

A HISTORY OF THE
TIBBITS OPERA HOUSE,
1882 - 1904

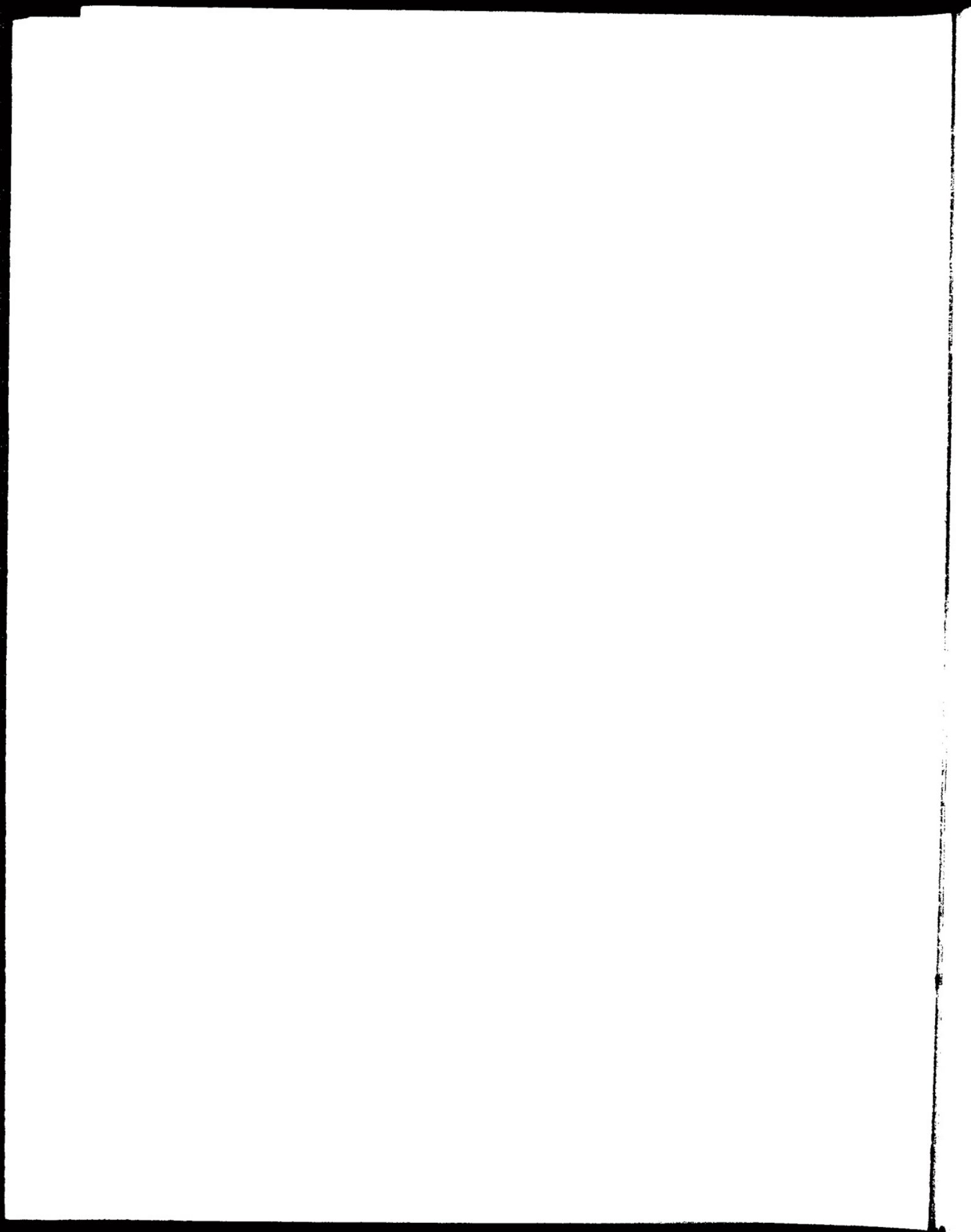
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A HISTORY OF THE TIBBITS OPERA HOUSE, 1882-1904

A dissertation submitted to the
Kent State University Graduate College
in partial fulfillment of the requirements
for the degree of Doctor of Philosophy

by

Carolyn L. Gillespie

June, 1975

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ACKNOWLEDGMENTS

I wish to thank Miss Phyllis Holbrook, whose index to the Coldwater newspapers was an invaluable aid in the location of biographical information and background materials. My appreciation also goes to Bob Branch, Jr. and Jon Harper who contributed their photographic expertise. A special acknowledgment goes to my advisor, Dr. Orville Larson, who was always prompt and interested. And finally, I cannot adequately express my gratitude and indebtedness to my parents, who have supported my eight years of higher education with loving encouragement and cheerful generosity.

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Chapter I

INTRODUCTION

Statement of the problem

The purpose of this dissertation is to study professional and amateur theatrical activity in Coldwater, Michigan from 1882 through 1904. The study focuses on the Tibbits Opera House with special emphasis on the theatre's role as a community cultural center. The investigation summarizes the scope of activities housed in the Opera House and characterizes Coldwater's role in the over-all mid-western theatrical scene. It delineates the unique aspects of the small town Opera House to demonstrate that the Tibbits was more than a miniature big city theatre.

Justification of the study

American theatrical activity was enjoying a heyday in the last two decades of the nineteenth century. Many studies have detailed the history of the New York stage during this period. There also are numerous examinations of professional theatrical activity in the larger cities throughout the United States, John M. Callahan's "A History of the Second Olympic Theatre of Saint Louis, Missouri, 1882-1916" being one of the most recent. However, little literature

has been devoted to the parallel upsurge in artistic activity in communities with less than 10,000 inhabitants. Theatrical activity in Marshall, Mason and Adrian Michigan Opera Houses has been examined in Donald Shanower's 1959 dissertation, "A Comparative and Descriptive Study of Three Opera Houses in Southern Michigan, 1880-1900." In 1972 Marshall G. Cassady wrote a dissertation detailing "The History of Professional Theatre in Salem, Ohio, 1847-1894."

This study will be similar to the Cassady and Shanower dissertations in that it will provide an in-depth examination of a small town theatre in the last two decades of the nineteenth century. However, both professional and amateur theatrical activity will be examined. Also, a portion of each chapter will detail non-theatrical activities housed in the Opera House.

In the few studies which have been made on small town theatres there has been a tendency to see the more rural communities as a "little New York." Thus, the researchers have confined their examinations mostly to professional theatre. This assumes that the 19th century small town theatre functioned like 19th century city theatres which exist mainly to house live stage productions. In truth, professional theatre was only one of many entertainments housed in the small town Opera House. While the measuring stick of success for a New York theatre might be the number of shows per year or

the calibre of stars appearing on its stage, the longevity of a small town theatre seems more related to its ability to adapt to a multiplicity of community needs. Thus, the Coldwater Opera House outlasted many other theatres which produced more professional dramas by a higher calibre of performer.

The assumption by many researchers that New York reviews or inclusion in Odell's Annals of the New York Stage constitutes stardom also seems to impose a New York standard on a small town. There is an assumption that local reviewers are ignorant fellows who don't know good from bad anyway. This viewpoint will never unearth the 19th century dramatic criticism which served at least 90% of the United States population. Because of television and the rapid transportation which is causing our world to grow smaller we are much more likely today to be influenced by a New York critic than were small town dwellers in the 19th century. It's little wonder that local reviewers didn't kick up their heels over a production by Jessie Bonstelle or Rosella Knott. While these performers were popular with New York audiences several decades before they performed at the Tibbits, the Coldwater press saw two old women. Thus, this study does not assume the New York critical standard but instead accepts the views of local reviewers.

The greatest worth of this study may be that it establishes a view of a 19th century small town theatre in

terms of its own merit rather than against a New York City measuring stick. If we are to develop an understanding of the totality of American theatre history it becomes necessary to isolate the unique aspects of the small town theatre as well as the way it dove-tails with New York expectations. With this in mind, local newspapers will provide the primary source for the study. The dissertation does not measure the Tibbits against big city theatres but instead reveals the Opera House's relevance to the small community as recounted in contemporary, local press releases.

Unlike most nineteenth century, small town theatres, the Tibbits Opera House continues to function and currently offers a wide variety of live entertainment. Careful renovations, while not altering the structure of the theatre, have again turned it into a community cultural center which manages to remain a monument to the past. Therefore a history of the first two decades of theatrical activity at the Opera House will be of special significance to the residents of Coldwater and to Michigan cultural history.

This history of Coldwater's theatrical activity in the last decades of the nineteenth century may provide the impetus for further investigation of small town theatres and eventually the basis for an American theatre history which extends beyond New York City and provides a comprehensive view of nineteenth century theatrical activity throughout the United States.

Definitions and limitations of the study

This study is a history of the Tibbits Opera House between its inaugural performance in 1882 and its sale in 1904 to Huldah Henning Jackson as revealed in the local press. The 1904 termination date was selected because with the advent of motion pictures, the theatre ceased to demonstrate multiplicity of purpose. The accuracy and inclusiveness of these local accounts were verified from contemporary references in the New York Dramatic Mirror. The Mirror also substantiated local accounts of the routes taken by companies visiting the Tibbits. Often, Mirror accounts were taken directly from the Coldwater newspapers.

All activities housed within the theatre are listed in the daybook. However, the 731 plays presented during the period and the myriad other activities preclude the coverage of each event in the body of the study. Therefore, the investigation will focus on those plays or activities which were representative of the total theatrical picture or which the press labeled unique or unusual in some way. Many of the performers appearing at the Tibbits were at one time prominent enough to gain a listing in either the Dictionary of American Biography or Odell's Annals of the New York Stage. However, by the time they got to the Tibbits the local press found them too far past their prime to be labeled a "star." Therefore, references to "stars" in this study will reflect

the bias of the local press.

Legitimate theatre refers to any live stage play performed by professional actors. There is no distinction between musical and non-musical productions. In fact, a large majority of dramas the local press labeled "legitimate" included singing and dancing. Thus operas, operettas, Uncle Tom's Cabin, and all professional drama are here labeled "legitimate." Amateur theatricals are those entertainments prepared by and featuring local talent who engage in theatrical pursuits as a pastime rather than a profession.

Variety was a form of entertainment consisting of unrelated specialty acts, dancing, musical numbers, sketches and short plays. This category includes pantomime troupes such as the Humpty Dumpty companies and gaiety shows. As these variety entertainments became more refined and polished in the 1890's and 1900's they were renamed vaudeville.

Evaluation of previous research

There has been no comprehensive study of the Tibbits Opera House or of theatrical activity in Coldwater, Michigan. Willis Dunbar wrote a few paragraphs about Coldwater's Opera House in Michigan Through the Centuries and also authored an article entitled "The Opera House as a Social Institution in Michigan" which appeared in a 1943 Michigan History Magazine. The Shanower and Cassady dissertations are not of much direct benefit to a researcher dealing with the Cold-

water Michigan theatre.

Methodology

Since there is no previous study of the Opera House the most important sources utilized in this investigation were nine area newspapers. With the exception of The Reporter all of these newspapers were available at the Coldwater Public Library.

Most of the accounts of cultural events in Coldwater prior to the construction of the Opera House were taken from The Coldwater Sentinel, which began publication in 1841. The Sentinel published continuously through May of 1854. It reappeared in 1864 as the Coldwater Union Sentinel. After the Civil War the former masthead returned until 1870 when the paper ceased publication. Other early references were taken from the Branch County Journal which published for a two year period beginning in 1851 and The Republican which printed its inaugural edition in 1866. In 1868 The Republican became The Coldwater Republican and published under the same masthead for the next 29 years. All of the papers except The Coldwater Republican were issued once a week. The Coldwater Republican published twice a week.

The Coldwater Republican and The Courier--Coldwater, Michigan, which printed its inaugural edition less than two months after the opening of the Opera House, were the chief sources for the first fifteen years of the theatre's history.

The Republican continued to publish twice a week, while The Courier published weekly, twice a week and daily at various times. In 1897 the two papers merged to become The Courier and Republican. The Coldwater Reporter, which began publication in 1896, was also useful in reconstructing the later years included in this study. The Reporter was available at the Coldwater Daily Reporter office.

Prior to 1882 most items about theatre and other cultural events were brief, little more than a listing of names and dates. Often amateur events got the most coverage. After the construction of the Opera House both the Courier and the Republican gave more attention to theatrical events, with the Republican at times publishing rather sophisticated reviews. Usually, theatrical stories were printed with the local news. One line advertisements also appeared here. Display ads were apt to appear anywhere in the paper. Shortly after the Courier and Republican merged they had a disagreement with the Tibbits' management and stopped providing previews and theatrical reviews. They did continue to cover amateur events. The Reporter carried pre-show publicity and display ads but was lax about reviewing many of the productions.

Very few additional primary sources were available.¹

¹The local Historical Society, contacted in the Winter

The Tibbits Foundation has an incomplete file of old programs and playbills which are of interest but provided little information not found in the newspapers. The Coldwater Public Library's "Pamphlet File" contained some pictures of the Opera House and town in the 1880's and 90's. Some contemporary diaries housed in the "File" omitted any mention of the Opera House. With the exception of Coldwater Illustrated, which provided a capsule history of the town, most local and county histories did not shed much light on the town's cultural attainments. Michigan histories commented on the social, economic, and religious influences prevalent in the state at the time of this study but tended to equate Detroit with the whole of Michigan.

of 1974, could suggest no possible sources and was unable to supply any materials related to this study. A plea in the society's newsletter also received no response. The Coldwater Public Library had several boxes of unclassified historical material, however none of it related to the Tibbits. A visit to the Branch County Archives and Regional History Collection housed at Western Michigan University in Kalamazoo, Michigan, turned up one diary contemporary to the study but this also made no mention of the Opera House. A number of phone calls were made to area residents who had contributed to the Tibbit's restoration in the 1960's. One of these calls revealed that Josephine Henning Beyer had kept a scrapbook of programs and an autograph book of 19th century stars who played at the Tibbits. These volumes were finally located in the back of a cabinet in the Tibbits Theatre office. Further inquiries met with negative responses or the suggestion that the researcher contact the local Historical Society or Branch County Archives. Thus, local newspapers constituted the only comprehensive primary source.

Organization

A chronological-descriptive approach has been utilized. Chapter II begins with a brief cultural history of Coldwater and then details the years of Bart S. Tibbits' ownership of the Tibbits Opera House. The following two chapters deal with the years during which Joseph Henning owned the Opera House. Chapter III covers the period from 1885-1894 when Henning utilized a number of managers. The first decade of John Jackson's management is detailed in Chapter IV. The second, third and fourth chapters are subdivided into sections on theatre and management, legitimate drama, stars, concerts, related theatrical activities, and amateur productions. The last chapter contains a summary and the conclusions of this study.

There is a brief guide to the appendices explaining their scope and how they are organized. Appendix A is a daybook detailing every activity at the Tibbits from its dedication in 1882 through 1904. A selective index to the daybook with sections on performers, plays and theatrical companies is included in Appendix B. A chart detailing the incidence of each type of entertainment is also included in this appendix. Appendix C contains the entire newspaper account concerning the construction of the Opera House. Appendix D includes an account of the theatre's dedication and other newspaper articles of special interest. Appendix E contains

photograph of the Tibbits facade in the 19th century and other significant illustrations. A bibliography concludes this study.

This study provides a chronological, historical examination of theatrical activity and local press reaction to show the unique function of the Opera House in a small town. Stated as a question the hypothesis is: What was the extent of theatrical and non-theatrical activity at the Tibbits Opera House from 1882-1904 and does this activity support the contention that the Opera House functioned during these years as a small town cultural center?

Chapter II

BARTON S. TIBBITS YEARS, 1882-1885

Located 155 miles east of Chicago, 88 miles west of Toledo and 128 miles southwest of Detroit, Coldwater, Michigan was a natural way-station between these large mid-western cities. The town, which recorded its population as 6000 in the 1880's, was on the main line of the Lakeshore and Michigan Southern Railway and served as the central market for farmer's products for a large territory.¹ Coldwater's easy accessibility and the surrounding lakes and forested parks made the town a popular resort for city people. Eventually the Coldwater area was serviced by the air-line division of the Michigan Central Railway, the Ft. Wayne, Jackson and Saginaw line and the St. Louis, Sturgis, Battle Creek Railroad.² By the turn of the century, the town led the state in the breeding of fine horses and the manufacture of cigars.

¹All Coldwater history will be taken from J. S. Conover, ed., Coldwater Illustrated (Coldwater, Michigan: J. S. Conover, 1889) and Henry P. Collin, History and Biographical Record of Branch County Michigan (New York: The Lewis Publishing Company, 1906).

²The Courier--Coldwater, Michigan, 16 Dec. 1893, p. 1.

Throughout the rest of this chapter, all footnote references to this newspaper will be shortened to Courier.

Coldwater's citizens were always unique in their interest in art and literature. Besides a Shakespeare Club³ the town boasted the Lewis Art Gallery. This privately owned "collection of paintings and statuary . . . said to be the largest on the continent, and in point of merit . . . comparing favorably with any other" was thrown open free of charge to the public every Saturday beginning in the 1870's. The Coldwater Free Public Library was established in 1880 and by the end of that decade the library boasted 8072 volumes and a new building. A local librarian was instrumental in organizing the Michigan State Library Association.

All of this added up to a community that although small was in no way insular. The location on the crossroads between Detroit and Chicago brought a huge variety of people through the city. Coldwater's reputation as a resort and the State's capital of horse breeding also brought in many individuals from more metropolitan areas. This steady influx of people not only kept the local citizens advised of the latest artistic trends and helped to develop a taste for the best cultural entertainments, but it also created a number of wealthy citizens who were willing to put some of their profits back into the community.

The first recorded theatrical performance was a pro-

³The Coldwater Republican, 4 Nov. 1881.

Throughout the rest of this chapter, all footnote references to this newspaper will be shortened to Republican.

duction of Uncle Tom's Cabin on May 26, 1854.⁴ Following this, there are records of only seven legitimate dramas performed in the city prior to 1879. Between 1879 and 1881 over 30 legitimate dramas and a number of minstrel and musical entertainments were performed in the city.

Prior to the construction of the Tibbits Opera House in 1882 the local citizens utilized a variety of halls for entertainments. Many lectures were held in local churches while legitimate theatre was generally quartered in Armory Hall, Seely's Hall or Noyes Hall. Arcade Hall, Clark's Opera house and the Globe theatre all operated only for a short period and specialized in variety and burlesque company entertainments.⁵ By 1880, most entertainments were held at Armory Hall. When that hall burned to the ground on June 21, 1881, leaving only guns and a few chairs, the local people were left with no place to house theatrical entertainments.

Theatre and Management

The local press had actually begun to campaign for an Opera House as early as 1879 when the Sentinel ran a series of special features on music and the drama, commenting on the lives and careers of such stars as Booth, Bernhardt, Salvini and Ristori. With the demise of Armory Hall the press

⁴The Coldwater Sentinel, 26 May 1854.

⁵Republican, 6 Jan. 1882.

stepped up their efforts to interest someone in the community in building an Opera House. They wrote that "no dances can be had without climbing two pairs of stairs; no dramatic representations can be seen at all."⁶ They went on to assure the public that "There is . . . no trouble about getting the stars if you have a place to put them in. . . . Where is the citizen who wants fame and fortune?"⁷

Mr. H. C. Lewis, the owner of the Lewis Art Gallery, was one of the first to take up the newspaper's challenge.⁸ On November 8, 1881 he wrote Bart S. Tibbits, the mayor of Coldwater, that he would erect a \$16,000 Opera House providing the Mayor could raise one half the cost. The press reported that Tibbits attempted to raise the money locally but the "bloated bond-holders" in Coldwater wanted no part of such a financially shaky enterprise.⁹ In disgust, Bart Tibbits decided to build a theatre himself--even if it "bust" his cigar factory.¹⁰ By Nov. 11, he had bought land on Hanchett street across from his factory and engaged the architect, Mortimer Smith, who designed the Ypsilanti Opera House.¹¹

⁶ Republican, 8 July 1881.

⁷ Republican, 8 July 1881.

⁸ Republican, 25 Oct. 1881.

⁹ Republican, 8 Nov. 1881.

¹⁰ Republican, 8 Nov. 1881.

¹¹ Republican, 11 Nov. 1881.

It's interesting to note that only three days elapsed between Lewis' request for local funds and Bart Tibbits' decision to build the Opera House himself. Since this seems a very brief period in which to solicit matching funds one can surmise that Tibbits didn't look very hard for local support before taking the project away from Lewis.

Denny Vanes, the owner of the Tibbits Opera House during the 1920's and 30's called Bart Tibbits "the greatest 'pusher' in Michigan." He recalled that "Mr. Tibbits was a hustler by nature, broad minded and liberal and always ready to help the needy and suffering. He was outspoken in his sentiments and sometimes gave offense where none was intended."¹² The son of Allen Tibbits, one of the original founders of Coldwater, he returned to the community shortly after the Civil War and opened a tobacco and cigar store. During the next few years he was associated with the American Cigar Company and eventually became the secretary of that enterprise.¹³ In 1874, he opened the B.S.T. Cigar Co. and in April of 1881, he was elected Mayor of Coldwater.¹⁴ From that time, in addition to the Opera House, he was associated with nearly every large industry and building in Coldwater, including the skating rink, cart factory, and oil stove in-

¹²Coldwater Daily Reporter, n.d. c. 1920.

¹³The Courier and Republican, 25 Aug. 1899, p. 5.

¹⁴Republican, 5 April 1881.

dustry. He even purchased a number of steam boats to navigate the local lakes. The Opera House proved a huge financial drain on Tibbits. He wrote "I attribute to this enterprise the Opera House my downfall, and the sacrifice of a business, which had I been selfish, would today have made me a millionaire."¹⁵ Upon his death in 1899 his obituary lauded Barton S. Tibbits as "a genial, whole souled man, generous to the poor, lavish with his intimates, a loyal friend and comrade."¹⁶

Excavation for the Tibbits Opera House commenced on Wednesday, November 23, 1881.¹⁷ Work began on the foundation March 23, 1882 and with the exception of several weeks lost on account of inclement weather the construction progressed rapidly.¹⁸

On September 19, 1882--two days before it opened--the Republican printed a complete description of the Opera House and scenery.¹⁹ The building was 125 feet long and 56

¹⁵Coldwater Daily Reporter, n.d. c. 1920.

¹⁶The Courier and Republican, 25 Aug. 1899, p. 5.

¹⁷Republican, 25 Nov. 1881.

¹⁸Republican, 19 Sept. 1882. The May 12, 1882 Republican reported that Mayor Tibbits, annoyed by a delay caused by slow delivery of a brick kiln, took a train to North Adams, Michigan where he purchased one for an additional \$400.

¹⁹Unless otherwise noted, the information for this section is taken from Republican, 19 Sept. 1882.

feet wide.²⁰ The front elevation which reflected "the modern style of architecture" was surmounted by a 24 foot high cone covered with slate with a flag staff rising 20 more feet into the air, mounted with a golden eagle. At the base of the cone was a bronze bust of Shakespeare and immediately beneath, a window fronted by an iron balcony. On a gold leaf circle over the window were the words "Tibbits Opera-House, 1882." The entire front facade was a tasteful combination of pressed red brick, cut stone, and black brick.

The interior was approached through a grand entrance two feet above the street level, 13 feet wide, and 25 feet long. The box office, manager's office, smoking room and two broad stairways leading to the Dress Circle opened off the entrance foyer.

The auditorium, which was 56 by 57 feet, was entered through spring doors covered with dark terra-cotta leather with gold trimmings. The parquet and parquet circle were in the shape of an amphitheater, with sufficient elevation between the tiers of seats to give an excellent view of the stage. The sides of the proscenium opening were flanked with private boxes. The orchestra pit was so situated in front

²⁰ An examination of these and other figures in the article reveals that the reporter usually referred to outside dimensions or in some cases estimates. A conjectural sketch of the Opera House in 1882, based upon this account, is included in Appendix E. For more specific details concerning the Construction of the Opera House see Appendix C.

of the stage that it did not obstruct the view of the audience. Ornamental railings separated the parquet and orchestra pit and the parquet and parquet circle.

Throughout the house, the decorations and upholstering were rich and harmonious in coloring and design. Colored in cameo tints with accent colors of cardinal, green and gold, the auditorium presented a bright and airy appearance. The aisles and boxes were carpeted while the stairs and lobby were covered with heavy matting.

The proscenium boxes were draped with cardinal silk plush curtains lined with old gold and trimmed with broad antique lace. The lambrequins--or valances--were trimmed with ornamental braid and silk fringe and looped with heavy cords and tassels. The box fronts, reflecting the cameo tints of the rest of the house, were trimmed with green and gold "in the style of the Renaissance," and ornamented with large beveled plate glass mirrors. The railings of the boxes, parquet, and dress circle were all upholstered in cardinal plush and bordered with a gilt moulding.

A portrait of Shakespeare occupied the center of the proscenium arch. This was flanked on either side with lava panels bordered with cardinal while a group of cherubs representing music and the drama posed against a background of light summer sky above the portrait. Within the ceiling dome, more cherubs and trailing garlands of flowers surrounded the sunlight chandelier suspended above the parquet.

The auditorium was ornamented with "vases of flowers, bouquets and conventional vines and figures." The Republican wrote "It is impossible to give a description of the decorations which will convey an adequate idea of their beauty."

The parquet and parquet circle were furnished with patent folding chairs frequently referred to as "grand opera chairs." Upholstered in dark cardinal plush, each of the 1000 chairs in the house provided footrests, and hat and umbrella racks. Tibbits' personal monogram was on the back of each chair.

L. B. Chevelier, a Detroit artist who decorated the auditorium, also painted the drop curtains and scenery. His front curtain depicted a brown curtain with a reverse of green thrown over a bar extending across the top of the proscenium arch. A pink curtain, with shadows of the brown curtain and tassels, descended from the bar. A broad flight of stairs lead to a terrace fenced by a balustrade. A page, in court dress, stood in the center of the terrace with his ear to the curtain "as if waiting for the signal to part it on each side of the wings."

A local paper labeled another drop, apparently used between acts, "a model of scenic art." This drop showed the grand canal of Venice framed and draped with curtains of gold and brown damask with a reverse of pink. The Tibbits' interior accent colors--cardinal, green and gold--were

duplicated on the border of the drop. The view of the grand canal, reminiscent of Canaletto's Venetian paintings, showed the canal in the immediate foreground, crowded with gondolas, marketmen's barges and fishing vessels. The painted sails of the boats and crews dressed in bright garments "furnish brilliant color effects, which form a varied and pleasing spectacle." The middle foreground depicted the shore boundary with pillars, arches, windows and turrets typical of Venetian architecture. Chevelier painted the palace of the Doge of Venice and the campanile and palace of St. Mark's with the Bridge of Sighs leading to the prison. The Republican noted that "This is a painting that will bear the severest criticism and closest inspection."

John B. Hanna, formerly of the Buffalo Adelphi Theatre, superintended the rigging of the stage machinery in the Opera House and the building of set pieces. Hanna remained in the position of head stage carpenter until June of 1885 when he moved on to Whitney's Opera House in Detroit.²¹ The stage house was 53 feet wide, 34 feet deep and 36 feet high from floor to rigging-loft. Galleries were located at the sides of the stage, and the rigging loft was supplied with machinery to shift and handle the scenery. The stage was equipped with a paint-bridge and movable frame, five sets of grooves, trap doors, and "every modern conveni-

²¹ Republican, 23 June 1885.

ence."²² Speaking tubes and bell signals, located near the prompter's stand, placed the stage manager in direct communication with the box office, orchestra, and with scene and trap shifters above, below and at either side of the stage.

On stage level and to the rear a hall led off to a greenroom, a star and two other dressing rooms and a scene dock 21 feet high. The green room and all the dressing rooms boasted carpeting and "every convenience which contributes to the comfort of the profession." The second floor provided four more large dressing rooms. Below the stage there was a room for the orchestra, a band room, and a room to accommodate minstrels.

The Tibbits Opera House stock of scenery was said to be "the largest and finest in Michigan," the list containing one-third more items than the Kalamazoo Opera House.²³ The listing of scenery and set pieces indicates that the Tibbits was unusually well equipped to stage the melodramas and farces which made up a large percentage of the 19th century drama.²⁴

²²The Opera House boasted of a special "vampire trap." According to the Republican, 7 Nov. 1832, "All you have to do is to step on it and cry out, 'all aboard,' and 'presto change' you find yourself doubled up on the basement floor with a broken wrist."

²³Republican, 16 May 1882.

²⁴A complete listing of set pieces is included in Appendix C.

The Tibbits' stock of scenery included drops, wings and sky borders and also individual set pieces. For interior scenes, they could reproduce a "fancy chamber," oak chamber, plain chamber, or kitchen--each setting including doors, windows, a fire place, and special touches such as a bay window for the plain chamber. They also had the facilities to depict a palace, conservatory and a prison. For exterior scenes they could reproduce a wood scene--complete with stumps and logs, a street, a snow landscape, a garden, a village, a rustic bridge, a plaster cottage, brick house, log hut, or "plain house." They also had a water landscape drop, one gondola and a row boat. Other special pieces included a ship scene with thirteen pieces, a set fountain, an arbor, a Juliet tomb stone, "set waters" and a stage chandelier.

In January of 1882, the Republican announced that B. S. Tibbits had made a contract with the Jenny Electric Light Co. of Ft. Wayne Indiana to light the cigar factory and Opera House.²⁵ However, it appears that electricity was used only to light the front of the Opera House, while gas fixtures continued to function within the theatre.

The lighting throughout the entire building was controlled from the stage, with the main pipe so arranged that the gas could be cut off from any part of the building in an instant. There were 306 lights--auditorium, 94; stage, 174;

²⁵Republican, 3 Jan. 1882.

dressing rooms, 16; basement, 12; office, vestibule, and balcony, 10. All were lighted by means of an electric spark from the stage. The main chandelier above the parquet was an Opal glass reflector. The vestibule and proscenium chandeliers and their brackets were made of polished brass and fitted with etched globes.

The auditorium and stage were supplied with hot air ventilators both in the dome and in the roof of the stage. The building was warmed by low pressure steam heat, each room being provided with a bronzed and decorated radiator or coil of pipe. Over a mile of pipe was used in the building.

Possibly because of the prevalence of theatrical fires in many U.S. cities, special attention was given to fire safety. The vertical boiler, located in the basement, was surrounded by water and could be adjusted to raise only one pound of steam during a performance. The scenery was sized front and back with a fire-proof preparation while the border lights were protected with wire screens and the lips of the burners encased in gas fitters cement. A thirty barrel tank of water was located above the fly gallery with sufficient hose to reach any part of the stage or dressing rooms. The house boasted seven exits and a telephone connection with the fire department.

By mid-November of the theatre's inaugural season the Opera House dancing floor was completed. The entire parquet and stage could be covered with a canvas-covered

false floor which extended from the stage over the chairs and was "arranged in such a manner that it can be taken out or placed in position at short notice."²⁶

This sort of flexibility greatly enhanced the value of the Opera House to the community. The local people had a theatre and a ballroom in the same building. The special warm-up rooms for musicians and minstrels encouraged the use of the facility as a concert hall while the removable opera chairs made it possible to house conventions and large receptions in the Tibbits. Bart Tibbits further encouraged use of the theatre by making it available for public rental. Fifty dollars would hire the Opera House for one night, eighty for two and one hundred for three nights.²⁷ In decoration, the Tibbits was easily as elegant as the Second Olympic Theatre which was completed in St. Louis that same year. The Coldwater facility was second to the Olympic only in size.

The final estimated cost of the Tibbits Opera House was \$25,000.²⁸ Of the \$3000 in donations Tibbits asked, he secured only \$2300--mostly in private donations of \$100 or less.²⁹ In order to recoup at least a small portion of his

²⁶ Republican, 17 Nov. 1882.

²⁷ Republican, 14 July 1882.

²⁸ Republican, 8 Aug. 1882.

²⁹ Republican, 19 Sept. 1882.

money, Mayor Tibbits sold three dollar tickets to the opening performance. The private boxes went for twenty-five dollars apiece.³⁰ Later, the prices for most performances were Parquet and Parquet Circle 75¢, Dress Circle 50¢, and Gallery 35¢.³¹ Some of the Repertory company plays were as low as 10¢.³² For all productions, children in arms were 75¢.³³ Tibbits requested this high rate for children after a baby completely disrupted an October 1882 performance. He wrote "Let those desiring open dates for children in arms address B. S. Tibbits and save being interfered with by stars."³⁴

The press played a large role in campaigning for the Opera House prior to its inception. After it opened they assumed a dual role of critic and arbiter of public taste. The Republican reviewer, especially, revealed a thorough know-

³⁰ Evidently, some of the local citizens complained about the high cost of admission. The Republican, 18 Aug. 1882 urges "Purchase your tickets, gentlemen, don't wait to be asked. All right, 'Hank,' a load of pumpkins, a few pounds of butter, and several dozen of eggs from the farm will pay for it."

³¹ Courier, 18 Aug. 1883. The admission tickets were 1-5/16" by 4" and included the words "Tibbits Opera House-Admit One." In the center was a picture of Mr. Tibbits. The complimentary tickets were 2" by 4-3/4" with an engraving of Mr. Tibbits on the left and a "unique and beautiful design" on the balance of the ticket.

³² Republican, 22 Sept. 1882.

³³ Republican, 5 Dec. 1882. See Appendix D for an editorial titled "Darling Little Baby."

³⁴ Republican, 17 Oct. 1882.

ledge not only of contemporary theatre but also of dramatic literature. There seems little doubt that his scathing indictments of the mediocre and praise of quality influenced the programming at the Tibbits. The newspapers also served as a sort of "public watch-dog" and frequently chastised theatre management when administrative policies did not measure up to press expectations.

The Republican ran an editorial shortly after the opening of the Tibbits which revealed the course the press would choose for the Opera House.³⁵ The reviewer began by lauding the Tibbits Opera House as an edifice which would "warrant the presentations of the best plays by the best artists."³⁶ He cautioned however, that second- and third-rate companies would also be only too willing to take advantage of such a fine theatre. This thrust upon the management responsibility to be discriminate in the booking of companies because the public would respond with confidence only to a consistent program of shows which were the "best of their class."

The reviewer then went on to suggest that there is much to be learned and much good is derived from skillful presentation of good drama. The best actors seek truth in characterization and "depict in real life the scenes and

³⁵The entire editorial is reproduced in Appendix D.

³⁶Republican, 26 Sept. 1882.

characters which the drama may portray." None of this will come about, he cautioned, without a studious interest on the part of the listener. The listener can choose "the strong and vigorous representations of character which Booth and Barrett and others delight to present" or dramas like the Black Crook "in which every attempt is made to please the eye and excite the baser passions." The reviewer branded the light society plays of the day as "insipid" and "abounding in adjectives and sometimes expletives." He concluded with a caution to the listener.

Given good plays and skillful actors, however, there may even then be a failure to respond on the part of the hearer. It is because hearers go just to laugh, or just to please the sense, that the drama of today has a demoralizing tendency. To hear Hamlet enjoyably requires that the listener shall follow Booth critically through every point in his delineation. To hear him profitably requires a study of the play and of the time in which it was written. So too of Richlieu. Likewise should we study the modern play. Note how far it corresponds to actual life. Study not merely how the plot is wrought out, or what the denouement is, but how faithful the description is; and then by means of comparison discern, if possible, whether the kind of life depicted is such as makes the best society and builds up human life. If not, the time will come when a better life will be depicted in dramas that are loftier in tone and more elevating in their tendency.

It's interesting that the Republican reviewer calls for not only the "best" shows but also for "realistic drama." This is characteristic of the progressive nature of much of this reviewer's criticism. He speaks of "truth in characterization." While Minnie Maddern Fiske and a few others began experimenting with a natural school of acting based on psycho-

logical truthfulness as early as the 1870's, her school of acting did not become a dominant influence until the late 1890's. This editorial was written in 1882.

At the end of the 1883 season the Republican appealed to the Tibbits management for ". . . something more solid, a good drama from which a lesson may be drawn and good derived." The paper noted a surfeit of light comedy in the 1883 season.³⁷ A year later the Courier noted that in 1884 "the class of companies introduced by Manager Tibbits may be ranked as first-class."³⁸

Evidently the general public did not agree with the press, however. By the fall of 1884 a reduction in the use of newspaper display ads heralded the first of many threats to the theatre's existence. In December of 1884 the Courier reported that by the summer of 1885 the theatre would undoubtedly be converted into a roller mill. The paper listed three reasons why the theatre had been "an elephant upon its owner's hands." First, the investment was too large for a city the size of Coldwater. Second, the sluggishness of the local and national economy in the past several years worked against the theatre. And finally, "the people who set up the loudest clamor for a suitable place of amuse-

³⁷ Republican, 2 Nov. 1883.

³⁸ Courier, 5 July 1884.

ment refused to support the Opera House."³⁹

Legitimate Drama

During the Tibbits years three types of companies appeared on the Opera House stage. The company known as a Combination Company was one that usually stayed only one night and specialized in the performance of a single play. Repertory companies stayed two nights or more--usually one week--and featured the same actors in a variety of plays. Uncle Tom's Cabin Companies whether "double," "mammoth," or "ideal" confined themselves to the production of that single drama.

The press didn't always indicate the location of a company's previous engagement. However, from the information they supplied in some of the pre-show publicity it appears the Tibbits was a half-way point between White's Theatre and Whitney's Opera House in Detroit and Hooley's Opera House in Chicago.

The daybook lists every Opera House performance publicized in local papers from the opening production in 1882 through 1904. Since the press often listed little more than the title of a play, not all productions can be discussed. However, discussion of the legitimate drama will focus on those plays which were either representative of the total

³⁹Courier, 27 Dec. 1884.

theatrical picture in Coldwater or unique or unusual in some way.

Combination Plays During B. S. Tibbits' tenure as manager of the theatre most of the legitimate dramas played in the Opera House were by combination companies playing one-night stands. The theatre opened on September 21, 1882 with Louis F. Bannis's The Maid of Arran.⁴⁰ Early that evening a large crowd congregated in the vicinity of the Opera House to witness the arrival of those attending the evening performance.⁴¹ Uniformed ushers seated the people and by 8:00 p.m. the audience had assembled. "The ladies were in full dress and the brilliant hues of their dresses, the glittering lights, the handsome curtain and the elegant decorations of the house produced a tout ensemble seldom surpassed." The curtain rose to disclose a citizens' committee which conducted the dedication of the Opera House. One E. R. Root read a number of resolutions voicing the people's delight with the Tibbits Opera House and their appreciation of Bart S. Tibbits' efforts.

It is not the man of wealth whose riches are locked up in his bonds, his mortgages, or his securities; it is

⁴⁰Republican, 4 Aug. 1882.

⁴¹Unless otherwise noted the information on "Opening Night" was taken from Republican, 22 Sept. 1882. A complete account of the dedication is reproduced in Appendix D.

not the man who counts his gains in the seclusion of his office or his counting house that helps our beautiful city most. It is the man who is willing to launch his capital in the hazardous building up of manufactories and public enterprises, and if our townsman has outstripped the most of us in the success of his business no one can look upon his prosperity with a jealous eye, for he has lavished it with a generous and plenteous hand for the good of the growth of the city.

B. S. Tibbits responded that he had built the Opera House for two reasons. First, he desired "to erect a monument to my memory that every man, woman and child in Coldwater would appreciate." Second, he wished to prove himself not selfish, but "ready and willing to do anything in my power to beautify and ornament our city."

The Maid of Arran was followed by a succession of melodramas and "scenic sensations" which did not measure up to the expectations of the local press. On October 24, the editor of the Courier called the Drunkard's Daughter Company "the worst lot of barn stormers that have visited our section this season." Saying that the play was nothing more or less than Ten Nights in a Bar Room, he suggested that whenever the company "made a stake" they purchase a new suit for Willy Hammond "and not force him (or rather her) to wear the same clothes, even to the white necktie, from the time he first enters the Sickle and Sheaf until his death." Noting that attendance had been poor, the reviewer found it difficult to understand "how one can go to work to organize so thoroughly

a bad show."⁴² In November, the Republican found Mr. Chevelier's setting the most entertaining aspect of The World. The play itself was "far below the standard" and was presented in a "shabby manner."⁴³

The Agnes Herndon Company's production of Only a Farmer's Daughter was considered "interesting," however the reviewer deplored the tedious wait between acts.⁴⁴ The Harrison company's production of Our Infant on January 15, 1883 "would have been better if it had never been born, for a worse lot of trash had never played upon the Opera House stage."⁴⁵ The Harrison company had received its reputation playing Photos at Hooley's Theatre in Chicago.⁴⁶ It was discovered at this point that although Coldwater was usually the first road stop after the Chicago theatre, the road companies tried out their less popular plays in the small town.

