

A HISTORY OF LEGITIMATE DRAMA IN THE
COPPER COUNTRY OF MICHIGAN FROM 1900
TO 1910 WITH SPECIAL STUDY OF THE
CALUMET THEATER

Thesis for the Degree of M. A.
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Mabel Winnetta Oas
1955



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By

Mabel Winnetta Oas

A THESIS

Submitted to the School of Graduate Studies of Michigan
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**A HISTORY OF LEGITIMATE DRAMA IN THE COPPER COUNTRY
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AN ABSTRACT

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ABSTRACT

The purpose of this study is to show that in the Copper Country of the Upper Peninsula of Michigan there existed at the beginning of the twentieth century a decade of extensive and varied theater activity. To the modern opera houses at Calumet and Hancock came professional touring companies of high merit. Outstanding stars such as Richard Mansfield, Otis Skinner and Madame Modjeska performed there. An investigation of the historical background of the region as set forth in Chapter I reveals the industrial and sociological factors which contributed to an interest in the theater. The development of copper mining throughout this Keweenaw peninsula during the nineteenth century brought people of wealth and culture from Eastern metropolitan areas as well as immigrants from Europe. The gradual blending of diverse nationality groups into a unified American community prompted a common desire for entertainment. The fulfillment, of this need as portrayed in Chapter II, was met by the building of a municipal opera house at Calumet in 1900 and the Kerredge Theatre at Hancock in 1902.

Chapter III establishes the fact that receptive audiences and excellent playhouses attracted professional touring companies of high quality to the Copper Country. An intensive study of the Calumet Theater reveals a total of over eight hundred performances during the 1900 - 1910 period. An analytical survey of the plays, the stars, and the companies which appeared there reflects the picture of the American theater at large.

Shakespearean productions were presented as were the plays of Ibsen, Barrie and Pinero. A growing interest in native American drama may be detected in the numerous performances of plays by Clyde M. Fitch, George Ade and James A. Herne. Outstanding personalities of the American stage played there as did popular actors of lesser enduring fame. The theater fare was varied. Legitimate drama was supplemented with musical shows, vaudeville, and minstrels. Through an analysis of the plays, the actors, and the touring companies the general transitional trend of the American theater under the encroaching influence of commercialism and moving picture industry is detected.

In the final chapter an approaching decline in legitimate drama is forecast. Although it was to be supplanted by moving pictures and other forms of entertainment it had made a lasting contribution to the life of the Copper Country.

THE COPPER COUNTRY

- By William J. Massingham

Sequestered here in hidden vale
These towns reveal a charming tale;
They do not lie, they do not stand,
They cling for there is naught of level land.

Here cross one promontory free
Extending far into the sea....
'Tis Keweenaw, soft Indian name,
That gave this copper world wide fame.

Frontispiece

THE CALUMET THEATER

Calumet, Michigan

Opened March 20, 1900

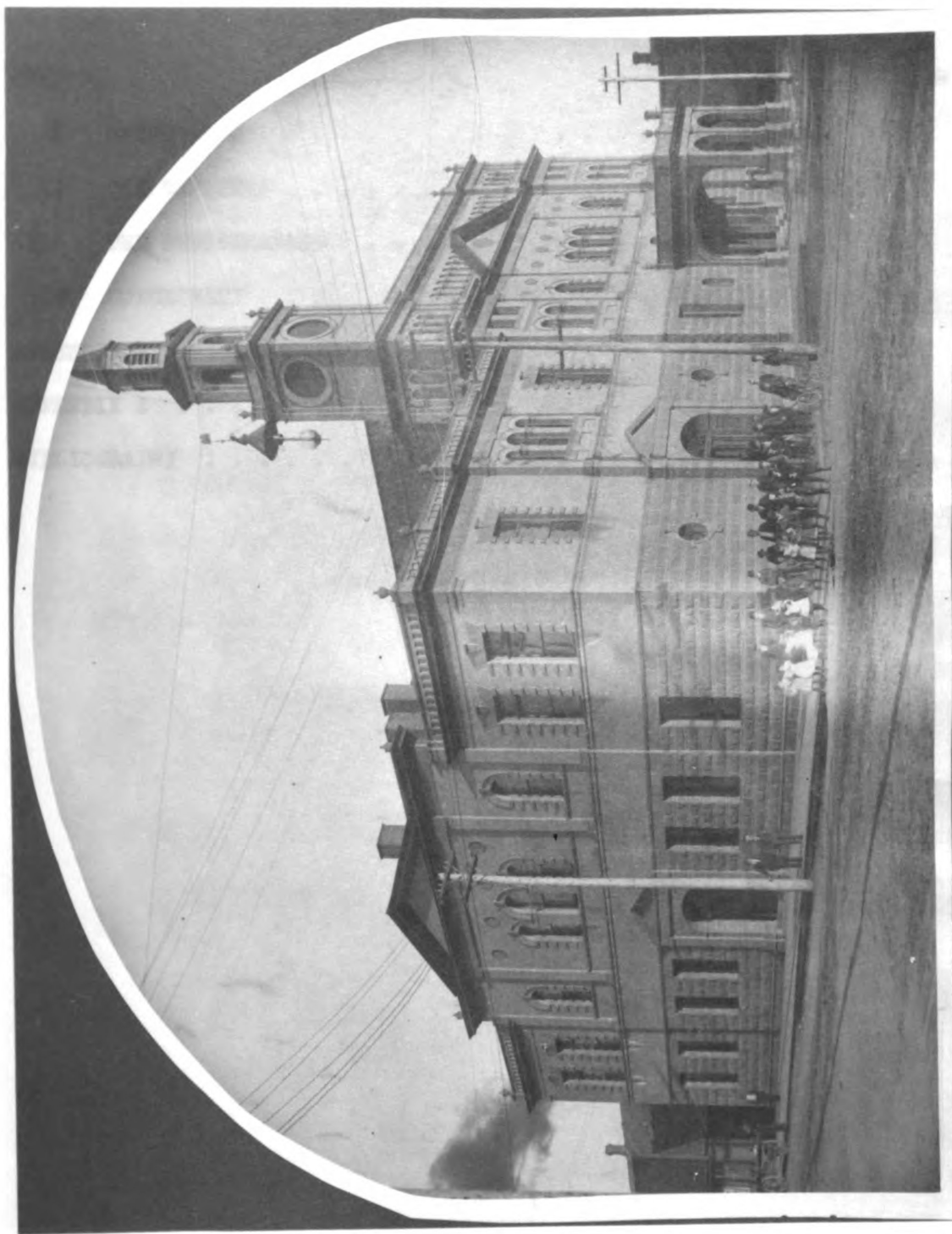


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CHAPTER I

BACKGROUND

A HISTORY OF LEGITIMATE DRAMA IN THE COPPER COUNTRY
OF MICHIGAN FROM 1900 TO 1910 WITH SPECIAL STUDY
OF THE CALUMET THEATER

CHAPTER I

BACKGROUND

The annals of Michigan theater history record many interesting events but none more exciting than the story of legitimate drama in the Copper Country. To this remote northern section of the Upper Peninsula came the elite of the American stage. Richard Mansfield and Otis Skinner, Madame Modjeska and Lillian Russell played before the footlights of its modern opera houses. More than eight hundred performances were given in one theater alone during the first decade of the twentieth century.¹

To preserve a picture of theatrical activities which flourished from 1900 to 1910 and to recapture a semblance of the spirit which prompted a love of drama in that frontier region of Michigan, is the dual purpose of this study.

A survey of the history and social background of the Copper Country is necessary to a clear understanding of its theatrical heyday. No institution arises full blown at any given time or place without having been shaped by underlying forces to its final fruition. In order that the segment of theater history under consideration may

¹Ledger, Financial Record of Calumet Opera House, 1900-1917. Michael Stucel, City Clerk, Calumet, Michigan.

be clearly understood, the first chapter will recount briefly the development of this copper mining region along economic and cultural lines. Subsequent chapters will describe the physical facilities which attracted high quality talent, the plays and actors who performed in these theaters, and the influence which a decade of legitimate theater left.

Paradoxical as it may seem, the Upper Peninsula, Michigan's last frontier, was the scene of her earliest explorations. When Jean Nicolet in 1634 sought a shorter route to China he traversed the northern shore of Lake Michigan to find not the barbarous hordes of Tartary but the naked savages of the Chippewa Indian tribe.² Then followed to this region the missionary, the explorer and the fur trader, each lured by a goal which in its attainment left a lasting impression on the vast wilderness.

A political incident in 1836 known as the Toledo War made the Upper Peninsula a part of Michigan in exchange for a lake port for Ohio. The vast unknown wilderness to the north was as a thing apart to the young commonwealth. The politicians of that day could little envision a time when this

sterile region on the shores of Lake Superior would become the world's richest source of lumber, iron, and copper. Yet soon after the territorial transfer Michigan had gained in natural wealth many times what it had lost, for the despised wilderness was destined within fifty years to prove itself a repository of

² Walter Havighurst, The Long Ships Passing. (New York: Macmillan Co., 1942), p. 5.

the richest and most extensive copper deposits of the century, as well as of iron ore.³

Upper Peninsula taxes have poured into Michigan's state treasury two hundred times the amount the Toledo strip has paid to Ohio.

In this vast area which became a part of Michigan through political accident is found the Copper Country. A pointed finger of land, known as the Keweenaw Peninsula juts almost a hundred miles into Lake Superior about midway between its eastern and western extremities. This rugged, elongated terrain is in places only twelve miles in width and is characterized by a spine of copper-bearing rock. Here was enacted in the 1840's the first mining boom on the North American continent.⁴ From this point emigrated the 49'ers to a stronger glitter of gold at Sutter's Mill than existed in the copper veins of Keweenaw. Here in the century that followed grew up an isolated, highly industrialized group of communities, heterogeneous in their social background yet closely linked together in their mutual interests and aspirations.

At the close of the nineteenth century the Copper Country was not a traditional western mining camp but rather a permanent, solidly established community of good homes, excellent schools and churches and a well developed economic life. Families of second and third generation formed the bedrock of the social strata. Many people from Boston, Pittsburgh, and other cities in the East had arrived during

³C. Harry Benedict, Red Metal. (Ann Arbor: University of Michigan Press, 1952), p. 2.

⁴F. Clever Bald, Michigan in Four Centuries. (New York: Harpers, 1954), p. 234.

the first copper boom in the 40's inspired by geological findings of the young scientist, Douglass Houghton. They brought the capital with which to develop the resources of this region, and the culture which was to maintain an ordered way of life.

Those days of the 90's were times of opulent living in the Copper Country. Houghton was the social seat of the mining communities and here an upper strata of society held sway in much the same but abbreviated way as did New York's "400" under the Astor regime.⁵

The earliest mining developments took place in the extremities of the range, near Copper Harbor on the north and at Ontonagon and Rockland on the southwest, where solid masses of red metal were uncovered in their natural state. The vast middle section around Portage Lake, completely by-passed in the early days, was to await a different technological approach in the 70's and 80's. It remained for men of energy and wisdom such as Ransom Sheldon, Quincy Shaw, and C. C. Douglass to set in motion the currents which led to the discovery and development of the deep-lying conglomerate ore bodies around Houghton, Hancock and Calumet. Once activated, these mines became the center of the industry while the earlier developments dwindled and their workers turned to other pursuits.

The barriers of isolation and distance challenged these pioneers. Yet nature, as if in compensation for the hardships presented, lent an assisting hand in making the region accessible. Cradled between

⁵Houghton Daily Mining Gazette (Houghton, Michigan, April 9, 1952.

the steep, copper-bearing cliffs lay elongated Portage Lake, tapering to narrow channels which entered Lake Superior on either side of the Keweenaw Peninsula. Here the lake steamers from Buffalo entered, bringing settlers from the East as well as immigrants from across the seas. Here, too, the ore could be loaded onto freighters which bore it directly to eastern markets. When railroads penetrated the northern wilderness in the latter part of the century they were attracted to the region by the well-established "copper cities" of Houghton, Hancock and Calumet.

In these communities a definite stratification of society existed. The mining companies, which were organized and operated by Eastern capitalists, had brought in an educated class of people who were cosmopolitan in their tastes. An influx of professional people--doctors, lawyers, engineers and architects--followed. Merchants, brokers and business men of all types arrived. Well-trained school executives and teachers came. Michigan College of Mining was established at Houghton in 1886, and Suomi College at Hancock in 1898. At Calumet a business college was founded. It was from this group of people who had a background of Eastern or European culture that the desire for theater was to arise. These were the people who built the mansions still standing in Houghton and Calumet today and staffed them with servants newly arrived in America.

The mining industry attracted also large numbers of immigrants. These people came from widely differing European backgrounds and settled in little nationality groups in the copper region. The tin miners

from Cornwall and Wales brought the know-how which made them captains and bosses in the copper mines. Their Cousin Jack and Cousin Jenny traditions still linger throughout the Upper Peninsula. The Germans, the Irish, the Italians, and the Finns arrived by shipload in response to unrestricted immigration laws and mining agent promoters. In 1881 Governor David H. Jerome asked the Legislature to establish a commission of immigration. A pamphlet, "Michigan and Its Resources" was translated into various European languages and widely distributed abroad. It attracted thousands of immigrants and many of these northern Europeans chose to settle in the Upper Peninsula where wages were slightly higher and where climate and industry were akin to those of their homeland.⁶

Many people from Finland found their way to the Copper Country. A steady stream of Finns arrived each year throughout the 90's but in 1900 the number rose sharply. The United States Immigration Bureau announced that about 55,000 people were preparing to leave Finland in the spring and that most of these people would settle in Northern Michigan, Minnesota and Wisconsin.

These people are leaving their country because of persecution by the Russian government. They expect to become citizens of the United States.⁷

The copper country welcomed many of these Finnish immigrants who settled in or near Hancock where their own Suomi College was located.

⁶Bald, op. cit., p. 295.

⁷Houghton Daily Mining Gazette, Jan. 9, 1900, p. 3.

These people who came to the Copper Country were not the roving prospector transient miners, later popularized in Western movies. They came to establish themselves in a new order of life and their roots were permanently planted. They found employment with companies such as the famous Calumet and Hecla; they learned the language and took out citizenship papers; they sent their children to public schools which broke down nationality cleavages; they enjoyed a standard of living in company-owned houses superior to anything they had dreamed of; they enjoyed hospital and health protection. In short, they worked and prospered under a system characterized as "benevolent paternalism". At one time Calumet and Hecla Mining Company owned over a thousand houses which were rented to employees at approximately one dollar per room per month, including water supply.⁸ Many miners owned stock in the company. They paid regularly into an aid fund which when liquidated in 1928 had paid out \$2,500,000 in death and sickness benefits. Only the great strike in 1913 saw any serious labor difficulty, and it is generally agreed that that trouble was fomented by outside union leaders.

That these people should seek an entertainment outlet to counterbalance the monotony of their daily activities is a natural assumption. This was before the age of moving pictures and radio. Their working day was long and tiresome and the winters were cold and bleak. The nationality groups held together due to their common culture and

⁸Benedict, op. cit., p. 214.

language backgrounds and sought within these boundaries to perpetuate their own special interests. The Welsh had their singing societies, the Cornish their famous wrestling matches, the French a dramatic society which produced plays in their native language, the Germans and Finns their Saengerfests and Choral Festivals. Yet on the Fourth of July all joined together in a glorius callithumpian parade and celebration. Forces were at work which gradually but surely replaced the old world interests and welded these diverse groups into an American community.

The new century brought many signs of prosperity and future development to the Copper Country. Houghton and Hancock were extending their city limits. Two daily newspapers were published in the area. New hotels, homes and business blocks were built. An electric railway which would bring these towns together through interurban service received its charter. Newspapers began advertising typewriters, telephones, and electrical service. For the first time the human voice was carried by long distance telephone from the Copper Country to Detroit and Lansing. The outside world was beginning to realize that in the Northern wilderness was a little copper kingdom replete with the essentials and many of the luxuries of modern civilization. Improved transportation facilities brought further proof of this impression.

Prior to this time the area had been served by the Copper Range Railroad, a local line which ran connecting spurs to the Duluth, South Shore and Atlantic Railway, the main road between Duluth and Marquette.

