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UNIVERSITY OF LOUISVILLE.

A HISTORY OF THE THEATRE IN LOUISVILLE.

A Dissertation

Submitted to the Faculty

Of the Graduate School of Arts and Sciences

In Partial Fulfillment of the

Requirements for the Degree of

Master of Arts

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A HISTORY OF THE

THEATRE

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A HISTORY OF THE THEATRE IN LOUISVILLE.

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CHAPTER I.

THE POSITION OF THE THEATRE IN
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CHAPTER I.

THE POSITION OF THE THEATRE IN THE LIFE OF ANY COMMUNITY.

A child is considered by some psychologists to pass through on its way to manhood the stages through which the race has passed on its way to civilization. If this is true of a single man, might it not equally be true of a community of men? Have not most settlements, in a greater or a less degree, passed through the stages of development common to the growth of all cities until they have reached the standards of their day? A company of civilized men and women going forth to make a settlement in a new place, upon their arrival at their destination, are first of all concerned with the bare necessities of living. They must have food, clothing, and shelter. When these are found and in a measure made certain of, the community is ready for something more. Men are so formed by nature that besides bodily comfort they need mental recreation. In the rather primitive community, which lacks the advantages of books and culture, men are prone to come together and provide amusement for each other. When their own amusement no longer satisfies, they make use of strangers who come into their little world and try to persuade other strangers to come to them. Gradually, then, when more and more outsiders begin to come, the people feel a responsibility for their settlement, and a structure will be built to house these travelers who bring thought and pleasure from the world outside. Such might be considered the development of many of the cities in America, especially those cities west of the Alleghany mountains. It was "life" for which they were eager - "life" from which in a measure those people who came west had voluntarily shut themselves away - yet for which they longed. And in that longing they were no different from every other man who goes to the theatre. "The average spectator - disappointed, for the moment, by his individual experience of living at large - attends the theatre in

the hope of quickening his consciousness of life. He wants the play to happen not so much upon the stage as in himself. He goes to the theatre - quite literally - to enjoy himself: that is to say, - his own contributive response of emotion and of thought. The play must happen to him; or else by his judgment the play must be dismissed as a failure. -- Life is what the public seeks in going to the theatre; and the appearance, or else the illusion, of life is what it welcomes and rewards in those who exert themselves behind the footlights". (Clayton Hamilton - Seen on the Stage - Pages 7 and 9.)

This reaching out for life, the eagerness to feel in himself the emotions that may be affecting another, is natural to man. And being natural to one man, it is sure to be natural to a group or a community of men. True, there have been men and communities who have succeeded in suppressing their natural inclinations toward the drama and the theatre, but the length of time during which these have been suppressed is a mere matter of years in comparison to the centuries in which those inclinations have grown and developed.

Speaking again of the settlers going out to found new homes, we may say that they carry with them their theatre packed up in the dramatic instinct which is theirs by right of birth. And it is only a question of a short time until that instinct will lead to the establishment of a theatre in which, through drama, men may see the reflection of the life of their own time and that of centuries long gone.

Then, too, the theatre bears a direct relation to public welfare and to progress. It is true that no student of the history of the drama or the theatre can deny that there have been times when the theatre has sunk to the very lowest depths of degradation. But neither can a student of history deny that there have been times when civilization itself has sunk to the depths of an immorality worse than barbarism. The drama is dependent upon those who attend the theatre. Brander Matthews reminds

us that "the audience in a theatre is first of all a crowd with the characteristics it has in common with all crowds. But it is also a crowd of a special type, in that it has come together with the desire of recreation, of amusement, of pleasure. --- As a result we can see that any people is likely to have at any period, the drama that it deserves, since it can have only the kind of play that it is willing to accept." (Matthews - A Study of the Drama - Pages 88 and 89.) When a class or a nation of men has degenerated morally, it required no keen logic to discover what sort of amusement that class or race will demand. When the true and the beautiful in human nature is obscured, the true and the beautiful in drama dies away. History confirms this statement, and a study of the history of literature makes it plainer.

Fortunately, however, there is the other side. If it be true that when civilisation sinks, the standard of the theatre sinks with it, it is equally true and supported by historical fact that, when civilization reaches toward the heights, drama, (and all the arts of which it is a splendid composite,) touches the heights of perfection, too. Primitive as the dramatic instinct is and among the first to be seen, yet the drama, in its highest sense, is the last of the arts to develop. And it is in that highest sense, in the great plays of the peoples of history, that the drama and the theatre have had the deepest influence upon their own times and upon the times which have come after.

The Greek drama was an outgrowth of the religious festivals of the gods, just as in later years the miracle and mystery plays grew up around the festival times in the Christian Church. Even after the relation of those dramas to the religious life had become less apparent, the times of their presentations were seasons of joy and pleasure. It was not only those who lived within the cities who felt the influence of those theatres. When a play was announced, people from miles around came flocking to the theatre, whether it was to the great Dionysian Theatre at Athens, to the vast Roman Theatre at Orange, or to some littered inn-yard in a tiny village in

England. History tells us all this, and no one has yet found just cause to dispute the fact that to this day the presentation of a play will meet with response from persons living far and wide. The cities or the towns of the olden days which could boast of a theatre were almost always the prosperous, thriving ones. Some one may say that it was because they were thriving and prosperous that they could support a theatre. That statement is very true, but in days when traveling was more difficult than it is now, and country folk made only occasional excursions to town, they chose those towns which offered some amusement as well as trading facilities.

The theatre is a distinct commercial asset in the life of a city, and it is so recognized to-day, for, take it all in all, the fundamental nature of man has not changed a great deal. A city to-day with a theatre presenting the best attractions of the day offers an inducement to travelers and to strangers to spend a number of days within its limits. There are people still, cultured people, too, who come only at intervals into the city to transact business. It is far more pleasant for them to do their buying and selling in a city which can offer pleasurable and instructive amusement after their labor than in one which cannot offer such an advantage. A good "theatre town" has an advantage over its sister cities with which they cannot hope to compete until they can offer some inducements for pleasure and for education.

The words, "for education", are significant. Volumes have been written, and doubtless much more has been spoken, about the value of the study of drama in education. For years people seemed to think that the study of that particular form of literature should be confined to the reading of plays. Fortunately, however, there is a greater and a greater desire to study the great dramas of history, those store-houses of mighty thought and action, as they were meant to be studied -- to know their worth by feeling their reaction upon an audience in a theatre. All the masterpieces of dramatic art were made to be done by actors in a theatre before an audience,

and master plays stand or fall by the judgment of an audience in a theatre. Shakespeare and Molière both knew that fact, for neither was eager to publish his plays during his life-time. Since the study of the drama, then, is a means of education long recognized, is it not plain that ~~that~~ drama, in order to do it full justice, must be studied in its proper atmosphere, the theatre?

Supported by history, which is the soundest basis upon which to make a statement, it seems safe to say that there is a natural interest in the theatre, and that the theatre makes its appearance in a community when that community has advanced far enough beyond caring for the bare necessities of bodily life to have time and thought to devote to pursuits of the mind. As to the relation of the theatre to public welfare and to progress, we imagine that a graph made of the history of the theatre and a graph of the progress of civilization would show practically the same advances and retardations, the same plateaus.

The theatre in every age has not been ideal. Neither has every age been ideal. But there are ages to which men may look and point with pride, and there are times in the history of the theatre to which men may point with pride. It is those mountain-tops of perfection toward which men turn their eyes. From the deepest valley the dweller with the upward glance may see the star above the hill-top. So men in all ages have climbed upward. They have climbed far at times only to slip back, but up again and onward they go. The history of man concerns the history of his institutions. The theatre is one of those institutions. Like the men who made it, it has gone forward and slipped back, forward and back, with the surge of the centuries. We do not judge mankind by its lowest depths, neither should we judge its institutions by their lowest depths.

Men are hungry for life - life outside themselves. They long for a taste of something which may help them in their upward struggle. The real theatre, the true one, through the years has offered men that taste of life

for which they are eager. Who will deny its power and influence in the progress of mankind? Every man has his faults, but fortunately in most men the good qualities far over-balance the poorer ones. The theatre has its faults and has had them through the years, not always the same ones, to be sure, but shall we condemn it for those when its good points so far outweigh them? The star over the hill-top has sometimes become very dim to those in the valley, but in every age there are those who will struggle on. Just so in the history of the theatre there have been, and always will be, those who will fight on and up toward the dreamed-of perfection. It is the theatres near the heights which have had most influence for good, but one must not forget the lesser ones which made it possible for the great theatres to attain those heights.

Clayton Hamilton reminds us that Keats said that we are living in a "valley of soul-making." In this valley we live by the gospel of Truth, Beauty, and Righteousness. The theatre, in helping us to see life and to live it fuller, is an aid to help us to live more closely according to that gospel. Such, as we see it, is the real position of a true theatre in any community - to aid men to live and by that living to help others in after years to be happier.

CHAPTER II.

THE BEGINNING OF THE THEATRE
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THE BEGINNING OF THE THEATRE IN LOUISVILLE.

The history of the theatre in Louisville begins long before the actual establishment of the first theatre. In the consideration of any specific event, it is sometimes well to have an understanding of preceding events which may have a bearing upon it. Theatrical history in Louisville, like any other sort of history, is closely related to geography. Had the city not been located in the part of the country in which it is, or had it, or the state of Kentucky been settled by colonists from another part of the land than that from which they did come, affairs might have taken a very different course.

The history of the theatre in America begins in the southern colonies. Why it begins there is easy to understand when one takes circumstances into consideration. The northern colonies were settled by men and women with bitter prejudices against plays, play-acting, and play-actors. They had come from England with those adverse feelings, and it was many long years before those prejudices were overcome. Mr. Hornblow (History of the Theatre in America - Volume 1 - Page 24) mentions the fact that even as recently as the middle of the last century, when the citizens of Brooklyn, possessing only one theatre, were seriously contemplating the erection of another, the use of the name theatre was objected to. A compromise was effected, and the building was named the Academy of Music.

From such feelings and prejudices as affected their northern brothers in matters of the theatre, the people of the southern colonies, were, in the main, free. They brought with them from their former homes, not an attitude of hostility, but one of friendliness toward and interest in the drama. It was, therefore, the most natural occurrence in the world that Williamsburg, Virginia, should have the first theatre in America. It was long thought that this theatre in Williamsburg was opened with a performance of the MERCHANT OF VENICE by the Hallam Company on September 5, 1752. But Mr.

Hornblow has found that there was a theatre in Williamsburg in 1716, and that even before the Hallams gave their performances in 1752, the Murray-Kean company had completed an engagement there. Doubtless at first, this theatre was used a great deal by amateur companies, for many such companies existed in the colonies before the arrival of professional players. Doubtless, too, there were many strolling players, although records speak of but one, a Tony Axton from England, who visited the southern and middle colonies at about 1730. By 1766 there was an "American Company" playing in New York, and in the south were the "Virginia Comedians". These "Virginia Comedians" played in Williamsburg, but when they went to Annapolis from January to June in 1769, they called themselves the "New American Company", evidently in contrast to the other company then playing. The fact that there were two companies engaged in presenting plays shows the activity of the theatre before the Revolution.

During the revolutionary period the theatres were closed by an act of Congress. It is quite possible, as one writer thinks, that the members of Congress thought it necessary in those days of difficulty to use every means to keep the Almighty on their side, and He was thought to frown on godless amusements. But the settlers who went forth from Virginia into the west at about that time felt no such fear. They carried with them the love for the drama and the interest in the theatre which Virginia had fostered.

The truth of this statement is borne out by the fact that there was a theatre in Lexington, Kentucky, in 1797, which in all probability was the first theatre in the state. Mr. Ranck (George W. Ranck @ History of Lexington (1872) - Pages 203 - 204) says, "How Lexington supported a place of amusement in 1797, we are not prepared to say, but certainly she had one. 'An exhibition room, adjoining Coleman's tavern' was erected by George Saunders and opened to the public, Monday evening, June 5th, 1797." An old GAZETTE says that admission was at sunset, and the performance began at dark. The price of admission for the pit was three shillings, nine pence,

and for the gallery, two shillings, threepence. It is known that a theatrical performance was held in the court-house in Lexington in 1798. Evidently theatrical business had prospered by 1807, for in that year, Mellish, the traveler, visited the theatre there. At that time it stood on the corner of Water and Limestone Streets. The distinguished gentleman, however, did not find everything satisfactory to his "metropolitan tastes", for he said afterwards that "the performance did very well, but there was a deficiency of actresses; and one of the men had to play a female part, which did not suit my taste at all."

"In 1812 MACBETH was played at the Hotel Theatre, and on May 30 of same year JOHN BULL, a comedy, was performed before a packed audience by Thespian amateurs belonging to the 'Old Infantry' company in honor of the Lexington volunteers for the war against England. A goodly sum was realized, and used to buy arms, clothing, and camp equipage for the soldiers". (Ranck - as

The theatre called Usher's Theatre, however, is the one which figures most prominently in the early theatrical history of Lexington and of Kentucky. It was built in 1808 by Noble Luke Usher, and stood at the corner of Spring and Vine Streets. It was small, but it had regular boxes, a pit, and a gallery. N. M. Ludlow (Dramatic Life As I Found It - Page 89) says of this theatre in 1816 that the members of the company in which he was playing "were surprised to find in the principal town of the state the poorest specimen of a theatre. I was informed the building had been a brewery, in which Mr. Luke Usher, the uncle of Noble L. Usher, had once conducted his business as a brewer of malt liquors. The second story of this building, a long and narrow one, had been fitted up for performances by an amateur society. It was probably seventy to eighty feet in length by about twenty-five to thirty feet in width. If I remember rightly the seats were constructed upon the amphitheatre plan, - gradually rising from the floor one above the other to the back, these back seats being reached by a sloping platform at one side. They were simply covered with canvas and painted without being stuffed or having backs to them, and the surroundings were of the most simple and

unpretending character. The stock of scenery was very limited and not very well painted. The building stood on an abruptly rising piece of ground, and the audience entered from a street nearly on a level with the floor of the second story. Adjoining this end of the building was room for the sale of beer and other equally refined refreshments. Underneath the stage were dressing-rooms for the performers; into these they entered by a door opened upon a cross street. The dressing-rooms were comfortable enough and quite equal, in fact I may say superior, to some in theatres of greater pretensions. The Usher after whom the theatre was named is the same man who was instrumental in bringing the first regular company of actors into Kentucky. It was in this theatre that Edwin Forrest, who had played only minor roles in Philadelphia, made his debut as a star. Sol Smith, the famous comedian raised his first theatrical company in Lexington, and they played for several weeks in the theatre there before the first tour began.

There was a well-established theatre in Frankfort by 1814, but when a theatre was first established there, we have been unable to learn. Mr. Usher doubtless played in both Frankfort and in Lexington, for he mentioned both of those cities on a certain journey east, of which we shall speak a little later.

There were several thriving settlements in Kentucky before Louisville came into existence. It was in May, 1778, that George Rogers Clarke left a body of settlers on Corn Island near the falls of the Ohio. In 1780 a town named Louisville in honor of Louis XVI. was incorporated. At the time of the first census in 1790 there were two hundred people living there, and by 1800 the number had increased to three hundred and fifty-nine. Many historians of Louisville believe that the population was larger at that time, but we are compelled to accept the census figures. At that time there were four other towns in the state larger than Louisville in the number of inhabitants.

One historian says that in 1808 there were not more than one hundred and twenty houses in Louisville. (History of the Ohio Falls Cities and Their

But in 1808 Louisville had a theatre. In fact, Louisville had a theatre building before she had a church building, for the first church was completed after the earthquake in 1811. The theatre was no doubt a rather sorry and poor affair, but the fact of its very existence is significant. A community so small must have had a very deep interest in or desire for things dramatic even to have cared to have a theatre.

The City Theatre, for thus it was called, is supposed to have belonged to a man named Tyler (Ludlow - Dramatic Life As I Found It). It was located on the north side of Jefferson Street between Third and Fourth Streets. A well known writer of the time, Doctor H. McMurtrie, of Philadelphia, visited Louisville in 1819. When he returned home, he wrote a little book called SKETCHES OF LOUISVILLE. On page 126 of that book he makes the statement that in 1819 the "theatre was a handsome brick building of three stories." But until the summer of 1818 "it was little better than a barn." It is evident from this statement that until the appearance of the Drake family and their company, there was not a great deal of theatrical history made in Louisville. Inference drawn from reading leads us to think that Mr. Usher was at some time connected with this theatre as well as with the one in Lexington. Doubtless, however, the inhabitants of the city preferred the performances offered by strolling companies which came down the river on flat-boats to those offered at the City Theatre. It is said that long before the theatre was established in Louisville, these strollers were in high favor and always found the city a remunerative stopping place.

Almost nothing is known about the first theatre during its early years. What plays were enacted, or what actors appeared there, are now long since forgotten. Perhaps it was used by amateurs, and doubtless more than one "select concert" was given there, but this is pure conjecture, and as such it has no place in a history.

Recorded theatrical history for Louisville as well as for Kentucky and for much of the west begins, not in Louisville or even in the west, but far away in Albany, New York, in the year 1814.

"John Bernard was then manager of the Albany theatre. One day a man named Usher (the Usher of the Lexington theatre) presented himself at the theatre, stating that he was an 'actor recently arrived from the state of Kentucky.' As Kentucky in those days was literally the 'far, far west', the stranger attracted more than the usual amount of attention. He wished to play an engagement of a few nights, and Mr. Bernard, who had seen him act in Boston a few years previously, engaged him. During the brief time he was with the company, Usher told Samuel Drake, then Bernard's stage manager, that his main object in coming east was to try and engage a company for Kentucky, where he said he had three theatres - one at Lexington, one at Frankfort, and a third at Louisville.

"The adventure appealed to Drake who agreed to get together a small company with which he would start for Kentucky the following spring".

(Hornblow - A History of the Theatre in America - Volume 1 - Pages 329 - 330).

Usher left soon after the agreement was reached, but on his way back to Kentucky he died at a house on a ridge of the Alleghany mountains. Mr. Luke Usher, upon the death of his nephew, corresponded with Mr. Drake until an agreement was reached that Mr. Drake should come to Kentucky and be the lessee of the Lexington, Frankfort, and Louisville theatres and manage them on his own account.

But it was not a easy matter for Drake to fulfill his agreement. "It proved no light task to find actors and actresses courageous enough to undertake such a long, hazardous journey into the unknown. The difficulties of travel were enormous, and sufficient to deter the stoutest hearted. There were no roads, no stage coaches, no steamers. The only methods of travel were on horseback or by wagon, and then by tow or drift boat down the great rivers.

"Experienced actors, holding well-paid, comfortable positions in the already established theatres in the east, refused to listen to what they considered a crazy scheme, and for some time Drake was non-plussed. Members

of his own family - all actors - were willing to go, but he needed others. Finally he approached a young actor named Noah Miller Ludlow, who had recently joined the company to play small parts, and made him an offer. Full of pluck and enthusiasm, eager for the adventure, Ludlow promptly accepted and later himself became a leader among those early barnstormers - Usher, Turner, Drake, Caldwell, Sol Smith, Isherwood, Collins and Jones, Chapman - who introduced the acted drama through the great west." (Hornblow)

It is very interesting to read in what manner that little band of players arrived in Kentucky. Drake's company consisted of himself (Samuel Drake, Sr.), Samuel Drake, Jr., Alexander Drake, James Drake, N. M. Ludlow, Mrs. Lewis, Miss Frances Ann Denny, Miss Martha Drake, Miss Julia Drake (then a girl of about fourteen), Mr. Lewis, the stage-carpenter, and Joe Tracy, a man of all work. Ludlow and Miss Denny were both novices. These were those who set out from Albany. They expected to be joined by others in Pittsburgh. The scenery which they carried with them consisted of six scenes, a wood, a street, a parlor, a kitchen, a palace, and a garden. "The wings, or side-scenes, consisted of three of a side to be stationary in one sense, but to be so arranged with flaps or aprons as to present when required an out-door view adapted to correspond with garden or street; and indoor view, to suit parlor or palace, with a third to match the kitchen." The proscenium was a painted drapery made so as to be expanded or contracted to suit the dimensions of the places occupied by our performances. These and a neat drop-curtain, and green baize carpet constituted our stage facilities. The scenery could be placed or taken down and packed, in two or three hours. (Ludlow - Dramatic Life As I Found It - Page 7.)

Drake's object was to arrive in Kentucky late in the fall, and so he determined to perform along the way. Their route lay northwest in New York and then southwest until they should reach the headwaters of the Alleghany River. They were to proceed thence to Pittsburgh by boat and act there until time to leave so that the company could arrive when the Kentucky

Legislature met in December. With this plan in view, the players left Canadaigua, in northwestern New York, in the latter part of July, 1815. They possessed a road wagon with two horses and a light spring wagon drawn by one horse. Mr. Drake owned the road wagon and horses, and to Mr. Lewis belonged the other carriage. Mr. Drake was somewhat fleshy, and he was also the oldest member of the party; so he often rode with Joe Tracy in the larger wagon. Mr. Lewis and his wife and occasionally one other lady rode in the spring wagon. The others walked.

When they arrived in Olean, at the headwaters of the Alleghany, they sold their horses and wagons, and invested in a flat-bottom boat of the type known as an "ark" or a "broadhorn." "The boat was about twenty-five feet long by fifteen feet wide, boarded up at the sides and covered with an elliptical roof about high enough to allow a man of medium stature to stand erect beneath the centre. It was quadrangular, and intended to be a kind of floating house of small dimensions. In one end of this boat were two rooms partitioned off as bedrooms, one for Mr. and Mrs. Lewis, the other for the three single young ladies, the Misses Drake, and Miss Denny. The men, especially the young ones, were expected to 'rough it', and rough it we did."

(Ludlow - Page 17.)

The trip on the flat-boat was very unpleasant, for the sun beat down, and there seemed to be little means of protection from the heat. The ladies complained that it was exceedingly warm under the low roof, and finally a kind of canvas shelter was rigged up from a piece of scenery so that they might sit on deck, enjoy the breezes, and yet be protected from the sun. After this arrangement was made the ladies were far more comfortable. The country through which they passed was very wild until they neared the region surrounding Pittsburgh. At night they could hear wolves howling in the woods near the shore. It was their custom to tie the boat up at night, and the ladies and the older men slept on it. The young men found lodgings whenever they could in farmhouses, and when such quarters could not be found, they slept in barns. They procured their provisions from the farmers along the

way. Many amusing incidents occurred and altogether the trip must have been something of a lark for the younger members of the party. At length they arrived in Pittsburgh and began playing there about the middle of August, 1815.

The season at Pittsburgh ended early in November with a benefit for Mr. Drake, Sr., and they were ready to make the journey to their next stopping place, Frankfort, four hundred miles away. They floated down the Ohio River in another of the broadhorns as far as Mayesville, which at that time was called Limestone. They arrived there about November 22, 1815. The remainder of the journey to Frankfort was made in two wagons. One wagon was for the ladies, the other for the scenery. The gentlemen evidently made their journey on foot as before.

In Frankfort they were joined by several other actors, John Vaughan, leading man, Henry Vaughan, Frank Blissett, who played low comedy, Tom Jefferson eldest son of Joseph Jefferson the first, and James Douglass, a son of David Douglass, who is famous as one of the earliest theatre managers in the history of America.

The first real theatrical season in Kentucky began in Frankfort early in December, 1815. The play presented was THE MOUNTAINEERS by Colman. As was the custom in those days, the main drama was followed by a farce called the POOR SOLDIER. Mr. Blissett played Bagatelle in the farce and "he was great!" In Frankfort the players were particularly welcomed by Judge George M. Bibb, Mr. Marshall (one of the two of that name who were prominent in Frankfort) and Mr. Willis Lee. The season lasted until early in March, 1816, when the players left for Louisville.

"Our Frankfort season closed, as I have already said, about the first of March, 1816; and we started for Louisville, being a journey of about fifty miles. There were no railroad accommodations between the two towns in those days, and I do not recollect that there was even a line of stages; so we procured private conveyances, and were two days in making the transit. On arriving in Louisville we found the people on the tiptoe of expectation, and

anxious for the opening of the season; but the theatre was not in a condition to be occupied; it was dark, dingy, and dirty. The scenery was badly painted; the auditorium done in the most dismal colors, and the house badly provided with the means for lighting it. The first matters to be attended to were the removal of those unsightly objects. There was a man living at that time in Louisville of the name of John H. Vos, a house and sign painter, who had a tolerably good taste, and some skill in scene-painting. He was employed to repaint and improve the appearance of the audience part of the house, while Mr. Drake, Sr., and his son Aleck went to work to change the aspect of the scenery. In

"In about two weeks the theatre had been got into passable condition for the opening, and we commenced our season with Colman's comedy of the HEIR AT LAW, and the comic opera of SPRIGS OF LAUREL. In the comedy the principal characters were filled as follows: Doctor Pangloss, Mr. Blisseth; Lord Duberly, Mr. Drake; Dick Dowlass, Sam Drake; Zekiel Homespun, Aleck Drake; Kenrick, N. M. Ludlow; Lady Duherly, Mrs. Lewis; Cecily Homespun, Miss Denny; Caroline Dromer, Miss M. Drake. In the farce Mr. A. Drake played Nipperkin. In this character he was a facsimile of Mr. John Bernard, the late manager of the Albany Theatre, who in turn was said to be a copy of the celebrated Edwin, of London. The performance went off with great applause, and the people appeared delighted with the company.

"The only theatre in Louisville at that time stood on Jefferson Street, where it was in 1832. It was afterwards burned down. It belonged, I believe to a gentleman of the name of Tyler. This season of ours in Louisville, I understood to be the first that had been made by any regular company of comedians. It lasted about ten or eleven weeks, and was undoubtedly profitable to the management, for the house was well filled every night. The season closed with benefits for the company, all of them being well attended, and this in a town of not more than three thousand inhabitants at that time; but the people were prosperous, gay, and fond

When they had finished their season in Louisville, the company departed for Lexington.

Thus was the history of the theatre begun in Louisville. The Mr. Samuel Drake who was the head of the company, was the one who was destined for the next ten or fifteen years to control the theatrical progress of Louisville.

CHAPTER. III.

THE THEATRE IN LOUISVILLE FROM
1818 - 1855.

CHAPTER III.

THE THEATRE IN LOUISVILLE FROM 1818 to 1855.

After the season of 1816 in Lexington, the Drake Company followed practically the same round of engagements as those of the year previous. Frankfort was visited in the winter, and they arrived to open the second season in Louisville about April 1, 1817. While in Louisville the company was joined by an actor named Aaron J. Phillips who played an engagement of six nights in such characters as Othello, Richard, III., and Macbeth. Mr. Ludlow remarked that Mr. Phillips was an actor of no great excellence, but passable in his general performances. This was probably the first advent of a so-called star in Louisville. There was nothing particularly notable about this second season which lasted until about the last of May. The benefits of Miss Denny and Mr. Ludlow were the most remunerative, and this fact was the result of their exemplary conduct while in the city. The people regarded them as an excellent lady and a gentleman, as well as good players, and signified their approval by supporting their benefits liberally.

At the end of the season of 1817 Ludlow and Vaughan left Mr. Drake's company and set out for themselves, visiting Nashville, Huntsville, St. Louis, and New Orleans, and afterwards, except at intervals, working separately from the Drake players.

Mr. Drake found the field most to his liking in Kentucky, and he confined his labors to that state except when he took his company to St. Louis, to Nashville, ^{and} to Cincinnati, as he did in 1819, 1822, and 1829.

In Louisville Mr. Drake came into control of the City Theatre in 1818, and later it became his property. He remodeled the building so that when Doctor McMurtrie visited the city in 1819, he found the theatre "a handsome brick building of three stories." Until the summer of 1818, "it was but little better than a barn. At that time, however,

it underwent considerable alterations and is now fitted up with a degree of taste that does honor to its manager, Mr. Drake, whose unceasing endeavors to merit the approbation of the public will no doubt meet with a liberal recompense, in its patronage. The house is divided into a pit, two tiers of boxes, and a gallery, capable of containing in all about eight hundred persons. Attached to the premises are a retiring room for the ladies, and one containing refreshments for the company in general." (McMurtrie - Sketches of Louisville (1819) - Page 126)

Colonel John Thompson Gray whose recollection extended back to 1825 gave to Mr. J. Stoddard Johnston the following information regarding the theatre as he remembered it. "Drake's old Louisville theatre was a very creditable one, and had some features not excelled by its successors. It had a row of private boxes occupying the whole front of what is now the dress circle, as in the French Opera House in New Orleans. They were closed in the rear, having doors for entrance and open in the front. The second tier was open and corresponded to the latter day dress circle, while the third was low priced as now. The pit was not the choice place, as now, but was occupied by men, veteran theatre-goers, and critics. The theatre was lighted with a grand chandelier swung from the dome, and with side lights, all of sperm candles. And there was never a dripping candle. This was in keeping with all of Drake's appointments, the decorations of the theatre being in harmonious colors and every adjunct tastefully adjusted.

" 'Old Drake', as he was familiarly known, took a steady hand in the play in parts not of the kind requiring much histrionic ability, as in the King in HAMLET, and in such characters as showed off his fine figure and his gorgeous make-up. He was a fine fencer, and the audience was never so much pleased as in a combat with swords between him and the elder Booth, father of Edwin and John Wilkes. The two were great friends, and Booth spent much of his time with Drake at his suburban home on the river road." (J. Stoddard Johnston - Memorial History of Louisville - Volume 2 - Page 329.)

