

CHAPTER IV.

THE FIRST TEN ELK LODGES.

(*Schoolmaster Group.*)

PHILADELPHIA LODGE, No. 2.



THE formation of Philadelphia Lodge, No. 2, B. P. O. E., the second in the history of the order, was directly influenced locally by the growing spirit of fraternity which marks the social and human side of the brotherhood of man. This element of life is a world-famed characteristic of the residents of the old American city of Brotherly Love. The natural desire of mankind to congregate, to mix in friendly relation for mutual advantage, to share in each other joys and help each other in trouble, as philanthropic social beings with protective instincts, here developed into a formal public avowal of permanent friendship. The idea came fresh from crowded Europe's older civilization as a necessity of the times, suitable for the wants of our day and generation, and met hearty acceptance from men of companionable sympathy in the Quaker City home of American Independence. Our first members were the founders of the greatest order in modern society for the practical fellowship of mankind.

Charles A. Vivian originated the movement in New York and also started it in Philadelphia, as is elsewhere related. From the convivial and unconventional Jolly Corks sprang the more serious Benevolent and Protective Order of Elks; the convivial grew into the seriously social; the cordial good will blossomed into fraternal love; the orderly drinking bout and smoker of the stage entertainers expanded into a higher sodality with a ritual severely moral for the living and with a beautiful ceremonial burial service for the dead.

The first Elks were minstrels, song and dance men, and musical entertainers, later called variety performers and black-face comedians, and now generally known as vaudeville artists. There has been as great advancement in this line of amusement since 1870 as in the progress of the Society of Elks. At first the old legitimate actors were rather chesty toward the variety performers, who met first as "The Jolly Corks," and then as "The Performers' Benevolent and Protective Order of Elks." But the Elks wore well. They stood acquaintance and improved with age, and the invited friends of the "social session" became members, and the "legitimate" actors gradually joined the first progressive and charitable organization ever congenially attached to their profession. Thus it will be seen that the B. P. O. E. was originally and practically a social organization of the branches of the theatrical profession. But as the actor is seasonably homeless, although everywhere at home, and is generally away from his home lodge on professional tours in his continuous performance occupation, the lodge organization required better business management than he then had time to contribute; hence his friends of the learned professions and the commercial world were called into membership to regulate the business end of the lodge and ad-

minister its finances. For, although "on the road," theatrical people have always been busy in helping the needy, and the contributed free services of the amusement profession has raised more money for charity since the organization of the Elks' lodges than could have been possible under any other circumstances and it is to the business sense and sound judgment of the good fellows and leading citizens who came into the order that the organization owes its present high social standing and unique position in the leadership of America's charitable and benevolent organizations.

Little did the actors of the brotherhood think they were laying the foundation upon which would be built the final structure from which man will be ultimately prepared to welcome the millennium.

The Gregarious Elk in his human form is also a Social Elk. The wild Elk, when he retires to the forest for the winter, "Yards"; when he is feeding on the range he "Bunches," and when many bunches are found they are spoken of as a "Herd."

In order to get together into a strong and united organization the Philadelphia Elks, who lived in the Quaker City when at home and yet belonged to New York fraternally, were corralled by their own request into a regularly constituted lodge on Sunday, March 12, 1871, by a delegation of Grand Lodge officers and New York members, nearly one hundred strong.

The nine original charter members of Philadelphia Lodge were all previously members of New York Lodge, No. 1.

The ceremonies of installation which made them officers of No. 2 were conducted in the previously prepared first Elks' Lodge rooms in Philadelphia at the northeast corner of Tenth and Chestnut streets, over Finelli's. The Philadelphia nine were all in good standing in No. 1, when they dimitted to form No. 2 in their own city, and when the first session of that memorable Sunday was over Philadelphia Lodge, No. 2, B. P. O. E., was an instituted fact. The installing officers of the New York, or Grand Lodge, as it was properly called, were:

Antonio Pastor, E. L. G. K., acting as E. G. R.

E. J. Brown, Gr. Sec.

Claude Goldie, E. Leading G. K.

S. K. Spencer, E. Loyal G. K.

Hugo P. O'Neil, Grand Lecturer.

A. H. Mulligan, Grand Treasurer.

Fernando Pastor, Grand Tiler.

Henry P. O'Neill, G. I. G.

William Coffin, Grand Chaplain.

The Philadelphia officers elected to fill the chairs until the next annual election were:

Joseph E. Jackson (foreman "Ledger" Job Print), E. R. and R. H. Primo.

Benjamin A. Baker ("Ledger" Job Print), E. Lead. Knight and First Asst. Primo.

Lewis Simmons (Simmons & Slocum's Minstrels), Est. Loyal Knight and Second Asst. Primo.

Joseph M. Mortimer (manager Grand Central Theatre), Grand Lecturer and Third Asst. Primo.

Robert Newcomb (song and dance artist), Rec. Sec'y.

Joseph M. Norcross (bass singer and first man who blacked up in Simmons & Slocum's Opera House), Treas.

William H. Chambers (cornetist and alto singer), Tiler.

Eddie Fox (violinist and leader for Simmons & Slocum) was appointed Inner Guard.