Roundabout connections to Green Bay and Milwaukee also were possible. In December, 1899, however, daily overnight service from the Copper Country to Milwaukee and Chicago was established. The captions "first class service", "latest pattern sleeping cars" dispelled the feeling as well as the fact of isolation. Improved railroad service was the needed link to unite this area with traveling theatrical talent.

The turn of the century saw here an unprecedented era of growth and prosperity. Calumet was a community of over 50,000 population. Houghton and Hancock, fifteen miles to the south of it, were twin cities separated only by the half-mile long bridge across Portage Lake. Each had a distinct personality and strong was the healthy rivalry existing between them. Yet this very rivalry was an impetus to each one's maximum development.

At a meeting in late December, 1898, the Calumet village council was faced with a problem. So much money had accumulated in the city treasury that they must decide how and where to spend it. None of the traditional needs confronted them. Streets were paved and lighted, the fire and police departments were fully adequate and handsomely equipped. No need for a park or city library existed, for the Calumet and Hecla had provided these. How then should they spend the surplus of \$50,000? One councilman who had been reared in Boston ventured an opinion, "What Calumet really needs is an opera house. This isn't a Klondike town."⁹ The other councilmen were enthusiastic over the idea.

⁹Angus Murdoch, Boom Copper. (New York: The MacMillan Co., 1943), p. 151.

Their city had passed through its dance-hall, boom-town days and had now come of age. It was ready for culture. A Detroit architect was engaged immediately; plans and actual work took over a year, but on March 20, 1900, a handsome three-story structure adjoining the city hall was completed and opened as one of the first municipal theaters in the United States.

The building of opera houses was not as much of an innovation in American cities and villages as the above might indicate.

Beginning in the seventies, nearly every town sooner or later had a building or hall in which plays or other entertainments were held. The name opera house was not exactly descriptive, for operas were seldom heard even in the cities. It was adopted because it sounded cultural and because the term theater was distasteful to many persons.¹⁰

Often the opera house was the second story of a business building. It had a stage and usually the barest of equipment. Yet besides its use for local entertainment, concerts, and lectures, traveling professional companies could and did play in it, much to the delight of capacity audiences.

Nor was the Copper Country without its earlier opera houses as will be shown later in this discussion. Almost every village had its public hall where local and imported talent performed. Traveling stock companies had played in these occasionally despite the isolation and inaccessibility of the region. John E. Warner, manager of the company which presented Clyde Fitch's Nathan Hale starring Howard Kyle, at the new Calumet theater on June 7, 1901, told of having played in

¹⁰Bald, op. cit., p. 311.

Calumet and Houghton in 1868, as a member of a troupe which featured John Dillon. Three years later, in 1871, he toured the same region in a minstrel show. He was amazed at the contrast of that early day and 1901, surprised at the size of Calumet, and spoke in glowing terms of both the present theater and the audience.¹¹ Otis Bowers, a member of Bowers and Bushby Minstrel Company which appeared in Calumet March 29, 1900, recalled having played in the old Red Jacket Opera House at its opening performance given by Beach and Bowers Minstrels in April of 1887. Yet these early opera houses were used primarily for local purposes and relatively few theatrical troupes found their way to them.

With the opening of the new opera house at Calumet and the demonstration that high quality talent could be attracted to the Copper Country, neighboring communities became aware of their inadequate facilities. Even in Laurium, a village of 10,000 people, with an assessed valuation of \$3,000,000 located only a mile from Calumet, this feeling sprang up. The local press of June 1, 1901, carried the headline MODERN THEATER MAY BE ERECTED. The article reported that a group of business men were forming a company for financing the erection of a modern playhouse.

Our present hall is inadequate. It is nothing but an old barn ...with no stage facilities. Few shows play here each year and companies never return. Laurium is badly in need of a modern and up-to-date playhouse and the sooner one is built the better for the town and community.¹²

¹¹Houghton Daily Mining Gazette, June 8, 1901, p. 6.

¹²Ibid., June 1, 1901, p. 8.

Houghton and Hancock likewise were acutely aware of the need. Groups of citizens in both towns began promotions for a first class opera house. In Houghton, repeated attempts were made to form a company of business men to erect a theater. Apparently the conservative element dominated for sufficient capital was never available. In February of 1900 there was agitation for remodeling the Armory so that a larger, better-equipped stage would permit traveling companies to use their own scenery which was impossible in the then cramped playing space.

With a good-sized stage here, as well as at Marquette and Calumet, they (companies) could afford to make this territory while enroute to the Pacific Coast. Houghton had the reputation in New York and Chicago of being one of the best show towns in the state and with a first-class opera house there is every reason to believe that some of the best companies on the road would come.¹³

Four days later the city council met in special session to consider plans for a proposed addition to the city hall for an up-to-date opera house as presented by the architects Charlton, Gilbert and DeMar. The need was stressed but no action was taken.

The town needs it badly. Every other town of this size has one or is getting it. Why not Houghton?¹⁴

Less than a half mile across Portage Lake similar currents were at work in Hancock. It was rumored that a Bay City firm was attempting to secure a 99-year lease on the Germania Hall property with a view to erecting an opera house.¹⁵ Both Hancock and Houghton

¹³Ibid., Feb., 9, 1901, p. 8.

¹⁴Ibid., Feb. 13, p.8.

¹⁵Ibid., Feb. 13, p. 3.

were impressed with the success of the Calumet theater as they saw the superior type of entertainment being booked there weekly and the enthusiastic reception being accorded these quality companies. Special trains were run from nearby towns to accommodate the crowds which wished to attend. The interurban, nearing completion in 1901, would further increase the patronage. There was a golden opportunity for fine theater in Houghton and Hancock if only facilities were available.

William Kerredge, a progressive hardware merchant and civic-minded member of the city council, personally found the answer. On January 7, 1901, he purchased from St. Patrick's Society the then only existing public entertainment house in Hancock known as St. Patrick's Hall, which was located on one of the town's most favorable business sites. The purchase price was \$18,500. He announced immediately his intention to replace this building with an elegant, modern, up-to-date opera house. The press notice of March 14, 1901, reflects the welcome with which the public greeted this information.

Hancock is to have an opera house, one of which the people of the twin cities may well be proud. It is to be erected and owned solely by William Kerredge, the Quincy Street merchant. Mr. Kerredge informs the Mining Gazette that he has already ordered architect B. H. Pierce to make plans for the new playhouse and that work will be commenced on it as soon as possible.¹⁶

Then followed a description of the proposed theater ending with the assurance that the

opera house will be fitted in such a manner as to make it one of the best playhouses in the Upper Peninsula. Mr. Kerredge expects to spend between \$60,000 and \$75,000 on the place.¹⁷

¹⁶Ibid., March 14, 1901, p. 3.

¹⁷Ibid.

Mr. Kerredge, his son Ray, who became the manager of the new opera house, and B. H. Pierce, the architect, went first to Calumet to inspect the new theater there and to confer with Manager John D. Cuddihy. These two theaters from the very first tended not to operate in competition to one another but rather to work on a cooperative basis. Both managers saw the benefits of mutual effort in striving for high class bookings. They realized that there was room for both and enough people to support two first class show houses.

Careful planning and caution marked the steps with which Mr. Kerredge proceeded. A tour of inspection to Chicago, Detroit and other Midwest cities made him familiar with latest designs in theater construction. He announced that he would continue to operate St. Patrick's Hall until the following autumn, thus giving his son Ray an opportunity to work in theater business before assuming management of the New Kerredge. On February 18, 1902, the contract was awarded to Gauthier Bros. of Hancock and work began immediately. The contract stipulated that the theater was to be completed by August 25 of that year which would permit an early fall opening. Ray Kerredge began almost simultaneously with the breaking of ground to make bookings for the fall and winter season.

The early commencement of work upon the site first announced by the Mining Gazette will satisfy the people of Hancock for the long-looked-for opera house. Thanks to Mr. Kerredge it at last is to become a reality.¹⁸

¹⁸ Ibid., Nov. 30, 1901.

Plans and work proceeded on schedule. The new opera house was completed in August. When the fall season opened the people of the Copper Country had available for their theatrical entertainment two fine modern opera houses, the Calumet and the Kerredge, in which during the next decade were to appear many of the finest attractions on the American stage.

CHAPTER II

THE THEATERS

CHAPTER II

THE THEATERS

As indicated in the first chapter of this study, opera houses did exist in the Copper Country of Michigan prior to 1900. The physical facilities they provided, however, were inadequate to attract first class traveling companies. This chapter will survey briefly these ~~older~~ theaters and describe in detail the two new ones, namely the Calumet Opera House and the Kerredge Theater at Hancock, whose excellent equipment made possible the performance of the plays to be discussed in Chapter III.

The older so-called opera houses which developed in most Copper Country towns during the last quarter of the nineteenth century were in reality town or community halls. Used primarily for political rallies, concerts, lectures, and home talent plays, their temporary seating arrangement permitted conversion into dance halls and reception rooms for the huge wedding festivities common in those frontier towns. Although each had a small curtained stage, it was ~~thoroughly inadequate~~ and ill-equipped for the production of plays.

The old Red Jacket Opera House in Calumet, which opened in 1887, was located in the second story of the city building. Laurium had a meeting place called the Italian Hall. Five miles from Calumet the thriving mining town of Lake Linden had an opera house in which small traveling troupes frequently played week-long engagements. St. Patrick's Hall in Hancock served that community until 1901 when William Kerredge began the erection of his new playhouse on its former site.

In Houghton the public entertainment place was the Armory Opera House, owned by the local militia and equipped with a stage where home talent and stock company plays were performed. Yet these opera houses all were poorly suited to the needs of professional companies. Complaints to this effect were frequent.

There has been considerable talk in Houghton during the past year about a new and up-to-date opera house for the city....The trouble with the Armory is that most of the larger companies cannot use their scenery in it. This has a bad effect on the show.¹⁹

Audiences of 1900 were fascinated with the technical phases of play production such as lighting, scenery, costumes, and off-stage effects. Often these were featured in newspaper advertisements and billboards above the merits of the play and the actors. In a review of Devil's Auction, which played in the Calumet Theater shortly after its opening, the audience interest in scenery was shown.

For the first time Calumet has seen a genuine spectacular show, and for the first time in the history of the Copper Country have traveling theatricals been offered the opportunity of displaying a carload of scenery upon a stage. Devil's Auction has appeared here before but was always obliged to leave its scenery in the railroad yards. Tuesday night every piece carried by the company was displayed and the result was a grand spectacular effect.²⁰

Advance publicity for Faust, which appeared in Calumet on October 6 of that same year, noted that Porter J White, manager, carried 16,000 feet of electric wire, eight calciums, and almost 20,000 square feet of scenery, all of which would be seen in his production of Faust.²¹

¹⁹Houghton Daily Mining Gazette, Feb. 9, 1900, p. 8.

²⁰Ibid., May 3, 1900, p. 5.

²¹Ibid., Oct. 6, 1900, p. 5.

Copper Country audiences of that period were as intrigued with these trappings of the play as were the old Greeks with their deus ex machina. With older opera houses lacking stage facilities for the use of special scenery, as well as switchboards for effective lighting, audiences felt a need which only better equipped opera houses could supply.

The opening of the Calumet opera house in March, 1900, ushered in a new era of legitimate drama in the Copper Country. Built as a municipal theater at a cost of almost \$70,000, it belonged to the people as truly as did the public schools, the water and light systems, and the streets upon which they walked. A deep civic pride reflected itself in the press notice announcing its completion:

The opening will be the greatest social event ever known in copperdom's metropolis. There will be no complimentary tickets issued for the first performance of the new Calumet Theater. The council, the press, and everyone else will have to put up the coin if they desire to see this theater in all its glory on the night of March 20. An auction sale of seats will take place at the council chamber in the fire station at 2 o'clock tomorrow afternoon. About every leading business man in the city has placed a commission with someone or other to bid on from two to a dozen seats at whatever the cost.

The opening performance will be a big affair socially. The wealth, culture, beauty and refinement of copperdom will be there to do honor to the occasion and the performance. The Highwayman is an attraction worthy of their patronage. Never in the history of the Copper Country has there been such a gathering of fashionable folk as will be seen at the theater on this occasion.²²

The people's pride in this new theater was well-founded. Designed by the local architect, D. K. Shand, the theater occupied a large separate unit of the municipal building on Sixth Street. Its pleasing exterior featured a columned marquee which was brilliantly

²²Ibid., March 12, 1900, p. 5.

illuminated by electricity. The interior, with its overall plan based on the best 1900 knowledge of theater design, was comparable to show-houses in metropolitan areas.

The theater had a seating capacity of about 1200 - 419 in the parquet, 400 in the first balcony, and 380 in the gallery. The graceful curving lines of the horseshoe shaped balcony and gallery were pleasing not only from an aesthetic standpoint. Architecturally, they indicated a type of support which eliminated view-obstructing columns on the main floor. Four boxes, two on either side of the stage, were of pleasing design and elaborate appointments.

Smooth lines of horseshoe curved contour characterized the proscenium arch which was 32 feet wide and 28 feet high at its midpoint. Noticeably different was its simplicity of line and decoration from the ornate picture-frame style of stage opening in vogue during the Victorian era. Above the graceful curve of this arch on the gradual slope of the ceiling were murals representing the five arts-- painting, music, drama, poetry, and sculpture. A copper, spheroid-shaped chandelier brilliantly illuminated with over a hundred electric lights was suspended from the vaulted ceiling. This copper chandelier was the pride of early theater audiences. In 1918 when heat from a backstage fire poured forward into the ceiling area and damaged the chandelier, people were bitterly disillusioned to find its interior a dark base metal rather than the pure solid copper they had believed it to be.²³

²³Personal interview with Mr. St. Germain, present Manager of the Calumet Theater, June 14, 1955.

A gradual five foot fall in floor elevation from the rear to the orchestra pit was achieved by a tier arrangement of seats. The aisles, however, were on a gradual continuous slope. Opera chairs of the latest design, upholstered in green Waldorf tapestry, were furnished by the Heywood Manufacturing Company of Chicago.

William Eckert, also of Chicago, was awarded a contract for the interior decoration of the theater, exclusive of the scenery, for a sum of \$2,680. The general color scheme he used was a pleasing combination of crimson, gold, and ivory. Plastic relief work in Renaissance style ornamented the proscenium, the grills of the boxes, and the curving contour of the balcony and gallery. Portieres, valances, and draperies were in empire green. The whole when completed presented one of the finest interior decorations to be found in theaters anywhere on the American continent.²⁴

The stage was the strongest focal point of local pride. It measured 66 feet in width, 28 feet in depth, and 60 feet in height. Fly galleries were separated by a distance of 48 feet, while the galleries themselves were thirty feet above the floor of the stage. Eight dressing rooms were located under the stage and four star dressing chambers, two on either side, were placed in the area over the boxes. A trap door arrangement on the stage floor served both utilitarian and dramatic ends. It provided elevator service for lowering wardrobe trunks and heavy equipment to the dressing and property rooms

²⁴Houghton Daily Mining Gazette, Dec. 4, 1899, p. 5.

below the stage and also was the device for executing disappearing acts found in many of the plays performed at that period.

Howard Tuttle, scenic artist of Milwaukee, built and painted the elaborate stage scenery for which he received \$3,000. Several of these ornate sets and drops may still be seen today. They exist in a remarkable state of preservation after fifty-five years, gathering dust and memories in the darkened backstage area of a present-day movie theater. Their ghostly presence bespeaks a glory of legitimate drama long since departed.

On the opening night of the Calumet Theater, March 20, 1900, all twelve hundred seats were occupied. Before the curtain was raised for the first time Captain W. E. Parnell of the Calumet and Hecla Mining Company stepped from his box and congratulated the people on the magnificence of the new playhouse and their good fortune in securing it at such a comparatively small cost. The audience testified to their appreciation by long applause. Press comments the following day aptly expressed the prevailing public sentiment:

At last the amusement-loving people of Calumet and the entire Copper Country have experienced the realization of a hope long entertained--the opening of a modern theater. This city has dedicated a theater which is the peer of any like building in the northwest.....