At the time of Mr. Drake's arrival and for several years thereafter, Louisville was under the guidance of the Kentucky Trustees. "The trustees were pretty rigid in the collection of taxes, and now and then tried to shame delinquents into payment by advertising them in the newspapers. There was one citizen, however, with whom they never quarreled about his taxes, though he very rarely paid any tax in money. This was Samuel Drake, the proprietor of the theatre. Drake was a social companion, besides being a fine actor, and now and then gave benefits instead of paying in money the license required of him as a showman. The first of these benefits was given for the town in 1817, but they were afterward given for whatever charity the trustees agreed on. In 1824 they had become quite numerous and were given for the Greeks, for draining the ponds in the town, for the marine hospital, and for the churches. Drake usually gave the benefits when the season was dull, and was probably a gainer instead of a loser by them." (Johnston-Memorial History of Louisville - Volume 1 - page 64.)

This fact about the taxes shows how Mr. Drake not only paid his debts to the city, but gained patronage and respect for his theatre. He seems to have been a far-seeing and wise manager in a great many respects, and the people of the city responded to his efforts to give them the best that he could in dramatic amusement. Indeed, in 1817, Louisville was far ahead of Cincinnati in her interest in the theatre. Ludlow mentions this fact, saying, that in 1817 Cincinnati, a city of at least eight thousand inhabitants at that time, "could not or would not afford a proper encouragement to an intellectual amusement which in Lexington, Louisville, Nashville (each of those towns not having half the population of Cincinnati) met with liberal encouragement." (Page 116.- Dramatic Life As I Found It.)

The information regarding those early seasons at the theatre is unfortunately meagre. Ludlow's book, DRAMATIC LIFE AS I FOUND IT, which he published in 1880, contains numerous references to the theatre in Louisville, but after Ludlow left Drake's company in 1817, it is only occasionally that

he has cause to speak of affairs here and in Kentucky. Mr. Drake maintained a circuit in the Kentucky theatres, notably those in Louisville, Lexington, and Frankfort, and once in awhile, between seasons at those theatres, he and his company would journey to other cities such as Cincinnati, St. Louis, and Nashville already mentioned.

In 1819 - 1820 Mr. Drake's company was made up of eight men and five women. The men were Mr. Samuel Drake, Sr., Samuel Drake, Jr., Alex Drake, Palmer Fisher, Henry Lewis, James O. Lewis, James Douglas, and a property man. The ladies were Miss Denny, Miss Julia Drake, Mrs. Fisher, Mrs. Lewis, and Mrs. Mongin. This was the company he took to St. Louis with him where Mr. and Mrs. Ludlow engaged to play with him and return to Louisville. Drake and Ludlow, however, had difficulties concerning the acting arrangements for Mrs. Ludlow, and the Ludlows left the company before they reached Louisville. On the way there, a part of the company remained to play for a few weeks at Vincennes, Indiana. There, while swimming in the Wabash River, Mr. James Douglas, a member of the company, was drowned.

The great Edwin Forrest in 1822 was just at the beginning of his professional career, and when he appeared in Louisville in that year he was not the famous person who played there in 1839 as Spartacus in the GLADIATOR and as King Lear. Forrest's career at the beginning was not so bright as to lead persons to think that he would become the great star he later was. In Louisville in 1822 he played, or "attempted to play", OTHELLO, and as an instance of the taste which Forrest displayed in the beginning for low comedy, he played the part of a negro dandy upon that first visit to this city.

One season followed another with the stock company playing and with the visits of such stars as would brave the dangers of the far west, and with Mr. Drake always continuing the management of the City Theatre, occasionally permitting one of his sons to take his place.

At some time during one of the seasons of about 1828 or 1829 Mr. Thomas D. Rice was a member of the Drake stock company. He was not then as well known

as he later became after he had sung and danced Jumping Jim Crow, from which he earned his name Jim Crow Rice. It was during this season in Louisville that Mr. Rice first played his character of Jim Crow, and it was from an old Louisville negro that he copied the character. As the story goes, the original Jim Crow was an old slave who belonged to a Mr. Crow who kept a livery stable back of the theatre, and the slave naturally called himself by his master's name. It was his particular duty to clean and rub down the horses in the rear yard of the stable. One spring day Mr. Rice was standing at a back door of the theatre watching the old negro and listening to the song old Jim sang as he worked. E. S. Conner says that the negro "was much deformed, the right shoulder being drawn high up, the left leg stiff and crooked at the knee, giving him a painful but laughable limp." (E. S. Conner - New York Times, June 5, 1881.) As the negro worked he sang a sad sort of tune, almost a croon, and at the end of each verse he gave a queer little jump, and when he came down he set his "heel-a-rockin'". He called this performance "Jumping Jim Crow." The words of the refrain as given by Conner are:

"Wheel about, turn about
Do jes' so,
An' every time I wheel about
I jump Jim Crow."

Rice listened to the old negro for several days, and finally he went to the old slave and paid him to sing the song over and over, and the actor learned it. About that time, Mr. Drake was producing a little local drama called THE RIFLE, and Rice was cast for the part of a Kentucky cornfield negro. He asked Mr. Drake if he might insert the Jim Crow song, and Mr. Drake reluctantly consented. Rice made himself up to look like old Jim, he sang his song, and did his queer little dance. The audience went wild. It is said that he was recalled twenty times on the first night. The piece, which would probably have been a flat failure, ran for many nights to crowded houses. Ever after that Thomas D. Rice was known as Jim Crow Rice, and even as late as in the forties he was still playing Jim Crow along with other negro imitations. The great Joseph Jefferson began his dramatic career at the age of four, as

a little Jim Crow at the Washington Theatre in Philadelphia in 1833. He was made up to look exactly like Rice, and he imitated every movement the older man made.

In 1829 besides the City Theatre, there was erected a temporary theatre which served for a couple of seasons. Mr. N. M. Ludlow with Mr. J. Purdy Brown, a popular circus manager of that time, had the building erected. This structure was located on Jefferson Street not far from Drake's theatre, and it stood on a corner. Mr. Ludlow himself was not certain as to the location, but remembered that it was about three or four hundred feet away from the older theatre. The building was a rough, but substantial affair, and made so that it would be suitable for either dramatic or equestrian performances. As it developed only dramatic entertainments were given there, for Mr. Brown and Mr. Ludlow had a disagreement, and Brown did not come to Louisville at that time, and the theatre building remained as Ludlow's share of the partnership.

On June 22, 1829, Mr. Ludlow opened the theatre with that fine old comedy, THE HONEYMOON, and a farce called the RENDEZVOUS. The second night the entertainments were THE STRANGER and the farce, THE LIAR. Some of the members of the company besides Mr. and Mrs. Ludlow were C. B. Parsons, W. McCafferty, Mrs. McClure, Miss Dunham, J. E. Watson, and E. S. Duncan. The season was very brief, for Mr. Ludlow was called to Cincinnati by Brown. The season ended on the fourth of July with M. Noah's "national drama", SHE WOULD BE A SOLDIER or The Plains of Chippewa, and the farce, REVIEW.

After the season in Cincinnati ended, Ludlow returned to Louisville, and in the temporary theatre building on October 5, 1829, he began his second season of that year with A CURE FOR HEARTACHE. The company that season consisted of N. M. Ludlow, A. W. Jackson, J. E. Watson, H. N. Barry, W. McCafferty, E. S. Duncan, G. F. McClure, Mr. Cambridge, A. Egbert, J. Scott, H. Woolford, Mrs. Ludlow, Mrs. McClure, Mrs. Jackson, Miss Dunham, Miss Rowe, Miss Petrie, Mrs. Edstrum, Mnd Palmer, and Charles B. Parsons. Mr. Parsons later became a minister in the Methodist Episcopal Church, and was pastor of the

Fifth and Walnut Streets Methodist Church in Louisville. He died in this city in 1871. Mr. Ludlow says that he was a preacher when an actor and an actor when a preacher. Mr. Parsons left Ludlow's company at the end of that season and was engaged to play in Drake's circuit of Kentucky theatres. At one time he was stage and business manager for Mr. Drake. He married a Miss Oldham of Louisville.

Although the performances of the first and second nights of the season were well attended, the manager was not satisfied; and so he billed Mr. Howard in some operatic pieces such as ROB ROY, GUY MANNERING, and the DEVIL'S BRIDGE. The press criticised Mr. Howard's voice, saying that it was not what it had been, and such criticism was not very conducive to large audiences at the theatre.

Just as Mr. Howard was finishing his engagement Mr. Thomas B. Hamblin came to the city on his first visit to the west. Ludlow wished to give the people of Louisville the advantage of all the best talent that came its way, and so he engaged Hamblin at an exorbitant price, or at what seemed to be exorbitant - that is, six nights and a benefit on the seventh besides one-half of the receipts of each night. The theatre held, at its fullest, only about four hundred people, and the admission was only seventy-five and fifty cents, so that it is easy to see why the price was somewhat excessive. Mr. Hamblin's engagement was a most successful one, however, and he played the leading parts in VIRGINIUS, MERCHANT OF VENICE, WILLIAM TELL, HAMLET, RICHARD III, JULIUS CAESAR, and DAMON AND PYTHIAS to crowded and well-pleased houses. Several years later Mr. Hamblin was the manager of the Bowery Theatre in New York.

Following Mr. Hamblin came the English low comedian Joseph Cowell. He had been performing in Cincinnati with Mr. Drake's company which was there during the season Mr. Ludlow was in Louisville. He had with him his nine year old son, Sam, who proved even a greater attraction than his father, for the child was really very clever. He sang comic songs in the comedies in which his father played. Cowell himself was a fine comedian, and he visited Louisville many times in after years. Cowell played PAUL PRY, MAY QUEEN,

Crack in THE TURN PIKE GATE, and A CHIP OF THE OLD BLOCK. "The fifth night was put up for Sam's benefit, when was performed for the first piece the HONEST THIEVES with Joe Cowell as Abel Day. This was followed by a song by Mr. John Still (the vocalist of the company), and then came a farce called the \$100 NOTE with two Billy Blacks, by the Cowells, father and son, personating scenes of the piece alternately, - one ppepping on the stage when the other went off. It was outrageously absurd and unprecedented, but was funny, nevertheless, and the audience seemed to enjoy the jokes and conundrums of each. The piece closed pleasantly. As the curtain was about to fall at the ending of the piece Sam (the little fellow) rushed down to the footlights, saying to the audience, 'Why is this farce like a stick of candy? Do you give it up? Because it's a sweet thing, and you've had the short and the long of it', pointing first to himself and then to his father. The house was convulsed with laughter, and the performers standing in the rear of Sam were compelled to make a quick retreat behind the scenes to avoid all the pieces of coin that were pitched and hurled on the stage from all parts of the house. Among them were gold pieces, which of themselves amounted to thirty-five dollars. The generous Kentuckians were delighted with the boy." (Ludlow - page 357.)

Following the Cowells came Mr. Edward Raymond. His opening play was WILLIAM TELL given on November 16, 1829. Following that he played BRUTUS or the Fall of Tarquin, PIZARRO, and ROB ROY.

Then came Mlle. Celine Celeste, the French actress and danseuse. At the time of this trip to Louisville Mlle. Celeste knew but a very little English, and her performances were limited to pantomimes and to dances. The lady evidently possessed a great deal of dramatic talent which showed in her pantomime, and the fact that she was able to hold audiences fascinated without speaking shows a great deal of ability. Ludlow said that when she appeared in Louisville she was exquisitely beautiful and as "lithe as a fawn." Hornblow attests the fact that although she knew no English at first, her grace and beauty drew admiration.

The only acting ~~Ellis~~ Celeste did in Louisville was in the character of Myrtillo in the drama called the BROKEN SWORD. Myrtillo was a dumb boy, and he did not have a word to say until the closing scene of the play when he had suddenly to recover his speech and cry, "The murderer of my father!" In the plot of the piece it seems that the boy lost his power of speech when he was very young because of the shock of seeing his father murdered. Years later when he is grown to manhood, he meets the man, and in the stress of excitement cries out the words. It was a very good part for an expert pantomimist like Celeste, but even the five words of English were too much for her to manage, and instead of the line which she was required to say, she cried out "Murder mon pere!." as she seized the murderer in a wild manner. The effect was so comic that the curtain usually fell with a good laugh from the audience. "During those nights the lady did some very admirable dancing, that quite surprised the Louisville people, especially those that had not witnessed any French dancing; yet it was rather repulsive to the staid ladies who had not been in the habit of seeing females kick up their heels quite so high in their dancing." But such a feeling toward the dancing was soon forgotten.

The year was not a very favorable one for the manager, and he closed his season about the first of April, 1830, and went with his company to Cincinnati and later to Pittsburgh. One reason for the lack of success was the extremely cold weather, and the theatre, not being built in the most weather-proof fashion, was practically impossible to heat. The performances were given only occasionally, and then they were not well attended.

During the season of 1830 and 1831 Drake was again in Louisville with his company, but when, in November, 1831, he took his troupe to Frankfort for the usual winter season there, Ludlow, acting under the instructions of James H. Caldwell, the New Orleans theatre manager, brought his company to the City Theatre in Louisville for a season. Mr. Ludlow had been playing in Nashville, and the company which came to Louisville with him from there consisted of John Gilbert, E. S. Conner, C. F. McClure, J. E. Watson, A. J. Marks, William

McCafferty, Robert Farrell, Henry Schoolcraft, E. S. Duncan, T. Baldwin, George T. Rowe, Mrs. Ludlow, Mrs. McClure, Mrs. Rowe, Mrs. Vos, Mrs. Marks, and Miss Vos.

The Louisville season opened on Thursday, November 17, 1831, with the comedy LAUGH WHEN YOU CAN which was followed by the farce T'WAS I. The audiences were very small at first, and the first good house the players had was on the following Monday, November 21, when Louisville for the first time saw RIP VAN WINKLE played. Charles B. Parsons is considered by Mr. Ludlow to have been the first representative of Rip Van Winkle whom the stage knew. At any rate, he was the first Rip west of the Alleghanies. James H. Hackett first produced the play in New York in April, 1830, but Parsons had acted the character six months previously in Cincinnati. However that may be, Louisville had her first sight of Rip Van Winkle in 1831, and thereafter she saw many impersonations of the character until years later Joseph Jefferson made it his own.

One of the performers during that season was Thomas D. Rice, and Jim Crow was doubtless as popular as he had been several years before. James Thorne, an English actor who appeared for many years in the theatres of America, made his first appearance in Louisville in the course of the season of 1831 - 32. From a reference in a letter written by James H. Hackett and published in an old paper of 1846, it is known that he appeared in the city in 1832, but he must have played an engagement with Mr. Drake, for Ludlow does not mention him. The season lasted about eleven weeks and ended on Saturday, February 3, 1832, when the company left for Cincinnati, and Mr. Drake returned from Frankfort.

On May 7, 1832, Ludlow was back again at the City Theatre with his company where they opened with the comedy, PAUL PRY, and the farce, THE LIAR. Ludlow himself played the leading parts in both pieces. The second night the engagement of George Holland, the fine English comedian, began, and he played for two weeks to very remunerative houses and established himself as a great

favorite in Louisville. He visited the city many times in after years.

The next star was William C. Forbes, a young man of about twenty-four years of age who was attempting to establish himself as a leading tragedian. He played in HAMLET, WILLIAM TELL, VIRGINIUS, RICHARD III, DAMON AND PYTHIAS, KATHERINE AND PERTRUCHIO, and JULIUS CAESAR. He had a certain amount of merit, but he was not a genius, and receipts during his engagement at the theatre were not very large. He was an imitator of the American tragedian, Cooper.

The weather in June and July is often very warm; so after the production of several spectacles, and the usual round of benefits for the company the theatre was closed on the fourth of July, 1832.

In 1833 and 1834 the cholera raged in New Orleans and in the far south, and Mr. Ludlow and his family removed to Louisville to be safe.

During the summer of 1834 two very excellent artists, Mr. and Mrs. Thomas Hilson, began an engagement to play with Mr. Drake at the theatre. They had played only a few nights when Mr. Hilson died of apoplexy. Hilson was highly esteemed as an actor and a gentleman. Cooper considered his Iago in OTHELLO as the best he had ever seen in England and America, and James H. Hackel considered Hilson's performance of Shylock an admirable piece of work. The actor was an Englishman, and his wife, an excellent actress and a singer, was an American.

About the middle of June Thomas D. Rice performed Jim Crow and other negro selections at the theatre, and following him came Mr. Junius Brutus Booth, the elder Booth. How many times previous to 1834 Booth had performed at the City Theatre, we have been unable to learn. He may have played there several times, or it may have been his first appearance, for Booth did not come to this country until 1821. Booth was a very wonderful actor, and no less a person than Joseph Jefferson said of him, "The greatest actor I have ever seen was Junius Booth. He was not the equal of Macready as an intellectual artist, but his spirit was extraordinary and overwhelming. When he acted Sir Giles you never thought of looking at his features and motions; it was what was inside

of the man that you saw. His face, in the last act, used to twitch: he was like a wild beast." Winter, to whom the above remark was made, goes on to say of Booth, "Yet his acting was art - not delirium - unless intoxicated his brain retained absolute control of his emotions. Booth played many parts, there is descriptive record of him in about twenty of the greatest; but probably he was at his best in King Richard III, Sir Giles Overreach, Sir Edward Mortimer, Iago, and Shylock. Booth's peculiar grandeur was in the region of the supernatural and the terrible." (Winter - The Wallet of Time - V. 1 - page 92.)

Booth was a good man, and he loved his children dearly, but he did become highly intoxicated at times. This craving for drink on the part of his father was one of the great troubles of Edwin Booth's young life, and he did all in his power to help his father conquer the habit. But with all his goodness and kindness of heart, Junius Brutus Booth was given to strange moods and when one of these moods seized him he would do some of the queerest deeds that men could imagine. William Winter attributes a great deal of this moodiness to grief over the death of two of his children. He had been subject to the spells before, but after that sorrow, they grew worse.

Ludlow relates two or three incidents about the visit of Booth in 1834 which cannot help being of interest to Louisville people. He gives the following incidents, and we have copied them in his own words so that there may be no mistake in the relating of them.

"Following him (Rice) came Mr. Junius B. Booth, Sr., who commenced an engagement; but after the first night, was seized with one of his semi-lunatic attacks, and enacted some of the most extraordinary freaks that ever entered the mind of man, supposed to be sane. Passing the theatre door on a Saturday afternoon about five o'clock, I found Mr. Booth on the sidewalk, with a board upon two empty barrels, on which were lying a number of rats which had been eviscerated; and as the people passed by with their baskets to the neighboring market, he would stop them and endeavor to persuade them that those rats were infinitely better eating than any kind of animal food

that they could purchase at the market; that they were more tender than squirrels, and cleaner than hogs. However, I believe he obtained no converts to his system of dietetics. On the night of this same day Mr. Booth performed the character of Shylock in his usual excellent manner.

"Mr. Rice remained in Louisville after finishing his engagement, and was there during the time Mr. Booth was performing; and from him, an eye-witness, I learned the following particulars of one of Mr. Booth's most extraordinary and fantastic adventures: Mr. Rice was sitting with Mr. Booth one afternoon, in social converse, in a room at the hotel where Mr. Booth was stopping, when a clergyman, the Rev. Mr.--, was announced as calling by the request of Mr. Booth. He was desired to walk up to the room, and on entering inquired for Mr. Booth, who stepped forward and was thus addressed by the reverend gentleman: "Mr. Booth, I have come to perform the last rites of our church over the deceased, as you desired I would." Mr. Booth bowed, thanked him, and desired he would step with him into the adjoining room. As they did so, Mr. Rice, not a little amazed, followed them; and arriving at the back of the room, Mr. Booth, lifting a black cloak, pointed to a small coffin on a table, and removed the lid of it. The clergyman, in a very solemn manner, advanced to it, and bending his head over the coffin, gazed at the object within, and stepped back quickly with a look of astonishment and horror. Suddenly turning his eyes on Mr. Booth, he said, 'Pray, sir, what is the meaning of this?' 'Of what, sir?' said Mr. Booth. 'Of this,' pointing to the coffin, 'You requested me to come here and perform the funeral rites of the dead, and you present to my astonished senses a poor pigeon.' 'Well, sir,' said Booth, 'is it not dead?' 'Yes, but this is an animal.' 'Well, sir, is not man an animal?' 'Truly said; but it is not a human, - it has no soul.' 'How do you know, sir, that it has not a soul?' By this time the reverend gentleman had gradually backed out into the other room, and getting near the door, with a frightened look, said to Mr. Booth, 'I will not suppose, sir, that you brought me here to insult me, and I hope that your friend will find a strait

waistcoat for you as soon as possible.' Saying this he bolted out of the room and hastened away.

"I have good reasons for believing this to be exactly true, for some ten years ago (Ludlow wrote in 1880) I read in a Western newspaper an account of this incident, said by the writer to have been given to him by the clergyman referred to.

"There used to be a story told, and not many years ago I read it in print, that among Mr. Booth's eccentricities was that he carried with him on his professional journeys the skull of a friend of his, which he used for Yorick's skull in HAMLET whenever he enacted the Danish Prince. I will not undertake to say how much truth there may be in this story, but I will state a circumstance that in connection with Mr. Booth's well-known strange humors, leads directly to the door of probability.

"During this sojourn of Mr. Booth in Louisville (1834) he became acquainted with a man known as George Lovett, but whose real name was Fontaine. This man, it was said, came of a very respectable family, and was well educated. For many years he had led a very dissolute life, and when about thirty years of age was arrested, tried, and condemned to be hanged for highway robbery and murder. He was in jail in Louisville, awaiting execution, at the time of this visit of Mr. Booth to that city. One night, Mr. Booth, returning to his hotel at a late hour, after a wild revel, was very noisy in the street, and being requested by a watchman to desist, he became abusive; and on the guardian's of the night attempting to arrest him, he resisted, but was overpowered and taken to jail, a portion of which was then used as a guard-house, where he was locked up in a cell until morning. When left to himself, he commenced singing the popular English song of the 'Peachers'. This attracted the inmate of an opposite cell, the before-named George Lovett, who came to the grating of his door, and addressing Mr. Booth soon found out who he was; said he had often seen him act, was a great admirer of his acting, and evinced so much judicious criticism that Mr. Booth was attracted by his conversation, and

they talked together until daylight, when both laid down to sleep. About noon of the following day I received a note from Mr. Booth requesting me to call on him at the jail, which I did, and found him in the same cell with Lovett. The jailer having found out who he was, had, at the request of Booth locked him in the cell with Lovett, after searching the former to discover if he ^{had} any-thing concealed that was not allowable. On my presenting myself, being well-known, I was permitted to enter the same cell, where I remained nearly an hour before I could induce Mr. Booth to go away with me. In conversing with Lovett, I found him a man of fine literary taste, of considerable reading, and of general intelligence. It was a matter of wonderment to me how a man of his acquirements could permit himself to become so debased. I took Mr. Booth to my house, and after a few hours sleep he arose, washed and dressed himself, and asked me to walk with him; when he took me to three or four drinking-saloons, at each of them redeeming some trifle - a ring, a knife, a gold pencil, or some other small pledge - left the night before for drinks. It was a custom with him never to have any money about him unless when traveling, and then only enough to defray contingent expenses.

"Mr. Booth left Louisville for the East before Lovett's sentence was fully carried out, but Mr. Rice, having to remain on some business, was there when Lovett was hanged. By Mr. Rice I was told that, in accordance with an agreement between the two men, Lovett's head was to become the property of Mr. Booth after the requirements of the law had been fulfilled. And from another person I heard that after the execution the head was severed from the body, was prepared for transmission east, was given in Mr. Rice's charge, and by him delivered to Mr. Booth at Philadelphia; and he I heard, after putting it into proper condition used it on the stage for the skull of Yorick! 'Alas! poor Yorick! ' " (Ludlow-Dramatic Life As I Found It - 416-417).

The Courier-Journal for November 24, 1889 relates an amusing incident which occurred when Booth played HAMLET during the engagement of 1834. The orchestra at the theatre was made up of players who played almost entirely

by ear. The stage manager had informed them that they were to play something soft when Booth died as Hamlet. In their interest in the play and the acting they forgot all about the music until they saw Booth fall over dead; then in their excitement the leader struck up "Old Jerry Phipps" or "Oh Law, Girls, Don't You Want To Go To Shippingport". The audience smiled, and the boys in the gallery began to yell, "Swing Corners! Hands all 'round!" When Booth heard the music he rolled over on his stomach, raised himself on his hands and knees and gave the orchestra a withering look. Then he got up, bowed to the spectators, looked again at the orchestra, and left the stage. It is said that Booth never heard the name of Louisville mentioned that he did not remark that that was the city where the orchestra played dance music when he keeled over dead in Hamlet.

Mr. Drake was very successful in the management of his theatres in Kentucky for the first ten or twelve years, and during that time he bought in Frankfort the building of which the theatre was a part and a farm in Oldham County, about twelve miles from Louisville. He must also have purchased the Louisville theatre building, for it belonged to him at the time it burned. Several years before its disappearance, Drake had retired from the management of the City Theatre, and its reputation had deteriorated. The glory of the old playhouse had departed, and many of the citizens were glad when it was gone, although it represented a loss of a great deal of money to Mr. Drake who had invested much of his earnings in it and carried no insurance on the building. Louisville saw the last of the old City Theatre in 1843, for shortly after midnight on May 21 of that year, the building was destroyed.

Ohio

One historian (History of the Falls Cities and Their Counties - V. 1. - Page 220) says that even before the old theatre was destroyed a Mr. Coleman began the building of a new theatre at the corner of Fourth and Green (Liberty) Streets, but for some reason he gave up the attempt after he had erected the outer walls. J. Stoddard Johnston (Memorial History of Louisville - V. 2 - Page 329) attributes this attempt to erect a new theatre

to Mr. James H. Caldwell, veteran manager of the west, and particularly known for his New Orleans theatres. In the fall of 1843, Ludlow and Smith, at that time managing theatres in Mobile, St. Louis, and New Orleans, made an offer to the stockholders who were financing the projected new theatre in Louisville, the building of which, Ludlow says, stopped because of lack of funds. The offer was relative to a lease on the theatre if it should be finished by a certain date. Mr. A. J. Ballard refused the offer on behalf of the stockholders because they were unwilling to invest any more money in the project.

Whatever many have been the real reason, the fact remains that Louisville remained without a theatre until 1846.

During the time of the City Theatre, there existed in Louisville several Gardens, where there were amusements of almost anykind to be enjoyed. There was horse-racing, foot-racing, wrestling, shooting at the mark, gander pulling, and sometimes even a rough and tumble fight. The most prominent of these gardens was Vaux Hall Garden, kept by Clarke and Myers, where one could hear music or speaking as one desired. The garden was located on Fifth Street between Main and the river. In the east end of the city was Woodland Garden kept by William Piskoff, and in the western part was Elm-tree Garden. It was at these latter named places that one could find the more energetic amusements mentioned above.

Before we speak of the next theatre in Louisville, we feel that it is fitting to tell briefly something of the lives of the Drake family and of one or two of the company who came into the "far, far West" to bring the drama to Louisville and to Kentucky. (These biographies are condensed from Ludlow - Dramatic Life As I Found It - Page 363 ff.)

Samuel Drake, Sr., "old Drake" as he was often called in Louisville, was born in England, on November 15, 1768. It has been said that his real name was Samuel Drake Bryant, and it was also said that he had been bound out to learn the printing trade, but that he ran away before his time was out,

and became an actor. Before he came to America in 1810 he had been an actor and a manager in several country theatres in England. There he married a Miss Fisher who came with him to America. At first they were in Boston, but in 1813, they joined the company of Bernard in Albany, and Mrs. Drake died in that city in 1814. The next year Drake came to Kentucky with his company. After his retirement as a manager, he lived on his farm in Oldham county, where he died, October 16, 1854. Louisville owes more to Samuel Drake than she perhaps realizes, and his theatre and his work here should not be forgotten.

Samuel Drake, Jr., was Mr. Drake's eldest son, He was born in England in 1796 and came to the United States with his father. His father intended that he should be a violinist, and he was the second violinist at the Albany theatre in 1814. The leader of the orchestra at that theatre was Monsieur Mallet, the original of Baile Bernard's little drama called MONSIEUR MALLET which James H. Hackett played for many years. On his way to Kentucky, he played in many plays and likewise officiated as the orchestra leader, and sometimes as the whole orchestra. "Sam" Drake was very well liked, but he was not considered as good an actor as his brother Alexander. Samuel Drake died in Cincinnati at the age of thirty years.

"Aleck" Drake was two years younger than his brother Samuel, and he was better known as an actor. His special business was low comedy, and in his characterizations of country boys he had few rivals in the United States. He was a great favorite in Kentucky, in Cincinnati, and in Pittsburgh. Ludlow mentions that Aleck Drake was deaf, but the affliction must not have been serious enough to interfere greatly with his work on the stage. In 1823 he married Frances Ann Denny, the young lady who was the novice with Drake's company when they started for Kentucky. Alexander Drake died in 1830. His daughter, Julia, was the Mrs. Harry Chapman who often in later years played in Louisville.

James Drake was meant by his father to be a lawyer, and although he

did practise, he was far more fond of poetry than of the law. He was married to a Louisville woman and lived here until his death in 1852. Martha Drake was the eldest of Mr. Drake's children, and although she played in his company, she was not a very good actress. Shortly after the arrival of the company in Kentucky she married a Mr. Duckham, an Englishman. She died in England many years later.

Frances Ann Denny, or Mrs. A. Drake, as she was known for many years to Louisville theatre-goers, was born in Schenectady, New York, November 6, 1797. The first part she ever played was that of Julia in a comedy called the MIDNIGHT HOUR at the little town of Cherry Valley in New York in the course of the journey to the west. The first tragic character she played was Imma in M. G. Lewis's play ADELGITHA. Mrs. Drake was one of the best and most popular actresses of her day, not only in the west and in the south, but in New York and the East. After the death of her husband, Alexander Drake, in 1830, she married a Mr. G.W. Cutter, but her life with him was not happy, and upon mutual agreement they separated, and she resumed the name of Drake. At one time she had a beautiful home at Covington, Kentucky, but the last years of her life were spent on the farm of her son, Samuel Drake. The farm was the one in Oldham County which had been left to his grandson by the elder Drake. Mrs. A. Drake died on September 1, 1875.