The only play to receive a positive review during the Opera House's first winter of operation was Fay Templeton's Mascotte. Even that was hardly a rave. The reviewer remarked that "no one went home disappointed."⁴⁷ Of the Fogg's Ferry

⁴²Courier, 24 Oct. 1882.

⁴³Republican, 14 Nov. 1882.

⁴⁴Courier, 25 Nov. 1882.

⁴⁵Republican, 16 Jan. 1883.

⁴⁶Republican, 12 Jan. 1883.

⁴⁷Republican, 13 Mar. 1883.

Combination he wrote that "The play is a very pleasing one, but of no great merit. Miss Carrie Stuart, the star, did not appear, having been sick for some time past, but her place was well filled by some lady whose name did not appear on the program."⁴⁸

Finally, in the Summer of 1883, the reviewers found two plays worthy of special mention. The Harrisons returned and played Photos--their Chicago hit. The reviewer commented, "The Harrisons redeemed themselves last evening in Photos. The play is simply immense and the cast first-class in every respect."⁴⁹ In July, the Courier reported that John Dillon in States Attorney "captivated the audience."⁵⁰

The 1883-84 season opened with Gus Williams starring in One of the Finest. Mr. Williams was praised as a "jolly fellow" and "a perfect gentleman."⁵¹ Throughout the fall both papers reported light attendance and mostly indifferent plays. For instance, the McAuley Combination's A Messenger from Jarvis Section abounded "in quaint humor and peculiar interest."⁵²

⁴⁸Republican, 30 Mar. 1883.

⁴⁹Republican, 1 June 1883.

⁵⁰Courier, 14 July 1883.

⁵¹Republican, 28 Aug. 1883. Evidently, Mr. Williams liked Coldwater too, because this issue of the paper reports that he is arranging to spend one month of his summer vacation in the Coldwater area.

⁵²Republican, 11 Sept. 1883.

Near the end of 1883 the theatre finally began to attract a few of the more popular plays of the day such as Hoyt's A Bunch of Keys, Bronson Howard's The Banker's Daughter and Augustin Daly's Pique. When the Wilbur Opera Co. performed Olivette in January of 1884, however, the reviewer revealed a disenchantment with the "has-beens" in previous performances by commenting favorably on the Wilbur Company chorus. "The chorus was well drilled and showed excellent training and what is exceedingly rare, the members were all young and good looking."⁵³

Meritorious plays, however, continued to be the exception rather than the rule. A Mountain Pink, which came to Coldwater from Toledo and Bartley Campbell's My Partner which came from Detroit received little mention. McSorley's Inflation was "allege samee" in the Republican.⁵⁴ The Courier remarked that the small house was "as large as the merits of the play deserved."⁵⁵ Even Arthur Rehan's combination rated no special mention.

The review of Joseph K. Emmet in Fritz in Ireland illustrates the dilemma of the small-town theatre. "The great Joseph K. Emmet has sung his cuckoo song and spoken the lines of Fritz in Ireland; in Coldwater. There is no

⁵³Republican, 31 Jan. 1884.

⁵⁴Republican, 21 Mar. 1884.

⁵⁵Courier, 29 Mar. 1884.

disguising the fact that he is not the Fritz of old. His voice is far from being full, and he lacks the animation he was wont to have in his acting, and causes the piece to drag"⁵⁶ Although the theatre could boast as fine a physical plant as many city theatres, the reviewer lamented that it continued to attract mostly actors past their prime and second-rate shows.

The 1884-85 season got off to a more satisfactory start. Evidently the management decided to side-step the travelling companies and import instead companies directly from White's Theatre and Whitney's Grand Opera House in Detroit.⁵⁷ The comments on these companies ranged from "better than is usually seen"⁵⁸ to "cyclone of fun."⁵⁹

In the winter of 1885 the reviewers began to reveal an interest in naturalism. The January 8th production of Kerry Gow is an example.

The play throughout is sparkling and full of fine situations, and the third act is the most realistic ever placed on our stage. The scene represents a blacksmith shop with Kerry Gow and Dennis at work at the forge. A running horse is ridden in by a jockey and shod by Mr. Murphey who turns the shoe in true blacksmith style, and places it on the horse as if he had worked at the trade all his life. . . .⁶⁰

⁵⁶ Republican, 10 June 1884.

⁵⁷ Republican, 29 Aug. 1884.

⁵⁸ Republican, 5 Sept. 1884.

⁵⁹ Republican, 17 Oct. 1884.

⁶⁰ Republican, 13 Jan. 1885.

The press's plea for classical drama was satisfied in March when William Stafford--the boy tragedian--and Evelyn Foster starred in Romeo and Juliet. "Those who attended the presentation of Romeo and Juliet by the Stafford-Foster Company at Tibbits Opera House Monday night, retired perfectly satisfied." "There was no regretting the price paid," said the reviewer, "the goods were fully as good, if not a trifle better than represented; all wool and a yard wide."⁶¹

William Scanlan was the only actor in the combination companies who consistently drew large houses during the Tibbits years. He appeared at the Opera House seven times and always attracted a large following. The Banker's Daughter was played three times while A Messenger from Jarvis Section, A Mountain Pink, and Cheek were each played twice. It's not clear whether these were unusually popular plays in Coldwater, or if they were merely what was available.

Repertory Companies Repertory companies apparently were always popular in Coldwater. The public seemed to be attracted not only by the reasonable admission prices but also by the opportunity to see familiar actors perform a variety of roles. Many repertory companies returned to Coldwater again and again.

Waites' Union Square Comedy Company, starring Cora Neilson and J. W. Carner, appeared at the Opera House three

⁶¹Republican, 10 April 1885.

times during Tibbits' management. This company not only performed at the theatre during the evening hours, but also provided "street music" during the day.⁶² The company's repertory included Hazel Kirk, Rip Van Winkle, Ingomar, Confusion, The French Spy, Solon Shingle, Enoch Arden, Shadows of a Life, Carrots, Inshavogue, Caste, and Rosedal. The popularity of the company can be seen in this Republican review.

Veni, Vidi, Vici, is what Jas. R. Waite can with truth say he did with his excellent Union Square Combination in this city last week. It was the most successful week's engagement ever played here. With the exception of Mr. Waite, who was here about seven years ago with Cecil Rush, the company was unknown, but after the first night they were established favorites and the houses continued to increase, and Saturday evening within half an hour after the doors were open the treasurer was selling standing room only, and before the curtain went up at least 200 people had been turned away.⁶³

The Jolly Pathfinders (later called the Rentfrow Combination), and the A. O. Miller Combination each appeared twice during Tibbits' management of the Opera House. The Rentfrow specialty was a variety entertainment entitled Scraps. While admitting that the show was funny the Republican concluded that "there is not that real enjoyment that one experiences in some good solid drama containing both mirth and sentiment, fraught with every day experiences, and from which good and useful lessons may be learned."⁶⁴ The A. O. Miller com-

⁶² Courier, 28 Feb. 1885.

⁶³ Republican, 3 Mar. 1885.

⁶⁴ Republican, 20 Oct. 1832.

ination attracted special attention because Jennie Miller-- a local girl--was at one time a member of the Company.⁶⁵

Fogg's Ferry Combination, The Mortimer and Weaver Star Dramatic Co., and the Owen Fawcett Company each played one engagement. These companies specialized in comedies and generally pleased their audiences. The exception was the Star Company which was forced to cancel in mid-week because of poor attendance.⁶⁶

Uncle Tom's Cabin Companies Uncle Tom's Cabin Companies attracted good audiences. However, few escaped the caustic tongues of the newspaper reviewers who apparently did not care for the Uncle Tom shows. In December of 1882 the Courier grudgingly announced the booking of an Uncle Tom Company. "We knew it would come sooner or later, but have prayed that the calamity might be averted. Our prayers have been in vain and we will have to submit to the inevitable. An Uncle Tom party is booked at the Opera House for sometime in January."⁶⁷ Not to be outdone, the Republican reviewer added his observations on Double Uncle Tom Companies sometime later. "We understand that lately another "Topsy" and "Marks" have been born to the piece, but we cannot imagine what they want of

⁶⁵Republican, 2 May 1882.

⁶⁶Republican, 13 Mar. 1885.

⁶⁷Courier, 2 Dec. 1882.

them," he said. "This company also have donkeys, now this is a good idea, as a general thing Uncle Tom actors get tired before the end of the season and need something of this kind to get them on and off the stage, even then we presume some will be too tired to stick to their lines."⁶⁸ Despite press ridicule three Uncle Tom companies--Smith's Double Uncle Tom's Cabin Company, Draper's Double Mammoth Uncle Tom's Cabin Company, and the Original Boston Ideal Uncle Tom's Cabin Company--invaded the city during Mayor Tibbits' tenure.

One hundred and eleven plays were performed during Tibbits' management. Few titles were repeated, however the largest majority of the dramatic material presented can be classified as comedy. Although the local press clamored for theatre with substance, apparently it either was not available or did not appeal to the public.

Visiting Stars

Stars did appeal to the community. However, many were hesitant to appear in a small town without a financial guarantee. Local capitalists had not yet begun to underwrite the importation of stars so Tibbits was caught between the public's desire for name talent and their unwillingness to pay the price. Thomas Keene, a leading tragedian, wrote to Tibbits "I have never played for less than \$1.00 for re-

⁶⁸Republican, 9 Jan. 1883.

reserved seats and cannot commence in Coldwater."⁶⁹

Tibbits often waited for stars to appear in Detroit and then attempted to persuade them to "stop over" on the way to Chicago. This was the case with Roland Reed, who made three appearances at the Tibbits Opera House.⁷⁰ On the first two occasions he appeared in Cheek. His performance of Humbug in December of 1884, "was one of the funniest things ever presented to the people of Coldwater."⁷¹

Maggie Mitchell made two appearances. When she appeared in 1883 in Fanchon to a SRO crowd she had such a severe cold the reviewers could only agree that she was "plucky" to perform and that they were "grateful for her endeavors to please."⁷² When she appeared again in The Pearl of Savoy in 1884, the Courier wrote "The charming actress was in excellent spirits and did full justice to her part, playing the character of Marie in a remarkagly effective manner, while her support was decidedly above the average."⁷³ The Republican, however, was less gallant. "The remarkable manner in which this little lady preserves her youthful appear-

⁶⁹Republican, 27 Mar. 1883.

⁷⁰Republican, 16 Dec. 1884.

⁷¹Republican, 23 Dec. 1884.

⁷²Republican, 19 Mar. 1883.

⁷³Courier, 1 Mar. 1884.

ance is really wonderful."⁷⁴

Thomas Keene appeared in 1883 in Richard III and returned in 1885 to portray Macbeth. The Republican wrote "Mr. Keene's performance [in Richard III] was certainly a finished one, and justly entitles him to the position he occupies in the front rank. He is a careful and correct dresser, a good reader, and his facial expressions and acting give to his audience a grand conception of this grate Shakespearean character."⁷⁵ The reviewers didn't agree about his portrayal of Macbeth. The Courier labeled it a "grand rendition,"⁷⁶ while the Republican said he "failed to give as good satisfaction as on his previous visit."⁷⁷

The Madison Square Theatre Company made two appearances during Tibbits' management. For their production of Esmeralda in 1882 they brought in Viola Allen. When they returned in 1883 to perform Hazel Kirk, leading roles were taken by E. L. Davenport's sons Harry and E. L., Jr. Viola Allen "gave perfect satisfaction and proved herself a painstaking artist."⁷⁸ The Davenport brothers "dress and look their parts well, but we fear they will never reach the high

⁷⁴Republican, 19 Feb. 1884.

⁷⁵Republican, 10 April 1883.

⁷⁶Courier, 16 May 1885.

⁷⁷Republican, 19 May 1885.

⁷⁸Republican, 27 Oct. 1882.

position in the histrionic art held by their father, the late E. L. Davenport."⁷⁹

The French actress Rhea proved such an attraction that special excursion trains brought people from the surrounding towns of Hillsdale, Jonesville, Allen and Quincy to see her performance of Yvonne.⁸⁰ The Republican reviewer was impressed with her attention to the total production.

Mlle. Rhea is a fascinating little woman, with a bright beautiful face full of expression, and an exceedingly graceful form. Her costumes were the most magnificent ever seen upon our stage. She is a painstaking artist and employed the time usually spent by stars in sleeping, at the Opera House giving suggestions as to the stage setting, which she complimented as being of the finest the new play has received.⁸¹

Sol Smith Russell and Denman Thompson both received warm receptions. While asserting that Russell's vehicle, Edgewood Folks, had little to recommend it, the newspapers appreciated his comic specialties and agreed that the best part of his performance was "that he seems to be as much pleased as his audience."⁸² Denman Thompson appealed to the reviewers because his character in Joshua Whitcomb was "Neither overdrawn nor strained."⁸³ The Republican summarized

⁷⁹Republican, 6 April 1883.

⁸⁰Republican, 23 Sept. 1884.

⁸¹Republican, 23 Sept. 1884.

⁸²Republican, 11 April 1884.

⁸³Courier, 15 Nov. 1884.

⁸⁴Republican, 11 Nov. 1884.

the Thompson style as "appealing to the sympathy of his audience while exerting his power to amuse."⁸⁴

Concerts

The Opera House also served as the local concert hall. While attracting few musicians of national stature, the Tibbits housed performances by a number of travelling musicians and chamber groups. Vocal entertainments, both amateur and professional, were always popular. Orchestral groups were well received as long as they avoided playing a lot of classical music.

Instrumental entertainments were dominated by violin virtuosos. In May of 1883 Camilla Urso performed for a pleased audience. "With her there is no grating, scratching and grand flourish so common with noted violinists, but the sweetest music seems to come direct from her own soul." The review continued "She is perfect master of her violin and to her delicate, exquisite touch it responds in the most charming and captivating strains."⁸⁵ The celebrated Remenyi also performed at the Tibbits. However, much to the disgust of the Republican reviewer, the people stayed home. The Republican wrote "we greatly fear that Manager Tibbits in order to realize any great wealth, will have to resort to pink tights and

⁸⁴ Republican, 11 Nov. 1884.

⁸⁵ Courier, 26 May 1883.

spectacular plays."⁸⁶

Vocal entertainments were more popular with the public. The Spanish Students, a musical novelty company, made two appearances.⁸⁷ The Swedish Lady Quartette promised an evening of "humor, tragedy, fun and music." The reviewer's only comment on this was that "Miss Eliel gave a number of recitations in two different dresses and a very loud voice."⁸⁸

Other musical entertainments included a "Grand Juvenile Musical Festival" by the McGibeny Family⁸⁹ and a concert featuring Clara Louise Kellogg, contralto.⁹⁰ The ladies of St. Marks Church frequently sponsored concerts by visiting vocalists, of which the most notable group was the Mendelssohn Quintette Club of Boston.⁹¹

Related Theatrical Activity

During the years of the Tibbits' management the Opera House provided space for many public functions besides professional drama and concerts. This may have occurred because as mayor of Coldwater during part of this period Tibbits was in a

⁸⁶ Republican, 9 Nov. 1883.

⁸⁷ Republican, 22 Dec. 1882; and 1 Feb. 1884.

⁸⁸ Republican, 16 Feb. 1883.

⁸⁹ Republican, 29 Feb. 1884.

⁹⁰ Republican, 23 Nov. 1883.

⁹¹ Republican, 1 April 1884.

position to channel other activities into the theatre. More likely, the local residents recognized the Opera House as the only sizable and comfortable public hall in town. At any rate, the Tibbits provided the site for lectures, minstrels, variety shows, dances, political meetings, panarama and stereoptican exhibitions, wrestling matches, re-unions and receptions, high school commencement and animal acts as well as legitimate drama.

Lecture and Elocutionists Prior to 1884, the residents of Coldwater enjoyed an occasional lecture, but there were no lecture courses. In 1883 Edwin Lee Brown, the President of the American Humane Society, gave a lecture on "Cruelty to Animals."⁹² That same year Miss Helen Potter, a reader and impersonator, stopped at Coldwater late in April while en route to Colorado to give a benefit performance for the High School.⁹³ During that summer, Allen Tibbits (Bart's father) gave a lecture on "The Origin of the Aborigines of North America" to commemorate the anniversary of the first sermon ever preached in Coldwater.⁹⁴ In August of the following year Miss Ida Hatton asked "What Shall We Do to be Saved?"⁹⁵

⁹²Courier, 22 Nov. 1884.

⁹³Republican, 24 April 1883.

⁹⁴Republican, 3 July 1883.

⁹⁵Republican, 19 Aug. 1884.

In the 1884-85 season the local Y.M.C.A. organized their first lecture series. Like future "courses" it consisted not only of lectures but also concerts. The lectures included John B. Gough, who discussed "Peculiar People";⁹⁶ James Whitcomb Riley, who read some of his poetry;⁹⁷ Miss Anna Eva Fay, with a lecture on spiritualism;⁹⁸ and Stuart Rogers, a popular impersonator.⁹⁹

Minstrels The Frohman brothers, who with others were responsible later for the formation of the Theatrical Syndicate, first ventured into Coldwater in October of 1882 when the Callender Minstrels performed at the Opera House. The Republican reported that their show "eclipsed anything of the kind ever given in the city." The reviewer went on to describe the instrumental music as "first class" and the singing as "far better than is generally heard."¹⁰⁰ Besides presenting the finest minstrel show to date, Charles Frohman presented his company for a free performance for the children and teachers of the State School in Coldwater. With this combination of quality and philanthropy, it's not surprising

⁹⁶ Courier, 22 Nov. 1884.

⁹⁷ Republican, 3 Feb. 1885.

⁹⁸ Republican, 1 Mar. 1885.

⁹⁹ Courier, 21 Feb. 1885.

¹⁰⁰ Republican, 31 Oct. 1882.

that Frohman-managed plays were always well received when they played in Coldwater.

Numerous minstrel companies appeared in Coldwater during the Tibbits years. Baird's Mammoth Minstrels appeared once in 1883 and again in 1884.¹⁰¹ The Boston Operatic Minstrels and Thatcher, Primrose and West Minstrel Combination each made a single appearance in 1882.¹⁰² In 1883, The New Orleans Minstrels, Duprez and Benedict--Famous Gigantic Minstrels, Morrison and Hall's Gigantic Consolidated Minstrels, and Haverly's Minstrels appeared.¹⁰³ Most notable of these was Haverly's which advertised "\$10,000 acting dogs."¹⁰⁴ Hi Henry's Superb Operatic Minstrels closed out the 1884 season while the Georgia Minstrels appeared late in 1885.¹⁰⁵

Variety and Vaudeville The Humpty Dumpty Specialty troupes were the only variety acts to appear in Coldwater during Mayor Tibbits' management. These extravaganzas incorporated many elements of the English Harlequin show into an entertainment which featured acrobatics, juggling and farce. The Tony

¹⁰¹ Republican, 13 Feb. 1883; Courier, 17 May 1884.

¹⁰² Republican, 26 Sept. 1882; and 31 Oct. 1882.

¹⁰³ Republican, 16 Jan. 1883; 24 April 1883; 5 Oct. 1883; 16 Mar. 1883.

¹⁰⁴ Republican; 16 Mar. 1883.

¹⁰⁵ Republican, 13 June 1884; and Courier, 23 May 1885.

Denier Company stopped off while enroute from Detroit to Chicago in April of 1883.¹⁰⁶ The review indicated that "the piece was rushed through regardless of everything, except to make the 11:55 train which was to convey them to Chicago."¹⁰⁷ In November of 1883 and again in March of 1885, the George H. Adams troupe played in Coldwater but apparently weren't enthusiastically received.¹⁰⁸

Miscellaneous In the first several years following the construction of the theatre, it was frequently utilized for dancing parties. The first party in the Opera House on November 29, 1882 asked an admission fee of one dollar per couple.¹⁰⁹ Four more dances and a masquerade party were held that first season. The following season included only one dance and one masquerade party, all poorly attended. The Republican suggested the reason for the poor attendance: "Coldwater society is divided up too much into cliques."¹¹⁰

The Opera House frequently served as a rallying place for political orators. Early in 1882, General William H.

¹⁰⁶ Republican, 24 April 1883.

¹⁰⁷ Republican, 8 May 1883.

¹⁰⁸ Republican, 30 Nov. 1883; and 27 Mar. 1885.

¹⁰⁹ Republican, 28 Nov. 1882.

¹¹⁰ Republican, 12 Jan. 1883.

Gibson rented the Opera House to address citizens on "the political issues of the day,"¹¹¹ and in November of that year H. C. Hodge, the coalition candidate for Congress spoke.¹¹² In 1884, the Tibbits was the site of a Republican political meeting featuring Senator Conger and one S. M. Cutcheon.¹¹³

The Tibbits also presented a number of "illustrated lectures," but it's not always clear what devices created the "dissolving views" and "mechanical effects." The first show of this sort was the Hartwig-Seeman Combination. The Republican reported that "The dissolving views were grand beyond description; the scenic and mechanical effects produced were startlingly realistic."¹¹⁴ The description seems to imply that this entertainment utilized the stereopticon.

In November of 1882, L. F. Wheeler presented a travelogue entitled "Illuminated Rambles in Foreign Lands."¹¹⁵ Just how they were "illuminated" was not revealed in the local papers. In 1884 Hildebrand's Exposition presented "The Reformed Outlaw," a lecture "Illustrated by over 200 life-like and realistic scenes in 1600 feet of canvas" and util-

¹¹¹ Republican, 20 Oct. 1882.

¹¹² Republican, 7 Nov. 1882.

¹¹³ Republican, 30 Oct. 1884.

¹¹⁴ Republican, 31 Oct. 1882.

¹¹⁵ Republican, 3 Nov. 1882.

ized a "panarama style."¹¹⁶ Since such a small amount of canvas was utilized it may be assumed that the scenes were revealed to the audience in a cartoon-like progression. In April of 1885 Herbert Wood Leach utilized the stereoptican in his lecture on the arctic.¹¹⁷

The theatre also served as the site for such dissimilar activities as a wrestling match,¹¹⁸ a reception for a local man found innocent of a charge of arson,¹¹⁹ and the reunion of Loomis' Battery G.A.R.¹²⁰ High School Commencement became an annual event beginning in 1885.¹²¹ In August of 1883 a troupe of dogs performed on the Tibbits stage.¹²²

Amateur Productions

In the winter following the completion of the Opera House the Republican editorialized "Now is the time to organize an amateur dramatic association." Although there evidently was no formal association during the years of Tibbits' management, at least one amateur dramatic production

¹¹⁶ Republican, 6 May 1884.

¹¹⁷ Republican, 14 April 1885.

¹¹⁸ Republican, 10 Mar. 1885.

¹¹⁹ Republican, 10 Oct. 1882.

¹²⁰ Courier, 23 May 1885.

¹²¹ Republican, 25 June 1885.

¹²² Republican, 28 Aug. 1883.

was mounted each year.

In the spring of 1883, Prof. George W. Klock directed a group of local people in a production of H.M.S. Pinafore with settings designed by L. B. Chevalier. The following year Andersonville, or the Scout's Last Shot was performed for the benefit of the Light Guard. The Republican suggested that the drama "needs considerable pruning" and that the playwright should "guard against inclination to preach."¹²³ The Courier was more charitable when they printed "The play is put upon the stage in fine style and the tableaux are beautiful, while the characters by our home talent are well sustained."¹²⁴

In 1885, Prof. Klock directed local talent in The Chimes of Normandy. This was better received than previous amateur attempts. The Republican wrote that the production drew "immense audiences" and that "It was remarked by a gentleman accustomed to the best musical representations in the largest cities, that a better drilled chorus was rarely heard in the most pretentious operas."¹²⁵ The Courier reported that the solo parts were "exceedingly well rendered."¹²⁶

The Opera House was also the site of local entertain-

¹²³ Republican, 20 Feb. 1885.

¹²⁴ Courier, 21 Feb. 1885.

¹²⁵ Republican, 12 May 1885.

¹²⁶ Courier, 9 May 1885.

ments featuring orchestra and band, vocal and instrumental solos, and readings and recitations. Notable among these groups was the St. Cecelia Musicale, which featured sixteen girls from Union City singing classical music, and frequent entertainments by the St. Mark ladies. Butterworth Post of the G.A.R. gave a talent show.¹²⁷

Synopsis

The multiplicity of function necessary for the survival of a small town Opera House was recognized early by Bart Tibbits, who saw the Opera House as an all-purpose facility. Even in its earliest years the Tibbits served the community well. Within a one week span an individual might go to the Opera House to see a play, hear a recital, cheer on the Republican party, boo a timid wrestler, and on a certain week even watch his son or daughter participate in High School Commencement exercises. Besides legitimate drama the Tibbits frequently housed lectures, minstrel shows, concerts, dances, political rallies and readings. Upon occasion the local people also chose the theatre as the site for receptions and reunions, animal acts and magic shows. (See Appendix B, Table #4) The Tibbits' existence was threatened financially in 1885 when falling attendance and his own precarious financial position forced Bart Tibbits to dispose of

¹²⁷Republican, 8 Feb. 1884.

the theatre. There was talk of converting the facility into a roller mill but the press mounted a campaign to save the Opera House. The local people might have been able to dispense with a facility which housed only legitimate drama but the loss of the Tibbits would have also meant the loss of a concert hall, variety house, lecture hall and public hall as well.

Although a privately owned theatre, the Tibbits functioned more like a public institution. Tibbits encouraged the public to use the Opera House by making it available to private groups at reasonable rates. This, coupled with the amateur entertainments presented in the Tibbits, may have given the local people a somewhat possessive feeling for the Tibbits Opera House. At any rate, by the close of the 1885 season the facility had become important enough that while it was regarded as "an elephant upon its owner's hands" the community could not look dispassionately upon closing the theatre and turning the building into a roller mill.

Chapter III

JOSEPH HENNING YEARS, JULY 1885-JUNE 1894

Theatre and management

In the latter part of June 1885, Joseph Henning purchased the Opera House for \$13,000. Newspaper accounts of the purchase said that Bart Tibbits would continue to manage the theatre.¹

Very little is known about the German saloon-keeper who owned the Tibbits for at least two decades. Henning was first mentioned in the local newspapers in 1879 when fellow members of the German Benevolent Association helped him celebrate his fortieth birthday.² Another reference in 1884 indicates that he may have immigrated to Coldwater from Witten, Germany.³

The New York Dramatic News printed a story which re-

¹The Courier--Coldwater, Michigan, 27 June 1885.

Throughout the rest of this chapter, all footnote references to this newspaper will be shortened to Courier.

²The Coldwater Republican, 22 April 1879.

Throughout the rest of this chapter, all footnote references to this newspaper will be shortened to Republican.

³Republican, 27 May 1884.

veals something of Henning's naive determination to make a success of the Opera House. A Mr. Webber, manager of a touring company that had come to Coldwater, told Henning he needed a brace of revolvers for a certain scene in the play and the former volunteered to go out and borrow them. Mr. Webber hastily wrote on a piece of paper "2 32 caliber revolvers" and gave it to the Opera House owner. In an hour or so Henning returned and set down a basket, $3/4$ full of revolvers of all descriptions, before the astonished manager-actor. "Mein Gott: Mr. Vebber, you haf giffen me a big job. Dis is a quiet place, and I don't tink dere's 232 refoolfers in de whole town."⁴

By the Fall of 1886 C. L. Hunter had assumed management of the Tibbits.⁵ Hunter had been a resident of Coldwater since 1870. Prior to this he had traveled with three or four theatrical troupes which featured N. C. Forrister, Yankee Miller and others. A strong promoter of amateur theatricals in the community, he retained his official appointment as theatre manager for less than a year, for in the spring of 1887 he left for California.⁶

George W. Klock, the local band leader and a director

⁴Courier, 10 Aug. 1889, p. 8.

⁵Courier, 2 Oct. 1886, p. 5.

All biographical information on Hunter is taken from Republican, 18 Mar. 1887.

⁶Courier, 19 Mar. 1887, p. 5.

of local talent, took over the management from spring of 1887 to October of 1889.⁷ Then, besieged with financial difficulties, Henning took over the management himself, putting his daughter, Huldah, in charge of the box office.⁸ By the fall of 1891, Huldah Henning had in fact become manager of the Opera House.⁹ A female manager was a rarity. However, both the community and the theatrical booking agents seemed satisfied with Miss Henning's business acumen. Eugene Robinson, manager of the Paul Kauvar company, wrote in a letter dated Nov. 20, 1891: ". . . You are the first lady I have had to do business with and allow me to congratulate you on being a thorough business person."¹⁰ In May of 1892 the Courier wrote "During the season Miss Henning has given amusement lovers some very fine entertainments and proposes next season to give still better attractions, some of which are already booked. During her management of the Opera House she has displayed unusual business tact and shrewdness and in catering to the public [she] has showed unusually good judgment in the selection of attractions."¹¹ The Courier asserted that Huldah was "probably the youngest Opera House manager

⁷Courier, 12 Oct. 1889, p. 1.

⁸Courier, 12 Oct. 1889, p. 1; and 24 Aug. 1889, p. 1.

⁹Republican, 20 Nov. 1891.

¹⁰Republican, 20 Nov. 1891.

¹¹Courier, 21 May 1892, p. 8.

in the country and the only successful female one."¹² Miss Henning married Mr. John T. Jackson in March of 1894,¹³ and by June of that year Jackson had assumed the management of the Tibbits.

Immediately upon assuming ownership of the Opera House in 1885, Joseph Henning began to convert the front part of the basement into a restaurant and saloon.¹⁴ He also laid an 85 foot alley for bowling or "ten pins,"¹⁵ Evidently, this enterprise was not particularly successful because in 1891 the saloon was converted into a tea room which served ice cream, lemonade and cold lunches.¹⁶ Mrs. Henning and her two daughters took charge of the restaurant.

Other than seasonal cleanings few changes were made within the Opera House itself. In August of 1886 Douglas and Co. of Chicago was commissioned to design a business drop curtain for the theatre.¹⁷ On the curtain which depicted a landscape, advertisements for local businesses were arranged on curtains suspended by rings from a pole running across the top. In 1893, the theatre acquired another drop curtain.

¹²Courier, 1 Aug. 1891, p. 1.

¹³Courier, 17 Mar. 1894, p. 1.

¹⁴Republican, 30 June 1885; and Courier, 4 July 1885.

¹⁵Courier, 25 July 1885.

¹⁶Republican, 19 May 1891.

¹⁷Courier, 7 Aug. 1886.

This was a Venetian scene surrounded by advertisements for local businesses.¹⁸

The press continued to be strongly supportive of the Opera House. At the close of the 1886 season the Republican wrote "Our Opera House is second to none in the State."¹⁹ They also continued in their role of "arbitor of taste." While recognizing the delights of comedy the Republican wrote ". . . a few good tragedies interspersed [with comedy] would not only have a tendency to create the desire, but if they are of the best, their educational value is greater than that of comedy. . . ." ²⁰ The Courier called for "a few good lectures" and "a series of good dramatic entertainments . . . varied by first class concerts and good opera."²¹

Henning and his managers made a number of attempts to get the Opera House operating at a profit. In May of 1886, the Tibbits became part of the Michigan Theatrical Circuit.²² Charles O. White, manager of the Grand Opera House in Detroit, was the circuit's New York representative. In July, the New York Mirror reported that White,

¹⁸ Republican, 8 Sept. 1893.

¹⁹ Republican, 26 June 1886.

²⁰ Republican, 18 June 1894.

²¹ Courier, 2 Sept. 1893, p. 4.

²² Courier, 15 May 1886.

representing thirty-one Michigan and Canadian theatres, was booking a "list of attractions . . . unparalleled in theatrical history. . . . Every conceivable attraction is on the list."²³

That same season the Courier reported that a group of local businessmen were organizing a company with sufficient capital to attract Booth or Barrett in the line of tragedy, Robinson and Crane in comedy, an opera company, and one or more first-class lectures.²⁴ Evidently, nothing ever came of this.

Finally in 1891, Brady and Garwood of Detroit formed a theatrical circuit which embraced Toledo, Detroit, Jackson, Lansing, Kalamazoo, Grand Rapids, Bay City, Toronto, Hamilton and London, Ontario.²⁵ The Tibbits joined. However, the press never again mentioned this circuit.

Besides having difficulty in attracting first-class companies, Henning was plagued with last-minute cancellations by stars who found a better engagement. In 1889, Manager Henning proposed to "make trouble" for one Verona Jarbeau if she didn't appear for her October 18 engagement at the Tibbits.²⁶ Evidently, he didn't make enough trouble because

²³Courier, 3 July 1886.

²⁴Courier, 3 April 1886.

²⁵Courier, 25 April 1891, p. 1.

²⁶Courier, 12 Oct. 1889, p. 1.

companies continued to cancel at the last minute or simply not show.

Finally, in 1889 Mr. Henning, plagued by the burden of "the elephant on his hands," published this open letter in the Courier:

Editor Courier: Please allow me through the medium of your paper to explain to the good citizens of Coldwater my financial condition, and try if possible to interest the moneyed men of our city to such an extent that I may be relieved of a burden that is impossible for me to longer bear. Nearly five years ago I purchased the Opera House for \$13,000. I was aware that sum was only half its original cost, and while my scant means, including all the cash and real estate I possessed, was only sufficient to pay down one-half of this amount, I felt positive with my little saloon business and a fair patronage for the Opera House I could support my family and in a short time pay for the property that seemed then to me so cheap. My saloon being in the basement and off from the main thoroughfare proved a financial failure.

Like the majority of your readers my interest is all in Coldwater. To all her enterprises I have contributed my mite. I felt flattered in being the proprietor of one of her institutions, and my only hope has been that some day I could say, "This Opera House is Mine." As is the case with many others I am disappointed, and humiliated to acknowledge to the people of Coldwater that I am unable to own or control this property any longer for the purpose for which it was intended. I am offered for the property nearly as much as I gave, and should I sell Coldwater will be deprived of what she seemed to most need eight years ago--a first class Opera House--and I earnestly hope the men of means in our city will form a stock company, purchase the Opera House and use it for just what it was originally intended--a place of amusement for our citizens. To be honorable in my doings, I will say to the citizens of Coldwater, think of this seriously. If I hear nothing from you by August 1 I shall consider I have done my duty, and the property will be converted into a business which I earnestly hope will pay better.

Thanking my friends for their kind words and support, I remain, etc., Jos. Henning²⁷

A number of solutions were proposed: The more fun-loving inhabitants of Coldwater favored converting the Tibbits into a beer garden with variety show entertainments.²⁸ Some were in favor of the city buying the property and turning it into a Town Hall and council room, while others proposed to raise the amount of the indebtedness and ask Mr. Henning to take it without interest and repay the principal as soon as convenient. Another solution was the organization of a stock company.²⁹ The company would purchase the property, make needed repairs and place the theatre in the hands of a manager.

During that summer, efforts were made to establish a stock company. The local people needed to raise \$7000 by the sale of stock and an additional \$5000 mortgage.³⁰ While shares were only \$25 apiece, sales were never brisk.³¹ The Courier contended that box office receipts over expenses were sufficient to pay good interest on the investment. "Coldwater needs such a building for various uses outside the drama, and should it be closed its loss would be keenly felt," said

²⁷ Courier, 20 July 1889, p. 8.

²⁸ Courier, 27 July 1889, p. 1.

²⁹ Republican, 23 July 1889.

³⁰ Republican, 26 July 1889.

³¹ Republican, 26 July 1889.

the Courier. "We need such a convenience for lectures and home entertainments of different kinds, and Coldwater audiences would hardly be satisfied with any hall less commodious, comfortable and elegant."³²

The stock company never materialized but Henning continued on a year-by-year extension of his ownership. Evidently, he could not bear to see the theatre diverted to any other purpose.³³ The Opera House did not actually achieve a firm financial standing until the management and eventual ownership was transferred to Henning's son-in-law, John T. Jackson.

Legitimate Drama

Combination plays, repertory companies, and Uncle Tom's Cabin Companies continued to be popular in the Henning years. Operettas and Opera also took on increasing importance. The trend in legitimate drama continued to be towards comedy and spectacular plays but the complexion of comedy began to change in the last decade of the century.

Combination Plays Joseph Henning opened his inaugural season with a "pleasing" performance of Six Peas in a Pod.³⁴

³²Courier, 27 Jan. 1894, p. 8.

³³Republican, 16 Aug. 1889.

³⁴Courier, 5 Sept. 1885.

This was followed by the Harry Webber company's Nip and Tuck. The forepiece, Bessie's Burglar featured Carrie Webber, the first of many child actors to gain popularity on the Tibbits stage.³⁵

The season progressed with a series of melodramas and comedies. In November the Marston Company, which was producing A Wife's Honor, tried to stir up business by offering a "beautiful souvenir photograph" to each lady who attended the play.³⁶ Later in the season the Sully's Corner Grocery company offered souvenir card baskets.³⁷

In January, William J. Scanlan, always an audience favorite in Coldwater, appeared in Shane-na-Lawn, and the Republican reported that the universal verdict on Scanlan was "he's perfectly charming."³⁸ The Courier wrote that he had "no superior" as a delineator of Irish character or as a singer.³⁹

The February performance of Skipped by the Light of the Moon was more typical of the season, however. The Republican wrote that "Like most of the plays of the day, it is void of plot and is made up entirely of ludicrous situa-

³⁵ Republican, 6 Oct. 1885.

³⁶ Republican, 6 Nov. 1885.

³⁷ Republican, 8 Jan. 1886.

³⁸ Republican, 22 Jan. 1886.

³⁹ Courier, 23 Jan. 1886.

tions and funny sayings. . . ." The reviewer went on to say that the local people were growing tired of light comedy and desired something more substantial. The review concluded that the play was "light trash" and "funny, very, very funny."⁴⁰ Despite the Republican reviewer's weariness with comedy, the season ended on the same vein, interrupted only by Siberia, Bartley Campbell's scenic sensation.

The 1886-87 season, while continuing to offer a large share of comedy, also introduced more substantial drama. The season opened with Dion Boucicault's The Long Strike. The Republican reviewer wrote "The Long Strike as played Saturday evening was one of the finest productions ever rendered in this city. When we say, in our opinion every member of the company is entitled to the claim of actor or actress we mean what the term implies--the truthful portrayal of a living possibility." The review continued, "Nothing in the play was overdrawn, and the characters from the poorest workingman to the heartless employers were acted true to life. . . ."⁴¹

On October 4 Adelaide Moore arrived in the city to play in Romeo and Juliet. The Courier reviewer seemed more taken with Miss Moore's palace car than her performance and included a long description of the former in his re-

⁴⁰ Republican, 5 Feb. 1886.

⁴¹ Republican, 21 Sept. 1886.

view."⁴² The Republican observed that while Miss Moore had a "fine form" and rich and costly wardrobe "her phrasing is very poor. She enunciates quite indistinctly at times, and evidently needs to devote months to voice culture. Her tones are not flexible and she has an impediment that borders on lisping which is a great obstruction to her ever becoming a pleasing reader." The reviewer continued that she was "getting more advertising from her boudoir car and fine clothes than from any abilities she has as an actress."⁴³

The prevalence of spectacular attractions set the 1886-87 season apart from former seasons. The Silver King company came on October 14 and awed a fair audience with "stage settings . . . never before equalled in this city."⁴⁴ Another spectacular drama, The Streets of New York, featured "Union Square by night, illuminated with novel and wonderful calcium and electric light effects, Baxter street and Five Points as they were in those days, and ending with the burning of a tenement house, which will be the grandest fire scene ever witnessed on the Opera House stage."⁴⁵ The Cold-water Fire Department took part in the performance.⁴⁶ Bart-

⁴² Courier, 9 Oct. 1886, p. 5.

⁴³ Republican, 8 Oct. 1886.

⁴⁴ Courier, 16 Oct. 1886, p. 5.