Calumet boasts of 45,000 people and among them are two or three thousand who love the drama and opera, but they have been denied the pleasure of seeing either dramas or operas of note because there was no playhouse wherein a company of standard reputation could be induced to appear. Now there is every probability that the higher class performances will visit our city, and be liberally patronized too.²⁵

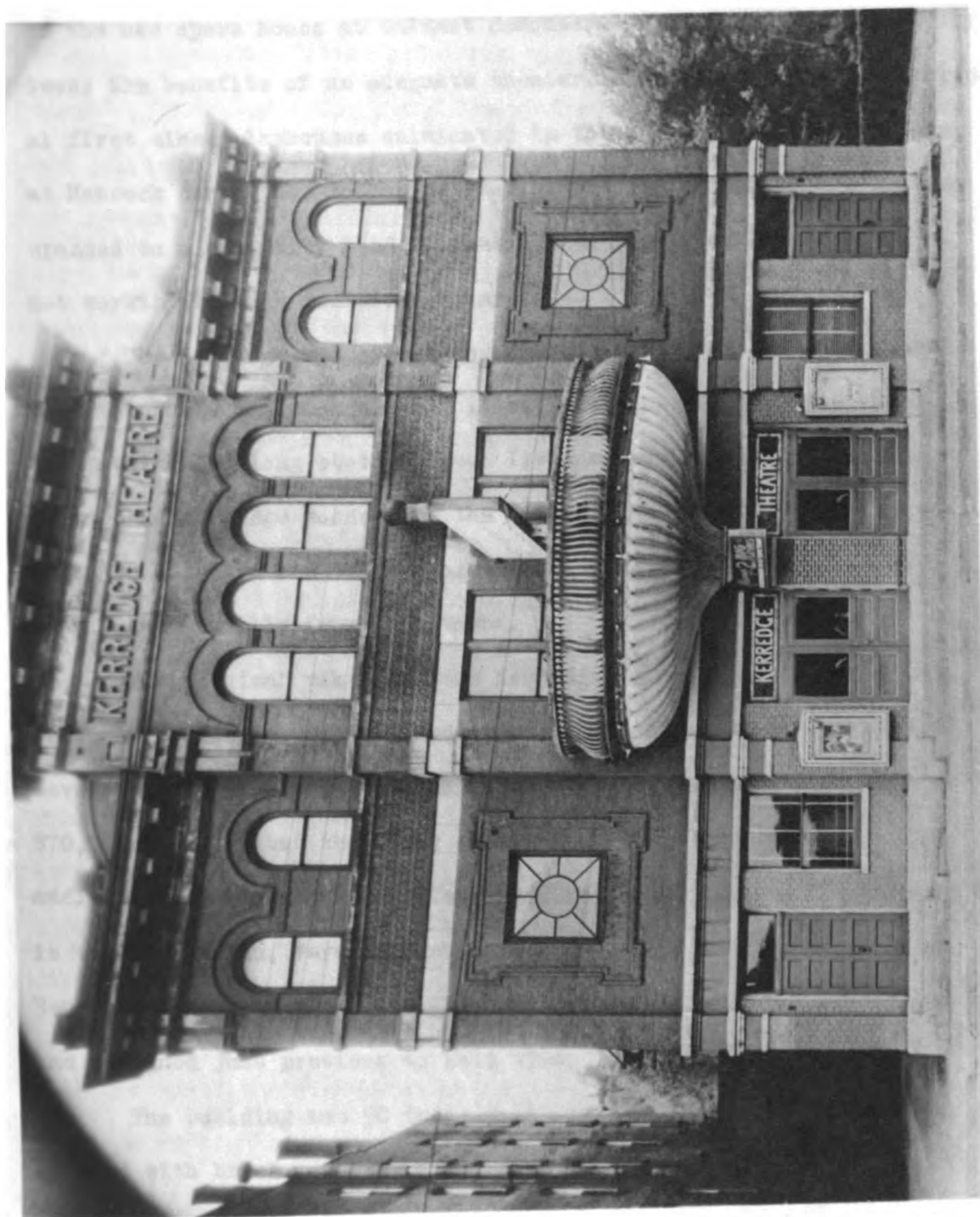
²⁵Ibid., March 21, 1900, p. 5.

Figure 1.

The Kerredge Theatre

Hancock, Michigan

Opened September 5, 1902.



As shown in the first chapter of this study, the establishment of the new opera house at Calumet demonstrated to other Copper Country towns the benefits of an adequate theater. Efforts to obtain additional first class playhouses culminated in the building of the Kerredge at Hancock during the following year. Here individual enterprise responded to a community need in contrast to the group effort at Calumet working through municipal channels.

The Kerredge was erected on Quincy Street, on one of Hancock's most favorable business sites. It replaced the old St. Patrick's Hall which had long stood there. Its comparative nearness to the Portage Lake bridge connecting the twin cities made it easily accessible to Houghton and in the succeeding years its patronage drew heavily and equally from both towns.

The original plans for the Kerredge as drawn up by the architect, B. K. Pierce, in 1901 underwent modification in the interim of several month's delay. Originally Mr. Kerredge planned a \$60,000 or \$70,000 theater, but the final cost was slightly over \$40,000. The additional services of Oscar Cobb and Sons of Chicago, who specialized in theater design, were engaged. They patterned the Kerredge Opera House very closely after the Illinois Theater in Chicago which they had designed just previous to this time.

The building was 50 feet by 120 feet in size and constructed of wood with brick veneer. It was planned solely for the theatrical purposes. Much attention was given to ventilation, illumination, and acoustical qualities. The main entrance on Quincy Street featured a

broad circular portico. Inside the entrance was a spacious lobby containing the ticket office and checking stand with waiting and smoking rooms adjoining it. Two broad carpeted staircases led to the balcony and gallery. In the center of the ceiling fifty feet above the floor was a beautiful dome. Four boxes were located at the ends of the dress circle with arches leading into them from the auditorium and steps from the boxes leading to the stage.

Slightly larger than the Calumet Theater, the Kerredge had a seating capacity of 1565. The parquet could seat 500 people, the balcony 365, and the gallery 700. Apparently fire regulations were meager, for the management announced that by placing additional chairs in the aisles a crowd of two thousand people could be accommodated.

Two safety features, however, were most commendable. An asbestos curtain, something entirely new in stage equipment, was installed to prevent the spread of fire should it occur backstage. Fire escapes were erected on the west side of the theater with balconies extending five feet from the building. These were patterned after the Milwaukee city ordinances and indicate the public's increasing consciousness of fire hazards in public buildings. The Calumet Theater had been erected without them. The management felt secure in the fact that the theater with its two wide marble staircases leading to balcony and gallery could be emptied in seven minutes should fire occur! The pressure of public sentiment forced the Calumet City council to install fire escapes in 1901, but they were placed on one side only. The Kerredge profited by their neighbor's experience and was provided with fire escapes in its initial construction.

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The interior decoration work was done under the direction of Otto W. Mitchell, a member of the Chicago firm of Mitchell and Hallbach. Here again the Kerredge was almost identical in appearance to the Illinois Theater. Done in Renaissance style, the general color scheme was a soft blending of green, ivory, and buff. Hand painted figures decorated the walls. These represented the labor of ten men working under Mr. Mitchell's supervision for three weeks.

The figures are very ornamental, neither gaudy nor too prominent, but there is a symmetry and delicate taste in the decoration which makes it most pleasing to the eye.²⁶

Framing the stage was the proscenium arch, 29 feet high and 35 feet wide. Electric lights were set at intervals in the bold ornate decoration. The stage was the largest in the Copper Country measuring 40 feet in depth, 66 feet in height, and 70 feet in width. Its floor was solidly constructed of one and one-fourth inch planks,

Four large star dressing rooms were located on the stage and six more, three on either side, were in the tiers above, easily accessible to the stage. Additional dressing rooms were beneath the stage. Here also were work rooms for the electrician, the property manager, the stage carpenter, and the bill posting department. Included on this floor was the musician's room. In this room today are located the orchestrated scores of all music used in the Kerredge during its early history. These scores may be seen through a locked glass-paneled door neatly pigeon-holed as they have remained for forty or fifty years.

²⁶Ibid., Sept. 5, 1902, p. 5.

The stage scenery was painted by Sosman and Landis of Chicago. Depicted on the front drop was a beautiful water scene with rich coloring. Sixteen sets of scenery with the necessary extra set pieces such as fireplaces and tree stumps were provided. Not to be overlooked was the installation of fifty sets of extra lines to take care of the needs of traveling companies.

Lighting equipment was of the latest and best design known at that time. The switchboard, made of Tennessee marble, was equipped with thirty-five switches and five dimmers. There were border lights of red, white, green, and blue making possible any stage effect desired. No mention was found of spots or flood lights. In all, more than one thousand incandescent lamps were installed in the new opera house, a fact which dazzled the imagination of local theater goers. All wiring and lighting installation was done under the supervision of George Carah, an expert local electrician.

The Kerredge opened September 5, 1902, with the joint appearance of Louis James, and Frederick Warde in Shakespeare's, The Tempest.

More than a thousand seats were sold in an advance ticket sale conducted by a group of enthusiastic, loyal citizens headed by A. J. Scott, C. A. Wright, Dr. W. H. Dodge, George Nichols, and Henry Baer, who used this tangible means of expressing to William Kerredge the appreciation of the community for providing this new opera house. They attempted to raise a substantial sum to be turned over to Mr. Kerredge in recognition of his public spirit and enterprise. There was a general admission price of one dollar. Boxes sold for \$40, parquet seats were

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\$10 and \$5, balcony prices \$2.50 and \$1.50 and the gallery seats were fifty cents.²⁷ Four days following the opening Mr. Kerredge through the newspaper thanked Hancock and Houghton people for their generous support which netted a profit of \$1900.²⁸

The mutual feeling of good will which existed was clearly manifest in the announcement on the opening playbill:

TO OUR PATRONS

In presenting the new Kerredge Theater to its patrons tonight the management trusts that its promises to the people of Hancock and Houghton have been fulfilled and too much credit cannot be given to those whose art, skill, and labor have made possible this beautiful new playhouse in the heart of the Copper Country. The management will pursue a broad and liberal policy, presenting the best attractions at popular prices, and desire that at all times the people may feel at home within the walls of this home of drama.²⁹

Thus a new chapter in Copper Country history was completed and the next act was ready to begin. An audience was there and eager for entertainment. Opera houses had been built and stood awaiting the performances. In the following chapter the culmination of this interest during the first decade of the new century will be recorded with a revelation that "the play's the thing".

²⁷Ibid., Sept. 5, 1902, p. 5.

²⁸Ibid., Sept. 9, 1902, p. 5.

²⁹Playbill for opening performance at Kerredge Theater, Hancock, September 5, 1902, from the files of Mr. Rance Mason, present Manager.

CHAPTER III

THE PERFORMANCES

CHAPTER III

THE PERFORMANCES

In carrying out the purpose of this study, which is to reveal a picture of the legitimate theater in the Copper Country from 1900 to 1910, the author has found it advisable to accede to the principles of limitation and selectivity.

Investigation yields a complete and detailed chronicle of all performances given in the municipal opera house at Calumet during the ten year period under consideration. Official records of the names and dates of these productions exist in the office of the City Clerk. These lend themselves to corroboration and amplification through local press notices of the day. Investigation of the theater itself and personal interviews with individuals who have had first-hand acquaintance with the era further substantiate the findings. Since many of these plays were performed at the Kerredge Theater in Hancock immediately preceding or following their Calumet appearance, this study in focusing upon the Calumet Theater will give an inclusive account of plays which appeared in the Copper Country.

This chapter, therefore, will depict the performances given in the Calumet Theater. An analytical survey will be made of the plays which were presented, of the actors who performed in them, and of the touring companies which played in that area. These factors will be correlated throughout with an over all view of the American theater of that time whose activities they reflected, as well as a comparison

where possible of theater activity in the other Copper Country theaters.

Once the opera house at Calumet was built in early 1900 it immediately served as the focal point of civic gatherings. Although designed primarily for theatrical performances, it was used also for lectures, lyceum numbers, commencement exercises, and similar community enterprises. In 1904 lecturers who spoke there included such widely differing personalities as the noted sculptor, Lorado Taft; America's foremost welfare worker, Jane Addams; and the socialist, Eugene Debs. John Philip Sousa and his famous band gave three concerts there, in 1902, 1906, and in 1912. Since the theater was a municipal institution it was available for all types of entertainment approved by the City Council for a fee of \$40 per night.³⁰

Judicious management characterized the early history of this playhouse. Mr. John D. Cuddihy continued in the position as manager throughout the ten year period under study. His shrewd sense of business acumen, together with a discriminating taste for good entertainment, shaped the policy of the theater into channels which placed his patrons' welfare first. Before the opening date in March, 1900, he secured Mr. R. C. Hacill, stage manager of the Powers Theater in Grand Rapids, to serve in a similar capacity at Calumet. Mr. Jacob Kaiser, who has been in continuous employment at the city hall for over fifty-five years served as one of the first stage hands. His memory is filled with anecdotes of early days in the theater's history.

³⁰Ledger, Village of Calumet, Financial account for 1904, personal interview with Michael Stucel, City Clerk, June 14, 1955.

While local groups did use the new opera house for some events, its intended purpose was for entertainment by imported dramatic talent and this policy was consistently followed.

The Calumet Theater came into existence at a fortunate time in American stage history. The previous decade had been one of prosperity, and the theater was riding high on the crest of what might be called a star wave. Less than two weeks after the opening of their own opera house Copper Country people read in the Houghton newspaper a feature article entitled The Play's the Thing For Money stating that the year 1899-1900 had been the most successful financial season in theatrical history. Box office returns in America had netted over \$25,000,000. Of this amount New York receipts totaled \$6,000,000 while the remaining \$19,000,000 came from cities and areas beyond Broadway.³¹

This was the era prior to the existence of Actors Equity Association which was organized in 1913 for the improvement of working conditions for actors.³² The demands of union stage labor had not yet become a force to reckon with in the theater management. Numerous and flourishing road companies toured extensively, booked either independently or through syndicated companies such as those headed by Charles Frohman.³³ The main requisite for success was a play which

³¹Houghton Daily Mining Gazette. April 10, 1900, p. 7.

³²Lloyd Morris, Curtain Time. (New York: Random House Inc., 1953), p. 306.

³³Arthur Hornblow, A History of the Theatre in America, Vol. II. (Philadelphia: J. B. Lippincott Co., 1919), p. 319.

had enjoyed a run in New York with a famous star in the leading role. Using a popular play as a vehicle and featuring the fact that a popular actor or actress had starred in it, traveling companies enjoyed extensive patronage in both large and small cities. Because of expanded railroad service at the turn of the century these tours reached hitherto remote areas. Calumet, like many other small American cities, sought to attract the best possible quality of these traveling road shows.

Another factor which drew better talent to the Copper Country was the formation of the Lake Superior Theatrical Circuit in April of 1900. Designed to give cities north of Green Bay an improved class of dramatic talent it included Marinette, Menominee, Escanaba, Marquette, Ishpeming, Iron Mountain, Calumet, West Superior, and Duluth. That people in these towns felt the need for a combined effort in attracting better talent is indicated in the following local press item:

These places all bear the reputation of being liberal patrons of the theater and it is but due these lovers of drama that they be supplied with meritorious attractions in compensation for their patronage.³⁴

An investigation of the performances which were given in the Calumet Theater reflect a transitional trend. Although there had been plays written in this country even before the Civil War, there was no such category as native American drama.³⁵ The closing decades of the

³⁴ Houghton Daily Mining Gazette, April 7, 1900, p. 8.

³⁵ Glenn Hughes, The Story of the Theater. (New York: Samuel French, 1928), p. 354.

nineteenth century saw producers drawing heavily upon British and Continental writers such as Pinero, Jones, Wilde, Ibsen, and Moliere. Yet despite the strong hold of foreign plays in New York, producers were beginning to select plays which revealed American interests and problems. They took notice of the works of Bronson Howard, James A. Herne, Augustus Thomas and Clyde M. Fitch. These dramatists were creating a body of actable literature out of native American themes set in regional backgrounds which was to make its impact on the early twentieth century.

