF THE WORLD</td>
<td>3,051.00</td>
<td>30</td>
<td>915.30</td>
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<tr>
<td>Week ending Feb. 1, 1919</td>
<td>HEARTS OF THE WORLD</td>
<td>5,016.00</td>
<td>35</td>
<td>2,290.75</td>
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<tr>
<td>Title</td>
<td>Opening</td>
<td>Run</td>
<td>Closing</td>
<td>( P )</td>
</tr>
<tr>
<td>------------------------------</td>
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</tr>
<tr>
<td><strong>THE HONOR OF THE FAMILY</strong></td>
<td>Feb. 8, 1919</td>
<td>7,035.00</td>
<td>1,758.75</td>
<td>2,090.01</td>
</tr>
<tr>
<td><strong>EXPERIENCE</strong></td>
<td>Feb. 15, 1919</td>
<td>6,702.50</td>
<td>2,010.75</td>
<td>887.99</td>
</tr>
<tr>
<td><strong>PENROD</strong></td>
<td>Feb. 22, 1919</td>
<td>3,382.75</td>
<td>1,014.83</td>
<td></td>
</tr>
<tr>
<td><strong>HAPPINESS</strong></td>
<td>Mar. 1, 1919</td>
<td>6,082.00</td>
<td>1,520.50</td>
<td>1,293.05</td>
</tr>
<tr>
<td><strong>MAYTIME</strong></td>
<td>Mar. 8, 1919</td>
<td>8,446.00</td>
<td>2,111.50</td>
<td>1,060.05</td>
</tr>
<tr>
<td><strong>THE COPPERHEAD</strong></td>
<td>Mar. 15, 1919</td>
<td>2,896.00</td>
<td>868.80</td>
<td></td>
</tr>
<tr>
<td><strong>THE BOOMERANG</strong></td>
<td>Mar. 15, 1919</td>
<td>3,457.75</td>
<td>864.44</td>
<td>767.64</td>
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<tr>
<td><strong>HITCHY-KOO</strong></td>
<td>Mar. 22, 1919</td>
<td>6,696.00</td>
<td>1,339.20</td>
<td></td>
</tr>
<tr>
<td><strong>THE VIOLATION</strong></td>
<td>Mar. 22, 1919</td>
<td>1,128.75</td>
<td>338.63</td>
<td>216.40</td>
</tr>
<tr>
<td><strong>HEAD OVER HEELS</strong></td>
<td>Mar. 29, 1919</td>
<td>5,697.25</td>
<td>1,424.32</td>
<td>1,004.93</td>
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<td><strong>BILLETED</strong></td>
<td>Mar. 29, 1919</td>
<td>2,108.50</td>
<td>632.55</td>
<td>1,004.93</td>
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<tr>
<td><strong>THE MAN WHO CAME BACK</strong></td>
<td>Apr. 5, 1919</td>
<td>2,850.50</td>
<td>855.15</td>
<td>143.04</td>
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<tr>
<td><strong>THE PASSING SHOW OF 1918</strong></td>
<td>Apr. 5, 1919</td>
<td>12,816.00</td>
<td>2,563.19</td>
<td>613.74</td>
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<tr>
<td><strong>THE ZIEGFELD FOLLIES</strong></td>
<td>Apr. 5, 1919</td>
<td>28,136.00</td>
<td>5,627.20</td>
<td>3,097.00</td>
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</tbody>
</table>
Week ending April 12, 1919.
Polly With a Past 3,064.00 25 766.00 P: 23.00 4

Week ending April 19, 1919.
New York Syncopated Orchestra 1,243.25 35 435.14 2
The Off Chance 3,102.25 25 775.56 4
The Saving Grace 2,610.00 25 652.50 P: 952.98 4

Week ending April 26, 1919.
Thurston, The Magician 5,641.00 50 2,820.50 P: 1,861.17 9

Week ending May 3, 1919.
The Democratic Glee Club (rent) 250.00 1
Neil O'Brien Minstrels 295.65 4
Three Faces East 3,087.00 25 771.75 P: 435.46 4

Week ending May 10, 1919.
So Long Letty 9,141.00 25 2,285.25 P: 789.95 9

Week ending May 17, 1919.
Sunshine 3,184.50 30 955.25 8

Week ending May 24, 1919.
The End of the Road 2,348.00 50 1,174.00 P: 480.19 13

Week ending June 7, 1919.(Two weeks)
The Heart of Humanity 1,698.50 50 849.25 P: 709.73 27