Noah Miller Ludlow, who wrote the book from which so much of our information about the early theatre had been taken, was born in New York City in 1796. In 1817 he married a Mrs. Squires, a widow who had been Miss Mary Maury. He met her in Louisville during the second season which he played with Drake's company. For many years he was one of the leading managers of the west and south.

The bright particular star of the Drake family was Julia Drake. She was the younger of Mr. Drake's daughters and was born in England in 1800. She was a very beautiful woman, and possessed a great deal of acting ability. Her Lady Teazle in the SCHOOL FOR SCANDAL was a fine piece of acting. "She was a

perfect specimen of the ancient Italian beauty, - dark hair and long dark eyelashes; her eyes had a peculiarly happy, lively expression."

Julia Drake had not had a very long career as an actress when she married a Cincinnati merchant named Fosdick. The Fosdicks had one son, W. W. Fosdick, who became well-known as a poet. After Mr. Fosdick's death, Julia Drake married an actor, Edwin Dean. Julia Dean was their daughter. In 1832 Mrs. Dean died in New York, leaving her daughter to become the famous actress which the mother might have been had fate so willed it. The voice of Julia Dean was very like her mother's, musical, full, and joyous, but the mother was even more beautiful than the daughter, it is said, although pictures of Julia Dean almost make us think that this is scarcely possible.

With the destruction of the old City Theatre the early history of the theatre in Louisville became a thing of the past, and the city only awaited the erection of a new theatre to continue its progress as a centre for the theatre and for matters dramatic.

During the time that Louisville was without a legitimate playhouse the citizens did not suffer from lack of amusement. A hall called the Apollo Rooms, located on Third Street above Mr. Peters' music store, was a favorite place for holding concerts of which there seemed to be no end. Washington Hall on Fifth Street housed many famous panoramas, and there was permitted to view such curiosities as the Kentucky giantess, Miss Browning, who was seven feet tall.

The Congo Serenaders on December 6 and 7, 1844 gave two of their "chaste, agreeable, and unsurpassed concerts" at Washington Hall. These serenaders as well as a band called the Original Ethiopian Serenaders seem to have been very popular and never failed to draw large audiences.

Some of the favorite performers of the day were a Mrs. Webster who sang frequently, Mr. Edward Lehmann, a flutist from Copenhagen, Mr. Duffield, a singer, Mr. J. B. Smith, a blind pianist, and Mr. Gunter. Concerts were given by the Saint Cecilia Society, a local organization of singers who were

assisted by several of the more famous musicians of the city. This Society was very popular, and its concerts were well patronized.

The most famous musician who appeared during 1844 and 1845 was Ole Bull, the violinist. He gave one concert on the thirtieth of January, 1845, and three others on May 6, 7, 8 of the same year. After the first concert the criticism of the newspapers was not particularly favorable, but after the latter three he was spoken of as "a man of intelligence and genius- a man of the world - and also a gentleman in his manners and deportment." It was several years later, in 1852 and 1853, when he played and Adelina Patti sang that the real worth of the wonderful artist was truly felt.

Tea-parties of every kind, and for every purpose, were the order of the day, and there seems to have been hordes of circuses. They usually appeared either early in the spring or late in the fall, but one or two were nearly always to be found either just arriving or departing. The favorite circus grounds seem to have ^{been} at Third and Green Streets. Later the places shifted. Walnut and East Streets, First and Walnut, Sixth and Jefferson, and East and Chestnut were usual camping grounds for the circus tents. Stickney's Circus, Howe and Mable's New York Circus, G. R. Spalding's American Circus, and The Great Northwestern Circus were powerful drawing cards. Barnum's Museum and Menagerie was in Louisville on May 16 and 17, 1853, bringing with it such famous attractions as Tom Thumb, Mr. Nellis, the armless wonder, Mr. Pierce, the lion tamer, Barnum's wax works, and the far-famed baby elephant. Tom Thumb had appeared several times before he became a member of Mr. Barnum's museum. The first time he appeared was when he was fifteen years old. At that time he was twenty-eight inches tall and weighed fifteen pounds. The tiny general with his miniature carriage was a great curiosity and likewise a great favorite with the public.

The era of magicians was just beginning early in the forties, and for many years after we find an ever increasing number of these men who mystified and charmed the people of that day. One of the earliest ones of whom we find

mention in Louisville was a certain Herr Alexander. This marvellous gentleman delighted his audiences by shooting gold watches through chair seats, by putting freshly laundered handkerchiefs into a pail of water and bringing them forth dry and ironed, and by producing a whole cartload of dry goods from a gentleman's hat. This magician performed here in 1844, and many times afterward he appeared at the Apollo Rooms.

In the editorial columns of the Louisville Morning Courier for June 13, 1844, we find these words under the heading "A Theatre in Louisville." "We have intended for some time to say a word on this subject, and in condemnation of the apathy which exists with our influential citizens and property holders in regard to it. The want of a neat, capacious, and respectably conducted Theatre in this city is severely felt and generally acknowledged. The idea thrown forth by the bigoted enemies of theatricals, that the face of the community is set rigidly against them, is scarcely worthy of consideration or serious notice. Such concerns as we have had in Louisville for the last six or eight years, and until they were both destroyed by fire, were not recognized by people of taste and principle, and should not be a criterion of what might be expected from an enlightened management, and we believe we speak the truth when we say that our citizens only require a guarantee of respectability and morality, to bestow upon the stage a steady and compensating support."

The article ends by explaining that the lack of a theatre was very injurious to business, for travellers would not stop in a city where there were no real amusements, and business men would not found enterprises there either. The editor suggested that the property on Fourth and Green (Liberty) Streets was the most eligible and centrally located. It could also be bought on very reasonable terms, and the theatre could be completed with a small expenditure of money.

Practically no theatrical performances were given during 1844 and the first part of 1845. In May of the latter year, Scott and Foster erected a

kind of temporary theatre on Green Street between Fifth and Centre Streets and called it the Pavilion. It is said that the Pavilion was fitted up in really comfortable style, that there was an abundance of room, and that it was well ventilated. The stage was larger than that of any theatre which had been in Louisville up to that time. The scenery was all newly painted and in "good style."

The Pavilion was opened on May 27, 1845, with a performance of LA FEMME MUET followed as ever by a farce called CATCHING AN HEIRESS. The company seems to have been an exceptionally good one, for it included Mrs. Kent who afterward was for several years a popular member of the Bates Stock Company at the Louisville Theatre, Mrs. Kore, Mr. J. M. Scott, Mr. Neafie, and Mr. Logan, the comedian, "the great inimitable, mirth-provoking, side-splitting Logan."

The Pavilion was very popular during its brief life, and such plays as THE HONEYMOON, THE MERRY MONARCH, THE YOUNG WIDOW, THE LOAN OF A LOVER, MR. A AND MRS. PRINGLE, THE MIDDY ASHORE, THE STRANGER, ROB ROY, PAUL JONES, THE WIDOW'S VICTIM, DAMON AND PYTHIAS, LUCILLE or a Story of the Heart all found ready and eager audiences. One drama called ELLEN WAREHAM must have been a gem. The advertisements announced it as a tragic drama with the following incidents: the marriage; the letter; the discovery; the husband's return; the poison; the death of Cressford. What public could resist such convincing and attractive advertising? The season at the Pavilion lasted about six weeks, closing with the usual benefits for the managers and the popular players.

On October 21, 1845, the Morning Courier announced that Mr. John Bates had leased the ground at the corner of Fourth and Green Streets and the brick walls standing on it and that it was his intention to complete the theatre as early as possible, probably by the middle of December. A Courier-Journal of October 13, 1873, states that the ground was leased by Bates from Colonel Henry Clay, Jr. The news was very gratifying to the people of Louisville, for they had been without a theatre for about three years, and they knew that the opening of the theatre would form a new era in the amusement life of

Louisville.

The scenic work for the theatre was done in Cincinnati by an artist named Leslie, and one of the Cincinnati papers remarked about the drop-curtain designed for the new Louisville theatre "that we will just drop the remark, that a more elegant "drop" never yet dropped before an American audience."

The Morning Courier for February 3, 1846 said this about the new theatre which was almost ready to be opened: "We have seen enough to pronounce it (the theatre) the most complete, the handsomest, the best arranged, the most beautifully decorated, and the neatest theatre in the West or South, or even in the United States. The stage is large and commodious, and the building will very comfortably accommodate twelve hundred persons. The drop-curtain represents a view of the Capitol at Washington and is one of the best efforts of that well-known artist, Leslie. The panels of the first tier of boxes are ornamented with some ten or twelve exquisite paintings, executed in the very highest style of art by the very first artists of Cincinnati. There are several boxes for the use of families and private parties, most admirably arranged, and in which a person can be as retired as in their rooms at home. The seats are all stuffed with hair, and covered with the finest Brussels carpeting. They are better arranged for comfort than in any Theatre we have ever been in. The whole building is brilliantly lighted with gas. The pit is also admirably arranged for comfort, and we think it more than likely that its pleasant arrangement will frequently invite some of the upper ten thousand who are disposed to be saving of their "dimes." The whole establishment will be under the immediate superintendence of James W. Bates, Esq., the well-known and efficient manager of the National Theatre, Cincinnati. He opens with a strong and efficient stock company. The great desideratum has at last been supplied, and to the enterprize and untiring energy of Mr. Bates is the Louisville public indebted for the speedy erection of a dramatic temple, which is an honor to our city."

When the Louisville Theatre actually did open, therefore, on February 9, 1846, the public was probably keyed to high expectancy, so that a "larger, more respectable, or more brilliant audience of ladies and gentlemen we have never seen collected to witness a public entertainment in Louisville."

The advertisements in the papers ran thus:

THE LOUISVILLE THEATRE.

Jas. W. Bates	Proprietor and Manager.
D. A. Sarzedas	Acting and Stage Manager.

Admission.

Private Boxes	\$1.00
Boxes.....	.75
Children under 12.....	.50
Pit.....	.50
Gallery.....	.25
Gallery for Colored Persons.....	.25

Doors open at 6 $\frac{1}{2}$. Curtain at 7 precise.
 Box office open from ten to one, and from three until five.
 (A strong and efficient Police is engaged to preserve Order.)

The first stock company consisted of the following actors and actresses:

Mr. Adams, Mr. Green, Mr. Dean, Mr. Dougherty, Mr. Barry, Mr. Roys, Mr. Rodgers, Mr. McRicker, Mr. Mack, Mrs. Kent, Mrs. Warren, Mrs. Salzman, Mrs. Adams, and Miss Dean.

The pieces of the opening night were T.Douglas Jerrould's TIME WORKS WONDERS with Miss Dean as Florentine, and an afterpiece, THE WIDOW'S VICTIM of the Stage Struck Chambermaid.

The theatre was filled in every part, and the actors performed their parts with spirit. Miss Julia Dean spoke the opening address, and Mr. Messemmer performed "Lucy Neal" on the cornet - a - piston. The citizens of Louisville gave a demonstration on that night of their intention to patronize the theatre liberally. Mr. Bates, on his part, assured his public that he would leave nothing undone that would tend to its pleasure and amusement. On the whole, it must have been a very momentous occasion, and when we realize that during the years of its existence the old Louisville Theatre housed the most famous actors and actress of that day, we understand more than that first night audience just what the opening of the Theatre meant to the city of Louisville.

The young lady who spoke the opening piece, for instance, Miss Julia Dean, was later one of the favorite and best actresses on the American stage. She was a daughter of Julia Drake and Edwin Dean, and a granddaughter of Samuel Drake, Sr.. Miss Dean was born in Dutchess County, New York, July 22, 1830, at the home of her paternal grandparents. The early years of her life were passed in seclusion with her father's parents who were Quakers. After her mother's death in 1832, her father married again, and Julia, when about fourteen, with her father and step-mother became members of the company of Ludlow and Smith who stationed them at the theatre in Mobile for the season of 1844 -45. At the time of her first appearance in Louisville, therefore, Miss Dean was not yet sixteen, and was practically unknown. Joseph Jefferson in his AUTOBIOGRAPHY related a little incident about how Julia Dean played her first leading part. The occurrence took place at the Mobile Theatre where Miss Dean and Jefferson were playing small parts for six dollars a week. One night the leading lady was ill, and the modest, shy Julia offered to take her place as Lady Priory in WIVES AS THEY WERE AND MAIDS AS THEY ARE. From that time Julia Dean played leading parts herself, and seven years later when she and Jefferson met in Charleston, she was the leading juvenile actress of America, and he was the manager of the theatre in Charleston.

The first season at the Louisville Theatre lasted from February 9 until April 18, 1846, closing with a benefit for Mr. Bates, the manager.

During the season many plays were presented, some of which are just as popular as they were then, and others have disappeared along with the nights and the theatre which saw them produced.

One of the favorite plays of the season was THE LADY OF LYONS. It was for years a great attraction, and almost every star included either Claude Melnotte or Pauline in his or her repertoire. Miss Dean played Pauline here several times during that first season, and she was very pleasing in the part. She also played Julia in Sheridan Knowles' play THE HUNCHBACK,

and her acting was highly praised as was also that of Mrs. Kent who was a very fine actress, too. The whole company was a very good one with one or two exceptions, and these one or two "were never fitted for the stage by nature or genius, and the sooner they leave it, the better it will be for themselves, as well as the public." (Morning Courier.) The public was a critical one, and several of the gentlemen players were severely reminded through the press that they should pay more attention to their costumes, and that a shine on their boots would help their appearances. Mr. E. S. Conner, billed as the famous American tragedian, joined the company during February, and taken all in all, that first season seems to have been a series of very good productions. Doubtless sometimes the actors forgot some of their lines, and the whole company was not all that could be desired, but a list of the plays presented will give some idea of the attractions offered to the public. Among others we find SHE STOOPS TO CONQUER, THE ENGLISHMAN IN INDIA, in which Mrs. Kent scored a hit as Sally Scrags, MARRIED LIFE, RICHELIEU, CHIMNEY PIECE, Lord Byron's WERNER, THE STRANGER, THE HEIR AT LAW, LA TOUR DE NESLE, THE IRON CHEST, RICHARD III, THE SCHOOL FOR SCANDAL, DAMON AND PYTHIAS, ALEXANDER THE GREAT, VENICE PRESERVED, FAZIO, A NEW WAY TO PAY OLD DEBTS, and A TRIP FROM LONDON TO PARIS.

This seems a very formidable list of plays to have been produced in the short space of two months, but it was not at all unusual. It is no wonder that the actors did not always know their lines when they were required to remember the lines for so very many characters and to learn new ones at very short notice.

Miss Dean and Mrs. Kent seem to have been the favorites that season if accounts of their benefits mean anything. For her benefit Miss Dean played Elvira in PIZARRO and Joan of Arc in the play of that name. She had become recognized as a young lady possessing fine talents, and "her correct and modest deportment won the regard and esteem of hosts of friends." Mrs. Kent took her benefit on April 11, presenting SCENES IN INDIA and KATHERINE AND PETRUCHIO.

On that night the house was crowded, and bouquets and baskets containing money hidden in the flowers were thrown on the stage to the lady.

~~Clifton~~
Miss Josephine appeared as a star, but her acting in the HUNCHBACK was considered somewhat inferior to Miss Dean's acting of Julia except that Miss Clifton's conception of the part was more finished and perfect, more complete in detail.

James H. Hackett, the famous Falstaff, arrived on March 13, 1846, fully expecting to appear at the theatre, but a difficulty arose between him and Mr. Bates in regard to the remuneration he was to receive, and Hackett departed without having appeared. Louisville theatre-goers were greatly disappointed, and some of them were disposed to blame Mr. Bates, asserting that he had acted in too arbitrary a manner. It was some years before Hackett appeared in Louisville again.

Just before the theatre closed, Jim Crow Rice, the famous impersonator of negroes, appeared in several of his famous characters, notably Jumbo Jim and Jim Crow.

On May 14 a place called Shire's Garden was opened with a production of DON CESAR DE BAZAN, and several plays were given there in the course of the summer, but it gradually drifted into the varieties, and did not produce legitimate drama after the first few weeks.

On May 25, 1846, the summer season at the Theatre began. Mrs. Kent was again in the company which included besides herself, Mr. T. Placide, Miss Eliza Logan and her father, Mr. C. A. Logan, and Mr. E. S. Conner. Several good plays were enacted, among them MONEY by Bulwer, CURE FOR HEARTACHE, LOVE'S SACRIFICE, THE LADY OF LYONS, HENRY IV, VIRGINIUS, OTHELLO, and VENICE PRESERVED. With Old Logan and his daughter, Tom Placide, and Mr. Conner it seemed that there should have been drawing power enough at the theatre without a star, but the houses were not good. The small audiences may have been due to the fact that the weather was warm and perhaps to the fact that Stickney's and other circuses were holding performances, and there

were numerous concerts continually.

Early in June Booth played an engagement at the theatre and matters became somewhat better. At that time in 1846, Booth played RICHARD III, Iago in OTHELLO, Sir Edward Mortimer in the IRON CHEST, KING LEAR, A NEW WAY TO PAY OLD DEBTS, and Count Pescara in the APOSTATE. He took two benefits - one in KING LEAR and one in A NEW WAY TO PAY OLD DEBTS. At that time it was said that Booth seemed to have lost much of his former fire, and yet he played Richard as only Booth could play it. The season lasted until July 14, and in that time Murdoch appeared as Melnotte in THE LADY OF LYONS, as Hamlet, as Benedick in MUCH ADO ABOUT NOTHING, and in the GAMESTER. Silsbee, the Yankee comedian, played an engagement also. He closed the season playing Jonathan in FOREST ROSE and Bill in the YANKEE PEDLAR. On the closing bill also was the MAID OF MUNSTER with Mr. Conner, Mr. T. Placide, Mrs. Thorne, and Mrs. Warren in the cast.

In the interval between the summer season and the opening of the fall one there were circuses and numerous concerts at the Apollo Rooms. Among the most notable of the concerts was that given by the Misses Sloman who were harpists, pianists, and vocalists. There were tea-parties and a wide variety of entertainments to keep the amusement-seekers busy.

On September 3, 1846, the third season in the history of the Louisville Theatre opened with a performance of THE HONEYMOON and the WIDOW'S MAID OR THE MADE WIDOW. Several of the former company returned for the fall season including Mrs. Kent, Mrs. Warren, Mr. Conner, and Mr. Barry. But on the whole the stock company was a mediocre one, and the public was not slow to show its disapproval by not attending the theatre. The play, THE WIDOW'S MAID, was written by a Cincinnati, and the press of Louisville and the public as well regarded it as a "rather poor, shabby affair - a humbug, a real Cincinnati humbug." The actors, however, played their parts in it to satisfaction. The attendance at the theatre sometimes did not amount to more than twenty or thirty persons until September 11 when Dan Marble, the famous

comedian who played Yankee characters, appeared. Marble was a real favorite in Louisville, and his plays, *SAN PARCHIN FRANCE*, *BLACKEYED SUSAN*, *THE STAGE STRUCK YANKEE*, and *TOM GRINGLE'S LOG* were very well received. He also played during this engagement a play called *FAMILY TIES* which proved so popular that it was repeated for three nights in succession. The play had been severely criticized in the east, but Louisville seemed to like it. For his benefit on September 19, 1846, Marble played in *THE TIMES THAT TRIED US*.

On September 28 the spectacle of *ALLADIN* or *THE WONDERFUL LAMP* was produced with "entirely new and gorgeous scenery, dresses, machinery, properties, decoration, and stage appointments, at the cost of over ONE THOUSAND DOLLARS." Mrs. Kent played Alladin, and the play continued for several nights until Murdoch, the tragedian appeared. Miss Eliza Logan came to the theatre at the same time, and the company was considerably strengthened by her acting. Murdoch performed his usual repertoire of *HAMLET*, *THE LADY OF LYONS*, *THE GAMESTER*, *THE SECRET OR THE HOLE IN THE WALL*, *MACBETH*, and the *HONEYMOON*. He took his benefit on October 10, 1846, in *THE INCONSTANT* and *THE STRANGER*.

Conner took a benefit on October 17, and in a speech before the curtain he made it known that the people of Louisville did not know how to appreciate talent when they saw it, and that the next time he played in Louisville the manager would have to pay him better or he would be in want of bread. Evidently the benefit did not come up to Mr. Conner's expectations, and both actors and audiences in that period did not hesitate to make their feelings known to each other. We find no record of no record of Mr. Conner's reappearance at the Louisville Theatre, at least within the limits of this period. Miss Josephine Clifton appeared in several plays, notably as Julia in *THE HUNCHBACK*. But the season proved so unprofitable that the theatre was closed on October 24 just when it should have been in full swing.

It re-opened, however, on Monday, November 30, 1846, with *THE HUNCHBACK* and MR. AND MRS. PETER WHITE. The stock company was a much better one than the one of the previous season, and the Morning Courier remarked that "with

one or two miserable exceptions it was the best one in the West or South, and equal to any at the East." Mrs. Kent was a great favorite, and deservedly so, for she was inimitable. Elisa Logan, who was still very young at that time, was improving right along. Mr. and Mrs. C. F. Smith were very fine in the kind of parts they played, and Mr. Morris was a very excellent actor, and Mr. T. G. Booth, who was very good and very funny, helped to make what must have been a really exceptional company. The season was not successful, however, in spite of the fact that Miss Logan and Mr. Morris played in ROMEO AND JULIET, and performances of SHE STOOPS TO CONQUER, THE MAID OF MUNSTER, HIGH WAYS AND BY WAYS, and BORN TO GOOD LUCK were given. Mr. Leonard, the English comedian, did not seem to better matters any, and on December 19, 1846, the season closed with a benefit for C. F. Smith in THE P. P. or THE MAN AND THE TIGER, RETURN FROM MONTEREY, and ROBERT MACAIRE.

Thus the year 1846 saw the opening of the Louisville Theatre followed by one successful season and three which were far from that. But years of that sort were frequent, and nothing daunted, the theatre continued, opening in February, 1847 with a company composed of some of the former favorites including Mrs. Kent, Mrs. Warren, Mr. and Mrs. C. T. Smith, and Mr. T. G. Booth. The featured player at the opening was a danseuse named Mary Ann Lee assisted by Mr. G. W. Smith from Philadelphia. The only plays given were short ones, and in between them were given the dances such as La Fleur des Champs, and the Carnival Ball. Miss Lee became exceedingly popular. She was a "neat, attractive, small, light, graceful figure", and her dancing was a joy. It is a matter of course that her benefit was a bumper. She was even spoken of as "Our Mary Ann", not only because of her popularity, but because that happened to be the name of one of the dances in which she appeared.

Following Miss Lee, Julia Dean played an engagement beginning on February 17, 1847, with the HUNCHBACK. Miss Dean was one of Louisville's greatest favorites during this entire period, for the play-going public liked to think that it was in Louisville "that her talents and genius were

first discovered and encouraged". During this engagement she played Mrs. Haller in THE STRANGER, Margaret Elmore in LOVE'S SACRIFICE, Elvira in POZARRO with Mr. Morris as Rolla, Bianca in FAZIO, and Juliana in THE HONEYMOON. Likewise she played LUCRETIA BORGIA for the first time in Louisville, and she repeated the play three times. This role became one of Miss Dean's most effective parts, and one which she played many times on her various visits to the city. For her first benefit on February, 1847, she played for the first time Ion in ION. At that time she played very well, but some of the company did the best they knew how to butcher the piece, for which "they were very deservedly hissed by the audience." Audiences in those days did not fail to express disapproval in that manner, and Louisville audiences were not slow to show their dissatisfaction. Miss Dean was re-engaged after the benefit and played the WIFE, THE LADY OF LYONS, and ROMEO AND JULIET. The night ROMEO AND JULIET was played the whole performance was for the benefit of the Starving Irish and the Poor of Louisville. Miss Dean's engagement closed on March 1 with another benefit. The remainder of that season was not remarkable. Barney Williams, the Irish comedian, did appear, but the company in general was so poor that it caused great dissatisfaction. One night, on March 11, the audience was very small and hissed at something that occurred on the stage. The actors outnumbered their auditors, and, resenting the insult especially since it was offered to a lady, engaged in what seems to have been a rather serious quarrel. The actors were the victors, and the paper on the next morning remarked that while the performance might have been worthy of such treatment, the acting of a woman should never be hissed at.

The season closed in March 27, 1847, notwithstanding the fact that the famous actress and writer, Mrs. Mowatt, was on that very day in the city, but she and Bates could not come to terms regarding an engagement. Bates' arbitrariness in matters of that kind somewhat aroused the Louisville public, and it demanded a change of management.

During the remainder of 1847 and during 1848 there was constant

dissatisfaction with the companies Mr. Bates brought to his theatre. He always had several good performers, but all the good work that these could do was ruined by the general lack of ability on the part of the other actors.

In October, 1847, Marble played an engagement, presenting his usual Yankee characters and in addition playing in A HOME IN THE WEST, which was then a "popular new play by Colonel Bradbury," for whose benefit the performance was given. A Miss Weymss and her father also played an engagement, and the acting of both brought forth warm praise. Miss Weymss as Juliet was particularly pleasing, and "her enunciation was the most perfect and her orthoepy was the most beautiful and correct we have ever heard from any female on the stage." Mr. Weymss as Mercutio was considered superior to any actor who had played the part in Louisville. November 9, 1847, Hackett was billed to appear, but for some reason he did not come, and he was expected on the next day. He still did not arrive, and the newspapers came to the conclusion that another disagreement had come up between the actor and Mr. Bates. Miss Clarke played an engagement during December and was very pleasing in LONDON ASSURANCE as Lady Gay Spanker. In March, 1848, the theatre was re-opened for the spring season, and Charles Gibbon Pitt was the main attraction. Among other famous plays he presented RICHELIEU in which he gave an admirable impersonation of the Cardinal.

On March 23 Mr. Bates had his first full house of the season when Henry Placide appeared in GRANDFATHER WHITE HEAD. Mr. Placide excelled in the performance of the character from which the play is named, and he gave a remarkably true and accurate representation of the character. He completely lost himself in the part, and the critic of the day remarked that "there was not a dry eye in the house." Mr. Placide and his brother T. Placide were very famous in their day, and the name of the Placides has come down through the years as that of excellent actors and men. Tom Placide was later very famous for his Varieties which he organized and which existed for many years in New Orleans.

In the early part of April, 1848, Edwin Forrest, one of the most famous American actors and perhaps one of the greatest of his day, appeared in a number of his parts in Shakespearian plays. The theatre was very poorly attended, however, not only because of the rival attractions of a visit from Tom Thumb and Rockwell's Circus, but because Mr. Bates raised the price of admission to his theatre during Forrest's engagement. Certain of the press waxed very warm, accusing Bates of charging higher admission regularly than he charged at the theatre in Cincinnati, and then when a good attraction did come to the Louisville Theatre, of raising the prices. Louisville and Cincinnati were great rivals, and the people of Louisville objected to paying their money to enrich the coffers of the other city, for this they supposed happened, since Mr. Bates had greater interests in that city than here.

One might go on indefinitely naming the plays that were produced and the actors and actresses who played in them, but it seems fitting and proper to deal for the most part with those engagements which were really noteworthy and meant something to the people of Louisville then and since that time.

There was a famous family called the Ravel Family who were expert gymnasts, performers on musical instruments, and pantomimists who held the theatre for weeks with their performances. The Bateman children, Ellen and Kate, were little people who assumed parts such as Shylock and Portia in THE MERCHANT OF VENICE. They were considered prodigies, and people flocked to see them as they did to see all the tiny performers with whom the country was flooded at that time, for there was a vogue for children performers at about the middle of the nineteenth century. Two other little girls who were popular here were the Heron children. The youngest of these children, Agnes, was but eight years of age when she first appeared in Louisville.

In December, 1848, Mrs. Alexander Drake appeared as Madame Clermont in A MOTHER'S VENGEANCE in Mrs. Chapman's benefit. Mrs. Chapman was Mrs. Drake's daughter. Mrs. Drake was in her day considered probably the greatest tragic actress on the stage, at least she is placed very near the top of

the list. Washington Irving in speaking of Mrs. Drake in a letter to Mrs. William Jordan of London says, referring to Mrs. Drake's professional merit, that he had seen her in the character of the Widow Cheerly and Mary the Maid of the Inn. "In both of them she appeared to me to equal the best similar performers that I have lately seen on the London boards." That letter was written in 1832, and the Duke of Saxe-Weimar on his visit to Louisville in 1826 saw Mrs. Drake play in MAN AND WIFE and pronounced her the "Siddons of the West" probably destined to become the Siddons of the world. It may readily be understood, therefore, that when Mrs. Drake appeared at the theatre in 1848 she had attained wide fame, and found "the largest and most fashionable audience of the season." Thunders of applause greeted her upon her entrance. In December she appeared as Bianca in FAZIO on the occasion of Mr. Harry Chapman's benefit. Mr. Alexander Drake for the first time in Louisville for six years appeared on the following night, December 22, 1848, as Richmond in RICHARD III given for the benefit of Mr. Sarzedas, the stage manager. Mr. Chapman played Richard.