Many of these typically American melodramas were given at Calumet. A survey reveals that during the 1900 to 1910 period ten of the thirty-three plays written by Clyde M. Fitch, who was recognized as America's most prolific and most gifted playwright,³⁶ were presented. Outstanding among them was Nathan Hale which appeared on June 7, 1901, and again on May 19, 1902, starring Howard Kyle. Barbara Frietchie also had two performances, first on December 12, 1901, and a year later on December 2, 1902. Fitch wrote many of his plays for specific women stars. This was true of The Straight Road which brought Blanche Walsh to Calumet on March 1, 1907, and The Girl Who Had Everything with its original New York cast featuring Isabel Irving, on September 27, 1907.

Arizona by Augustus Thomas in three appearances presented a regional type play which was very popular at that period. Similar to this were James A. Herne's plays with their Maine locale, Shore Acres

³⁶Oral Summer Coad and Edwin Mims, Jr., The American Stage. (New Haven: Yale University Press, 1929), p. 288.

and Sag Harbor, starring the playwright's daughter, Chrystal Herne, who later became a famous stage personality. Lincoln J. Carter's Flaming Arrow (May 11, 1901), The Eleventh Hour (September 13 and 14, 1901), and Heart of Chicago (March 30, 1903) were thoroughly American in theme. George Ade, an Indiana humorist and dramatist, who poked good-natured fun at American politics, was represented by The Sultan of Sulu (February 23, 1907), The County Chairman (March 3, 1905 and January 15, 1907), and The College Widow (April 19, 1907).

Typical of the broad farce which delighted a certain element in Copper Country audiences were the popular plays of Charles H. Hoyt. His play A Texas Steer played in Calumet three times (August 21, 1900, January 15, 1902, and October 15, 1907). A Contented Woman, A Black Sheep, and A Trip to Chinatown appeared in 1900 and played to capacity audiences.

Hoyt's plays provided clean laughter for countless playgoers. To his gift of pure farce was added a keen if superficial perception of varied American types which he converted into vivid acting parts.³⁷

Other popular dramas which revealed this growing interest in the American type were Old Jed Prouty (November 12, 1901) and Way Down East which appeared twice in 1902 and returned under William A. Brady's management on April 20, 1906. Under Southern Skies played four engagements during this period.

Attesting to the worth of these plays, the Yale University Press series points out:

³⁷Ibid., p. 285.

Most of these plays were not great in a literary sense. They were for the most part sentimental melodrama and were with few exceptions innocent of subtlety or depth. On the other hand they pictured with a fair degree of faithfulness the characteristics of the American heart and mind..... They pleased the audiences for whom they were intended, and paved the way for native playwrights of a later and more sophisticated era.³⁸

Booth Tarkington's debut as a playwright occurred during this era. His Monsieur Beaucaire was the production which brought Richard Mansfield to the Copper Country on June 24, 1902. His The Man From Home played there on January 4, 1909.

William Vaughan Moody's The Great Divide which played in Calumet on September 3, 1909, was a drama which represented a new trend in both author and play. It reflected a growing awareness of public responsibility for social problems in America. "Certainly it was the most literary and literate of the dramas of its period."³⁹

Hall Cain's The Christian depicting in somewhat spectacular fashion the persecutions in Rome during Nero's time was a favorite production and appeared there three successive seasons following the opening of the new theater. Cain's play, The Bondman, with Wilton Lockaye, a famous actor, played at Calumet on June 20, 1908.

Popular novels were an important source of dramatic material. Many of the outstanding dramas of that period were adaptations made by playwrights for immediate demands of the stage. During the ten year period under investigation twenty-six dramatizations of novels

³⁸Hughes, op. cit., p. 355.

³⁹Burns Mantle, The Best Plays of 1899-1909. (New York: Dodd, Mead and Company, 1944), p. VIII.

were presented in the Calumet Theater for a total of forty productions.

Heading the list in popularity was Harriett Beacher Stowe's Uncle Tom's Cabin which Calumet audiences saw seven times in eight years. The spectacular version of Quo Vadis based on the novel by Henry Sienkiewicz, was given three times in 1900 and 1901. David Harum, East Lynne, Richard Carvel, When Knighthood Was In Flower, and The Marriage of Kitty, a dramatized version of a French novel, each played twice. Other successful plays from novels to appear there included Janice Meredith, starring Blanche Walsh, Peg Woffington, Monte Cristo, Mrs. Wiggs of the Cabbage Patch, Peck's Bad Boy, The Virginian, Lena Rivers, Brewster's Millions, and the Robert Louis Stevenson novel, Prince Otto. On May 20, 1904, Otis Skinner performed in The Harvester an adaptation of the French novel, Le Chemineau. Since the audiences of the Copper Country theaters were people who owned and read books, the box office success of these well-known dramatized novels was assured.

In addition to native American type plays and stage adaptations of famous novels, many English and Continental plays were produced in the United States. This was a fluctuating period in which American drama was groping for stabilization. The influence of a rising group of able regional playwrights was to come a generation later. This early period was marked by an international give-and-take, yet many more foreign plays came to New York than did American plays go abroad. Ibsen, Barrie, Pinero, and Shaw were popular with metropolitan playgoers and their plays were frequently taken on tour.

The first Ibsen play to be presented in the Copper Country was a production of Ghosts on November 3, 1903. Appearing in the part of Mrs. Alving was an American actress, Mary Shaw, who had for many years toured with Madame Modjeska in supporting roles.⁴⁰ The following year Clara Thropp starred in Ibsen's A Doll's House. Plays by James M. Barrie included The Little Minister on December 12, 1900, and Alice-Sit-By-The-Fire, starring Roselle Knott, June 3, 1907. Pinero's The Second Mrs. Tanqueray brought one of Broadway's stars, Rose Coghlan, to Calumet on May 15, 1905. The Hungarian playwright, Ferenc Molnar, was represented in a play entitled The Devil on October 3, 1908, which George Arliss had made popular in a most successful Broadway run the preceding season. Throughout the decade playgoers of Calumet saw Shiller's Mary Stuart, Richelieu by Bulwer-Lytton, Francesca de Rimini by Charles H. Boker, Lazarre, The Two Orphans, Dumas' Camille, Virginus, David Garrick's Loves, and Du Barry, all plays of recognized worth. Also they saw classics of the Colonial period when Joseph Jefferson Jr. and his brother William played The Rivals in 1903 and again in 1908. Stuart Robson had appeared earlier in Goldsmith's She Stoops to Conquer May 13, 1901. Throughout this period the unfailing recipe for a successful tour was either a popular star or a famous play either by current or classical standards.

Shakespearean productions held a unique place among attractions in Calumet as elsewhere. The popular appeal was always in evidence,

⁴⁰John Parker, Who's Who In The Theater. (Boston: Small, Maynard & Co., 1922), p. 725.

Figure 2.
Program
Shakespeare's The Tempest
Opening Performance
at the
Kerredge Theatre
Hancock, Michigan

KERREDGE THEATRE.

WILLIAM KERREDGE, Prop.

RAY KERREDGE, Mgr

Inaugural Performance - - Sept. 5, 1902

◀ PROGRAM. ▶

Overture - - Calumet and Hecla Orchestra
Address - - OSCAR COBB, Architect, Chicago

THE PLAY

Wagenhals and Kemper directing the tour of Miss Blanche
Walsh here present

Louis James and Frederick Warde

◀◀ In William Shakespeare's Comedy ▶▶

THE TEMPEST

Arranged in 4 Acts with original scenery from the brush of H. Logan Reid
and special music composed by Maxime De Grosse.

THE CAST.

Prospero—Rightful Duke of Milan	MR. WARDE
Antonio—His brother, usurping Duke	Mr. Alexander Carleton
Alonso—King of Naples	Mr. Seymour Stratton
Sebastian—His brother	Mr. Thomas Wenduck
Ferdinand—Son to King of Naples	Mr. Norman Hackett
Gonzalo—An old Counsellor	Mr. J. H. Hollingshead
Adrian { Lords	Mr. W. Huntington
Francisco {	Mr. George McCulla
Caliban—A Savage and deformed Slave	MR. JAMES
Trinculo—A Jester	Mr. Thomas Coffin Cooke
Stephano—A Drunken Butler	Mr. Wadsworth Harris
Shipmaster	Mr. E. E. Jamison
Boatswain	Mr. James Du Sang
Ariel	Miss Edith Pascott
Miranda—Daughter to Prospero	Miss Teresa Maxwell
	Miss Clara Moore
	Miss Edith French
	Miss Elona Leonard
	Miss Blanche Rodale
	Miss Ruth Francis
	Miss Edith Litch
	Miss Maybelle Mayhorne
	Miss Suzanne Gordon
	Miss Minnie Layton
Nymphs	
Reapers	

Lords, Attendants, Demons, Grottesques, etc

SYNOPSIS OF SCENES.

ACT 1—Scene 1. The Tempest. Scene 2. Caliban's Cave near Prospero's Cell. Scene 3. The Yellow Sands.

ACT 2—Scene 1. The Woods. Scene 2. The Rocky Shore.

ACT 3—Scene 1. The Yellow Sands. Scene 2. The Mystic Rocks. Scene 3. Prospero's Cell.

ACT 4—Scene 1. Prospero's Cell. Scene 2. The Coral Cave. Scene 3. Grand Transformation. Home-ward Bound.

particularly if the company was headed by a well-known star. During these ten years a total of sixteen Shakespearean plays were presented in the Calumet Theater. Hamlet was given twice during the first year with Walker Whiteside in the leading role. On December 6, Macbeth brought the famous star Madame Helena Modjeska.

Seven Shakespearean plays appeared in the Copper Country in 1902. Walker Whiteside returned in The Merchant of Venice and Richard III, Madame Modjeska and Louis James in Henry VIII, Frederick Warde in Julius Caesar and Charles B. Hanford in The Taming of the Shrew. On September 6, 1902, Louis James and Frederick Warde presented The Tempest at the Calumet Theater. This they had given the previous evening as the opening performance at the new Kerredge Theater in Hancock. In the latter part of the ten year period lesser stars presented Othello, Richard III, As You Like It, Romeo and Juliet and Twelfth Night to appreciative and capacity audiences.

As has been pointed out earlier in this study, the period 1900 to 1910 was the era of the stars in American theater history. Many of the great and the near great appeared in the Copper Country theaters at Calumet and Hancock.

The first famous stage personality to play there after the opening of the new opera house at Calumet was Madame Helena Modjeska. A Polish refugee actress, she had achieved success on the American stage as leading lady for Edwin Booth and Maurice Barrymore. Later she organized her own company, working and studying tirelessly until she had built up a repertoire of over one hundred roles.⁴¹ On December 6, 1900,

⁴¹Coad and Nims, op. cit., p. 250.

Wagenhals and Kemper Company presented her at Calumet in Macbeth with a matinee performance of Schiller's Mary Stuart. There was an unprecedented demand for seats, and a special train was run from Hancock and Houghton to accommodate the crowds which wished to attend. Press reviews termed her delineation of Lady Macbeth the finest dramatic exhibition ever seen in the Copper Country and summed up their commendation as follows: "In all her career Modjeska has been singularly studious, brilliantly intelligent, and instinctively artistic."⁴²

Again in 1902, she came to Calumet. Henry VIII was the play and in it Louis James played Cardinal Woolsey to Modjeska's Katherine of Aragon. The newspaper commented:

Calumet Theater patrons were highly pleased. The house was filled to overflowing last evening. The play alone would have served to fill the house, but the fact that Madame Modjeska and Louis James were to play the leading roles took many out to see the performance. Modjeska is the same graceful and refined Shakespearean actress that she was in years gone by.⁴³

Her final appearance in the Copper Country was on November 21-22, 1905, when she played Mary Stuart at both the Kerredge and the Calumet theaters. She performed to crowded houses and reviews elaborated on the "affectionate place which Madame Modjeska retains in the hearts of local theater goers."⁴⁴

Early in the spring of 1902 Manager Cuddihy announced that he had booked an appearance of Richard Mansfield in Monsieur Beaucaire

⁴²Houghton Daily Mining Gazette, December 7, 1900.

⁴³Ibid., March 7, 1902.

⁴⁴Ibid., November 22, 1905.

for June 24. Generally recognized as America's leading actor, Mansfield was seldom seen outside New York, Boston, and Chicago. Only the fact that he had three open dates to fill between his Chicago engagement at the Grand Opera House and a Western tour made possible his playing in Marquette, Calumet, and Duluth enroute to the Coast.

Copper Country people were elated over his coming. The house was a sell-out with top prices at \$2.50 and box seats at \$3.00. The fact that he traveled in a special seven-coach train added glamor to his appearance. The great actor and his company thoroughly pleased the packed house from opening curtain until the closing curtain call, and as the newspaper stated, "The hand of the master was visible at all points."⁴⁵

Otis Skinner was another star whose three appearances in the Copper Country met with acclaim. He had played with Booth and Barrett; yet he successfully blended the style of these older actors with the realism of the new which was becoming apparent in the early part of 1900.⁴⁶ On September 26, 1901, he performed at Calumet in a revival of George Boker's poetic tragedy Francesca de Rimini in which he had co-starred with Ada Rehan twenty years earlier. The following year, on December 15 and 16, he presented Lazarre at both the Kerredge and Calumet theaters. On May 19 and 20 of the next spring, 1904, he returned to both Copper Country opera houses in The Harvester, an

⁴⁵Ibid., June 25, 1902.

⁴⁶Lloyd Morris, op. cit., p. 288.

Figure 3.
Playbill for Grand Opening
of the
Kerredge Theatre
Hancock, Michigan
September 5, 1902.

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SOUVENIR PROGRAM

Grand Opening of

KERREDGE THEATRE

HANCOCK, MICH.



Inaugural Performance

SEPTEMBER 5th, 1902.

Louis James and Frederick Warde.

"THE TEMPEST."

adaptation of the French novel by Richepin. On each of the three occasions his performances were lauded by the press. Of the last the newspaper review stated:

From the opening scene in which the harvester is heard singing in the distance until the close, Otis Skinner weaves a story whose every word and action breathes poetry and passion. It is to his charming personality and simple yet effective acting that he owes the whole of his success.⁴⁷

The play Rip Van Winkle is inseparably linked with the name Jefferson in the history of the American theater. Five generations carried forward the tradition begun by Joseph I in the 1830's. In 1901 Thomas Jefferson, the son of Joseph III, came to Calumet in the role his father had made famous. The play was well-received and the public seemed to feel that the younger Jefferson fully demonstrated his ability to succeed his father in the role of Rip.⁴⁸ On January 17, 1903, Joseph Jefferson, Jr. and William W. Jefferson, brothers of Thomas, presented The Rivals. The audience was small for which fact the newspaper reporter was apologetic. He termed the play a delightful one and said that those present had enjoyed it.⁴⁹

A popular actress with Copper Country theater goers was Blanche Walsh. She made five tours to the region, extending over a span of ten years. Her first appearance there was on October 30, 1901, when she starred in Janice Meredith, a dramatization of Paul Leister Ford's novel of Revolutionary days. The following spring (April 28, 1902)

⁴⁷Copper Country Evening News. (Calumet, Michigan), May 21, 1904.

⁴⁸Houghton Daily Mining Gazette, October 19, 1901.

⁴⁹Copper Country Evening Journal, January 19, 1903.

she presented La Madeleine. On March 1, 1907, she headed the original New York cast of The Straight Road, sent on tour by Wagenhals and Kemper Company. The Kreutzer Sonata was her offering on May 1, 1908, and The Test on May 12, 1910. She was billed as America's Most Emotional Actress and characterized as a brilliant star who always delights Copper Country audiences.⁵⁰

Rose Coghlan, an English-born actress who achieved stardom in the Wallack Theatre, New York, pleased Calumet audiences with her difficult role of Stephanie in Forget-Me-Not on May 5, 1902.⁵¹ A year later on May 15, 1903, her interpretation of Paula in Pinero's The Second Mrs. Tanqueray was greatly acclaimed. The newspaper advertisement carried the caption for the latter play, "Reputation of Author and Star International."⁵²

Another favorite touring star of that era was Roselle Knott who introduced many fine plays to American audiences. To Copper Country people she brought When Knighthood Was In Flower, November 7, 1903, and March 30, 1906; Cousin Kate, December 7, 1904; and the James M. Barrie play Alice-Sit-By-The-Fire, June 3, 1907.