⁴⁵ Courier, 13 Nov. 1886, p. 5.

⁴⁶ Republican, 16 Nov. 1886.

ley Campbell's The White Slave also utilized spectacular effects. "The old southern home, the cabin of the Belle Creole, the floating wreck with a rain storm of real water, were natural and very effective. . . ." ⁴⁷ The March production of The Devil's Auction required a cast of sixty and three rail cars full of scenery. ⁴⁸ Commenting on the attraction of these dramas, the Courier explained "No matter how fine the scenery and set stuff may be in an Opera House, playgoers soon tire of seeing the same, no matter how careful it is set, or how different the combinations. It is refreshing to see something new and by different artists, and the combinations are doing good work in carrying their own scenery made expressly for the play." ⁴⁹ Apparently the scenery Tibbits provided for the Opera House when it opened in 1882 had lost its glamour. Thus, the elaborate scenery brought in by the traveling companies added another dimension of interest to the production.

There were very few changes in the next two seasons. Little Nugget, a popular farce, received repeat performances while spectacular plays continued to command good audiences. ⁵⁰ The number of companies booked over this period was less than

⁴⁷ Courier, 27 Nov. 1886, p. 5.

⁴⁸ Courier, 19 Mar. 1887, p. 5.

⁴⁹ Courier, 27 Nov. 1886, p. 5.

⁵⁰ Courier, 6 Aug. 1887, p. 1.

in former years. Perhaps Joseph Henning's financial difficulties account for this.

Irish comedies, always a favorite with the Coldwater public, continued to amuse playgoers. Shawn Rhue, starring J. S. Murphy; Shane-na-Lawn, featuring Scanlan; The Shamrock, with Edwin Hanford; and Shamus O'Brien were all well received. A German ethnic drama, Hans, the German Detective, failed to attract the local people. The Courier reports that those who did attend "did not go wild over the performance."⁵¹ Gus Williams in Kippler's Fortunes enjoyed a similar reception.⁵²

The Republican's review of Keep it Dark could have served as well for most of the 1887-89 plays. "Those who went to laugh had an opportunity, those who went for any other purpose had very little to gratify them. . . ."⁵³ Aiden Benedict in Alexander Dumas' Monte Cristo and Edmund Collier in Virginius drew little comment from the press. Michael Strogoff received similar treatment. After giving A Possible Case a tremendous buildup prior to its performance,⁵⁴ the press disagreed with the acting methods of the leading lady. ". . . the methods of Miss Georgie Drew Barrymore, as the much married heroine, savor perhaps a trifle more of the

⁵¹ Courier, 3 Dec. 1887, p. 1.

⁵² Courier, 23 Feb. 1889, p. 1.

⁵³ Republican, 11 Nov. 1887.

⁵⁴ Courier, 9 Feb. 1889, p. 1; and Republican, 15 Feb. 1889.

Delsartian school than is requisite for the most pleasing and happy effects. . . ."55 The local papers couldn't even stir up much enthusiasm for the spectacular Around the World in Eighty Days.56

Frequently, Henning lost companies on the night of their performance. The Bad Boy folded due to poor business.57 The company which was to do Bartley Campbell's My Geraldine "took a jump to Cincinnati where they play next week."58 It's little wonder that at the close of the 1888-89 season Henning attempted to sell the Opera House.

In the following two seasons, 1889-90 and 1890-91, the total number of companies appearing in Coldwater increased over the previous two years. Comedies and scenic attractions continued to dominate the schedule. While most of the comedies reflected the farcical situations portrayed earlier a newer trend was also apparent. Comedy was moving closer to variety and vaudeville in some of the shows. The Republican wrote of the Fakir, "There was but very little plot to the piece, nor did it need any, for the performance of the different specialties by the several ladies and gentlemen took

55 Republican, 22 Feb. 1889.

56 Courier, 16 Mar. 1889, p. 1; and Republican, 19 Mar. 1889.

57 Courier, 5 May 1888, p. 1.

58 Courier, 30 Mar. 1889, p. 1.

the audience by storm. . . ."59 In the May 1890 review of Uncle Hiram the reviewer reported a laugh line that could have come from vaudeville. ". . . he advised the sleeping colored servant to be like some Coldwater politicians, so that he could lie as well on one side as the other."60 A Cold Day featured Carlotta doing the London Gaiety dance.61

Both newspapers gave enthusiastic reviews of Louis James' portrayal of Othello. Saying that he was the best example of the heroic school left in the theatre "since the Titans of the drama fell asleep," the Courier asserted that a more satisfactory performance was never given in Coldwater.62 The Republican labeled his performance a "dramatic treat."63 The patronage was not commensurate with the quality of the performance, however.

The Fireman's Ward and Little Lord Fauntleroy both featured child actors. Alberta Keen, who portrayed Little Lord Fauntleroy, captivated the audience with her natural acting. The Courier wrote "She is a child actress of remarkable promise, with none of those 'stagey' mannerisms and tricks

⁵⁹Republican, 8 Nov. 1889.

⁶⁰Republican, 9 May 1890.

⁶¹Courier, 14 Mar. 1891, p. 8.

⁶²Courier, 15 Nov. 1890, p. 1; and 29 Nov. 1890,

p. 1.

⁶³Republican, 28 Nov. 1890.

that make up the average stage child."⁶⁴

As always, W. J. Scanlan drew a crowd with his latest Irish piece, Myles Aroon.⁶⁵ Tourists In a Pullman Car, another Irish comedy, also received praise from the press. The Republican reported that "there was not a stick among them."⁶⁶ James Reilly in The Broommaker of Carlsbad only attracted a fair audience.⁶⁷

During 1891-92 and 1892-93 seasons the comedies which featured specialties over plot became more frequent. The Republican reviewer referred to the Social Session actors as "clever specialty people."⁶⁸ The Courier described the Social Session actors as "several first-class comedians and some excellent singers and dancers."⁶⁹ Rice's Evangeline advertised a dancing heifer and pretty girls,⁷⁰ while the Courier said of the featured actress in A Night at the Circus, "Her humor is irresistible, her smile is infectious, while her 'kick' is too cute for anything."⁷¹ The star of

⁶⁴Courier, 22 Mar. 1890, p. 1.

⁶⁵Courier, 5 Oct. 1889, p. 1.

⁶⁶Republican, 10 Jan. 1890.

⁶⁷Courier, 27 Dec. 1890, p. 1.

⁶⁸Republican, 18 Sept. 1891.

⁶⁹Courier, 19 Sept. 1891, p. 8.

⁷⁰Courier, 24 Oct. 1891, p. 8.

⁷¹Courier, 7 Nov. 1891, p. 8.

Fat Men's Club kept the audience laughing with a singing, dancing and acrobatic performance which was "better than average."⁷²

Two of the organizations which eventually formed the Theatrical Syndicate appeared at the Tibbits during the 1891-92 season. The County Fair, a company under the management of C. B. Jefferson, Klaw and Erlanger which had formerly played at Hooley's in Chicago, featured a horse race with three Kentucky thoroughbred horses ridden by professional jockeys over a three-quarter mile course in full view of the audience. A SRO house found the production "thoroughly enjoyable."⁷³ Charles Frohman's Held by the Enemy appeared in March of 1892.⁷⁴

Little Goldie in The Rocky Mountain Waif and Imogene Washburne in The Waif of New York failed to give as much satisfaction as child stars who had appeared in former years. In the former play the press appeared to be more impressed by the Rocky mountain pony and burro than the child actress.⁷⁵ A steam fire engine and a pair of horses stole stage from Miss Washburne.⁷⁶ Steel Mackaye's Paul Kauvar was the only

⁷²Courier, 16 Jan. 1892, p. 8.

⁷³Courier, 5 Sept. 1891, p. 8.

⁷⁴Republican, 4 Mar. 1892.

⁷⁵Courier, 15 Oct. 1891, p. 8.

⁷⁶Courier, 15 Oct. 1891, p. 8.

serious play to command a large audience.⁷⁷

Like the season preceding it, the 1893-94 season was a combination of comedy, spectacular drama, and Irish ethnic plays. Evidently the public was growing tired of the traditional Irish dramas. When the pre-show publicity for The Wicklow Postman promised that "the usual elements of the red coat, the policeman, the process server and the informer are conspicuous by their absence," the Republican added "a refreshing absence."⁷⁸

The press seemed more inclined than ever before to evaluate performances in terms of naturalness and realism. John Dillon's performance in A Model Husband was lauded as "true to nature."⁷⁹ The Republican described a scene in The Police Patrol. "In one act the interior of a police patrol barn is shown with the horses standing in their stalls, the wagon in place, and everything in readiness for the alarm. When the bell sounds the horses dash under the swinging harness, are hitched and off the stage in less than five seconds."⁸⁰

Another Frohman company came to Coldwater in May of 1894. In the pre-show publicity for Jane the Republican des-

⁷⁷ Courier, 20 Feb. 1892, p. 8.

⁷⁸ Republican, 17 Nov. 1893.

⁷⁹ Republican, 9 Feb. 1894.

⁸⁰ Republican, 24 Oct. 1893.

cribed Frohman's attractions as the finest on the road.⁸¹

The Courier wrote "All of Frohman's attractions are artistic successes, and the management is to be congratulated on securing this attraction."⁸²

The majority of combination plays during the Henning years continued to be either comedies or spectacular dramas. The most notable change during these years was in type of comedy. Particularly in the late 80's and early 90's, comedy began the transformation toward a vaudeville-type show where the performers became more important than the play. Most reviews of comedies after 1890 focused on the actors' songs, dances and acrobatic skills rather than on the play itself.

Repertory Companies Repertory companies continued to be popular during the first nine years of Henning's ownership of the theatre. Most companies featured comedies and old-time favorites such as Rip Van Winkle and Ten Nights in a Barroom. They also attempted to lure audiences with prize drawings for parlor stoves or sofas.

Rentfrow's Jolly Pathfinders made four appearances in the city during Henning's tenure. The quality of performance went from "not a 'stick' in the company" in 1887⁸³ to "not par-

⁸¹Republican, 8 May 1894.

⁸²Courier, 12 May 1894, p. 8.

⁸³Courier, 8 Oct. 1887, p. 1.

ticularly strong" by 1892.⁸⁴ The Holden Comedy Company began to appear in 1889. This company featured the "Mascot quartette, singing, dancing and specialties, sparkling scenes, popular music, funny situations from beginning to end."⁸⁵ The company also featured a child actress and prize drawings which offered everything from silver tea sets to an "antique oak chamber set."⁸⁶

The Waite Combination, Eunice Goodrich Comedy Company and Ida Van Courtland's Taverniers all appeared twice in Coldwater. While the Waite's commanded large audiences, the Courier wrote that "a more wretched performance was never witnessed on the stage. . . ."⁸⁷ The Taverniers were judged "far above the average of the high priced companies that visit our city."⁸⁸

Fifteen other repertory companies made single visits to the city. Notable among them were the Egbert Dramatic Company starring Miss Kate Glassford, "an emotional actress far above the average;"⁸⁹ the Carner-Shepard Combination, in which Carner was pronounced "fully the equal of Joe Jeffer-

⁸⁴ Courier, 1 Oct. 1892, p. 8.

⁸⁵ Courier, 19 Sept. 1891, p. 8.

⁸⁶ Republican, 20 Dec. 1889.

⁸⁷ Courier, 3 Oct. 1885.

⁸⁸ Courier, 9 Mar. 1889, p. 1.

⁸⁹ Republican, 5 Dec. 1885.

son" in his portrayal of Rip Van Winkle;⁹⁰ the Florence Hamilton Company in which Miss Hamilton portrayed Nancy Sykes in Oliver Twist with "more than ordinary power";⁹¹ and the Baldwin Comedy Company who awarded a Jersey cow to the holder of a winning number.⁹²

Uncle Tom's Cabin Companies Uncle Tom companies continued to attract both large audiences and the ridicule of the press. Draper's Uncle Tom's Cabin Company and Stetson's Company each made return engagements. One W. Dibble of the Stetson Company was especially popular because of his "lightning musket drill" which was "truly marvelous."⁹³

There seemed to be a competition among the Uncle Tom companies to produce the most spectacular show. By 1890 Rusco and Swift's company featured "the original Eliza, the 40,000 gallon tank of water, [a] trick alligator, six monster man-eating blood hounds, [the] trick donkey Jerry, original Tennessee Jubilee singers and Miss Cora Denning, the largest salaried Topsy traveling (\$250 per week)."⁹⁴ Sutton's Monster company featured "2 Topsies, 2 Marks, 2 edu-

⁹⁰ Republican, 10 Sept. 1886.

⁹¹ Courier, 15 Dec. 1888, p. 1.

⁹² Republican, 27 Nov. 1891.

⁹³ Courier, 4 Feb. 1888, p. 5.

⁹⁴ Courier, 15 Feb. 1890, p. 1.

cated donkeys, five Shetland ponies, 6 Cuban bloodhounds, and little Dollie White, the phenominal [sic] child artist."⁹⁵ In 1894, The Davis' Uncle Tom's Cabin Company included "two bands, several horses, six blood hounds, Eva's golden chariot, Uncle Tom's Cabin and his southern oxcart."⁹⁶ The presses' only reply to all of this was "Another Uncle Tom's Cabin company is headed this way, Johnny, get your gun!"⁹⁷

Operas and Operettas Although the local citizens' interest in opera and operetta was fulfilled only by amateur productions during Bart Tibbits' ownership of the theatre, professional companies arrived during the Henning years. Twelve such companies appeared on the Tibbits stage. By far the most popular was the Andrews Opera Company which played in Coldwater four times between 1889 and 1893. The citizens' eagerness to attract this company inaugurated the practice of "guaranteed performances." A large number of people bought tickets in advance and then the company was invited to perform at the Tibbits for a guaranteed full house. This technique was utilized frequently in future years to attract performers and shows which normally would have bypassed the Opera House because of its limited seating capacity. The

⁹⁵Courier, 27 Dec. 1890, p. 1.

⁹⁶Courier, 16 June 1894, p. 1.

⁹⁷Courier, 1 Feb. 1890, p. 1.

initial production of the Andrews company's La Mascotte was well received. By 1893 the company had added "skirt dancers" and charged "a dollar for a fifty cent performance."⁹⁸

The Emma Abbott Companies' production of Martha brought excursion trains from many neighboring towns⁹⁹ to see "Probably the most enjoyable performance ever given in Coldwater."¹⁰⁰ The Thompson Opera Companies' Mikado was "very pleasing"¹⁰¹ although the Republican reviewer added "The opera is very funny and would be better enjoyed on a second hearing. Everything is so strange and unexpected that it takes some time to become accustomed to its oddities."¹⁰² The reviewers agreed that the acting was much better than was generally seen among singers.

Local opera buffs also had an opportunity to hear the Temple Theatre Companies' Little Tycoon and In the Swim; the Boston Comic Opera Company in The Mascot, Olivette and the Mikado; and the Stetson Company in The Yeoman of the Guard. In 1893 the John Griffith Company presented Faust.

⁹⁸ Courier, 31 Jan. 1891, p. 1; and 4 Nov. 1893, p. 8.

⁹⁹ Republican, 9 Oct. 1885.

¹⁰⁰ Courier, 17 Oct. 1885.

¹⁰¹ Courier, 24 Oct. 1885.

¹⁰² Republican, 23 Oct. 1885.

Visiting stars

The Opera House continued to experience difficulty in persuading stars to come to Coldwater. The biggest attraction during the Henning years was Francesca Janauschek. This Czech actress, who was one of the last international proponents of the grand tragic style, appeared at the Tibbits in 1888 as Meg Merilles and again in 1890 as Lady Macbeth. Calling her 1888 appearance "the dramatic event of the season," the Republican reviewer noted "She has the same spirit that she exhibited when we heard her ten or twelve years ago. Her makeup as the witch can hardly be improved and the pathos which she put into the part really showed that kindness and love still dwelt within the harsh exterior. Janauschek's motherly face (a thing she could not disguise) is well adapted to this particular sentiment in 'Old Meg.'"¹⁰³ In 1890, the Courier reported that "She gave a wonderful interpretation of Lady Macbeth."¹⁰⁴

Sol Smith Russell, who had appeared in 1884, returned in 1886 to play in Felix McKersick and again in 1888 for a performance of Bewitched. The Republican reviewer found the plays inferior and the company supporting Russell "not a strong one." He concluded, however, that "Mr. Russell is a host in himself, and his songs and impersonations created

¹⁰³Republican. 21 Feb. 1888.

¹⁰⁴Courier. 15 Mar. 1890, p. 1.

quite a furore of enthusiasm."¹⁰⁵ Roland Reed also returned in 1886 to play in Humbug. His supporting actress, Emily Kean, received a better review than he. "Miss Kean made a bright and vivacious Nettie Shaw, and added much to the enjoyment of the evening by her singing."¹⁰⁶

Maggie Mitchell and Rhea also played return engagements. Mitchell's Lorle, or the Artist's Dream received no review. Rhea's performance in Much Ado About Nothing was termed "quite a treat." The reviewer continued that her supporting company was strong and the costumes were "the most elegant ever seen on the stage here."¹⁰⁷ May Davenport was booked for December 4, 1889 but failed to make an appearance "much to the disgust of the bald heads."¹⁰⁸

Robert Mantell, who formerly played opposite Fanny Davenport, appeared in Monbars in 1889. He was rated "an unusually fine actor" and the press labeled the play "powerful."¹⁰⁹ Local boxing fans got a treat when John L. Sullivan appeared in The Man from Boston. "As Captain Harcourt, Mr. Sullivan appears severally in a white flannel yachting costume which is vastly becoming; in that badge of society,

¹⁰⁵ Republican, 9 April 1886.

¹⁰⁶ Republican, 26 Feb. 1886.

¹⁰⁷ Courier, 8 Dec. 1888, p. 1.

¹⁰⁸ Courier, 7 Dec. 1889, p. 1.

¹⁰⁹ Republican, 19 April 1889; and Courier, 20 April 1889, p. 8.

the ordinary dress suit, and in his fighting costume in the arena contest when the audience simply howl with delight at the sight of John's massive muscle."¹¹⁰

Concerts

During the Henning years musical entertainments continued to command large audiences. Some of the entertainments were part of the Y.M.C.A. lecture series, but a greater number were traveling companies who were booked into the Tibbits for a single performance.

Instrumental music continued to take second place to vocal entertainments but a number of such groups came to Coldwater between 1888 and 1894. The Royal Spanish Troubadors, a group consisting of three mandolins and two guitars, appeared in 1888.¹¹¹ Two years later, the Y.M.C.A. lecture series brought the Boston Symphony Orchestral Club to town. The Symphony featured Swedish prima donna Mlle. Augusta Ohestrom.¹¹² The McGibeny's, a family of sixteen who presented an instrumental and vocal entertainment, appeared in 1889 and again in 1892.¹¹³

During the early 1890's the Y.M.C.A. presented the

¹¹⁰ Republican, 19 Dec. 1893.

¹¹¹ Courier, 25 Feb. 1888, p. 5.

¹¹² Courier, 15 Feb. 1890, p. 1.

¹¹³ Republican, 11 Oct. 1889.

Charles F. Higgins Concert Co., a violin, cornet and clarinet trio;¹¹⁴ and the Michigan University Glee and Banjo Club. Appearing in 1893 and again in '94 the Michigan University group ". . . rendered the most difficult pieces . . . with remarkable skill."¹¹⁵

The Swedish National Octet was the only vocal group to make two appearances during Henning's tenure. The ladies appeared in the costumes and head dress of the peasantry and were "so full of brightness and vivacity that the audience is completely enraptured."¹¹⁶ Other vocal groups included the Vescelius Opera and Concert Company, which consisted of a female trio, tenor, baritone, pianist and comedian;¹¹⁷ the Harvard Quartette, whose "concert gave very general satisfaction;"¹¹⁸ Emerson's Boston Stars; "Across the Atlantic," a program featuring Dutch, Irish and Negro songs;¹¹⁹ and MacLennan's Royal Edinburgh Concert Company. The Y.M.C.A. course brought in the Ovide Musin Concert Company; the Ariel Thomas Combination, The Schuman Lady Quartette, the Redpath Concert Company, and the Lotus Glee Club.

¹¹⁴ Republican, 28 Feb. 1890.

¹¹⁵ Courier, 11 Feb. 1893, p. 1.

¹¹⁶ Republican, 21 Sept. 1888.

¹¹⁷ Courier, 20 June 1885.

¹¹⁸ Courier, 9 Feb. 1889, p. 8.

¹¹⁹ Courier, 13 April 1889, p. 8.

The ladies of St. Marks imported Mrs. F. C. Arthur, of Detroit, for a program of vocal music in 1892.¹²⁰ A year later, the Whitney Mockridge company was persuaded to stop off at Coldwater while en route to Chicago. The Courier wrote ". . . Mr. Mockridge possesses a tenor voice of remarkable strength and quality, while other members of the company were vocalists of more than ordinary ability. . . ." ¹²¹

Related Theatrical Activity

The Opera House continued to provide space for a number of activities besides professional theatre. Lectures became more popular in the late 80's and the Y.M.C.A. sponsored a lecture course each season beginning in 1888-89. Minstrel shows also continued to be crowd-pleasers. However, the total number of such entertainments declined somewhat compared to the Tibbits years. Variety and vaudeville shows gained in popularity. In fact, many of the minstrel entertainments were hardly distinguishable from the vaudeville acts. Dances, political meetings, wrestling matches, art exhibits as well as many other activities continued to be housed in the Tibbits.

Lectures Despite the Republican reviewer's caution that ". . . baseball, cardplaying, dancing, etc. may be very well

¹²⁰ Republican, 12 April 1892.

¹²¹ Courier, 1 April 1893, p. 1.

in their way, but not nearly so beneficial as these lectures, that do so much to train the intellect instead of the hands and feet,"¹²² the town did not really support a lecture course until 1888-89. Previously, there had been only one or two lectures per year. In 1886, Mr. R. F. Trevellick, the Grand Lecturer of the National Assembly of Knights of Labor, made a favorable impression when he spoke on the problems of the working man.¹²³ The following year Rev. George Cravens of Toledo spoke on "Local Option vs. High License"¹²⁴ while Rev. Robert Nourse of Washington, D.C. gave a lecture entitled "John and Jonathan."¹²⁵

The 1888 lecture series included not only lectures but also one or two concerts. The speakers included Justin McCarthy, a leader in the British House of Commons;¹²⁶ C. E. Bolton, who gave a stereoptican lecture on "Russia and the Romanoffs";¹²⁷ and Rev. Robert McIntyre who "carries his audience away with him by his eloquence in "The Man with the Musket, or Soldiering in Dixie."¹²⁸ Rev. Dr. Willits of

¹²² Republican, 28 Sept. 1888.

¹²³ Republican, 4 May 1886.

¹²⁴ Courier, 17 Dec. 1887, p. 1.

¹²⁵ Courier, 25 Feb. 1888, p. 1.

¹²⁶ Republican, 21 Sept. 1888.

¹²⁷ Courier, 22 Dec. 1888, p. 1.

¹²⁸ Republican, 21 Dec., 1888.

Philadelphia gave a lecture entitled "Sunshine."¹²⁹ George Kennan spoke on "Camp Life in Eastern Siberia,"¹³⁰ and Rev. Hourse returned to impersonate Dr. Jekyl and Mr. Hyde.¹³¹

In 1889, the lecture course provided eight entertainments for 12½¢ each.¹³² The speakers, John DeWitt Miller, Dr. A. A. Willits, Russell H. Conwell, Bob Burdette and Leland Powers discoursed on a variety of subjects ranging from Love and Marriage to prison life to "Acres of Diamonds." Washington Gardner presented his lecture, "The Struggle for Chattanooga" under the auspices of Butterworth Post G.A.R.¹³³

The Redpath Lecture Bureau set up the 1890-91 Y.M.C.A. lecture course.¹³⁴ Leland Powers, who had the year before performed "Representations from Dickens," returned to do impersonations from David Garrick.¹³⁵ The Republican wrote "We do not think that Mr. Powers has his equal on the stage in his line of work" then the reviewer suggested that the local people would like to see Mr. Powers perform in a play.¹³⁶ Other lec-

¹²⁹ Courier, 23 Mar. 1889, p. 1.

¹³⁰ Courier, 30 Mar. 1889, p. 1.

¹³¹ Republican, 21 Sept. 1888.

¹³² Republican, 8 Oct. 1889.

¹³³ Republican, 5 Mar. 1890.

¹³⁴ Republican, 12 Sept. 1890.

¹³⁵ Courier, 20 Dec. 1890, p. 1.

¹³⁶ Republican, 16 Jan. 1891.

tures that season included a discourse by Dr. James Hedley on the "Sunny Side of Life";¹³⁷ Daniel Daugherty, the "silver tongued orator" speaking on "Orators and Oratory";¹³⁸ and Rev. Father Cooney describing his war experiences.¹³⁹

During the summer before the 1891-92 season, the Republican reviewer complained that previous courses all had a sort of "sameness." He suggested that "something of the scientific order should be interspersed that would furnish instruction as well as amusement."¹⁴⁰ The result of this request was an "illustrated scientific lecture" by Prof. Juno B. Demotte entitled, "Old Ocean, Our Slave and Master."¹⁴¹ The Redpath and Slayton Lecture Bureau, in behalf of the Y.M.C.A., also engaged Hon. George R. Wendling whose "Saul of Tarsus" "held the audience almost spellbound for an hour and a half."¹⁴² Rev. Thomas Dixon, Jr. spoke on "Backbone,"¹⁴³ while Nye and Burbank, Kings of Pathos and Humor delighted a SRO audience with their impersonations.¹⁴⁴ The most popular

¹³⁷Courier, 18 Oct. 1890, p. 1.

¹³⁸Courier, 14 Feb. 1891, p. 1.

¹³⁹Republican, 31 Mar. 1891.

¹⁴⁰Republican, 31 July 1891.

¹⁴¹Courier, 5 Mar., 1892, p. 1.

¹⁴²Courier, 21 Nov. 1891, p. 8.

¹⁴³Courier, 5 Dec. 1891, p. 8.

¹⁴⁴Courier, 16 Jan. 1892, p. 8.

lecturer of the season was Robert G. Ingersoll who came under the auspices of the Bon Ami Club.¹⁴⁵ A special train from Hillsdale brought the people of that town to hear his "matchless oratory and brilliant word-painting" as he spoke on "Abraham Lincoln."¹⁴⁶

The final lecture course during the Henning years featured a return performance by Russell H. Conwell, this time speaking on "The Silver Crown or Born a King."¹⁴⁷ Theatre patrons also had an opportunity to "Travel in Equatorial Africa" with Paul B. DuChaller,¹⁴⁸ go "Around the World in a Man-o-War" with Roberts Harper,¹⁴⁹ and "Up the Rhine and over the Alps with a Knapsack" with Henry C. Dane.¹⁵⁰ At the close of this season, the Y.M.C.A. indicated that they no longer could afford to support a lecture series.¹⁵¹ The local peoples' demand for the best speakers and low prices made it impossible for the Y.M.C.A. to realize any profit.

Minstrels The Al G. Fields Minstrels returned to Coldwater on three occasions. The Courier explained the companies'

¹⁴⁵ Courier, 27 Feb. 1892, p. 8.

¹⁴⁶ Courier, 27 Feb. 1892, p. 8.

¹⁴⁷ Courier, 17 Dec. 1892, p. 1.

¹⁴⁸ Courier, 17 Dec. 1892, p. 1.

¹⁴⁹ Courier, 28 Jan. 1893, p. 1.

¹⁵⁰ Courier, 11 Mar. 1893, p. 1.

¹⁵¹ Courier, 2 Sept. 1893, p. 4.

popularity. ". . . Minstrelsy has followed a beaten path for a number of years, and, whilst it is the most popular of all American amusements, the people demand some changes. Al G. Field and Companies' minstrels . . . seem to have struck the popular chord . . . instead of half circle and elevation, introducing the bones and tambourine men the Field's minstrels begin their entertainment with a military pageant. . . ." ¹⁵²

The Field show also included Bike acts, juggling and "side-splitting" humor. Barlow Brothers Spectacular Minstrels were the only other organization to appear more than once during the Henning years. On their second appearance in 1892 the Courier wrote that they ". . . gave a fair show, the specialties of Archie Royer, the high kicker, and Ferry, the frog man, being the features. Aside from these the performance calls for no special mention." ¹⁵³

Eight other minstrel companies appeared on the Tibbits stage between 1885 and 1894. Notable among these were McNish, Ramza and Arno's Refined Minstrels which featured a "baseball statue clog," ¹⁵⁴ and Gorton's Minstrels which featured club-swinging and cornet playing. ¹⁵⁵ When the audience for the Gortons was small in April of 1894, the Repub-

¹⁵² Courier, 24 Aug. 1889, p. 8.

¹⁵³ Courier, 5 Mar. 1892, p. 8.

¹⁵⁴ Courier, 13 Oct. 1888, p. 1.

¹⁵⁵ Courier, 21 April 1894, p. 8.

lican concluded that "the small attendance demonstrates that the popularity of minstrel shows is on the wane."¹⁵⁶

The Tibbits also housed two female minstrel performances during the Henning years. Maude Reville's British Blondes, who appeared in 1886, excited little comment. In 1889, Duncan Clark's Lady Minstrels and New Arabian Nights shocked the Coldwater citizens who prior to this demonstrated an unusually liberal outlook. The Republican reported that ". . . Seated upon the stage were eight females, scantily dressed. . . . There was nothing, save perhaps a highland fling, that merited any commendation. The singing was insipid, the marching by the amazons horribly executed, a little better than a flock of sheep. . . . It is hoped this city will be spared the infliction of another like exhibition."¹⁵⁷ The Courier reviewer labeled the entertainment "the vilest show that ever appeared in Coldwater." He continued that there was not one person in the company who could act, sing, dance, or play an instrument. Calling the women "coarse brazen things," he concluded that the whole character of the show was "bad, decidedly bad."¹⁵⁸

Variety and Vaudeville Variety and vaudeville entertain-

¹⁵⁶ Republican, 20 April 1894.

¹⁵⁷ Republican, 15 Nov. 1889.

¹⁵⁸ Courier, 16 Nov. 1889, p. 1.

ments still did not attract a large audience in Coldwater. Six companies appeared over the nine year period and none of them excited much press comment. The Ida Siddons Burlesque and Specialty Company's show which appeared at the Tibbits in 1886 consisted mostly of spectacle and girls. The special features were a drill by eight lady drum majors, an artistic dance, and "Darline, the Naiad Queen."¹⁵⁹ The Lovenberg Family Museum Company featured musical novelties, bell ringing, character sketches, illusions, cornet solos and imitations of Spanish bugle calls and military commands by the parrot "Pedro."¹⁶⁰

Miscellaneous The dance floor was utilized occasionally through 1892. A dance was held in 1885¹⁶¹ and another dance and a grand masquerade in 1886.¹⁶² In 1888 an orchestra was imported from Kalamazoo for a Leap Year Ball which "was perfectly carried out, from the very fine orchestra to the exquisite ball programs, and gentlemen's boutonniers ordered from Detroit."¹⁶³ In 1892 another Leap Year Ball was housed in the Tibbits.¹⁶⁴

¹⁵⁹Republican, 5 Feb. 1886.

¹⁶⁰Courier, 3 Sept. 1887, p. 1.

¹⁶¹Republican, 11 Aug. 1885.

¹⁶²Republican, 5 Jan. 1886; and 26 June 1886.

¹⁶³Courier, 4 Feb. 1888, p. 5.

¹⁶⁴Courier, 20 Feb. 1892, p. 8.

The Opera House continued to serve for all the more important political meetings. In 1885, Governor Alger and one Robert Frazer "discussed the political questions of the day." The Courier reported that Frazer "poured hot shot into the Democratic ranks."¹⁶⁵ In October of 1888 an overflow crowd gathered to hear Miss Anna E. Dickenson speak for the Republican cause. This meeting also featured the singing of the Republican Glee Club and a solo by a Miss Bertha Lincoln.¹⁶⁶ That same year, Mrs. Adell Hazlett also discussed "politics from a Republican stand point" and gave "one of the most logical, conclusive and at the same time humorous speeches of the campaign."¹⁶⁷ On October 28, 1890 Governor Luce gave a speech.¹⁶⁸ The following day, two orators explained the McKinley Bill.¹⁶⁹

In 1892 the Opera House was the site of a Republican rally which featured six bands, fireworks, and speeches. The Courier wrote that it was to the speakers' credit that the house was packed as closely at the close of the meeting as at its commencement.¹⁷⁰

¹⁶⁵ Courier, 23 Oct. 1885, p. 5.

¹⁶⁶ Courier, 6 Oct. 1888, p. 1.

¹⁶⁷ Courier, 3 Nov. 1888, p. 1.

¹⁶⁸ Republican, 24 Oct. 1890.

¹⁶⁹ Republican, 24 Oct. 1890.

¹⁷⁰ Courier, 5 Nov. 1892, p. 8.

Wrestling gained in popularity with at least nine matches held during the Henning years. The Tibbits also featured acts by Prof. Casey and his "wonderful dogs,"¹⁷¹ Prof. Crocker's horses,¹⁷² and Prof. Bristol's "educated horses and mules."¹⁷³ In 1893, the Maccabees held a benefit performance which included a midway on the Opera House stage and camel rides!¹⁷⁴

Two art exhibits were housed in the Tibbits during the Henning years. The first, for the benefit of the G.A.R., featured actual photographs of war scenes.¹⁷⁵ In 1889 an art exhibit included paintings by Brisco in an exposition entitled "The Battle of Gettysburg."¹⁷⁶ The high school commencement was an annual event. The Opera House was also the site of reunion and centennial exercises.¹⁷⁷ In 1886, the Press Association and Sanitary Conventions were held at the Tibbits.¹⁷⁸ In April of 1890 a two-day reception was held for Bishop Foley,

¹⁷¹ Republican, 25 Aug. 1885.

¹⁷² Republican, 8 Jan. 1886.

¹⁷³ Republican, 10 June 1890.

¹⁷⁴ Courier, 23 Dec. 1893, p. 1.

¹⁷⁵ Republican, 26 Mar. 1886.

¹⁷⁶ Courier, 27 April 1889, p. 8.

¹⁷⁷ Republican, 12 Aug. 1887; and Courier, 4 May 1889, p. 1.

¹⁷⁸ Courier, 29 May 1886; and Republican, 16 July 1886.

a guest of the local Catholic church.¹⁷⁹

Some unusual entertainments included a marionette show by the Wilbur and Rose Entertainment Company,¹⁸⁰ mind-reading by Miss Lena Loeb "the electric girl,"¹⁸¹ and a benefit performance to help a stranded contortionist and tumbler secure his fare to New York City.¹⁸²

Amateur Productions

Amateur productions at the Opera House reflected current trends in the professional performances. There was an increase in legitimate drama--particularly operas and operettas. In 1885 local talent produced the operetta Golden Hair and the Three Bears for area children.¹⁸³ The following season home talent produced the Bohemian Girl and Among the Breakers.¹⁸⁴ According to the Republican reviewer the Bohemian Girl was "well patronized and gave universal satisfaction."¹⁸⁵ There was no further mention of Among the Breakers.

¹⁷⁹ Republican, 25 April 1890.

¹⁸⁰ Courier, 24 Dec. 1892, p. 8.

¹⁸¹ Republican, 18 April 1890.

¹⁸² Republican, 30 July 1886.

¹⁸³ Republican, 17 Nov. 1885.

¹⁸⁴ Republican, 8 June 1886; and Courier, 16 Oct. 1886.

¹⁸⁵ Republican, 18 June 1886.

In 1887 the amateurs produced E. H. Russell's The Union Spy or the Battle of Shiloh. The Republican noted that "the piece was brought out in fine shape" considering that many of the performers had never been on stage before.¹⁸⁶ Later that season, local talent presented H.M.S. Pinafore.¹⁸⁷ Like other amateur performances this was well attended. In fact, the Courier noted that every seat in the parquet and parquet circle was taken the same day that the box office was opened.¹⁸⁸

In March of 1888 an operetta entitled The Naiad Queen was the success of the season. The operetta utilized over 200 children and a number of local adults in a "wonderous pageant." The Republican reviewer was enthusiastic: "all amateur productions pale before the splendors of this fairy pageant," he exclaimed. In the closing scene "The entire capacious stage of the Opera House is transformed into a glittering grotto, which for elaborateness and splendor has never had a counterpart here." "Two hundred or more sprites, fairies, nymphs, naiads, dryads, and other immortals," the critic reported, "are assembled in a vast amphitheatre at the rear of the stage; in front gorgeous tropical plants are seen, on top of which beautiful nymphs or naiads are standing or re-

¹⁸⁶ Republican, 11 Feb. 1887.

¹⁸⁷ Republican, 22 April 1887.

¹⁸⁸ Courier, 30 April 1887, p. 1.

clining. . . ."189

In 1890 a performance of The Poacher's Doom was mounted for the benefit of the Coldwater City Band. The press described it as "an excellent performance" in which "the characters were sustained in a manner that would have done credit to professionals."¹⁹⁰ Later that year amateurs performed in a production of Davy Crockett which featured a natural waterfall, realistic snow storm, battle with wolves and "the quickest marriage on record."¹⁹¹

Amateurs from Hillsdale journeyed to Coldwater in 1891 to present Gilbert and Sullivan's Patience.¹⁹² In January of 1893 the Ladies Auxiliary of the Y.M.C.A. sponsored the operetta The Flower Queen.¹⁹³ A Dress Rehearsal was performed in June of 1894, under the auspices of the St. Marks Church Aid Society.¹⁹⁴ This operetta "was a success in every particular . . . nicely staged, beautifully costumed, delightfully sung. . . ."195

Amateur musical entertainments, however, were not

¹⁸⁹ Republican, 3 April 1888.

¹⁹⁰ Courier, 29 Mar. 1890, p. 1.

¹⁹¹ Courier, 18 Oct. 1890, p. 1.

¹⁹² Republican, 21 May 1891.

¹⁹³ Courier, 28 Jan. 1893, p. 1.

¹⁹⁴ Courier, 5 May 1894, p. 8.

¹⁹⁵ Courier, 9 June 1894, p. 1.

as prevalent during the Henning years as during Tibbits' management. The Noss Family presented their instrumental and vocal entertainment in 1888 and again in 1889. Their entertainment was judged "not up to the highest style of the classical" but "entertaining."¹⁹⁶ Other local groups presented vocal concerts and the Coldwater Amateur Minstrels and Fitzpatrick and Joslyn's Minstrels performed several times to a seemingly skeptical audience. The Courier noted in 1887 that "those who went expecting to see a terrible bad entertainment were disappointed. . . ,"¹⁹⁷ and in 1891, the same paper noted that "some of the jokes were original" in the Fitzpatrick and Joslyn Minstrel Show.¹⁹⁸

Many local organizations mounted entertainments to raise money. The Ladies Auxiliary of the Y.M.C.A. presented "An Evening of Dickens" which was judged "a great success artistically as well as financially."¹⁹⁹ The Ladies of St. Marks did tableaux from Ben Hur²⁰⁰ while the Maccabees staged an entertainment in 1894 which included Buffalo Bill and his cowboys, and an attack on a stage coach.²⁰¹

¹⁹⁶ Republican, 10 May 1889.

¹⁹⁷ Courier, 1 Jan. 1887, p. 5.

¹⁹⁸ Courier, 31 Oct. 1891, p. 8.

¹⁹⁹ Courier, 11 Feb. 1888, p. 5.

²⁰⁰ Courier, 8 Nov. 1890, p. 1.

²⁰¹ Courier, 6 Jan. 1894, p. 1.

Synopsis

During the first nine years of Henning's ownership, the Tibbits had a number of managers yet the programming changed very little. Evidently the individual managers could exercise little control over either the quality or type of production because they were forced to engage companies en route between Detroit and Chicago. Thus, the managers of the big city theatres determined the types of legitimate drama available. Since most companies available were composed largely of relatively unknown individuals in the theatrical world, the quality of a production could not be determined in advance. Often companies were engaged on the basis of one or two favorable press reviews in other cities. Also, many companies broke their contracts freely when the opportunity of an engagement in a larger city appeared.