The elder Booth appeared from December 23 to 30, 1848 in a number of his famous characters. His Richard III was spoken of as being full of genius and truth and nature and startling energy from beginning to end. At the time of that engagement besides Richard, Booth played in A NEW WAY TO PAY OLD DEBTS, THE IRON CHEST, PESCARA, HAMLET, BERTRAM, and the MOUNTAINEERS. Booth died on November 30, 1852, on board the steamer Chenoweth enroute from New Orleans to the north, and the boat bearing his body passed Louisville on the second of December. He was sadly missed in Louisville, but not more than in the whole country, for he was a powerful actor, and one who did a great deal for the early American stage.

J. E. Murdoch, the tragedian, was a great favorite in Louisville, and scarcely a season passed that he did not appear, and sometimes he appeared to fill more than one engagement during a season.

The great Macready played an engagement here beginning on April 16.

1849, and lasting a week. It is said that he drew the largest audience that had ever been in the theatre even though the prices were raised from seventy-five cents in the dress circle and parquet to one dollar, and those in the second tier of boxes from thirty-five to fifty cents. Macready played HAMLET, RICHELIEU, MACBETH, (in which he was considered by Louisville critics to be greatest of all) THE STRANGER, WERNER, and VIRGINIUS.

In 1849 Asiatic cholera raged throughout the country, and the theatre felt the effects of the epidemic. On May 10, 1849, Dan Marble, always a mighty favorite in Yankee characters, appeared with Mrs. Kent at the theatre in SAM PATCH IN FRANCE, BLACK-EYED SUSAN, and DEAD SHOT. On May 14 Marble died of cholera at the Louisville Hotel. Several other Yankee comedians played at the theatre in after years, but it seems that to none of them was accorded the honor which Marble received. In his style of acting he was inimitable.

In October, 1851, Mrs. A. Drake with her son-in-law and daughter, Mr. and Mrs. Harry Chapman, opened what was known as the Histrionic Temple on Jefferson Street between Third and Fourth Streets. The Histrionic Hall belonged to a company of amateurs called the Histrionics, but Mrs. Drake used it for her theatre. At first dramas such as FAZIO, MACBETH, and THE STRANGER were given, but Mr. and Mrs. Chapman were both excellent comedians, and gradually the entertainments became a series of short comedies, and finally the name of the theatre was changed to Chapman's Varieties. The enterprise lasted only until December, for doubtless it could not bear competition with the Oriental magician, the Fakir of Siva, and the numerous concerts which were given. The most notable of the concerts were those given by Madame Parodi who was considered a most excellent singer, though not so fine as Jenny Lind.

James H. Hackett, who seemed to have had difficulty several times about his appearance in the Louisville Theatre, did finally appear there on April 1, 1850, as Falstaff in HENRY IV. His Falstaff cannot be too highly praised, and to this day Hackett's portrayal of the jolly fellow is a matter

of history. During this engagement he also played RIP VAN WINKLE, Nimrod Wildfire in the KENTUCKIAN, Falstaff in THE MERRY WIVES OF WINDSOR, Sir Pertinax McSycephant in the MAN OF THE WORLD, MONSIEUR TONSON, and MONSIEUR MALLET. He played practically the same characters in December, 1853.

The season which began on January 15, 1850, was a very long one. It did not end until May 18. The company was an excellent one, and many of players of note appeared during that season. Mr. W. H. Crisp was the stage manager, and he and his wife played many parts. Miss Eliza Logan and her father appeared for one week, and both were well received. Julia Dean played two engagements, one in January and the early part of February, and the other one in March. Louisville, then, for the first time saw Miss Dean's Lucretia Borgia in all its power, and it was thought as "fine and as great a piece of acting as we have ever seen exhibited by any lady on the American stage." Miss Dean's Borgia was ranked with "Grisi's Norma, Macready's Hamlet, and a character by Rachel." On February 4 Miss Dean appeared for the first time as Beatrice in MUCH ADO ABOUT NOTHING with Mr. Crisp as Benedick. On February 9, 1850, she took a benefit in THE WRECKER'S DAUGHTER and FAINT HEART NEVER WON FAIR LADY. The crowd was tremendous, and two or three hundred persons were turned away. This benefit became theatrical history, and was referred to later many times by way of comparison. Besides the plays mentioned, on this occasion, Miss Dean also played Madelaine in THE BELLE OF THE FAUBOURG, EVADNE, PIZARRO, KATHERINE AND PETRUCHIO, THE LADY OF LYONS, THE SOLDIER'S DAUGHTER. On her return in March she played in FAZIO, the GAMESTER, THE SPANIARDS IN PERU, and THE JEALOUS WIFE, repeating LUCRETIA BORGIA. These words of the critic in the DAILY JOURNAL tell of Julia Dean's power over an audience: "She is not a mere machine, moving first one arm and then the other uttering mechanical things, but a creature of fiery genius and passion pouring forth her emotions from the depths of an overburdened heart."

Late that season a new play called AZTARTE written especially for

Eliza Logan was produced with new scenery and a very large company. Miss Logan was very popular with Louisville audiences, and they were glad to note the improvement and progress which the young lady made in her career on the stage.

The year 1850 closed with an engagement by Charlotte Cushman, one of the greatest actresses the American theatre had produced. Miss Cushman appeared as Mrs. Haller in THE STRANGER, and the critic was right when he said that a finer Mrs. Haller never appeared here. Many people had to hide their eyes to keep the tears from showing, so affecting was the portrayal, and this in the play THE STRANGER which was never a very popular play in Louisville although it was given times without number and was in the repertoire of all the famous players. Miss Cushman also played in AS YOU LIKE IT and other Shakesperian plays.

The season at the theatre opened in 1851 with an engagement of Murdoch, and the company included the very good actress, Mrs. Coleman Pope, and Messrs, Beresford and Clifford who were excellent actors. Besides his usual Shakespearian productions Murdoch gave WILD OATS, MONEY, THE HONEYMOON, and THE STRANGER. Miss Charlotte Cushman and her friend, Miss Hays, an English authoress, were in Louisville in April, and it was naturally assumed that Miss Cushman would appear at the theatre, but she did not. Silsbee, the Yankee impersonator, filled an engagement, as did Eliza Logan and her father. Old Joe Cowell for the first time in seventeen years played in Louisville in THE RIVALS. After that he appeared here many times both at the theatre and as an actor assisting amateur productions. Neafie, the tragedian, played in June offering MOHAMMED, RICHARD III, ORALOGSA, OTHELLO, and DON CESAR DE BAZAN.

Mr. and Mrs. Howard, Mrs. Stanley (known to Louisville playgoers as Miss Maywood), Mr. Fleming, and Mr. Dawson were in the company of the Theatre during the season which ended on July 5, 1851.

The theatre re-opened on August 21, 1851, with Julia Dean and her

father playing in THE HUNCHBACK. Mr. Dean played Master Walter and Miss Dean, Julia. They played for a month to crowded houses, and in addition to the roles she usually impersonated she offered Mrs. Beverly in the GAMESTER for the first time in Louisville, Florinda in the APOSTATE, Gabrielle de Belle Isle in the DUKE'S WAGER which she played three times, and Adrienne in ADRIENNE THE ACTRESS. The latter characterization called forth laughter, tears, and applause. Miss Dean was at this time at the beginning of her career, and yet she must have given some remarkable examples of acting, for Louisville was not the only city in which she was adored. In 1852 she appeared again, and for years she was perhaps the best loved and most popular actress who appeared on the stage of the Louisville Theatre.

In June, 1852, and again in April, 1854, Mrs. Anna Cora Mowatt, played engagements, very successful ones, at the theatre. The critic of the Daily Journal remarked that she combined the naturalness of Mrs. Kean with the power of Miss Cushman. On her first appearance she played in ARMAND, a play written by herself, the HUNCHBACK, INGOMAR, LOVE, ION, AS YOU LIKE IT, THE BRIDE OF LAMMERMOOR, THE HONEYMOON, ALL THAT GLITTERS IS NOT GOLD, TWELFTH NIGHT, THE WIFE. During the engagement of 1854 Mrs. Mowatt played several of the same roles and in addition acted in FASHION, another play written by her, THE SCHOOL FOR SCANDAL, and took her benefit in the beautiful play KING RENE'S DAUGHTER, and the LADY OF LYONS.

Beginning on October 24, 1854, E. L. Davenport played until November 1. He played in THE MERCHANT OF VENICE, THE LADY OF LYONS, HAMLET, OTHELLO, PIZARRO, BRUTUS, or the Fall of Tarquin, and ST. MARC or the Husband's Sacrifice. Davenport was very great in his day, and his engagement was a very successful one.

It is interesting to note that Mrs. G. H. Gilbert, who for many years, fifty-four to be exact, was very famous on our American stage as a delineator of old ladies, in September, 1853, was one of the company at the Louisville Theatre. She was not an actress then, but a dancer, and she and her husband

performed the ballets or the dances between the two plays of the evening which were an inevitable portion of the programme.

Ben De Bar, a comedian, played at the theatre in October, 1854, as Mr. Timothy Toodles in TOODLES. Mr. George Van Denhoff in April, 1849, played an engagement, performing in the LADY OF LYONS, OTHELLO, CATO, DON CESAR DE BAZAN, and HAMLET. Van Denhoff also appeared in November, 1852, with Mrs. C. N. Sinclair, formerly Mrs. Forrest. These two men, besides being actors of no mean ability, are interesting to Louisville people because several years later one of them, De Bar, gave Mary Anderson her first engagement outside of Louisville, and the other gave her her first lessons in acting and speaking.

One might go on almost endlessly chronicling the plays and the players who appeared, but that would grow uninteresting. The theatre which existed in Louisville was much the same sort of theatre as existed in the other leading cities of America at that time. The star system was the only possible one, and by that is meant that each theatre had its own company while the stars traveled from place to place performing with the companies at the theatres. The length of the seasons varied, the seasons were usually three in number. Unless a particular star happened to be available, the summer season, if the theatre was opened, was given over frequently to the production of spectacles, to magicians, or to varieties. The varieties were the parent of our modern vaudeville theatres. The most famous varieties which played in this city were Placide's Varieties. Placide for many years was the manager of the Varieties Theatre in New Orleans, and his company was famous the country over. They occupied the Louisville Theatre from August 5, 1850, until November 2, 1850. The length of their stay indicated the popularity which they knew in the city. Many of Placide's players were at that time famous and became even better known in later years. George Holland, Mr. Dawson, Mr. Bas, Mr. and Mrs. Charles Howard besides Tom Placide himself were of the company. Two young lady dancers, Miles, Baren and Hillariot, took the

city by storm with their dancing. Extravaganzas such as FORTUNIO AND HIS SEVEN GIFTED SERVANTS, short comedies liked the burletta JENNY LIND, KATE KEARNEY, THE KISS IN THE DARK, THE FOLLIES OF A NIGHT, THE SERIOUS FAMILY, THE COCKNIES IN CALIFORNIA, and PET OF THE PETTICOATS along with dances and singing made up the usual bills. Placide was a very generous soul, and on August 26, he and his company gave a benefit for the firemen. Mr. Howard spoke an address for the firemen, and he was presented by them with a silver loving cup. The occasion of Mrs. Howard's benefit was almost a repetition of the great benefit of Julia Dean. On September 30, Placide presented THE RIVALS in which he himself played Bob Acres. His acting in that part was "a study", but the piece was sadly cut, and this was the only marring note in what must have been a notable performance, for Mrs. Howard played Lydia Languish, Mr. Howard, Captain Absolute, Mr. Holland, David, and Mr. Bas, Anthony Absolute. The benefits of every member of the company were "bumpers", and the two dancers each received showers of bouquets and wreaths as tokens of appreciation of their art.

Aside from the professional theatre, the amateurs of Louisville were not idle. There were the usual dancing exhibitions of pupils of various teachers, and endless concerts in which favorite singers of the city appeared, but there were some persons actively at work studying and producing plays. Just who these people were we do not know, for the names of the actors are not given in the advertisements of the plays. They are modestly mentioned by initials, doubtless feeling that it would be too forward and bold to have their names appear openly in the public press. We wonder how the eager amateurs of to-day who scan the papers with eagle eye for a mention of their "names in print" would feel if they knew that they were to be spoken of simply as Miss A. E. M. or Mr. W. O. It was customary in those days, the late forties and the early fifties, for amateurs to assume only the lesser roles and have legitimate actors and actresses for the leading parts.

In 1851 we find mention of a performance of the Histrionics, "Louis-

villians banded together for instruction and amusement", at the Histrionic Hall on Jefferson Street. It was in this hall that Mrs. Drake and the Chapmans appeared in the same year. It was said of the first performance of the Histrionics that some of the acting would be creditable to oldstagers. On May 17, 1852, the Histrionics presented two plays, THE BRIGAND and USED UP. The BRIGAND was so popular that they repeated that play in conjunction with RAISING THE WIND four days later. The price of admission to the plays was fifty cents. July 12, 1854, saw the first production of the Louisville Dramatic Association at Mozart Hall. At first this association was composed only of gentlemen, but several years later we find mention of the particularly excellent performances of the ladies in the cast which leads us to suppose that ladies were later admitted to membership. On the occasion of their first performance they gave LONDON ASSURANCE with Mrs. W. C. Gladstone as Lady Gay Spanker, Mrs. A. C. Carman as Grace Harkaway, and Mr. Joe Cowell as Mark Meddle. The three persons mentioned were all legitimate actors, who may have been in the city between seasons at the theatre. The remainder of the parts were assumed by the gentlemen of the association. On July 19, 1854, the same association presented Kotsbue's play THE STRANGER and the comedy BOX AND COX. Box was played by Mr. Cowell. The price of admission was seventy-five cents, and very naively the advertisement calls attention to the fact that ice-water would be supplied at the Hall. The weather is apt to be very warm in July. The Louisville Music Association, composed of the musicians of the city, in 1852 gave monthly subscription concerts at their hall on Chestnut Street between Second and Third Streets.

Besides the hundreds and hundreds of concerts which were given at that time (there never seemed to be a night without one) Louisville before 1885 could boast of four regular seasons of grand opera at its Theatre. To be sure there had been scores of opera troupes such as Kneas' and Kunkel's troupes, performing almost without intermission at the halls, but the seasons to which we refer were really seasons of grand opera.

The first season began in June, 1850. Monsieur Flot was the manager of the company which was known as the French Operatic Company. Madame Devries was the prima donna who later appeared with the Italian Opera Company and was called Signora Rosa De Vries. Madame Devries was an excellent actress as well as a splendid singer, and she was always received in Louisville with the greatest approval, and on one occasion she was tendered a complimentary benefit by a number of the most influential citizens of Louisville.

The operas which the French Operatic Company performed were THE PROPHET, THE FAVORITE, THE OATH, TWO FOSCARI, LILI DE CORRERARA, NORMA, JERUSALEM, LUIN, and ROBERT LE DIABLE.

In 1851 for two weeks in May the Seguin Opera Troupe occupied the Theatre. It was their custom to play an opera followed by a play by the regular company at the theatre. They gave two performances each of LA SOMNABULA, THE BOHEMIAN GIRL, THE BARBER OF SEVILLE, CINDERELLA, THE CHILD OF THE REGIMENT, and one performance each of FRA DIAVOLO, DER FREISCHUTZ, and NORMA.

The Italian Opera Company under the direction of Signor L. Arditi played one season in August, 1853, and another in June, 1854. It seems to have been the custom of that company to present an opera only every other night, but in the course of those two seasons were presented the most popular operas of that day and many that have survived and are given each year in the great opera houses of America. They gave ERNANI, NORMA, LUCIA DI LAMMERMOOR, LUCRETIA BORGIA, LA SOMNABULA, L'ELIXIR D'AMORE, BELISARIO, DON GIOVANNI, and the BARBER OF SEVILLE.

It must be said for Louisville audiences of that day that they patronized the opera, and the artists presenting it were welcomed. The prices for the Italian Opera Company were fixed at one dollar and fifty cents, one dollar, six dollars for the entire season.

From 1846 until 1855 the Louisville Theatre knew many stage managers, but the one man holding that position most frequently was the first one, Mr.

Sarzedas. Often, however, the stage manager was one of the members of the company like Mr. Tilton, Mr. Chapman, Mr. Harry Watkins, or Mr. C. A. Logan. The proprietor remained with Mr. J. W. Bates or Mr. John Bates until November, 1854, when the name of Bates ceases to appear in the Theatre notices, and the name of George Mellus is given as the manager.

Early in the fifties the theatre was given a new drop-curtain, and the audiences ceased to gaze upon the beautiful dome of the Capitol at Washington. The seating arrangements were changed by 1849; so that there were no longer the so-called private boxes, but the dress circle and the parquetry. These seats were priced at seventy-five cents, the second tier of boxes were thirty-five cents, and the gallery was twenty-five cents. The time for the opening of the plays varied from seven o'clock during the winter, to eight o'clock in the summer, and the doors of the theatre were opened usually one-half or three-quarters of an hour before the curtain rose.

When one considers the competition offered the theatre of those days by circuses, concerts, floating theatres, minstrels of every name and description, conjurers, dramatic readers, freak museums, and panoramas, one almost comes to the conclusion that amusement life in those days was a very complicated affair, and that an actor or an actress must needs have been very fine, indeed, to attract large numbers of persons to see a performance of a play which had been played so frequently (as most of the popular plays were) that the hearers must have known the lines almost as well as the actors.

We have reserved one great event in Louisville's history to be spoken of last in this chapter - Jenny Lind's concert. Jenny Lind was not an actress, but her singing in Louisville cannot help forming a part of the history of the theatre of the city even as it is spoken of with pleasing remembrance in every other sort of history of Louisville.

In October, 1850, Louisville heard that Cincinnati had prospects of securing Jenny Lind to sing in a "plank structure, the inside of which was to be lined with cotton fabrics." Louisville, not to be outdone by her

sister city, immediately thought that she could find a similar structure for the famous lady or perhaps a better one. It will be recalled that Mr. P. T. Barnum was Miss Lind's manager for her tour in this country. Plans were set on foot and arrangements were made, and on March 18, 1851, Mr. LeGrand Smith, Barnum's private secretary, was in Louisville making final arrangements for the concert which was to be held on April 7. Mozart Hall was selected as the most suitable place for the concert, and from that time on until the appearance of the "divine Jenny" Louisville was agog and alive with expectancy. Jenny Lind furniture, Jenny Lind dresses, hats, coats, and even vests were the order of the day. The editor of the Daily Journal, Mr. Prentice, was presented by Mr. Wolf Samuels of the Mammoth Clothing Depot with a vest called the Jenny Lind Vest. The editor remarked that he would wear the vest on every occasion when he visited Miss Lind or went to hear her sing.

Miss Lind was expected to arrive in Louisville from Nashville where she had gone from St. Louis. On her way from Nashville to Louisville she visited Mammoth Cave. The Louisville Hotel was undergoing extensive repairs at the time, and so arrangements were made for Miss Lind to remain during her stay in Louisville at the home of Mr. L. L. Shreve at Sixth and Walnut Streets. The orchestra was housed at the Hotel. C. U. Shreve, a young nephew of Mr. L. L. Shreve determined that Jenny Lind should have a royal reception in the city. With three friends, J. Frey Lawrence, Dr. John Matthews, and George H. Croghan (whose uncle owned Mammoth Cave) he set out to meet Miss Lind at the Cave. The young gentlemen drove a handsome equipage drawn by four bay horses belonging to the elder Mr. Shreve and to Mr. Lawrence's father. They made their first start from the Galt House at four o'clock in the afternoon several days before Miss Lind was to arrive in the city, but they had gone only a few squares when the horses ran into a dray, the carriage was overturned and broken, and the provisions spilled all over the street. They were compelled to use another carriage when they started again on the following morning. This time it was a closed

conveyance which the horses caused to tumble over an embankment and gave the travelers a good fright and a general shaking-up. After that mishap the trip was made in good order, and the young men covered ninety miles in ~~two~~ days. Upon their arrival at the Cave, they were permitted to meet Miss Lind, and they were somewhat disappointed to find that she was not beautiful at all when her face was in repose. They soon discovered, however, that when she sang or became animated, the expression on her face was wonderful to see. They accompanied Miss Lind through the Mammoth Cave, and would have persuaded her to sing in the Star Chamber had not the ever watchful Barnum agent prevented the song. On the day following they drove their carriage home in company with the one in which the famous singer was riding.

On Friday, April 5, 1851, Mr. Smith had arrived in Louisville by stage from Nashville while Mr. Barnum and the remainder of the company with the exception of Miss Lind, her secretary, Mr. Benedict (the orchestra leader), and Signor Belletti, a soloist, came by steam-boat. Miss Lind and her party arrived in Louisville on Sunday. Immediately upon her arrival Miss Lind went to Mr. Shreve's, and for "a long time after her arrival hundreds of persons were assembled in front of the house, and other hundreds walked and rode by, all no doubt hoping to get a glimpse of the divinity gratis."

(Daily Journal - April 7, 1851.) Mr. J. Matthews had some special Jenny Lind furniture for her apartment. Two articles were a papiermaché inlaid table and a centripetal spring chair. During the course of the day "Mr. Shreve was seen walking with Jenny in his beautiful garden presenting the most exquisite flowers to her with all that gallantry of manner in which none even of us young folks can surpass him. He is the envy of the whole town."

(Daily Journal - April 7, 1851.)

On Monday morning, April 7, the auction of the seats for the concert took place at Mozart Hall at ten o'clock. Ten cents admission was charged to attend the auction, in order to prevent idle curiosity-seekers from occupying room meant for possible bidders. The money realized from the auction

tickets (as was the custom in all the Lind concerts) was turned over to the Mayor to be used for charitable purposes. The amount given to the Mayor of Louisville amounted in all to eighty-two dollars and fifty cents. The price for a concert ticket was fixed at five dollars, but Mr. Tripp paid one hundred dollars for his ticket. This was the highest bid for one of the tickets in Louisville. (Mr. C. W. Shreve in the Courier-Journal in 1901 made the statement that Mr. Lewis Trupp paid two hundred and twenty-five dollars for his ticket, but the above figures are taken from the morning paper on the day following the sale). Sixty tickets at three dollars each were issued for standing room. Mozart Hall usually held about six hundred people, but it is said that there were at least twice that number in the auditorium on the night of Jenny Lind's first concert.

This is the programme for the first Jenny Lind concert in Louisville on Monday, April 7, 1851, at the Mozart Hall:

Part I.

Overture ---- La Dame Blanche -----Boieldieu
 Aria --- Sorcata (Maometto Secondo) --- Rossini
 Signor Belletti.
 Aria --- Perche non ho del Vento ----Donizetti
 Mlle. Jenny Lind.
 Fantasia for the Violin -- Il Tremolo -- De Boriot.
 Mr. Joseph Burke.
 Trio for Voice and two flutes (Camp of Silesia) composed expressly for
 Mlle. Jenny Lind -----Meyerbeer.
 Mlle. Jenny Lind.
 Flutes -- Messrs. Kyle and Siede.

Part II.

Overture ---- Fra Diavolo -----Auber.
 Cavatine -- Largo al factotum (Il Barbier) --- Rossini.
 Signor Belletti.
 The Bird Song -----Taubert
 Mlle. Jenny Lind.
 La Tarantella Napoletana ----- Rossini.
 Signor Belletti.
 Ballad --- Home Sweet Home ----- Bishop
 Mlle. Jenny Lind.
 The Herdsman's Song - commonly called the Echo Song -- Swedish Melody.
 Mlle. Jenny Lind.
 Conductor Mr. Julius Benedict.
 Orchestra conducted by Mr. Joseph Burke.

On the morning after the concert every tongue was speaking of Jenny

Lind. Those who had heard her were singing her praises to those who had not, and the news went forth that she was to give a second and yet a third concert.

The paper for this day contains a lengthy article discussing the merits of the singer. The critic of the Daily Journal asks "who ever heard Home Sweet Home until last night?" In regard to her singing the same critic says, "Every tone is pure and finished, the highest is reached without effort and the lowest sends its tiniest ripples into every corner of the room. Critics have called Jenny's singing cold and passionless, but we know nothing of the meaning of such terms when applied to her. To us her singing seems the purest of intellection, chastened by a faultless taste, and warmed by a full and true appreciation of her art." Every piece was a joy, and Jenny Lind was Louisville's idol, as she was the idol in every city in which she sang.

The second concert was given on Wednesday, April 9, 1851, and at that time Miss Lind sang:

I Know That My Redeemer Liveth --- Handel.

Scena -- Ah, non credea --

Aria -- Ah non giunge-- (La Sonnambula)- Bellini.

Duetto-- (With Belletti) Per pisca alla Signora (Il Turco in Italia)
----- Rossini.

Irish Ballad --- The Last Rose of Summer.

Swedish Melody --- The Mountaineer's Song.

Speaking of the rendition of "I Know That My Redeemer Liveth" the Daily Journal critic says, "We now feel that we have heard a specimen of the composition of the greatest of all musical composers sung by the greatest of all vocalists, and it is something for the memory to cherish with undying affection. We have heard the triumphant faith of the resurrection of the body expressed in tones of purity that are almost angelic in their sublime sweetness and harmony". The critic also remarks that in the scolding scene with Belletti, Miss Lind looked so sweet that it might encourage a husband to have fits of anger every day.

But the "Last Rose of Summer was the crowning glory of the second concert, and she was compelled to sing it twice. She sang it in such a manner that "her singing was equal to the poetry."

Through the efforts of Mr. John Baine the people of Louisville were given another opportunity on April 10 to hear Miss Lind. On that occasion she repeated "Home Sweet Home" and the "Echo Song". Besides she sang:

Recitative ----- Rimbaud
 Aria Quando l'ascian (Robert Le Diable) ----- Meyerbeer.
 Scena -- Costa Diva -- (Norma) -- Bellini.
 Tyrolean Duet -- Benedict - with Signor Belletti.

Signor Salvi, who had just arrived from New York also appeared on that programme, which was in some respects the richest of the series.

On Friday morning, April 11, Jenny Lind and her party took leave of Louisville. They left on the mail-boat "Ben Franklin" for Madison, Indiana, where she sang on the same night. About one hundred citizens of Louisville, not satisfied with hearing her in Louisville, made the trip to Madison to hear her once more. Hundreds of people of Louisville went to the river to wave good-bye to the famous lady, but there was no undue excitement. As the boat pulled out from the wharf it hoisted the Swedish flag and fired two guns.

Thus did Jenny Lind take her leave of Louisville, and her concerts became history, memories lovingly cherished and spoken of almost three-quarters of a century later.

CHAPTER IV.

THE MARY ANDERSON PERIOD IN LOUISVILLE
THEATRICAL HISTORY.

1855 - 1890.

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THE MARY ANDERSON PERIOD IN LOUISVILLE THEATRICAL HISTORY (1855 - 1890)

It is sometimes said that the early part of the nineteenth century was the golden age of the theatre in America. That was the time when actors like Junius Brutus Booth, Edwin Forrest, Macready, James H. Hackett, and actresses like Charlotte Cushman dominated the stage and held their audiences with the mighty power of their genius to provoke laughter or tears.

But the early part of the nineteenth century, at least until the fifties, could hardly be called the golden age in the history of the Louisville theatre. Louisville by 1850 was just well on her way toward being a theatrical center even though she had had a theatre for many years and had seen many, and indeed most, of the theatrical stars of the times. Travelling conditions, were in a measure responsible, for the difficulty in moving from place to place was so great that only the hardiest would attempt it. But to one who has studied Louisville history, the years from about 1855 to 1890 are filled with interesting information, and the student sees that Louisville had fulfilled the prophecy which the interest in her first theatre showed. The Louisville Theatre was at the height of its career as a playhouse. Before and during the Civil War playhouses sprang up one after another. Some of these theatres had very brief existences, some had their names changed and re-changed almost with the seasons, but one or two, like the Louisville Theatre, Masonic Hall, and for awhile, Mozart Hall held their places as the leading places of amusement for Louisville theatre-goers.

Another reason for calling this period the golden age in Louisville dramatic history is that at this time there appeared in Louisville most of the artists who are considered the greatest and best representatives of the drama in America. John McCullough, Mr. and Mrs. Wallack, Joseph Jefferson, Frank Mayo, Edwin Booth, Lawrence Barrett, Helena Modjeska, Laura Keane,

Matilda Heron, Clara Morris, Fanny Davenport, Minnie Maddern (Mrs. Fiske), Maggie Mitchell, Lotta, Ada Rehan, Mary Anderson - Louisville knew and loved them and many, many other actors and actresses of that rich day in the American theatre. Besides native American players Louisville had visits from Fechter, Salvini, Bernhardt, Mrs. Langtry, whom found the city ready to receive them and their work most kindly.

Besides the actual theatre, Louisville during this period knew a great variety of amusements. There were the circuses which brought joy to the hearts of the children, and the spectacles like Humpty Dumpty and Aladdin and His Wonderful Lamp. The circuses changed their places for exhibiting as the city grew in size and were no longer to be found almost in the center of the town, but farther away where the houses were not so close together, at Sixth and Kentucky Streets, at Brook and Kentucky Streets, and at Eclipse Park. Dan Rice's circus during the fifties as well as during the forties was very popular as was Spalding and Rogers' Circus. In the sixties and the seventies came John Robinson's Circus, Cooper's Menagerie, Haight and Chambers Colossal Southern Circus, Fourpaugh's, Van Ambrugh's, Barnum's, and during the eighties, Buffalo Bill's Wild West show, drew many hundreds of spectators. Sometimes the circus or the menagerie was housed in the Industrial Exposition Building which stood on the corner of Fourth and Chestnut Streets.