Mary Shaw introduced Ibsen in the Copper Country through her production of Ghosts in 1903, and Marie Wainwright, a well-known star in London as well as in New York,⁵⁴ played Twelfth Night on November 19, 1904.

⁵⁰Houghton Daily Mining Gazette, April 27, 1902.

⁵¹Ibid., May 6, 1902.

⁵²Copper Country Evening News, May 16, 1903.

⁵³John Parker, op. cit., p. 836.

Eva Tanguay, who had been a child star in Little Lord Fauntleroy and a favorite in both musical comedy and vaudeville, appeared in A Good Fellow on January 6, 1907.

Three well known actresses who appeared in Calumet during the latter part of this era were Mrs. Leslie Carter, Lillian Russell and Grace George. David Belasco launched Mrs. Leslie Carter on the career which brought her wide popularity both in New York and on tour.⁵⁴ Her tours brought Du Barry to Calumet (July 3, 1907) and A Prince Chap, April 7, 1910. That she was well received is the judgment reflected in the local press review:

Mrs. Leslie Carter appeared in Calumet for the first time last night. Those who saw her were unanimous in their approval.

The play is powerfully dramatic and gives Mrs. Carter opportunity to display her art. To see her act was a treat not often accorded Calumet theatre-goers. She is surrounded by a splendid supporting company.⁵⁵

Lillian Russell, the famed stage beauty, played in Wildfire at the Kerredge on June 3, 1909, and in Calumet the following night. That audiences liked her is shown in the review which followed her appearance:

The huge audience last night demonstrated her right to rank as an actress. She is, first of all, a beautiful woman, queenly in figure and carriage, has a most expressive face and a magnetic personality. Her gowns made women in the audience gasp. The play was full of little touches of comedy and pathos discreetly blended with a somewhat melodramatic story. It was good entertainment.⁵⁶

⁵⁴Morris, op. cit., p. 296-98.

⁵⁵Houghton Daily Mining Gazette, July 5, 1907.

⁵⁶Ibid., June 5, 1909.

Grace George, the wife of William A. Brady, presented A Woman's Way in both Hancock and Calumet, June 22 and 23, 1910. She was billed as America's foremost comedienne and it was announced that for the first time a big producing manager, William A. Brady, would visit the Copper Country. Brady was greatly impressed with the mining town and surprised to find such well equipped theaters as the Kerredge and the Calumet.⁵⁷

Of all the stars who came, none came more frequently than did the veteran troupier Walker Whiteside. Shortly after the Calumet Theater was opened, he played a two-night stand of Hamlet and The Red Cockade. In November of that same year he returned with a double bill of Hamlet and Heart and Sword. Later productions included Richard III, David Garrick's Loves and The Merchant of Venice. His wife, Lelia Wolstan, played the feminine leads. Usually every seat in the house was filled. His popularity is shown in the following newspaper account:

Mr. Whiteside is ever a favorite of the Copper Country and has been accorded good houses on his every visit. Indeed, theater goers have anxiously looked forward to his return, his Hamlet being ever gratefully remembered.⁵⁸

On one occasion Wilton Lackaye, an eminent actor of that period, performed in the Copper Country. He played The Bondman by Hall Cain on June 20, 1908, at Calumet.

Frederick Warde and Louis James were two actors who frequently played there. On February 28 and March 1, 1901, Warde appeared in the

⁵⁷Ibid., June 24, 1910.

⁵⁸Ibid., Jan. 30, 1902.

Duke's Jester and Richelieu. A young actor by the name of Douglas Fairbanks was listed among the cast. On this trip Mr. Warde addressed the students and teachers of Calumet High School on the subject, Shakespeare as a Teacher. Later performances find these two players teamed in Shakespearean plays. On September 5, 1902, they presented Shakespeare's The Tempest at the opening at the new Kerredge Theater in Hancock.

During this investigation many additional names were found in the records of Copper Country theater from 1900 to 1910. While not bright in the annals of the American stage these players were popular at the time and with the audiences whom they entertained. They appeared, played their parts, and went their various ways. No attempt is made to evaluate their worth but their contribution is recognized as a part of the total picture. Included are Eugenia Stewart, Howard Kyle, Richard Golden, Alice Archer, Charles B. Hanford, Charles Astor, Mary Elizabeth Forbes, James O'Neill, Florence Stone, Clara Thropp, Dan Sully, Eulalia Bennett, Mildred Holland, William Owen, Adelaide Thurston, Florence Roberts and Andrew Robson.

Paralleling the record of touring companies which featured a famous star or a great play in one or two night stands is the story of the stock companies which played longer runs. An analysis of the ten years reveals that seventy such engagements varying in length from three nights to two weeks each were booked for the Calumet Theater alone. Many of these minor stock companies played in the smaller entertainment halls such as existed at Lake Linden, Laurium, and

Houghton as well as in the Kerredge and Calumet opera houses where they preferred to play when bookings were possible. Usually a stock company came to the Copper Country and stayed several weeks playing several towns in succession. Troupes such as the Frank E. Long Company, which performed in fourteen separate week-long engagements at Calumet between 1900 and 1910, were great favorites. Their lower price bracket attracted a different class of entertainment seekers than did the first class plays, yet they fulfilled a need and played to large and appreciative crowds.

The repertory of these traveling companies followed a definite pattern which assured wide appeal. Usually they carried one well-known play, either by a standard author or of recent Broadway fame. The remaining plays would be balanced to include drawing-room comedy, mystery, melodrama, and western or regional type drama. Typical of the week's plays offered is the repertory of the Cortenay Stock Company which played at Calumet August 17-22, 1905: Sign of the 4, Missouri Folks, Are You an Elk, The Dayites, Dr. Jekyll and Mr. Hyde, and Octoroon.

A noticeable increase in the number of traveling stock companies is revealed in this study. In 1905 five companies played for a week each in the Calumet Theater while in 1909 there were thirteen such bookings. This reflects the trend of the lessening importance of the star system in this country at the conclusion of the first decade.

Many musical companies toured during these ten years. Opera, light opera and musical comedy of greatly varying quality played in the Copper Country. The Calumet Theater opened on March 20, 1900,

with a production of Reginald de Koven's The Highwayman by the Broadway Opera Company. Later that year the Grau Comic Opera Company appeared in El Capitan (October 12, 1900) and the following season in Wang (October 22, 1901). The Gordon Shay Opera Company presented Carmen and Faust in a two-night engagement, March 22-23, 1903. In a week's stand (December 4-9, 1905) the Pollard Opera Company presented The Belle of New York, The Runaway Girl, Geisha, and The American Millionaire.

In 1906 the first Victor Herbert production appeared. Babes in Toyland played in both the Kerredge and the Calumet Theater (January 23-24). The 1908 season brought three of this popular composer's works, The Red Mill, The Tattooed Man, and a repeat performance of Babes in Toyland. The opera Parsifal was performed twice (March 30, 1908 and April 2, 1909). Gilbert and Sullivan's Patience appeared at the end of this era on April 4, 1910.

Musical comedies and lighter musicals were performed frequently in the Copper Country; yet a detailed analysis of them is outside the scope of this study. They contributed their bit to the total entertainment picture, and left their impact. The famous Floradora show was enjoyed in 1903 (January 12) after a sensational run of 505 performances in New York,⁵⁹ and returned in 1905. The Wizard of Oz was enjoyed, as was George M. Cohan's Little Johnny Jones (January 30, 1909). The influence of George M. Cohan upon the musical show was to be tremendous in the next few years as is revealed in Lloyd Morris' comment:

⁵⁹Mantle, op. cit., p. 379.

Cohan knew nothing about the conventions of European comic opera, or the stale formulas used by English Musical Comedy..... Having worked only in vaudeville he had mastered the technique of a direct attack, a swift pace, and a hard punch. He broke all rules. He was a new, vigorous independent force working with the materials of American life and giving them an unmistakably native expression.⁶⁰

Interspersed throughout this first decade were the more or less regular appearances of traveling minstrel companies. An analysis of the bookings for Calumet reveal thirteen such showings. Beginning with the Georgia Minstrels by Richards and Pringle Company (August 16, 1900), they include the Groton's Minstrels (September 13, 1900), Hi Henry Minstrels (September 6-7, 1901), Al. G. Fields Minstrels (March 4, 1903), Mack Minstrel Company for a week in 1907 (November 25-30) with repeat engagements by several of these companies. Significant of a trend in entertainment is the fact that only one minstrel company played in Calumet during the last two years of this period under investigation.

This is the story of performances which made Copper Country theater history during the first decade of the twentieth century. It is the story of the play, the star, and the traveling company which combined forces to bring entertainment to communities beyond the reach of the metropolitan centers. Glenn Hughes attests to the influence of the traveling actor when he reveals the impact he has made upon the history of American drama, when he says:

The troupier, somehow, does not die. He has always been a part of the theatre - sometimes he has been all of the theatre. He is seldom remembered; he does not even care to be. It is he who knows

⁶⁰Morris, op. cit., p. 310.

the theatre best, for he creates it wherever he goes. When our great playhouses crumble, and our theories fade, the troupier will still be with us--a living theatre.⁶¹

⁶¹Hughes, op. cit., p. 393.

CHAPTER IV

CONCLUSION

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The unfolding panarama of legitimate drama in the Copper Country from 1900 to 1910, as presented in this study, has been shown to reflect a view of the American theater at large. The author in her investigation has uncovered the social and economic background of a particular Michigan community, centering around Calumet, Hancock and Houghton and has traced the development of its desire for entertainment. The fulfillment of that need constitutes the findings of this study.

It was discovered that the blending of various nationality and cultural traits of heterogeneous groups from Europe and aristocratic families from the East became solidified through a common interest in the theater as well as through public schools and civic enterprises. United effort for better entertainment facilities brought about the erection of both the Calumet and Kerredge theaters. An analysis of the performances given in these opera houses, together with the reception accorded the stars who appeared in them, has revealed a decade of extensive and varied theater activity.

The end of this period, however, was a transitional era. Forces were at work in the Copper Country, as well as in the nation at large, which were to effect a gradual decline in the status of theatrical entertainment. Being a very human institution, the theater is always sensitive to social and economic movements. As Robert Edmond Jones,

Figure 4.

A Modern Audience

Enjoys

The Golden Anniversary

of the opening of

The Kerredge Theatre

September 5, 1952.



the eminent scenic artist, points out, "Life moves and changes and the theater moves and changes with it."⁶²

The nation-wide expansion of big business interests around 1910 and the growth of trusts and syndicates were felt in the entertainment world. The gradual trend to commercialize the theater led to exploitation of the stars. Stock companies disappeared. In order to make as much money as possible producers engaged actors not for their ability to act but rather for their box office appeal. Glamor became the dictating force, and with it came a lowering of acting standards. Inferior plays featuring "slapstick" comedy, crime and violence, coarseness and vulgarity, were the fare of the theater-going public. Except for the Shakespearean productions of Marlowe and Sothorn and Walter Hampden, the classics were seldom seen. Arthur Hornblow, an authority on the American theater, sums up this decadent trend in the following appraisal:

Art found itself compelled to give way to Big Business. A new era had set in, an era grossly commercial and conscienceless, with not an idea above piling up the dollars..... Play production degenerated into play speculation.⁶³

The impact of a new type of entertainment likewise struck a crippling blow to legitimate drama. Motion pictures which had been invented near the close of the nineteenth century now became a tremendous commercial enterprise. Again big business took over and provided

⁶²Robert Edmond Jones, The Dramatic Imagination. (New York: Duell, Sloan, and Pearce, 1941), p. 45.

⁶³Arthur Hornblow, A History of the Theater in America, Vol. 2. (Philadelphia: J. B. Lippincott Co., 1919), p. 347.

the millions which made this the most popular theatrical fare ever consumed by the public. Movies completely eclipsed the road show.⁶⁴

Not only did legitimate drama lose its audiences to motion pictures but its actors and writers were lured to Hollywood by more lucrative returns. Only the physical theaters remained, and they in turn lowered their grand drapes, installed silver screens, and became the movie houses of America. Vaudeville and variety shows continued throughout the World War I period, but often these were billed in conjunction with motion pictures.

The Copper Country felt this change as did all American communities. Its approach is sensed in an investigation of the bookings of its theaters during the latter part of this decade. A few outstanding stars including Lillian Russell and Mrs. Leslie Carter played in Hancock and Calumet during 1910, and the great Sarah Bernhardt was to appear in both theaters the following year,⁶⁵ but these were rare exceptions. No longer was there a consistent scheduling of several good companies each month. Rather motion pictures were booked for at least two nights each week, and the public chose to attend this less expensive and more novel type of entertainment.

Bookings at the Calumet Theater from 1908 on reveal frequent though incomplete tabulation of motion picture showings: Howe Moving Pictures (March 1-2, and 11, 1908) (February 14-15, 1909), and C. S. Sullivan's Moving Pictures (July 17-31, 1909) (August 1-16, 1909).⁶⁶

⁶⁴ Glenn Hughes, The Story of the Theatre. (New York: Samuel French, 1928), p. 386

⁶⁵ The Calumet News, May 11, 1911.

⁶⁶ Ledger, City of Calumet, Office of the City Clerk

The Calumet and Kerredgè joined the increasing number of opera houses and theaters which were to offer a combined program of film and legitimate theater throughout the next decade.

Local economic conditions contributed their part to a lessened interest in legitimate drama. Extensive developments in the West had decreased the demand for Keweenaw copper. Montana and Arizona mines could be operated more profitably than the deep-lying ore bodies at Calumet and Portage Lake. As a result the price of copper dropped, and a gradual curtailment of mining activity in Michigan followed.

Copper Country residents began to readjust themselves to a tightened economic regime. A shift in population took many miners to the West; others moved to the nearby Gogebic iron mines and the Mesaba Range in Minnesota. Those who remained in the Keweenaw area faced a new standard of living. High-priced entertainment became less essential in people's scale of values which meant that theater going could be, and was, eliminated. Attendance at low-priced movies increases while seats at legitimate shows were vacant.

Seldom in 1910 did the glamor and excitement of seeing Shakespeare or a leading Broadway success draw people to the Kerredgè or Calumet Theater. Special theatrical trains, as they were termed in the early years of the century, no longer carried crowds from nearby towns to these larger opera houses. Nor did the liveried doorman at the Calumet summon carriages, calling out '86', '97', and other high numbers that ran over the hundred mark, as he had in 1901.⁶⁷ The

⁶⁷Houghton Daily Mining Gazette, September 24, 1901.

old order was yielding to the new regime of vaudeville, motion pictures, and automobiles.

While legitimate drama was on the wane in the Copper Country, as it was throughout America at the end of this first decade, it was in no sense effaced. No institution which exists as a part of people's lives, or of the life of a community, disappears abruptly. Its change is gradual and transitional.

Today, forty-five years after the close of this period of extensive theatrical activity in the Copper Country, the Calumet and Kerredge theaters still stand. They are given over almost entirely to moving pictures under Fox Company management with an occasional civic gathering included. Their need for school and community dramatic performances no longer exists. These productions are presented in excellent auditoriums of modern school buildings. Yet these old opera houses testify to a glory of by-gone days.

The theater of the Copper Country had sprung up in response to people's interests and needs. It had flourished as an adjunct to their individual and group life. It had brought pleasure and romance, culture and sophistication to an isolated frontier region in northern Michigan. While it might diminish in physical importance, its influence was permanently fixed.

The contributions of that live chapter in theater history still exist in the Keweenaw peninsula. They are not to be found primarily in the old opera houses which remain, nor in yellowed newspaper columns and ledgers. Their intangible record has been translated into the

social structure of the community. The men and women who experienced this theater era have passed on to their children and grandchildren a heightened sense of culture and a deeper appreciation of the "climaxes and crises of life"⁶⁸ as they saw them enacted before the footlights of their theaters.

⁶⁸A. E. Morgan, Tendencies of Modern English Drama. (New York: Scribner, 1924), p. 2.

APPENDIX A

List of Performances given in

Calumet Theater

1900 - 1910.