Some changes in the dramatic tastes of the public are evident during the Henning years. Minstrel shows lost popularity while variety and vaudeville gained some acceptance, although in Coldwater, vaudeville was not widely accepted until the Jackson management. Yet, in the early 90's the complexion of comedy had altered to such an extent that many comedies were little more than variety entertainments.

The theatre remained in a precarious financial position throughout most of Henning's tenure. Again, however, the multiplicity of function of the Tibbits saved it. Dur-

ing Henning's management the theatre continued to house all the events described in Chapter II. In addition, the German manager brought in art exhibits, conventions, a marionette show and even a circus side show. The proposed conversion of the Opera House for industrial uses in 1889 meant the loss of the town's major public hall, cultural center, and sports arena. Although Henning faced financial ruin early in the 90's, he held on to the Tibbits rather than see it lost to Coldwater. Thus, Henning's determination kept the Opera House in operation and paved the way for the Jackson management which for the first time succeeded in operating at a profit.

Chapter IV

JOHN T. JACKSON YEARS, JULY 1894-1904

Theatre and management

John Jackson took over the management of the Tibbits in the spring of 1894, soon after his marriage to Huldah Henning. In an interview, Josephine Henning Beyer, Joseph Henning's younger daughter, described her brother-in-law's management of the Opera House as "superb." "Under the superb management of John T. Jackson," she said, "Coldwater received the joy of witnessing the very best of dramas, operas, bands and orchestras, and various other amusements in a then modern theatre."¹ Jackson managed the theatre for his father-in-law for the next ten years. Then on July 14, 1904, Joseph Henning transferred the theatre to his daughter Huldah,² and Jackson and she were actively engaged in its management until 1920 when the theatre was sold to Dennis Vanes.³ This account, however will only follow the Jackson management

¹ Josephine Henning Beyer, "Former Owner Recalls Some Fond Memories . . . Never Missed a Play When Business in Its Prime." Coldwater Daily Reporter, 14 Nov. 1959, p. 1.

² Coldwater Register of Deeds.

³ Coldwater Register of Deeds.

through 1904 when Henning sold the Tibbits.

Jackson was the first "theatrical man" to manage the Tibbits. Both Bart Tibbits and Henning had dabbled in theatre as an adjunct to other careers but Jackson was the first to devote himself completely to the Opera House. A knowledge of the administrative aspects of theatre he gained while previously managing a number of road companies gave him the business acumen to make a financial success of the small-town theatre at a time when many other Opera Houses, feeling the increasing pressure of the Theatrical Syndicate, were closing their doors.

In 1895, the Republican reported that Jackson was going to New York to book "a class of attractions for another season which he promises will be second to none other seen in any one-night-stand theatre in the state, which personal acquaintance and experience in the business both transient or stationary for the last twelve years will doubtless enable him to do."⁴ Appreciating the power and scope of the Theatrical Syndicate, he made every attempt to secure Syndicate shows and during the 1896-97 season the Tibbits booked several Frohman productions which stopped off while en route from the Empire Theatre in Detroit to Chicago theatres. By

⁴The Coldwater Republican, 14 May 1895.

Throughout the rest of this chapter, all footnote references to this newspaper will be shortened to Republican.

the fall of 1897, however, the Syndicate stopped booking at the Tibbits, apparently concluding that this one-night-stand was not profitable, although as late as 1900 Otis Skinner, a Syndicate actor, stopped off at the Tibbits. While the Opera House could not command the type of audiences to become a Syndicate House, by "guaranteeing performances,"⁵ Jackson evidently persuaded the Theatrical Syndicate occasionally to book a production. The majority of shows after 1897 came to the Tibbits from the Detroit Lyceum Theatre, a non-Syndicate house.

Jackson made a number of changes which streamlined the management of the Opera House. In 1894 the Courier reported that he invented a ticket rack which would show at a glance the row, section and number of every seat in the parquet, dress circle and private boxes. Previously the public was accustomed to "the tedious handling over and over of bundles of tickets to find the right one."⁶ In 1898 he enlarged the box office⁷ and, to increase the comfort of the public, electric fans were also added in the same year.⁸

⁵Republican, 17 Jan. 1896.

⁶The Courier--Coldwater, Michigan, 30 June 1894, p. 1.

Throughout the rest of this chapter, all footnote references to this newspaper will be shortened to Courier.

⁷The Courier and Republican, 8 April 1898, p. 1.

Throughout the rest of this chapter, all footnote references to this newspaper will be shortened to C&R.

⁸C&R, 26 Aug. 1898, p. 5.

By 1897-98, Jackson removed the old grooves upon which the scenery ran. The girders which originally supported them were moved back six feet on either side of the stage thus making twelve feet of additional wing space. The Weekly Courier reported that these changes were made to "make the stage sufficiently commodious to accommodate any sized scenery that may be carried by traveling companies."⁹ In 1900, electric current was raised from 56 to 110 volts.¹⁰

In 1904, shortly after the fire at the Iroquois Theatre in Chicago, The Courier and Republican campaigned to "correct the faulty construction of the Opera House" and render it more safe in case of fire. On January 4 the press proposed that the theatre management should (1) take the angle out of the stairs leading to the balcony, (2) enlarge the vestibule and allow for additional exits from the lower floor, (3) eliminate the row of chairs by the back wall, and (4) eliminate the front storm doors that blocked speedy exit.¹¹ Four days later, Mayor Campbell closed the Opera House until Jackson could obtain a written certificate of

⁹The Weekly Courier--Coldwater, 13 June 1896, p. 5.

Throughout the rest of this chapter, all footnote references to this newspaper will be shortened to Weekly Courier.

¹⁰C&R, 9 Mar. 1900, p. 1.

¹¹C&R, 4 Jan. 1904, p. 1.

safety from the board of building inspectors.¹² Jackson not only made all the changes proposed by the press but in addition he obtained a steel fire curtain for the stage and instituted a sprinkler system in the flies and backstage.¹³ On February 17 the press reported that "manager Jackson had placed a pair of ingeniously constructed swinging doors in the new exits at the Opera House. . . . Electric lights have been placed in the new hallways." The article also indicated that fifty new seats had been added in the gallery.¹⁴

For the first time since the opening of the Opera House, Jackson found it necessary to raise the admission price for the more popular shows. Many companies were not willing to stop-off at the Tibbits for only one night unless the manager set ticket rates 25¢ to 50¢ higher than city prices. As early as 1894, the press began to complain about the high prices at the Tibbits.¹⁵ The Courier and Republican claimed that Jackson had complete control of ticket prices at the Opera House and consistently charged more for attractions than nearby towns did.¹⁶ In answer to this charge, Jackson replied that first-class companies stipulated the price of

¹²C&R, 8 Jan. 1904, p. 2.

¹³C&R, 18 Jan. 1904, p. 2.

¹⁴C&R, 17 Feb. 1904, p. 3.

¹⁵Courier, 10 Nov. 1894, p. 1.

¹⁶C&R, 2 April 1901, p. 1.

admission in their contracts.¹⁷ He indicated that many agents refused his demands for a lower price scale on tickets and offered to cancel their contracts if he could not meet their terms.¹⁸

By 1900 The Courier and Republican furthered its attack on Jackson by not carrying Tibbits ads or providing pre-show publicity and reviews. Fortunately, the Reporter, a comparatively new paper, continued to cover the Opera House. A year later, The Courier and Republican's attacks on Jackson had become almost a vendetta, with the paper publishing articles with lead sentences such as "Manager Jackson vieing with the bank clock in misleading the public" and "At his old tricks . . . Manager Jackson still trying to hoodwink the public."¹⁹ According to The Courier and Republican, Jackson published "misleading articles concerning attractions." The paper continued that ". . . so frequently had Mr. Jackson deceived the public that the people do not largely attend when a company does happen to be all right."²⁰ Contemporary accounts in the Reporter indicated that most shows were enjoying good attendance in the early 1900's.

¹⁷C&R, 24 Dec. 1897, p. 1.

¹⁸The Coldwater Reporter, 4 Feb. 1903, p. 3.

Throughout the rest of this chapter, all footnote references to this newspaper will be shortened to Reporter.

¹⁹C&R, 29 Mar. 1901, p. 1; and 2 April 1901, p. 1.

²⁰C&R, 29 Mar. 1901, p. 1.

By 1902 the attacks became more vicious. A February 7th article somehow came to the fantastic conclusion that it was Jackson's fault that a Battle Creek theatrical manager utilized false advertising.²¹ On February 4, The Courier and Republican chided the Reporter for defending Jackson and suggested that "one would hardly expect that a rich man's organ would sell its influence in support of such a poor cause."²²

The Courier and Republican did have to admit grudgingly that "Mr. Jackson is giving Coldwater a better class of attractions . . . than ever before. . . ." ²³ However, an article on October 30, 1900 indicates that the basis for local dramatic criticism had changed. The reviewer wrote about "a revelation in the presentation of farce comedy" in which "Hoyt happily conceived the idea of sketching a plot, a mere framework embracing the cream of vaudeville and burlesque artists, and presenting them in first class houses. . . . It educated the public and elevated the standard of farce comedy so it at present occupies a high place in the public mind" ²⁴ In 1904 the Reporter wrote: "People go to the theatre to be entertained. Gloomy plays, except in rare in-

²¹ C&R, 7 Feb. 1902, p. 5.

²² C&R, 4 Feb. 1902, p. 1.

²³ C&R, 31 Jan. 1902, p. 5.

²⁴ C&R, 30 Oct. 1900, p. 1.

stances, are not favorably received. Audiences, especially women audiences, like to have their feelings wrought upon to a certain extent; they even enjoy an opportunity to shed a few tears. But they also like to have the tears followed by laughter, they want the sun to come out between the clouds."²⁵ Thus, the Republican's reviewer, who wrote the lengthy editorial on "quality drama" following the Tibbits' inaugural performance in 1885 may have referred to many of 1900's "good class of attractions" as "fluff" and "trash."

Legitimate drama

Legitimate drama followed the course mapped out in former years. Melodramas, pastoral plays, farce and scenic sensations continued to dominate. Charles Hoyt and Clyde Fitch were the most popular playwrights. The press vendetta against Jackson and the Courier and Republican's subsequent refusal to print most theatre stories make it difficult to cover this period. The Reporter ran ads indicating names and dates of shows, however, theatrical reviewing was uneven. Often the reviews began "People say . . ." so it can be assumed that the reviewer didn't even attend the production. However, the Reporter did cover the shows they considered noteworthy so this discussion will utilize those reviews.

²⁵Reporter, 31 Oct. 1904, p. 2.

Combination Plays From Fall of 1894 through the 1895-96 season a number of Frohman shows appeared at the Tibbits. The Charity Ball appeared in November of 1894. In January, Clay Clement starred in The New Dominion and "disappointed no one."²⁶ Later that season local theatre-goers saw the Frohmans' Charley's Aunt and The Girl I Left Behind Me. The following season, Gustave Frohman's Sowing the Wind was "finely put on the stage by all the accessories of the manager's art and those fine attention to details that characterize Mr. Frohman's attractions."²⁷ Later that year Daniel Frohman brought Our Flats and Gustave returned with DeMille and Belasco's The Wife. According to the Courier, The Wife was well attended and a "play of merit."²⁸

Farce and scenic attractions continued to draw audiences in the 1894-95 and 1895-96 seasons. Si Plunkard featured a locomotive and train of cars 150 feet long which passed over the stage "at lightening speed."²⁹ The Fast Mail utilized twenty-eight sets of calcium light cylinders in the Niagara Falls scene.³⁰

The farce productions used a very loosely constructed

²⁶ Republican, 11 Jan. 1895.

²⁷ Weekly Courier, 5 Oct. 1895, p. 8.

²⁸ Weekly Courier, 1 Feb. 1896, p. 5.

²⁹ Republican, 2 Oct. 1894.

³⁰ Weekly Courier, 4 April 1896, p. 1.

plot as an excuse to introduce comic specialties. The Black Crook featured specialties and living pictures.³¹ Edgwood Folks included a "butterfly dance" by Annie Dilloway.³² The Garrick Burlesque Companies' adaptation of DuMaurier's Trilby was interesting scenically "but as the last scene seemed to be entirely cut, we cannot say what attractions the New York Club house might have presented."³³ A number of other scenic sensation-farces such as The Dazzler, The Hustler, and Miss Harum Scarum received no mention in the press. It's clear, however, that Jackson was willing to go to great lengths to accommodate the scenic plays. In 1896, he erected an entire second story ten feet above the stage to accommodate the hotel scene in A Bunch of Keys.³⁴

Irish dramas continued to command audiences. Tim, the Tinker with John E. Brennan, O'Hooligan's Masquerade, and Killarny and the Rhine played between 1894 and 96. The town guaranteed a performance of The Merchant of Venice by the Hanford Spencer O'Brien Company. The Company was billed as "the original supporting company of Edwin Booth and Lawrence Barrett."³⁵ The Republican wrote that "Mind, heart and eyes are

³¹Republican, 15 Feb. 1895.

³²Republican, 25 Jan. 1895.

³³Weekly Courier, 23 Nov. 1895, p. 10.

³⁴Weekly Courier, 15 Feb. 1896, p. 1.

³⁵Weekly Courier, 14 Mar. 1896, p. 1.

claimed by the stage production of The Merchant of Venice."³⁶

The Weekly Courier wrote that a capacity audience viewed rich and beautiful costumes and a well-staged piece.³⁷

There were few changes in the 1896-99 seasons. The Limited Mail was followed a month later by The Fast Mail with the reviewer remarking that if the "Mail had been side-tracked, or met with a head end or rear end collision before it reached Coldwater, a Coldwater audience would have been spared two hours of dreary dribble. . . ." ³⁸ Other melodramas included In Old Kentucky, Editha's Burglar, How Hopper Was Side Tracked and On the Wabash. In a review of On the Wabash the Courier and Republican criticized the melodramatic acting style. "Sincerity Early has the common fault that seems to overtake so many who appear before the footlights, and that is of talking unnaturally, stagy and fast, so she could not be understood. When such players learn to 'hold the mirror up to nature' and appear natural . . . they will be far more acceptable to their audience."³⁹

The review of At the French Ball summarized the appeal of the huge number of farces that appeared on the stage in 1896-99. ". . . The play is one of those kind of creations

³⁶ Republican, 20 Mar. 1896.

³⁷ Weekly Courier, 28 Mar. 1896, p. 5.

³⁸ Weekly Courier, 5 Feb. 1897, p. 1.

³⁹ C&R, 28 Oct. 1898, p. 5.

that one enjoys when he has had a good dinner and has nothing else to do but to gaze and laugh, and feel as Frenchy as possible."⁴⁰ Most of the comedies came from the Lyceum Theatre in Detroit and featured "unknown" actors. The Three Guardsmen featured Paul Cazeneuve, a young romantic actor, while The Nancy Hanks featured one Marie Jansen. An Enemy to the King starred John Griffith who was supposedly a protege of E. H. Sothern.⁴¹ Prices were low for most of these performances so they drew good audiences. In 1897 the local merchants sponsored A Sure Thing and gave free tickets for the entertainment. Stereoptican slides advertising the local stores entertained the audience during act breaks.⁴²

The more realistic plays by Herne, Gillette and Sardou were also well attended. Gillette's Held by the Enemy gave "measurable satisfaction" although the waits between acts were "tedious."⁴³ The cast of Sardou's Madame Sans Gene was strong with the exception of one actor and "the costumes were magnificent and true to the period of the times, and the staging was perfect in all its accessories."⁴⁴ Manager Jackson also brought Hernes' Shore Acres to the Tibbits. The

⁴⁰ C&R, 7 Jan. 1898, p. 8.

⁴¹ C&R, 20 Jan. 1899, p. 1.

⁴² C&R, 14 May 1897, p. 8.

⁴³ C&R, 26 Aug. 1898, p. 5.

⁴⁴ C&R, 10 Dec. 1897, p. 12.

press wrote that the play ". . . deals with the surroundings of farm life and the home upon the farm, and portrays the scenes so vividly and naturally that every boy whose life first commenced on the farm will remember." He continued describing the scenes as "realistic in the extreme" and the acting as "true to life and place."⁴⁵ Hoyt's A Texas Steer was termed a "political satire."⁴⁶

In 1897, Walker Whitesides appeared as Hamlet. The Courier and Republican suggested that Whitesides would be a more acceptable Hamlet if he would follow his own advice to the players. "While he gave a splendid rendition of his lines, 'suiting the action to the word,' still it must be confessed his Hamlet is effeminate, and though polished and rounded lacked depth and breadth, and is wanting in that idealization that makes Hamlet, Hamlet."⁴⁷

The 1899-1900 season and the 1901-1902 seasons were outstanding mainly because of the number of Charles Hoyt offerings. Six of Hoyt's musical farces played between 1899 and 1902. Other farce and vaudeville combinations during this period included The Finish of Mr. Fresh; My Friend from India; The Span of Life, advertised as a gymnastic play and

⁴⁵C&R, 18 Feb. 1898, p. 12.

⁴⁶C&R, 8 Dec. 1899, p. 8.

⁴⁷C&R, 1 Oct. 1897, p. 1.

featuring the Donazattas;⁴⁸ King Dado; Brown's in Town; and The Royal Box which was another "sensational comedy of no special merit."⁴⁹

While realism was the trend in most of the better plays written around the turn of the century, few made it to Coldwater. The press reception of those which did appear indicates that the small town was eager to accept the new trend. However, they evidently could not book the newer plays at the Opera House as long as the companies were in demand at larger theatres. In 1900 A Poor Relation impressed the local paper because of its lack of dependence on scenic sensation. The Courier and Republican wrote "The scenes were quiet, easy, natural and nearly half the time there was not a word spoken. It was the unspoken words that were suggested to the audience by the situation that made the piece effective. It was so true to nature that one who is looking at it forgets that it is only a play. That is the essence of acting."⁵⁰ In 1903 Mary Shaw appeared in Ibsen's Ghosts. While the reviewer indicated a strong interest in this "remarkable play" the house was not large. The Reporter wrote that the play was "remarkable in gloomy theme, unusual in the small

⁴⁸ Reporter, 26 Oct. 1901, p. 5.

⁴⁹ C&R, 26 Mar. 1901, p. 1.

⁵⁰ C&R, 7 Dec. 1900, p. 1.

number in the cast and out of the ordinary in the skill of acting required and the presentation." He continued that "there were but five characters in the play and not a single change of costume or scenery. Success depends alone upon clever and capable acting and the strong interest aroused in the theme."⁵¹

In 1904 Charles Hanford and Marie Dorfnak appeared in Taming of the Shrew. The Reporter labeled Miss Dorfnak "a fine Katherine" and said that "this is the shrew that Shakespeare drew."⁵² Later that year Harrison J. Wolfe appeared in Hamlet. Calling Wolfe's Hamlet "surprisingly good" the reviewer continued that he was a "graceful" actor and demonstrated "mental and athletic vigor."⁵³

The number of comedies which included vaudeville increased. In fact, it was growing difficult to distinguish between pure comedy and variety entertainments. Many of the shows introduced vaudeville acts between scenes and before and after the show. The Liberty Belles featured "the Pink Pajama Girl"⁵⁴ while Just Struck Town advertised a sideshow.⁵⁵ Twenty-five singing and dancing girls were included in the

⁵¹Reporter, 3 Dec. 1903, p. 2.

⁵²Reporter, 24 May 1904, p. 3.

⁵³Reporter, 25 Nov. 1904, p. 2.

⁵⁴Reporter, 29 Jan. 1903, p. 3.

⁵⁵Reporter, 6 Mar. 1903, p. 3.

Head Waiters Company.⁵⁶

The Tibbits also continued to feature melodramas and pastoral plays. Notable among these was The Convict's Daughter which was "A beautiful story of the present day. Depicting Love, Pathos, Hate and Passion,"⁵⁷ and Was She to Blame with "a laugh and a tear blending in sweet melody forming a radium of all that is sublime."⁵⁸

Of the 376 plays presented in the decade from 1894-1904, melodramas, pastoral plays, farce and scenic sensations continued to draw the greatest audiences. Newspaper reviews revealed some appreciation for the new realistic drama, but few realistic plays appeared on the Tibbits stage. Vaudeville and farce had grown so similar that one could often not distinguish between the two.

Repertory Companies Thirty-one repertory companies appeared at the Tibbits between 1894 and 1904. Most stayed for a week and played a combination of farce comedies and old-time favorites. Some also played the Irish ethnic dramas which always drew large audiences in Coldwater. Many repertory companies began to offer vaudeville either between acts or as part of the entertainment.

In 1898 the stock company which occupied the Opera

⁵⁶Reporter, 23 Sept. 1904, p. 3.

⁵⁷Reporter, 28 Oct. 1904, p. 3.

⁵⁸Reporter, 28 Oct. 1904, p. 3.

House during the local merchants' Street Fair was billed as "capable of giving high class comedy or drama, or continuous vaudeville, as the occasion may demand." The company also gave open air concerts from the theatre balcony.⁵⁹ The Anderson Theatre Company, which appeared a year later, featured seven scenic plays with vaudeville between acts. The vaudeville segments included acts by Tot Young, the Hamilton sisters, Mac Bradley and Ed Anderson. They also advertised shadowgraph performances.⁶⁰ The Kennedy Players featured Protean Artist Nellie Kennedy.⁶¹ The Wilbur Opera Company, Glasgow Stock Company, Hunts' Imperial Stock Company, and the Rodney Stock Company were all organizations which appeared after the turn of the century and included vaudeville as part of their entertainment.⁶²

Uncle Tom's Cabin Companies The number of Uncle Tom companies visiting the city declined. Stetson's Double Monster Uncle Tom's Cabin Company made three stops at the Opera House between 1896 and 1903 while the Al W. Martin Company appeared twice. Two other companies made single visits.

The Courier and Republican described the changes which

⁵⁹ C&R, 12 Aug. 1898, p. 1.

⁶⁰ C&R, 13 Oct. 1899, p. 1.

⁶¹ Reporter, 23 Feb. 1903, p. 3.

⁶² Reporter, 18 Oct. 1902, p. 5; 22 May 1903, p. 3; 20 Aug. 1903, p. 3; and 19 Nov. 1903, p. 2.

had altered the play over the years: "The story in the book is scarcely followed and it is so changed as to make the play almost a comedy. The real sentiments of Mrs. Howe's immortal work is [sic] obscured and lost by the tricks of the playwright's [sic] art in trying to produce something to make the audience laugh. It is now more like a minstrel performance than anything else."⁶³ By the turn of the century the play had evidently become so much like other farces and scenic sensations that it no longer could command the large audiences it enjoyed through the 1880's.

Opera and Operetta The operas which appeared in the city appeared to focus most of their attention on spectacle and comedy. There were eight productions of Faust between 1895 and 1904. In time, scenery and electrical effects appeared to become more important than the music. In 1895 the Weekly Courier wrote "The electrical effects are simply indescribable."⁶⁴ In 1896 the same paper labeled a production of Faust "the most finished production ever seen in this city." The reviewer was especially impressed with the fourth act, "where Mephistopheles stands upon the summit of the Brocken, showing Faust the revels of the demons on Walpurgis night around the base of the mountain, with flames bursting from the ground to envelope them and showers of fire falling upon

⁶³C&R, 18 Dec. 1900, p. 3.

⁶⁴Weekly Courier, 15 Nov. 1895. p. 1.

them from above."⁶⁵ In 1898 the Courier and Republican remarked that some who had seen the production on city stages which utilized complicated machinery and powerful dynamos might have felt disappointment. The reviewer concluded, however, that most of the Coldwater audience was surprised that such fine effects could be produced with "the limited appliances at hand."⁶⁶ By 1901 the opera had become a "bewildering spectacular pantomime."⁶⁷ The Weekly Courier wrote of a character in the 1895 production of Robin Hood, ". . . It is incongruous for so excellent an actor to represent the times of Robin Hood, paying attention to every detail of costume appropriate to that period and then mix in his lines some cheap jokes of the present day."⁶⁸

The Opera House offered Sousa's El Capitan "the largest guarantee ever" in 1898 but the audience was disappointed with the performance. The Courier and Republican wrote that "William C. Mandeville descended to very cheap stage buffoonery in his character of El Capitan at the Opera House when he saw the audience did not show any great enthusiasm over his indifferent acting and singing. . . . The audience weighed him as an inferior artist in a very few minutes after

⁶⁵Weekly Courier, 15 Feb. 1896, p. 5.

⁶⁶C&R, 11 Feb. 1898, p. 1.

⁶⁷Reporter, 15 Nov. 1901, p. 3.

⁶⁸Weekly Courier, 16 Feb. 1895, p. 10.

he appeared, and he was received accordingly. He ought to have been hissed. . . ."69 The pre-show publicity for the comic opera Wang demonstrates the course being taken by most light opera companies. They featured "a banjo chorus rendered by ten of the cleverest and prettiest girls in the company; a chorus of nursery rhymes given by several charming little tots, none of whom is over seven years old; a Siamese wedding ceremony reproduced accurately in every detail, a real steam launch and a royal barge floating among French men-of-war at anchor in the harbor of Bangkok; and a really wonderful elephant, eight feet high, whose method of getting rid of a four gallon glass of beer is a mystery to the audience."70

Visiting stars

The Tibbits failed to attract many stars during the ten years of Jackson's management. The majority of name performers were under contract to the Theatrical Syndicate and played only in Syndicate houses.

In 1900 Otis Skinner, a Syndicate actor, traveled from the Empire Theatre, in Detroit to present The Liars at the Tibbits. The press, never explaining how he was persuaded to stop off at Coldwater, did note that he "gave a very fine entertainment at the Opera House last night to a good audi-

⁶⁹ C&R, 2 Dec. 1898, p. 10.

⁷⁰ Weekly Courier, 15 Jan. 1897, p. 10.

ence."⁷¹

Thomas Keene returned to play Julius Caesar with "All the original Booth-Barrett scenery, properties and armor."⁷² The Weekly Courier wrote of Keene ". . . after witnessing his efforts in Julius Caesar, it must be said, though in all kindness and with a feeling akin to pity, that age has withered the laurels he gathered twenty years ago. Keene towers like a volcano whose seething fires have burned its heart to ashes, the noble form still present, but the fire, the glow and the warmth are forever extinguished."⁷³

Joseph Jefferson's son, Thomas, appeared in 1901 and again in 1902 as Rip Van Winkle, the role his father made famous. The Reporter wrote that "Thomas Jefferson . . . was a splendid success and won the hearts of his audience immediately by his fine impersonation of this renowned, good humored old vagabond."⁷⁴ Robert Mantell returned four times to act in Monbars, Secret Warrant, and The Dagger and the Cross. A review of this romantic actor in the latter said "Mantell possesses a fine physique and his stage presence is commanding. He pictured the emotions of love, passion, and revenge in a

⁷¹ C&R, 23 Mar. 1900, p. 1.

⁷² Weekly Courier, 28 Nov. 1896, p. 5.

⁷³ Weekly Courier, 12 Dec. 1896, p. 10.

⁷⁴ Reporter, 7 Oct. 1901, p. 2.

masterly manner. . . ."75

Concerts

The biggest musical attraction during the first ten years of Jackson's management was the Sousa Band. The band appeared in 1897 and again in 1900 when they featured their new march "Hands Across the Sea."⁷⁶ The Chicago Marine Band also made two appearances. In 1895 they brought Miss Minnie Methot, a lyric soprano.⁷⁷ Remenyi, the violin virtuoso, returned in 1896. On this occasion he antagonized the Tibbits audience. Since his baggage was missent and he was forced to appear in his traveling dress he held up the performance until 9:00 p.m. Then he further vented his sour disposition on the audience when a child made a slight noise while he was playing. "He deliberately put his fiddle under his arm and left the stage like a crusty old curmudgeon."⁷⁸

The Marie Decca Company also did not find favor with the local audience. The Weekly Courier wrote that "The style of music sung and played was such as could be only understood or interpreted by musicians." He continued that "Environment means much, and adaptation to circumstances is the

⁷⁵C&R, 29 Sept. 1899, p. 5.

⁷⁶C&R, 20 Feb. 1900, p. 1.

⁷⁷Weekly Courier, 26 Oct. 1895, p. 1.

⁷⁸Weekly Courier, 25 Jan. 1896, p. 1.

harmony and melody of everyday life."⁷⁹ The Boston Ladies Symphony Orchestra and Fadette Ladies Orchestra, both part of the Y.M.C.A. course, were more popular. In 1900 the Innes Concert Band pleased the Tibbits audience with selections from Faust, Trovatore, Aida, and Carmen.⁸⁰

Prior to 1896 the local press seemed pleased with the vocal music attractions which played at the Tibbits. In 1894 the Weekly Courier wrote "The May Leggett Concert Company was meritorious in the freshness and variety of its numbers, in its simplicity and action and the ingenuousness of its members. It was so unclassical as to be thoroughly enjoyable. . . ." ⁸¹ A year later the same paper inferred from the crowd attending the Temple Quartette concert that Coldwater citizens preferred a musical program to a literary lecture.⁸²

Beginning in 1896 reviews of vocal entertainments were negative. Many concerts were not even reviewed. The Alice Raym Concert Company was judged "far below the standard usually engaged for the Star [Y.M.C.A.] Course."⁸³ The White-Morgan

⁷⁹Weekly Courier, 10 Nov. 1894, p. 8.

⁸⁰C&R, 4 Sept. 1900, p. 3.

⁸¹Weekly Courier, 22 Nov. 1894, p. 8.

⁸²Weekly Courier, 23 Mar. 1895, p. 10.

⁸³Weekly Courier, 23 Nov. 1895, p. 10.

Concert Company was "unsatisfactory to use no harsher term."⁸⁴
 In 1898 the Davis Concert Company "did not possess the merit
 of local talent."⁸⁵ The Ariel Quartet Company ". . . lacked
 one vital quality of a musical organization--not one of the
 members was a vocalist."⁸⁶

Related theatrical activity

The Tibbits continued to house a wide variety of entertainments and local functions not related to legitimate theatre. The Y.M.C.A., St. Agatha's Guild and Manager Jackson all took their turns at sponsoring lecture series. A few minstrel companies continued to stop off and the number of variety and vaudeville shows increased. The Opera House also served as the site for such dissimilar activities as political rallies, dance concerts and a funeral.

Lectures The Y.M.C.A. continued to sponsor a lecture course in the 1894-95 and 1895-96 seasons. Most of these entertainments were booked through the Metropolitan Musical and Entertainment Bureau.⁸⁷ The 1894-95 season included six lectures on topics ranging from "The Man of Galilee" to "American Nuts; Cracked and Uncracked." Mrs. French-Sheldon, the "White

⁸⁴Weekly Courier, 11 Jan. 1896, p. 10.

⁸⁵C&R, 15 July 1898, p. 1.

⁸⁶C&R, 3 April 1900, p. 1.

⁸⁷Weekly Courier, 11 Jan. 1896, p. 10.

Queen," lecturer, intrepid explorer, philanthropist, author, publisher, sculptor," talked about her explorations in Africa⁸⁸ while Wallace Bruce, the U.S. Counsel to Edinburgh 1889-93, spoke on the "Philosophy of Wit and Humor."⁸⁹ John B. DeMotte gave a lecture of character building.⁹⁰

A Judge Yapple began the 1895-96 season with a lecture on "Personality." The Weekly Courier described his lecture as "a flowing crystal of words, here and there sharply broken into prisms of color, through which one caught glimpses of crimson sunsets, the majesty of the mountains, the waving flowers of the meadow, the sweetness of the lilies of the valley, the stillness and solemnity of the leafy woods, the songs of birds, the celestial harmony of the starry heavens and the roar and thunder of a thousand Niagaras."⁹¹ Brooks and Macy presented "an evening of poetry, pathos and humor and gave splendid satisfaction."⁹² Judge Sidney Thomas gave "a dreary tale of pessimistic platitudes" which didn't strike the audience with much force since "he could not read his manuscript."⁹³ George Willard gave an illustrated lecture on the Passion

⁸⁸Weekly Courier, 6 Oct. 1894, p. 1.

⁸⁹Weekly Courier, 9 Feb. 1895, p. 1.

⁹⁰Republican, 15 Mar. 1895.

⁹¹Weekly Courier, 14 Sept. 1895, p. 10.

⁹²Weekly Courier, 16 Nov. 1895, p. 1.

⁹³Weekly Courier, 8 Feb. 1896, p. 5.

Play,⁹⁴ while John R. Clarke presented a travelogue on London.⁹⁵ Robert G. Ingersoll returned to speak on "Liberty of Man, Woman and Child." While disagreeing with Ingersoll's agnosticism, the press concluded that when he spoke of home, wife, love and children "it lifts the heart and soul to a contemplation of scenes scarcely less attractive than heaven itself."⁹⁶

The Y.M.C.A. abandoned its lecture series after the 1895-96 season so Manager Jackson established the People's Popular Lyceum Course. The course included six lectures which evidently weren't well received. Timothy E. Tarsney "did as well as any glib-tongued orator could have done, who had no better argument than he had."⁹⁷ Harry Martell's "South Before the War" was rated "above the usual merit of the companies on the road" but the reviewer suggested that he eliminate "a few broad suggestions" from the first part of his speech.⁹⁸ Jahu Dewitt Miller, Hoyt L. Conary, Henry Watter-son and Judge Albion W. Tourgee received no review at all.

The following season Jackson abandoned the lecture course as an unprofitable undertaking. The Courier and

⁹⁴Weekly Courier, 18 April 1896, p. 1.

⁹⁵Weekly Courier, 14 Mar. 1896, p. 1.

⁹⁶Weekly Courier, 11 April 1896, p. 10.

⁹⁷Weekly Courier, 19 Sept. 1896, p. 8.

⁹⁸Weekly Courier, 28 Nov. 1896, p. 1.

Republican explained the problem "Do not the people of Coldwater demand the very best talent of the platform for the minimum price paid to amateurs and people of mediocrity? Then when such people appear before our cultured audiences they fail to please and the audience is disappointed and resolves not to encourage others."⁹⁹ The paper continued that the indifference to lectures was largely due to numerous local clubs in Coldwater which tended to "absorb the attention of most of the women at least in literary effort." The reviewer finally accused individuals with being too absorbed in their own affairs to attend to the public wants of the community.¹⁰⁰ In any event, there was no course from spring of 1896 to the fall of 1900.

In 1900, St. Agatha's Guild sponsored a course which included Fred Emerson Brooks, Hon. J. Wright Giddings, Rev. Thomas Dixon, Charles H. Fraser, and Dewitt Miller. There was no press coverage of this course. A year later, the Y.M.C.A. again sponsored the series and brought in A. L. Colton for an illustrated lecture on "The Moon in Fact and Fancy"¹⁰¹ and Spillman Riggs who gave a humorous lecture.¹⁰² Ralph Parlett was also listed as a lecturer. The following year the Y.M.C.A.

⁹⁹C&R, 18 Nov. 1898, p. 10.

¹⁰⁰C&R, 18 Nov. 1898, p. 10.

¹⁰¹C&R, 20 Sept. 1901, p. 5.

¹⁰²C&R, 20 Sept. 1901, p. 5.

sponsored Congressman Charles B. Landis, of Indiana; Durno the Mysterious; Melvin Robinson, impersonator; J. D. Dolliver of Iowa; James Gale Inglis; and Col. H. W. J. Ham, a humorous lecturer.¹⁰³ The 1903-04 Y.M.C.A. lecture course advertised only three speakers: Russell H. Conwell, Rev. E. M. Laycock and Dr. Thomas E. Green. There was no lecture series during the 1904-05 season.

Minstrels The number of minstrel shows declined during the years of Jackson's management. Hi Henry's company appeared in 1894 and again in 1900. The show continued to feature jokes, pantomime, club swinging and stereoptican views.¹⁰⁴ The Cleveland Minstrels who also appeared in 1894 featured "a mile of world's fair panaramic views."¹⁰⁵ The press note that the Cleveland "rendition is thought to be interior [sic] to that of Hi Henry."¹⁰⁶

The Ed F. Davis Mammoth Minstrels advertised a consolidated show featuring one hundred men, women and children. The Courier and Republican wrote that the show was "a presumption upon good nature, a travesty upon music and a burlesque upon character sketching The actors collectively were as deficient in musical ability as the unskilled musician,

¹⁰³C&R, 17 June 1902, p. 1.

¹⁰⁴Weekly Courier, 27 Oct. 1894, p. 8.

¹⁰⁵Republican, 4 Dec. 1894.

¹⁰⁶Republican, 11 Dec. 1894.

who said if he owned a hand organ that was set to play Old Hundred he could not get more than seventy-five out of it."¹⁰⁷ Most of the shows appeared to rely upon scenic sensations such as Vogel's Big Minstrel's "Electric Velour Palace" and upon old jokes.¹⁰⁸

Variety and Vaudeville Variety and vaudeville enjoyed a steady increase in popularity during Jackson's management. The Humpty Dumpty companies returned to the Tibbits five times between 1900 and 1904. The pantomimic extravaganza appeared to be more popular than in the mid-1880's when it previously played in Coldwater. The company which appeared in 1904 featured George H. Adams, "England's famous pantomime clown."¹⁰⁹

The Lily Clay Gaiety Company, which stopped off in 1894, featured living pictures which were represented by "beautiful, living artists' models from the famous studios of Rome, Florence, Paris, Berlin, London. . . ." This company also featured Marvelous Melville, "the flying demon on the high double swinging horizontals."¹¹⁰ A year later Richie Foy brought his Plays and Players Company to the Tibbits. This was a take-off on the passing show and featured "whole-

¹⁰⁷ C&R, 3 Sept. 1897, p. 5.

¹⁰⁸ Reporter, 29 April 1904, p. 3.

¹⁰⁹ Reporter, 13 Sept. 1904, p. 3.

¹¹⁰ Weekly Courier, 28 July 1894, p. 1.

some variety without being offensive. . . .¹¹¹ The 1896-97 season opened in mid-August with the Mexican Troubadours offering music and specialties.¹¹²

Magic was a popular feature in many of the variety entertainments. Hermann the Great brought his show to town in 1899,¹¹³ and in 1902, The World's Monarchs of Magic featured LeRoy, Talma and Bosco and the Busch-Devere Company.¹¹⁴ A number of other companies advertising "polite vaudeville" received little press comment. Most of these companies selected their acts from Pastor's, Keith's, Proctor's, Hammerstein's and Koster and Bial's theatres in New York.¹¹⁵

Miscellaneous Political orators of State and National stature continued to speak at the Tibbits. Governor Rich spoke to a "huge audience" in 1894 while campaigning for office.¹¹⁶ In 1896, William Alden Smith, Hon. J. J. Desmond and Senator J. C. Burrows all spoke in October. Senator Burrows was accompanied by Seth L. Milliken of Maine and J. W. Brigham, the president of the National Grange. The Giant Colored Quar-

¹¹¹ Republican, 15 Oct. 1895.

¹¹² Weekly Courier, 28 July 1894, p. 1.

¹¹³ C&R, 17 Nov. 1899, p. 5.

¹¹⁴ Reporter, 9 Oct. 1902, p. 3.

¹¹⁵ C&R, 5 Jan. 1900, p. 1.

¹¹⁶ Weekly Courier, 3 Nov. 1894, p. 8.

tet provided vocal music.¹¹⁷ Rev. F. M. Aunks, Senator Burrows, and Governor Shaw of Iowa all spoke at Republican rallies in October of 1900. Adeli Stevenson, a Vice Presidential nominee, spoke on October 24. The Courier and Republican wrote "He is not a brilliant orator nor one to create enthusiasm for his audience but no one doubted his sincerity."¹¹⁸

A number of companies boasting "moving picture devices" appeared during Jackson's tenure, although the Edison Magniscope never made it to Coldwater since it "was so unfortunate as to explode. . . ."¹¹⁹ However, in addition to the stereoptican which had been popular for a number of years, two companies utilized a cinematoscope or luminere cinematograph to picture military scenes. An advertisement for Kleine's Lumiere Cinematograph stated that local families would be able to see their sons who were fighting in the Spanish American War march toward the camera.¹²⁰ The Courier and Republican's review noted that while "There were a few moving pictures that were good, one especially so, the landing of the marines at Guantanamo, but most of them were quite indifferent for a company that made such pretensions."¹²¹ In 1898 an entertain-

¹¹⁷ Weekly Courier, 24 Oct. 1896, p. 1.

¹¹⁸ C&R, 26 Oct. 1900, p. 8.