At certain seasons during the year the Louisville Theatre, Mozart Hall, Weisiger Hall, or any of the places of entertainment, were occupied by troupes of various kinds. Sometimes they were pantomime troupes like the famous Ravel troupe, than which none better has ever existed. Gabriel Ravel, the head of the organization, was one of the best pantomimists the American stage has ever known, and he was very popular in Louisville during this period as well as during the preceding one. Other famous troupes of the time were the Martinetti-Blondin troupe, Lydia Thompson's Burlesque Troupe presenting offerings such as BLUEBEARD, SINBAD, LURLINE, and the Fox Pantomime Troupe giving HICKORY DICKORY DOCK. Sometimes it was Gilbert's

Ballet Troupe, at others Aimée the Queen of Opera Bouffe, which charmed Louisville audiences. During the seventies and eighties Tony Denier and Tony Pastor's troupes were very popular. Both of them included HUMPTY DUMPTY in their offerings, and the Denier troupe included the great Grimaldi Adams, or Grimaldi as he is best known, one of the most famous clowns in history. The minstrel troupes were without end in so far as numbers go, but Campbell's, Birch and Bowers', Birch and Donniker's, Newcomb's, and Armstrong Brothers' were seen in Louisville theatres most frequently.

The lovers of opera in Louisville between 1855 and 1890 certainly had an opportunity to gratify their tastes for the best that the musical world of the time had to offer. Each season saw the appearances of at least three or four opera companies at each of the theatres, and sometimes the number far exceeded that figure. There was English, French, Italian, and German opera. The name Strakosch figures largely in the names of the companies which played in Louisville, sometimes in the Strakosch Grand Concert Company, and at others as the Strakosch Italian Opera Company. The Parodi and Kellogg companies, the popular McCaull company, and the Emma Abbott Opera Company played sometimes twice a season at each of the theatres during the eighties. Alice Oates who came from Louisville headed a company which was always more than welcome. In 1872, when the glory of the old Louisville Theatre was departing, Strakosch's company with the famous Christina Nilsson played for a period there. Cooper and Pyne's and Harrison's English Opera Companies, the New Orleans English Opera Troupe all presented series of operas at Mozart Hall, at the Theatre, or at the Masonic Temple. The Holman Opera Troupe and Grau's Italian Opera Company were in Louisville often, particularly during the sixties.

During the seasons of 1873-74, 1874-75 Louisville supported entire seasons of German opera at Liederkrantz Hall. Many well-known operas, in fact all of the famous ones, were performed, and they must have been well patronized, else the singers could not have continued their work. Some of the singers in the company were Anna Jaeger, Bertha Roemer, and Carl Beetz.

Opera favorites like MARTHA, NORMA, DON JUAN, LES HUGUENOTS, WILLIAM TELL, UNDINE, THE BARBER OF SEVILLE, THE JEWESS, BLUEBEARD, FIDELIO, MASANIELLO, and DER FRIESCHUTZ were presented.

There were concerts and lectures upon all sorts of subjects in abundance. Adelina Patti, who had made her first appearance in Louisville years before with Ole Bull, sang in the city at two different times in 1860. She gave two concerts in June at Mozart Hall and two in November at the Masonic Temple. She was here again in 1881, and sang in what was then called the Opera House (Weisiger Hall). At that time she gave one act from FAUST as a part of her programme. Ole Bull continued to be the favorite he had been during the previous period. He played in concerts in Louisville in 1869, in 1872, in 1873, and in 1877. Blind Tom, the negro musician who became famous all over America as a pianist, played at the Masonic Temple in 1861 when he was but ten years old. He returned at intervals and played in many concerts.

Christine Nilsson,^{and} The Yale and Princeton College Glee Clubs gave concerts with which the Louisville music-lovers were highly pleased. In 1881 Remenyi, the violinist who was then taking America by storm, played at the Opera House. One of his concerts was given for the benefit of the Louisville Flower Mission. On December 6 and 7, 1869, Theodore Thomas and his orchestra gave their first concert at Weisiger Hall. For years following the Thomas Orchestra concerts were an institution, and sometimes the musicians appeared at two different times during the year.

In July, 1877, Louisville held a Musical Festival at Exposition Hall (Fourth and Chestnut) under the direction of the North American Saengerbund which was a great success. One of the most interesting of the lectures must have been that in which both Mark Twain and George W. Cable participated at Liederkrantz Hall in 1885. Robert Ingersoll also lectured at the Opera House (Weisiger Hall) in 1878.

Of amateur performances there was never a lack. Besides the annual exhibitions of schools, music teachers, and dancing classes there were a

number of active amateur societies which presented plays at various times during the year. In 1855 the Louisville Dramatic Association was very active. They presented plays at four different times during the year, using Mozart Hall as their theatre. They offered such plays as THE HONEYMOON (which, it is interesting to note, the University of Louisville Players produced in 1918), BOX AND COX, DON CESAR DE BAZAN, and LONDON ASSURANCE. The Pickwick Club, the Harmony Dramatic Club, and Saint Bridget's Literary and Dramatic Club were active for many years and presented plays which must have been really worthwhile. The Dickens Club was represented by its plays for many years, and frequently the proceeds of the performances were given to the Louisville Widows' and Orphans' Home or devoted to similar charities. The Minerva Society was a company of amateurs presenting plays in German. The Prentice Club devoted all the proceeds from its plays to relief of the poor. It was their custom to sell the seats for the performances at auction. In 1880 at an auction of the seats for one of the plays of this club, Mrs. Sallie Ward Armstrong paid a large sum of money for several seats and then returned the tickets to be resold. The Prentice Club presented among other plays ALL THAT GLITTERS IS NOT GOLD and OURS. The Falstaff Dramatic Club was active in 1876 and 1877 presenting such plays as THE LOAN OF A LOVER, CAMILLA'S HUSBAND, THE RENT DAY, and PYGMALION AND GALATEA. The Garrick Club in 1878 presented CASTE at Macaulay's Theatre for the benefit of Florence Mitchell. On September 15, 1876, the Mayo Dramatic Club offered a pretentious production of the MARBLE HEART at Public Library Hall. The calcium effects were by Professor Tobin, and the costumes by D'Arcy, whoever those then illustrious personages were. The Pythian Dramatic Society offered the great favorite of those days, TEN NIGHTS IN A BAR-ROOM.

Musical organizations abounded. There were the Mendelssohn, Beethoven, and Mozart, Canda's Symphony Clubs in addition to the the Liederkrantz and Olivette Societies. In 1882 at the Masonic Temple Theatre the Olivette Society gave MASCOTED with Miss Hattie Elliott, Miss Claire Del Vecchio, Mr. Whipple,

Mr. T. M. Hawes, Mr. Lewis A. Williams, Mr. A. V. Gibson, and Mr. Woods in the cast. In October of the same year the Prentice Club gave a performance of the immensely popular PINAFORE.

Several of these clubs lasted for many years, but some came into existence and passed out again in a very short time as is the way of many organizations. They served their purpose, however, for during those years, when there was so great an abundance of amateur organizations, Louisville was fully alive to all that was best in matters of the theatre, and the organizations with the funds secured from their performances doubtless did a great measure of good.

At the beginning of this period, 1855, there were three particular places of amusement which were then active in offering attractions to the public of Louisville. These places were Mozart Hall, the Masonic Temple (after 1857), and the Louisville Theatre. These three theatres were all located within a few steps of each other; the first two were located near Fourth and Jefferson Streets, and the last one on Fourth and Green (Liberty) Streets.

Mozart Hall had been long a favorite place for amateur theatricals, for concerts, for opera and minstrel troupes, and for exhibitions requiring the use of a fair-sized auditorium. In 1858 it was fitted up as a regular theatre and was opened in February of that year under the management of Benjamin Duffield with George J. Griffiths as stage manager. W. B. Erskine was the lessee. A regular stock company was employed numbering among its members Mrs. K. B. Duffield, Miss Mary Ann Mitchell, Mrs. Maddocks, Mrs. Lewis, Messrs. Mitchell, G. Lewis, Walter, Keeble, J. G. Ashmer, J. W. Collier, J. A. Martin, McCollum, J. G. Germon, and J. Ogden. For several seasons the theatre, or the hall, presented plays of considerable merit, and it housed attractions that drew good audiences. In July, 1858, Chapman's Varieties played in the Hall for a season, and during this time little Ada Blanche Chapman, the daughter of Mr. and Mrs. Harry Chapman and the granddaughter of Mrs. A.

Drake, played with her grandmother, Mrs. Drake, as Norval in one of the plays which the elderly actress presented. Several years later, about ten to be exact, the little Blanche and her sister Ella were the famous Chapman Sisters who were so very popular in the west and south and throughout the country.

Mozart Hall continued as a variety and intermittent legitimate theatre until 1863 when it was opened as Woods' Theatre, ^{so} called after the Cincinnati theatre of the same name, and under that title it saw its greatest glory as a theatre. Woods' Theatre opened on March 16, 1863, with a production of THE SEVEN SISTERS. Lottie Hough and John McDonough were in the cast of the play which ran for several weeks. The first season ended on June 6, 1863, and must have been on the whole a very successful one. It was during this first season of the Woods' that Louisville was made acquainted with matinees. One of the papers very quaintly remarks that since the performances were given in the afternoon, they should not be called matinees. It was not long until the other play-houses were likewise offering matinee performances.

In the course of its existence this old theatre saw upon its stage many of the most famous and popular players of the time. Barney Macauley, Kate Denin, Cecile Rush, Kate Reignolds, John E. Owens, Joseph Proctor, the Webb Sisters (Emma and Ada), the Westerns (Lucille and Helen), Mr. and Mrs. Waller, Matilda Heron, Laura Keen, Edwin Adams, J. Wilkes Booth, Lawrence Barrett, ^{and} Mrs. Farren were a few of the really great players who visited the theatre and played there during its somewhat brief existence.

During ~~During~~ the season of 1865 and 1866 the Woods' was under the management of Duffield and Flynn who also managed the Nashville Theatre. In the spring of 1866 Woods' Theatre became the Academy of Music, and for a short time it continued to function as a theatre. In the fall of that year when the old Louisville Theatre burned, the stock company at that theatre was removed to the Academy of Music until the new theatre was ready for occupation. In 1868 the Academy of Music became the Theatre Comique, and not long thereafter it ceased to exist as one of the worth while places of amusement in Louisville.

The building was finally destroyed by fire, and a commercial establishment known as Oak Hall took its place.

The Masonic Temple at the period of its beginning in 1857 was hardly a theatre. It was simply a hall where all sorts of engagements were played. It offered place for performances by magicians, opera troupes, minstrel troupes, Swiss bell-ringers, dramatic readers, and an occasional curiosity exhibit - Tom Thumb and his company appeared there in 1862. In 1863 Artemus Ward gave his 60 MINUTES IN AMERICA at the Masonic Temple. In 1878 the hall was converted into a genuine theatre with inclined floor, boxes, a balcony, and a wide stage. One was always, however, forced to climb a long flight of stairs to reach the theatre. During the eighties the Masonic Temple Theatre was under several managements, one of which was the Bourlier brothers and another Colonel W. H. Meffert, and it was rented to visiting road companies as they happened to come to the city. Colonel Meffert assumed complete control of the theatre after he had been its manager for some time.

The Masonic Temple in the heyday of its career during the eighties housed many notable productions and many famous players. Barney Macauley played there several times. The Emma Abbott Opera Company, Alice Oates and her company, Thatcher, Primrose and West's Minstrels, the McCaull Opera Company, the Strakosch English Opera Company, McIntyre and Heath's Minstrels, and Tony Pastor's Troupe were a few of the companies which came there. Famous musicians like Remenyi, Lillie Lehmann, Franz Rummel, and Joseffy played and sang there. Famous players like John T. Raymond, Fanny Davenport, Edwin Arden, Stuart Robson and William H. Crane, Frank Mayo, Janish, Jansuschek, and Joseph Jefferson appeared there in plays which had made their names celebrated.

The real theatre of the late fifties and the sixties was of course the Louisville Theatre. In it performed most of the famous actors and actresses of the day, and if they chanced to perform at any time in one or another of the playhouses in the city, the next time they came to Louisville they were

found again at the theatre. The Louisville Theatre knew many managers, and at least twice during its existence it was managed by women. In 1860 Mrs. Mary Lorton followed her husband as the lessee and manager of the theatre, and in 1865 Miss Leo Hudson, famous for her performances of the great play MAZEPPA, was at the head of the theatre.

An enumeration of the actors and actresses who appeared on the stage of the theatre would merely be a list of practically all of the famous players of the period. The stock companies at the theatre seem to have been of a fair degree of excellence, and some of them must have been exceptionally good. Several players like Marcus Elmore, Barney Macaulay, and W. J. Scanlan were at different times in stock at the Louisville Theatre.

During the season of 1858 and 1859 the following rules regarding the sale and purchase of tickets were laid down by George Mellus under whose management the Theatre was really excellent. The rules are:

- No. 1. No seats reserved more than one day in advance.
- No. 2. Box office open precisely at ten A. M. by the Catholic clock which was in full view of the Theatre.
- No. 3. No seats reserved or engaged at night under any circumstances.
- No. 4. Number of seats reserved on each bench to be according to the ground floor plan of the theatre; the purchaser to pay for and reserve as many seats as he chooses "whether the number of his party be equal to the number of seats or not, thus allowing for any amplitude of skirt necessary."

It will be recalled that those were the days of hoop skirts, and doubtless more than one belle required the space of at least two if not three seats to prevent her ruffles from becoming mussed.

The prices of tickets were: dress circle and parquet, seventy-five cents; second tier, thirty-five cents; third tier, twenty-five cents; boxes, five dollars. In 1859, February, the competition offered the Theatre by road companies playing in the Masonic Temple and Mozart Hall was so great that

Manager Mellus reduced the prices to fifty, twenty-five, and fifteen cents. He was determined to have audiences in his Theatre if he had to admit the spectators free. According to the Daily Journal he even said that if free admission would not suffice, he would offer a free supper before and a ball after the performance to attract people. Evidently Mr. Mellus was not reduced to such desperate straits, for in the fall of 1859, the Theatre reopened with the former scale of prices, and matters seem to have progressed more profitably.

During the late fifties and the early sixties there was a great fad for spectacles in the theatres, and it was frequently the case that the stock companies at the theatres were used only for the production of these spectacles. When stars appeared the companies supported them. The Louisville Daily Journal in November, 1858, made objection to the star system on the ground that it ruined the business of the theatre. Patrons of the theatre were prone to wait until the appearance of a star to attend the theatre, and then, when the star did come, they would wait until benefit night (Friday) to go to see him. That arrangement was profitable for the star, but made rather poor business for the management. The paper asked for an efficient stock company which could perform in plays of merit as well as in spectacles.

Whether the article in the paper had a great deal of effect or not we do not know, but in 1859 and 1860 the Theatre was possessed of an excellent stock company including Mr. and Mrs. John Lorton, Marcus Elmore, Sam Ryan, Kate Denin Ryan, Robert Grierson, Claude Hamilton, Miss E. Mitchell, and Miss Julia Jones. They played in plays like LOVE'S SACRIFICE, THE SCHOOL FOR SCANDAL, THE FEMALE GAMBLER, AGNES DE VERRE, PHEMALE PHORTY, STILL WATERS RUN DEEP, THE CORSICAN BROTHERS, OUR AMERICAN COUSIN, and that play of plays, THE HIDDEN HAND. The Christmas season was the time for spectacles, and then came THE NAIAD QUEEN, ALLADIN, and like performances.

The Louisville Theatre continued merrily on its way with the ups and downs which every playhouse knows until the night of Friday, October 12, 1866.

On that night at about twelve o'clock the Theatre caught fire, and in half an hour after the first fire alarm was turned in the building was consumed. The loss was estimated between fifty and sixty thousand dollars, and the building carried an insurance of about ten thousand dollars which reverted back to Mr. Bates from whom George Fuller had purchased the property who had in turn transferred it to Colonel Marc Mundy, whose loss was great. The Jewish synagogue next door to the theatre was likewise badly damaged by the fire, the origin of which was unknown. The Webb sisters, who were playing an engagement at the theatre at the time, lost many valuable costumes, Frank Keller, the stage manager, lost prompt books and music which were very precious to him, and the orchestra leader, Ernest Zoeller, lost a great deal of his music. Heroic efforts were made to save the structure, but nothing could save it.

The stock company was immediately transferred to the Academy of Music where benefits were given for the orchestra, for the stage manager, and for others who had suffered loss because of the fire. The company remained at the Academy of Music until the spring of 1867.

Plans were immediately set on foot for the erection of a new theatre, and on March 25, 1867, the old Theatre had been rebuilt and was re-opened with a new stock company headed by Barney Macaulay and Augusta Dargon. On the occasion of the re-opening, Miss Dargon, dressed in "spotless white and an illusion scarf and jewels to correspond" (Courier-Journal - October 13, 1867) spoke a poem written especially for the occasion by Mr. George D. Prentice, the famous journalist who was at that time the editor of the Daily Journal.

In 1868 the Louisville Theatre became the Louisville Opera House, and under that name it continued to house the best attractions and stars of the day until 1873 when Macaulay's Theatre was opened, and the Opera House had run its course. In December, 1873, it was reopened as Deagle's Variety Theatre, and again in 1874 Day and Hatcher tried to use it as a variety

house, but success seemed to have departed from it, and it was abandoned to the use of amateurs and for occasional concerts. Even those uses became less and less frequent, and at last the the old building was not in use at all. It stood idle for several years, and then it was torn down to make way for the old Courier-Journal building.

Thus much, then, for the theatres during the Civil War. It might have been supposed that there would have been a dearth of amusements in the city during that period, but on the contrary, there was, if anything, an increase in the number and the kinds of entertainments offered. The seasons in the theatres were long. They began usually near the first of September and continued well into June and sometimes into July. In time of war, as we have seen during the last war, people often seek amusement and recreation simply for the sake of forgetting the trouble and the misery about them, and that may account for the presence of active theatrical life in Louisville during the Civil War period. Louisville at that time, too, was on the very border between the North and the South, and she was naturally a center of life, and

Since there was no cessation of theatre life in Louisville, there was no material or tangible change after the war. Interest in matters of the stage had not failed, and after the war the theatre continued on its way, with a different trend, perhaps, for the theatre was bound to feel the effects of the war, but with people all over the country taking the same, and even an increased interest in the attractions which were offered.

In June, 1867, there was opened a hall which played a prominent part in the theatrical history of Louisville until shortly after 1900. This was old Weisiger Hall, as it was first called. The Hall was located in what was then the New Central Market House and occupied the second floor of that building which stood between Walnut and Green (Liberty) Streets on Fourth, where the Kaufman-Straus department store is now (1921).

During its career as Weisiger Hall its stage held not a few famous performers. In 1868 the comedian Sol Smith Russell and the Peak family appeared

there, and in January of the same year Fanny Janaushek played an engagement there during which she performed MARY STUART, DEBORAH, and ADRIENNE. These plays were performed in German, but several years later Madame Janaushek had so far mastered the English language as to be able to perform in English. She appeared at Weisiger Hall again in January, 1869, and at numerous other times when the Hall had become the Opera House. Ole Bull gave several concerts there, and Frances Ann Kemble gave in 1868 dramatic readings of HENRY VII. and THE MERRY WIVES OF WINDSOR. Bret Harte gave his famous lecture, THE ARGONAUTS OF '49, in that theatre in April, 1873. When Weisiger Hall was not in use for dramatic entertainments, it was being used by Opera companies, minstrel troupes, and, later in its career, by road companies, and by many of the combinations which sprang up during the seventies.

In 1872 Weisiger Hall became Public Library Hall, for the whole building had come under the control of the library organization through funds derived from the Kentucky State Lottery. In 1874 the Hall was put into good condition as a theatre and continued in use for many years. Robert McWade in RIP VAN WINKLE, the Tony Denier Troupe, the Kellogg Opera Troupe, Mrs. Chanfrau and her varieties, McKee Rankin and Kitty Blanchard, Berry Mitchell and his company are only a few of the many actors and organizations which appeared during the career of Public Library Hall.

In 1878 Library Hall became known as the Opera House, and the years when it was known by the latter name were the most famous and rich of the varied career of Weisiger Hall. It vied with Macauley's in that period in offering artists and organizations of real merit, never quite attaining the degree of excellence of either Macauley's or the Masonic Theatres, but yet housing worthy productions and actors who in later years became more famous than they were then. Nat C. Goodwin appeared there in 1882 in THE MEMBER FOR SLOCUM and in HOBBIES; Strakosch and Hess' English Opera company, the Kellogg Opera company, the famous magician, Hermann, J. L. Sullivan in the GLADIATORS, Mr. and Mrs. Chanfrau, Madame Januaschek, Tony Denier's

Humpty Dumpty Troupe, and minstrel troupes of the first rank all visited the Opera House.

The Opera House in 1884 became Harris' Mammoth Museum and Theatre, and under that name it operated for several years. Harris maintained, in addition to the theatrical performances, a museum where various and sundry curiosities were exhibited from time to time. The Seven Sutherland Sisters and Mrs. Tom Thumb visited Harris' Museum in 1884. In the late eighties the theatre was known simply as Harris' Theatre, and the standard of the theatrical offerings was fairly high with occasional famous organizations like the Wilbur Opera Company, Tony Denier's Troupe, or Edwin Arden performing there. But for the greater part of the time the stage was devoted to plays given by traveling companies. In general these were plays which had been very popular but were no longer new. Dramas like *ESMERALDA*, *THE STRANGLERS OF PARIS*, *UNCLE TOM'S CABIN*, *DAVY CROCKETT*, *THE HOOP OF GOLD*, *THE BANKER'S DAUGHTER*, ^{and} *THE PAVEMENTS OF PARIS*, were favorites with Opera House patrons.

Shortly before the building passed out of existence it was known as the Bijou Theatre. The career of Weisiger Hall was as varied as that of Mozart Hall, and while it never housed an audience assembled to hear Jenny Lind, yet it had its illustrious moments.

Of lesser theatres there were an abundance during the late seventies and the eighties. The Davis Theatre opened in December, 1878, with the *FROG OPERA*, and for a short time it maintained a very good standard of offerings, the Emma Abbott Opera Company and the Jennie Hughes Dramatic Company being two of the best organizations which performed there. The theatre was located on Jefferson Street between Third and Fourth Streets. In 1880 it became known as the Standard and later was probably the Gem. There were also the Novelty Theatre on Jefferson Street near Fourth and the Metropolitan on Third Street between Green and Walnut, which had begun its career as the Vaudeville Theatre. When the Metropolitan burned in 1880, Whallen's Buckingham took its place as the theatre offering the sort of amusement ^{formerly} to be

found at the Metropolitan. The Buckingham later removed to the New Grand Theatre which had once been the Tivoli and was located on Jefferson Street near Second. The Knickerbocker Theatre on Jefferson Street below Fourth was devoted to varieties. The Grand Central Theatre was located on Third Street between Jefferson and Market Streets.

Liederkrantz Hall had been built in 1872 and became the Grand Theatre under the Whallen interests in 1884. In 1886 it became Music Hall where numerous concerts and entertainments were given. Early in the twentieth century Music Hall became the Hopkins Theatre, and under that name it was operated as a vaudeville house for several years, although Madame Berhardt did appear there for one engagement in drama.

No history of the theatre in Louisville would be complete without making some mention of the German theatrical performances of the latter part of the nineteenth century. Mozart Hall, the Masonic Temple, Liederkrantz Hall, and sometimes Macauley's, all housed German theatrical companies at one time or another. Various theatre companies from other cities such as the Stadt Theatre Company from Cincinnati and the New York Germania Theatre Company gave plays in the foreign language. In 1881 Friederich Haase, a great German actor with the New York Theatre Company, appeared at Liederkrantz Hall in such plays as *LORBEERBAUM, IM VORZIMMER SEINER EXCELLENZ, DIE BEIDEN KLINSBERG, SIE IST WAHNSINNIG*. The newspapers spoke highly of the performances of this actor and remarked that the support afforded by the company was better than that to be found in most of the English theatres. Other plays which were presented were *DIE RAUBER, DIE JUNGFRAU VON ORLEANS, JANE EYRE ODER DIE WAISE, KAISER JOSEPH II*, and among the actors were found Wolff, Worrett, Zoeller, Mitterwurzer, Funkel, Furst, and Miss Pauline Meaubert. During the early part of the twentieth century there were performances of plays given in German, but they became less and less frequent as the years passed.

since the old Louisville Theatre passed out of existence, the

theatre of theatres in Louisville has been Macauley's. It is there that the vast majority of the famous players have appeared, and from the time of its founding until the present day Macauley's has always presented to the people of the city the best that has come its way in theatrical entertainment. This is a notable record for a theatre to maintain, for it is now (1921) almost fifty years since Macauley's Theatre first opened its doors to an audience of theatre-goers in Louisville.

It was on October 13, 1873, that Barney Macauley offered his first play in the playhouse named for him. The theatre is located on Walnut Street near Fourth and was built on property purchased from W. A. Meriwether. At that time Walnut Street was principally a street for residences, and the theatre was, therefore, located in a quiet part of the city where there was not a great deal of noise to disturb the performances. The actual construction of the building was begun in July, 1873, and Messrs. McElpatrick and Son were the architects. The original cost of the building was in the neighborhood of two hundred thousand dollars, which was a great outlay of money in those days.

The theatre was so built that Mr. Macauley used the upper stories of the building as a residence, and in later years his brother, Colonel John T. Macauley, used them as an apartment during the winter. Colonel Macauley succeeded his brother, Barney, as manager of the theatre in 1879 and retained the management of it practically until his death in 1916. William A. Warner was the first business manager.

The material dimensions of the theatre remain the same as when it was built, but interior arrangements have changed as time has passed. The main entrance is twenty-five feet wide by sixty feet long, and the floor was covered with marble and slate. There were three ticket windows. The walls of the entrance used to be lined with Colonel Macauley's famous gallery of theatrical portraits which is known throughout the country, but a few years ago these pictures were removed, and the walls are now a very pretty shade of tan, but

they are not nearly so interesting to study as they were when the pictures of the celebrities of the years gone by adorned them. These pictures were also hung partly around the walls on the first floor.

From the footlights forward the theatre measures seventy by eighty feet. The baluster of the parquet was made of walnut, and an ornamental wainscoting four feet high extended around the walls. The ceiling was panelled and ornamented with paintings of figures of actors and actresses representing tragedy and comedy. The tragic figures were Edwin Booth, Charlotte Cushman, and Rachel Macauley, the wife of Barney Macauley and a very good actress in her day. Joseph Jefferson and Lotta represented comedy.

There are four proscenium boxes, two upper and two lower. The lower boxes were ornamented one with a bust of Shakespeare, and the other with a bust of Mozart. The seating capacity of the theatre is between fourteen and fifteen hundred, but the theatre had been known to hold many more than that number on occasion. There are a balcony and a gallery in addition to the ground floor. The balcony has always been a very comfortable place in which to sit, but it is only within the last three or four years that there have been seats in the gallery. Previous to that time, the spectators sat on the wooden steps which formed the only seats in the "roost". At that time the gallery seats were not reserved, and countless human beings could be squeezed on the steps who could not be accommodated in the legless chairs which are now fastened to the steps and form the seats in what has been the heaven of more than one ardent Louisville devotee of the drama who had more love for the art than he had pence in his purse.

The stage of the theatre is forty feet deep with a proscenium opening thirty-six feet in the clear by thirty-seven feet high. At the time of its opening there were five sets of grooves for scenery on the stage, and fourteen sets of scenery. There ^{were} nine "traps" on the stage, and the theatre was fitted with two curtains. One was of red baize and was used until the performances began, the other represented a Swiss landscape painted by the artist Malmström.

who was also the scenic artist for the theatre. In the scene was shown a lake in the right foreground with mountains in the right background. On the left stood a cottage on the bank of the lake. It was said that the scene was the representation of an actual landscape which the artist had found during a visit to Switzerland.

The footlights at Macauley's were very remarkable, for "they were made after a peculiar patent and could be changed to red, green, and white simply by the use of a valve on the stage". In 1873 those footlights were very fine, indeed.

The theatre had twelve dressing rooms under the stage, and on the whole was fitted up to be one of the most comfortable and most pleasing theatres of its day. The acoustics of Macauley's have always been one of its strongest features, and even in 1873 the ventilation of the theatre was well attended to.

On October 13, 1873, then, Macauley's Theatre opened with the play called EXTREMES. Barney Macauley made an address in which he reviewed briefly the story of the building of the theatre and expressed his desire to make the theatre a really worthwhile playhouse in Louisville. After his speech the curtain rose, and Marie Bates in the character of Lady Crosby in EXTREMES spoke the first lines of any play that was ever given at the theatre. It is interesting to know that Marie Bates is still active on the American stage, and that she appeared at Macauley's during last season (1920-21) as the minister's wife with David Warfield in THE RETURN OF PETER GRIMM. Marie Bates is to-day one of the most experienced actresses on the stage, and there is scarcely one who is her equal in the portrayal of the characters of old women. She has for many years past been playing with Mr. Warfield in his various productions under the direction of David Belasco.

Barney Macauley had realized the need of the city for a new theatre, for the old Opera House (as it was called at that time) was declining in prestige and efficiency, and he met that need far better than he or the people attending that opening realized. Macauley was an actor who had

been for several years associated with the theatrical interest of Louisville. He was born on September 19, 1837, in New York. His debut was made on the stage of Niblo's Garden in New York City in support of Matilda Heron. He married an actress, Miss Rachel Johnson, who became more famous as Rachel Macauley. Macauley first appeared in Louisville as the leading man in the stock company at the Louisville Theatre during the season of 1861. He became a great favorite in the city, and he was always highly praised and exceedingly popular. He headed the stock company again in the seasons of 1862 and 1863. In 1864 he played an engagement at Woods' Theatre and closed the season for that theatre in June. In May, and again in September, 1865, he appeared at the Louisville Theatre as a star in such plays as RICHELIEU, RICHARD III, MACBETH, THE ROBBERS, SAINT ROSE OF LIMA, and MARBLE HEART. In 1866 he played two engagements at the Theatre during the last one playing with Miss Rachel Johnson in such plays as LADY AUDLEY'S SECRET, and the highly popular EAST LYNNE. Previous to the opening of his own theatre Mr. Macauley, during the season of 1872-1873, was the manager of Weisiger Hall. When Macauley's came under the management of Colonel John T. Macauley, Barney Macauley and his wife went on the road again as actors. Together they played at the Masonic Temple in 1882, 1883, and 1884. Mr. Macauley in his later years was particularly famous for his characterization of Uncle Dan'l in the MESSENGER FROM JARVIS STATION. He also played in MANSBERRY'S GIRL, as Falstaff in HENRY IV, and in THE JERSEY MAN.