Ad Weaver, of New York Lodge, song and dance man, volunteered to act as exemplary candidate to illustrate the initiatory work of the degrees.

William Megonigal and Charles Gibbons were the first formal applicants for membership, and William Megonigal was the first regularly initiated member of No. 2 and received the first degree that afternoon.

Under propositions for membership that day were presented the following named were appointed as the standing investigating committee: Joe Mortimer, Lew Simmons and Bob Frazer.

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The candidates were George F. Clarendon (clarionet S. & S.); Charles A. Braun (double bass player S. & S.); E. G. Stone (Treas. S. & S.), and Thomas B. McNeal (tinner, Market above Eleventh street).

The names of the first hundred members and their occupations as given showed the preponderance of professionals among the original organizers of this lodge.

Most of the charter members that day also belonged to the Philadelphia "Jolly Corks," whose meeting place was upstairs, second story, Sansom street front, over Phil. Kemper's place, above Tenth street, where now stands some of the buildings of the Jefferson Medical College Hospital.

There after the night show, and also during the day, the "Corks" met and went into Jolly Session whenever there was a quorum; and the first order of business was to order up beers for the chairs that were filled. There was sand on the floor and the minstrels and dancers felt at home, for the square little German proprietor, Kemper, with one high shoulder and head cocked to the side, kept his weather eye on the dumb waiter for orders for the song—singing and story-telling performers upstairs—and thrifty Frau Kemper served Inuches that were so good they taste even "today, yet." The "Corks" forgot business in their assembly and gave themselves over to convivial friendship, and there was no rivalry in those days, for performers did not then spend much time in telling each other how good they were.

Following that historical and memorable Sunday afternoon meeting the new lodge members met informally in the hall in the evening and rested—dryly speaking—until the gathering at Petrie's swell restaurant (at 12 o'clock midnight, so as not to break the law), and there and then began and continued until daylight next morning the first social session and banquet of the Philadelphia Elks, and attended by the leading good fellows of the press, the learned professions and the city fathers. Petrie's stood where the Bellevue now stands (1910), at Broad and Walnut.

It was not necessary to send out for talent. All Elks in those days could

“do something,” and after each turn the artist “obliged again” and again by serving on the beer committee and paying a fine if he could stand it.

Breaking up at 5 a. m., the New Yorkers hurried to Thirty-first and market to catch the early train to get back to the New York Theatres in time for Monday morning’s rehearsals, and the baby Elks of No. 2, preceded by “Mack” with a snare drum, marched down Chestnut street in original ragtime to the lodge rooms and individually and collectively formally adjourned and dispersed.

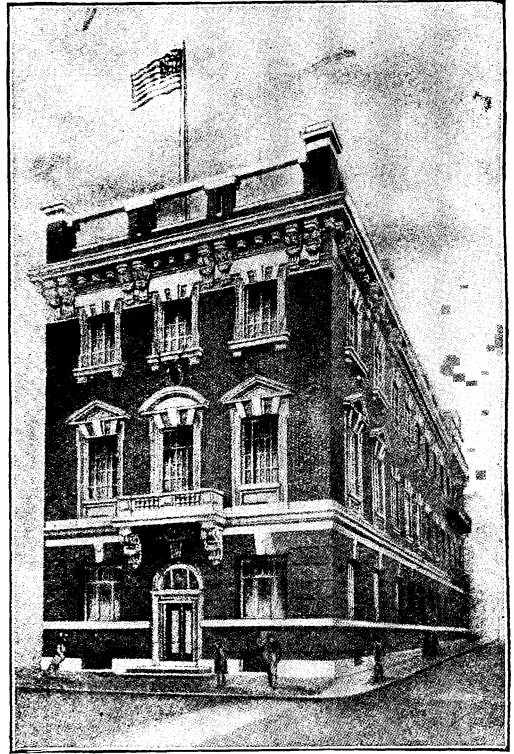
The charter of Philadelphia Lodge was granted two days after the New York legislature empowered New York Lodge as a Grand Lodge to issue charters to subordinate lodges.

April 9, 1871, Grand Secretary E. G. Brown instructed No. 2 that they had power to frame their own by-laws, but which must be referred to the committee on laws and supervision of the Grand Lodge.

During its first three months Philadelphia Lodge was granted twenty-nine dispensations to confer the degree of D. E.; they needed working members for the transaction of business during the absence of the professional brothers of the lodge during the traveling season.

April 6, 1884, is the date of the last session of the lodge in the first hall, which they occupied thirteen years, one month and a day.