¹¹⁹ Weekly Courier, 21 Nov. 1896, p. 1.

¹²⁰ C&R, 13 Jan. 1899, p. 8.

¹²¹ C&R, 27 Jan. 1899, p. 5.

ment featured Edison's Animotoscope which made views from photographs.¹²² Finally in 1899 the Tibbits audience was promised "the real thing in moving pictures."¹²³ This Vivograph Graphophone featured scenes such as a ride on the front of an engine through the Rocky Mountain's Frazer River Canyon.¹²⁴

In 1896 a Miss Hext appeared in "readings and posings" which featured the Delsartian method. Billed as "a rare and elegant entertainment" the reviewer found "one distinguishing feature--length." He continued that "there was a dreary unrelief from any merit approaching mediocracy during the interminable three hours."¹²⁵ The Royal Victoria Troupe of Dancers stopped off at the Tibbits in 1901. This troupe of English girls featured an electric ballet and a revolving windmill.¹²⁶

There was a wrestling match in 1894 and High School Commencements continued to be an annual event. At least once, Manager Jackson created an elaborate setting for the exercises utilizing the occasion to introduce the new scenery

¹²²C&R, 3 June 1898, p. 1.

¹²³C&R, 24 Nov. 1899, p. 1.

¹²⁴Reporter, 16 May 1904, p. 3.

¹²⁵Weekly Courier, 14 Nov. 1896, p. 8.

¹²⁶Reporter, 11 Oct. 1901, p. 3.

to be used during the coming season.¹²⁷ Anna Eva Fay, Mysterious Oneida, Killer, the magician and Hermann the Great all presented shows dealing with spiritualism and the occult, while Professor Norris returned with his trained dogs. The Tibbits Opera House was also the site for memorial services for President McKinley and the Bart S. Tibbits funeral.

Amateur productions

During Jackson's first ten years of management, amateur productions were about equally divided between dramatic and musical entertainments. In 1896 the Courier Idler, a columnist who editorialized on affairs of local interest, took it upon himself to improve the quality of amateur productions in Coldwater. His suggestions included speaking distinctly and enunciating, avoiding late entrances and early exits, playing to the front of the stage, and behaving naturally and avoiding stiffness or staginess. He urged the amateurs to merge themselves with their characters and forget themselves. He continued by urging local talent to learn their lines and dress stage. In conclusion he advised, ". . . forget that you are to appear in public and forget you have hands and feet or that anyone is absorbingly watching to see if you breathe or wink, and you will acquit yourself much more satis-

¹²⁷Republican, 4 June 1895.

factorily than you can imagine."¹²⁸

When the Ladies' Musical and Dramatic Club produced A New Year's Reception one paper noted "home talent again."¹²⁹ A subsequent review, however, labeled the entertainment "bright, sparkling and musical."¹³⁰ In 1897 and again in 1898, the Fortnightly Club staged Mr. Bob. Later in the 1898 season Lodge 31, I.O.O.F. presented Uncle Josh, first in June and again in September. A year later the sisterhood of the Presbyterian Church mounted the comic opera Ermine. St. Agatha's Guild presented Rip Van Winkle in May of 1900 and returned later that year with a production of Sheridan's The Rivals. In 1902 they produced The Snowball. The Fortnightly Club returned in 1901 to act in The Prince of Egypt and again in 1904 to recreate the Mistletoe Bough which was one of Coldwater's first amateur entertainments.¹³¹ Nevada, or The Lost Mine, Esmeralda, The Kermis, Home Lights, and The Vagabond Queen were all staged by local lodges in a period from 1901 through 1904.

The most important amateur vocal group during the Jackson management was the Andrews Choral Union. This group organized in the mid-1890's and attempted to "go pro-

¹²⁸Weekly Courier, 2 May 1896, p. 8.

¹²⁹Weekly Courier, 23 May 1896, p. 10.

¹³⁰Weekly Courier, 30 May 1896, p. 5.

¹³¹Reporter, 30 Nov. 1904, p. 3.

fessional." The Weekly Courier wrote "In the rendition of the program the Union was most pleasing in its blending of voices, and brought out with grand effect the orchestration of the difficult selections. Its work showed a cultivation and depth of study and a proficiency in the art of combinations that might well be accorded to organizations in grand opera."¹³² A local chorus also performed Handel's Hallelujah Chorus and Wagner's Tannhauser.¹³³

The Coldwater Fortnightly Club presented a number of musical shows in addition to their dramatic entertainments. In 1900 they presented an entertainment entitled "Evening at the Opera House" which included pantomime, recitation and music.¹³⁴ They also presented a patriotic entertainment and an evening of continuous vaudeville.¹³⁵ Local talent assembled two lady minstrel shows and a male minstrel group calling themselves Coldwater's Thirty Sable Sons of Ham.¹³⁶

Synopsis

The Jackson management was notable in that the Tibbits Opera House was enjoying prosperity at a time when the

¹³² Weekly Courier, 9 Nov. 1895, p. 10.

¹³³ Weekly Courier, 13 April 1895, p. 1.

¹³⁴ C&R, 9 Feb. 1900, p. 5.

¹³⁵ Weekly Courier, 21 Dec. 1895, p. 7; and C&R, 12 April 1901, p. 5.

¹³⁶ Republican, 19 Mar. 1895; Weekly Courier, 16 Mar. 1895, p. 1; and C&R, 25 Dec. 1900, p. 1.

fortunes of most small-town Opera Houses were on the wane. It's clear that John T. Jackson's theatrical knowledge and astute business sense contributed greatly to the theatre's success. Jackson's removal of the scenery grooves and enlargement of the backstage area made the Tibbits a "modern" theatre, as did the increase in electrical voltage. He booked the best companies available to a small town and made every effort to woo the Theatrical Syndicate and even though the Syndicate stopped booking shows at the Tibbits in 1897 the daybook indicates that the total number of shows at the Tibbits actually increased at a time when many Opera Houses found it difficult to book any talent at all. In order to persuade companies who played in Detroit for a week or more to stop off at the Tibbits for only one performance he often priced tickets 25¢ to 50¢ higher than the city performance. Although this enraged the press, the local people apparently were willing to pay for the convenience of seeing good entertainments in their own town. Also, Manager Jackson continued to make the facility available to the public for a wide variety of entertainments other than legitimate drama. When the cinematoscope and other moving picture devices became popular, Jackson made every effort to facilitate the production of these entertainments at the Opera House. The local people utilized the facility for the funeral of Bart S. Tibbits and later for memorial services for President McKinley.

Comedy as it continued to merge into vaudeville commanded enthusiastic audiences. The new realistic plays also appealed to the public, although Jackson could not secure many of these productions. Local clubs competed with one another in the production of amateur theatrical, musical, and vaudeville entertainments. In short, theatre was enjoying such popularity in Coldwater that even a press vendetta and a subsequent news "blackout" could not discredit Jackson's management of the Opera House. As the record in fact shows, Jackson provided Coldwater with the best theatrical fare in the history of the Tibbits Opera House.

Chapter V

SUMMARY AND CONCLUSIONS

Summary

Because of its unique location, Coldwater served as a natural way-station between Chicago, Toledo and Detroit. On the main line of the Lakeshore and Michigan Southern Railway, the city served as the central market for farmer's products for a large territory. The town's easy accessibility and the surrounding lakes and forested parks made Coldwater a popular resort for city people. By the turn of the century the Coldwater area boasted four major railroads and led the State in the breeding of fine horses and the manufacture of cigars.

Coldwater's citizens were always unique in their interest in art and literature. Local residents enjoyed a Shakespeare club, a famous art gallery and a free public library. The steady influx of people into the community kept the citizens advised of the latest artistic trends and helped develop a taste for the best cultural entertainments. The thriving commerce also created a number of wealthy citizens who were willing to support the community's artistic endeavours.

There was little theatrical activity in Coldwater prior to 1879, but during the period between 1879 and 1881

over 30 legitimate dramas and numerous minstrel and musical entertainments were performed at Armory Hall and in church parlors. When Armory Hall burned in 1881 the town was left with a developing taste for theatricals but no place to house them. Bart Tibbits, the mayor of the town and a leading cigar manufacturer, built the 1000 seat Tibbits Opera House at a cost of \$25,000. Rated "second to none" by the local press, the Opera House was elegant in decoration and extremely well equipped with a stock of scenery said to be "the largest and finest in Michigan. . . ." Completed in 1882, the theatre boasted both electricity and gas fixtures. Although gas was utilized for most stage illumination, electricity was utilized from the beginning for special effects and exterior lighting.

B. S. Tibbits did not stop at simply building an up-to-date theatre with elegant appointments, he also shrewdly provided for the multiplicity of function necessary for the survival of a small town Opera House. A dancing floor could be put in and removed at will. All of the opera chairs were removable. Realizing that the theatre would house musical entertainments as well as legitimate theatricals, Tibbits provided special warmup rooms for musicians and minstrels. He encouraged public use of the Opera House by making it available to private groups at reasonable rates.

At various times the Opera House housed legitimate drama, minstrels, variety shows, concerts, dances, wrestling matches, political rallies, lectures, funerals, conventions,

receptions and even camel rides! Because of Tibbits' foresight, no structural changes had to be made to accommodate any of these activities. In fact, the only structural changes made in the years reviewed in this study were for fire safety. Although the Opera House experienced financial difficulties in 1885 and again in 1889, it continued to function mainly because it housed such a variety of functions it had become virtually irreplaceable.

Between 1882 and 1905, two owners and a number of managers exercised control over the Tibbits. Tibbits owned the theatre from 1882-1885. Experiencing financial difficulties, he sold it for half its original price to Joseph Henning in 1885. Henning retained control of the Opera House until 1904 when he signed it over to his daughter, Huldah Henning Jackson. According to the press, Tibbits exercised control over the management of the theatre during the years of his ownership. After Henning assumed ownership, C. L. Hunter, who had advised Tibbits, became Henning's first manager. When Hunter left for California in 1887 George W. Klock, the local band leader, assumed the management of the theatre. Evidently his management wasn't very successful because, besieged with financial difficulties in 1889, Henning personally took over the management. In the fall of 1891, Henning's daughter, Huldah, had taken over the management of the Opera House. She continued in this capacity until her

marriage to John T. Jackson in 1894, when Jackson assumed management of the theatre. During the ten years of his management, the Tibbits attained a sound financial footing just at the time when most small town Opera Houses were failing financially.

The number of legitimate dramas produced in the Opera House increased over the years with 376, more than half of the total plays, being produced during the ten years of the Jackson management. The movement in comedy was towards farce and eventually vaudeville. The plots of the humorous entertainments became secondary to the specialties of the performers. While melodramas and pastoral plays drew audiences during the period under surveillance, the trend was towards scenic sensations and operettas, which evolved into little more than comedies with music. Uncle Tom's Cabin, never popular with the press, declined in popularity with the public after the turn of the century. By 1895, there was an interest in the more realistic plays by Gillette, Herne, Mackaye and Sardou, although Jackson apparently had difficulty booking these plays. Repertory companies visited the Tibbits at a rate of about three per year. In the 1896-97 season Jackson entered negotiations with the Theatrical Syndicate to present their plays. However, after one season, the Syndicate apparently found the one-night-stands unprofitable and ceased to play at the Tibbits regularly despite all of Jackson's future efforts. Otis Skinner's performance on the Opera

House stage in 1900, however, indicates that the Theatrical Syndicate would occasionally make its actors available to Jackson when he would financially guarantee the performances.

The Tibbits was visited by a number of players now listed in The Dictionary of American Biography or in the Annals of the New York Stage. However such actors as Jessie Bonstelle, Evalyn Foster, Charles Gardner, Ezra Kendal and Roselle Knott were so far past their prime by the time they arrived in Coldwater that the local press refused to acknowledge them as stars. Maggie Mitchell, and Thomas Keene, because of their national stature, were accorded star billing, but local reviews commented on the advanced age of both. Sol Smith Russell, Roland Reed and Denman Thompson received star billing and always appeared to please their audiences. Viola Allen was acknowledged as a "painstaking artist." The local press also went into ecstasies over Rhea, a French actress.

Francesca Janauschek appeared in 1888 and again in 1890. While referring to her as "motherly," the press acknowledged that her performance was the "dramatic event of the season." Robert Mantell, who formerly played with Fanny Davenport, and John L. Sullivan, the boxer, were popular romantic actors. Otis Skinner appeared in 1900.

Most concerts held at the Tibbits were sponsored by the Y.M.C.A. or local church groups. At various times the Opera House housed Remenyi, the violinist; the John Phillip Sousa Band; the Chicago Marine Band; and the Boston Ladies

Symphony Orchestra. For the most part, however, concerts consisted of vocal entertainments or chamber groups.

The theatre also provided space for lectures. The Y.M.C.A. sponsored a lecture course most years which included both speakers and musical entertainments. When interest in lectures began to wane around 1897 both Manager Jackson and St. Agatha's Guild sponsored a course. However, by 1900 the press reported that while Coldwater audiences demanded the best talent of the platform they were only willing to pay the minimum price of amateurs and people of mediocrity.

Minstrels were popular in the city until the turn of the century when the better companies adopted a vaudeville format and the lesser companies tried to keep adrift with scenic sensations such as the pink valour palace one company advertised. By 1900 the minstrel shows were forced to take second place to the more popular variety entertainments. During the heyday of minstrelsy, however, the Tibbits housed such companies as Frohman's Callender Minstrels, Haverly's Minstrels, Hi Henry's Superb Operatic Minstrels, and Al G. Fields Minstrels.

Variety and vaudeville acts gained popularity. The Humpty Dumpty companies first came to Coldwater in 1883 but aroused little enthusiasm. When they returned five times during Jackson's management they received a much heartier welcome. By the end of the century vaudeville was firmly entrenched in the enthusiasms of the public. The Opera House

housed acts from Pastor's, Keith's, Proctor's, Hammerstein's, and Koster and Bial's theatres in New York. Many legitimate dramas featured vaudeville during act breaks and before and after the show.

The Opera House also served as a rallying place for political orators, a ballroom, the site for wrestling matches, receptions, conventions, reunions and funerals. Two art exhibits were housed in the Tibbits and High School Commencement was an annual event. Many Coldwater people caught their first glimpse of "Delsartian posings" at the theatre and participated in the advancement from stereoptican to the vivograph graphophone which heralded the advent of modern motion pictures.

Amateur theatricals remained popular throughout the study, averaging about two per year. Most of the dramatic presentations by local talent featured large casts, music, and a great deal of spectacle. In addition, local talent also presented concerts, and variety and minstrel entertainments. Most of these shows were sponsored by local clubs or lodges. The Andrews Choral Union, organized during Jackson's management, made an attempt to "go professional."

Conclusions

From 1882-1904 the Tibbits Opera House functioned as Coldwater's cultural center. An examination of the architectural plan shows that while the Tibbits was an elegant and

modern Opera House it also had the built-in flexibility to house concerts, recitals, minstrels, variety shows, lectures, dances, wrestling, political rallies, receptions, reunions, conventions, art exhibits, dance companies, marionette shows, animal acts and a wide variety of amateur entertainment. In fact, nearly 1/3 of the activities housed in the facility were not professional dramas. (See Appendix II, Table #4.) The privately owned institution was continuously adapted to public need.

With the literature presently available there's no way to determine whether Coldwater and the Tibbits were unique or not. It's clear, however, that the town's geographical location hastened the construction of the rail lines which brought almost every company traveling between Detroit and Chicago into the town. Perhaps more importantly, Coldwater's crossroads location meant a constant influx of city people who lent a cosmopolitan mien to the community. The Tibbits Opera House was never threatened by the religious conservatism which Marshall Cassady found in his study of professional theatre in Salem, Ohio.

Although Coldwater was a wealthy community, most businessmen were not willing to invest large sums in the theatre. Thus, the patronage of Bart S. Tibbits and Joseph Henning cannot be minimized. Until the Jackson management, the theatre was unable to function without patronage. Through both desire to provide a community center and personal pride in the owner-

ship of such an edifice, both Tibbits and Henning subsidized an enterprise which was not a commercial success.

Coldwater was dependent upon the managers of the Detroit and Chicago theatres for most of the plays and companies that appeared at the Tibbits. Thus, the local audience was unable to view as many realistic plays as they may have liked. However, businessmen often guaranteed performances so that local people might see the most popular shows and actors, and, during the Jackson management, the Coldwater citizens often paid more for their tickets than theatregoers living in Detroit and Chicago so that they might have the convenience of viewing good drama in their own town.

Finally, the citizens saw no limitations on the use of the theatre. This helped to sustain the Opera House during a period when the Theatrical Syndicate and local apathy were destroying most small town theatres. In fact, the only time the Tibbits has fallen into disuse during its continuous history was a period during the 1940's and 50's when it was no longer needed as a movie theatre. During the 20's the function of the building became specialized as a motion picture theatre for the first time. When the need for the theatre's one activity no longer existed, the building fell into disuse. Today, the Tibbits Opera House has been restored and returned to its earlier multiplicity of function. As it was in the last two decades of the 19th century, it is again an integral part of the community.

In further studies on small town theatres emphasis should be placed on all of the activities housed within the theatre and not just professional theatrical activity. As American theatre history moves out of New York City it becomes necessary to identify the small town's unique qualities. Since 19th century New York theatres and most modern theatres specialize in the production of live stage plays, there is a tendency to measure small town 19th century theatres against this standard. Such a practice denies the small town its unique place in American theatre history.

Studies on small town Opera Houses will provide an invaluable tool for research into theatrical circuits. They should also provide an additional point of view on many turns of the century stars. At present, our view of them is based almost entirely on New York theatrical activities.

The greatest value of this study is that it establishes a view of a 19th century small town theatre in terms of its own merit rather than against a New York City measuring stick. It has been demonstrated that in addition to its primary function of providing a space for professional drama, the Tibbits Opera House also served as a community cultural center. The patronage of two individuals and Coldwater's need for a community theatre sustained the small town opera house.

Guide to the Appendices

Appendix A includes, when available, the date of each theatrical activity, the title of each entertainment, the name of the playwright, the name of the company and the names of the leading performers. Sometimes information is incomplete, however, all available information will be included to show that the theatre was in use. The playwright is listed only after a play's first appearance at the Tibbits Opera House. Often the newspapers listed a translator or adapter as the playwright. For instance, when The Counte of Monte Cristo was performed in 1904, the original playwright, Alexandre Dumas, fils was listed. In 1866, a play entitled Monte Cristo was credited to Charles A. Fechter. Probably these were the same plays and Fechter was the translator. Since this must be conjecture on the writer's part, however, all playwrights will appear in the daybook exactly as listed in the Coldwater papers.

Appendix B provides three indexes to the daybook.

Table 1 alphabetically lists leading performers and the dates of their appearances at the Tibbits from 1882-1904. Table 2 lists the plays and the dates of their production in Coldwater from 1882-1904. Table 3 provides an alphabetical listing of companies and the dates they performed at the Opera House. A chart detailing the incidence of each type of entertainment is also included in this Appendix.

Appendix C includes architectural data on the construction of the Tibbits too extensive to include in the text. The full Coldwater Republican account of the new theatre is included.

Appendix D provides an account of the theatre's dedication. It also includes other newspaper articles which were too long to include in the body of the study. Appendix E contains a photograph of the Tibbits facade in the 19th century and other significant illustrations.

APPENDIX A
TIBBITS OPERA HOUSE
DAYBOOK 1882-1904

Date	Title or Type of Program	Playwright	Company	Leading Performer(s)
<u>'882</u>				
Sep. 15	Local Talent Concert		Opera House Orchestra	
Sep. 21	<u>Maid of Arran</u>	Louis F. Bannis		
Sep. 22	<u>Maid of Arran</u>			
Sep. 27-29			Maid of Arran Combination	
Oct. 1	<u>Cheek</u>			Roland Reed
Oct. 2	Reception		Boston Operatic Minstrels	
Oct. 9				Horton J. Drake and wife
Oct. 10				
Oct. 17	<u>Scraps</u>		Jolly Pathfinders	
Oct. 21	<u>The Drunkard's Daughter</u>	Scott Marble		Josie Sisson and J. N. Rentfrow
Oct. 28			Callenders New Colored Minstrels	(D. Frohman manag.)
Oct. 26	Political Speech			Gen. Wm. H. Gib-son

Date	Title or Type of Program	Playwright	Company	Leading Performer(s)
Oct. 26	<u>Esmeralda</u>	William Gillette	Madison Square Thea. Co.	Viola Allen
Oct. 30	"Illuminated Rambles in Foreign Lands" Stereoptican		Hartwig-Seeman Combination	
Nov. 2			Thatcher, Primrose & West Minstrels	
Nov. 3	Political Speech			H. C. Hodge
Nov. 4	<u>Black Crook</u>	Charles M. Barras	Maxwell Combination	
Nov. 11	<u>The World</u>			
Nov. 16	<u>A Messenger from Jarvis Section</u>			
Nov. 20	<u>Twenty Thousand Pounds</u>			Joseph F. Wheelock
Nov. 24	<u>Only a Farmer's Daughter</u>		Agnes Herndon Combination	Joseph F. Wheelock, Agnes Herndon
Nov. 28	<u>M'Liss or, The Child of the Sierras</u>	Andrew Waldron		Jennie Calee C. W. Charles

Date	Title or Type of Program	Playwright	Company	Leading Performer(s)
Nov. 29	Opera House dancing party			
Dec. 13	<u>Ranch 10</u>			
Dec. 21	Opera House dancing party			
Dec. 23	<u>Our Mother</u>		A. O. Miller Combination	
Dec. 25	<u>The Hidden Hand</u>		A. O. Miller Combination	
<u>1883</u>				
Jan. 4	Opera House dancing party			
Jan. 9	Opera House dancing party			
Jan. 11	<u>Uncle Tom's Cabin</u>	George Aiken	Smith's Double Uncle Tom's Cabin Co.	
Jan. 15	<u>Our Infant</u>		Harrison Combination	
Jan. 16				The Spanish Students

Date	Title or Type of Program	Playwright	Company	Leading Performer(s)
Jan. 24			New Orleans Minstrels	
Feb. 1	Opera House dancing party			
Feb. 2	<u>The Girl I Love</u>	Elliott Barnes		Wm. H. Fitz-gerald, Daisy Ramsden
Feb. 6	<u>Rooms to Rent</u>		Ensign Comedy Co.	Sadie Johnson
Feb. 13			The Swedish Lady Quartette	Eda Eliel (Elocutionist)
Feb. 26			Baird's Minstrels	
Mar. 13	<u>Fanchon</u>			Maggie Mitchell
Mar. 20	<u>Mascotte</u>		Fay Templeton Star Opera Co.	Fay Templeton Seth Crane
Mar. 28	Masquerade Party			
Mar. 30			Haverly's Minstrels	Haverly's \$10,000 acting dogs
Apr. 1	Lecture "Cruelty to Animals"			Edwin Lee Brown (Lecturer)

Date	Title or Type of Program	Playwright	Company	Leading Performer(s)
Apr. 3	<u>Hazel Kirk</u>	Steele Mackaye	Madison Square Theatre Co.	Laura Alberta E. L. Davenport, Jr.
Apr. 9	<u>Richard III</u>	William Shakespe-peare		Thomas Keene
Apr. 14	<u>Fogg's Ferry</u>	C. E. Calahan		Carrie Stuart
Apr. 23	<u>La Belle Russe</u>	David Belasco		Jeffreys Lewis J. Newton Gott-sold
Apr. 24				Helen Potter (Elocutionist)
May 3	<u>Humpty Dumpty</u>		Tony Denier Co.	
May 7			Duprez and Bene-dict--Famous Gi-gantic Minstrels	
May 25				Camilla Urso (violinist)
May 31	<u>Photos</u>		Harrison Combination	
June 2			Callendars Minstrels	

Date	Title or Type of Program	Playwright	Company	Leading Performer(s)
June 8	<u>Shiel Agar</u>		Morris-Sullivan Combination	
July 3	Local Talent Show			
July 4				Miss Alice Depery (vocalist)
July 13	<u>State's Attorney</u>			John Dillon
July 22	Lecture "The Origin of the Aborigines of North America"			Allen Tibbits, Esq. (lecturer)
Aug. 24-25	<u>One of the Finest</u>	Joseph Bradford		Gus Williams
Aug. 29				Prof. Morris and trained dogs
Sep. 11	<u>A Diamond Mystery</u> or, <u>The Girl I Love</u>	Elliot Barnes		J. W. Burton Daisy Ramsden
Sep. 3-4	<u>Fun in a Doodling School</u>		John E. Ince Musical Comedy Co.	John E. Ince Alice Baldwin
Sep. 17	<u>A Messenger from Jarvis Section</u>		McAuley Combination	

Date	Title or Type of Program	Playwright	Company	Leading Performer(s)
Sep. 26	<u>Fogg's Ferry</u>		Bella Moore Combination	Bella Moore
Sep. 27	<u>Pygmalion & Galatea</u>		Bella Moore Combination	Bella Moore
Sep. 28	<u>Man the Good-for-Nothing</u>		Bella Moore Combination	Bella Moore
Oct. 5			Morrison & Hall's Gigantic Consolidated Minstrels	
Oct. 13	<u>The Frolics of a Day</u>		Frank Majilton Combination	Thomas Lisbourne
Oct. 22	<u>Uncle Tom's Cabin</u>		Draper's Double Mammoth Uncle Tom's Cabin Co.	
Oct. 23	"Grand Concert"		Local Talent	Julia Davis L. C. Higgins
Oct. 27	<u>Scraps</u>		Rentfrow Combination (Jolly Pathfinders)	
Oct. 30	<u>A Bunch of Keys or, The Hotel</u>	Charles H. Hoyt & Willie Edouin		Flora Moore E. L. Walton
Nov. 8	Concert			Remenyi (violinist)

Date	Title or Type of Program	Playwright	Company	Leading Performer(s)
Nov. 24	<u>The Hunchback</u>		H. A. D'Arcy Co.	Bertha Wilby
Nov. 29	<u>The Banker's Daughter</u>	Bronson Howard	Union Square Th. Co.	
Dec. 7	Concert			Clara Louise Kellogg (contralto)
Dec. 8	<u>Humpty Dumpty</u>			J. R. Adams George Adams Jane Coombs
Dec. 21	<u>Pique</u>	Augustin Daly	Jane Coombs Combination	
Dec. 28	<u>Karl</u>		Charles A. Gardner Combination	Charles A. Gardner, Patti Tosa
<u>1884</u>				
Jan. 1	<u>Our Summer Boarders</u>	Elliott Barnes		Madelon Zolo
Jan. 10	Opera House dancing party			
Jan. 17	<u>Little Muffets</u>	Andrew Waldron		Jennie Calif
Jan. 19	Local Talent		St. Cecilia Musicale	

Date	Title or Type of Program	Playwright	Company	Leading Performer(s)
Jan. 23	<u>East Lynne</u>	Ellen Price Wood	Charles Watkins Fifth Avenue Combination	Ada Gray
Jan. 25	Masquerade Party			
Jan. 31	<u>Olivette</u>		Wilbur Opera Co.	
Feb. 5	Musical novelty		The Original Spanish Students	D. W. Robertson J. J. Hayes
Feb. 15	Local Talent		Butterworth Post, G.A.R.	
Feb. 16	<u>A Mountain Pink</u>	Edwyn Barron Morgan Bates		Laura Dainty Frank Aihen
Feb. 22	<u>Cheek</u>			Roland Reed
Feb. 25	<u>The Pearl of Savoy</u>			Maggie Mitchell
Mar. 3	<u>Interviews</u>			Milton Nobles
Mar. 12	Grand Juvenile Musical Festival		McGibney Family	
Mar. 18	<u>My Partner</u>	Bartley Campbell	Aldrich and Parsloe Combination	Louis Aldrich Charles T. Parsloe

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Mar. 25	<u>McSorley's Inflation</u>	Edward Harrigan	M. W. Hanley Co.	
Apr. 5	<u>Alvin Joslin</u>		Alvin Joslin Comedy Co.	Charles L. Davis
Apr. 8	<u>Edgewood Folks</u>			Sol Smith Russell
Apr. 14	<u>Nobody's Claim</u>			
Apr. 24	<u>Iolanthe</u>		Wilbur Opera Co.	Cora E. Ferris
May 2	<u>7.20.8</u>		Arthur Rehan Combination	Augustin Daly (director)
May 5	<u>Friend and Foe</u>	Bartley Campbell		Wm. J. Scanlan
May 10			Baird's Minstrels	
May 13	Benefit performance		Mendelssohn Quintette Club	
May 17-18	"The Reformed Out-law" lecture and panorama		Hildebrand's Illustrated Exposition	
May 30	<u>The Three Widows</u>		A. O. Miller Combination	
June 6	<u>Fritz in Ireland</u>	J. K. Emmett & Carleton		J. K. Emmett

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
June 18			Hi Henry's Minstrels	
Aug. 24	"What Shall We Do To Be Saved?" Lecture			Ida Hutten
Sep. 1	<u>Uncle Tom's Cabin</u>		Boston Ideal Uncle Tom's Cabin Co.	
Sep. 3	<u>Ranch 10</u>	Harry Meredith		Sid Smith Edwin Arnott
Sep. 12	<u>The Jerseyman</u>	B. McAuley		B. McAuley
Sep. 15	<u>The Irish Minstrel</u>			W. J. Scanlan
Sep. 22	<u>Yvonne</u>			Rhea
Oct. 9	Political Meeting			Senator Conger S. M. Cutcheon
Oct. 3	<u>Wrinkles</u>		Watson's Comedy Co.	
Nov. 10	<u>Joshua Whitcomb</u>	Denman Thompson		Denman Thompson
Nov. 22	<u>A Mountain Pink</u>			Laura E. Dainty

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Nov. 26	"Peculiar People" Y.M.C.A. Lecture Course			John B. Gough
Dec. 2	Local Talent Musical Entertainment			Ladies of St. Marks
Dec. 8	Concert	Chicago Redpath Concert Co.		Ella M. Chamberlain (whistling soloist)
Dec. 19	Y.M.C.A. Lecture Course			J. W. Riley
Dec. 19	Poetry Reading Y.M.C.A.	J. W. Riley		
Dec. 22	<u>Humbug</u>			Roland Reed
<u>1885</u>				
Jan. 8	<u>Kerry Gow</u>		Fred Marsden	J. S. Murphy
Jan. 29	<u>The Crimes of London</u>			
Feb. 13	Poet--Y.M.C.A. Lecture Course			James Whitcomb Riley

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Feb. 14	<u>The Galley Slave</u>	Bartley Campbell		Marjorie Bonner Edward R. Marsden
Feb. 19-21	<u>Andersonville or, the Scout's Last Shot</u>		Local Talent	
Feb. 23-28	<u>23rd-Shadows of a Life</u>	Joseph Jefferson	Waite's Union Square Comedy Co.	J. W. Carner James Waite Cora Neilson
	<u>24th-Hazel Kirk</u>	Maria Lovell		
	<u>25th-Rip Van Winkle</u>			
	<u>26th-Ingomar</u>			
	<u>27th-Confusion</u>			
	<u>28th-French Spy</u>	T. S. Jack		
Mar. 1	"Spiritualism" Y.M.C.A. Lecture Course			Anna Eva Fay J. C. Hearne D. L. Humes
Mar. 3	Lecture Y.M.C.A. Lecture Course			Stuart Rogers
Mar. 5-7	<u>5th-Shadows of a Life</u> <u>6th-Ingomar</u> <u>7th-Solon Shingle (matinee)</u> <u>7th-Fnoch Arden</u>		Waite's Union Square Comedy Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Mar. 9	Wrestling match			J. H. McLaughlin Andre Christobal
Mar. 10	Wrestling match			J. H. McLaughlin L. L. Burton
Mar. 12	<u>Romany Rye</u>		E. M. Gotthold Co.	C. Handyside J. A. Owens
Mar. 16-17	<u>16th-The Octoroon</u> <u>17th-My Geraldine</u>		Mortimer & Weaver Star Dramatic Co.	Bessie Taylor
Mar. 28 & 30	<u>Humpy Dumpty</u>		George H. Adams Co.	
Apr. 4	<u>Kinks</u>		Stevens' Operatic Comedy Co.	Al W. Felson
Apr. 6	<u>Romeo and Juliet</u>	William Shakespeare		William Stafford Evelyn Foster
Apr. 13-14	<u>The Kinder- garten</u>	Robt. G. Morris	Yeaman-Macy Co.	Lydia Yeaman Stanley Macy
Apr. 17-18	"The Artic" Lec- ture with stere- optican Y.M.C.A. Lecture Course			Herbert Wood Leach

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Apr. 20-25	<u>20th-Carrots</u> <u>21st-Inshavogue</u> <u>22nd-The Shadows of Life</u> <u>23rd-Caste</u> <u>24th-Rip Van Winkle</u> <u>25th-The French Spy Confusion</u>		Waite's Union Square Comedy Co.	
Apr. 29	<u>Felicia</u>			Rose Eytonge
May 6	<u>The Banker's Daughter</u>			
May 8-9	<u>The Chimes of Normandy</u>			Local Talent
May 15	<u>Macbeth</u>	William Shakespeare		Thomas Keene
May 18-23	<u>18th-Married Life</u> <u>19th-Dodging</u> <u>20th-Kiss in the Dark</u> <u>21st-Married Life</u> <u>22nd-Kiss in the Dark</u> <u>23rd-Dodging</u>		Owen Fawcett Comedy Co.	
May 20	Reunion of Loomis Battery			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
May 25	<u>Friend and Foe</u>			W. J. Scanlan
May 27-28			Georgia Minstrels	
June 25	High School Commencement			
June 26	Joseph Henning purchases Opera House			
July 6			Vescelius Opera and Concert Company	Alfred L. Schwartz Edward J. Austin Fred Rothstein
July 16	Wrestling Match			John Tyler John Riggs
Aug. 12	Opera House Dance Party			
Aug. 29	Trained Dogs			Prof. Casey Norris Blanch Emmet
Sep. 3	<u>Six Peas in a Pod</u>		Rentfrow's Combination	
Sep. 18	Boxing Match			Jack Collins John Lawrence

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Sep. 21-26	<u>21st-Colleen Bawn</u> <u>22nd-Moselle</u> <u>23rd-The Shadows of Life</u> <u>24th-Rip Van Winkle</u> <u>26th-Ten Nights in a Bar Room</u> (matinee) <u>The Hidden Hand</u>	Dion Boucicault William W. Pratt	Waite Combination	
Sep. 28	<u>Uncle Tom's Cabin</u>		Maxwell's Combination	
Oct. 6	<u>Nip and Tuck</u> <u>Bessie's Burglar</u>		Harry Webber Co.	Harry Webber Carrie Webber
Oct. 9	<u>Dolly's Luck</u>		Pauline Markham Co.	
Oct. 13	<u>Martha</u>		Emma Abbott Grand Opera Co.	
Oct. 20	<u>Mikado</u>	Gilbert & Sullivan	Thompson Opera Co.	A. W. F. Mc-Collin
Oct. 24			Lester & Allen's Minstrels	John L. Sullivan (prize fighter)
Nov. 2	<u>Nobody's Child</u>		Francis Labadies Combination	
Nov. 11	<u>A Wife's Honor</u>		Marston Co.	Lawrence Marston Lillian Dunston

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Nov. 26	<u>The Little Nuggets</u>	Horace Dumars	Sisson Combination	Oscar Sisson Josie Sisson
Dec. 1	<u>The Bohemian</u>		Burleigh Combination	
Dec. 4	<u>The Kindergarten</u>			
Dec. 8	<u>Golden Hair and the Three Bears</u>		Local Talent	
Dec. 12	<u>Mugg's Landing</u>			Francis Bishop
Dec. 14-19	<u>14th-Two Orphans</u> <u>15th-The Banker's Daughter</u> <u>16th-Queen's Evidence</u> <u>17th-Risen from the Ashes</u> <u>18th-Frow-Frow</u> <u>19th-East Lyme (matinee)</u> <u>Queen's Evidence</u>		Egbert Dramatic Co.	Kate Glassford
<u>1886</u>				
Jan. 13	<u>Si Perkins, or The Girl I Left Behind Me</u>	E. A. Locke	Frank Jones Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Jan. 14	Masquerade Ball			
Jan. 19	<u>Shane-na-Lawn</u>			W. J. Scanlan
Jan. 23	<u>Sully's Corner Grocery</u>			
Jan. 26	<u>A Parlor Match</u>		Lester & Williams Co.	
Jan. 28-30	Trained Horses			Prof Crocker
Feb. 3	<u>Skipped by the Light of the Moon</u>		Fowler & Warmington's Co.	
Feb. 16			Ida Siddons Burlesque & Specialty Co.	Harry Constantine Ned West
Mar. 11	<u>Humbug</u>		Roland Reed Co.	Roland Reed Emily Kean
Mar. 17	<u>Siberia</u>	Bartley Campbell		
Mar. 22-23	Art Show Photo's and Paintings of war-scenes			
Mar. 29	Maud Revelle's Female Minstrels			Liza Weber
Apr. 8	<u>Felix McKusick</u>			Sol Smith Russell

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Apr. 12	Readings from Tragedy			George C. Miln
Apr. 28	<u>Two Dans</u>		Howorth's Comedy & Specialty Co.	
May 3	Lecture			R. F. Trevellick (Grand Lecturer National Assembly Knights of Labor)
June 2	Mich. Press Asso. Meeting			
June 15-16	<u>Bohemian Girl</u>		Local Talent	
June 24	High School Commencement			
July 3	Opera House Dance Party			
Aug. 30- Sep. 4	<u>30th-My Partner</u> <u>31st-Inshavogue</u> <u>1st-Widow Bedott</u> <u>2nd-Enoch Arden</u> <u>3rd-Monte Cristo</u> <u>4th-Rip Van Winkle</u>		J. W. Carner Combination	Charles A. Fechter

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Sep. 6-8	<u>6th-Monte Cristo</u>		J. W. Carner Combination	
Sep. 9-10	Sanitary Convention			
Sep. 13			Edwin Browne Dramatic Co.	
Sep. 18	<u>The Long Strike</u>	Dion Boucicault	J. C. Podgett Co.	J. C. Podgett
Sep. 20-25	<u>20th-Lorley, or the Artists' Dream</u>		Waite Comedy Co.	
Oct. 1	<u>Neck and Neck</u>		E. T. Stetson Co.	
Oct. 4	<u>Lady of Lyons</u>	Edward Bolwar- Lytton		Adelaide Moore
Oct. 5	<u>Patent Right</u>			
Oct. 7-9	<u>7th-Girofle- Girofla</u> <u>8th-Mikado</u> <u>9th-Grand Duchess (matinee)</u> <u>Queen's Lace Handkerchief</u>		Amy Gordon Casino Opera Co.	
Oct. 14	<u>Silver King</u>		Wiggins Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Oct. 21	Political Rally			Gov. Alger Robert Frazer
Oct. 22	<u>Faust and Marguerite</u>	Lewis Morrison	Alsberg-Morrison Shakesperian Co.	
Oct. 28	<u>Lynwood</u>			Maud Granger
Nov. 1	<u>Three Black Cloaks</u>		Thompson's Opera Co.	
Nov. 4-6			Hoop of Gold Co.	
Nov. 16	<u>The Streets of New York</u>	Gaspard Maeder		George W. Boniface Coldwater Fire Dept.
Nov. 19	<u>The White Slave</u>	Dartley Campbell		
Nov. 24	<u>Ranch Ten</u>			
Dec. 1	<u>Conrad</u>		Dick Gorman Comedy Co.	Dick Gorman
Dec. 8	<u>Jack Cade</u>		Collier's Lights O'London Co.	Edmund Collier
Dec. 13	<u>East Lynne</u>			Ada Gray
Dec. 20			Duprez and Benedict Minstrels	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 25	Local Talent		Coldwater Amateur Minstrels	
Dec. 28	Irish Comedians		Harrigan's Tourists	
Dec. 29-30	<u>Alvin Joslin</u>			Charles L. Davis
<u>1887</u>				
Jan. 3	<u>Only a Farmer's Daughter</u>			Marion Abbott
Jan. 4	<u>Phenix</u>			
Jan. 14				W. J. Scanlan
Jan. 18	Local Talent		Coldwater Amateur Minstrels	
Jan. 19	<u>Uncle Tom's Cabin</u>		Abbey's Uncle Tom Combination	
Feb. 4	<u>Out of Bondage</u>		Donavin's Musical Comedy Co.	Hyers Sisters Sam Lucas Wallace King
Feb. 10-12	<u>The Union Spy</u>		Local Talent	
Feb. 26	<u>Clio</u>	Bartley Campbell		John L. Burleigh

Title or Type
of Entertainment

Date

Leading
Performer(s)

Company

Playwright

Mar. 11

Al G. Field & Co.
United Operatic
Minstrels

Mar. 14-19

Tavernier Dra-
matic Co.