Mrs. Rachel Macauley was the first star to play in her husband's theatre, and some of the plays of that first engagement in October, 1873, were FROW-FROW, LADY AUDLEY'S SECRET, THE HUNCHBACK, LUCRETIA BORGIA, and SURF. During the years that followed Mrs. Macauley was frequently seen at the theatre, and her best liked characters were probably those of Madame Vine and Lady Isobel in EAST LYNNE. Likewise she played in Sardou's SERAPHINE, in JANE EYRE, THE MOTHER'S SECRET, and THE SEA OF ICE. She appeared with her husband when he played at the Masonic Temple in the early eighties, and she

appeared also with Frank Maynor in **NORDECK**. Mrs. Macauley was a handsome woman, and it is said that, although she was not a great actress, her popularity was well deserved.

During the first season at Macauley's the stock company presented among other plays **DIVORCE**, **CASTE**, **ALIXE**, **L'ARTICLE 47**, **THE WICKED WORLD**, and the **THREE DWARFS**.

One of the first of the very famous stars who appeared at Macauley's was Lawrence Barrett, who played an engagement there beginning on the twenty-fourth of November, 1873. He appeared in **HAMLET**, **ROSEDALE**, and in **JULIUS CAESAR**. Barney Macauley played Brutus, and Barrett was the Antony. It will be recalled that a few years later Barrett gained especial fame as Cassius in the same play. The first season in the new theatre closed with a ten-day engagement, (April 1 to April 18, 1874) with Edwin Booth who appeared in several of his most famous characterizations. During the engagement he played in **HAMLET**, **RICHELIEU**, **RICHARD III**, **THE STRANGER**, **MACBETH**, and **OTHELLO**. Mrs. Macauley provided the chief feminine support during the engagement. During the summer the theatre was occupied by various troupes among them being Tony Denier's and Fox's Humpty Dumpty Troupe.

The stock companies at Macauley's were generally of pretty high order, and some of the later famous actors and actresses had training there during the seventies. In 1876 we find W. H. Gillette named among the actors of the theatre company, and Mr. William Winter (Wallet of Time - Volume 2, page 126) says that Ada Rehan was a member of the stock company also during that season. Other persons who were members of the company at various times were Hattie Russell, Harry Eyttinge, William Griffiths, Edwin Marble, J. T. Craven, Laura Bascomb, and Mrs. Sarzedas who will be remembered also for her associations with the Louisville Theatre.

During the eighties and the late seventies there were no stock companies at the various theatres, for their places were taken by the traveling road companies. At a later period, however, the stock company plan was revived.

but not after the same system in which it had existed at the earlier date when the star alone traveled and depended upon the theatre to furnish the supporting company.

When it comes time to speak of the players who appeared in Louisville, the chronicler of the theatre hardly knows where to begin and where to end. The players were so numerous, and many of them are so very famous, and some who were not famous seem to have been very well liked and almost as popular as the more illustrious of the profession. There are some who appeared perhaps once or twice and then sank into the oblivion of forgotten things; there are others who appeared again and again, year after year, in the same productions, and crowds flocked to see them. Some of the actors seem to be the links between this period and the one previous, and others are the links between this and the following period, and some belong entirely to this period alone.

One of the links with the previous period was Julia Dean, who, after her marriage with Dr. Hayner in 1855 was known as Julia Dean Hayne. As has been said before, Louisville loved Julia Dean and never forgot that Miss Dean had practically made her start in the city, at least the people of Louisville liked to think so. But a public is somewhat fickle, and in 1859 the Daily Journal found cause to remind the people of the city that they should not neglect to welcome an actress who came in the full power and glory of a really fine art whom they had petted and spoiled as a novice. In 1856 Miss Dean played for the first time in Louisville GRESELDIS, a play written by Halm and of which she possessed the only copy extant. GRESELDIS was always an important character in her repertoire during the remainder of her years on the stage. Julia Dean's engagements in Louisville usually lasted two weeks or three, and many of her characters were played over and over again, notably Julia in THE HUNCHBACK. During the engagement in 1856, on January 25, her benefit night, Miss Dean performed the play called MARY OF MANTUA which she had written herself. On that occasion she spoke an epilogue written by the poet W. W.

Fosdick. (Mr. Fosdick was Miss Dean's half-brother.) Julia Dean played her last engagement at the Louisville Theatre ~~on~~^{from} November 27 to December 7, 1867. The plays during that time included THE HUNCHBACK, LEAH THE FORSAKEN, SHE WOULD AND SHE WOULDN'T, and THE WOMAN IN WHITE. In March, 1868, Julia Dean died.

Edwin Forrest appeared in Louisville for the last time in December, 1869, performing in VIRGINIUS, OTHELLO, RICHARD III, and KING LEAR.

Mrs. G. H. Gilbert was another actress whom Louisville knew during the earlier period. It knew her first as a dancer with her husband at the Louisville Theatre where they were employed. In 1857 Mrs. Gilbert was a member of the stock company at the Theatre, and she was evidently playing a line of character parts at that time, for in 1858 she played the Nurse to Miss Avonia Jones' Juliet, and was recognized as supreme in her characterization of that part. The Gilberts during the years of their residence in Louisville lived on the west side of Fourth Street between Walnut and Chestnut, and there, in addition to his work at the theatre, Mr. Gilbert gave dancing lessons. In 1859 the Gilberts joined the Woods' Theatre company in Cincinnati, and Louisville recognized its loss, and was sorry to lose them. Mrs. Gilbert until her death in 1904 was perhaps the most famous delineator of old women on the American stage, and Louisville may be proud of the fact that it knew her at the very outset of her career.

Other actors who had been famous in earlier years were Mr. and Mrs. James W. Wallack who were known for their characterizations in THE IRON MASK, MACBETH, THE WINTER'S TALE, KING OF THE COMMONS, OLIVER TWIST, ST. MARC, and JULIUS CAESAR. There were the Wallers (Mr. and Mrs.) who performed with great applause in THE DUCHESS OF MALFI, GUY MANNERING, THE STRANGER, HAMLET (Mrs. Waller as Hamlet), and OTHELLO (Mr. Waller as Othello and Mrs. Waller as Iago.) Agnes Robertson, the Fairy Star, who made her first appearance in Louisville with her husband Dion Boucicault, an actor who is more famous for the numerous plays he wrote than for his acting, is another link between the two periods. The Western Sisters, Mr. and Mrs. W. J. Florence, Mrs.

Farren, Old Joe Cowell, the Champans, Jean Margaret Davenport (Mrs. Lander), Mrs. Mary Provost Adams, Annette Ince, Miss Kimberly, Mrs. and Mrs. Barney Williams, Mr. and Mrs. Chanfrau, John Collins, Neafie the tragedian, Couldock - the list might be extended to great length - Louisville knew in previous times and received heartily whenever they appeared. The last mention we find of the once famous Mrs. Alexander Drake is on the occasion of a benefit given in her honor by members of the Dickens Club of Louisville in 1874 at the old Louisville Opera House which had seen many of Mrs. Drake's triumphs of her later years.

Two prominent actors of the period who may be spoken of together because of their great friendship are Edwin Adams and John McCullough. Both of them enjoyed a wide popularity, although Adams was known in Louisville several years before McCullough appeared. Edwin Adams played first at Woods' Theatre for two weeks in December, 1863, in HAMLET, THE HERETIC, ROMEO AND JULIET, and DEAD HEART. Hardly a season passed after that when Mr. Adams was not a great attraction either at Woods', at the Louisville Opera House, or at Macauley's. Some of the plays in which he was successful in Louisville were MARBLE HEART, WILD OATS, THE ROBBERS, THE TICKET OF LEAVE MAN, and ENOCH ARDEN. ENOCH ARDEN was one of the last plays in which Edwin Adams appeared in the city, and that was in 1876. He never came to Louisville again.

McCullough was particularly famous for his portrayals in RICHELIEU, MACBETH, OTHELLO, RICHARD III, and most of all in THE GLADIATOR. It was during McCullough's appearance in Louisville in September, 1875, that he met and encouraged Mary Anderson. McCullough was the best representative of Spartacus in the GLADIATOR since Forrest had played in the part, and his rendition of the character was very well liked in Louisville.

Matilda Heron, the actress who was particularly known for her translation of the play CAMILLE and her impersonation of that unfortunate lady, was seen in Louisville frequently between 1865 and 1866. CAMILLE was always the mainstay of her repertoire, but in addition she presented THE BELLE OF THE SEASON, MEDEA, INGOMAR, THE SERIOUS FAMILY, STELLA, and the MARBLE HEART.

Laura Keene, the famous manageress and actress, and her company appeared for three weeks at the Louisville Theatre in November, 1863, presenting such plays as SHE STOOPS TO CONQUER, UNEQUAL MATCH, THE SCHOOL FOR SCANDAL, OGARITA, THE ELVES, and OUR AMERICAN COUSIN. She played two engagements at Woods' Theatre in 1865. Mr. and Mrs. Charles John Kean (Mrs. Kean is better known as Ellen Tree) visited Louisville in 1865 and 1866 performing once at Woods's and once at the Theatre. They presented THE MERCHANT OF VENICE, HAMLET, RICHARD III, LOUIS XI, MUCH ADO ABOUT NOTHING, and MACBETH.

Another Keene who was popular in Louisville was Thomas Keene, the tragedian, who appeared at numerous times during the eighties at Macauley's. He performed the regular repertoire for tragedians, and he must have been popular in the city, for scarcely a season passed that he was not engaged for a time at the theatre.

James H. Hackett, who had been famous for many years for his Falstaff, continued to be a great favorite in Louisville until his last appearance at the Louisville Opera House in 1868. Hackett besides his other characters played RIP VAN WINKLE, and he was very good in the part particularly at certain points, but Louisville preferred Jefferson's Rip, and a critic makes a remark to the effect that Hackett played Rip Van Winkle as well as Jefferson might have played Falstaff.

James E. Murdoch appeared in Louisville year after year in such plays as HAMLET, THE DRAMATIST, RICHELIEU, THE LADY OF LYONS, MACBETH, and DESOTO. The latter play Murdoch first brought to Louisville in 1855, and it was a part of his repertoire for years. Murdoch made his last appearance in Louisville in the early seventies as a dramatic reader at the Masonic Temple and at Weisiger Hall.

The name of Mitchell was a very familiar one to Louisville, for there were two actresses of that name who were especial favorites. One was Mary Mitchell who enjoyed great popularity in THE HIDDEN HAND, CAMILLE,

THE WIFE'S SECRET, LIFE IN THE STREETS, MAUD'S PERIEI, LONDON ASSURANCE, SATAN IN PARIS, OUR MUTUAL FRIEND, and ROMEO AND JULIET. Miss Mitchell appeared at Woods', at the Louisville Theatre, and at Macauley's.

The more famous of the two ladies of the name Mitchell was Maggie Mitchell who delighted audiences during the fifties, sixties, seventies, and eighties. Her most famous characterization was that of Fanchon in FANCHON THE CRICKET, but among other plays in which she appeared were LITTLE BAREFOOT, LITTLE TREASURE, MILLY, WILD IRISH GIRL, WANDERING BOYS, JANE EYRE, LORLE or the Artist's Dream, MAGGIE THE MIDGET, and the PEARL OF SAVOY.

Another actress in somewhat the same category as Maggie Mitchell was Lotta Crabtree, known simply as Lotta. Lotta was more famous than Maggie Mitchell, and she was a veritable comedienne. From the sixties through the eighties she was always greeted by enormous audiences, and the name Lotta meant money in the purses of the theatre managers. ZIP, BOB, and MUSSETTE were favorites among her plays, and besides she frequently played in LITTLE NELL, THE LITTLE DETECTIVE, HEART'S EASE, and LA CIGALE.

During the fifties and the sixties E. L. Davenport visited Louisville many times. In 1864 he was associated with Mr. and Mrs. Wallack, and they gave notable performances in THE IRON MASK, HAMLET, RICHELIEU, ST. MARC, and the LANCERS.

Miss Fanny Davenport appeared in Louisville at the Theatre first in 1867, but her most frequent visits were made during the wighties whenshe performed sometimes at the Masonic Temple, and sometimes at Macauley's. A play called PIQUE written by Augustin Daly was onetof the most popular of her vehicles, but she also played in CAMILLE, RUTH THE TRAMP, A PRINCESS OF BAGDAD, THE SCHOOL FOR SCANDAL, AS YOU LIKE IT, and LONDON ASSURANCE. In 1885 and 1886 she appeared at the Masonic Temple in FEDORA, and in the latter year her leading man was Mr. Robert B. Mantell. Mr. Mantell in the same year appeared as a star under the management of Augustus Pitou in a play called TANGLED LIVES. He presented the play in Louisville in

November, 1886. In 1882 one of the Louisville papers commented upon the fact that Miss Davenport arrived in Louisville in her special car; so one can imagine that she was a very important lady, indeed.

While speaking of those who bore the name of Davenport, one should not neglect to mention Jean Margaret Davenport (Mrs. Lander) who impressed her Louisville audiences vastly and held them spell-bound with her performances in 1858 of *MEDRA? MONA LISA*, *THE MAID OF MARIENDORPT*, *MASKS AND FACES*, and *CHARLOTTE CORDAY*. In the sixties Mrs. Lander presented particularly plays such as the *QUEEN OF ENGLAND*, and *MARY STUART*.

Frank Mayo who presented and became so intimately identified with the character of Davy Crockett in the play of the same name must not be forgotten. He appeared in other plays, among them *HAMLET*, *MACBETH*, *RICHARD III*, *THE STREETS OF NEW YORK*, and *NORDECK*, but the memory of his *DAVY CROCKETT* has outlived all others.

Another man who became identified with one particular character at about the same time or nearly the same time when Mayo was playing Crockett was James O'Neil. O'Neil played Edmund Dantes in the *COUNT OF MONTE CRISTO* for years, and the name of the character and of the man who played it were always associated. *THE COUNT OF MONTE CRISTO* appeared at Macauley's many times during the eighties; the first time of its presentation by O'Neil was in 1884.

Adah Isaacs Menken was famous for her characterization of Mazeppa in *MAZEPPA* which she first presented in Louisville in 1863. Previous to that appearance, however, the actress had gained wide popularity in the city in plays such as *THE FRENCH SPY*, *LOLA MONTEZ*, and *GREAT EXPECTATIONS*. An interesting item in regard to her appearance in March and April, 1862, is the fact that for the first time in the history of theatrical advertising in Louisville papers a picture of the actress appeared in conjunction with the announcement of the play bill. This was doubtless due to the fact that Mrs. Menken was very popular at that time. Histories of the theatre record the

fact that Mrs. Menken was the first actress in the character of Mazeppa to permit herself to be tied to the back of the wild horse whose dash around the stage was the thrilling feature of the play.

The play LOLA MONTEZ was based upon the adventures of the real Lola Montez who appeared in Louisville in 1857 and in 1860. She was advertised as the Countess of Landsfelt, and she appeared in a play called LOLA MONTEZ IN BAVARIA, purporting to recount her experiences at the court there. She also appeared in THE FOLLIES OF A NIGHT, THE CABIN BOY, a comedy called ANTONY AND CLEOPATRA, and the SCHOOL FOR SCANDAL. Toward the end of the second week of her engagement at the Louisville Theatre in April, 1857, the lady, who must have been very temperamental, had a quarrel with the manager on the stage in the very midst of the performance in full view of the audience. When matters failed to be settled as she desired, she walked from the stage refusing to play, and the curtain had to be rung down.

An event which would be of importance only in a history of the theatre in Louisville was the appearance in September and October, 1859, of the Gougenheim Sisters (Joey and Adelaide) at the Louisville Theatre. These young ladies were immensely popular - known from the fact that they performed to packed houses in the theatre for five weeks. They played such plays as MUCH ADO ABOUT NOTHING, THE RIVALS, MAID OF MUNSTER, THE UNEQUAL MATCH, and DOT. But the piece-de resistance of the engagement was the performance of the HIDDEN HAND, the play adapted from the story of the same name in the New York Ledger. The adapter was Robert Jones, the prompter at the Louisville Theatre. The reason for mentioning this incident is the fact that in four night performances of the HIDDEN HAND the Theatre took in over two thousand dollars, which was no small sum in those days. The play ran steadily for two weeks, and it was repeated frequently afterward by many different actresses. There is no record of the Gougenheim's having appeared at the Theatre in Louisville after the first engagement except the return of Miss Joey in March, 1860, when she played again the popular plays of her repertoire.

Saleena (or Salesnah) Fetter was an actress who began her career on the stage in Louisville at about the same time as Mary Anderson. She appeared frequently in her home city during the eighties in such plays as ISABELLA OR THE FATAL MARRIAGE, THE WIFE, and the STRANGLERS OF PARIS.

One of the most excellent comedians whom the American stage has known was John E. Owens, and during the sixties and the seventies he was a frequent performer in Louisville. He played at the Louisville Theatre before it burned and again after it was rebuilt and was called the Opera House; he played at Woods' and at Macauley's. His most famous characterization was that of Solon Shingle in THE PEOPLE'S LAWYER, but he was also very fine in the TICKET OF LEAVE MAN, PAUL PRY, THE HEIR AT LAW, MARRIED LIFE, FORTY WINKS, and OUR BOYS.

John Drew, Sr., the father of the John Drew of later years, Louisville saw and enjoyed in his impersonations of Irish characters in 1856 and 1858 in plays like THE IRISH AMBASSADOR, HANDY ANDY, ST. PATRICK'S EVE, THE KNIGHT OF ARVA, and RORY O'MORE.

Frank Drew, another excellent comedian and actor, was seen occasionally during the fifties and sixties in such plays as HELPING HANDS, LIFE OF AN ACTRESS, THE PEOPLE'S CANDIDATE, and OUR AMERICAN COUSIN.

In naming comedians one must not leave out the name of John T. Raymond who delighted thousands during the seventies and eighties with RISKS, THE WOMAN HATER, COLONEL MULBERRY SELLERS, and the MAGISTRATE.

All the performers at the Louisville theatre cannot be mentioned. Most of the lesser players are forgotten, and yet each one played his or her part in the history of the stage in Louisville. We have endeavoured to mention those who seemed to have been best received and most popular with Louisville audiences, and quite naturally many of them are those well known in the history of the American stage. The ones remaining to be spoken of are those whose names are, even to this day, almost household words, while most of those mentioned before are known generally only to those who take an especial pleasure in the study of the history of the American stage, or to a few old

playgoers who delight in remembering the glorious days of years gone by. There are Charlotte Thompson, Olive Logan, Eliza Logan, Emily Thorne, William J. Scanllan, Edwin Thorne, J. L. Toole, Marcus Elmore, J. K. Emmet, with his amusing Fritz characterizations, Mrs. Scott-Siddons, Harry Sullivan, Sallie St. Clair, Dora Shaw, Genevieve Rogers, Kate Bateman, Susan Denin, Lucy Rushton, McKee Rankin, Kitty Hinchard, Cecile Rush, Caroline and Peter Richings, Effie Ellsler who produced in 1885 THE OLD KENTUCKY HOME in Louisville, Mark Smith and his company, and literally scores of others to whom it seems an injustice not to mention more than their names.

The mention of Mark Smith recalls an incident related by Mr. Augustus Pitou in MASTERS OF THE SHOW (Page 85.). Mr. Pitou, who was a member of Mr. Smith's company tells of the incident thus, "Mark Smith claimed that the actor's art was above all others. He would often express his pride in being an actor. He endeavoured at all times to be dignified, but he was at times a trifle pompous. I was standing in front of the old Louisville Hotel one day with him and a friend of his when a gentleman approached and was introduced to us.

"'Oh, Mark Smith! I am delighted to meet you, sir. I had the pleasure of seeing your troupe last night at the theatre.'

"Mr. Smith at once assumed his most dignified manner and said; 'Not my troupe, sir, but my company. We were not itinerant acrobats nor performing monkeys'.

"The gentleman raised his hat and said: 'I beg your pardon, sir, and I thank you. I shall observe the distinction in future.'

"We learned later that this same gentleman had killed one man and wounded another on the 'field of honor'. Fortunately the episode terminated in our adjourning to the hotel and imbibing several mint juleps."

It was this same company of Mark Smith who were deprived of an engagement at McVicker's in Chicago by the great fire there in October, 1871, and who, being unable to return to Louisville where they had played their most successful engagement, performed at the Opera House in New Albany in the hope

that some of the Louisville people would come over the river to see them. The New Albany Opera House was at that time located over a meat market, and their trials in that place of amusement were many, not the least of them being the effort required to persuade the old colored man who lowered the curtain to perform that operation at the proper time.

There is a long list of great foreign actors and actresses who appeared in Louisville, but most prominent among them are Janauschek, Ristori, Seebach, Ponisi, Fechter, ~~Berhardt~~, Salvini, and Mrs. Langtry.

Madame Janauschek and Madame Ponisi, an English actress, were long prominent figures on the American stage, but the others came and went, making only occasional visits to this country.

Janauschek at first played in German, but in later years she used the English language, presenting such plays as MARIE ANTOINETTE, ZILLAH, MOTHER AND SON, and GUY MANNERING. She was always a powerful actress, and Louisville always received her well. Madame Ponisi was in Louisville in 1864, presenting among other plays MACBETH AND THE STRANGER. Later she became a member of Wallack's stock company in New York.

Adelaid Ristori was at the Masonic Hall in MEDEA, MARY STUART, ELIZABETH, QUEEN OF ENGLAND, and MACBETH. in 1867. In November, 1884, she performed at Macauley's in English presenting ELIZABETH QUEEN OF ENGLAND, MARY STUART, and MARIE ANTOINETTE.

Marie Seebach acted at Weisiger Hall in December, 1870, in JANE EYRE, and in FAUST. Charles Fechter, the English tragedian, paid Louisville a visit in December, 1874, playing at Macauley's. Miss Lizzie Price was his leading woman, and they presented RUY BLAS, THE LADY OF LYONS, HAMLET, NO THOROPARE, and DON CESAR DE BAZAN. Tommaso Salvini, the great Italian, appeared first in Louisville in January, 1874, in HAMLET and ELIZABETH OF ENGLAND and acted at Library Hall. At that time his supporting company with the exception of Signora Piamonti as Ophelia was not up to the standard one might expect with so great a star as Salvini. He played here again in March,

1881, in the GLADIATOR and in INGOMAR.

Mrs. Langtry, the famous English lady, was in Louisville for two engagements in 1883, the first one in February and the second in December. She played in THE HONEYMOON, THE UNEQUAL MATCH, AS YOU LIKE IT, SHE STOOPS TO CONQUER, and the SCHOOL FOR SCANDAL. These were the first of the many visits Mrs. Langtry continued to make during the years which followed.

Sarah Bernhardt visited America for the first time during the season of 1880 and 1881. Louisville was one of the cities in which she played during her tour of the country. She performed in French at Macauley's on February 21 and 22, 1881, playing in CAMILLE and FROU-FROU. The event was a memorable one in Louisville, and Bernhardt was hailed as the greatest Camille Louisville had ever seen, although Modjeska had played Marguerite Gauthier previous to Bernhardt's appearance, and playgoers were exceedingly familiar with the play. In speaking of the acting in FROU-FROU, it was said that ⁱⁿ the scene in which Gilberte (Bernhardt) and Valreas are rehearsing their parts in a play before the Baroness Cambri ~~was where~~ the actress magnetized her audience and kept it in that state until the curtain fell at the end of the play. Madame Bernhardt has visited Louisville on numerous occasions since that first time, and we may still expect another of the farewell tours she is so very fond of making.

We have already mentioned the appearance of Mr. Mantell in 1886, but he is not the only one of the actors and actresses whom we know to-day who began their artistic careers at sometime during the seventies and eighties and in the course of those years visited Louisville/

There was Mrs. Fiske, known then as Minnie Maddern, who first came to Macauley's in 1882 in plays called FOGGS FERRY and WILD WAVE. On subsequent visits during the eighties she appeared in the PURITAN MAID, CAPRICE, and IN SPITE OF ALL. There was the younger John Drew, who, with his sister Georgie Drew and Maurice Barrymore, appeared in 1878 and in 1879 in DIPLOMACY.

1878 saw the first appearance of the famous combination which lasted

for almost ten years - the Stuart Robson and William H. Crane combinations. They appeared in OUR BACHELORS, and during the decade which followed Louisville saw them as the Two Dromios in THE COMEDY OF ERRORS, in TWELFTH NIGHT, in SHARPS AND FLATS, and in SHE STOOPS TO CONQUER. In 1889 William H. Crane appeared alone in a play called ON PROBATION written by Brander Matthews and George H. Jessop, and in THE SENATOR, THE BALLOON, and PAPA PERRICHON.

The Madison Square Theatre company in 1884 presented a remarkable cast in HAZEL KIRKE. Some of the members of that company were C. W. Coul-dock, Annie Russell, J. G. Graham, Mrs. E. L. Davenport, De Wolf Hopper, Ada Gilman, W. H. Crompton, and Cecile Rush.

Richard Mansfield, one of the finest actors on the American stage during the nineties and the early years of the twentieth century appeared here in 1883 in A PARISIAN ROMANCE, and in 1886 and again in 1887 in PRINCE KARL, the latter a part which was always considered one of his best characterizations.

In 1884 William Gillette appeared in THE SECRETARY and in THE YOUNG MRS. WINTHROP. Nat C. Goodwin first appeared in Louisville with Rice and Goodwin's EVANGELINE Musical Extravaganza Combinations in March, 1877. He was almost an annual performer at the theatres after that time, several times in association with Eliza Weathersby in WEATHERSBY'S FROLIQUES and in Weathersby and Goodwin. In 1882 Mr. and Mrs. Goodwin appeared at the Opera House (Library Hall) in THE MEMBER FOR SLOCUM, and other plays which Goodwin presented on subsequent visits were MAY BLOSSOM, HOBBIES, MONTE CRISTO, CONFUSION, THE SKATING RINK, and IN A GOLD MINE.

Now we come to speak of the greatest players of the period, those whose names have gone down in history as the finest of their day: Joseph Jefferson, E. A. Sothern, Adelaide Neilson, Helena Modjeska, Lawrence Barrett, Edwin Booth, and dearest of all to Louisville, Mary Anderson.

E. A. Sothern first came to Louisville in 1860 and played an engagement at the Louisville Theatre from June 4 until June 16, appearing in the ROMANCE OF A POOR YOUNG MAN, and in that most famous of all his characters and

his best, Lord Dundreary in OUR AMERICAN COUSIN. In 1872 he appeared in OUR AMERICAN COUSIN again, but during a part of that engagement Mr. Sothern was ill and was only able to act the last few days of his time. In 1876 in addition to OUR AMERICAN COUSIN Sothern presented DAVID GARRICK and DUNDREARY IN A HORNET'S NEST. In 1876 he had with him an especial supporting company made up of Miss Linda Dietz, Miss E. Stovis, and J. H. Barnett. There is no doubt that after Mr. Sothern's first appearance many of the young men of Louisville cultivated the style of the Dundreary whiskers which the actor wore as a part of his make-up, for the men of Louisville were not materially different from other men, and Dundreary whiskers were the last word in style.

Louisville first saw Joseph Jefferson's RIP VAN WINKLE on March 23, 1868. The fame of the actor had preceded him, and ever afterward whenever Joe Jefferson appeared in Louisville, it was a great event. In 1869 Jefferson played an engagement from February 3 to February 13 at the Theatre, and those days were spoken of as the most brilliant theatrical engagement which Louisville had ever seen. Besides RIP VAN WINKLE, the actor played in LEND ME FIVE SHILLINGS, THE SPIT FIRE, and A REGULAR FIX. The play of RIP VAN WINKLE as Jefferson presented it was ever a favorite with Louisville audiences, but the performance of the RIVALS at Macauley's in December, 1880, must have been a rare treat. Jefferson played Bob Acres with Mrs. John Drew as Mrs. Malaprop and Maurice Barrymore as Captain Absolute. Other plays which the splendid actor presented before theatre audiences in Louisville during the eighties were THE POOR GENTLEMAN, THE CRICKET ON THE HEARTH, and THE LIGHTS O' LONDON.

The city always loved Joe Jefferson, and his appearances were events in the lives of the citizens, who found the man himself as kindly and as lovable as his acting was fine.

Adelaide Neilson died in 1880, but Louisville had seen her in 1874 in two of her best characterizations, Juliet and Beatrice in MUCH ADO ABOUT NOTHING, and remembered her for the beauty of those performances.

~~Modjeska~~

Helena was a Polish actress, and she had already gained fame in her own land before she came to America. Her maiden name was Helena Opid, but when she was very young she married a man named Gustave S. Modrzejewski, and it was this name that was shortened at the suggestion of John McCullough when Madame Modjeska first acted in America. Her second husband was a Polish patriot named Charles Bozenta Chlapowski, known as Bozenta in America, whom she married after the death of Modrzejewski. She and Bozenta came to America and settled in California in 1876. There they undertook to manage a chicken farm, but the undertaking was not successful, and in 1877 Modjeska, with a little knowledge of English, resumed her acting, beginning at the California Theatre whose director was John McCullough. This paragraph about Modjeska's personal history is given because Louisville first saw her in April, 1878, when she was at the very beginning of her successful career on the American stage. Upon that first visit her English was naturally very broken, the people thought her not very beautiful but exceedingly attractive, and her CAMILLE was "immense." Besides CAMILLE during that first engagement she appeared in ROMEO AND JULIET, and ADRIENNE LECOUVREUR.