In 1884, when No. 2 moved to the southeast corner of Eleventh and Chestnut streets, there were already about thirty lodges in the order. The organization was popular; their donations to charity and caring for members in temporary hard luck looked good to admirers of the fraternity, and the Secretary’s books showed 125 names on the membership roll. The first session in these rooms was held April 13, 1884, and the last one was March 18, 1888. This time the lodge had to move because the building was to be remodeled. It was not far to go, right across the street. They would still be at Eleventh and Chestnut streets, so the new hall at the southwest corner was selected, and on March 25, 1888, with twenty-five more members on the books, the first session was held without the loss of time or break in lodge interest. Membership increased, finances were in good condition, the annual benefits were profitable beyond expectation, and so great was the working strength of the brothers that within the year they had planned to do something for themselves and be independent



PRESENT HOME OF NO. 2.

of lodge halls belonging to other societies. Accordingly, at the last meeting of Philadelphia Lodge, No. 2, in a rented hall, Sunday evening, October 27, 1889, the Exalted Ruler declared a recess until Friday evening, November 1, 1889, at 10:30 o'clock, at which time the lodge should meet in its own building at No. 232 North Ninth street. This was erected and occupied by Philadelphia Lodge, the first lodge in the order of Elks to build, own and meet in its own building. There were 165 members in good standing. This new lodge room, with club rooms, parlors and reception rooms, was a success from the start. Fraternal bodies met there day and night and Sundays—the time was all filled. The lodge occupied the building from November 1, 1889, and the regular sessions were held on Sunday night until February 19, 1901. An amendment to the lodge by-laws was offered on Sunday evening, February 3, to change the meeting night to Tuesday evening. This was acted upon and carried on Sunday, February 10; thus was an old lodge custom changed, even in Philadelphia. The Sunday night meeting was originally established for the accommodation of the theatrical members whose engagements thereby would not be interfered with, because Philadelphia was not a Sunday "show town." The change had been fiercely discussed many times previously, but action always deferred out of deference to the professionals. Accordingly at the last Sunday evening session of Philadelphia Lodge, February 10, 1901, the Exalted Ruler declared the next meeting for Tuesday evening, February 19.

Changes in the neighborhood, cramped quarters, largely increased membership, for 345 members was a great many in those days, caused the increasing high class new blood to seek new quarters in a swell neighborhood. "The Elks' New Home," 1609 Arch street, was open for inspection all day Sunday, March 10, 1901, and the thirtieth anniversary of the lodge was celebrated that evening at Odd Fellows' Temple. The first session of the lodge in their new home occurred Tuesday evening, March 12. The lodge still owns (1910) No. 1609 Arch street, although they held their last session there on Tuesday evening, April 10, 1906. Even a big house may get too small for a big family, when the family has so many increases that they are swamped for room. If 345 members is a lot, 1,600 members is a lot more, and a \$100 fee is a classy sum for initiation. The present new home is at No. 1320 Arch street, three stories and basement. The first meeting in the last new home and the dedication ceremony occurred Tuesday evening, April 17, 1906. In the absence of the Grand Lodge officers and the District Deputy Grand Exalted Ruler, the regular officers exemplified the work. Invocation, Rev. Brother Father W. H. R. I. Reamey, Chaplain of New York, No. 1; selection, Quarette; dedication ceremonies, officers of Philadelphia Lodge; (telegram was read from Chicago Lodge, No. 4, B. P. O. E., wishing Philadelphia Lodge success in their new home); selection, Brother P. E. R., Thomas F. McNulty, Baltimore Lodge, No. 7; oration, Rev. Brother W. H. R. I. Reamey, New York Lodge, No. 1; selection, Quartette; address, Brother Judge Heisler, Baltimore Lodge, No. 7; organ recital; address, Brother P. E. R., John Fort, Camden Lodge, No. 293; address, Brother P. E. R., Peter Campbell, Baltimore Lodge, No. 7; presentation of the keys, Brother P. G. E. R., William G. Meyers, Chairman of Building Committee, in a presentation address, handed over the keys of the building to P. E. R., William L. Enochs, Chairman Board of Trustees; "Auld Lang Syne," Brother P. E. R., Thomas F. McNulty,

and the brothers in attendance; closing prayer by Rev. Brother Francis Henry Smith, Blairsville Lodge, No. 406.

Banquet: At the conclusion of the formalities and regular ceremonies at the new home an adjournment followed and a pilgrimage began to Bellevue-Stratford Hotel, standing on the site occupied by Petrie's, where the first banquet of Philadelphia Lodge was held before it was a day old, in 1871.

The Philadelphia Elks' burial ground for brothers of the lodge and members of the order, known as "The Elks' Rest," is situated on the brow of the big hill in Mount Moriah cemetery, in West Philadelphia. It was dedicated when George R. Maguire was Exalted Ruler of the lodge. There are two lots, one for the members of No. 2 and the other for deceased professional people and brothers of other lodges. The original lot was marked by an Elk's statue, which proved unequal to the weather wear of our climate and rapidly disintegrated. It was unveiled September 12, 1880. The new statue that followed its removal is of solid bronze and was presented to No. 2 by Brother C. E. Ellis. It stands on a stone pedestal eight feet high and weighs 850 pounds. It is seven feet long and nine feet high from the hoof to the tips of the antlers. It was unveiled the year Dr. W. F. Hartley was Exalted Ruler, and J. B. Roberts delivered the oration. The plot of ground is in the form of an irregular triangle forty-five by seventy-five feet, and there was an additional purchase made in 1889 when more room was needed to properly place the monument in the center of the burial plot. The fence is made of twenty posts of Richmond granite with a tubular iron railing of galvanized pipe running through them two feet or more above the ground. Each post has carved upon it one of the words used as a motto of the order, and each of the rods is ornamented in the center with a square disc having an elk head standing out in relief from one side, and on the other the words "Cervus Alces" and the letters B. P. O. E. In the center of the side of the pedestal is a panel of polished granite on which is cut, "Presented to Philadelphia Lodge, No. 2, B. P. O. E., by Brother Charles E. Ellis."