Week ending June 14, 1919.
The Shepherd of the Hills 2,089.25 50 1,044.63 P: 6.79 13

Week ending June 28, 1919.(Two weeks)
Mickey 11,372.50 50 5,686.25 P: 2,659.71 27

END OF THE THEATRE SEASON
<table>
<thead>
<tr>
<th>Week ending</th>
<th>AL. G. Field Greater Minstrels</th>
<th>Mickey</th>
<th>Eyes of the World</th>
<th>Checkers</th>
<th>Going Up Twin Beds</th>
<th>Sousa and his Band</th>
<th>Scandal</th>
<th>She's a Good Fellow Glorianna</th>
<th>The Bird of Paradise</th>
<th>Little Simplicity The Lady in Red</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug. 30, 1919</td>
<td>11,067.00 50</td>
<td>3,993.75 50</td>
<td>2,656.25 50</td>
<td>3,878.25 50</td>
<td>5,365.00 25</td>
<td>3,968.00 40</td>
<td>1,719.00 25</td>
<td>4,224.00 25</td>
<td>9,551.50 30</td>
<td>3,325.00 25</td>
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<tr>
<td>Sept. 6, 1919</td>
<td>4,426.72</td>
<td>1,996.00</td>
<td>1,328.47</td>
<td>1,939.13</td>
<td>1,341.25</td>
<td>1,587.20</td>
<td>429.75</td>
<td>1,056.00</td>
<td>2,865.45</td>
<td>831.25</td>
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<tr>
<td>Sept. 13, 1919</td>
<td>3,184.72 9</td>
<td>1,078.82 13</td>
<td>579.47 13</td>
<td>1,075.25 14</td>
<td>1,456.81 4</td>
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<td>512.26 4</td>
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<td>Sept. 20, 1919</td>
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<td>Sept. 27, 1919</td>
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<td>Oct. 4, 1919</td>
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<tr>
<td>Oct. 11, 1919</td>
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<td>Oct. 18, 1919</td>
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<tr>
<td>Oct. 25, 1919</td>
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<tr>
<td>Week ending Nov. 1, 1919.</td>
<td>1,755.25</td>
<td>25</td>
<td>438.82</td>
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<td></td>
</tr>
<tr>
<td>OH! MY DEAR</td>
<td>1,755.25</td>
<td>30</td>
<td>583.95</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>MY LADY FRIENDS</td>
<td></td>
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<td></td>
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<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Week ending Nov. 8, 1919.</th>
<th>2,427.50</th>
<th>30</th>
<th>728.25</th>
</tr>
</thead>
<tbody>
<tr>
<td>TILLIE</td>
<td>2,940.00</td>
<td>35</td>
<td>1,029.00</td>
</tr>
<tr>
<td>SHE WALKED IN HER SLEEP</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week ending Nov. 15, 1919.</th>
<th>23,028.00</th>
<th>20</th>
<th>5,005.60</th>
<th>P: 2,609.78</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHU CHIN CHOW</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week ending Nov. 22, 1919.</th>
<th>5,925.00</th>
<th>25</th>
<th>1,481.25</th>
<th>P: 246.48</th>
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</thead>
<tbody>
<tr>
<td>THE WANDERER</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Week ending Nov. 29, 1919.</th>
<th>2,623.25</th>
<th>30</th>
<th>786.98</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONBARDI, LTD.</td>
<td>5,537.25</td>
<td>30</td>
<td>1,661.17</td>
</tr>
<tr>
<td>FIDDLEK THREE</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week ending Dec. 6, 1919.</th>
<th>6,466.00</th>
<th>30</th>
<th>1,939.80</th>
</tr>
</thead>
<tbody>
<tr>
<td>LISTEN LESTER</td>
<td>9,964.50</td>
<td>25</td>
<td>2,491.13</td>
</tr>
<tr>
<td>THE AUCTIONEER</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Week ending Dec. 13, 1919.</th>
<th>7,249.00</th>
<th>25</th>
<th>1,812.25</th>
<th>P: 571.97</th>
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<tbody>
<tr>
<td>SOMEBODY'S SWEETHEART</td>
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<table>
<thead>
<tr>
<th>Week ending Dec. 20, 1919.</th>
<th>1,994.75</th>
<th>30</th>
<th>598.43</th>
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<tbody>
<tr>
<td>TURN TO THE RIGHT</td>
<td>4,521.00</td>
<td>25</td>
<td>1,130.25</td>
</tr>
<tr>
<td>THE BETTER OLE'</td>
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</table>