14th-Queen

15th-Hazel Kirke

16th-The Private

Secretary

17th-The Mighty

Dollars

18th-Claire, and the

Forge Master

19th-Queen (matinee)

The Danites

Joaquin
Miller

Mar. 23

The Devil's Auc-
tion or, the
Golden Branch

Apr. 8

Florence Bindley
Combination

Apr. 15

Uncle Tom's Cabin

Draper's Uncle
Tom's Cabin Co.

Apr. 29

H.M.S. Pinafore

Local Talent

May 9-10

Lecture

George S. Hickey

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
May 16			Hi Henry's Minstrels	
June 8	<u>Little Nuggets</u>			
June 31	High School Commencement			
Aug. 13	<u>Little Nugget</u>		Sissons & Cawthorne Co.	
Aug. 17	High School Reunion			
Aug. 22-27			Edward Souther's Co.	
Sep. 5-7	Musical novelty		Lovenberg Family Museum Co.	
Sep. 19-20			Boston Comic Opera Co.	
Sep. 26-			Dainty-Bennett Comedy Co.	
Oct. 1	<u>26th-Divorce</u> <u>1st-Fanchon</u> (matinee) <u>A Mountain</u> <u>Pink</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Oct. 7	<u>Monte Cristo</u>			Aiden Benedict
Oct. 14-15			Bijou Opera Co.	
Oct. 24-29	<u>24th-Scraps</u>		Rentfrow's Jolly Pathfinders	
Nov. 3-5	<u>The Union Spy</u>		Local Talent	
Nov. 9	<u>Keep it Dark</u>	George Hoey		
Nov. 19				Pauline Markham
Nov. 24-25	<u>Virginus</u>	James Sheridan Knowles		Edmund Collier
Nov. 30	<u>Little Tycoon</u>	Willard Spencer	The Temple Theatre Co.	
Dec. 5	<u>Hans, the German Detective</u>	Frank Davidson		
Dec. 10	<u>Bad Boy</u>		Hardy & Young's Bad Boy Co.	
Dec. 16	<u>Marked for Life</u>			Sid C. France
Dec. 17	"Local Option vs. High License"			Rev. George Cra-vens (lecturer)
Dec. 20	<u>Lorle, or the Artist's Dream</u>			Maggie Mitchell

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
<u>1888</u>				
Jan. 4			Rice & Shepard Minstrels	
Jan. 16	<u>Bewitched</u>			Sol Smith Russell
Jan. 27	<u>My Aunt Bridget</u>	George Monroe John Rice		
Jan. 30	<u>Sam'l of Posen</u>			
Feb. 1	Leap Year Ball			
Feb. 2-4			Boston Comic Opera Co.	
	2nd-The Mascot 3rd-Olivette 4th-Mikado			
Feb. 7	Concert			The Noss Family
Feb. 9	<u>Uncle Tom's Cabin</u>		Stetson's Uncle Tom's Cabin Co.	
Feb. 13	"An Evening of Dickens"		Local Talent	
Feb. 15	<u>Trixie</u>	E. D. Stair	Trixie Comedy Co.	Edwin Hanford Jessie Bonstelle

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Feb. 17	<u>Meg Merilles</u>			Janaushek
Feb. 29	<u>A Cold Day or, the Laplanders</u>	Joseph Arthur		
Mar. 1	Mandolin & guitar		Royal Spanish Troubadors	
Mar. 6	"John & Jonathan"			Rev. Robert Nourse (lecturer)
Mar. 7			Al G. Field's Minstrels	
Mar. 28-31	<u>The Naiad Queen</u>		Local Talent	
Apr. 16-21			Royal Court Comedy Co.	J. W. Carner
May 1	<u>In the Swim</u>		Temple Theatre Operatic Co.	
May 2-3	<u>2nd-Burr Oaks</u> <u>3rd-Night Watch</u>		Higgins & Keane's Dramatic Ideals	
May 8	<u>Shawn Rhire</u>			J. S. Murphy
May 19	<u>Shane-na-Lawn</u>			W. J. Scanlan

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
June 15-16	"Engaged by W.S. Gilbert"		Local Talent	
Sep. 19	Recitations and instrumental music		Alba Heywood Concert Co.	
Oct. 4	Political lecture			Anna E. Dickin-son (lecturer)
Oct. 12	<u>Michael Strogoff</u>	Charles F. Towle	Andrews Co.	
Oct. 13			McNish, Ramza & Arno's Minstrels	
Nov. 5	Political Lecture			Adell Hazlett
Nov. 24	<u>Fatherland</u>			Charles A. Gardner Sidney R. Ellis
Nov. 28	"Dr. Jekyll and Mr. Hyde"			Rev. Robert Nourse (impersonator)
Dec. 3	<u>Much Ado About Nothing</u>	William Shakespeare		Rhea
Dec. 10-15	<u>10th-Oliver Twist</u> <u>13th-My Husband</u> <u>14th-Furnished Rooms</u>		Florence Hamilton Troupe	
Dec. 19	<u>The Shamrock</u>			Edwin Hanford

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
<u>1889</u>				
Jan. 3	"Russia and the Romanoffs" Lecture & Stereoptican			Mr. C. E. Bolton (lecturer)
Jan. 4			Rice & Shepard Minstrels	
Jan. 8	<u>Little Nugget</u>		Sisson & Cawthorn Little Nugget Co.	
Jan. 31	<u>Shamus O'Brien</u>			Charles Erin Verner
Feb. 5	Musical entertainment		Harvard Quartette	Carrie E. Hale elocutionist
Feb. 19	"The Man with the Musket, or Soldiering in Dixie"			Rev. Robert McIntyre (lecturer)
Feb. 20	<u>A Possible Case</u>		J. M. Hill's Union Square Co.	
Mar. 4-9	<u>4th-Pygmalion & Galatea</u>		Ida Van Cortland Co. The Taverniers	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
	5th-J.L.S. 6th-Lynwood 7th-Queena 8th-Forget-me-not 9th-Fauchon (matinee) <u>Arrah-na-pougue</u>	Genevieve Ward		
Mar. 14	<u>Kippler's Fortunes</u>			Gus Williams
Mar. 18	Musical entertainment		Swedish National Ladies Concert Co.	Edmund T. Phelan (elocutionist)
Mar. 19	Wrestling Match			
Mar. 21	<u>Around the World in Eighty Days</u>		James P. Fleming	James P. Fleming Milton Roblee Marie Haynes Cecil Ruse Nellie Marr
Mar. 22	<u>The Yeoman of the Guard</u>	Gilbert & Sullivan	Stetson Opera Co.	
Mar. 27	"Sunshine"			Rev. Dr. Wil-lits (lecturer)
Apr. 5	"Camp Life in Eastern Siberia"			George Kennan (lecturer)
Apr. 17	<u>Monbars</u>			Robert Mantell

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Apr. 26	"Across the Atlantic"			John W. Ransone (vocalist) & impersonator
Apr. 30	Centennial Exercises			
May 3	Art Exhibit "The Battle of Gettysburg"			
May 9	Concert		Local Talent	Noss Family
Aug. 24			Al. G. Field's Minstrels	
Aug. 28	<u>Old Homespun</u>			George Ober
Sep. 6	<u>She</u>	Edward Barbour	Gilbert & Dickson Co.	
Sep. 11-12	<u>11th-Erminie</u> <u>12th-The Mascot</u>		Andrews Opera Co.	
Sep. 14			Labadie-Rowell Co.	
Sep. 25-26	<u>Uncle Tom's Cabin</u>		Draper's Uncle Tom's Cabin Co.	
Sep. 27	<u>Myles Aroon</u>			W. J. Scanlan
Oct. 9	Musical entertainment		McGibney Family	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Oct. 21	<u>Fabio Romani</u>		Aiden Benedict Co.	Aiden Benedict
Oct. 23	<u>A Possible Case</u>		J. M. Hill Union Square Theatre Co.	
Oct. 25	"For Better or Worse; or Love, Courtship & Marriage"			Jahu DeWitt Miller (lecturer)
Oct. 30-31	<u>The Devil's Mine</u>			
Nov. 5	"In and out of Andersonville, a chalk talk on Prison life"			Frank W. Smith (lecturer)
Nov. 6	<u>The Fakir</u>			
Nov. 12			Duncan Clark's Lady Minstrels and New Arabian Nights	
Nov. 28	<u>Trixie</u>			L. A. LaBorge Mary Vokes
Dec. 3	"On the Wing, or a Summers Flight Over the Sea"			Dr. A. A. Wil-lits
Dec. 12	<u>Iron Ring</u>			Ada Gray

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 14	Concert		Emerson's Boston Stars	
Dec. 16	<u>On the Hudson</u>			Estelle Clayton
Dec. 17			Barlow Bros. Minstrels	
Dec. 23-28	<u>23rd-The Diamond Mystery</u> <u>28th-A Noble Heroine</u>		Holden Comedy Co.	Mate Stevens Lewis A. Mabb
Dec. 30	"Representations from Dickens"			Leland Powers
<u>1890</u>				
Jan. 1.	<u>A Hugh Joke</u>			John Thompson
Jan. 9	<u>Tourists in a Pullman Car</u>		Mestayer-Vaughn	
Jan. 30	<u>La Belle Marie</u>			Agnes Herndon
Feb. 7	Lecture & humor			Bob Burdette
Feb. 14	"Acres of Diamonds"			Russell H. Conwell (lecturer)

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Feb. 15	<u>Uncle Tom's Cabin</u>		Rusco & Swift's Uncle Tom's Cabin Co.	
Feb. 17	Concert		Boston Symphony	Augusta Ohestrom
Feb. 24- Mar. 1	<u>24th-Pearl of Savoy</u> <u>26th-Dad's Boy</u> <u>1st-Cinderella</u> (matinee) <u>1st-Innocent Salt</u>		Eunice Goodrich Comedy Co.	
Mar. 7	"The Rose, Shamrock and Thistle"			John R. Clarke (lecturer)
Mar. 11	"The Struggle for Chattanooga"			Rev. Washington Gardner (lecturer)
Mar. 13	<u>Macbeth</u>			Janaushek
Mar. 24-25	<u>The Poacher's Doom</u>		Local Talent	
Mar. 28	Concert		Higgins Concert Co.	Charles T. Higgins Henry Higgins H. Cornelius
Mar. 31	<u>Falka</u>		Andrews Opera Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Apr. 7	<u>Little Lord Fautleroy</u>			Alberta Kern
Apr. 24-25	Reception			Bishop Foley
Apr. 28-29	Mind reading			Lena Loeb
Apr. 30- May 1	<u>30th-L'Article 47</u> <u>1st-Mother's Love</u>			Helen Blythe
May 7	<u>Uncle Hiram</u>	A. H. Woodhull		
May 20	<u>Lights o' London</u>			
May 21	Wrestling match			
June 4	Vaudeville		Whitney Family Shows	
June 26	High School Commencement			
June 27-28	Trained horses and mules			Prof. Bristol
Sep. 9-10	<u>A Barrel of Money</u>		E. D. Stair Comedy Co.	Grace Emmett
Sep. 23	<u>Thistledown</u>			Jessie Bonstelle

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Oct. 7-8	Concert & Act III <u>Faust</u>	Goethe	Abbie Carrington Grand Opera Co.	
Oct. 21	<u>The World Against Her</u>	Frank Harvey	Agnes Wallace Villa Co.	Agnes Wallace Villa
Oct. 23-25	<u>Davy Crockett</u>	Frank Hitchcock Murdock	Local Talent & Phil Phillips Co.	
Oct. 28	Political lecture			Gov. Luce
Oct. 29	Political lecture			Hon. Frank A. Dean, Hon. Jerome W. Turner
Nov. 7	"Sunny Side of Life"			Dr. James Hedley (lecturer)
Nov. 11-12	<u>Ben Hur</u> panorama & tableaux		Local Talent	
Nov. 25	<u>Othello</u>	William Shakespeare		Louis James
Nov. 27	<u>Two Orphans</u>	Barber		
Dec. 1			Cleveland's Magnificent Minstrels	
Dec. 9	<u>Alvin Joslin</u>			Charles L. Davis

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 9	<u>Alvin Joslin</u>			Charles L. Davis
Dec. 10	Vocal & instrumental music		Ovide Musin Concert Co.	
Dec. 12	<u>A Barrel of Money</u>		E. D. Stair Comedy Co.	
Dec. 15-20	15th-Queena 16th-Twixt Love and Duty 17th-Jim, the Penman 20th-Little Lord Fauntleroy		Holden Comedy Co.	
<u>1891</u>				
Jan. 1	<u>Uncle Tom's Cabin</u>		Sutton's Monster Double Uncle Tom's Cabin Co.	
Jan. 6	<u>The Broommaker of Carlsbad</u>	Isador Whitmark & Fred Hawkins		James Reilly
Jan. 8	Wrestling match			
Jan. 9	<u>Little Nuggets</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Jan. 13	Impersonations & Vocal Music			Leland Powers & Wife
Jan. 14	<u>Wanted, the Earth</u>			John Dillon
Jan. 16	<u>Crispa</u>			Louisa Letta
Jan. 26-28	<u>Great Metropolis</u>			
Feb. 3-4	<u>3rd-The Pretty Persian</u> <u>4th-The Mascott</u> plus six "skirt dancers"		Andrews Opera Co.	
Feb. 6	Ladies quartette			
Feb. 17	"Oraters & Oratory"		Ariel-Thomas Combination	Hon. Daniel Daugherty (lecturer)
Feb. 18	<u>The Fireman's Ward</u>			Ollie Redpath
Mar. 3	Wrestling match			
Mar. 12	<u>Chip of the Old Block</u>			
Mar. 17				Minnie Seward

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Mar. 23	<u>A Cold Day</u>			Perkins D. Fisher Carlotta
Apr. 6	Concert		MacLennan's Royal Edinburgh Concert Co.	
Apr. 8	"My War Experience"			Father Cooney (lecturer)
May 21	<u>Patience</u>		Local Talent	
Aug. 31	<u>The County Fair</u>		C. B. Jefferson, Klaw, and Erlanger Co.	
Sep. 15	<u>Social Session</u>	A. J. Sprague	D. J. Sprague Co.	
Oct. 1-4	<u>1st-Esmeralda</u> <u>2nd-A Midnight Call</u> <u>3rd-San Sanson</u> <u>4th-Forget-me-not</u>		Holden Comedy Co.	
Oct. 5-10	<u>5th-Fun by Express</u> <u>10th-The Fast Mail</u>		Rentfrow's Jolly Pathfinders	Gipsy Ward Coleman & Hayden
Oct. 15	<u>City Directory</u>	Donnelly, Girard, & Russell	Russell's Comedians	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Oct. 21	<u>A Rocky Mountain Waif</u>			Little Goldie
Oct. 27			Joslyn & Fitzpatrick Minstrels	Local Talent
Oct. 30	Quartette		Schuman Lady Quartette	
Nov. 6	<u>Evangeline</u>	Rice		Nellie McHenry
Nov. 11	<u>A Night at the Circus</u>			George R. Wendling (lecturer)
Nov. 18	"Saul of Tarsus"			Lottie Williams
Nov. 19	<u>New York Day by Day</u>			
Nov. 27-28			Baldwin Comedy Co.	
Dec. 10	<u>Kit, the Arkansaw Traveler</u>			Henry Chanfrau
Dec. 11	"Backbone"			Thomas Dixon, Jr. (lecturer)
Dec. 18	<u>Ole Olson</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 31	<u>Myrtle Ferns</u>	Joseph Clifton	Eunice Goodrich Co.	
<u>1892</u>				
Jan. 1-2	1st-Silver Spur 2nd-Hoop of Gold	Scott Marble	Eunice Goodrich Co.	
Jan. 9	<u>Wanted A Husband</u>		Eunice Goodrich Co.	
Jan. 12	<u>The Fat Men's Club</u>	J. C. Stewart		
Jan. 20	Concert		McGibeny Family	
Jan. 25	Vaudeville		Nye & Burbank Kings of Pathos & Humor	Bill Nye A. L. Burbank
Feb. 3	"Wellington & Napoleon"			Charles H. Caton
Feb. 10	<u>The Private Secretary</u>			H. Reeves Davies

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Feb. 11	<u>Uncle Tom's Cabin</u>		Stetson's Uncle Tom's Cabin Co.	
Feb. 20	"Abraham Lincoln"			Robert G. Ingersoll (lecturer)
Feb. 23	<u>Paul Kauvar</u>	Steele Mackaye	Eugene Robinson Co.	
Feb. 26	Leap Year Ball			
Feb. 27	"The License Liquor Traffic and its Atten- dant Evils"			A. B. Leonard (lecturer)
Feb. 29			Barlow Brothers Spectacular Minstrels	Billy Barlow James Barlow
Mar. 7	<u>Held by the Enemy</u>	William Gillette	Charles Frohman Co.	
Mar. 15	"Old Ocean, Our Slave & Master" plus stereoptican			Juno B. Demotle (lecturer)
Mar. 30	<u>Uncle Hiram</u>			Aaron H. Woodhull Troja Griswold
Apr. 7	Concert		Redpath Concert Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Apr. 22	Recitations Vocal & instrumental music			Mrs. F. C. Arthur (elocutionist)
May 11	<u>Little Nugget</u>			Herbert Cawthorn Barney O'Brady Drucie Gilmore
June 23	High School Commencement			
Sep. 26			Rentfrow's Jolly Pathfinders	
Oct. 1			Sprague Co.	
Oct. 11	<u>A Social Session</u>			
Oct. 17	<u>The Waifs of New York</u>			Lizzie Mulvey Imogene Washburn
Oct. 24	<u>A Model Husband</u>		John Dillon Co.	John Dillon
Nov. 1	Political Rally			
Nov. 16	<u>My Partner</u>			
Nov. 18	<u>A Night at the Circus</u>			Nellie McHenry
Dec. 14	"The Silver Crown or Born a King"			Russell H. Conwell (lecturer)

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 28	"Travels in Equatorial Africa"			Paul B. Du-Chailler (lecturer)
Dec. 30-31	Royal Marionettes		Wilbur & Rose Entertainment Co.	
<u>1893</u>				
Jan. 3	Concert		Fisk Jubilee Singers	
Jan. 5			Dago Co.	Blanche Howard
Jan. 27	"Around the World in a Man-o-War" also stereoptican			Roberts Harper (lecturer)
Feb. 2	Concert		Michigan U. Glee and Banjo Club	
Feb. 11	<u>The Flower Queen</u>		Local Talent	
Feb. 17	Recitations			Retta Kempton (elocutionist)
Feb. 22	Concert		Lotus Glee Club	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Mar. 22	"Up the Rhine and Over the Alps with a knapsack"			Henry C. Dane (lecturer)
Mar. 29	Opera and ballad music		Whitney Mockridge Co.	Whitney Mockridge
June 22	High School Commencement			
Sep. 5	<u>A Cracker Jack</u>			Carol Ezier Gus Weinburg
Sep. 20	<u>Faust</u>	Goethe		John Griffith
Sep. 27-29	<u>27th-A Western King</u>		Stevens & Slo-cum's Comedy Co.	Edwin A. Lee
Oct. 3	<u>The Old Homestead</u>			Denman Thompson
Oct. 9	Wrestling Match			
Oct. 21	<u>The Pretty Puritan</u>		The Boston Ideals	
Oct. 26	<u>The Police Patrol</u>			
Oct. 30	<u>Dorothy</u>		Andrews Opera Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Nov. 3	<u>The Substitute</u> <u>Pair of Kids</u>			Ezra Kendall
Nov. 9	<u>She</u>			
Nov. 15	<u>The Irish</u> <u>Statesman</u>			Carroll Johnson
Nov. 27	<u>The Wicklow</u> <u>Postman</u>			Eugene O'Rourke
Dec. 22	<u>The Man from</u> <u>Boston</u>			John L. Sullivan
<u>1894</u>				
Jan. 5	Camel Rides & midway			
Jan. 12	Concert		Couthoui Con- cert Co.	
Feb. 8	<u>A Model</u> <u>Husband</u>	John Dillon		John Dillon
Feb. 15	<u>The Power of</u> <u>the Press</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Mar. 9	<u>Mavourneen</u>		Augustus Pitou Co.	Chauncey Olcott
Mar. 16	<u>Rip Van Winkle (cuttings)</u>			Albert J. Sprague
Mar. 28	<u>My Colleen</u>	James A. Herne		Tony Farrell Harriet Hale
Apr. 4	<u>Oh, What a Night</u>	George Hoey	John T. Jackson	Charles A. Loder
Apr. 6	Concert		Michigan U. Glee & Banjo Club	
Apr. 17			Gorton's Minstrels	
May 15	<u>Jane</u>		Frohman Co.	
May 28	Concert		Local Talent	
June 8	<u>A Dress Rehearsal</u>		Local Talent	
June 14	<u>Uncle Tom's Cabin</u>		Daves' Uncle Tom's Cabin Co.	
July 17		John T. Jackson assumes management		
Aug. 3	Vaudeville		Lily Clay Gaiety Co.	
Aug. 24	Wrestling Match			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Aug. 27- Sep. 1	<u>27th-Our Strategists</u> <u>30th-Upside Down</u> <u>31st-Ten Nights in</u> <u>a Barroom</u> 1st-Uncle Ruben <u>Whittle (matinee)</u> <u>My Aunt Abby</u>		Angell's Comedy Co.	
Sep. 14	<u>The End of the World</u>			
Sep. 20	<u>Mascot, Up to Date</u>		Gilbert Comic Opera Co.	
Sep. 24-29	<u>24th-Brother</u> <u>Against</u> <u>Brother</u> <u>25th-The Outcasts</u>		Frank Tucker Comedy Co.	
Oct. 5	<u>Si Plunkard</u>	L. M. Boyer		Julius C. Burrows
Oct. 15	Lecture			
Oct. 17	"The White Queen"			Mrs. French- Sheldon
Oct. 24			Hi Henry's Minstrels	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Oct. 27	Lecture			Washington Gardner
Nov. 1	Political Lecture			Gov. Rich
Nov. 2	<u>Side Tracked</u>			
Nov. 5	<u>The Dazzler</u>			
Nov. 6	Concert		Maria Decca Concert Co.	
Nov. 15	<u>Charity Ball</u>		Frohman Co.	
Nov. 21	"The Man of Galilee"			George R. Wendling (lecturer)
Nov. 28	<u>The Hustler</u>			
Dec. 3	<u>Peck's Bad Boy</u>	W. Rhea Boezman		
Dec. 5			Cleveland's Minstrels	
Dec. 12	<u>Monbars</u>			Robert Mantell
Dec. 18	Concert		May Leggett Concert Co.	Lela Harlow
Dec. 20	Spiritualist			Anna Eva Fay

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 27	<u>Oh, What a Night</u>			
<u>1895</u>				
Jan. 10	<u>The New Dominion</u>		Frohman Co.	Clay Clement
Jan. 23	Concert		Hillsdale College Glee Club	
Jan. 26	Trained Dogs			Prof. Norris
Jan. 30	<u>Edgewood Folks Down in Injianny</u>		Alba Haywood Co.	Annie Dilloway
Feb. 8	"American Nuts; Cracked & Un- cracked"			Morgan Wood
Feb. 12	<u>Robin Hood</u>		Barnabee & MacDonald Opera Co.	
Feb. 15	"Philosophy of Wit & Humor"			Wallace Bruce (lecturer)
Feb. 23	<u>The Black Crook</u>			
Mar. 13	"Character Building"			Prof. DeMotte (lecturer)

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Mar. 15	<u>Charley's Aunt</u>		Frohman Co.	
Mar. 19	Concert		Temple Quartette	
Mar. 30	<u>Finnigan's Ball</u>	George Emarick		Murray & Mack Fanny Cohen
Apr. 5	<u>A Breezy Time</u>			Miss Webster
Apr. 17	<u>The Girl I Left Behind Me</u>		Frohman Co.	Silene Johnson
Apr. 22	Concert		Local Talent	
Apr. 23	Hallelujah Chorus		Local Talent	
Apr. 26	Lady Minstrels		Local Talent	
May 11	<u>The Two Johns</u>	J. S. Crossy		J. C. (Fatty) Stewart, Quinn Phillips
May-27- June 1	<u>27th-Tom Sawyer</u>			
June 24	Pianist			Prof. Wm. H. Sherwood
June 27	High School Commencement			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Aug. 20			Barlow Brothers Minstrels	
Sep. 2-7	<u>2nd-A Noble Sister</u>		Earl Burgess English Stock Co.	Marie Kinzie J. Knox Gavin
Sep. 9	"Personality"		Vincent-Streeter Co.	Judge Yaple
Sep. 23-28	<u>23rd-Father and Son</u> <u>24th-The Census</u> Taker <u>25th-Our Boys</u> <u>26th-Inshavogue</u> <u>27th-True as Steel</u> <u>28th-The Wicklow</u> Wedding			
Oct. 1	<u>Sowing the Wind</u>	Sydney Grundy	Frohman Co.	Percy Sharpe Mita Maynard
Oct. 5	<u>Si Perkins</u>			Richie Foy
Oct. 17	<u>Plays and Players</u> (vaudeville)			William C. Andrews
Oct. 24	<u>My Wife's Friend</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Oct. 29	Concert		Chicago Marine Band	Minnie Methot
Nov. 6	Concert		Andrews Chroal Union (local talent)	
Nov. 13	Readings and Recitations		Brooks & Macy	Fred Emerson Brooks
Nov. 15	<u>Faust</u>		Joseph Callahan Co.	
Nov. 20	<u>Thrilby</u>		Garrick Burlesque Co.	
Nov. 21	Concert		Alice Raym Concert Co.	
Nov. 22	<u>Killarney and the Rhine</u>			J. E. Toole
Nov. 25	<u>Outcasts of a Great City</u>		Frohman Co.	Daniel A. Kelly Edith Hall
Dec. 5	<u>Miss Harum Scarum</u>			Amy Lee Frank Doane
Dec. 14	Seance			Mysterious Oneida
Dec. 18	Lecture			William Crawford

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 24	<u>O'Hooligan's Masquerade</u>			
Dec. 31	Patriotic Entertainment		Local Talent	
<u>1896</u>				
Jan. 3	Concert		Michigan U. Glee, Banjo & Mandolin Club	
Jan. 8	Concert		White & Morgan Concert Co.	
Jan. 10	<u>Our Flats</u>	Emily Bancker	Frohman Co.	
Jan. 21	Violin Concert			Remenyi
Jan. 30	<u>The Wife</u>	David Belasco	Frohman Co.	Helen Stickland Ann Hutchinson
Feb. 6	Lecture			Sidney Thomas
Feb. 11	<u>Faust</u>			
Feb. 18	<u>A Bunch of Keys</u>		Morrison Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Feb. 26	<u>Tim, the Tinker</u>	John E. Brennan		
Mar. 2-7	<u>2nd-Man and Master</u>		Sackett Porter Co.	
Mar. 9	<u>Uncle Tom's Cabin</u>		Stetson's Uncle Tom's Cabin Co.	
Mar. 10	Lecture			John R. Clark
Mar. 18	Vaudeville		Howorth's Hibernica Band & Orchestra	
Mar. 23	<u>The Merchant of Venice</u>	William Shakespeare	Hanford Spencer O'Brien Co.	Nora O'Brien
Apr. 8	<u>The Fast Mail</u>			
Apr. 9	"Liberty of Man, Woman and Child"			Robert G. Ingersoll (Lecturer)
Apr. 20	"The Passion Play"			George Willard (lecture)
May 27	<u>A New Year's Reception</u>		Local Talent	
Aug. 17-18	Concert		Mexican Troubadours	
Sep. 16	Lecture			Timothy E. Tarsney

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Sep. 21-26	<u>21st-The Princess in Patches</u>		Jessie Mae Hall Co.	Jessie Mae Hall
Oct. 8	<u>Si Plunkard</u>			Frank E. McNish Rose Leland
Oct. 13	Political Lecture			William Alden Smith
Oct. 14	Concert		Heberlein Grand Concert Co.	
Oct. 21	Political Lecture			Hon. J. J. Desmond
Oct. 27	Lecture			Albion W. Tourgee
Oct. 30	Political Lecture			Senator J. C. Burrows
Nov. 6	<u>In Old Kentucky</u>			
Nov. 9	Recitations			Mixx Hext
Nov. 14	<u>A Straight Tip</u>		Henderson's Comedians	
Nov. 26	<u>South Before the War</u>	Henry Martell		

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 4	<u>Julius Caesar</u>	William Shakespeare		Thomas W. Keene Charles B. Hanford
Dec. 29	Band Concert		Local Talent	
<u>1897</u>				
Jan. 20	<u>Wang</u>	Albert Hart		
Feb. 2	<u>The Limited Mail</u>			
Feb. 5	<u>Trial by Jury</u> <u>Editha's Burglar</u>	Augustus Thomas		
Feb. 12	<u>Fast Mail</u>	Lincoln J. Carter		
Mar. 15	Stereoptican Lecture "Hard Times, Their Cause and Cure"			Charles Hampton
Mar. 18	Concert		Sousa Band	
Apr. 1	Concert		New York Male Quintette	
Apr. 3	<u>Eight Bells</u>		John Byrne Troupe	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Apr. 3	<u>Eight Bells</u>		John Byrne Troupe	
Apr. 12-14	12th-military scenes 13th-U.S. life 14th-fire depart- ments in action		Lemaire's Cinematoscope	
May 17-19	<u>17th-A Sure Thing</u>		Lyceum Entertain- ment Co.	
May 27	<u>A New Year's Re- ception</u>		Local Talent	
June 25	High School Commencement		Local Talent	
July 7	<u>Mr. Bob</u>		Ed. F. Davis' Mammoth Minstrels	
Aug. 30			Columbian Comedy Co.	
Sep. 2-3	<u>2nd-The Slaves of Money</u> <u>3rd-The Volunteer</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Sep. 20-25	<u>20th-The Black Flag</u>		Columbian Comedy Co.	W. J. Knox Gaven Jennie Platt
Sep. 29	<u>Hamlet</u>	William Shakespeare		Walker Whitesides
Oct. 22	<u>The Three Guardsmen</u>			Paul Cazeneuve
Oct. 25	<u>In Atlantic City</u>	Frank M. Wills		
Nov. 3	<u>Bells of Shandon</u>			John J. McGinners
Nov. 15			Clifton & Hurlbut's Consolidated Minstrels	
Nov. 20	<u>Larrigan's Ball</u>			Hosie Stevens Frank Budd
Nov. 27	Concert		Chicago Marine Band	
Dec. 7	<u>Madame Sans Gene</u>	Sardou		Kathryn Kidder Gustave Frankel
Dec. 21	<u>The Isle of Champagne</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
<u>1898</u>				
Jan. 5	<u>At the French Ball</u>			Fanny Rice
Jan. 13	<u>In Gay Paris</u>			
Jan. 21	<u>The Last Stroke</u>			
Jan. 28	<u>A Trip to the City</u>			
Feb. 7	<u>Faust</u>		Griffith & Co.	
Feb. 11	<u>The Nancy Hanks</u>	Frank Tanne- hill, Jr.		Marie Jansen
Feb. 21			Field's Minstrels	
Feb. 22	<u>Mr. Bob A Capital Joke</u>		Local Talent	
Feb. 27	<u>Shore Acres</u>	James A. Herne		
Mar. 4	<u>Grimes' Cellar Door</u>	James B. Mackie		James B. Mackie

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Mar. 8	<u>The Tornado</u>		Lincoln J. Carter's Mammoth Scenic Productions	
Mar. 15	<u>The Hearthstone</u>	James A. Herne		Tony Farrell Bertha Welby
Mar. 22	<u>A Breezy Time</u>			
Mar. 28	<u>Other People's Money</u>	Edward Owings Towne	Hoyt's Madison Square Co.	Hennessy Leroyle
Apr. 18	<u>Other People's Money</u>		Hoyt's Madison Square Co.	Hennessy Leroyle
Apr. 21	<u>Uncle Tom's Cabin</u>		Stetson's Double Monster Uncle Tom's Cabin Co.	
Apr. 25-30			J. Knox Gavin Co. (Columbian Comedy Co.)	
May 16-21	<u>25th-Black Flag</u>			
	<u>16th-Felicia</u> <u>20th-The Heart of Cuba</u>			
June 8	Scenes from the war--animotoscope views		Courtenay Morgan	Courtenay Morgan

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
June 9	<u>Uncle Josh</u>		Local Talent	
June 18	<u>Joshua Simpkins</u>			
June 23	High School Commencement			
July 21	Concert		Davis Concert Co.	
Aug. 23	Held by <u>the Enemy</u>			
Sep. 5-10	Stock company			
Sep. 26	<u>Uncle Josh</u>		Local Talent	
Sep. 30	<u>Si Plunkard</u>			
Oct. 7	<u>How Hopper Was Side Tracked</u>			Jule Walters
Oct. 13	Concert		Schumann Grand Concert Co.	
Oct. 24	<u>On the Wabash</u>			Abe Early Esther Early
Oct. 31	<u>Faust</u>		Porter J. White Co.	
Nov. 3	Political Lecture			J. C. Burrows

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Nov. 15	<u>Casey's Wife</u>		Mike Murphy Co.	
Nov. 26	<u>El Captain</u>	John P. Sousa		William C. Mandeville
Nov. 27	Concert		Bendix Grand Concert Co.	
Dec. 29	<u>Shanty Town</u>			
<u>1899</u>				
Jan. 4	<u>Finnigan's Dali</u>			
Jan. 9	Vocal Concert			Harold Jarvis
Jan. 14	Cinematograph		Kline's Lumiere Cinematograph	
Jan. 27	<u>An Enemy to the King</u>		E. H. Sothern Co.	John Griffith
Feb. 2	<u>Secret Warrant</u>			Robert Mantell
Feb. 9	<u>1472</u>		Erlanger & Klaw Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Feb. 25	<u>The Princess of Madagascar</u>	Jule Walters	Haverly's American/ European Minstrels	
Mar. 7	<u>Side Tracked</u>			
Mar. 15	<u>1472</u>		Erlanger & Klaw Co.	
Mar. 25	<u>The Sleeping City</u>			
Apr. 8	<u>A Black Mother or, Nat Goodwin Turned Up</u>		American Produc- tion Co.	
Apr. 25	<u>A Night at the Circus</u>		Rice & Flaherty Co.	
May 3	<u>Ermine</u>		Local Talent	
May 10	<u>The Call of Us</u>			Jean Mawson
May 16	Concert		Children's Concert Co.	
May 22-27	22nd-True as <u>Steel</u> 26th-A Hot Time <u>in the Old</u> <u>Town</u>		Bryan's Comedians	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
May 30	"Camp life among the members of Co. A"		Local Talent	
Aug. 25	<u>A Breezy Time</u>			Bart Tibbits
Aug. 27	funeral			
Sep. 4-9	vaudeville + <u>4th-The Black Flag</u> <u>8th-Michael Strogoff</u>		Bryan's Comedians	J. J. Owen Katharine Standish
Sep. 20	<u>Darkest Russia</u>			
Sep. 25	<u>The Dagger and the Cross</u>			Robert Mantell
Oct. 2	<u>Faust</u>			
Oct. 9	<u>The Finish of Mr. Fresh + vaudeville</u>		Porter J. White Co.	Porter J. White

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Oct. 16-21	vaudeville + shadowgraph + 16th-The World 17th-The Smugglers 18th-MISTIC Mountain 19th-The Cannon Ball Express 20th-The Little Detective 21st-Chain Lightning	Robert J. Donnelly	Anderson Theatre Company	Tot Young Mac Bradley
Oct. 30	<u>Shannon of the Sixth</u>			
Nov. 3	<u>The Stowaway</u>			
Nov. 8	<u>The Three Musketeers</u>	John Griffith	Frohman Co.	
Nov. 22	<u>Hermann the Great</u> + vaudeville			
Nov. 30	Vivograph Graphophone			
Dec. 14	<u>A Texas Steer</u>	Charles Hoyt		
Dec. 18	Lecture			Frances Clement Kelley

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 22	<u>Uncle Seth Haskins</u>			
Dec. 28			The Corsican Brothers	Harrison J. Woolfe
<u>1900</u>				
Jan. 4	<u>Brown's in Town</u>			
Jan. 10	vaudeville		McIntyre & Heath's Comedians	
Jan. 22	<u>Humpty Dumpty</u>			
Feb. 1	Concert		Boston Ladies Symphony Orchestra	
Feb. 2	<u>A Day and A Night</u>		Hoyt Productions	
Feb. 8	<u>A Temperance Town</u>		Hoyt Productions	Richards & Canfield
Feb. 13	"Evening at the Opera House" pantomime & recitation		Local Talent	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Feb. 16	<u>My Friend from India</u>	Du Sanchet	Bijou Theatre Co.	Walter Perkins Smyth & Rice's Comedians
Feb. 22	Concert		Sousa Band	
Feb. 28	<u>Finnigan's 400</u>		Murray & Mack Co.	
Mar. 8	<u>A Lucrative Liar</u>			Harrison J. Woolfe
Mar. 12	Exhibition Pas- sion Play & Pope Leo XIII		Norton-Gibbs Co.	
Mar. 14	<u>Sapho</u>	W. Clyde Fitch		Frank Lander Alberta Gallatin
Mar. 22	<u>The Liars</u>	Henry Arthur Jones	Empire Theatre Co.	Otis Skinner
Mar. 23	Lecture			Thomas McClary
Mar. 27-28	<u>A Man of Mystery</u>			
Mar. 30	Concert		Ariel Quartet Co.	
Apr. 3	<u>Hearts of the Blue Ridge</u>	Hal Reid		Dorothy Lewis
Apr. 19			Hi Henry's Min- strels	
May 4	<u>Rip Van Winkle</u>			Joseph Sprague

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
May 7-12	<u>7th-The Gales of Justice</u>		Clark & Wood Select Players	
June 21	High School Commencement			
Aug. 22	<u>Uncle Josh Spruceby</u>			
Aug. 28	<u>The Dairy Farm</u>	Eleanor Merion	James H. Wallack Co.	
Sep. 7	<u>The Christian</u>	Hall Caine	Liebler & Co.	Lionel Adams Julia Stuart
Sep. 12	<u>A Stranger in New York</u>		Hoyt Productions	
Sep. 17-22	<u>18th-A Noble Hero</u> <u>19th-After Twenty Years</u>		Standard Stock Co.	
Sep. 27	<u>A Trip to Chinatown</u>		Hoyt Productions	Harry Gilfoil Mable Montgomery
Oct. 6	Political Lecture			Rev. F. M. Aunks

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Oct. 6	Political Lecture			W. C. Warner
Oct. 16	<u>Under the Dome</u>			
Oct. 16	Political Lecture			Gov. Shaw (Iowa)
Oct. 19	<u>A Brass Monkey</u>		Hoyt Productions	Mazie Trumbull
Oct. 24	Political Lecture			Adlai Stevenson
Oct. 29	Republican Rally			A. T. Blus Senator Burrows
Oct. 31	<u>A Run on the Bank</u>	Ward & Vokes	E. D. Stair Co.	
Nov. 10	<u>Faust</u>		Porter J. White Co.	Porter J. White
Nov. 15	<u>Midnight in Chinatown</u> + vaudeville			
Nov. 23	<u>Mrs. B. O'Shaughnessy (wash lady)</u>		Tonny Sullivan	
Nov. 26	<u>The Rivals</u>	William Sheridan	Local Talent	
Nov. 28	<u>The Girl from Calcutta</u>			
Nov. 29	<u>La Tosca</u>		Theo Bromlay Co.	Fanny Davenport