Brother P. E. R., Henry J. Walter, presented to the lodge for future use, in emergency, three large lots in Chelton Hills cemetery.

The Rest now contains the entombed remains of Brothers George R. Maguire, who died while Grand Exalted Ruler; Warren L. Fox, Edwin J. Housem, Francis W. ("Pop") Whittaker, Charles H. Sanvournin, Robert Newcomb, Charles Gilday (buried at sea—grave and marker), Samuel Irwin Ryan, Jesse De Silver Steinhart, C. John Rice, Francis W. Baumgratz, William H. Wallis, A. S. ("Gus") Pennoyer, Henry S. Gross, M. D., James C. Cain, Frank P. Moran, Harry E. Shaw, John Armstrong, William N. Rogers, L. Frazer Newkerke, Samuel S. ("Sam") Sanford, E. E. Rockwell, James R. Flake, Charles H. Loutzenhisser, Emile Haffa, Fred Fadum, Arthur Wright, and Joseph E. Jackson, the first Exalted Ruler of Philadelphia Lodge.

The names comprising the list of the first one hundred members of No. 2, the original Elks' Lodge in the State of Pennsylvania, include the then best known theatrical and circus managers and proprietors, treasurers, actors, musicians, scene painters, costumers, clowns, stage managers and performers in the history of the amusement profession.

"The War" was over, and the spirit of fraternity seemed to be in the atmosphere, both North and South. Hand-shaking was catching and the string of cities

along the line from Philadelphia, Baltimore, Washington, Cincinnati, Louisville and St. Louis to Kansas City were the first to join hands under the old flag in brotherly love. There are still living, of the first hundred (1910), and in good standing, in Philadelphia Lodge:

Joseph Norrie (Joseph M. Norcross), minstrel, Springfield, Mass.; Lew Simmons, minstrel (White & Simmons), on vaudeville circuit; W. Henry Harks (Harry Hawk), actor (retired), Bryn Mawr, Pa.; John A. Armstrong, musician, Philadelphia, Pa.; Harry B. Enochs, manager, Masonic Home, Philadelphia; Thomas F. Haywood, minstrel, cigar business, Philadelphia. There are also living, and members of the Order, affiliated elsewhere: Harry W. Williams, theatrical manager, Pittsburg Lodge, who was leader of orchestras in the Quaker City for years, and Wm. P. Seneatram, minstrel, whose location and lodge is to us unknown.

W. Norman Morris is the present Exalted Ruler of No. 2, and preceding him in the chairs are the following Past Exalted Rulers, who for forty years were active participants in making Elk history:

PAST EXALTED RULERS.