<table>
<thead>
<tr>
<th>Week ending Dec. 27, 1919.</th>
<th>300.00</th>
<th>30</th>
<th>1,103.10</th>
<th>P: 307.43</th>
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<tbody>
<tr>
<td>THE PRINCETON TRIANGLE CLUB (R)</td>
<td>3,677.00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXPERIENCE</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Week ending Jan. 3, 1920.</th>
<th>11,930.00</th>
<th>25</th>
<th>2,982.50</th>
<th>P: 1,563.26</th>
</tr>
</thead>
<tbody>
<tr>
<td>OH! LOOK!</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>
Week ending January 10, 1920.
INTERNATIONAL BIBLE STUDY (rent) 100.00
BUSINESS BEFORE PLEASURE 4,517.00 30 1,355.10 P: 1,309.56 1
FIFTY-FIFTY 3,792.00 30 1,137.60 P: 1,309.56 1

THE ED WYNN CARNIVAL 12,606.00 25 3,151.50 P: 1,652.72 8

Week ending Jan. 24, 1920.
TEA FOR THREE 2,762.75 30 828.83 P: 586.60 4
TIGER ROSE 3,542.00 25 885.50 P: 586.60 4

NELLY OF ORLEANS 4,050.00 25 1,012.50 P: 751.25 4
ON THE HIRING LINE 3,127.50 30 938.25 P: 751.25 4

JACK O'LANTERN 25,254.00 20 5,050.80 P: 3,009.50 8

THE CANARY 8,727.50 20 1,745.50 P: 427.74 4

Week ending Feb. 21, 1920.
THE EOMERANG 1,337.50 25 334.37 P: 223.49 4
A PRINCE THERE WAS 4,016.75 25 1,004.19 P: 223.49 4

Week ending Feb. 28, 1920.
DR. HUME 1,067.00 50 553.50 P: 1,206.55 8
SOMETIMES 10,958.00 25 2,739.50 P: 1,206.55 8

Week ending March 6, 1920.
THE GODFATHER MINSTRELS (rent) 300.00
SEE SAW 2,856.00 25 714.00 P: 1,026.56 1
DEAR BRUTUS 5,738.00 25 1,434.50 P: 1,026.56 4
<table>
<thead>
<tr>
<th>Week ending</th>
<th>Performance</th>
<th>Box Office</th>
<th>Number of Tickets Sold</th>
<th>Percentage of Total</th>
<th>Box Office %</th>
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</thead>
<tbody>
<tr>
<td>March 13, 1920</td>
<td>Lady Kitty, Inc.</td>
<td>$1,774.50</td>
<td>30</td>
<td>$532.35</td>
<td>4</td>
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<tr>
<td></td>
<td>Sotheen &amp; Mailowe Company</td>
<td>$11,501.00</td>
<td>20</td>
<td>$2,318.20</td>
<td>P: 1,511.14</td>
</tr>
<tr>
<td>March 20, 1920</td>
<td>The Riddle: Woman</td>
<td>$2,411.25</td>
<td>30</td>
<td>$723.38</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Moonlight and Honeysuckle</td>
<td>$2,727.50</td>
<td>30</td>
<td>$818.25</td>
<td>P: 495.09</td>
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<tr>
<td>March 27, 1920</td>
<td>Thurston, The Magician</td>
<td>$8,838.00</td>
<td>40</td>
<td>$3,535.20</td>
<td>P: 2,049.18</td>
</tr>
<tr>
<td>April 3, 1920</td>
<td>The Ziegfeld Follies</td>
<td>$37,013.00</td>
<td>20</td>
<td>$7,402.60</td>
<td>P: 4,561.98</td>
</tr>
<tr>
<td>April 10, 1920</td>
<td>Otto B. Heaton Company (rent)</td>
<td>$300.00</td>
<td>25</td>
<td>$409.69</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Three Wise Fools</td>
<td>$1,962.75</td>
<td>35</td>
<td>$2,500</td>
<td>P: 864.32</td>
</tr>
<tr>
<td></td>
<td>Fanchon and Marco Revue</td>
<td>$3,820.50</td>
<td>30</td>
<td>1,271.15</td>
<td>P: 1,707.13</td>
</tr>
<tr>
<td>April 17, 1920</td>
<td>The Democratic Glee Club (rent)</td>
<td>$350.00</td>
<td>25</td>
<td>$1,707.13</td>
<td>P: 652.56</td>
</tr>
<tr>
<td></td>
<td>Hello Alexander</td>
<td>$6,828.50</td>
<td>25</td>
<td>$1,707.13</td>
<td>P: 652.56</td>
</tr>
<tr>
<td>April 24, 1920</td>
<td>Tiger! Tiger!</td>
<td>$3,922.00</td>
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<td>25</td>
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<td>Elsie Janis and Her Gang</td>
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**END OF THE THEATRE SEASON**
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<th>AL. G. FIELD GREATER KINSTRELS</th>
<th>CIVILIAN CLOTHES</th>
<th>TITTLE TALES</th>
<th>BLIND YOUTH</th>
<th>ALWAYS YOU</th>
<th>SINEAD</th>
<th>THE MAGIC MELODY</th>
<th>SOUSA AND HIS BAND</th>
<th>THE MASQUARADER</th>
<th>THE MIKADO</th>
<th>LISTEN LESTER</th>
<th>DEAR ME</th>
<th>HER FAMILY TREE</th>
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<td>Sept, 4, 1920</td>
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<td><strong>ANDREAS PAULY-SERVE OUKHAINSKY</strong></td>
<td>770.50 30</td>
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<td>8,424.00 25</td>
<td>11,041.00 35</td>
<td>14,442.00 25</td>
<td>350.00</td>
<td>1,723.50 30</td>
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<td><strong>MAID TO LOVE</strong></td>
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<td><strong>THE MASTER OF BALLANTHAE</strong></td>
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<td><strong>TWIN BEDS</strong></td>
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<tr>
<td><strong>ROBERT MANTELL COMPANY</strong></td>
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<td><strong>MARY</strong></td>
<td>14,442.00 25</td>
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<tr>
<td><strong>NOT SO LONG AGO</strong></td>
<td>7,569.50 30</td>
<td>2,270.85 30</td>
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<td><strong>FANCHON &amp; MARCO SATIRES OF 1920</strong></td>
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**Total Collections:**

