

NOTABLE CAREER OF THE THEATRE TO BE TORN DOWN.

Plays and Actors That Have Gained Fame There—Was Steele Mackaye's Invention, and Developed Daniel Frohman as a Manager—Its Characteristic Plays.

One more historic New York theatre is to retire from the profession and go into trade. The Lyceum, to be torn down at the close of the present season, certainly deserves to be called a notable theatre in the history of the local stage, for many noted successes of the last score of years were seen there first.

The first of the typical Belasco-De Mille plays with their kaleidoscopic alternations of humor and serious sentiment, were acted or rather created and there many of the Pinero dramas were first revealed. Above all, it was in this theatre that Daniel Frohman first took his place at the head of a New York playhouse and made evident the artistic and cultivated principles that have always been characteristic of his management.

One of the city's little theatres dear to the enthusiastic player disappears with the Lyceum, but if Daniel Frohman builds again it will be a house of about the same size, different only in that it will be suited to musical performances on its stage. Mr. Frohman is a believer in the small theatre, not only because of the artistic results, but also as a business investment, and it is his theory that the managers who have fared best in the long run have been those who had small houses.

The Lyceum was another invention of the genius who could do so much for others, but was apparently unable to earn for himself even a small part of the fortune he was instrumental in gaining for others. This was Steele Mackaye, who after his connection with the Lyceum ceased decided to open a school of acting in connection with Gustave Frohman and Franklin Sargent.

The pupils were to give public performances with the assistance of well-known professional actors. But before the scheme was well under way it was decided to build a theatre and conduct it in connection with the school of acting. For that purpose the Lyceum Theatre Company was formed and the Lyceum was sold to Mr. Mackaye and Gustave Frohman.

Mr. Mackaye put into the new playhouse many of his ideas on the building. He had, for instance, a sunken orchestra with the players dressed in court costumes. Between the acts they were to be raised on a platform to their accustomed places in front of the stage.

The average Teutonic musician rigged out in court wigs and white satin breeches was too much for the risibles of an ordinary New York audience, and this feature was dispensed with after a few performances. Another innovation, which has remained to this day, although the Lyceum was sold, was the system of folding chairs, which made exit much easier than it was under ordinary circumstances.

The first performance was given in the theatre on April 1, 1885. It was brilliant in every feature but the most important. The play, a version of Georges Ohnet's "Le Maître de Forges," made by Mackaye, who called it "Dakotar," was a failure.

The actors in the company were Viola Allen, who had begun only a few years before as Emergent in Madison Square Theatre; Sadie Martinot and a very young Emma Sheridan, who has now retired from the stage. The Lyceum was sold last year in destitute circumstances in London, after an ambitious career on the English stage; the beautiful Georgiana Roberts, who retired from the stage in New York after a frequent eight at the theatre, but in an orchestra seat; Maud Banks, Mary Saunders, Robert Hensell, soon to become Mrs. Joseph Frank, who died a year ago, and John Mason, who had gone to the Union Square a short time before and failed to make the impression that he had made on the stage.

The play being a failure and the managers being much in debt, the future of the theatre immediately became a matter of uncertainty. The Lyceum was sold to a party with a production of Sardou's "André" by Minnie Maddern. Associated with her were Eben Fyrrington, Richard Mansfield and Selma Dano. Among other rivals version of the same play was acted simultaneously at the Madison Square Theatre, with the Austrian actress, Marie Janich, in the title role.

Minnie Maddern was succeeded at the Lyceum by Helen Daury, who gave the house its first genuine success with Bronson Howard's comedy, "The Great Divide," which she remained the manager of the house until the end of the season and during that period acted only in Howard's play.

Mr. Frohman's term of management actually began with "The Main Line," acted in September, 1887. John Mason and F. F. Mackaye were in the title. Miss Hawley played the leading role. The play was followed on Oct. 15 by the first and for that matter, the last appearance of May Fortune, the English actress who came into prominence through her length of service in the Lyceum. Her rival version of the same play was acted simultaneously at the Madison Square Theatre, with the Austrian actress, Marie Janich, in the title role.

It was at the close of her season that Daniel Frohman first became the manager of the theatre with which he was destined to be long and honorably connected. Frank Mayo bought his company there in May with "Nordic," and acting with him were Alton Fischer, until that time unknown to New York, and a young actress, who was a pupil of Mr. Mayo and had won laurels outside the city, although she was unknown here, and George De Vera.

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