PERFORMANCES -- CALUMET THEATER

(1900 - 1910 -- As recorded in the Official Ledger in the City Clerk's Office, Calumet, Michigan.)

1900

- March 20 - "The Highwayman", De Koven and Smith Opera Company.
 21 - "Faust", Lew Morrison Co.
 23 - "Under the Dome", by Lincoln J. Carter
 24 - "Under the Dome", by Lincoln J. Carter
 28 - "Hamlet", with Walker Whiteside, Lelia Wolstan
 29 - "The Red Cockade", Walker Whiteside, Lelia Wolstan
 April 16 - "Toll Gate Inn", with Sylvia Bidwell
 17 - "Toll Gate Inn", with Sylvia Bidwell
 19 - "McCarthy's Mishaps", (Musical)
 20 - "McCarthy's Mishaps", (Musical)
 23 - "Darkest Russia"
 May 1 - "Devils Auction", by Chas. H. Yale (Vaudeville)
 5 - "Whoe is Who", Chas. A. Pusey Co. (Vaudeville)
 7 - "Spring Chicken"
 9 - "A Contented Woman", with Belle Archer
 14 - "Quo Vadis", Carpenter Dramatic Co.
 18 - "Fudd'nhead Wilson", with Burr McIntosh
 21 - "Finnegan's Ball".
 June 6 - "The Floor Walkers", Ward & Vokes Co. (Musical)
 21 - Irving French Co.
 22 - Irving French Co.
 23 - Irving French Co.
 28 - Altman Dramatic Co. -- "My Friend Tom"
 29 - Altman Dramatic Co. -- "My Friend Tom"
 30 - Altman Dramatic Co.
 July 2 - "The Evil Eye", (Musical play)
 Aug. 8 - "The Convict's Daughter"
 9 - "The Convict's Daughter"
 13 - "A Wise Woman"
 16 - "Georgia Minstrels", Richards & Pringle Co.
 21 - "A Texas Steer", Chas. H. Hoyt Co.
 24 - "A Breezy Time", Fitz & Webster's Co.
 25 - "A Breezy Time", Fitz & Webster's Co.
 27 - "Two Merry Tramps", Fitz & Webster's Co.
 28 - "Quo Vadis", Prod. by Aiden Benedict
 Sept. 1 - "The Night Before Christmas"
 3 - "Whose Baby Are You"
 5 - "A Black Sheep", Chas. H. Hoyt Co.
 13 - "Gortons Minstrels"
 19 - "Ole Olson" with Ben Hendricks

- Oct. 2 - "El Capitan", Grau Comic Opera Co.
 4 - "Faust"
 6 - "My Friend From India", Myron B. Rice Comedy Co.
 15 - "Hogan's Alley"
 16 - "A Trip to Chinatown", Chas. H. Hoyt Co.
 23 - "Whitehorse Tavern", King & Norcross
 26 - "A Mysterious Model", with Lillian Durham
 27 - "A Mysterious Model", with Lillian Durham
 Nov. 1 - "Tennessee's Pardner"
 5 - "McCarthy's Mishaps", Fitz & Webster Co.
 6 - "McCarthy's Mishaps", Fitz & Webster Co.
 7 - "Two Married Men", By George R. Edeson
 10 - "Hamlet" with Walker Whiteside
 12 - "Heart and Sword", with Walker Whiteside
 20 - "Mrs. Hobbs"
 21 - "Cowslip Farm"
 Dec. 6 - "Mary Stuart", (Matinee) (Shiller) with Madame Modjeska
 6 - "Macbeth", (Evening) with Madame Modjeska
 12 - "Little Minister", by J. M. Barrie
 15 - "What Happened to Jones"
 17 - "Poor Relation"
 21 - "What Happened to Jones"

1901

- Jan.7-12 - Frank E. Long Dramatic Co., Plays included:
 "Peaceful Valley"
 "His Excellency the Governor"
 "The New Private Secretary"
 "The Fatal Card"
 16 - "A Hole in the Ground", Chas. H. Hoyt Co.
 21-26 - Frank E. Long Co.
 31 - "A Lady of Quality", Eugenie Blair
 Feb.11-16- Clara Mathes Co.
 22 - "What Did Thompkins Do", with Harry Corsan Clark
 28 - "The Duke's Jester" with Frederick Warde
 March 1 - "Richelieu" with Frederick Warde
 4 - "Theodora" with C. H. Brune
 5 - "Cleopatra" with C. H. Brune
 11 - Murray and Mack, Irish Comedians
 15 - "Heart of Chicago"
 19 - "Hottest Coon In Dixie"
 24 - Maud Gonne
 27 - "The Span of Life"
 April 17 - "The Christian" with Julia Stewart
 19 - "The Milk White Flag", Dunne & Ryley Co.
 20 - "Uncle Josh Spruceby"
 26 - "Who Is Who?"
 29 - "Quo Vadis", Carpenter's

- May 2 - "Watch On The Rhine", with Al H. Wilson
 11 - "The Flaming Arrow", by Lincoln J. Carter
 13 - "She Stoops to Conquer", with Stuart Robson
 27 - "Evil Eye", with Chas. H. Yale
- June 4 - "Railroad Jack"
 7 - "Nathan Hale", with Howard Kyle
 22 - "Sag Harbor", by James A. Herne, with Julie and Chrystal
 He#rne
- July 1 - "The Princess of Patches", Myrkle & Harder Stock Co.
 2 - "Knobs of Tennessee", Myrkle & Harder Stock Co.
 3 - "A Man of Mystery", Myrkle & Harder Stock Co.
 4 - "For Congress", Myrkle & Harder Stock Co.
 5 - "A Runaway Wife", Myrkle & Harder Stock Co.
 6 - "Looking For Trouble", Myrkle & Harder Stock Co.
 18 - "My Friend From India", with Helen, Mabel and Ethel Strickland
- Aug. 19 - "Two Merry Tramps"
 21 - "The Night of the Fourth", Mathews & Bulger Co.
 26 - "Uncle Tom's Cabin"
 30 - "A Female Drummer"
- Sept. 2 - "The Convict's Daughter"
 3 - "Lover's Lane", by Clyde M. Fitch
 6 - Hi Henry Minstrels
 7 - Hi Henry Minstrels
 11 - "Common Sinner"
 13 - "The Eleventh Hour", with Chas. A. Gardner
 14 - "The Eleventh Hour", with Chas. A. Gardner
 17 - "Si Punchard"
 20 - "The Belle of New York" (Musical)
 21 - "The Belle of New York" (Musical)
 24 - "Fast Mail"
 26 - "Francesca De Rimini", with Otis Skinner
 28 - "Ole Olson"
- Oct. 2 - "Jess of Z-Bar Ranch", with Alice Archer
 4 - "Minister's Son", with William B. Patton
 11 - "The Cowboy and the Lady", by Clyde M. Fitch
 14 - "The Irish Pawnbroker"
 18 - "Rip Van Winkle", with Thomas Jefferson
 22 - "Wang", Grau Opera Co.
 23 - "For Love's Sake", with Mabel and Ethel Strickland
 30 - "Janice Meredith", with Blanche Walsh
- Nov. 1 - "Faust", with Porter J. White
 2 - "Faust", with Porter J. White
 8 - "Are You A Mason"
 9 - "A Capitol Comedy", with Tim Murphy
 12 - "Old Jed Prouty", with Richard Golden
 13 - "Old Jed Prouty", with Richard Golden
 26 - "The Span of Life"
- Dec. 2 - "Barbara Frietchie", by Clyde M. Fitch
 4 - "The Village Parson"
 12 - "M'Liss"
 16 - "Casino Girl"
 17 - "Casino Girl"

- Dec. 19 - "Peg Woffington", with Eugenie Blair
 21 - "Human Hearts"
 23-27 - New York Theatre Co.

1902

- Jan. 1 - "Toll Gate Inn", with William Beach
 13 - "Tennessee's Pardner"
 22 - "Richard Carvel", with Andrew Robson
 31 - "The Christian", Leibler & Co.
 Feb. 3 - "Heart and Sword", with Walker Whiteside
 4 - "The Merchant of Venice", with Walker Whiteside
 7 - "At the Old Cross Roads", with Jane Corcoran
 13 - "Hello Bill"
 20 - "Telephone Girl"
 28 - "Monte Cristo"
 March 6 - "Henry VIII", with Mme. Modjeska and Louis James
 11 - "A King's Rival", with John Griffith
 17 - "The Montebank", with Frederick Warde
 18 - "Julius Casear", With Frederick Warde
 24 - "King Dodo"
 April 3 - "The Man From Mexico"
 7-11 - Santry-Long Stock Co.
 17 - "The Watch On the Rhine"
 28 - "La Madeleine", with Blanche Walsh
 May 5 - "Forget-Me-Not", with Rose Coghlan
 7 - "Arizona", by Augustus Thomas
 12 - "Way Down East"
 17 - "Thoroughbred Tramp"
 19 - "Nathan Hale", with Howard Kyle
 24 - Richard and Pringle's Minstrels
 27 - "The Taming of the Shrew", with Charles B. Hanford
 29 - "When Reuben Comes To Town"
 30 - "When Reuben Comes To Town"
 June 5 - "Power Behind the Throne", with Katherine Willard
 7 - "Temple of Honor"
 24 - "Monsieur Beaucaire", with Richard Mansfield
 27 - "Witch of the Woods"
 28 - "Witch of the Woods"
 July 1-5 - Kennedy Players
 11 - "Breezy Time"
 14 - Gideon Minstrels
 Aug. 11 - "The Burglar and the Waif"
 21 - "Nevada"
 23 - "The Convict's Daughter"
 28 - "East Lynne"
 Sept. 1 - "The Deemster"
 3 - "Brown's In Town"
 6 - "The Tempest", with Frederick Warde and Louis James
 11 - "On the Stroke of Twelve"

- Sept. 15 - "A Royal Slave", with Clarence Bennett
 18 - "The Tide of Life"
 20 - "Hunting 4 Hawkins"
 27 - "The Eleventh Hour", by Lincoln J. Carter
 Oct. 4 - "A Poor Relation", with Horace Lewis
 8 - "A Little Outcast", Carpenter Co.
 13 - "Sporting Life"
 20 - "Richard III", with Walker Whiteside
 22 - "The Burgomaster", with Fred Lennox and Ruth White
 25 - "Lover's Lane", by Clyde M. Fitch
 29 - "Way Down East", produced by Wm. A. Brady
 Nov. 1 - "The Power Behind the Throne", with Katherine Willard
 4 - "Romeo and Juliet", produced by Simvelle
 7 - "Sandy Bottom", Hampton & Hopkin's Co.
 11 - "Jesse James", produced by Jack Hoeffler
 14 - "The County Fair", with Neil Burgess
 Dec. 2 - "Barbara Frietchie", with Charles Astor and Mary Elizabeth Forbes
 15 - "Lazarre", with Otis Skinner

1903

- Jan. 5 - "Lost River", Produced by Jules Murry
 12 - "Floradora", Fisher & Ryley Co.
 15 - "A Texas Steer"
 17 - "The Rivals", Joseph Jr. and William W. Jefferson
 23 - "The Liberty Belles", (Musical)
 31 - "The Moonshiner's Daughter", Buhler & Mann Co.
 Feb. 11 - "King Dodo", Dixley & Luders Co.
 20 - "The Wrong Mr. Wright", with Harry Beresford
 23-28 - Frank E. Long Co.
 March 4 - Al G. Fields Minstrels
 24 - "Carmen", Gordon Shay Opera Co.
 25 - "Faust", Gordon Shay Opera Co.
 27 - "The Snow Mask", with Earl Doty
 30 - "Heart of Chicago", by Lincoln J. Carter
 April 3 - "Man From Sweden", with Knut Erickson
 6 - "The Christian", by Hall Cain
 9 - "The Cowboy and The Lady", by Clyde M. Fitch
 17 - "The Strollers", with Margaret Sylva
 18 - "A Trip to Chinatown"
 25 - "For Her Sake"
 28 - "The Telephone Girl"
 May 1 - "The Manxman", with James O'Neill
 2 - "Uncle Tom's Cabin", Stetson Co.
 12 - "Prince of Tattlers", Al H. Wilson
 15 - "The Second Mrs. Tanqueray", with Rose Coghlan
 27 - "Resurrection", with Florence Stone
 June 16 - "The Gambler's Daughter"
 Sept. 5 - "Alexander the Great", with Frederick Warde and Louis James
 7 - "The Little Outcast"

- Sept. 8 - "When Johnny Comes Marching Home"
 16 - "The Convict's Daughter"
 19 - "The Chinese Honeymoon"
 21 - "Uncle Tom's Cabin"
 26 - "Man to Man"
- Oct. 5 - "New Dominion", with Clay Clement
 8 - "Yon Yonson"
 9 - "Richard Carvel", with Andrew Robson
 12 - "A Royal Slave"
 24 - "The Two Sisters"
 31 - "When Louis XI Was King", with William Owen
- Nov. 4 - "The Toreador", with Jefferson De Angelus
 7 - "When Knighthood Was In Flower"
 12 - "A Friend of the Family"
 17 - "Shore Acres", by James A. Herne
 20 - "Arizona", by Augustus Thomas
 23 - "Ghosts", with Mary Shaw
 27 - "Mrs. Wiggs of the Cabbage Patch"
- Dec. 4 - "Reuben in New York"
 14 - "Slaves of the Mine"

1904

- Jan. 1 - "The Devil's Auction"
 5 - "Little Christian"
 6 - "The Chaperon"
 14 - "Silver Slipper"
 26 - "Old Mill Stream"
- Feb. 12 - "Polly Primrose", with Adelaide Thurston
 13 - "Eric of Sweden", with Ben Hendrick
 25 - Willis Stock Co.
- March 3 - "David Harum"
- April 2 - "Down Mobile Way"
 18 - "Heart of Gold"
 25 - "Happy Hooligan"
- May 5 - "Midnight Express"
 14 - "The Two Orphans"
 16 - "Prince of Tattlers", with Al G. Wilson
 20 - "The Harvester", with Otis Skinner
 30 - "As You Like It", with Florence Gale
- June 9 - "Camille", with Florence Stone
- July 18 - "Silent Partner", Gaskell Stock Co.
 19 - "Man From Mexico", Gaskell Stock Co.
 20 - "Inside Track", Gaskell Stock Co.
 21 - "Other People's Money", Gaskell Stock Co.
 22 - "Among the Rockies", Gaskell Stock Co.
 23 - "Dangerous Game", Gaskell Stock Co.
- Aug. 6 - "Uncle Josh Spruceby"
 9 - "Texas Steer"
 12 - "Sweet Clover"
 22 - "Tennessee's Pardner", Clara Mathes Co.
 23 - "Nell Gynn", Clara Mathes Co.
 24 - "Daughter of Erin", Clara Mathes Co.

- Aug. 25 - "Tennessee's Pardner", Clara Mathes Co.
 26 - "Soldier Boy", Clara Mathes Co.
 30 - "Salambo", Warde & Kidden Co.
 Sept. 3 - "Under Southern Skies"
 5 - "The Holy City", with Gordon Bennett
 10 - "Her Only Sin", with Julia Gray
 12 - "Romeo and Juliet", with Inez Forman
 17 - "Over Niagara Falls"
 Oct. 1 - "Yon Yonson"
 14 - "The Royal Chef"
 15 - "Why Women Sin"
 17 - "The Irish Pawnbroker"
 20 - "Ole Olson", with Ben Hendricks
 23 - "Quincy Adams Lawyer"
 Nov. 3 - "A Doll's House", with Clara Thropp
 15 - "Real Widow Brown"
 19 - "Twelfth Night", with Marie Wainwright
 21 - "Royal Friend", Mack & Armor Co.
 22 - "Far Across the Sea", Mack & Armor Co.
 23 - "Western Girl", Mack & Armor Co.
 24 - "Sons of Fathers", Mack & Armor Co.
 25 - "Colorado Waif", Mack and Armor Co.
 26 - "Ten Nights In a Bar Room", Mack and Armor Co.
 Dec. 2 - "The Mummy and the Humming Bird"
 7 - "Cousin Kate", with Roselle Knott
 21 - "Faust", Lew Morrison Co.
 26- 31 - Frank E. Long Co.