<p>|  | 1,420.05 30 | 280.17  |</p>
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<th>Week</th>
<th>Title</th>
<th>Gross Revenue</th>
<th>Attendance</th>
<th>Profit: Loss</th>
<th>Column</th>
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<td>CHU CHIN CHOW</td>
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<td>21,557.00</td>
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<td>5,389.57</td>
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<td>THURSTON, THE MAGICIAN.</td>
<td>10,109.00</td>
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<td>MARCUS SHOW OF 1920</td>
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<td>RETURN OF PETER CHINN</td>
<td>11,846.50</td>
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<td>AT THE VILLA ROSE</td>
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283
<table>
<thead>
<tr>
<th>Week ending April 9, 1921</th>
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<tbody>
<tr>
<td><strong>THE FIREMEN'S MINSTRELS (rent)</strong></td>
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<tr>
<td><strong>THE PRINCE AND THE PAUPER</strong></td>
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<td><strong>(Friday night, Saturday mat &amp; night cancelled: death of Mrs. Faversham.)</strong></td>
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<thead>
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<th>Week ending April 16, 1921</th>
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<td><strong>THE HOTTENTOT</strong></td>
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<td><strong>BROADWAY BREVITIES OF 1920</strong></td>
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<th>Week ending April 23, 1921</th>
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<td><strong>THE STORM</strong></td>
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<th>Week ending April 30, 1921</th>
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<th>Week ending May 29, 1921</th>
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<tr>
<td><strong>THE COMMITTEE OF HOPE (rent)</strong></td>
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<tr>
<td><strong>MARIE B. SANDS (rent)</strong></td>
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<tr>
<td><strong>ANTHONY FERRARO (rent)</strong></td>
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<th>Week ending April 16, 1921</th>
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<td><strong>BROADWAY BREVITIES OF 1920</strong></td>
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<td><strong>ANTHONY FERRARO (rent)</strong></td>
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<th>Week ending May 14, 1921</th>
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<tbody>
<tr>
<td><strong>WAY DOWN EAST</strong></td>
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<th>Week ending May 21, 1921</th>
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<tbody>
<tr>
<td><strong>WAY DOWN EAST</strong></td>
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<th>Week ending May 29, 1921</th>
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<tbody>
<tr>
<td><strong>THE COMMITTEE OF HOPE (rent)</strong></td>
</tr>
<tr>
<td><strong>MARIE B. SANDS (rent)</strong></td>
</tr>
<tr>
<td><strong>ANTHONY FERRARO (rent)</strong></td>
</tr>
</tbody>
</table>

**END OF THE THEATRE SEASON**
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