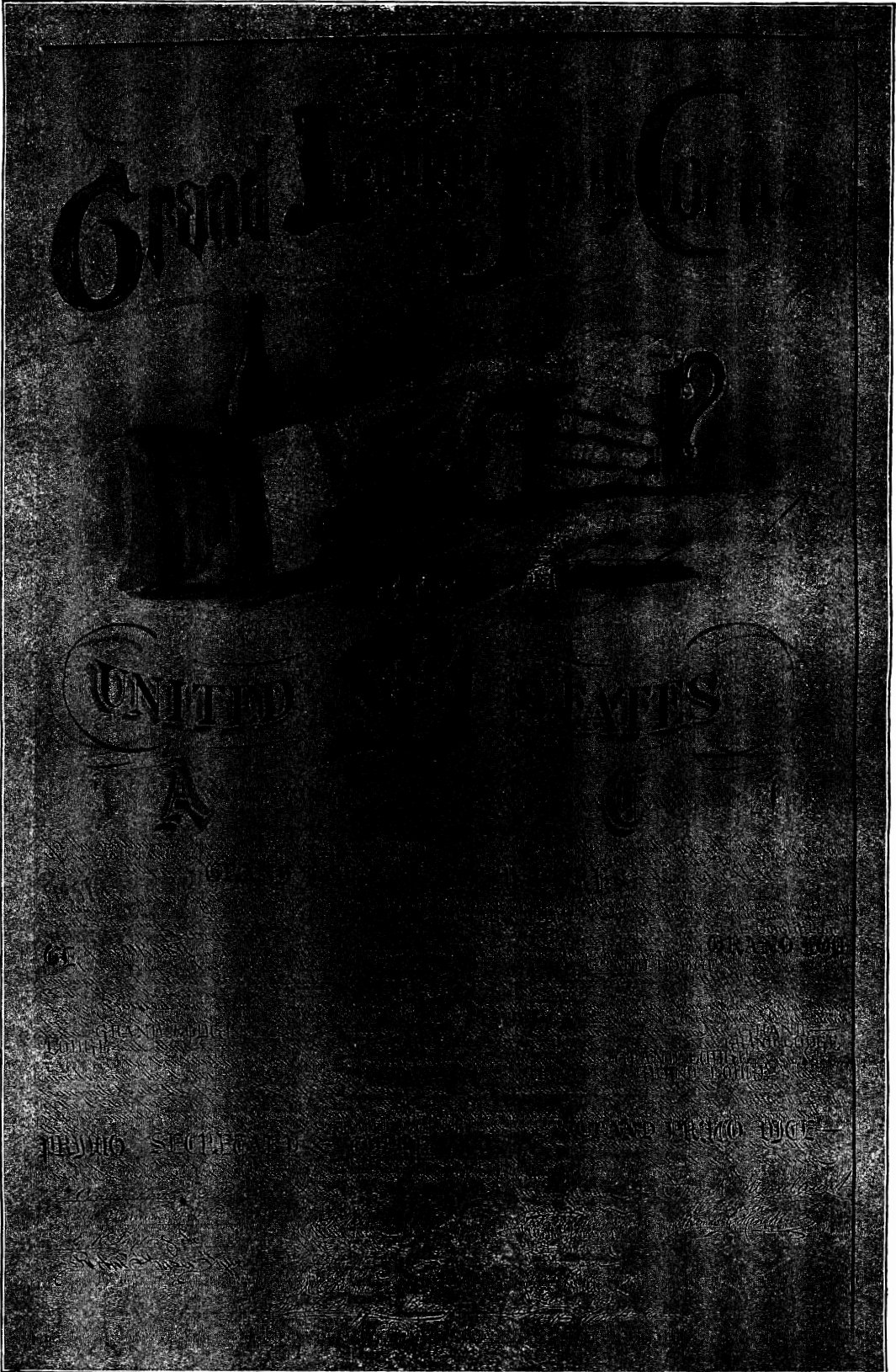
*Joseph E. Jackson	*S. P. Cox	C. E. Henney
Lewis Simmons	John F. Wallis	†John B. Rock
*Frank Moran	James A. Willard	John D. Bouvier
Alfred Stimmei	Wm. G. Meyers	M. Francis Morrissey
Jos. M. Norcross	John Christie	Jas. H. J. McNally
Charles F. Jones	Henry S. Rheiner	Augustus C. Hahn
*George R. Maguire	*Wm. F. Hartley	*Robt. J. Linden
*L. F. Newkerke	*John Fair	Daniel J. Shern
*Charles W. Campbell	David H. Hagan	C. Ferdinand Van Horn
Geo. W. Conway	†Wayne Kratzer	Robert J. Byron
Harry B. Enochs	Geo. L. Phillips	Henry J. Walter
*Wm. E. Lex	*Wm. H. Roop	Dr. Tullus Wright
*John A. Forepaugh	Wm. S. Enochs	
Frederick Heim	E. P. Simpson	

* Deceased. † By dimit.



THE GRAND STEEPLE CHASE OF THE CORKS.

1, Frank Brower; 2, Frank Whittaker; 3, Pete Zell; 4, Wm. Megonegal; 5, Lew Simmons; 6, Eph. Horn. (Reading from left to right.)



ORIGINAL CHARTER GRAND LODGE OF "JOLLY CORKS."

At this point we come to the early formation of the Philadelphia "Jolly Corks." It will be remembered that after the name of the "Corks" was changed to the Elks, on February 16, 1868, the records show that Vivian presided for two meetings thereafter—February 23 and March 1 of that year. On Monday, March 2, 1868, Vivian went to Philadelphia, to work at Fox's Atlantic Garden, on Callowhill, near Fourth street, to play his first engagement. Fox & Curran were the managers of what was known as Fox's American Theatre, which burned down in 1867, the fire in which two or three ballet girls lost their lives. Fox had changed the name of this house to the Continental Theatre, and while they were rebuilding the Continental Theatre, Fox was operating the Atlantic Garden, and it was at this place that Vivian played his first Philadelphia engagement, and not at Fox's American Theatre, on Walnut, near Eighth street, where Vivian did play a few years later. It was in the dressing-room of this Atlantic Garden Theatre that Vivian first started the "Jolly Corks," in Philadelphia, about the first week in March, 1868. A few days later the few "Corks" then made by Vivian began to meet upstairs over Phil Kemper's saloon, on Sansom street, at the corner of an alley above Tenth, where the Jefferson College Hospital now stands.

It was about this time, as nearly as it can be definitely fixed, March or April, 1868, that "Bob" Fraser, the old clown and scenic artist, designed and painted in two colors quite an elaborate document which was designated as the original charter of the Grand Lodge of the "Jolly Corks" of the United States. The names signed thereto probably represent the extent of the then membership of the "Jolly Corks" in Philadelphia. Of the signatures attached, that of Charles Vivian needs no explanation; Lew Simmons, the old minstrel, was the second name on this charter, and personally identified it to the writer as being the original document. E. K. Taylor, named thereon as the Secretary, held a political office for many years in Philadelphia. "Bob" Fraser was the old pantomimist clown and scene painter. Another signer was Frank Foster, brother of Hernandez Foster, and the son of old Charley Foster, who used to put on the pantomimes at the Old Bowery Theatre, in New York, in the sixties. James Stewart is doubtful, with his identity a mooted point, as to whether he was a cracker baker in the Quaker City or the musical arranger by the same name. William W. Yohe was the father of May Yohe, of recent fame. Lyman Sinn was a druggist at Eleventh and Market streets. Robert W. Clawson was a bartender. James Hennings was an old circus man. Frank Whittaker was a ringmaster. Wash Jermon was a photographer on Arch street. A. McFarland was a book peddler, and is still living in the Quaker City. J. W. ("Dick") Allinson was the husband of Eva Brent, a serio-comic in the sixties, and he was also manager of Mr. and Mrs. James Oates. Thomas C. Hincken was the son of the proprietor of the Philadelphia "Sunday Dispatch." Frank Mordaunt was the old actor. L. Gebhardt Reed was the uncle of Roland Reed, the actor. These names, with two or three others that cannot be traced, constitute the make-up of the signers of the original charter of the "Jolly Corks" of Philadelphia.