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 4	<u>A Poor Relation</u>			Frank Keenan Maud Abbott
Dec. 6	Lecture			J. Wright Giddings
Dec. 11	Selections from <u>Faust, Trovatore,</u> <u>Aida, Carmen</u>		Innes Concert	
Dec. 15	<u>Uncle Tom's Cabin</u>			
Dec. 27	Minstrel Show			Local Talent
<u>1901</u>				
Jan. 3	<u>What Happened to Jones</u>	Broadhurst		
Jan. 9	Concert		Oxford Musical Club	
Jan. 15	Concert			Wrightson Warner
Jan. 19	<u>Finnigan's Ball</u>			
Jan. 22	<u>Alvin Joslin</u>		Murray & Mack's Comedians	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Jan. 26	Concert		Fadette Ladies Orchestra	
Feb. 5	<u>Next Door</u>		The Royer Brothers	
Feb. 8	<u>Nevada, or the Lost Mine</u>		Local Talent	
Feb. 11	<u>A Day and a Night</u>		Hoyt Productions	
Feb. 15	<u>Humpty Dumpty</u>		Dickson & Mustard Co.	
Feb. 20	<u>Quo Vadis</u>		E. J. Carpenter Productions	
Mar. 8	Concert		Parker Concert Co.	
Mar. 26	Concert		Ottumwa Quartette	
Apr. 4	<u>Royal Box</u>		George S. Colline Co.	
Apr. 18	Vaudeville		Local Talent	
Apr. 26	Keller, the magician			
Apr. 29	<u>Chimes of Normandy</u>			
June 21	High School Commencement			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Sep. 17	McKinley Memorial Services			
Sep. 23	<u>Humbug</u>	Fred Marsden		
Sep. 30	<u>For Love's Sake</u>			Marie Methua Mable Strickland
Oct. 5	<u>Rip Van Winkle</u>			Thomas Jefferson
Oct. 10	<u>Uncle Tom's Cabin</u>		Al W. Martin Co.	
Oct. 16	<u>The Evil Eye</u> (vaudeville)		Victoria Troupe of Royal Dancers	
Oct. 24	<u>Si Plunkard</u>			
Oct. 26	Concert			Lenora Jackson (violinist)
Oct. 29	<u>The Span of Life</u>			The Donazattas
Oct. 31	<u>Humpty Dumpty</u>		Cornell Twentieth Century Humpty Dumpty Co.	Eddie McDonald
Nov. 7	<u>Humpty Dumpty</u>		Cornell Twentieth Century Humpty Dumpty Co.	Eddie McDonald
Nov. 11	Concert		Excelsior Enter- tainers	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Nov. 14	<u>Uncle Hez</u>			Frank Adams
Nov. 18	<u>The Girl in the Barracks</u>		R. A. Caskie Co.	
Nov. 21	<u>Faust</u>		Lewis Morrison Co.	
Nov. 25	Lecture			John B. DeMotte
Nov. 26	<u>Esmeralda</u>		Local Talent	
Dec. 2	<u>East Lynne</u>			Inez Forman J. F. Crosby, Jr.
Dec. 5	<u>Old Dan Tucker</u>			Dan Sherman
Dec. 11	Concert		Chicago Glee Club	
Dec. 18-19	<u>Prince of Egypt</u>		Local Talent	
Dec. 23	<u>Quo Vadis</u>		Whitney & Knowles Co.	
<u>1902</u>				
Jan. 4.	<u>King Dodo</u>		Castle Square Opera Co.	
Jan. 15	"The Moon in Fact and Fancy"			A. L. Colton (lecturer)

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Jan. 16	<u>The Little Vagrants</u>			
Jan. 21	<u>The King of the Opium Ring</u>		Schrode Brothers	
Jan. 22	Concert		Hahn Parke Ladies Quintette	
Jan. 28	<u>Richard Carvel</u>		Andrew Robson Co.	
Jan. 30	Concert		Elvie Burnett Concert Co.	
Feb. 3	<u>When We Were Twenty One</u>		Morris & Hall Co.	
Feb. 17	<u>Ostler Joe</u>			Spillman Riggs
Feb. 18	Lecture			Ralph Parlett
Mar. 13	Lecture			
Mar. 14	<u>Sporting Life</u>			
Apr. 1	<u>Waifs of New York</u>			Katie Emmett
Apr. 18	<u>Si Perkins</u>			
Apr. 28- May 3			Marks Brothers No. 1 Co.	Tom Marks

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
May '13	<u>Ten Nights in a Bar Room</u>		A. M. Palmer Co.	Verna Marie
May 19	<u>The Power Behind the Throne</u>			Katherine Willard
May 27	<u>The Snowball</u>		Local Talent	
June 11-14	<u>11th-The Two Kids</u> <u>12th-The Irish Hero</u> <u>13th-Two Little Rogues</u> <u>14th-All a Mis-take</u>		Shannon Comedy Co.	
June 19	<u>High School Commencement</u>			
Aug. 13	<u>A Royal Slave</u>		Bennett Co.	
Aug. 18-23	<u>18th-Madam Satan</u> <u>19th-The Trouble of Mr. Tumble</u> <u>20th-His First Love</u> <u>21st-My Uncle From India</u> <u>22nd-Wolves of New York</u>		Royal Theatre Co.	William Mack Maude Leone

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
	<u>23rd-A Guilty Mother</u>			
Aug. 28	<u>Si Plunkard</u>			J. C. Lewes
Sep. 3	<u>Two Married Men</u>			S. S. Simpson
Sep. 15-17	<u>The Globe Trotter</u>	Louis DeLange		Wright Huntington
Sep. 22	<u>The Kermis</u>		Local Talent	
Sep. 25	<u>Lover's Lane</u>	Wm. Clyde Fitch		
Sep. 29- Oct. 4	<u>29th-My Oriental Friend</u>		Akerstrom Comedy Co.	
Oct. 8	<u>Rip Van Winkle</u>			Thomas Jefferson
Oct. 13	<u>The World's Monarchs of Magic</u>		Busch-Devere Co.	
Oct. 17	<u>The Power Behind the Throne</u>			Katherine Willard
Oct. 23-25	comic opera and vaudeville		Wilbur Opera Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Oct. 30	<u>Old Jed Prouty vaudeville</u>			
Nov. 3	<u>David Harrum</u>		Julius Cahn Co.	
Nov. 6	<u>The Prisoner of Zenda</u>			Thomas B. Alexander
Nov. 7	Lecture			C. B. Landis
Nov. 10	<u>Gypsy Jack</u>			Willis Granger
Nov. 22	<u>Way Down East</u>			
Nov. 25	<u>The County Fair</u>			Neil Burgess
Nov. 27	<u>American Gentleman</u>			George Hathaway
Dec. 2	<u>Next Door & vaudeville</u>			George D. Mel- ville
Dec. 10	<u>Foxy Grandpa</u>	William A. Brady		
Dec. 25	<u>A Standard Article</u>			Alma Stirling

1903

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Jan. 3	<u>Kidnapped in New York</u>			Barney Gilmore
Jan. 29	<u>The Evil Eye</u>			Armstrong's Elec- tric Ballet
Feb. 3	<u>The Liberty Belles</u>	Harry B. Smith	Frank Hennessy Co.	
Feb. 7	<u>The Dagger and the Cross</u>			Robert B. Mantell
Feb. 12	<u>Foxy Quiller</u>		Joseph Harris Co.	Richard Golden
Feb. 16	<u>Florodora</u>			
Feb. 23-28	<u>23rd-Cheek</u>			Nellie Kennedy
Mar. 6	<u>The Span of Life</u>			The Donazettas
Mar. 10	<u>Just Struck Town and side show</u>			
Mar. 16	<u>Uncle Tom's Cabin</u>		Stetson's Uncle Tom's Cabin Co.	
Mar. 31	<u>Sporting Life</u>			
Apr. 6	<u>Devil's Auction</u>		Charles H. Yale Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Apr. 13	Occult phenomena			Hermann the Great
May 16			John W. Vogel's Big Minstrels	
May 25-30			Glasgow Stock Co.	
	25th-A <u>Man of Mystery</u>			
	26th-Knobs O' Tennessee			
	27th-A <u>House of Too Much Trouble</u>			
	28th-Georgia Ross			
	29th-Tracy the Bandit			
	30th-The Young Wife + vaudeville			
Aug. 19	<u>A Royal Slave</u>			
Aug. 24-29			Hunt's Imperial Stock Co.	Kate Fitzgibbon
	24th-A <u>Little Sinner</u>			
Sep. 2	<u>Uncle Tom's Cabin</u>		Al W. Martin's Uncle Tom's Cabin	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Sep. 7	<u>Si Plunkard</u>			J. C. Lewis
Sep. 11	<u>The Irish Pawnbrokers</u>			McCabe & Mack Mazie Trumbull
Sep. 15-16	<u>Caught in the Webb</u>			
Sep. 28- Oct. 3	<u>28th-For Love and Honor</u> <u>29th-Cast Adrift</u> <u>30th-Rip Van Winkle</u> <u>1st-The Bondman</u> <u>2nd-A Romance of the South</u> <u>3rd-Colleen Bawn</u>		Carner Stock Co.	J. M. Carner
Oct. 6	<u>On the Bridge at Midnight</u>			George Klimt Alma Hearn
Oct. 12	<u>An Indiana Romance</u>		Sager Drama Co.	
Oct. 15			Monarch Minstrels	Billy Clark
Oct. 21	<u>Mason's Corner Folks</u>		Quincy-Adams-Sawyer Co.	
Oct. 29	<u>Princess Chic</u>		Kirk LaShelle Opera Co.	Vera Michelena

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Nov. 4	<u>A Montana Outlaw</u>		Warner & Aotman Co.	W. Allen Clarke
Nov. 10	<u>The Serenade</u>		The Bostonians	Gertrude Zimmer
Nov. 16	<u>When Knighthood was in Flower</u>		Julia Marlow Co.	Roselle Knott
Nov. 23-28	<u>23rd-A True Kentuckian</u> <u>24th-In Convict Stripes</u> <u>25th-Colorado</u> <u>26th-For Position and Honor</u> <u>27th-Ohio Kids</u> <u>28th-A Path of Vengeance + vaudeville</u>		Rodney Stock Co.	Miss Vane Calvert
Dec. 2	<u>Ghosts</u>	Henrik Ibsen		Mary Shaw
Dec. 3	<u>Miss Bob White</u>		Willard Spencer's Comedy Opera Co.	Mary Bouton
Dec. 9	<u>The Girl and the Judge</u>			Eleanor Montell
Dec. 11	<u>The Convict's Daughter</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 18	<u>As You Like It</u>	William Shakespeare	Ernest Shipman Co.	Camilla Reynolds
Dec. 24	<u>When Johnny Comes Marching Home</u>		Whitney Opera Co.	Blanche Boone
<u>1904</u>				
Jan. 1	<u>The Midnight Express</u>		Zeb & Zarrow Co.	
Jan. 9	<u>We Are King</u> plus stereoptican			Walker Whiteside
Jan. 19	<u>The Johnstown Flood</u>			
Jan. 22	Lecture			Dr. Thomas E. Green
Jan. 24	Lecture			E. M. Laycock
Jan. 28	<u>The Pumpkin Husker</u>	Lawrence Russell		
Feb. 2	<u>Down and Up</u>		Heckman Bros. Co.	
Feb. 4	<u>The Night Before Christmas</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Feb. 5	Concert		Katharine Ridge- way Concert Co.	
Feb. 17	<u>Hoity-Toity</u>		Weber & Field's Music Hall Co.	
Feb. 19	<u>The Great White Diamond</u>		Walter Fessler Co.	
Feb. 25	vaudeville		Sam T. Jack's Burlesque Co.	Mabel Hazelton
Mar. 10	<u>The Head Waiters</u>			Joe Kelly
Mar. 11	Lecture			Russell H. Conwell
Mar. 12	<u>Ten Nights in a Bar Room</u>		Ogden's Co.	
Mar. 21-26	21st-Little <u>Alabama</u> 22nd-The Silver <u>Dagger</u> 23rd-A Quaker <u>Wedding</u> 24th-The Sleeping <u>City</u>		Myrkle-Hardner Stock Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Mar. 29	<u>25th-Angel of the Alley</u> <u>26th-Secret Dis- patch + vaudeville</u>		Kilroy & Britton Co.	
Apr. 4	<u>Two Merry Tramps</u>		Wood and Ward Co.	
Apr. 7	<u>A Run on the Bank</u>			
Apr. 11	<u>A Country Kid</u>		Whittaker & Hicks Co.	
Apr. 14	<u>The Fighting Parson</u>			Wilber Higby
Apr. 26	<u>Chinese Honeymoon</u>			John E. Henshaw Edmund Lawrence
Apr. 29	<u>Legally Dead</u>		The Shannon Family	
May 5			Vogel's Big Minstrels	
May 19	moving pictures		Lyman H. Howe Co.	
May 23	<u>Taming of the Shrew</u>	William Shakespeare		Charles Hanford Marie Dorfnaek

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
May 30-31	<u>30th-Camille</u>	Alexandre Dumas, <u>Fils</u>		Cora Van Tassell
31st-Little Pard's	<u>Mystery of the Black Crab</u>			
June 6-11	6th-Woman Against	Henderson Stock Co.		
	<u>Woman</u>			
	7th-A Man of Mys-			
	<u>tery</u>			
	8th-Lost in New			
	<u>York</u>			
	9th-A Romance of			
	<u>the South</u>			
	10th-Dr. Jekyll and			
	<u>Mr. Hyde</u>			
	11th-The Younger			
	<u>Brothers</u>			
June 20-25	20th-The Two Or-	Maynard's American	Dramatic Co.	
	<u>phans</u>			
	21st-Adrift in			
	<u>New York</u>			
	22nd-East Lynne			
	23rd-Two Fools Met			
	<u>24th-Camille</u>			
	25th-The Country			
	<u>Girl (matinee)</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Aug. 1	<u>A Royal Slave</u>		Gordon & Bennett Co.	Eunice Murdock
Aug. 5	<u>Missouri</u>			
Aug. 17-22	17th- <u>In the Service of Man-kind</u>			
	18th- <u>The Counte of Monte Cristo</u>	Alexander Dumas, Fils		
	19th- <u>A True Born American</u>			
	20th- <u>The Church Across the Way</u>			
	21st- <u>Robert Emmett</u>			
	22nd- <u>Beyond the Atlantic (matinee) Shadows of Greater New York</u>			
Aug. 25	<u>The Moonshiner's Daughter</u>		Mann, Buhler & Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Aug. 29	<u>A Devil's Lane</u>			Elmore Sisters
Sep. 3	<u>Ten Nights in a Bar Room</u>		Mit Hell Lawmann Co.	
Sep. 9	<u>The Holy City</u>		Gordon & Bennett Co.	Raymond Gilbert
Sep. 17	<u>Humpty Dumpty</u>			
Sep. 22	<u>Under Southern Skies</u>	Lottie Blair Parker		
Sep. 27	<u>A Chicago Trump + vaudeville</u>			Edward Delaney
Oct. 6	<u>Faust</u>		Porter J. White Co.	Porter J. White Olga Verne
Oct. 10	<u>The Princess Chic</u>			Kirke LaShelle Julian Edwards
Oct. 18	<u>Rudolph and Adolph</u>			Emily Curtis
Oct. 26	<u>Younger Brothers</u>			Alvin Wychoff Percy Herbert
Nov. 2	<u>Was She to Blame</u>		Juno Barrett Co.	
Nov. 7-12			John A. Himmelein's Imperial Stock Co.	

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
	<u>7th-The Lost Paradise</u>			
	<u>8th-To Be Buried Alive</u>			
	<u>9th-Roanoke</u>			
	<u>10th-East Lynne</u>			
	<u>11th-The King of the Desert</u>			
	<u>12th-The Dark Side of a Great City</u>			
Nov. 16	<u>Way Down East</u>		Joseph R. Grismer Co.	
Nov. 21	<u>Home Lights</u>		Local Talent	
Nov. 24	<u>Hamlet</u>			Harrison J. Wolfe, Augusta True
Nov. 29	<u>Cousin Kate</u>			Roselle Knott
Dec. 1	<u>David Harum</u>		Julius Cahn Co.	
Dec. 5	<u>Mistletoe Bough</u>		Local Talent	
Dec. 6	<u>The Vagabond Queen</u>		Local Talent	
Dec. 8	<u>The Best New England Land Story Ever Written</u>			

Date	Title or Type of Entertainment	Playwright	Company	Leading Performer(s)
Dec. 8	<u>Quincy Adams Sawyer</u>			
Dec. 12	<u>Arizona</u>	Augustus Thomas		
Dec. 16	<u>When the Bell Tolls</u>		Vale & Maur Co.	
Dec. 20	<u>Hooligan's Troubles</u>		Tyler Amusement Co.	
Dec. 26	<u>Thelma</u>			Claire Paige
Dec. 29	<u>Wedded but No Wife</u>	Maurice Fielding		Selma Herman

APPENDIX B

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 J. R. Adams--Dec. 8, 1883
 Lionel Adams--Sep. 7, 1900
 Frank Aiken--Feb. 16, 1884
 Laura Alberta--Apr. 3, 1883
 Louis Aldrich--Mar. 18, 1884
 Thomas B. Alexander--Nov. 6, 1902
 Viola Allen--Oct. 26, 1882
 William C. Andrews--Oct. 24, 1895
 Edwin Arnott--Sep. 3, 1884
 Mrs. F. C. Arthur--Apr. 22, 1892
 F. M. Aunks--Oct. 6, 1900
 Edwin J. Austin--July 6, 1885

Alice Baldwin--Sep. 3 & 4, 1883
 Billy Barlow--Feb. 29, 1892
 James Barlow--Feb. 29, 1892
 Aiden Benedict--Oct. 7, 1887; Oct. 21, 1889
 Francis Bishop--Dec. 12, 1885
 A. T. Blus--Oct. 29, 1900
 Helen Blythe--Apr. 30-May 1, 1890
 C. E. Bolton--June 3, 1889
 George W. Boniface--Nov. 16, 1886
 Marjorie Bonner--Feb. 14, 1885
 Jessie Bonstelle--Feb. 15, 1888; Sep. 23, 1890
 Blanche Boone--Dec. 24, 1903
 Mary Bouton--Dec. 3, 1903
 Mac Bradley--Oct. 16-21, 1899
 Prof. Briston--June 27-28, 1890
 Fred Emerson Brooks--Nov. 13, 1895
 Edwin Lee Brown--Apr. 1, 1883
 Wallace Bruce--Feb. 15, 1895
 Frank Budd--Nov. 20, 1897
 A. L. Burbank--Jan. 25, 1892
 Bob Burdette--Feb. 7, 1890
 Neil Burgess--Nov. 25, 1902
 John Burleigh--Feb. 26, 1887
 Julius C. Burrows--Oct. 15, 1894; Oct. 30, 1896; Nov. 3,
 1898; Oct. 29, 1900
 J. W. Burton--Sep. 11, 1883
 L. L. Burton--Mar. 10, 1885

Jennie Calee--Nov. 28, 1882
 Jennie Calif--Jan. 17, 1884
 Miss Vane Calvert--Nov. 23-28, 1903
 Carlotta--Mar. 23, 1892

J. M. Carner--Sep. 28-Oct. 3, 1903
 J. W. Carner--Feb. 23-29, 1885; Apr. 16-21, 1888
 Charles H. Caton--Feb. 3, 1892
 Herbert Cawthorn--May 11, 1892
 Paul Cazeneuve--Oct. 22, 1897
 Ella M. Chamberlain--Dec. 8, 1884
 Henry Chanfrau--Dec. 10, 1891
 C. W. Charles--Nov. 28, 1882
 John R. Clark--Mar. 7, 1890; Mar. 10, 1896
 W. Allen Clarke--Nov. 4, 1903
 Estelle Clayton--Dec. 16, 1899
 Clay Clement--Jan. 10, 1895
 Fanny Cohen--Mar. 30, 1895
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 H. Conulius--Mar. 28, 1890
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 Father Cooney--Apr. 8, 1891
 Seth Crane--Mar. 20, 1883
 Rev. George Cravens--Dec. 17, 1887
 William Crawford--Dec. 18, 1895
 Andre Criston--Mar. 9, 1885
 F. F. Crosby, Jr.--Dec. 2, 1901
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Laura Dainty--Feb. 16, 1884; Nov. 22, 1884
 Henry C. Dane--Mar. 22, 1892
 Hon. Daniel Daugherty--Feb. 17, 1891
 E. L. Davenport, Jr.--Apr. 3, 1883
 Fanny Davenport--Nov. 29, 1900
 H. Reeves Davies--Feb. 10, 1892
 Charles L. Davis--Apr. 5, 1884; Dec. 29-30, 1886; Dec. 9, 1890
 Julia Davis--Oct. 23, 1883
 Hon. Frank A. Dean--Oct. 29, 1890
 Edward Delaney--Sep. 27, 1904
 Juno B. Demotie--Mar. 15, 1892
 John B. DeMotte--Mar. 13, 1895; Nov. 25, 1901
 Alice Deprey--July 4, 1883
 J. J. Desmond--Oct. 21, 1896
 Anna E. Dickinson--Oct. 4, 1888
 John Dillon--July 13, 1883; Jan. 14, 1891; Oct. 24, 1892;
 Feb. 8, 1894
 Annie Dilloway--Jan. 20, 1895
 Thomas Dixon, Jr.--Dec. 11, 1891
 Frank Doane--Dec. 5, 1895
 The Donazattas--Oct. 29, 1901; Mar. 6, 1903
 Marie Derimak--May 23, 1904

Paul B. DuChailier--Dec. 28, 1892
Lillian Dunston--Nov. 11, 1885

Abe Early--Oct. 24, 1898
Esther Early--Oct. 24, 1898
Julian Edwards--Oct. 10, 1904
Eda Eliel--Feb. 13, 1883
Sidney R. Ellis--Nov. 24, 1888
Elmore Sisters--Aug. 29, 1904
Blanch Emmet--Aug. 29, 1904
Grace Emmett--Sep. 9-10, 1890
J. K. Emmett--June 6, 1884
Katie Emmett--Apr. 1, 1902
Rose Eyttinge--Apr. 29, 1885
Carol Ezier--Sep. 5, 1893

Tony Farrell--Mar. 28, 1894; Mar. 15, 1898
Anna Eva Fay--Mar. 1, 1885; Dec. 20, 1894
Al. W. Felson--Apr. 4, 1885
Cora E. Ferris--Apr. 24, 1884
Perkins D. Fisher--Mar. 23, 1891
Kate Fitzgibbon--Aug. 24-29, 1903
Wm. H. Fitzgerald--Feb. 2, 1883
James P. Fleming--Mar. 21, 1889
Bishop Foley--Apr. 24-25, 1890
Inez Forman--Dec. 2, 1901
Evelyn Foster--Apr. 6, 1885
Richie Foy--Oct. 17, 1895
Sid C. France--Dec. 16, 1887
Gustave Frankel--Dec. 7, 1897
Mrs. French-Sheldon--Oct. 17, 1894

Alberta Gallatin--Mar. 14, 1900
Charles A. Gardner--Dec. 28, 1883; Nov. 5, 1888
Washington Gardner--Mar. 11, 1890; Oct. 27, 1894
J. Knox Gavin--Sep. 2-7, 1895; Sep. 20-25, 1897
J. Wright Giddings--Dec. 6, 1900
Raymond Gilbert--Sep. 9, 1904
Harry Gilfoil--Sep. 27, 1900
Barnie Gilmore--Jan. 3, 1903
Drucie Gilmore--May 11, 1892
Kate Glassford--Dec. 14-19, 1885
Richard Golden--Feb. 12, 1903
Dick Gorman--Dec. 1, 1886
J. Newton Gottsold--Apr. 23, 1883
John B. Gough--Nov. 26, 1884
Maud Granger--Oct. 28, 1886
Willis Granger--Nov. 10, 1902
Ada Gray--Jan. 23, 1884; Dec. 13, 1886; Dec. 12, 1889
Thomas E. Green--Jan. 22, 1904
John Griffith--Sep. 20, 1893; Jan. 27, 1899

Troja Griswold--Mar. 30, 1892

Carrie E. Hale--Feb. 5, 1889

Harriet Hale--Mar. 28, 1894

Edith Hall--Nov. 25, 1895

Jessie Mae Hall--Sep. 21-26, 1896

Charles Hampton--Mar. 15, 1897

C. Handyside--Mar. 12, 1885

Charles B. Hanford--Dec. 4, 1896; May 23, 1904

Edwin Hanford--Feb. 15, 1888; Dec. 19, 1888

Lela Harlow--Dec. 18, 1894

Roberts Harper--Jan. 27, 1893

George Hathaway--Nov. 27, 1902

J. J. Hayes--Feb. 5, 1884

Marie Haynes--Mar. 21, 1889

Mabel Hazelton--Feb. 25, 1904

Adell Hazlett--Nov. 5, 1888

Alma Hearn--Oct. 6, 1903

Dr. James Hedley--Nov. 7, 1890

John E. Henshaw--Apr. 26, 1904

Percy Herbert--Oct. 25, 1904

Selam Herman--Dec. 29, 1904

Hermann the Great--Apr. 13, 1903

Agnes Herndon--Nov. 24, 1882; Jan. 30, 1890

Miss Hext--Nov. 9, 1896

George S. Hickey--May 9-10, 1887

Wilbur Higby--Apr. 14, 1904

Charles Higgins--Mar. 28, 1890

L. C. Higgins--Oct. 23, 1883

Blanche Howard--Jan. 5, 1893

Wright Huntington--Sep. 15-17, 1902

Ann Hutchinson--Jan. 30, 1896

Ida Hutten--Aug. 24, 1884

John E. Ince--Sep. 3-4, 1883

Robert G. Ingersoll--Feb. 20, 1892; Apr. 9, 1896

Lenora Jackson--Oct. 26, 1901

Louis James--Nov. 25, 1890

Janaushek--Feb. 17, 1888; Mar. 13, 1890

Marie Jansen--Feb. 11, 1898

Harold Jarvis--Jan. 9, 1899

Thomas Jefferson--Oct. 5, 1901; Oct. 8., 1902

Carroll Johnson--Nov. 15, 1893

Sadie Johnson--Feb. 6, 1883

Silene Johnson--Apr. 17, 1895

Emily Kean--Mar. 11, 1886

Frank Keenan--Dec. 4, 1900

Thomas Keene--Apr. 9, 1883; May 15, 1885; Dec. 4, 1896

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 Daniel A. Kelly--Nov. 25, 1895
 Joe Kelly--Mar. 10, 1904
 Retta Kempton--Feb. 17, 1893
 Ezra Kendall--Nov. 3, 1893
 George Kennan--Apr. 5, 1889
 Nellie Kennedy--Feb. 23-28, 1903
 Alberta Kern--Apr. 7, 1890
 Kathryn Kidder--Dec. 7, 1897
 Wallace King--Feb. 4, 1887
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 Frank Lander--Mar. 14, 1900
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 John Lawrence--Sep. 18, 1885
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 J. C. Lewis--Sep. 7, 1903
 Jeffreys Lewis--Apr. 23, 1883
 Louisc Llewellyn--Oct. 7, 1898
 Maude Leone--Aug. 18-23, 1902
 J. C. Lewes--Aug. 28, 1902
 Thomas Lisbourne--Oct. 13, 1883
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 Charles A. Loder--Apr. 4, 1894
 Lena Loeb--Apr. 28-29, 1890
 Sam Lucas--Feb. 4, 1887

Lewis A. Mabb--Dec. 23-28, 1889
 B. McAuley--Sep. 12, 1884
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 Thomas McClary--Mar. 23, 1900
 A. W. F. McCollin--Oct. 20, 1885
 Eddie McDonald--Oct. 31, 1901; Nov. 7, 1901
 John J. McGinnus--Nov. 3, 1897
 Nellie McHenry--Nov. 11, 1891; Nov. 18, 1892
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 William Mack--Aug. 18-23, 1902
 James B. Mackie--Mar. 4, 1898

J. H. McLaughlin--Mar. 10, 1884
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 Stanley Macy--Apr. 13-14, 1885
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 Robert Mantell--Apr. 17, 1889; Dec. 12, 1894; Feb. 2, 1899;
 Sep. 25, 1899; Feb. 7, 1903
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 Paulene Markham--Nov. 19, 1887
 Tom Marks--Apr. 28-May 3, 1902
 Nellie Marr--Mar. 21, 1889
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 Lawrence Marston--Nov. 11, 1885
 Jean Mawson--May 10, 1899
 Mita Maynard--Oct. 1, 1895
 George D. Melville--Dec. 2, 1902
 Millie Method--Oct. 29, 1895
 Marie Methua--Sep. 30, 1901
 Vera Michelena--Oct. 29, 1903
 Jahu DeWitt Miller--Oct. 25, 1889
 George C. Miln--Apr. 12, 1886
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 Whitney Mockridge--Mar. 29, 1893
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 Eleanor Montelli--Dec. 9, 1903
 Adelaide Moore--Oct. 4, 1886
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 Casey Norris--Aug. 29, 1885; Jan. 26, 1895
 Rev. Robert Nourse--Mar. 6, 1888; Nov. 23, 1888
 Bill Nye--Jan. 25, 1892

George Ober--Aug. 28, 1889
 Barney O'Brady--May 11, 1892
 Nora O'Brien--Mar. 23, 1896
 Augusta Ohestiam--Feb. 17, 1890
 Chauncey Olcott--Mar. 9, 1894
 Eugene O'Rourke--Nov. 27, 1893
 J. J. Owen--Sep. 4-9, 1899
 J. A. Owens--Mar. 12, 1885

Claire Paige--Dec. 26, 1904
 Ralph Parlett--Mar. 13, 1902

Charles T. Parsloe--Mar. 18, 1884
 Walter Perkins--Feb. 16, 1900
 Edmund T. Phelan--Mar. 18, 1889
 Quinn Phillips--May 11, 1895
 Jennie Platt--Sep. 20-25, 1897
 J. C. Podgett--Sep. 18, 1886
 Helen Potter--Apr. 24, 1883
 Leland Powers--Dec. 30, 1889; Jan. 13, 1891

 Daisy Ramsden--Feb. 2, 1883; Sep. 11, 1883
 John W. Ransome--Apr. 26, 1889
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 J. N. Rentfrow--Oct. 17, 1882
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 D. W. Robertson--Feb. 5, 1884
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 Sol Smith Russell--Apr. 8, 1884; Apr. 8, 1886; Jan. 16, 1888

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 Alfred L. Schwartz--July 6, 1885
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 Gov. Shaw--Oct. 16, 1900
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 Dan Sherman--Dec. 5, 1901
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 Oscar Sisson--Nov. 26, 1885
 Otis Skinner--Mar. 22, 1900
 Frank W. Smith--Nov. 5, 1889
 Sid Smith--Sep. 3, 1884
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 Albert J. Sprague--Mar. 16, 1894
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 Bosie Stevens--Nov. 20, 1897
 Mate Stevens--Dec. 23-28, 1889
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 Alma Stirling--Dec. 25, 1902
 Mable Strickland--Sep. 30, 1901
 Carrie Stuart--Apr. 14, 1883
 Julia Stuart--Sep. 7, 1900
 John L. Sullivan--Oct. 24, 1885; Dec. 22, 1893

Timothy E. Tarsney--Sep. 16, 1896
 Bessie Taylor--Mar. 16-17, 1885
 Fay Templeton--Mar. 20, 1883
 Sidney Thomas--Feb. 6, 1896
 Denman Thompson--Nov. 10, 1884; Oct. 3, 1893
 John Thompson--Jan. 1, 1890
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 Charles Erin Verner--Jan. 31, 1889
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 Gipsy Ward--Oct. 5-10, 1891
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 Wrightson Warner--Jan. 14, 1901
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The Globe Trotter--Sep. 15-17, 1902
Golden Hair and the Three Bears--Dec. 8, 1885
Grand Duchess--Oct. 9, 1886
Great Metropolis--Jan. 26-28, 1891
The Great White Diamond--Feb. 19, 1904
Grimes' Cellar Door--Mar. 4, 1898
A Guilty Mother--Aug. 23, 1902
Gypsy Jack--Nov. 10, 1902

Hamlet--Sep. 29, 1897; Nov. 24, 1904
Hans, the German Detective--Dec. 5, 1887
Hazel Kirk--Apr. 3, 1883; Feb. 24, 1885; Mar. 15, 1887
The Head Waiters--Mar. 10, 1904
The Heart of Cuba--May 20, 1898
Hearts of the Blue Ridge--Apr. 3, 1900
The Hearthstones--Mar. 15, 1898
Held by the Enemy--Mar. 7, 1892; Aug. 23, 1898
Hermann the Great--Nov. 22, 1899
Hooligan's Troubles--Dec. 20, 1904
A House of Too Much Trouble--May 27, 1903
The Hidden Hand--Dec. 25, 1882; Sep. 26, 1885
His First Love--Aug. 20, 1902
HMS Pinafore--Apr. 29, 1887
Hoity-Toity--Feb. 17, 1904
The Holy City--Sep. 9, 1904
Home Lights--Nov. 21, 1904
Hoop of Gold--Jan. 2, 1892
A Hot Time In the Old Town--May 26, 1899
How Hopper Was Side Tracked--Oct. 7, 1898
A Hugh Joke--Jan. 1, 1890
Humbug--Dec. 22, 1884; Mar. 17, 1886; Sep. 23, 1901
Humpty-Dumpty--May 3, 1883; Dec. 8, 1883; Mar. 28 & 30, 1885;
 Jan. 22, 1900; Feb. 15, 1901; Oct. 31 & Nov. 7, 1901;
 Sep. 17, 1904
The Hunchback--Nov. 24, 1883
The Hustler--Nov. 23, 1894

In Atlantic City--Oct. 25, 1897

- In Convict Stripes--Nov. 24, 1903
In Gay Paris--Jan. 13, 1898
In the Service of Mankind--Aug. 17, 1904
In the Swim--May 1, 1888
In Old Kentucky--Nov. 6, 1896
Ingomar--Feb. 26, 1885; May 5, 1885
Innocent Salt--Mar. 1, 1890
Inshavogue--Apr. 21, 1885; Aug. 31, 1886; Sep. 26, 1895
Interviews--Mar. 3, 1884
Iolanthe--Apr. 24, 1884
The Isle of Champagne--Dec. 21, 1897
The Irish Hero--June 12, 1902
The Irish Minstrel--Sep. 15, 1884
The Irish Pawnbrokers--Sep. 11, 1903
The Irish Statesman--Nov. 15, 1893
Iron Ring--Dec. 12, 1889
- Jack Cade--Dec. 8, 1886
Jane--May 15, 1894
The Jerseyman--Sep. 12, 1884
Jim, the Penman--Dec. 17, 1890
J.L.S.--Mar. 5, 1889
The Johnstown Flood--Jan. 19, 1904
Joshua Simpkins--June 18, 1898
Joshua Whitcomb--Nov. 10, 1884
Julius Caesar--Dec. 4, 1896
Just Struck Town--Mar. 10, 1903
- Karl--Dec. 28, 1883
Keep it Dark--Nov. 9, 1887
The Kermis--Sep. 22, 1902
Kerry Gow--Jan. 8, 1885
Kidnapped in New York--Jan. 3, 1903
Killarney and the Rhine--Nov. 22, 1895
The Kindergarten--Apr. 13-14, 1885; Dec. 4, 1885
King Dado--Jan. 4, 1902
The King of the Desert--Nov. 11, 1904
The King of the Opium Ring--Jan. 21, 1902
Kinks--Apr. 4, 1885
Kippler's Fortunes--Mar. 14, 1889
Kiss in the Dark--May 20 & 22, 1885
Kit, the Arkansas Traveler--Dec. 10, 1891
Knobs O' Tennessee--May 26, 1903
- La Belle Marie--Jan. 30, 1890
La Belle Russe--Apr. 23, 1883
Lady of Lyons--Oct. 4, 1886
The Lankashire Lass--June 25, 1904
Larrigan's Ball--Nov. 20, 1897
L'Article 47--Apr. 30, 1890
The Last Stroke--Jan. 21, 1898

La Tosca--Nov. 29, 1900
Legally Dead--Apr. 29, 1904
The Liars--Mar. 22, 1900
The Liberty Belies--Feb. 3, 1903
Lights O'London--May 20, 1890
The Limited Mail--Feb. 2, 1897
Little Alabama--Mar. 21, 1904
The Little Detective--Oct. 20, 1899
Little Lord Fauntleroy--Apr. 7, 1890; Dec. 20, 1890
Little Muffets--Jan. 7, 1884
Little Nuggetts--Nov. 26, 1885; June 8, 1887; Aug. 13, 1887;
 Jan. 8, 1889; Jan. 9, 1891; May 11, 1892
Little Pard's Mystery of the Black Craig--May 31, 1904
A Little Sinner--Aug. 24, 1903
Little Tycoon--Nov. 30, 1887
The Little Vagrants--Jan. 16, 1902
The Long Strike--Sep. 18, 1886
Lorley--Sep. 20, 1886; Dec. 20, 1887
Lost in New York--June 8, 1904
The Lost Paradise--Nov. 7, 1904
Lover's Lane--Sep. 25, 1902
A Lucrative Liar--Mar. 8, 1900
Lynwood--Oct. 28, 1886; Mar. 6, 1889

Macbeth--May 15, 1885; Mar. 13, 1890
McSorley's Inflation--Mar. 25, 1884
Madame Sans Gene--Dec. 7, 1897
Madame Satan--Aug. 18, 1902
Maid of Arian--Sep. 21-22, 1882
Man and Master--Mar. 2, 1896
The Man from Boston--Dec. 22, 1893
A Man of Mystery--Mar. 27-28, 1900; May 25, 1903; June 7, 1904
Marked for Life--Dec. 16, 1887
Married Life--May 13, 1885
Martha--Oct. 13, 1885
Mascott--Mar. 20, 1883; Feb. 2, 1888; Sep. 12, 1889; Feb. 4,
 1891
Mascott, Up to Date--Sep. 20, 1894
Mason's Corner Grocery--Oct. 21, 1903
Mavourneen--Mar. 9, 1894
Meg Merillies--Feb. 17, 1888
The Merchant of Venice--Mar. 23, 1896
A Messenger from Jarvis Section--Nov. 16, 1882; Sep. 17, 1883
Michael Strogoff--Oct. 12, 1888; Sep. 8, 1899
A Midnight Call--Oct. 2, 1891
The Midnight Express--Jan. 1, 1904
Midnight in Chinatown--Nov. 15, 1900
The Mighty Dollar--Mar. 17, 1887
Mikado--Oct. 20, 1885; Oct. 8, 1886; Feb. 4, 1888
Miss Bob White--Dec. 3, 1903

- Miss Harum Scarum--Dec. 5, 1895
Missouri--Aug. 5, 1904
Misteltoe Bough--Dec. 5, 1904
Mistic Mountain--Oct. 18, 1899
M'Liss--Nov. 28, 1882
A Model Husband--Oct. 24, 1892; Feb. 8, 1894
Monbars--Apr. 17, 1889; Dec. 12, 1894
A Montana Outlaw--Nov. 4, 1903
Monte Cristo--Sep. 3, 1886; Oct. 7, 1887
The Moonshiner's Daughter--Aug. 25, 1904
Moselle--Sep. 22, 1885
Mother's Love--May 1, 1890
A Mountain Pink--Feb. 16, 1884; Nov. 22, 1884; Oct. 1, 1887
Mr. Bob--July 7, 1897; Feb. 22, 1898
Mrs. B. O'Shaughnessy--Nov. 23, 1900
Much Ado About Nothing--Dec. 3, 1888
Mugg's Landing--Dec. 12, 1885
My Aunt Abbey--Sep. 1, 1894
My Aunt Bridget--Jan. 27, 1888
My Colleen--Mar. 28, 1894
My Friend from India--Feb. 16, 1900; Aug. 21, 1902
My Husband--Dec. 13, 1888
My Oriental Friend--Sep. 29, 1902
My Partner--Mar. 18, 1884; Aug. 30, 1886; Nov. 16, 1892
My Wife's Friends--Oct. 24, 1895
Myrles Aron--Sep. 27, 1889
Myrtle Ferns--Dec. 31, 1891