1905

- Jan. 2 - "Human Hearts", Nankeville Co.
 9 - "Devil's Auction"
 21 - "Message From Mars"
 24 - Hi Henry's minstrels
 Feb. 7 - "Our Pastor", with Dan Sully
 14 - "Heart of Maryland", by David Belasco
 16 - "The Show Girl"
 20 - "Our Pastor", with Dan Sully
 March 3 - "County Chairman", by George Ade
 4 - "Millionaire Tramp"
 21 - "David Harum"
 24 - "Isle of Spice"
 25 - "The Triumph of an Empress", with Mildred Holland
 April 1 - "Buster Brown"
 15 - "My Friend From Arkansas"
 17 - "Sign of the Four", Cortenay Stock Co.
 18 - "Missouri Folks", Cortenay Stock Co.
 19 - "Are You an Elk", Cortenay Stock Co.
 20 - "The Damites", Cortenay Stock Co.
 21 - "Dr. Jekyll - Mr. Hyde", Cortenay Stock Co.
 22 - "Octoroon", Cortenay Stock Co.

- April 24 - Al G. Fields Minstrels
 29 - "Happy Hoeligan"
 May 10 - "The Burgomaster"
 20 - "A Little Outcast"
 23 - "A Trip To Egypt"
 June 6-10 - Frank E. Long Company
 July 3-8 - Marks Brothers Company
 Aug. 18 - "The Chaperon", by Marion Fairfax
 19 - "Dora Thorne"
 21 - "In Old Kentucky"
 26 - "The Paraders"
 Sept. 4 - "Under Southern Skies"
 7 - "Our New Minister"
 16 - "Her Only Sin", with Julia Gray
 21 - "The Marriage of Kitty"
 23 - "Hans and Nix"
 26 - "The Mummy and the Humming Bird"
 30 - "Heart of Chicago"
 Oct. 5 - San Foy Comic Opera Co.
 12 - "Othello", with William Owen
 16 - "Damon and Pythias", with Sanford Dodge and Rose Curry
 18 - "Florodora"
 25 - "The Show Girl"
 28 - "Your Neighbor's Wife"
 30 - "The Triumph of Betty", with Adelaide Thurston
 31 - "The School Girl"
 Nov. 10 - "His Highness the Bey"
 11 - "Down By the Sea"
 14 - "The Woman in the Case", with Eulalia Bennett
 22 - "Mary Stuart", with Madame Moleska
 25 - "The Triumph of a Princess," with Adelaide Thurston
 30 - "The Tenderfoot"
 Dec. 1 - "Magic", with Adelaide Herman
 4 - "The Belle of New York", Pollard Opera Co.
 5 - "The Belle of New York", Pollard Opera Co.
 6 - "Runaway Girl", Pollard Opera Co.
 7 - "Runaway Girl", Pollard Opera Co.
 8 - "Geisha", Pollard Opera Co.
 9 - "American Millionaire", Pollard Opera Co.
 25 - "Why Women Sin"
 30 - "Arizona", by Augustus Thomas

1906

- Jan. 6 - "Human Hearts", N. E. Nankeville Co.
 13 - "Wizard of Oz",
 16 - "David Garrick's Loves", with Walker Whiteside
 24 - "Babes in Toyland"
 Feb. 6 - "Prince Otto", with Harold Nelson
 7 - "Richelieu", by Bulwer-Lytton

- Feb. 26 - "Virginius", with Louis James
 March 23 - "Buster Brown"
 30 - "When Knighthood Was In Flower", with Roselle Knott
 April 9-14 - Frank E. Long Co.
 18 - "German Gypsy", with Al G. Wilson
 20 - "Way Down East", by Lottie Blair Parker
 May 4 - "Isle of Spice"
 19 - "What Women Will Do"
 21-26 - National Stock Co.
 July 4 - "My Wife's Husbands"
 9-14 - Chicago Stock Co.
 16-21 - Green Stock Co.
 Aug. 13 - West Minstrels
 23 - "In Old Kentucky"
 25 - "Faust", with Porter J. White
 31 - "The Maid and the Mummy"
 Sept. 1 - "Too Proud to Beg"
 4 - "The Convict's Daughter"
 7 - "The Umpire"
 8 - "The Clay Baker"
 11 - "The New Minister"
 15 - "The Village Vagabond"
 21 - "The Mummy and the Humming Bird"
 23 - "Devil's Auction"
 24 - "Crazy Corners"
 29 - "Marriage of Kitty"
 Oct. 1 - "The Two Johns"
 6 - "Denver Express"
 9 - "Dorothy Vernon of Haddan Hall", Dramatized by Paul Kester
 13 - "Illusion of Beatrice"
 27 - "Strongheart" by Wm. C. De Mille
 30 - "Strength of the Weak", with Florence Roberts
 31 - "King Richard III"
 Nov. 3 - "Everybody Works But Father"
 9 - "The Wizard of Oz"
 21 - "Sweet Clover"
 26 - "Magic Melody"
 Dec. 1 - "Dolly Varden"
 3 - "County Fair"
 8 - "Millionaire Tramp"
 25 - Hi Henry Minstrels

1907

- Jan. 2 - "A Poor Relation"
 15 - "County Chairman", by George Ade
 16 - "Peggy From Paris"
 19 - "The Bonnie Briar Bush"
 26 - "A Good Fellow", (Musical) with Eva Tanguay

- Feb. 9 - "We Are King"
 12 - "Heir to the Hoorah"
 23 - "The Sultan of Sula"
- March 1 - "The Straight Road", with Blanche Walsh
 2 - "Little Duchess"
 9 - "The Old Clothes Man"
 12 - "Royal Chef"
 27 - "The Lion and the Mouse", by Charles Klein
 29 - "On the Bridge at Midnight"
- April 1-6 - Frank Tucker Co.
 11-13 - Boston Juveniles Co.
 15 - "45 Minutes From Broadway", by George M. Cohan
 19 - "College Widow", by George Ade
 20 - "Metz in the Alps", with Al G. Wilson
 22-27 - Frank E. Long Co.
 29 - "Uncle Tom's Cabin"
- May 4 - "A Woman of Mystery"
 6-8 - Frank E. Long Co.
 9 - "Susan In Search of a Husband"
 11 - "Woman of the Streets"
 10 - Frank E. Long Co.
 13 - "The Tenderfoot"
 18 - Dixie Minstrels
- June 1 - "A Yankee Tourist"
 3 - "Alice-Sit-By-The-Fire", J. M. Barrie, with Roselle Knott
 5 - Richards & Pringles Co. (28th annual tour)
 13-15 - Boston Juvenile Co.
 17-18 - Fraser Stock Co.
- July 3 - "DuBarry", with Mrs. Leslie Carter
 10 - "The Wizard of Wall Street"
- Aug. 12-20 - Morgan's Comedians
 21 - "Calamity Jane"
 22 - "The Mayor of Tokio"
 23-24 - Morgan's Comedians
- Sept. 2 - "The Wife's Secret", by G. W. Lovell
 4 - "The Flaming Arrow"
 10 - "A Message From Mars"
 14 - "Peck's Bad Boy"
 19 - "Raffles"
 21 - "Human Hearts"
 27 - "The Girl Who Has Everything," with Isabel Irving
 28 - "Panama"
- Oct. 4 - "Under Southern Skies", by Lottie Blair Parker
 5 - "The Irish Pawnbrokers"
 15 - "A Texas Steer"
 24 - "Sis Hopkins"
 26 - "Vendetta"
 28 - "An Old Sweetheart of Mine"
- Nov. 2 - "East Lynne"

- Nov. 8 - "Paradise of Lies", with Mildred Holland
 9 - "Divorcons", with Mildred Holland
 11 - "The Land of Nod"
 25-30 - Mack Minstrel Co.
 Dec. 2-7 - McClean Bryant Co.
 9 - "The Gingerbread Man"
 14 - "Sis in New York"
 17 - "Billy the Kid"
 25-30 - Flora de Voss Co.

1908

- Jan. 4 - "The Squaw Man", by Edwin Milton Royle
 9 - "The Yankee Regent"
 11 - "At Yale"
 13 - "The Royal Chef"
 20-25 - Flora de Voss Co.
 Feb. 10 - "The Girl From Up There"
 11 - "The Hustler"
 18 - "Isle of Spice"
 21 - "Little Prospector"
 29 - "The Red Mill", by Victor Herbert
 28 - "Devil's Auction"
 March 12 - "The Lion and the Mouse", by Charles Klein
 14 - "The Irish Senator"
 17 - "A Ragged Hero"
 19 - "The Tattooed Man"
 21 - "The Man of the Hour", by George Broadhurst
 25 - "Red Feather"
 26 - "Shamrocks and Sunshine"
 30 - "Parsifal", Opera
 April 1 - "The Time, the Place and the Girl"
 13 - "Sunny South"
 16 - "Little Alabama"
 20-25 - Frank E. Long Co.
 27-30 - Burgess Stock Co.
 May 1 - "The Kruetzer Sonata", with Blanche Walsh
 2-3 - Burgess Stock Co.
 5 - "Buster Brown"
 6 - Al G. Fields Minstrels
 7-9 - Frank E. Long Co.
 11 - "Old Dominion", with Clay Clement
 23 - "Little Dollie Dimples"
 26-27 - "Merry Minstrel Maids", Boston Juvenile Co.
 30 - "Uncle Tom's Cabin"
 June 1-7 - Burgess Stock Co.
 20 - "The Bondman", with Wilton Lackaye
 22-28 - Partell's Stock Co.
 Aug. 3-9 - West Henry Co.
 28 - "Comin' Through the Rye"
 29 - "The Rivals", by Robert Brimsley Sheriden

- Sept. 7-11 - Mack - Leone Co.
 12 - "Too Proud to Beg"
 14 - "In Wyoming"
 19 - "Lena Rivers"
 21 - "Paid In Full", by Eugene Walter
 24-27 - Mack - Leone Co.
 Oct. 3 - "The Devil" by Ferenc Molnar
 6 - "Under Southern Skies"
 24 - "The Mummy and the Humming Bird"
 27 - "Miss Petticoats"
 29 - "We Are King"
 Nov. 3-5 - Madison Square Theatre Co.
 9-14 - Harper Stock Co.
 23 - "Babes In Toyland", by Victor Herbert
 24-25 - Harvey Stock Co.
 26-28 - "The Pollards"
 Dec. 14 - "In Panama", Roger Bros. Co.
 19 - "Human Hearts"
 25-31 - Flor de Voss Co.

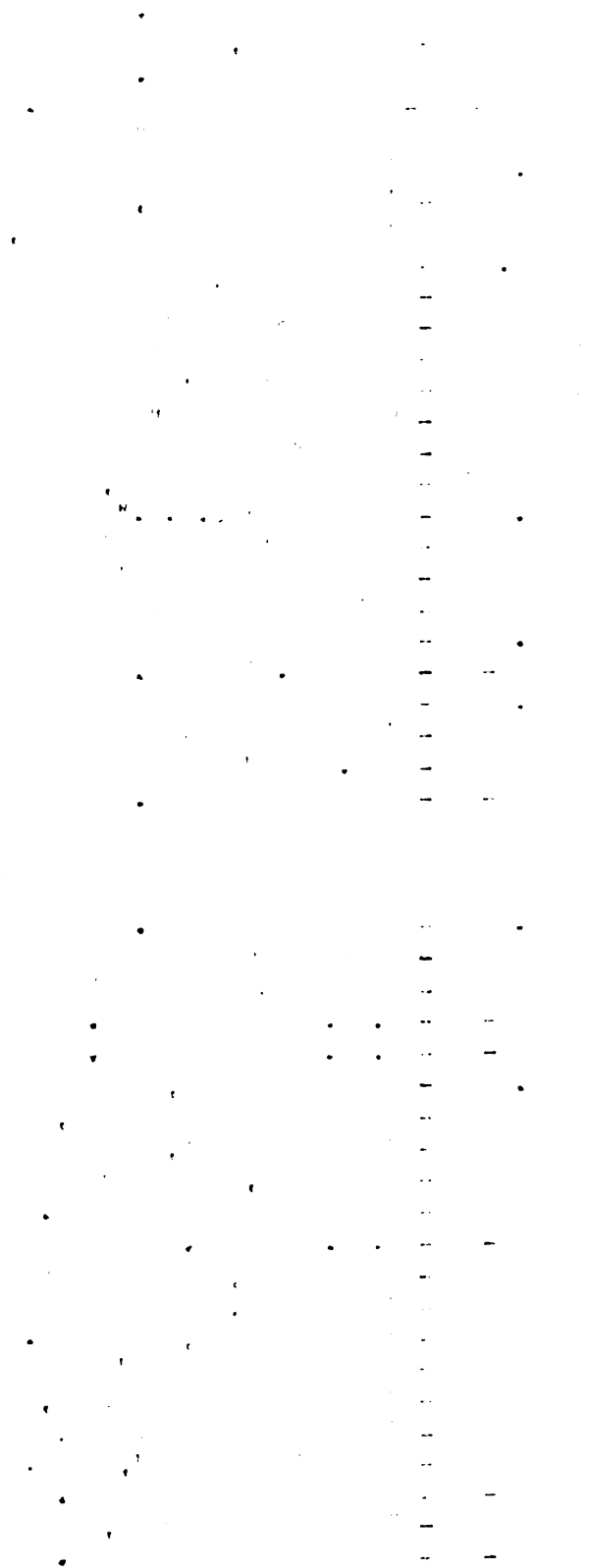
1909

- Jan. 4 - "The Man From Home", by Booth Tarkington
 12 - "A Knight For a Day"
 18-23 - Kennedy Stock Co.
 30 - "Little Johnny Jones"
 Feb. 3-4 - "Message From Mars", by Richard G. Anthony
 8-13 - Lattimore & Leigh Stock Co.
 17 - "Honeymoon Trail"
 20 - "Paid In Full", by Eugene Walter
 22-27 - Lattimore and Leigh Stock Co.
 March 1 - "Devil's Auction"
 2-6 - Lattimore & Leigh Stock Co.
 8 - "Yon Yonson"
 9 - "The Alaskan"
 12 - "Isle of Spice"
 16 - "The Virginian", Owen Wister Novel
 30 - "Brewster's Millions", Dramatized by Winchell Smith
 April 2 - "Parsifal", Opera
 5-10 - Frank E. Long Stock Co.
 12-17 - C. W. Cook Co.
 22 - "The Red Mill", by Victor Herbert
 23-24 - C. W. Cook Co.
 26 - Al G. Wilson Co.
 30 - C. W. Cook Co.
 May 1 - "When We Were Friends"
 3 - Franklin Stock Co.
 4 - "House of Bondage", with Florence Roberts
 5-8 - Franklin Stock Co.
 10 - "Belle of Japan"

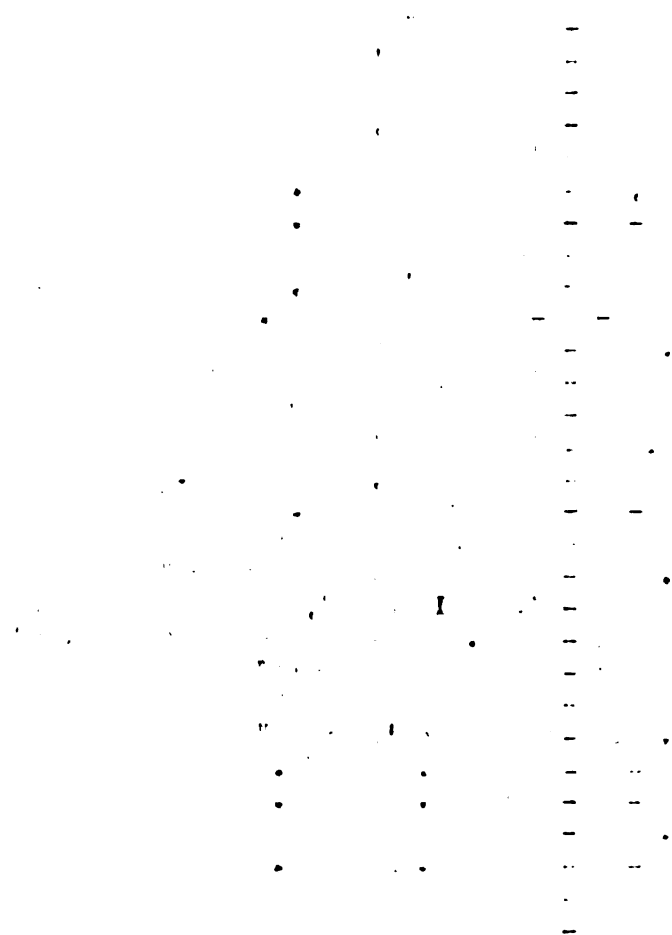
May 11 - "Girls"
 17-29 - Calumet Stock Co.
 June 4 - "Wildfire", with Lillian Russell
 7 - Calumet Stock Co.
 July 5-10 - Yankee Doodle Stock Co.
 16 - "The Burgomaster"
 Aug. 21 - "Three Twins"
 30 - "As You Like It", with William Owen
 31 - "The Merchant of Venice", with William Owen
 Sept. 5 - "Ole Olson"
 6 - "In Wyoming"
 11 - "The Blockhead"
 15 - "Parisian Model"
 18 - "The Minister's Daughter"
 21 - "The Royal Chef"
 25 - "Faust"
 30 - "The Great Divide", by William Vaughan Moody
 Oct. 16 - "Girl From U.S.A."
 21 - "The Girl Question"
 27 - "Tekla Farm McKee"
 30 - Primrose Minstrels
 Nov. 3 - "Gentleman From Mars"
 22-29 - Frank E. Long Co.
 Dec. 13 - "Granstark"
 15 - "A Stubborn Cinderella"
 20 - "St. Elmo"
 25-31 - Flora de Voss Co.