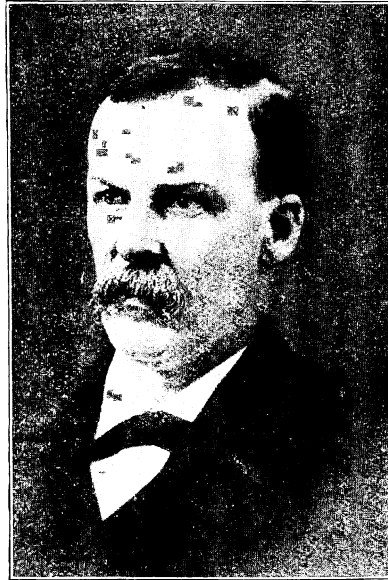
LEW SIMMONS.



This old-time minstrel was born in New Castle, Pa., August 27, 1838. He began his professional career December 19, 1859, at Frank River's Melodeon, 539 Broadway, New York, in what was then known as the old Chinese Assembly building, and there finished out the season of 1859-60. In 1861 he joined Hooley & Campbell's Minstrels. He then went to Bob Butler's "444" Broadway, from which place, with Bob Hart, they started out their own minstrel show, which only lasted three months. Simmons then returned to Butler's "444" Broadway. The season of 1863-64 he went with Morris's Minstrels at Boston. In August, 1864, he joined Carncross & Dixie's Minstrels and remained with them until 1870. On August 29, 1870, with Edwin N. Slocum, they became managers of the Arch Street Opera House in Philadelphia, which they ran successfully for seven years, until 1878, when Simmons joined Moore & Burgess' Minstrels, in London, England, and was with that organization until 1879, in which latter year Simmons, Charlie Sutton and Andy McKee took a minstrel show to South Africa, where they remained for about four months, then came back to America, where they separated, and Lew Simmons and the three Rankins started out a minstrel show, which played the different cities for about two years. In 1881 he went to Leadville, Colo., and organized there the "Leadville Minstrels," which only lasted a short time, and disbanded. Simmons then joined Haverly's Mastodon Minstrels and was with that organization until 1882, in which year he organized the Athletic Baseball Club of Philadelphia and remained with them until 1887, after which time he began playing dates in various cities until he finally went into vaudeville, where he is now playing with Frank White, his partner, as White & Simmons.

Brother Simmons was a member of the New York Elks (single organization), being initiated March 13, and advanced October 2, 1870, being No. 182 on the membership roll. He was also a member of the "Jolly Corks" of Philadelphia. He dimitted from New York Lodge, No. 1, on March 12, 1871, to help institute Philadelphia Lodge, No. 2, B. P. O. E., and was one of nine members who helped to institute No. 2. He was the first Esteemed Loyal Knight, and second Assistant P., and later was elected Exalted Ruler, and now ranks as the oldest living Past Exalted Ruler of No. 2.

FRANK MORAN, the veteran minstrel, was born in Ireland Sept. 15, 1827, and was brought to this country by his parents when four years of age. The Morans settled in Philadelphia and he early gave evidence of his power of entertaining. About 1848 he made his first public appearance with Raymond & Waring's Circus at Philadelphia. He made an immediate success as a singer of amusing songs. "The Boston Serenaders," a well known minstrel troupe of that time, was playing in Temperance Hall, on Third street near Fairmont avenue, and Mr. Moran joined the troupe about a year later. There was in this troupe such well known performers as "Jim" Sanford, "Bob" Edwards, "Dick" Myers and "Pop" Jones. In 1850 he left the local stage temporarily to seek his fortune in the new gold country in California, and, narrowly escaping shipwreck, landed in Jamaica.



The troupe of which he was a member gave performances there, and later on the Isthmus of Panama, where they disbanded. Mr. Moran, with Neil Bryant, then started for California, remaining there almost a year, performing at Sacramento and San Francisco. Later they sailed for Australia, under the management of J. H. Raynor, and for nearly four years were with the "Raynor-Christy Minstrels" or "Sable Brothers." While Mr. Moran was in Australia another minstrel company arrived. This was in 1855, but the new company could not find sufficient patronage, and soon disbanded. In this company were Charles Backus, Jerry Bryant, Otto Burbank and George Coes. Mr. Moran organized a company from the best of the two troupes and brought his company back to San Francisco. Later he became the financial man of Bryant & Mallory's Minstrels in New York, and took the troupe to Boston. The troupe next went to Philadelphia and appeared at Concert Hall, now occupied by the Free Library, on Chestnut street, above Twelfth. In 1857 Moran brought his troupe to New York, where he helped to organize Bryant's Minstrels, which played at 472 Broadway, from which Christy's Minstrels had but recently moved. Later he became a member of Sanford's troupe, then located in the Eleventh Street Opera House, Philadelphia. He remained with Sanford's Minstrels as principal comedian until 1862, when Carncross & Dixey's Minstrels were organized. He joined this troupe, opening at the same house April 14 of that year. Mr. Moran left the company in May, 1864, and with an organization called Moran's Minstrels opened the small hall at Concert Hall, Chestnut street, near Twelfth, Philadelphia, September 4, 1864, this house being called the Chestnut Street Opera House.