In 1879 she appeared at the Opera House (Library Hall) in CAMILLE, a new version of EAST LYNNE, ROMEO AND JULIET, and FROU-FROU. 1883 saw her in CAMILLE again, in AS YOU LIKE IT, ODETTE, and TWELFTH NIGHT. Throughout the eighties Modjeska might always feel sure of a warm welcome in Louisville, but she found that in almost every city that she visited, for she was one of the few really great actresses of the last half of the nineteenth century. Other plays than those already mentioned in which she appeared were MARY STUART, PRINCE ZILAH, and THE CHOUANS. One interesting event of the engagement of 1883 occurred on December 7. On that night at Macauley's Modjeska performed for the first time in America the play called THORA which was the name used instead of the one Ibsen had given it, THE DOLL'S HOUSE. Thus Modjeska gave to Louisville the distinction of seeing the first presentation of any Ibsen play in America. The Courier-Journal critic on

the following morning remarked that "Modjeska was the performance", and in its indifference to the play Louisville audiences were not unusual, for the DOLL'S HOUSE has never been widely popular in America.

Modjeska's acting life extended well into the next period, but during the eighties she was in the prime of her powers and it is as the great actress of that time that she deserved most to be remembered.

In 1879 Clara Morris, another of the famous actresses of the day, appeared at the Opera House (Library Hall) for an engagement of a week in April. Miss Morris gained wide fame on the stage as a representative of emotional roles, and while she was not as great an actress as Modjeska or Adelaide Neilson, yet her acting made a great impression, and she was immensely popular. During the first engagement in Louisville she appeared in ENOCH ARDEN, L'ARTICLE 47, CAMILLE, and MISS MULTON. Of her performance in the play MISS MULTON one of the papers said that "nothing in the annals of the theatre in this city can be compared with the effects produced by her acting in MISS MULTON" (Courier-Journal - April, 1879.) During her engagement at Macaulay's in 1885 she appeared again in MISS MULTON, L'ARTICLE 47, and in addition in ALIXE.

Two great names which are frequently associated in Louisville minds, because of their two joint appearances at the Auditorium at Fourth and Hill Streets, are those of Edwin Booth and Lawrence Barrett. When the two actors appeared at the Auditorium in 1889 both were almost at the ends of their careers and of their lives, and both had appeared in Louisville as a star alone on many previous occasions.

Barrett appeared first in Louisville from September 12 to October 1, 1864, at the old Louisville Theatres, playing in plays like ROSEDALE, LADY OF LYONS, and DREAMS OF DELUSION. In 1865 he played at Woods', in 1871 at the Opera House, and after 1873 at Macaulay's. Barrett was a very excellent actor and was ever well received and liked at the Louisville playhouses.

The list of plays in which he appeared during the twenty-five years during

which he was a more or less frequent visitor to Louisville is a long one, but the names of a few of his plays are interesting to know. Besides the dramas already mentioned Barrett played in THE DUKE'S MOTTO, OTHELLO, RICHARD III, SARATOGA, JULIUS CAESAR (at first as Antony, later as Cassius), RICHELIEU, HAMLET, THE MERCHANT OF VENICE, MARBLE HEART, HAREBELL, DAVID GARRICK, IN* CONSTANT, MONEY, THE WONDER, YORICK'S LOVE, FRANCESCA DE RIMINI, THE KING'S PLEASURE, and the last play in which Lawrence Barrett appeared as a star alone, RIENZI. He gave the last named play in April, 1887.

Edwin Booth is considered by most critics to be the greatest actor the American stage has produced, and by many persons his representation of Hamlet is considered the best that the English stage of the nineteenth century, if not of any century, has known. Booth was the son of the actor, Junius Brutus Booth, and with the instincts which he inherited from his father, he was impelled to his work on the stage. He once wrote to his daughter, "I had rather be an obscure farmer, a hayseed from Wayback, or a cabinet-maker, as my father advised, than the most distinguished man on earth. But nature cast me for the part she found me best fitted for, and I have had to play it and must play it till the curtain falls." (Quoted by Lyman Abbott in The Outlook - April 20, 1921.) Booth loved his father passionately, and one of the great blows of his life came when he was far out in the west and could not reach home when his father died. Another person whom Booth loved devotedly was his first wife, Mary Devlin, and after her death it was the love of her that held him true to the highest ideals in art and in life. Booth's reply to the clergyman who wrote to ask if he might not be admitted to the theatre through a side or a rear door so that none of his parishioners might see him is famous, and is also illustrative of the character of the man who made it. Booth wrote to the minister, "There is not door in my theatre through which God cannot see." The life of the great actor was far from being a happy one, and one of the greatest tragedies through which he was called upon to pass was that caused by the assassination of President Lincoln by Booth's

handsome, rash brother, John Wilkes.

It may be interesting to Louisville people to know that J. Wilkes Booth played in this city in 1861, 1862, and in 1864, and that he was hailed as a "glorious young actor", the "greatest tragedian of the day." It seems that his reception was even warmer than that accorded the greater of the brothers upon his first appearance in the city. In December, 1861, he played RICHARD III, MACBETH, and THE STRANGER, and at that time the critic of the Daily Journal said that although he was very young, after his voice had matured, and he had conquered certain mannerisms, he would be very great. In 1862 the plays included HAMLET, THE MERCHANT OF VENICE, THE ROBBERS, and RICHARD III. In keeping with the general enthusiasm felt toward the young actor, it was declared at that time that in RICHARD III he gave the best sustained personation of that cruel king which had ever been seen in the city. And that in the face of the fact that his brother had played the part in the city several years before. The final engagement of J. Wilkes Booth in Louisville was in January, 1864, when he appeared at Woods' in RICHARD III, DAMON AND PYTHIAS, MACBETH, and Louisville saw no more of the actor she was all but ready to idolize.

The first time Edwin Booth played in Louisville was on April 26, 1858, at the Louisville Theatre, and his first character portrayal was that of Sir Giles Overreach in A NEW WAY TO PAY OLD DEBTS, a part in which his father had excelled. After seeing the performance of that play, the critic of the Daily Journal was satisfied that the mantle of the father had fallen upon the son. The first engagement lasted two weeks, and Booth performed in HAMLET, RICHELIEU, THE TAMING OF THE SHREW, THE ROBBERS, KING LEAR, THE APOSTATE, RICHARD III, and took two benefits, the first in THE IRON CHEST, and the second in MUCH ADO ABOUT NOTHING. In December of the same year Booth played another engagement of two weeks at the Theatre with practically the same repertoire with the addition of MACBETH in which Mrs. G. H. Gilbert played Lady Macbeth. It was almost ten years before Louisville saw Edwin Booth again, for his next

appearance was in November, 1867. During that engagement he had with him as his leading woman, Mary McVicker, whom he married in 1869. He was greeted with enormous audiences, and besides the plays which he had played before he offered THE STRANGER, OTHELLO, and THE MERCHANT OF VENICE. Of his performance of RICHELIEU on this occasion there was but one opinion - that there was but one Richelieu, Edwin Booth.

Booth closed the first season at Macauley's Theatre in April, 1874, with productions of HAMLET, RICHELIEU, RICHARD III, OTHELLO, the STRANGER, and MACBETH. In 1876 he played KING LEAR again, also KATHERINE AND PETRUCHIO (as the TAMING OF THE SHREW was frequently called), and Claude Melnotte in the LADY OF LYONS. In 1877 he was seen in two new plays, HENRY VIII and BRUTUS OR THE FALL OF TARQUIN. It was not until 1882 that Louisville was treated to a sight of him again, and when he came in 1887 he had ^{an} enormous reception. On the night he played OTHELLO during that engagement Macauley's had receipts amounting to two thousand eight hundred and ninety-six dollars and twenty-five cents, and for the three nights of his engagement, February 10, 11, 12, 1887, he played to a total of almost nine thousand dollars. At that time the press took occasion to remark that an actor who could command such audiences should be a little more careful about the staging of plays and about the quality of the supporting company. Both should be made worthy of his acting.

One of the most memorable events in the history book of the Louisville theatre is the time when Booth and Barrett appeared at the Auditorium in 1889. The two had appeared at the Exposition in May, 1888, with marvellous success, but their appearance during the fall festival of 1889, was an even greater event. Months before the engagement plans were on foot to make it a vast success and one memorable in the annals of Louisville history. All the summer long carpenters and plasterers were busy making the building ready to receive the vast audiences which were anticipated, and as early as in May announcements were made of the plays which the two stars were to play

in September. The week of September 23, 1889, was the appointed time for the event, and Louisville was all on tiptoe by the time the day for the first performance arrived.

The seat sale for season tickets took place on September 2, 1889, at D. H. Baldwin's store, where seats for the Auditorium were always to be had whenever an attraction was playing there. No one person was allowed to purchase more than twenty season tickets, and each person was given a number so that each chose his seats in the turn in which his number came. No more than ten dollars in silver would be accepted from each purchaser; no tickets were laid aside; and none were exchanged after having once been selected. The scale of prices for season tickets was as follows: orchestra seats, twenty dollars; dress circle, twelve dollars; balcony, twelve dollars. The purchasers were permitted to divide up their seats in different locations so long as the number of tickets purchased did not exceed twenty. Previous to the sale of seats, it was said that there had been the largest demand for seats known for any dramatic event south of the Ohio River. Mr. Young E. Allison held number one at the sale, and his proxy purchased for him the seats in the first row of the dress circle to the left of the stage. Only one person was allowed to purchase more than the allotted twenty tickets, and that person was the representative of Miss Annie Nold who purchased twenty-five seats in the dress circle for the pupils of Miss Nold's school and four seats in the parquet for Miss Nold herself. This purchase was permitted because it was known that the tickets were not to be used for purposes of speculation. The entire seats sale for season tickets on the first day amounted to eighteen thousand dollars. Single seats for the performances went on sale on September 16. General admission to the theatre was one dollar.

Booth and Barrett received twenty thousand dollars for their eight appearances, and in the middle of each performance a check for two thousand five hundred dollars was handed to their representative. The Auditorium belonged to Daniel Quilp and was under the management of James B. Camp. The

seating arrangements and the acoustics of the building were both very good, and policemen were stationed outside to keep the long files of carriages and vehicles moving as they came to and left the theatre. It is doubtful if Louisville ever assembled more brilliant or more enthusiastic audiences than those which witnessed the performances of the two great actors during the week of September 23, 1839. The story is told of two young ladies, who, when they first heard of the promised treat, began to save all the money they could spare in order to purchase tickets for the great event. When the time came they bought the season tickets, and for two nights they happily occupied them. The affair came to the knowledge of Mr. Quilp who immediately placed one of the eight boxes at their disposal for the remainder of the performances. Mr. Quilp himself always occupied one of the boxes alone.

The company which came with Booth and Barrett numbered among its members Charles Hanford, Frederick Vroom, James Taylor, Miss Minna Gale (leading woman), Miss Annie Procter, and Miss Agnes Acres. The scenery was very gorgeous and in entire keeping with each production.

The programme of the plays was : Monday, September 23, THE MERCHANT OF VENICE (Booth as Shylock, Barrett as Bassanio); Tuesday, RICHELIEU (Booth as Richelieu, Barrett as Adrian de Mauprat); Wednesday matinee, Booth as Bertuccio in A FOOL'S REVENGE, Barrett in DAVID GARRICK; Wednesday night, OTHELLO (Booth as Iago, Barrett as Othello); Thursday, MACBETH (Booth as Macbeth, Barrett as Macduff); Friday, HAMLET (Booth as Hamlet, Barrett as Laertes); Saturday matinee, MUCH ADO ABOUT NOTHING (Booth as Benedick, Barrett as Don Pedro); Saturday night, September 28, JULIUS CAESAR (Booth as Brutus, Barrett as Cassius).

This was the farewell appearance of Booth and Barrett in Louisville. Barrett never came again, and Booth came only once thereafter. Booth was the greater actor of the two, but Barrett was the better business manager, and the combination was an ideal one while it lasted.

Purposely we have saved the discussion of the greatest actress, or at

any rate the best loved actress that Louisville has ever known, until the last.

Mary Anderson made her debut and first appearance on the stage of a theatre at Macauley's on Saturday night, November 27, 1875, in ROMEO AND JULIET with W. N. Griffith as Romeo and Milnes Levick, a really excellent actor and a star of the time, as Mercutio. It is not often that a beginner in any line of endeavour is hailed with the enthusiasm which Mary Anderson received, and there must have been a great deal which was unusual and gave evident signs of greatness in that performance of Juliet, for the Courier-Journal on the morning following her first appearance was loud in praise of the sixteen year old girl and prophesied the success which did come in such great abundance. There were little defects noted, such as a too frequent casting up of the eyes, but the criticism was really very helpful, generous, and most kindly.

During the week of February 21, 1876, Miss Anderson filled her first regular theatrical engagement. She played at Macauley's in FAZIO, THE HUNCHBACK, THE LADY OF LYONS, EVADNE, and ROMEO AND JULIET.

When she filled another engagement of a week in October, 1876, having added to her list of parts Parthenia in INGOMAR and Meg Merrilies in GUY MANNERING, as many people went to see her perform as had gone to see Ristori or Jannaschek. It was said of her then that she was the most promising if not the greatest actress in existence. One must make allowance somewhat for Louisville's enthusiasm, for the city did love its Mary from the very beginning. When she played an engagement in New Albany in April, 1877, arrangements were made whereby boats carried the people of Louisville to the Indiana town to see Miss Anderson perform.

In 1877 (October) she was again at Macauley's, and at that time performed in ION and as Lady Macbeth. Lady Macbeth was never one of Miss Anderson's great characterizations, and it was said at that time that she painted Lady Macbeth in too dark colors, although the representation had some points of greatness in it.

Twice in 1879 Louisville knew the pleasure of seeing Miss Anderson, once in January and again in December. At the latter time she was supported by a company of her own among whom were Milnes Levick, J. W. Norton, Atkins Lawrence, Sam K. Chester, and Lizzie Creese. At the time of her engagement in April, 1881, she marred her impersonation of Juliet by a prolonged shriek in the potion scene. During this engagement, besides ROMEO AND JULIET, LOVE, INGOMAR, and EVADNE were given. EVADNE with Miss Anderson in the leading role was a great favorite with Louisville audiences.

In 1882 the city first saw her in PYGMALION AND GALATEA and in the DAUGHTER OF ROLAND. Miss Anderson's Galatea was one of the most exquisite personations she gave. On Saturday night, November 11, 1882, following the play INGOMAR, the Mayor of Louisville placed upon Miss Anderson's brow a wreath of laurel in the name of the city.

For several seasons following 1882 Louisville did not see Miss Anderson but eagerly followed her progress. Those seasons were spent in England winning the hearts of all who came within the radius of her charm. On February 18, 19, and 20, 1886, she performed in Louisville before perhaps the largest audiences which were ever assembled in a theatre here. The plays she presented were PYGMALION AND GALATEA, COMEDY AND TRAGEDY, THE LADY OF LYONS, and AS YOU LIKE IT. This was the first time she had played Roslind before a Louisville audience. Louisville was very fond of Galatea and considered her acting in COMEDY AND TRAGEDY, as Clarice, marvellous.

Upon Miss Anderson's last appearance in the city in 1889, just previous to her final retirement from the stage, she was presented with resolutions adopted by the State Legislature of Kentucky in honor of her and of her work. After that season neither Louisville nor any city saw her again on the stages of its theatre, and she still lives in England in the happy retirement which she so justly earned.

Louisville has given other actors and actresses to the stage, but none of them has attained the fame and the honor which Miss Anderson won.

Because we have called this the Mary Anderson period in Louisville theatrical history, it seems well to know a little about the life in Louisville of the woman who was so very dearly loved not only in this city but in America and in countries across the sea. It is fitting, therefore, to close the most brilliant chapter in Louisville's theatrical history with a sketch of Louisville's favorite actress.

All America call^{ed} Mary Anderson "Our Mary", but Louisville called her that with a real right. She was Louisville's Mary Anderson, even though she was born in Sacramento, California. Her mother was Miss Marie Antoinette Leugers of Philadelphia who, when she was about seventeen, fell in love with a young Englishman, just from Oxford, named Charles H. Anderson. Miss Leugers' family was opposed to the marriage, but with the help of a favorite brother the two eloped and were married in New York. From New York they went west to California in 1859. On July 28 of the same year Mary Anderson was born. It was in Sacramento a few months later that one night robbers broke into the house where Mrs. Anderson was alone with her baby. The intruders threatened to kill the baby if the mother would not give up every article of value she possessed. The baby, a friendly soul even at that time, tried to play with the men who were ready to take her life. They departed after ransacking the house.

In 1860 Mrs. Anderson removed to Louisville to be near a very dear relative of hers, because her husband was compelled to be away from home a great part of the time. In Louisville lived an uncle of whom she was very fond. He was Father Anton Miller, Franciscan priest at the parish called New California near Louisville. This priest is the beloved "Nonie" of whom Miss Anderson speaks frequently in memories of her childhood days. When the father, Charles H. Anderson, died in Mobile when Mary was three years old, Pater Anton assumed care of the little family which consisted of Mrs. Anderson, Mary, and her baby brother Joe. He was their guardian until

the mother five years later married Dr. Hamilton Griffin of Louisville.

Accounts of Mary Anderson's childhood tell of a happy, care-free sort of existence. School duties do not seem to have bothered her a great deal, although she did attend the Ursuline Convent (where at first she was desperately homesick), and later she was sent to the Presentation Academy. Miss Anderson herself acknowledges that she often stood in the corner with a book on her head for misconduct, and she really preferred the dunce stool with its cushion to the hard benches of the righteous pupils.

It was during her attendance at the Ursuline Academy that she made her "first appearance on any stage." The occasion was an "exhibition" at the school. The little Mary stood in the front row and spread her hands wide across her chest. In the course of the song which was about "my grandfather's fine geese", she lost the tune and began to giggle. Her mother overheard some one remark, "What a funny, awkward little girl." That incident proves certainly that one cannot augur endings from beginnings.

Mary Anderson and her brother Joe began their theatre-going lives when Mary was about twelve. The first play she ever saw was RICHARD III with Edwin Adams in the role of Richard. When her mother saw how enthralled she was with the performance she offered as a reward of merit Saturday matinee tickets for Joe and Mary if they were helpful and good during the week. Shortly before this promise Mary had made her acquaintance with Shakespeare when Dr. Griffin read HAMLET aloud to her. One evening following this reading Mary appeared before her amazed family wrapped in one of the doctor's big army cloaks, declaiming

"Angels and ministers of grace defend us !

Be thou a spirit of health or goblin damned,"
reading the lines

"Angels and minstrels of grace defend us!

Be thou a spirit of health or goblin's dame "

in order to escape having to say a dreadful "swear" word.

The attendances at the theatre were a great joy. It was the old Louisville Theatre at Fourth and Green (Liberty) Streets which she attended, and the door-keeper came to know the two little persons so well that he would often let them into the theatre a full two hours before the performances began so that they might enjoy to the full the expectation which the empty house heightened and might wonder about the mysteries which went on behind the heavy green curtain.

When Mary Anderson was fourteen she saw Edwin Booth play RICHELIEU (at Macauley's in April, 1874), and on that night when she went home, instead of going to sleep, she mapped out in her mind her career. From that time her determination and her ambition to become a great actress never lessened until she had attained her desire. She began the study of the voice and how to strengthen it; she studied Shakespeare industriously and worked hard at other lessons which had been distasteful but which she felt might be useful in the life which she had planned. She told no one of her great ambition, until, when she could keep the secret no longer, she revealed it to Juli, their little colored maid. And it was for Juli while she was washing dishes in the kitchen that Mary Anderson first performed some of the scenes in famous plays. Her first applause came from the soap-sudsy, warm, brown hands of Juli, who, when she had seen the performance of the last act of the LADY OF LYONS, insisted upon calling Mrs. Griffin. Dr. Griffin, too, was called in to criticize, and after that the young actress gave performances of RICHELIEU, RICHARD III, and Schiller's JOAN OF ARC for her family.

Dr. Griffin was acquainted with Mr. Wond, the chief comedian at Macauley's at that time, and he persuaded Wond to come to see Mary act at home. She played in RICHARD III for him, and the actor was most enthusiastic and secured for her an interview with Charlotte Cushman who happened to be playing in Cincinnati. Mary and her mother went to Cincinnati and were entranced by Miss Cushman's wonderful performances. Mrs. Griffin was opposed to her daughter's going upon the stage, but the girl was determined. Miss

Miss Cushman heard her read, gave her some very good advice, and prophesied that in two years Mary Anderson would be before the public. The prophecy was fulfilled. She also advised the girl not to begin at the bottom as was the usual custom, for that she saw would crush her, but to play leading parts always. Miss Cushman advised a series of lessons from Mr. George Vandenhoff in New York to "clip and tame her generally."

Following Miss Cushman's instructions Mary and her mother went to New York where the girl for the first time met her mother's parents. These old people, as well as the much loved "Nonie" were opposed to the theatre, and so they were not told of Mary's ambition. "Nonie", almost until his death, refused to forgive or to see her unless she gave up the stage, and the estrangement with him^{of him} cast a shadow over all the otherwise bright and happy memories, who was the father, friend, and playmate of our childhood's days." (A Few Memories - Mary Anderson - Page 52.)

While she was in New York Miss Anderson took ten lessons from Vandenhoff, who did "clip and tame her," but under whose instructions she became very restless, although she realized the great help the lessons were.

When the work was finished, Mrs. Griffin and her daughter returned to Louisville, where for six months the young aspirant acted alone, using chairs and the Chandos bust of Shakespeare as her supporting company. Miss Anderson whimsically remarked that the bust seemed less stony when it impersonated Romeo. (A Few Memories - Mary Anderson) This work was done practically without criticism except that of Mrs. Griffin who was as ignorant of the rules of dramatic art as the girl herself. Often Mary went to Cave Hill Cemetery and spoke Juliet's lines through the door of a vault in order to get the hollow tones of Juliet's voice in the tomb scene. A year of this "in many ways useless labor" went by, and still no engagement seemed forthcoming. Mr. Wond had left Macauley's, and there seemed no means open to secure an engagement. At about that time John McCullough was billed to appear at Macauley's.

Mary was almost ill with weariness and discouragement, and Dr. Griffin determined to take matters into his own hands.

He mastered his pride, and without an introduction, went to the actor and told him of his daughter's work and her trouble. McCullough, as was doubtless natural, did not like stage-struck people, and when he finally consented to hear her, it was more through desire to be rid of Dr. Griffin than through any interest in the affair. The actor said that he could spend but a quarter of an hour, and that he would criticize severely. Miss Anderson played for him the potion scene from ROMEO AND JULIET. By the end of the scene McCullough's attitude had changed entirely, and he remained at the house for several hours acting scenes with her from all the plays she knew.

The famous actor took Miss Anderson and her father to the theatre, and then it was that Mary Anderson saw her first rehearsal of a play. McCullough also introduced Dr. Griffin and his daughter to Barney Macauley saying, "Barney, when you can, put this girl on the stage. If I am a judge of such matters, she will make a fortune for you." (A Few Memories - Mary Anderson - Page 49.) McCullough himself offered her the part of Lady Anne in RICHARD III, and he was amused when she refused because she would not play second fiddle even to him.

There followed another period of lonely study, accompanied, Miss Anderson says, by earnest prayers. One morning during November, 1875, on her way home from the Cathedral, she and Dr. Griffin chanced to meet in front of Mr. Macauley's house. They determined to ask about an engagement. The manager was pleased when they proposed giving her a trial. It seemed that the star of the week was not drawing very large houses, and unless he had one good house before the week was over, he might not be able to leave the city. An agreement was reached on Thursday, and after obtaining Mrs. Griffin's consent, the arrangements were made that Mary Anderson was to appear as Juliet on the following Saturday night. She was to receive no pay, but Mr. Macauley was to furnish the theatre, the actors, and the music, free.

On the next day, Friday, the first and only rehearsal of the play was held. On her way to the cathedral on that morning Miss Anderson saw posted on the fences the bills announcing the plays for the Thanksgiving matinee and for Friday night, and stating that on Saturday night, November 27, 1876, "Miss Mary Anderson, a young lady of this city, will make her first appearance on any stage as Juliet in Shakespeare's ROMEO AND JULIET - Milnes Levick as Mercutio and a powerful cast of characters." The advertisements in the newspapers read in much the same fashion.

The first time that Mary Anderson ever set foot upon the stage of a theatre was at the rehearsal on Friday. The professional actors did not relish the extra rehearsal and made matters rather unpleasant for the girl. "On seeing me all looked surprised. Some made remarks in whispers which I felt to be unkind; others laughed audibly. Scarcely sixteen, my hair in a long braid, my frock reaching to my boot-tops, tall, shy, and awkward, I may have given them cause for merriment; but it was as cruel, I thought, as unbred, to make no effort to conceal their mirth at my expense. However, their rudeness was salutary in its effect, putting me on my mettle before the work began". (A Few Memories - Page 54.)

Then the actors wanted to hurry through the rehearsal and did not wish to do the stage business as she had worked it out. Mr. Macauley, however, made them do as the girl wished, and the rehearsal progressed sulkily. One man remarked that he had played in the play before she had been born, and the whole company was with three exceptions "the most dogged, coldly uninterested set of people" who "sneered at her every movement or suggestion. It was a relief to turn from them to that excellent artist and true gentleman, Milnes Levick, and to watch the earnest care with which he rehearsed every line."

Miss Anderson went home rudely awakened from the beautiful dream she had been dreaming and dreading the Saturday night. But when the time came, matters were not so dreadful as she had expected, for the actors were not unfriendly then, and the stage, with its scenery, was different. Miss

Anderson knew nothing of the art of make-up. She was dressed very simply and wore no ornaments.

Curiosity had filled the house and remarks of surprise ran through the house upon her first appearance. "Why, it's little Mamie Anderson!" "How strange!" It's only a few months ago since I saw her rolling a hoop."

Mary Anderson tells the story of that first night thus:

"The early, lighter scenes, being uncongenial, I hurried through as quickly as possible. Even these were well received by the indulgent audience. But there was enthusiasm in the house when the tragic parts were reached. Flowers and recalls were the order of the evening. While things were so smiling before, they were less satisfactory behind the curtain. The artist who had acted in the play before my birth forgot his words, and I had to prompt him in two important scenes. In the last act the lamp that hangs above Juliet, as she lies in the tomb, fell and burned my hands and dress badly, and to make matters worse, Romeo forgot the dagger with which Juliet was to kill herself, and that unfortunate young person had, in desperation, to despatch herself with a hair-pin. But in spite of much disillusion, a burned hand and arm, and several other accidents, the night was full of success, and I knew that my stage career had begun in earnest." (A Few Memories - Page 58.)

On January 20, 1876, Mr. Macauley engaged her for one week at his theatre. During that week she played Bianca in FAZIO, Julia in THE HUNCHBACK, Evadne in EVADNE, Pauline in THE LADY OF LYONS, and Juliet in ROMEO AND JULIET. At the end of the week she was in debt one dollar to Mr. Macauley.

Another time when Anderson's stage wardrobe consisted of three dresses. One was of white satin which, made very simply, did service for all her parts. It had silver trimming for Juliet, pink roses for Julia, green and gold for Evadnes, and white lace for Pauline. She was also supplied with a train of white velveteen, a white muslin dress, and a black silk gown in the fashion of the day. Her mother was her costume designer and effected the changes necessary in the white satins for the various characters.

Shortly after the engagement at Macaulay's Ben de Bar (one of the greatest of Falstaffs) engaged Miss Anderson for six nights at his St. Louis Theatre. At the end of the week she was six hundred dollars in his debt. Nevertheless, he engaged her for the following week to close his St. Charles Theatre in New Orleans. The beginning of the week did not seem very promising, but by the end of the time, the audiences were larger, and Mrs. Chanfrau offered Miss Anderson the next week at her Varieties Theatre provided that she would study and present Meg Merrilies in GWY MANNERING for her benefit. The second week was a veritable triumph, and at the benefit she received bouquets and baskets of flowers with checks and money hidden in them and was presented with the much coveted Washington Artillery Badge. The railroad company placed a private car at her disposal for the return to Louisville. Her first successes seemed very great, indeed.

During the following summer Miss Anderson played an engagement in Owensboro. Of this engagement she relates an amusing incident. A little negro boy had been hired to sit on the top of a step-ladder behind the scenes and hold the search-light of an engine which was to represent the moon in certain of the scenes in ROMEO AND JULIET. The little fellow became so engrossed in the play and found the tragic portions so highly amusing that he forgot the importance of his office and allowed the moon to sway about in a manner which caused its rays to flood the boxes, the orchestra, and every part of the stage except the face of the hapless Juliet which it was meant to illumine.

The engagement at Macaulay's Theatre in January, 1876, began Mary Anderson's stage career, and for thirteen years she was an actress. She became famous both in America and in Great Britain. Her career from the time she left Louisville is a matter of American stage history. For three seasons, 1883 -84, 1884 - 85, 1887 - 88, she played at the Lyceum Theatre in London, but she had eight seasons of steadily increasing popularity in America before she visited England. At the Stratford - On - Avon Memorial Theatre she produced AS YOU LIKE IT. She was the favorite of Manchester, and Dublin adored her.