1910

Jan. 1 - Flora de Voss Co.
 3 - "The Climax"
 4 - "A Knight For A Day"
 17-22 - C. W. Cook Stock Co.
 24-29 - C. W. Cook Stock Co.
 Feb. 5 - "Paid In Full", by Eugene Walter
 26 - "The Man of the Hour", by George Broadhurst
 March 4 - "Paid In Full", by Eugene Walter
 10 - "The Time, the Place and the Girl"
 14-19 - Yankee Doodle Stock Co.
 21-31 - C. W. Cook Co.
 April 4 - "The Wolf", with Andrew Robsen
 5 - "Patience", (opera) Gilbert and Sullivan
 6 - "Vasta Herne", with Mrs. Leslie Carter
 7 - "The Vassar Girls"
 12 - "The Golden Butterfly", with Grace Van Studdiford
 16 - "Folly of the Circus", by Margaret Mayo
 18 - "Metz in Ireland", Al G. Wilson
 25-27 - Mock Sed Ali Stock Co.
 28 - "The Third Degree", by Charles Klein
 29-30 - Mock Sed Ali Stock Co.



May 2 - "Fantana"
 6 - "Uncle Tom's Cabin"
 9 - "The Holy City"
 12 - "The Test", with Blanche Walsh
 28 - "Widow McCarty"
 30, 31 - Morgan Stock Co.
 June 1-11 - Morgan Stock Co.
 16 - "A Prince of Tonight"
 23 - "A Woman's Way", with Grace George
 July 18-23 - Pierce Stock Co.
 Aug. 22 - "Rosalind at Red Gate"
 23 - "Flower of the Ranch"
 27 - "The Blue Mouse"
 Sept. 5 - "Uncle Tom's Cabin"
 12 - "The City", by Clyde M. Fitch
 19-24 - Pierce Stock Co.
 30 - "The Lottery Man"
 Oct. 1 - "The Volunteer Organist"
 5 - "Paid in Full", by Eugene Walter
 6 - "Mrs. Wiggs of the Cabbage Patch"
 17 - "The Kissing Girl"
 24 - "The Broken Idol"
 Nov. 19 - "Uncle Tom's Cabin"
 21-26 - Frank E. Long Co.
 29-30 - Frank E. Long Co.
 Dec. 1 - "My Cinderella Girl"
 5-10 - Frank E. Long Co.
 17 - "Seven Days"
 26-31 - Flora de Voss



APPENDIX B

Plays Adapted from Novels

Performed at

Calumet Theater

1900 - 1910

PLAYS

Adaptations of Novels Which Were Performed at the Calumet Theater, 1900 - 1910.

Play	Author of Novel	Dramatization	Date of Performance
"Que Vadis"	Henry Sienkiewicz	Charles W. Chase	May 14, 1900
"Pudd'nhead Wilson"	Mark Twain	Frank Mayo	May 18, 1900
"Que Vadis"	Henry Sienkiewicz	Charles W. Chase	Aug. 28, 1900
"Tennessee's Pardner"	Bret Harte (Long short story)		Nov. 1, 1900
"The Little Minister"	James M. Barrie	James M. Barrie	Dec. 6, 1900
"A Lady of Quality"	Frances Hodgson Burnett	Frances Hodgson Burnett and Stephen Townsend	Jan. 31, 1901
"Que Vadis"	Henry Sienkiewicz	Charles W. Chase	April 29, 1901
"Janice Meredith"	Paul Leicester Ford	Paul Leicester Ford and Edward E. Rose	Oct. 30, 1901
"Peg Woffington"	Charles Reade		Dec. 19, 1901
"Tennessee's Pardner"	Bret Harte		Jan. 13, 1902
"Richard Carvel"	Winston Churchill		Jan. 22, 1902
"Monte Cristo"	Alexandre Dumas	Edward E. Rose	Feb. 28, 1902
"East Lynne"	Mrs. Henry Wood	Alexandre Dumas	Aug. 28, 1902
"Uncle Tom's Cabin"	Harriett Beecher Stowe	Alfred Kempe	Sept. 21, 1903
"Richard Carvel"	Winston Churchill	Edward E. Rose	Oct. 9, 1903
"When Knighthood Was in Flower"	Charles Major		Nov. 7, 1903
"Mrs. Wiggs of the Cabbage Patch"	Alice Hegan Rice	Paul Kester	Nov. 27, 1903
"David Harum"	Edward Hayes Nescott	Alice Hegan Rice and Anne Crawford Flemer	March 3, 1904
"The Marriage of Kitty"	Fred Grease and F. de Greisset	R. and M. W. Hitchcock	Sept. 21, 1905
"Prince Otto"	Robert Louis Stevenson	Cesmo Gordon Lennox	Feb. 6, 1906
"When Knighthood Was in Flower"	Charles Major	Otis Skinner	March 30, 1906
		Paul Kester	

1. *Chlorophyll a* (Chl *a*)
 2. *Chlorophyll b* (Chl *b*)
 3. *Chlorophyll c* (Chl *c*)
 4. *Chlorophyll d* (Chl *d*)
 5. *Chlorophyll e* (Chl *e*)
 6. *Chlorophyll f* (Chl *f*)
 7. *Chlorophyll g* (Chl *g*)
 8. *Chlorophyll h* (Chl *h*)
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 10. *Chlorophyll j* (Chl *j*)
 11. *Chlorophyll k* (Chl *k*)
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 15. *Chlorophyll o* (Chl *o*)
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 24. *Chlorophyll x* (Chl *x*)
 25. *Chlorophyll y* (Chl *y*)
 26. *Chlorophyll z* (Chl *z*)
 27. *Chlorophyll aa* (Chl *aa*)
 28. *Chlorophyll ab* (Chl *ab*)
 29. *Chlorophyll ac* (Chl *ac*)
 30. *Chlorophyll ad* (Chl *ad*)
 31. *Chlorophyll ae* (Chl *ae*)
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 42. *Chlorophyll ap* (Chl *ap*)
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 67. *Chlorophyll aoz* (Chl *aoz*)
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 69. *Chlorophyll aqz* (Chl *aqz*)
 70. *Chlorophyll arz* (Chl *arz*)
 71. *Chlorophyll asz* (Chl *asz*)
 72. *Chlorophyll atz* (Chl *atz*)
 73. *Chlorophyll auz* (Chl *auz*)
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 129. *Chlorophyll ayzab* (Chl *ayzab*

Play	Author of Novel	Dramatization	Date of Performance
"The Marriage of Kitty"	Fred Gresec and F. de Croisset	Cosmo Gordon Lennox	Sept. 29, 1906
"Dorothy Vernon of Haddon Hall"	Charles Major	Paul Kester	Oct. 9, 1906
"The Bonnie Brier Bush"	Ian Mac Claren	Mr. McArthur	Jan. 19, 1907
"Uncle Tom's Cabin"	Harriett Beecher Stowe		April 29, 1907
"Susan In Search of a Husband"	Jerome K. Jerome	Eugene V. Presbrey	May 9, 1907
"Peck's Bad Boy"	George Wilbur Peck		Sept. 14, 1907
"East Lynne"	Mrs. Henry Wood	Alfred Kempe	Nov. 2, 1907
"Uncle Tom's Cabin"	Harriett Beecher Stowe		May 30, 1908
"The Virginian"	Owen Wister	Owen Wister and Kirke La Shelle	March 16, 1909
"Brewster's Millions"	George Barr McCutcheon	Winchell Smith and Byron Ongley	March 30, 1909
"Uncle Tom's Cabin"	Harriett Beecher Stowe		May 6, 1909
"The Blue Mouse"	Alexander Engel and Julius Horst		Aug. 27, 1909
"Uncle Tom's Cabin"	Harriett Beecher Stowe	Clyde M. Fitch	Sept. 5, 1909
"Mrs. Wiggs of the Cabbage Patch"	Alice Hegan Rice		Oct. 6, 1909
"Uncle Tom's Cabin"	Harriett Beecher Stowe	Anne Crawford Flexner	Nov. 19, 1909

Table 1. Mean values of the variables measured during the 60-min test

	Mean ± SD
Heart rate (beats min ⁻¹)	178 ± 19
Stroke volume (L)	100 ± 15
Cardiac output (L min ⁻¹)	17.8 ± 2.5
Systolic blood pressure (mmHg)	160 ± 15
Diastolic blood pressure (mmHg)	90 ± 10
Mean arterial pressure (mmHg)	100 ± 10
Arterial oxygen saturation (%)	98 ± 2
Ventilatory equivalent for O ₂ (l min ⁻¹)	30 ± 4
Oxygen consumption (L min ⁻¹)	10.0 ± 1.5
Energy expenditure (kcal min ⁻¹)	10.0 ± 1.5
Lactate concentration (mmol L ⁻¹)	1.5 ± 0.5
Blood glucose concentration (mmol L ⁻¹)	4.5 ± 0.5
Plasma insulin concentration (mU L ⁻¹)	1.5 ± 0.5
Plasma growth hormone concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma cortisol concentration (nmol L ⁻¹)	1.5 ± 0.5
Plasma epinephrine concentration (pmol L ⁻¹)	1.5 ± 0.5
Plasma norepinephrine concentration (pmol L ⁻¹)	1.5 ± 0.5
Plasma renin activity (ng mL ⁻¹ h ⁻¹)	1.5 ± 0.5
Angiotensin II concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma aldosterone concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma vasopressin concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma endothelin-1 concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma nitric oxide concentration (μmol L ⁻¹)	1.5 ± 0.5
Plasma prostaglandin E ₂ concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma thromboxane A ₂ concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma serotonin concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma histamine concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma substance P concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma calcitonin-related peptide concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma oxytocin concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma vasopressin-like factor concentration (pg mL ⁻¹)	1.5 ± 0.5
Plasma angiotensinogen concentration (mg dL ⁻¹)	1.5 ± 0.5
Plasma renin substrate concentration (mg dL ⁻¹)	1.5 ± 0.5
Plasma angiotensin-converting enzyme activity (U L ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-1 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-2 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-3 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-4 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-5 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-6 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-7 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-8 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-9 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-10 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-11 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-12 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-13 concentration (ng mL ⁻¹)	1.5 ± 0.5
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Plasma matrix metalloproteinase-19 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-20 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-21 concentration (ng mL ⁻¹)	1.5 ± 0.5
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Plasma matrix metalloproteinase-23 concentration (ng mL ⁻¹)	1.5 ± 0.5
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Plasma matrix metalloproteinase-27 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-28 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-29 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-30 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-31 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-32 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-33 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-34 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-35 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-36 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-37 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-38 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-39 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-40 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-41 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-42 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-43 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-44 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-45 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-46 concentration (ng mL ⁻¹)	1.5 ± 0.5
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Plasma matrix metalloproteinase-48 concentration (ng mL ⁻¹)	1.5 ± 0.5
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Plasma matrix metalloproteinase-54 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-55 concentration (ng mL ⁻¹)	1.5 ± 0.5
Plasma matrix metalloproteinase-56 concentration (ng mL ⁻¹)	

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Mr. St. Germain, Calumet Michigan, Manager of the Calumet Theatre, Calumet, Michigan, June 14, 1955.

Mr. Jacob Kaiser, Calumet Michigan, Employee, City of Calumet, who had served as stage hand in Calumet Theater throughout 1900-1910, June 14, 1955.

Mr. Michael Stucel, City Clerk, Calumet, Michigan, June 14, and 16, 1955.

VITA

The author, Mabel Winnetta (Reid) Oas, was born at Helton, Kansas, April 26, 1903, the daughter of Robert Gray Reid and Katie McCreary Reid.

Following her graduation from Denison High School she attended Washburn College at Topeka, Kansas, and Sterling College at Sterling, Kansas. In 1924 she was graduated from the latter institution with a Bachelor of Arts degree and Diploma of Fine Arts in Drama.

The author taught English and speech in the high schools at Mayetta and Cherokee, Kansas, and later speech and dramatics at Chisholm High School on the Mesaba Range in Minnesota. During this period she did graduate work in speech and theater for four summers at Northwestern University and one summer at the University of Minnesota.

Following her marriage to Elmer Julius Oas in 1933, she became a resident of the Upper Peninsula of Michigan where her husband has served as superintendent of schools at Bessemer. They have two daughters, Ruth Carolyn and Eleanor Juliet, who are now in college.

The author returned to teaching in 1953 at Ironwood High School and is now a teacher in the Bessemer school system.

She began her graduate studies at Michigan State University in the summer of 1952 and completed them in 1955.

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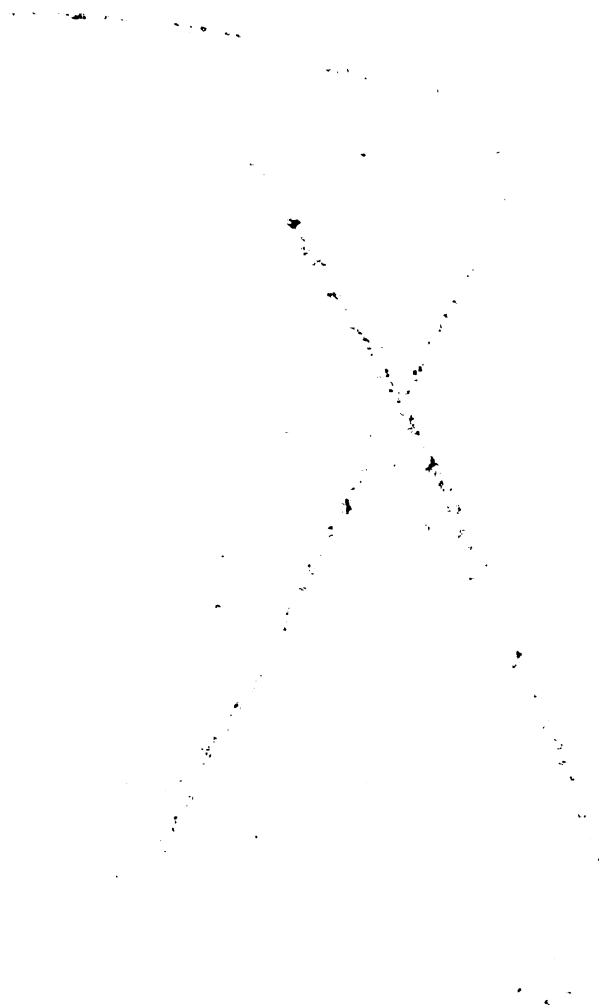
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