Mr. Moran was next with Hooley's Minstrels, in Brooklyn, and with Kelly & Leon's Minstrels, in New York. He returned to Philadelphia in 1868, opening at the Seventh Street Opera House with the Hooley Minstrels. Later he went to London with Tony Pastor, and appeared with the Moore & Burgess Minstrels. He rejoined Carncross & Dixey's organization in Philadelphia August 22, 1870.

At the close of the season Carncross and Robert J. Simpson retired from the firm, and the organization was then called Dixey & Moran's Minstrels. Later he was sole proprietor of Moran's Minstrels, which finally became Moran & Manning's Minstrels.

He had also been prominently identified with Sam Sharpley's, Eph Horn's, and the Old Virginia Minstrels. In later years Mr. Moran had been appearing on the vaudeville stage as a monologist. Several seasons he was with road companies, and on February 1, 1898, he surprised his friends by marrying Miss Jessie Miller, a member of the same company, his first wife having been dead ten or twelve years. Mr. Moran was considered one of the wittiest men in his line.

He was one of the early members of Philadelphia Lodge, B. P. O. Elks, of which he was a Past Exalted Ruler, and a life member of the lodge, an honor ordered upon him for his valuable services in its behalf. He died in Philadelphia December 14, 1898. The funeral occurred from the hall of the Philadelphia Lodge of Elks. The oration was read by Wm. Devere.

The remains were interred in Elks' Rest, Mount Moriah Cemetery, Philadelphia.



FRANK DUMONT, the veteran minstrel, was born in Utica, N. Y., January 25, 1849. He began singing ballads in George Christy's Minstrels in New York city in the late sixties. He was the stage manager of the San Francisco Minstrels in their New York career from 1879 to 1883. In 1883 he joined Carncross & Dixie's Minstrels at the Eleventh Street Opera House, Philadelphia, and remained with them until that house passed under the control of Mr. Dumont himself. All the great stars have been with him, more or less receiving a schooling there. They include, among others, Eddie Foy, Lew Dockstader, J. J. Rafael, Press Eldredge, John C. Rice, Chauncey Olcott, Bobby Newcomb, Joseph F. Hurtig, Tom Waters, Jack Symonds, Weber & Fields, Little Chip, and a host of singers and dancers, some famous in other walks of life. For twenty

years he has managed the only located minstrel show in the world.

Mr. Dumont is a prolific writer, and it would be difficult to enumerate the hundred or more dramas and farces and innumerable burlesques which have come from his pen. A partial list of his work is as follows: He wrote the Sid. C. France dramas, "Marked for Life" (1873); "Dead to the World" (1874); and "In the Web" (1875); he rewrote "Natural Gas," for Donnelly & Girard; also "The Hustler," for Davis & Kehoe—John Kernell, star. For Gus Hill, he wrote "Happy Hooligan," "Alphonse and Gaston," and "Spotless Town," "Are You a Buffalo?" and "McFadden's Row of Flats"; also wrote "About Gotham," "The Rainmakers," the burlesque on "Patience," which ran 150 nights in New York

with the San Francisco Minstrels; also wrote a burlesque on "Mikado," which ran 100 nights in Philadelphia. He has written all the burlesques for the Rice & Barton Burlesque Shows. He wrote, "On the Go," "McFadden's Elopement," "The Colonel and I," for Gallagher and West; "Shing Ching, or Daughter of the Moon," "The Nabobs," for Henshaw and Ten Broeck, "Jealousy,"; rewrote "Two Old Cronies," for Wills & Henshaw; "One Horse Circus," for Sherman and Morrissey; "No Trespassing" and "Jasper," for Sam Devere; "Living Curiosities," for the American Four; "The Book Agent" (The Parlor Match), for Evans & Hoey. He has written numerous ballads, two of the best known being, "Jenny, the Flower of Kildare," and "Don't Go, Molly Darling." He has written an immense lot of matter for Lew Dockstader: The Street Car Act, done by Neil O'Brien; The Department Store; Lunatic Asylum Scene, and The Jungle Fire Department, used by Neil O'Brien with Dockstader's Minstrels, etc.

Frank Dumont was at the cradle of American minstrelsy, and he has known it in its maturity. He has lived through more than two theatrical generations and adorned them all by his genius. Brother Dumont joined the New York Elks (single organization), January 29th, and advanced November 19th, 1871, being No. 301 on the membership roll. Some ten years ago he dimitted from New York No. 1, and now holds his membership in Philadelphia Lodge, No. 2, B. P. O. E.