Yet with her great love for the drama and the art of acting, very early in her career, Mary Anderson began to feel a great dislike for the public life which her profession compelled her to lead. This dislike increased as the seasons passed. In Washington in 1889, weary and exhausted to the point of illness, Mary Anderson gave her final performance on the stage as Hermione and Perdita in A WINTER'S TALE. On June 17, 1890, she was married to Mr. Antonio de Navarro in London, and they are still living in Worcestershire, England.

During her years on the stage Miss Anderson played many parts, but her most famous characterizations as recorded by Mr. William Winter were Juliet, Hermione, Perdita, Rosalind, Julia, Bianca, Evadne, Parthenia, Pauline, The Countess, Galatea, Clarice, Ion, Meg Merrilies, Berthe, and the Duchess de Torremueva.

Critics differ as to the quality of Mary Anderson's acting. Mr. Hornblow finds that "particularly as Galatea and as Perdita in the WINTER'S TALE her success was complete. Audiences went wild over her. Yet she could not be called a great actress. Her histrionic gift lacked versatility. At all times she satisfied the heart and gratified the eye, but she did not always succeed in simulating the deeper or more intellectual emotions." (Hornblow - A History of the Theatre in America - V. 2 - page 263.)

Towse gives an interesting description of her personality as well as a criticism of her ability. "When as a mere girl she first entered upon the stage, she presented a figure of classic and virginal purity that was almost ideal. Her tall, lithe form was at once stately and graceful, the poise of her head was stag-like, and her face was radiant with health, innocence, and dignified beauty. It was by the spell of her personal charms that she instantly made her way into the heart of the American public, and she retired to a happy and prosperous private life when still at the height of her popularity while that spell was yet potent. A finer type of young American womanhood could not easily be imagined. -- Her beauty, her spotless character, her graciousness,

her refined manner, and her unquestionable dramatic instinct contributed greatly to the honor and glory of the American stage while she adorned it; but for all that, she was never a great actress or a great artist. -- Her voice was always one of the most potent weapons in her artistic armory. It was a rich contralto, thoroughly feminine, but uncommonly full, deep, supple, and melodious. She knew how to avail herself of its finest tones, and consequently her delivery of blank verse was not always proof against the charge of monotony - but she often employed them to splendid purpose.

"She had certain formulas in which she was proficient, and she applied them to corresponding types of situation with a deadly and unmodified reiteration. In the mechanism of her art she never advanced beyond a moderate proficiency. What she had learned to do she did well, but her executive ability was rigidly limited. It ceased to expand. In it she revealed neither invention nor ingenuity." She was always Mary Anderson." In great parts demanding imagination, passionate eloquence, or subtle discrimination she was second-rate." (J. Rankin Towse - Sixty Years of the Theatre - Pages 214 ff.)

Augustus Pitou also recognized her weaknesses, but remarked that "had she remained on the stage, she would have perfected her art; and she would be to-day our greatest actress." (Masters of the Show - Page 100.)

Mr. William Winter, a very good friend of Miss Anderson and a most excellent critic, replied to the criticism conventionally offered that Mary Anderson's acting was "cold" in these words: "When a woman appears on the stage whose life is not ruled by the love of admiration, whose nature is devoid of vanity, who looks with indifference upon adulation, whose head is not turned by renown, whose composure is not disturbed by flattery, whose simplicity is not marred by wealth, who does not go into theatrical hysterics and offer that condition of artificial delirium as the mood of genius in acting, who above all makes it apparent, in her personality and her achievements, that the soul can be sufficient to itself and can exist without taking on a burden of the fever and dullness of other lives, there is a flutter of vague discon-

tent among the mystified rank and file, and she is called 'cold'. "That is what happened in the case of Mary Anderson." (Winter - The Wallet of Time - V. 2 - pages 9 and 10.)

Mr. Winter maintained that those who made a mistake in judging Miss Anderson's acting made that mistake because they had not the type of mind to comprehend it. He said, "In the interpretation of passion and the presentation of its results she revealed the striking truth that her perceptions could discern those consequences that are recorded in the soul and in comparison with which the dramatic entanglements of visible life are puny and evanescent. Though living in the rapid stream of the social world she dwelt aloof from it. She thought deeply, and in mental direction she took the pathway of intellectual power. It is not surprising that the true worth of such a nature was not always accurately apprehended."

But to us in Louisville, it made, and still makes, very little difference what critics have said. Mary Anderson was and is Louisville's own, and in our estimation she was very great. Fathers and mothers to-day tell their children stories of her which their fathers and mothers told them, and our children will tell their children, so that "Our Mary" will live forever in the heart of Louisville.

CHAPTER V.

THE THEATRE IN LOUISVILLE
SINCE THE TIME OF
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1890 - 1921.

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THE THEATRE IN LOUISVILLE SINCE THE TIME OF MARY ANDERSON. (1890 - 1921.)

Since 1890 there has been in the theatre in Louisville, as in the theatres all over the country, a distinct though gradual change.

There have been many new theatres built, and old ones have passed out of existence, but one theatre in Louisville still lives up to the standard which it set at the time of its opening - Macauley's.

In the nineties the Avenue Theatre on Fourth Street was built, and for many years during the early part of the new century, it was operated as a theatre with Colonel Meffert's stock company. Another popular stock company in Louisville was the Adele Blood Stock Company. The stock companies as they were reorganized after their disappearance in favor of the road companies were different from the older organizations. In the old days the stock company merely formed the background for the stars who traveled from theatre to theatre, but the stock companies of the later days remained at the theatre performing in a new play each week and independent of stars. The plays were usually those which had been popular in the higher-priced theatres, and still had drawing power with less efficient companies at cheaper prices. Many of the stock companies, however, were really excellent, and as a training school for actors they were unexcelled. Almost every actor of the nineties and the early years of the twentieth century had served an apprenticeship in a stock company.

One of the newest and most beautiful theatres in Louisville is the one which used to be known as the Shubert-Masonic. It is located on Chestnut Street near Fourth, and was opened in 1902. For several years it was the home of the Shubert productions when they visited Louisville. The Masonic is now called the Strand, and it is operated as a moving picture theatre by

the B. F. Keith interests. The Masonic is a well-built and excellent theatre, and Louisville hopes to see the day when it will again be devoted to the uses of the legitimate drama which it knew in its first days.

The Walnut Theatre was opened to the public at the beginning of the season in 1910, and for several years it was given over to the presentation of plays at moderate prices, but in 1914, it, too, became a motion picture theatre.

Louisville at present (1921) has two vaudeville houses, both under the control of the B. F. Keith interests. The Mary Anderson, on Fourth Street near Chestnut, offers what is known as big time vaudeville, while the National at Fifth and Walnut Streets, Louisville's newest and largest theatre, presents a combination programme of vaudeville and motion pictures. In the summer the Mary Anderson is also used as a picture theatre, and several years ago it was used throughout the year as a picture house.

We have previously mentioned the Hopkins Theatre which was one of the city's earliest vaudeville theatres.

Several years ago the Buckingham Theatre as a name among Louisville theatres passed out of existence. In 1919 and 1920, and for a time in 1921, it was operated as the Jefferson, but at present it is not open.

The Gayety Theatre, which was opened in 1909 as a burlesque house, continues that policy, although for a brief time it presented plays acted by second and third rate theatrical companies at a very low price of admission.

The cause of the disappearance of the stock companies in Louisville, and in practically every city in the country is not far to seek. The people found in the picture shows cheaper, and for a time, more novel amusement, and they deserted the stock theatres. Even for a time the effect of the motion picture was felt upon the theatres presenting the very best dramatic offerings.

Louisville's first motion picture house was opened in 1904. It was called the Dreamland and was located on Market Street near Fifth. It is

said that Louisville was the third city in the country to have a regular picture theatre. The venture proved a great success for Mr. Irvin C. Simon who introduced the new amusement into Louisville. He formed with Judge W. Allen Kinney a company known as the Princess Amusement Company which soon opened the Columbia, the Casino and the Orpheum theatres. The latter two are still operating as picture shows, but the Columbia and the Dreamland are gone.

The moving picture is in its very earliest infancy much as some persons like to speak of the glorious accomplishments of the screen. And being in its infancy it is hardly fair to judge its accomplishments by the side of an art which has existed for centuries. It is, approximately speaking, only within the last ten years that the men who make pictures have begun to realize the possibilities of the medium with which they are working. It is not many years ago that the sight of impossible policemen chasing a man with links of sausage hanging from his pocket was enough to send an audience into convulsions of laughter. But there have been pictures like the BIRTH OF A NATION which cause observers to hope for better things. Harold Trowbridge Pulsifer in an article in the Outlook for January 19, 1921, characterizes the movies as the world's worst failure, if they are to be considered from the standpoint of artistic achievement. Be that as it may, it has become the fashion to blame everything which goes wrong in the morals of the country, a state, or a city, upon the "movies", and in a measure they are doubtless responsible for many of the weird ideas which crop into the minds of some people. But it must be said, in defense of the pictures and in defense of the people who watch them, that the spectators do not take the movies nearly so seriously as some other persons imagine. There are, it is true, pictures morally wrong just as there have been plays which were morally wrong, but the great mistake which it seems many people make is to put the picture shows on a par with the dramas of the legitimate theatres and ^{to} pass judgment upon the former as a rival of the latter.

The motion picture will never take the place of the spoken drama in

Louisville, or in any other part of the world, and even now, the fad for the movies, for it is a fad with very many persons, is passing, and it will not be long until the majority of thinking people, if they have not already done so, will come to see that the picture show has a distinct place in the amusement life of a community, but a very different place from that of the theatre. Thousands and even millions of dollars have been spent to make the motion pictures spectacles of splendor, but these spectacles have not satisfied, and picture producers are groping for the proper ways in which to employ the power at their command for the entertainment of the largest number of people. There is an art in the making of pictures, but time alone can tell whether the picture plays will come into a realization of their own mission or not.

Louisville saw its first picture play on February 18, 1898, at Library Hall when Alexander Black's MISS JERRY was exhibited to the wonder of all beholders. The story was advertised as fiction, but the pictures were of "real people and of real scenes." Louisville has to-day literally scores of picture theatres, and some of them are very beautiful ones, too. The largest of the theatres are located in the business part of the city, but there is scarcely a neighborhood in any part of the city which is not possessed of a picture show. The Strand and the Walnut we have already mentioned, and besides there are the Alamo and the Majestic which offer amusement at any hour of the day between ten-thirty in the morning and eleven o'clock at night. On Fourth Street next to the Mary Anderson will soon be opened the "new million-dollar" Rialto Theatre, and another picture theatre is in process of construction on Fourth Street near Broadway. The picture shows were the most immediate cause for the disappearance of the stock companies, but Louisville hopes for the time when she may have both forms of amusement at her disposal.

There was one other theatre in Louisville besides the ones which we have mentioned; that one was the Auditorium at Fourth and Hill Streets which

knew many memorable performances before its disappearance in 1904.

It was in the Auditorium that Edwin Booth made his last appearances in Louisville in May, 1890, playing with Madame Modjeska. It has housed concerts by Victor Herbert's Orchestra, by Damrosch Orchestra, Sousa's Band, by Melba, Schumann-Heinck, and by Patti to mention only a very few of the many musical organizations and singers who appeared there. It knew many seasons of opera, and was used on many occasions for the performances of amateur musical and dramatic associations. Mrs. Fiske performed there in BECKY SHARP in 1901 and in MARY OF MAGDALA in 1903. In 1903 Henrietta Crozman was seen there in THE SWORD OF THE KING, and Weber and Fields with Lillian Russell, Fay Templeton, William Collier, ^{and} John T. Kelly presented TWIRLY WHIRLY and the BIG LITTLE PRINCESS there during the same year.

Louisville has recently acquired a new municipal Auditorium which is located on Broadway near Brook Street. The Auditorium was built in the fall of 1920 for a great revival conducted by Gypsy Smith, and it was then given over to the city to be used as a gathering place for many kinds of purposes. Several very excellent concerts have been heard there during the past season, but it is doubtful if the new Auditorium ever equals the brilliant history of the old one.

It would be an impossible task to mention all the players and the plays in which they have appeared during the last thirty years at the various Louisville theatres. Macauley's has had, as is natural, a larger number of stars upon its stage than all the other theatres combined.

Real opera companies are not so numerous and, therefore, do not make as frequent appearances as in the early days, but one of the most notable opera events of recent years was the engagement of the Boston Opera company and the Pavlova Ballet at the Masonic Theatre. Among other operas there presented THE DUMB GIRL OF PORTICI and THE LOVE OF THE THREE KINGS. The same opera company appeared again the following year at the National Theatre offering

among other productions MADAME BUTTERFLY and FAUST.

The Masonic also held the first presentation in Louisville in 1913 of Maeterlinck's BLUE BIRD, and Sothorn and Marlowe appeared there frequently while their organization was managed by the Simberts, and while the latter directed the destinies of that theatre.

With comic operas, musical comedies, revues, spectacles, and extravaganzas Louisville audiences have become almost satiated during the last few years. Two plays in which the spectacular element combined with pageantry was prominent were the GARDEN OF ALLAH, which has visited the city a number of times, and JOSEPH AND HIS BRETHREN. The latter play was particularly good when presented at Macauley's in 1914. In it James O'Neil, the famous Count of Monte Cristo of the seventies and eighties, made his last appearance in Louisville as Jacob. The other stars of the cast were Brandon Tynan and Pauline Frederick.

Louisville saw Ellen Terry and Sir Henry Irving several times; one of the last appearances was made in ROBESPIERRE in February, 1900. Sir Johnston Forbes-Robertson and his wife, Gertrude Elliott, were seen in CAESAR AND CLEOPATRA, and during his last engagement in Louisville the distinguished Englishman played in HAMLET and THE PASSING OF THE THIRD FLOOR BACK. In March, 1901, Sarah Bernhardt and M. Coquelin visited Louisville performing in Rostand's L'AIGLON. Madame Bernhardt has appeared in Louisville since that time, and it is not unreasonable to expect another farewell tour.

The Nat Goodwin and Maxine Elliott partnership presented in Louisville such plays as AN AMERICAN CITIZEN, THE GENIUS, NATHAN HALE, and WHEN WE WERE TWENTY-ONE. Alone Mr. Goodwin visited the city many times, and his last appearance here was in 1914 in NEVER SAY DIE.

Raymond Hitchcock in KING DODO, Richard Carle in THE STORKS, and both of them in numerous other plays have visited Louisville on many occasions. The city has seen its scores of BEN HURS, its FLORADORA, ^{its} SALLY IN OUR ALLEY,

and hundreds have flocked to see Montgomery and Stone in their presentations of THE WIZARD OF OZ, THE SCARECROW OF OZ, and kindred extravaganzas.

Mrs. Fiske (the Minnie Maddern of the early years) in THE NEW YORK IDEA, TESS OF THE D'URBERVILLES, BECKY SHARR, THE UNWELCOME MRS. HATCH, and MISS NELLY OF N'ORLEANS; Mrs. Leslie Carter in DU BARRY, Olga Nethersole in THE WIFE OF SCARLI, THE SECOND MRS. TANQUERAY, CAMILLE, SAPHO, and ADREENNE LECOUVREUR; Viola Allen in TWELFTH NIGHT, THE TOAST OF THE TOWN, THE CHRISTIAN, IN THE PALACE OF THE KING, and CYMBELINE; Virginia Harned in IRIS; Mrs. Patrick Campbell in PYGMALION, and THE SECOND MRS. TANQUERAY; Madame Nazimova in THE DOLL'S HOUSE and BELLA DONNA; Effie Shannon and Herbert Kelcey in THE MOTH AND THE FLAME and MY DAUGHTER-IN-LAW; John Drew in THE SECOND IN COMMAND, THE MUMMY AND THE HUMMING BIRD, and ROSEMARY; James K. Hackett in THE WALLS OF JERICHO; Blanche Bates in THE GIRL OF THE GOLDEN WEST - Louisville has seen all these during the nineties and these first twenty years of the twentieth century.

Besides these mentioned there have been Fanny Davenport in CLEOPATRA, LA TOSCA, and FEDORA; Richard Mansfield in MONSIEUR, DR. JEKYL and MR. HYDE, JULIUS CAESAR, BEAU BRUMMEL, IVAN THE TERRIBLE, THE FIRST VIOLIN, and KING HENRY V; W. H. Crane in DAVID HARUM; Julia Arthur in PYGMALION AND GALATEA; William Collier in MR. SMOOTH; Eleanor Robson in MERELY MARY ANN; and William Faversham in IMPRUDENCE and later in JULIUS CAESAR. Ethel Barrymore in COUSIN KATE, in ALICE SIT-BY-THE-FIRE, in THE OFF CHANCE, or in whatever play she offers, is always a favorite in Louisville. John Barrymore who was seen in Louisville in JUSTICE was first seen in Louisville with his sister in ALICE SIT-BY-THE-FIRE during the early years of the century. The members of the Sothern and Marlowe partnership were as popular separately as they were together. Louisville saw Julia Marlowe in THE CAVALIER, WHEN KNIGHTHOOD WAS IN FLOWER, and FOR BONNIE PRINCE CHARLIE, and E. H. Sothern in RICHARD LOVELACE, THE ENEMY TO THE KING, and THE PROUD PRINCE at different times.

and saw them together for the last time in 1914 in HAMLET, ROMEO AND JULIET, TWELFTH NIGHT, and THE TAMING OF THE SHREW. It is still hoped that someday Louisville may see them again.

Louisville saw Joseph Jefferson's RIP VAN WINKLE for the last time in 1903.

Otis Skinner made a memorable appearance at Macauley's with Ada Rehan in 1903 when those two excellent players presented THE MERCHANT OF VENICE, THE SCHOOL FOR SCANDAL, and the TAMING OF THE SHREW. In 1901 Skinner with Eleanor Robson and Sarah Cowell LeMoynes appeared in Browning's IN A BALCONY. Others of Mr. Skinner's plays include A SOLDIER OF FORTUNE, THE DUEL, THE HONOR OF THE FAMILY, LAZARRE, FRANCESCA DA RIMINI, MISTER ANTONIO, and most recent of all AT THE VILLA ROSE.

Louisville long since began to worship at the shrine of David Warfield, and the city always hastens to do him honor in whatever play he appears. It has seen him in THE AUCTIONEER, THE MUSIC MASTER, VAN DER DECKEN (which he did not play in New York), and IN THE RETURN OF PETER GRIMM.

Real drama lovers in the city are always glad to welcome each season Robert Bruce Mantell in his repertoire of Shakesperian plays. Mr. Mantell is now the only actor who presents the formidable number of characters which he plays. During the past season (1920 - 21) the city saw another actor in Shakespearean plays, Fritz Leiber, to whom the country may look to carry on the traditions of the greatest dramas.

Maude Adams is one of the greatest favorites Louisville knows, and the city has seen her in practically all of the plays in which she has been most successful - in QUALITY STREET, THE LITTLE MINISTER, WHAT EVERY WOMAN KNOWS, CHANTECLER, PETER PAN, and last of all in 1918 in A KISS FOR CINDERELLA.

The list of actors who have appeared in Louisville might be extended into the hundreds and yet not include all those who have given pleasure to theatre audiences in the city. Besides Mary Anderson and Saleenah Fetter the city has launched forth on their careers as actors and actresses Thais

Lawton, Orrin Johnson, Virginia Pearson, Georgia Davids, and Thomas Coffin Cooke, and within the very recent years, Barbara Milton.

An attempt to mention all the amateur productions with which Louisville has been honored would meet with the same amount of success as an attempt to name the leaves on a tree - the number would be about approximate. There have been the usual school plays, some of them very worthy attempts for amateurs and the performances by the many dramatic organizations which have come into being and in a few years passed out again. As samples of amateur performances of the early years of the century, one might mention the production of CALISAYA at the Auditorium in 1903, for the benefit of the Children's Free Hospital. Miss Edith Terry, Mrs. Carrie Rothschild Sapinsky, Mr. Frank Root, Miss Hattie Eckels, Mr. Fulton Mandeville, and Mr. Ridgeway Gebhart were prominent in cast of that play. In 1904 a spectacular production of ALICE IN WONDERLAND with many children in the cast was given.

Among the musical organizations in Louisville should be mentioned the Philharmonic Society, the Liederkrantz, the Louisville Male Chorus (Now under the directorship of Mr. Carl Shackleton), and the Louisville Quintet Club. The latter organization varied in its membership during the years of its existence, but its latest members were Mrs. J. E. Whitney, Mr. and Mrs. Victor Rudolf, Mr. Charles Letzler, and Mr. Karl Schmidt. Professional singers and players of music have been numerous - Kubelik, Paderewski, Elman, Sousa and his band, John MacCormack, Galli-Curci, Tetrzinni - Louisville has heard them all.

Dramatic organizations active at the present time in Louisville are the Y. M. H. A. Players, who give their plays in the auditorium of the Young Men's Hebrew Association Building, the Louisville Players' Club, and the University of Louisville Players - to mention the most active and prominent of the amateur players.

For the past two years the Louisville Players' Club, numbering

among its members some of the best actors in the city, has been doing fine work in the presentation of one-act plays like THE FLORIST'S SHOP, TRIFLES, WHERE BUT IN AMERICA, and a new play by the Louisville playwright Cleves Kincaid (who became famous as the author of COMMON CLAY) called THE FOUR-FLUSHERS.

In 1911 and 1912 there was introduced into America the little theatre movement, so-called. The idea at the foundation of this movement is experimentation in acting, in the staging of plays, and in playwrighting. The little theatres are not commercial theatres. "they are established from "love of drama and not from love of gain". (Constance D'Arcy MacKay)- The Little Theatre in America - Pages 1 and 2.) By many persons the little theatres are thought to contain the salvation of the drama in America. Our big theatres are generally all managed on a commercial basis with their greatest thought centering upon the idea of making a great deal of money. The little theatres care for the drama itself, and with this thought in mind, they attempt to produce and to present the best that they know in the old and in the new dramatic literature.

Louisville has had a little theatre since 1914, although many persons in the city are just beginning to be aware of its existence. Like almost every other little theatre it has met with difficulties both as to finances and equipment during the entire course of its life. The little theatre in Louisville is the Dramatic Workshop of the University of Louisville Players and is located over the library of the College of Arts and Sciences at 119 West Broadway. The University of Louisville had a dramatic club several years before the little theatre began, but it was not until the players came under the direction of Mr. Boyd Martin in 1914 that they did any real little theatre work. It is customary in the spring for the Players to give several performances of a play at Macauley's Theatre, but the remainder of their plays are performed at the Workshop. Some of the most notable productions which the players have made under Mr. Martin's direction are A SCRAP OF PAPER,

YOU NEVER CAN TELL, TRELANNEY OF THE WELLS, THE ADMIRABLE CRICHTON (given for the benefit of the Permanent Blind Relief War Fund), AMECE AND MEN, and most recently TEMPER AND TEMPERAMENT written especially for the University Players by Mr. Martin. All of the former plays have been presented at Macanley's. Among those presented at the Workshop have been THE HONEYMOON, ENGAGED, GREEN STOCKINGS, THE CRADLE SWATCHER (Mr. Martin), THE SHADOW AND PHILIAS (both written by Rolla L. Wayne, one of the players), THE WONDER HAT, NEIGHBORS, THE NEW QUEEN (by Mrs. Hortense Flexner King), THREE PILLS IN A BOTTLE, A FAN AND TWO CANDLE-STICKS, SUPPRESSED DESIRES, THE BISHOP'S CANDLE-STICKS, FANNY AND THE SERVANT PROBLEM, THE DEAR DEPARTED, and the UGLY DUCKLING (Mr. Martin.) In June, 1920, the players presented in the gardens of Lieutenant-Governor Ballard A MIDSUMMER NIGHT'S DREAM and repeated the performance on the following night in Tyler Park.

The University of Louisville Players' Dramatic Workshop works on the belief that the most effective means of learning all the principles of the drama is to produce plays, and the members of the dramatic class do all the work, aside from the directing, of the plays. At times members of the class direct short plays for criticism in the class, and one-act plays are sometimes written as a part of the regular class work. The city believes in the University of Louisville Players, and they will not disappoint those who have faith in them.

It is the aim of all the amateurs in Louisville, especially may this be said of the Players' Club and the University Players, to present to the city the best that can be offered in what is new, and the memorable and worthwhile plays of the past. After several years the city has learned to look to its little theatre for what is good in plays, in acting, and in stage-settings executed with simplicity and beauty. It has been the task of the amateurs in Louisville to foster in the city the love for real drama, for what is genuinely good in that drama. Amateur actors act generally for the sheer love of acting, and it is their duty and their privilege to see that

they are the medium through which the desire for genuinely good plays is kept alive in a city. As worthy exponents of what is best in the matters of the theatre, amateurs who continuously through years present worthy productions are worthy of the patronage accorded productions on the professional stage.

At the present time, as we have said, Louisville supports but one theatre of the first class, Macaulay's. It is said that Louisville is considered a good picture show town, but not a good theatre town, and when we consider the facts which our eyes present to us, we are inclined to accept the statement as true. Louisville is in the provinces, and to be in the provinces theatrically means that she must either wait to see New York productions several seasons after they have first been produced, and the company is sent on tour, or see the plays given by one of the second companies sent out to "do" the country outside New York. The American stage during the past years has been flooded with musical comedies, and the effect is seen in the productions offered in all the larger cities. It seems to the reader of theatrical notices that fully half of the time of the seasons is made up of the presentation of these singing and dancing affairs - songs and dances strung together on an almost non-existent plot and decked out with beautiful scenery, beautiful girls, and exquisite lighting effects.

There are still real lovers of the drama at its best in Louisville, but it sometimes seems that they are very few in number in comparison to those who flock thoughtlessly to the theatre to see a musical comedy or to the picture shows to see their favorite movie star in whatever film he happens to be appearing.

This state of affairs is to be deplored, and it is to be hoped that it will soon be found that Louisville can support a stock company which will give to those who love drama for its own sake an opportunity to see productions which are adequate and worthy. Indianapolis each summer enjoys a season with the Stuart Walker Players, and there is reason to hope that soon Louisville may also enjoy a season with these or similar players.

It is thought by those who are interested in matters theatrical that the hope of the theatre and the drama lies in the re-establishment of the stock-companies in all of the larger cities. This does seem to be the solution of a problem which is now confronting many cities, but there is no desire for the old type of stock company which gave plays which had long lost most of their popularity, but for companies offering the good plays of the day, well mounted and well acted.

Thus the period of the last thirty years in the theatre in Louisville has seen the decline of the theatre, the passing of the old stock companies, and stands at the beginning of what men hope is to be a new era of greatness for the drama in America. Louisville in these years has not been different from the vast majority of other cities in the country. Her theatrical history during this period might be duplicated almost anywhere. Some writers blame the picture shows, and others place the blame upon the spirit of commercialism which entered into the business side of the theatre during the nineties and almost crushed the life ~~from~~ an art which should be maintained only on the highest basis of artistry.

Whatever may be the cause for the decline, it is evident now that the public, even the tired business man for whom so many of the light impossible, musical shows are said to be made, is becoming surfeited with too much of the very thing that was made to please its fancy or more probably the fancies of those who maintain that they know what the public wants.

CHAPTER VI.

LOOKING TOWARD THE FUTURE.

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Through this review we have attempted to trace the development of the theatre and the interest in the drama in Louisville from its very beginnings until the present time.

It is a common accusation brought against historians in theatrical matters that they always extol the past to the detriment of the present. Men of the latter part of the nineteenth century praised the early part of the century, and that, too, with Edwin Booth, Medjeska, Lawrence Barrett, and Mary Anderson appearing on the stage. But no recorder of facts to-day can be criticized harshly if he feels that at the present time much of the glory has departed from the theatre.

Louisville's record in the theatre during the last century was a brilliant one. A far smaller city than it is now, it adequately supported two, three, and even four theatres offering the best productions of the day, exclusive of the variety theatres. To-day she supports one real theatre, and her population numbers more than two hundred and seventy thousand.

The attitude of the city toward the theatre was always most friendly, and the traveling stars of the early days liked to come to Louisville - it was known to be a good place in which to perform. As far back as the fifties, Louisville audiences were accused of coldness and an attitude toward the actors on the stage which was very hard for the performers to overcome. But the really worthy players never found Louisville audiences cold or lacking in enthusiasm, and it seems safe to say that the theatre-going public of the city usually accorded honor where honor was due and rewarded the actors according to what it considered to be their merits.

The stock companies in other days made productions of their own, and Louisville doubtless frequently saw the productions of famous plays at pres-

tically the same time at which they were produced in larger cities. Now she waits until the big managers are ready to send out companies, or, if she does see a play before its run in New York or Chicago, it is only because it is being "tried on the hog", as theatrical parlance has it, to find out whether it will bear presentation in New York or not.

The future, however, holds brighter prospects for the theatre than the last ten years, in particular, have known. Louisville with its scores of picture theatres, its vaudeville and its burlesque shows, and its one legitimate theatre looks toward the coming years for a return to her glories of history. The present generation of theatre-goers has been trained in matters of the stage when the art of the theatre has been at low ebb, but even the children in the schools to-day are learning what to expect in a good play, how to write one and how to act in it besides how to produce it. Surely from men and women thus trained and equipped we may look for good things. In defense of the present generation it must be said that among the patrons of the theatre as it is ~~now~~ who are often blamed for bringing the theatre to the state in which it is, when they have but accepted what money-getting producers have offered - among those patrons there are many who infinitely prefer a performance of DEAR BRUTUS to one of FIDDLERS THREE.

Lyman Abbott says that the threefold service of the theatre is to furnish amusement, rest, and inspiration (The Outlook - April 26, 1921 - Page 634). Louisville Theatres of the past have rendered that threefold service, and we can hope that the day is coming when the theatre will again realize and fulfill its mission in the community. Louisville, then, looks to the future for better days in her theatre, and we dare to say that both the future and the better days are coming soon.

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