E. P. SIMPSON, P.E.R. of No. 2, theatrical manager and newspaper man for forty years, was Eastern born (Chautauqua, N. Y., March 1, 1851) and Western raised till 1870. The day his Hillsdale College (Michigan) classmates were receiving their commencement diplomas, and his was laid aside for him, he was snowballing on Mont Blanc, June, 1873. He studied law, was city editor of the "Iowa State Journal," Des Moines, when John A. Kasson was behind it as a power; went to Philadelphia in 1876 as sporting editor of the "Sunday Item," under Col. Thomas Fitzgerald and sons, when their publications were at their height, and by his work was selected by Dr. N. Rowe, in 1879, to come to Chicago as assistant editor of the "Chicago (later the American) Field." Between 1879 and 1884 he was also Chicago correspondent of the "New York Clipper," then covering here baseball, racing, and all sports and theatricals; was editor of the "Billiard Mirror" for the J. M. Brunswick & Balke Company, under Manager Mo. Bensinger; historical writer for the A. T. Andreas Company on their "History of Chicago." He left Chicago to serve as treasurer and acting manager for F. J. Englehardt's "Inland Whaling Expedition," after acting as stage manager and referee on the night of John L. Sullivan's first professional engagement in Chicago. The place was McCormack's Hall. Capt. Jim



Dalton was the Chicago boxer; Billy Madden was Sullivan's manager, and "Parson" Davies was the fair-play promoter and manager of the series of contests. Mr. Simpson was business manager for the "World" under George Morris and J. Z. Little; manager of the San Francisco Minstrels for Billy Birch and Harry Kennedy; "The Mountain Pink" for A. T. Andreas, and from 1884 to 1893 manager of the Walnut Street Theatre (oldest theatre in America) for Israel Fleishman, and coined money for ten years by his development and management of the "benefit" business. He came to Chicago again in 1893, as manager of the Academy of Music for H. R. Jacobs. In 1894-95, 1895-96 he managed the People's Theatre in Philadelphia for C. A. Bradenburgh, and for seven years was general American representative for the Globe Ticket Company of Philadelphia, cornering the theatrical ticket trade and holding the monopoly for his house for several years. He was sent to Chicago in 1896 by Capt. Paul Boynton to manage the Chicago Water Chutes, which moved from the South Side to Kedzie avenue and Jackson boulevard. He managed the Chutes for the Grace & Hyde Company for six years, and developed them from a plain water slide boat ride into the first great all-around outdoor privilege summer show park in the history of Chicago amusements. He was called to California in the winter of 1903 by the Los Angeles County Improvement Company to reorganize the old Washington Park Zoölogical Gardens and put the Chutes in good running shape. Among the novelties presented was Capt. Tom Baldwin and his balloons, the first time in Southern California, and the greatest success up to that time in American aeronautics.

From 1897 to 1904 Mr. Simpson was the lessee and manager of the Academy of Music, Chicago, leasing from George P. Everhard, succeeding H. R. Jacobs, later forming a partnership with E. H. Macoy, No. 4, when the Bijou and Academy went into the theatrical syndicate under Simpson & Macoy (Wm. Newkirke, treasurer, No. 4). The Macoy interests were later absorbed by George Middleton, and the firm stood Simpson & Middleton until the time of the Iroquois fire, when Simpson transferred his interests to C. E. Kohl. He then developed Simpson's Model Farm, near Holland, Mich.; lectured at Farmers' Institutes; edited the Farm Department of the "Ottawa County Times"; established a winter home in Melbourne, Fla.; became Secretary of the Melbourne Improvement Club and Managing Director of the Florida East Coast Chautauqua. It was while promoting the first Philadelphia Benefit for the Actors' Fund of America, when Benj. A. Baker was Secretary, that he discovered, in an old deserted storeroom on Chestnut street, the Grand Lodge Charter of the "Jolly Corks." A photo reproduction of the same is shown in connection with the Philadelphia History in a division of the Schoolmaster Lodges. This rare old relic was presented through the editor to Grand Exalted Ruler Brother J. U. Sammis, and through him to the Board of Grand Trustees, for preservation and reduplication. Copies of the original document to be reproduced by photography or lithography and sold at a moderate cost to subordinate lodges, the entire profits accruing therefrom to go to the credit of the Elks' National Home Fund. This old historical relic was accepted by the Grand Exalted Ruler at the time of its presentation to him in Chicago, January 12, 1910, and is now in possession of the Grand Lodge, B. P. O. E.



ROBERT FRASER.



FRANK MORDAUNT.

CHARLIE SUTTON.
The Old Minstrel.TONY HART
in the "Mulligan Guards."

SAN FRANCISCO LODGE, No. 3.

Toward the end of the year 1872 a bright young man came to New York from the city of the Golden Gate by the name of L. F. Blackburn. He was an intimate friend of Tom Maguire, the theatre manager, and Thomas R. Eagleton (Tom Keene), the tragedian, and other San Francisco theatrical people. He went to New York and was made a member of New York Lodge, No. 1, B. P. O. E., being initiated on December 8 (advanced the same date), 1872, and was No. 423 on the membership roll of New York Lodge. He went back west