The Naiad Queen--Mar. 28-31, 1888
Nan the Good-for-nothing--Sep. 28, 1883
The Nancy Hanks--Feb. 11, 1898
Neck and Neck--Oct. 1, 1886
Nevada--Feb. 8, 1901
The New Dominion--Jan. 10, 1895
A New Year's Reception--May 27, 1896; May 27, 1897
New York Day by Day--Nov. 19, 1891
Next Door--Feb. 5, 1901; Dec. 2, 1902
A Night at the Circus--Nov. 11, 1891; Nov. 18, 1892; Apr. 25, 1899
A Night Before Christmas--Feb. 4, 1904
Night Watch--May 3, 1888
Nip and Tuck--Oct. 6, 1885
A Noble Heroine--Dec. 28, 1889
A Noble Sister--Sep. 2, 1895
Nobody's Child--Nov. 2, 1885
Nobody's Claim--Apr. 14, 1884

C'Hooligan's Masquerade--Dec. 24, 1895
Oh, What a Night--Apr. 4, 1894; Dec. 27, 1894
Ohio Kids--Nov. 27, 1903
Old Dan Tucker--Dec. 5, 1902

- Old Homespun--Oct. 3, 1893
Old Jed Prouty--Oct. 30, 1902
Ole Olson--Dec. 18, 1891
Oliver Twist--Dec. 10, 1888
Olivette--Jan. 31, 1884; Feb. 3, 1888
On the Bridge at Midnight--Oct. 6, 1903
On the Hudson--Dec. 16, 1889
On the Wabash--Oct. 24, 1898
One of the Finest--Aug. 24-25, 1883
Only a Farmer's Daughter--Nov. 24, 1882; Jan. 3, 1887
Ostler Joe--Feb. 17, 1902
Othello--Nov. 25, 1890
Other People's Money--Mar. 28, 1898; Apr. 18, 1898
Our Boys--Sep. 25, 1895
Our Flats--Jan. 10, 1896
Our Infant--Jan. 15, 1883
Our Mother--Dec. 23, 1882
Our Strategists--Aug. 27, 1894
Our Summer Boarders--Jan. 1, 1884
Out of Bondage--Feb. 4, 1887
The Outcasts--Sep. 25, 1894
Outcasts of a Great City--Nov. 25, 1895
- A Parlor Match--Jan. 26, 1886
Patent Right--Oct. 5, 1886
Patience--May 21, 1891
Paul Kauvar--Feb. 23, 1892
The Pearl of Savoy--Feb. 25, 1884; Feb. 24, 1890
Peck's Bad Boy--Dec. 3, 1894
Phenix--Jan. 4, 1887
Photos--May 31, 1883
Pique--Dec. 21, 1883
Plays and Players--Oct. 17, 1895
The Poacher's Doom--Mar. 24-25, 1890
The Police Patrol--Oct. 26, 1893
A Poor Relation--Dec. 4, 1900
A Possible Case--Feb. 20, 1889; Oct. 23, 1889
The Power Behind the Throne--May 19, 1902; Oct. 17, 1902
The Power of the Press--Feb. 15, 1894
The Pretty Persian--Feb. 3, 1891
The Pretty Puritan--Oct. 21, 1893
Prince of Egypt--Dec. 18-19, 1901
Princess Chic--Oct. 29, 1903; Oct. 10, 1904
The Princess in Patches--Sep. 21, 1896
The Princess of Madagascar--Feb. 25, 1899
The Prisoner of Zenda--Nov. 6, 1902
The Private Secretary--Mar. 16, 1887; Feb. 10, 1892
The Pumpkin Husker--Jan. 28, 1904
Pygmalion and Galatea--Sep. 27, 1883; Mar. 4, 1889
- A Quaker Wedding--Mar. 23, 1904

- Queen's Evidence--Dec. 16 & 19, 1885
Queen's Lace Handkerchief--Oct. 9, 1886
Queena--Mar. 14 & 19, 1887; Mar. 7, 1889; Dec. 15, 1890
Quincy Adams Sawyer--Dec. 8, 1904
Quo Vadis--Feb. 20, 1901; Dec. 23, 1901

Ranch 10--Sep. 3, 1884; Nov. 24, 1886
Richard III--Apr. 9, 1883
Richard Carvel--Jan. 28, 1902
Rip Van Winkle--Feb. 25, 1885; Apr. 24, 1885; Sep. 25, 1885
 Sep. 4, 1886; Mar. 16, 1894; May 4, 1900; Oct. 5, 1901;
 Oct. 8, 1902; Sep. 30, 1903
Risen from the Ashes--Dec. 17, 1885
The Rivals--Nov. 26, 1900
Roanoake--Nov. 9, 1904
Robert Emmet--Aug. 21, 1904
Robin Hood--Feb. 12, 1895
A Rocky Mountain Waif--Oct. 21, 1891
A Romance of the South--Oct. 2, 1903; June 9, 1904
Romany Rye--Mar. 12, 1885
Romeo and Juliet--Apr. 6, 1885
Rooms to Rent--Feb. 6, 1883
Royal Box--Apr. 4, 1901
A Royal Slave--Aug. 13, 1902; Aug. 19, 1903; Aug. 1, 1904
Rudolph and Adolph--Oct. 18, 1904
A Run on the Bank--Oct. 31, 1900; Apr. 7, 1904

Sam'l of Posen--Jan. 30, 1888
San Sanson--Oct. 3, 1891
Sapho--Mar. 14, 1900
Scraps--Oct. 17, 1882; Oct. 27, 1883; Oct. 24, 1887
Secret Dispatch--Mar. 26, 1904
Secret Warrant--Feb. 2, 1899
The Serenade--Nov. 10, 1903
7.20.8--May 2, 1884
The Shamrock--Dec. 19, 1888
Shamus O'Brien--Jan. 31, 1889
Shadows of a Life--Feb. 23, 1885; Mar. 5, 1885; Apr. 22,
 1885; Sep. 23, 1885
Shadows of Greater New York--Aug. 22, 1904
Shannon of the Sixth--Oct. 30, 1899
Shane-na-lawn--Jan. 19, 1886; May 19, 1888
Shanty Town--Dec. 29, 1898
Shawn Rhire--May 8, 1888
She--Sep. 6, 1889; Nov. 9, 1893
Shiel Agar--June 8, 1883
Shore Acres--Feb. 17, 1898
Si Perkins--Jan. 13, 1886; Oct. 5, 1895; Apr. 18, 1902;
Si Plunkard--Oct. 5, 1894; Oct. 8, 1896; Sep. 30, 1898;
 Oct. 24, 1901; Aug. 28, 1902; Sep. 7, 1903
Siberia--Mar. 17, 1886

- Side Tracked--Nov. 2, 1894; Mar. 7, 1899
The Silver Dagger--Mar. 22, 1904
Silver King--Oct. 14, 1886
Silver Spur--Jan. 1, 1892
Six Peas in a Pod--Sep. 3, 1885
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The Slaves of Money--Sep. 2, 1897
The Sleeping City--Mar. 25, 1899; Mar. 24, 1904
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Social Session--Sep. 15, 1891; Oct. 11, 1892
Solon Shingle--May 7, 1885
South Before the War--Nov. 26, 1896
Sowing the Wind--Oct. 1, 1895
The Span of Life--Oct. 29, 1901; Mar. 6, 1903
Sporting Life--Mar. 14, 1902; Mar. 31, 1903
A Standard Article--Dec. 25, 1902
State's Attorney--July 13, 1883
The Stowaway--Nov. 3, 1899
A Straight Tip--Nov. 14, 1896
A Stranger in New York--Sep. 12, 1900
The Streets of New York--Nov. 16, 1886
The Substitute Pair of Kids--Nov. 3, 1893
Sully's Corner Grocery--Jan. 23, 1886
A Sure Thing--May 17, 1897
- The Taming of the Shrew--May 23, 1904
Temperance Town--Feb. 8, 1900
Ten Nights in a Bar Room--Sep. 26, 1885; Aug. 31, 1894;
 May 13, 1902; Mar. 12, 1904; Sep. 3, 1904
A Texas Steer--Dec. 14, 1899
Thelma--Dec. 26, 1904
Thistledown--Sep. 23, 1890
The Three Guardsmen--Oct. 22, 1897
The Three Musketeers--Nov. 8, 1899
The Three Widows--May 30, 1884
Three Black Cloaks--Nov. 1, 1886
Thrifty--Nov. 20, 1895
Tim the Tinker--Feb. 26, 1896
To Be Buried Alive--Nov. 8, 1904
Tom Sawyer--May 27, 1895
The Tornado--Mar. 8, 1898
Tourists in a Pullman Car--Jan. 9, 1890
Tracy the Bandit--May 29, 1903
Trial by Jury--Feb. 5, 1897
A Trip to Chinatown--Sep. 27, 1900
A Trip to the City--Jan. 28, 1898
Trixie--Feb. 15, 1888; Nov. 28, 1889
The Trouble of Mr. Tremble--Aug. 19, 1902
True as Steel--Sep. 27, 1895; May 22, 1899
A True Born American--Aug. 19, 1904

- A True Kentuckian--Nov. 23, 1903
Twenty Thousand Pounds--Nov. 20, 1882
Twixt Love and Duty--Dec. 16, 1890
Two Dans--Apr. 28, 1886
Two Fools Met--June 23, 1904
The Two Johns--May 11, 1895
The Two Kids--June 11, 1902
Two Little Rogues--June 13, 1902
Two Married Men--Sep. 3, 1902
Two Merry Tramps--Apr. 4, 1904
Two Orphans--Dec. 14, 1885; Nov. 27, 1890; June 20, 1904

Uncle Hez--Nov. 14, 1901
Uncle Hiram--May 7, 1890; Mar. 30, 1892
Uncle Josh--June 9, 1898; Sep. 26, 1898; Aug. 22, 1900
Uncle Reuben--Apr. 16, 1888; Sep. 1, 1894
Uncle Seth Haskins--Dec. 22, 1899
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 1888; Sep. 25-26, 1889; Feb. 15, 1890; Jan. 1, 1891;
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 1898; Dec. 15, 1900; Oct. 10, 1901; Mar. 16, 1903;
 Sep. 2, 1903
Under Southern Skies--Sep. 22, 1904
Under the Dome--Oct. 16, 1900
The Union Spy--Feb. 10-12, 1887; Nov. 3-5, 1887
Upside Down--Aug. 30, 1894

The Vagabond Queen--Dec. 6, 1904
Virginus--Nov. 24-25, 1887
The Volunteer--Sep. 3, 1897

The Waifs of New York--Oct. 17, 1892; Apr. 1, 1902
Wang--Jan. 20, 1897
Wanted, a Husband--Jan. 9, 1892
Wanted, the Earth--Jan. 14, 1891
Was She to Blame--Nov. 2, 1904
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We Are King--Jan. 9, 1904
Wedded but No Wife--Dec. 29, 1904
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When Knighthood Was in Flower--Nov. 16, 1903
When the Bell Tolls--Dec. 16, 1904
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The Wicklow Postman--Nov. 27, 1893
The Wicklow Wedding--Sep. 28, 1895
Widow Bedott--Sep. 1, 1886
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The World--Nov. 11, 1882; Oct. 16, 1899
The World Against Her--Oct. 21, 1890
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The Yeoman of the Guard--Mar. 22, 1889
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 Agnes Herndon Combination--Nov. 24, 1882
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 Alba Heywood Concert Co.--Sep. 19, 1888; Jan. 30, 1895
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Frank Hennessy Co.--Feb. 3, 1903

Frank Jones Co.--Jan. 13, 1886

Frank Majilton Combination--Oct. 13, 1883

Frank Tucker Comedy Co.--Sep. 24-29, 1894

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Hanford Spencer O'Brien Co.--Mar. 23, 1896

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Heberlein Grand Concert Co.--Oct. 14, 1896

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Henderson Stock Co.--June 6-11, 1904

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Hillsdale College Glee Club--Jan. 23, 1895

Holden Comedy Co.--Dec. 23-28, 1889; Dec. 15-20, 1890; Oct.

1-4, 1891

- Hoop of Gold Co.--Nov. 4-6, 1886
 Howorth's Comedy and Specialty Co.---Apr. 28, 1886; Mar. 18, 1896
 Hoyt's Madison Square Co.--Mar. 28, 1898; Apr. 18, 1898
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 Ida Van Cortland Co.--(see The Taverniers)
 Innes Concert Co.--Dec. 11, 1900

 J. C. Podgett Co.--Sep. 18, 1886
 J. F. Crossen Co.--May 6, 1885
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 J. W. Carner Combination--Aug. 30-Sep. 4, 1886; Sep. 6-8, 1886
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 James P. Fleming Co.--Mar. 21, 1889
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 John Dillon Co.--Oct. 24, 1892
 John E. Ince Musical Comedy Co.--Sep. 3-4, 1883
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 Joseph Harris Co.--Feb. 12, 1903
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 Kilroy & Britton--March 29, 1904
 Kirk LaShelle Opera Co.--Oct. 29, 1903
 Kline's Lumiere Cinematograph--Jan. 14, 1899

 Labadie-Rowell Co.--Sep. 14, 1899
 Lemaire's Cinematoscope Co.--Apr. 12-14, 1897
 Lester & Allen's Minstrels--Oct. 24, 1885
 Lester & Williams Co.--Jan. 26, 1886
 Lewis Morrison Co.--Nov. 21, 1901
 Liebler & Co.--Sep. 7, 1900
 Lily Clay Gaiety Co.--Aug. 3, 1894
 Lincoln J. Carter's Mammoth Scenic Productions--Mar. 8, 1898
 Lotus Glee Club--Feb. 22, 1893

Lovenberg Family Museum Co.--Sep. 5-7, 1887
 Lyceum Entertainment Co.--May 17-19, 1898
 Lyman H. Howe Co.--May 19, 1904

 M. W. Hanley Co.--Mar. 25, 1884
 McAuley Combination--Sep. 17, 1883
 McGibeny Family--Mar. 12, 1884; Oct. 9, 1889
 McIntyre & Heath's Comedians--Jan. 10, 1900
 MacLennan's Royal Edinburgh Concert Co.--Apr. 6, 1891
 McNish, Ramza & Arno's Minstrels--Oct. 13, 1888
 Madison Square Theatre Co.--Oct. 26, 1882; Apr. 3, 1883
 Maid of Arran Combination--Sep. 27-29, 1882
 Mann, Buhler & Co.--Aug. 25, 1904
 Maria Decca Concert Co.--Nov. 6, 1894
 Marks Brothers No. 1 Co.--Apr. 28-May 3, 1902
 Marston Co.--Nov. 11, 1885
 Maud Revelle's Female Minstrels--Mar. 29, 1886
 Maxwell Combination--Nov. 11, 1882; Sep. 28, 1885
 May Leggett Concert Co.--Dec. 18, 1894
 Maynard's American Dramatic Co.--June 20-23, 1904
 Mendelssohn Quintette Club--May 13, 1884
 Mestayer-Vaughn Co.--Jan. 9, 1890
 Mexican Troubadours--Aug. 17-18, 1896
 Michigan University Glee & Banjo Club--Feb. 2, 1893; Apr. 6,
 1894; Jan. 3, 1896
 Mike Murphy Co.--Nov. 15, 1898
 Mit Hell Lowmann Co.--Sep. 3, 1904
 Monarch Minstrels--Oct. 16, 1903
 Morris & Hall Co.--Feb. 3, 1902
 Morris-Sullivan Combination--June 8, 1883
 Morrison Co.--Feb. 11, 1896
 Morrison & Hall's Gigantic Consolidated Minstrels--Oct. 5,
 1883
 Mortimer & Weaver Star Dramatic Co.--Mar. 16-17, 1885
 Murray & Mack Co.--Feb. 28, 1900; Jan. 19, 1901
 Myrkle-Harder Stock Co.--Mar. 21-26, 1904

 New Orleans Minstrels--Jan. 24, 1883
 New York Male Quartette--Apr. 1, 1897
 Norton-Gibbs Co.--Mar. 12, 1900
 Nye & Burbank; Kings of Pathos and Humor--Jan. 25, 1892

 Ogden's Co.--Mar. 12, 1904
 The Original Spanish Students--(see Spanish Students)
 Ovide Musin Concert Co.--Dec. 10, 1890
 Otturwa Quartette--Mar. 26, 1901
 Owen Fawcett Comedy Co.--May 18-23, 1885
 Oxford Musical Club--Jan. 9, 1901

 Parker Concert Co.--Mar. 8, 1901
 Paulene Markham Co.--Oct. 9, 1885

Phil Phillips Co.--Oct. 23-25, 1890
 Porter J. White Co.--Oct. 31, 1898; Oct. 2, 1899; Nov. 10,
 1900; Oct. 6, 1904

 Quincy-Adams-Sawyer Co.--Oct. 21, 1903

 R. A. Caskie Co.--Nov. 18, 1901
 Redpath Concert Co.--Apr. 7, 1892
 Rentfrow Combination--(see Jolly Pathfinders)
 Rice & Flaherty Co.--Apr. 25, 1899
 Rice & Shepard Minstrels--Jan. 4, 1888; Jan. 4, 1889
 Rodney Stock Co.--Nov. 23-28, 1903
 Roland Reed Co.--Mar. 11, 1886
 Royal Court Comedy Co.--Apr. 16-21, 1888
 Royal Spanish Troubadors--Mar. 1, 1888
 Royal Theatre Co.--Aug. 18-23, 1902
 Rusco & Swift's Uncle Tom's Cabin Co.--Feb. 15, 1890
 Russell's Comedians--Oct. 15, 1891

 Sackett Porter Co.--Mar. 2-7, 1896
 Sager Drama Co.--Oct. 13, 1903
 Saint Cecilia Musicale--Jan. 19, 1884
 Sam T. Jack's Burlesque Co.--Feb. 25, 1904
 Schrode Brothers--Jan. 21, 1902
 Schumann Grand Concert Co.--Oct. 13, 1898
 Schumann Lady Quartette--Oct. 30, 1891
 Shannon Co.--June 11-14, 1902
 The Shannon Family--Apr. 29, 1904
 Sisson Combination--Nov. 26, 1885
 Sissons & Cawthorne Co.--Aug. 13, 1887; Jan. 8, 1889
 Smith's Double Uncle Tom's Cabin Co.--June 11, 1883
 Sousa Band--Mar. 18, 1897; Feb. 22, 1900
 The Spanish Students--Jan. 16, 1883; Feb. 5, 1884
 Sprague Co.--Oct. 11, 1892
 Standard Stock Co.--Sep. 17-22, 1900
 Stetson Opera Co.--Mar. 22, 1889
 Stetson's Uncle Tom's Cabin Co.--Feb. 9, 1888; Feb. 11, 1892;
 Mar. 9, 1896; Apr. 21, 1898; Mar. 16, 1903
 Stevens Operatic Comedy Co.--Apr. 4, 1885
 Stevens and Slocum's Comedy Co.--Sep. 27-29, 1893
 Sutton's Monster Double Uncle Tom's Cabin Co.--Jan. 1, 1891
 The Swedish Lady Quartette--Feb. 13, 1883
 Swedish National Ladies Concert Co.--Mar. 18, 1889

 The Taverniers--Mar. 14-19, 1887; Mar. 4-9, 1889
 Temple Quartette--Mar. 19, 1895
 Temple Theatre Operatic Co.--May 1, 1888
 Thatcher, Primrose & West Minstrels--Nov. 2, 1882
 Theo Bromlay Co.--Nov. 29, 1900
 Thompson Opera Co.--Oct. 20, 1885; Nov. 1, 1886
 Tony Denier Co.--May 3, 1883

Tony Sullivan Co.--Nov. 23, 1900
 Trixie Comedy Co.--Feb. 15, 1888
 Tyler Amusement Co.--Dec. 20, 1904

 Union Square Theatre Co.--Nov. 29, 1883

 Vale & Maur Co.--Dec. 16, 1904
 Vescelius Opera & Concert Co.--July 6, 1885
 Victoria Troupe of Royal Dancers--Oct. 16, 1901
 Vincent-Streator Co.--Sep. 23-28, 1895
 Vogel's Big Minstrels--May 5, 1904

 Waite's Union Square Comedy Co.--Feb. 23-28, 1885; Apr. 20-25,
 1885; Sep. 21-26, 1885; Sep. 20-25, 1886
 Walter Fessler Co.--Feb. 19, 1904
 Warner & Aotman Co.--Nov. 4, 1903
 Watson's Comedy Co.--Oct. 3, 1884
 Weber & Field's Music Hall Co.--Feb. 17, 1904
 White & Morgan Concert Co.--Jan. 8, 1896
 Whitney Family Shows--June 4, 1890
 Whitney & Knowles Co.--Dec. 23, 1901
 Whitney Mockridge Co.--Mar. 29, 1893
 Whitney Opera Co.--Dec. 24, 1903
 Whittaker & Hicks Co.--Apr. 11, 1904
 Wiggins Co.--Oct. 14, 1886
 Wilbur & Rose Entertainment Co.--Dec. 30-31, 1892
 Wilbur Opera Co.--Jan. 31, 1884; Apr. 24, 1884; Oct. 23-25,
 1902
 Willard Spencer's Comedy Opera Co.--Dec 3, 1903
 Wood & Ward Co.--Apr. 4, 1904

 Yeaman-Macy Co.--Apr. 13-14, 1885

 Zeb & Zarrow Co.--Jan. 1, 1904

Table #4: Incidence of Entertainments

	B.S. Tibbits Years 1882-1885	Joseph Henning Years 1885-1894	John T. Jackson Years 1894-1904	Totals	% of Totals
Professional drama	111	244	376	731	
Lectures	11	34	31	76	
Minstrels	10	15	11	36	
Concerts	8	28	38	74	
Amateur entertainments	8	11	16	35	
Dances	8	5		13	
Variety or vaudeville	3	4	26	33	
Political rallies	3	6	11	20	
Poetry reading	2			2	
Wrestling	2	7	1	10	
Receptions	1	1		2	
Animal acts	1	3	1	5	
Reunions	1	1		2	
High school commencement	1	5	6	12	
Magic	1	2	4	7	
Art exhibits		2		2	
Conventions		2		2	
Centennial exercises		1		1	
Marionettes		1		1	
Side show		1	1	2	
Cinematoscope			7	7	
Funerals and memorial services			2	2	
Totals	171	373	531	1075	
Professional Drama	111	244	376	731	.68
Other Activities	60	129	155	344	.32

APPENDIX C

A FULL DESCRIPTION OF TIBBITS OPERA HOUSE

A FULL DESCRIPTION OF THE BUILDING

Coldwater Republican, 19 Sept., 1882

For a long time a serious need has been felt in our city for a first-class place of amusement. Although Coldwater is the home of so many wealthy citizens, no one has seemed to possess sufficient courage to embark in so hazardous an undertaking until Mr. B. S. Tibbits, with his accustomed energy and "push" which has accomplished so much in other directions, took the matter in hand and put into execution the hopes and wishes of those who, although acknowledging the need, dared not venture to undertake so great a responsibility, and the result is a beautiful building, an ornament to our city of which we may justly be proud, and an honor to Mr. Tibbits that will endure after the curtain has fallen on the last act in the drama of his life.

The Site

chosen is the property on Hanchett St., opposite the immense cigar factory of Mr. Tibbits, an excellent selection, being situated so near Chicago Street and easily accessible from three sides of the building. Work was begun on the foundation March 23; deducting several weeks time lost on account of bad weather, it will be seen Mr. Tibbits has pushed the good work rapidly forward.

The Building

is 125 feet long and 56 feet wide, the basement of which is built in the most solid and substantial manner. The wall under the stage is 11 feet, and that under the auditorium and vestibule 9 feet and 6 inches below the street level, 26 inches thick at the base and 24 inches at the top, with a footing course under the entire wall 16 inches thick and 3 feet wide, laid in the best cement; all the stone wall being laid with mortar made of one-half water lime. The circular partition between the vestibule and auditorium is supported by iron columns resting upon stone piers 2 feet 6 inches wide, by 3 feet 6 inches thick, capped with iron plates $1\frac{1}{2}$ inches thick. The piers rest upon footing stone 4 feet square and 10 inches

thick. The floor of the auditorium is supported by brick piers of the same solid character. The stage floor rests on iron columns set in solid stone piers. The brick walls commencing above the stone foundation are 16 inches thick; those supporting the dome being 28 inches in thickness. Special attention has been paid to the timbering of the entire building, rendering it one of the safest and most stable structures in Southern Michigan.

The Front Elevation

is in the modern style of architecture and is surmounted by a dome 21 feet at the base and 24 feet high covered with slate with a flat staff 20 feet long, mounted with a golden eagle. The top of the dome is 76 feet from the pavement below. The facing is of pressed red brick with cut stone and black brick united in excellent taste. The galvanized iron work of the cornices, window frames and caps are of new and handsome designs. At the base of the dome is an elegant bronze bust of Shakespeare; and immediately underneath and in a circle over the window in gold leaf: "Tibbits Opera-house, 1882," below and under the window leading from the dress circle is a galvanized iron balcony 5 by 22 feet supported by iron brackets and furnished with glass globe lanterns.

The Interior

is approached through the grand entrance, about two feet above the street level, 13 feet wide and 25 feet long. Out of this room open the box office, manager's private office, smoking-room, and the two broad, easy stairways leading to the

Dress Circle

where the utmost pains have been taken to render the arrangement of the seats so fine that an unobstructed view of the stage can be obtained from any seat in it, so that no one need hesitate about taking a seat there.

The Auditorium

is entered by spring doors covered with dark terra-cotta

leather with gold trimmings, and is 56x57 feet. The parquet and parquet circle are in shape of an amphitheater, and the elevation between the tiers of seats is sufficient to give an excellent view of the stage from any part of the auditorium. The space on each side of the proscenium opening is occupied with private boxes. The orchestra is located in front of the stage, and lowered below the parquet, so that the musicians will not interfere with the view of the audience. The parquet and parquet circle, and the parquet and orchestra are separated by an ornamental railing.

The Stage

is 34 feet wide by 53 feet long, and is 36 feet from floor to rigging-loft. The scenery and set pieces are complete and beautiful, and consist of the following pieces:

2 drop curtains	1 pair wood flats
1 grand border	2 set doors, fancy chamber
1 grand wood border	2 set doors, oak chamber
1 lambrequin	2 set doors, plain chamber
3 arch sky borders	2 set doors, kitchen
3 plain sky borders	1 set window, fancy chamber
3 drapery borders	1 set window, oak chamber
3 chamber borders	1 set window, plain chamber
3 foliage borders	1 set window, kitchen
3 rustic borders	1 set fire place, fancy chamber
1 rocky pass drop	1 set fire place, oak chamber
1 water horizon drop	1 set fire place, plain chamber
1 conservatory drop	1 set fire place, kitchen
1 palace backing drop	1 bay window, plain chamber
1 cut tropical drop	1 log hut
1 water landscape drop	1 pantz house
1 cut tropical backing drop	1 brick house
1 pair tormentor wings	1 plaster cottage
1 pair tormentor columns	8 rocks
4 fancy chamber wings	1 rustic bridge
4 oak chamber wings	1 bank
4 plain chamber wings	3 logs
8 palace wings	1 garden set, 9 pieces
8 wood wings	2 pair foregrounds
8 horizon wings	1 ship scene, 13 pieces
6 street wings	1 set fountain
4 kitchen wings	1 throne piece
8 snow wings	1 pair throne steps
4 prison wings	2 pair ballustrades
1 pair center door fancy chamber flats	1 gondola
1 pair oak chamber flats	1 row boat

1 pair plain chamber flats	1 boat truck
1 pair palace flats	2 fences
1 pair street flats	24 grass mats
1 pair kitchen flats	2 stage carpets
1 pair snow landscape flats	1 fire log
1 pair two door prison flats	1 mantel piece
1 pair plain prison wall flats	1 pair andirons
1 pair cut wood flats	1 set arbor
1 pair garden flats	2 set stumps
1 pair landscape flats	1 screen
1 pair village flats	1 fireplace backing
2 set trees	1 Juliet tomb piece
1 pair ashlar	1 pair house steps
2 pair set waters	1 stage chandelier
2 stone walls	1 garden wall, with gate
2 barred prison doors	

On the stage level and at the rear is a hall nine feet wide, out of which opens a greenroom, star and two other dressing rooms, and a scene-room 21 feet high. On the second floor are four large dressing rooms. Below the stage is a room for the orchestra, a band-room and a large room fitted up for the accommodation of minstrels. At the sides of the stage are fly galleries, and the rigging loft is supplied with complete and complicated machinery with which the scenery is shifted and handled. The stage is fully equipped with a paint-bridge and movable frame, five sets of grooves, trap doors, and every modern convenience for producing all kinds of scenic effects. Speaking tubes and bell signals are located near the prompter's stand, and place the stage manager in direct communication with the box office, orchestra, and scene and trap shifters, above, below and at either side of the stage. The gas-table and electric lighting apparatus are also placed here, and so arranged that one man can instantly control lights in any part of the house.

Heating

The building is warmed by low pressure steam heat, thus ensuring a mild, pleasant and equal temperature in all parts of the house. Safety was the first consideration, and the vertical boiler placed in the basement, is so constructed that the fire is entirely surrounded by water, and is not only automatic in its action, but can be so adjusted that only one pound of steam can be raised during a performance. Each room is provided with a radiator or coil of pipe, properly bronzed and decorated. Over 6,000 feet or more than one mile of pipe, has been used in the building.

Lighting

The gas fixtures are very neat in design and superior in finish. The main chandelier, or reflector, is what is known as the Opal glass reflector, which experience has shown to be superior to any other now in use, producing a uniform and perfectly distributed illumination below, while the opal glass, being semi-transparent, throws a soft and subdued light on the dome and ceiling giving a very pleasing effect. The vestibule and proscenium chandeliers and the brackets are of polished brass and fitted with etched globes of the latest design. The lights throughout the entire building are controlled from the stage, the main pipe being carried to the gas table where it branches off to different parts of the house, and is so arranged that the gas can be cut off from any part of the building in an instant. There are in all 306 lights distributed as follows: Auditorium 94, stage 174, dressingrooms 16, basement 12, office, vestibule and balcony 10, all being lighted by means of an electric spark from the stage.

Ventilation

The auditorium and stage are supplied with hot air ventilators, and in the dome, and also the roof of the stage, are large ventilators which carry off all hot air, all of which are controlled from the stage. The stage is so constructed with proper draughts that all smoke arising from the burning of powder or colored fires is immediately carried out through the ventilator in the roof.

Seating

The parquet and parquet circle are seated with patent folding chairs, known as the grand opera chair, and upholstered in dark cardinal plush. Each chair contains in the back the monogram, B.S.T. The dress circle is also provided with folding chairs of the latest patterns, all being provided with foot-rests, hat and umbrella racks. The house contains 1,000 chairs.

Safety

The scenery is sized both front and back with a fire

proof preparation. The border lights are protected with wire screens and the tips of the burners encased in gas fitters cement. Above the fly gallery is a tank holding 30 barrels of water, with sufficient hose attached to reach any part of the stage or dressing rooms, and can be operated by any of the stage hands. The exits are numerous and being on a level with the street the house can be emptied in from two to three minutes. In all there are seven exits as follows: Large double door leading from vestibule, with large folding doors of the same size on each side forming an almost entire open front if required. Large folding doors also open from the parquet circle to the alley, and from the stage are three modes of exit. The house is also connected by telephone with the fire department thus affording ample security to the patrons.

The Decorations and Upholstering

throughout the house are rich and harmonious in coloring and design. The walls are colored in cameo tints relieved with dashes of color in conventional figures, and bordering of panels which produces a warm, sunny effect and gives the auditorium a bright and airy appearance which is very pleasing. The aisles and boxes are covered with elegant body brussels carpet, the stairs and lobby with heavy matting, while the green room, star and other dressing rooms, are handsomely carpeted and furnished with every convenience which contributes to the comfort of the profession. The stage is furnished with two carpets, one green and one cardinal, and a handsome set of furniture in black walnut gilded, and black and gold upholstering. The boxes are draped with curtains of cardinal silk plush, with linings of old gold, and are trimmed with very broad antique lace of handsome pattern. The lambrequins are trimmed with gimps and rich silk fringe and looped with heavy cords and tassels. The railings of the parquet, dress circle and boxes, are upholstered in cardinal plush bordered with a pure gilt moulding. The box fronts are in cameo tints finished in green and gold in the style of the Renaissance, and ornamented with large beveled plate glass mirrors. The sides of the auditorium are in solid color down to the brilliant dado just above the wainscoting. The facing of the dress circle is in cameo pink, with conventional figures in cardinal and gold, and green and gold.

In the center of the proscenium arch, is a portrait of Shakespeare and on either side are panels in lava shades, bordered with bands of cardinal red. Above the portrait and against a background of light summer sky, is a group of cherubs,

gracefully posed, representing music and the drama. The large cove surrounding the auditorium is beautifully ornamented with vases of flowers, bouquets and conventional vines and figures. The most noticeable feature of the ceiling decorations is that of the dome, which is a model of beauty and artistic skill. Surrounding the sunlight chandelier suspended from the center are cunning little cherubs in a circle bearing trailing garlands of flowers. The delicate coloring of the background brings out the figures in strong relief so one may almost imagine them floating in space and inhale the odor of their fragrant burden. It is impossible to give a description of the decorations which will convey an adequate idea of their beauty. They must be seen in order to be appreciated.

The Drop Curtain

represents a brown curtain having a reverse of green thrown over a bar extending across the top of the proscenium arch. From this bar depends a curtain of pink upon which the shadows of the brown curtain and tassels are thrown with realistic effect; a broad flight of steps leads to a terrace fenced by a balustrade. In the center stands a graceful page in court dress with his ear to the curtain as if waiting for the signal to part it on each side of the wings. One gives an involuntary start of surprise on entering at the sight of the life-like figure, and believes for one moment that the play has begun, and that the "substance" not the "shadow" is before him. The design is original with Mr. Chevelier and attracts great admiration, both from the novelty of the device and the admirable manner in which the artist has executed his work.

The Act Drop

At the commencement of the overture the drop curtain vanishes into the flies, and the act drop comes into view. This work is considered by Mr. Chevelier the best effort of his life in this direction, and is a model of scenic art. The design shows a mammoth view of the grand canal of Venice, handsomely framed and artistically draped with heavy curtains of gold and brown damask, with a reverse of pink, and a border of green, gold and cardinal red. The casting of drapery is one of the most important of an artist's studies. The damask looped around this view of Venice, and carelessly thrown over the balustrade, (which is duplicated from the drop) is brought

out with an artistic skill seldom seen in a work of this kind. The features of this particular view are brought out with every attention to detail. The canal in the immediate foreground is crowded with graceful gondolas, marketmen's barges and fishing vessels. The painted sails of the boats, the crews, clad in their many-colored garments, furnish brilliant color effects, which form a varied and pleasing spectacle. The middle foreground shows the shore boundary with the picturesque pillars, arches, windows and turrets of Venetian architecture; a glimpse of the palace of the Doge of Venice, in which Ruskin says, "every source of power and beauty are marvelously united, forming a model of perfection"; the campanile of St. Mark's, the palace of St. Mark's, with the famed "Bridge of Sighs" leading to the prison; the shadowed course of cross-canals, as they pass beneath a gracefully arched bridge to other parts of the labyrinth of water ways. This is a painting that will bear the severest criticism and closest inspection. An ineffably delicate estimate of distance is employed and a close calculation of result is involved. Coldwater is to be congratulated in having secured so good a work of art. Mr. Chevelier has painted many other scenes for Mr. Tibbits which are worthy of much admiration.

"Render Unto Caesar"

First of all our thanks are due to Mr. Tibbits, through whose untiring efforts the work has been accomplished, which gives to our city this beautiful temple of the muses; a building solid and strong where for the first time in Coldwater a play can be properly placed upon the stage and comfortably enjoyed by the audience. In his desire to have everything in keeping, Mr. Tibbits equipped a band with instruments and uniforms, and furnished them with a band room where for a number of months they have been in practice and their music receives great praise of which it is truly deserving. Mr. Tibbits has also organized an orchestra, which, under the generous leadership of Prof. Geo. Klock, has attained a marked degree of proficiency.

The following gentlemen cheerfully assisted Mr. Tibbits by donating the amount opposite their names:

A. B. Dickenson	\$200
Geo. Starr	100
D. C. Powers	100
Sherman & Chandler	100
Bali Bros.	100
A. Chandler & Son	100
L. F. Rose	100

C. D. Randall	100
H. J. Woodward	100
J. W. Shively	100
Bristol & Burlingame	100
Coldwater Gas Light Co.	100
D. B. Dennis	100
Blodgett & Son	100
Anthony Henning	100
A. Bruehl	100
H. C. Lewis	100
S. S. Saunders	100
A. A. Dorance	70
L. M. Wing	50
Geo. Mansell	50
J. Anderson	50
Frank Pratt	50
Fred Kohl	50
Henry Fenn	25
C. A. Spaulding	25
A. R. Brown	25
Milnes Bros. & Hilton	25
Al. Milnes	25
G. W. Waite	20
A. Vanderhoof	20
Donation	25
L. D. Halstead	15
Jacob Shenneman	10
J. R. Dickey	10
Geo. Greenwood	6.25
Leo Gutman	5
H. Friedman	5
	<hr/>
Total	\$2,441.25

Mr. Tibbits was very fortunate in securing the services of so competent a superintendent as Mr. Saxton, under whose supervision the entire building has been constructed. Mr. Saxton is a man of large experience in building, and the public can rest assured that the work accomplished under his charge has been well and thoroughly done.

The architect, Mortimer L. Smith, of Detroit, is so well known that comment from us seems almost unnecessary. His large experience in Europe as well as in this country, has well fitted him for his position, and places him in the front rank of architects. The result of his labors, as exemplified in the beautiful Opera-house now finished, speaks louder in his praise than any words we can employ.

Of Mr. L. B. Chevelier, the fresco and scenic artist, we cannot speak in too high praise. During the past few

years he has painted a number of curtains which have won for him the recognition he deserves. It is understood that he will soon paint a new drop curtain for Whitney's Opera-house in Detroit. Had we space we would describe several scenes which deserve attention, but while our readers are enjoying the result of his labor they will hold the artist in kindly remembrance for his beautiful work.

While all credit is to be given to the other people employed in this great work, special mention must be made of one of the most important assistants, Mr. J. B. Hanna, stage machinist who has had full control of all work done behind the footlights. Mr. Hanna has proven himself to be thoroughly posted in every detail of stage machinery, and the apparently incomprehensible tangle of ropes, pulleys, etc., are to him an open book.

The contract for heating and gas fitting was let to Mansell & Son of Coldwater, who have performed their task in their usual satisfactory manner, and have proven themselves masters of their business.

The galvanized iron contract was let to J. B. Morton & Co., of Toledo, whose work far exceeded the expectations of Mr. Tibbits. The work was done under the supervision of Fred Hofer, who made a host of friends while in the city.

It is said that "a prophet is not without honor save in his own country" but much credit must be given Mr. L. J. Goodell for the taste displayed in the upholstering, in the selection and make-up of the material used, and the neat manner in which the work has been done.

The chairs were furnished by A. H. Andrews, of Chicago, at a cost of \$3010.

The house will be formally opened to the public Thursday evening next by the "Maid of Arran" Combination.

Coldwater Republican, Tuesday, September 19, 1882

APPENDIX D
TIBBITS OPERA HOUSE DEDICATION
AND
OTHER PRESS ACCOUNTS OF SPECIAL INTEREST

Coldwater Republican, 22 Sept. 1882

Theatre Dedication

At an early hour on Thursday evening a large crowd congregated on the street in the vicinity of the Opera House to witness the arrival of those who were to attend the opening performance. At eight o'clock the house was well filled with the finest audience ever assembled at an entertainment in Coldwater. The ladies were in full dress and the brilliant hues of their dresses, the glittering lights, the handsome curtain and the elegant decorations of the house produced a tout ensemble seldom surpassed. The ushers, clad in their neat uniforms, performed the task allotted to them so well that no confusion occurred and the seats were found and occupied remarkably well for a first night. About eight o'clock the curtain rose and disclosed the citizens committee seated on the stage. Mr. H. C. Lewis, Chairman of the committee addressed the audience in the following introductory remarks: "Ladies and Gentlemen--We meet in this beautiful Opera House this evening, greeted by our noble and generous ex-Mayor Tibbits, for its dedication. It seems emmently sic fitting and proper that we as citizens of this beautiful city (who are to enjoy this magnificent edifice erected to art) should in a public manner express our appreciation of this building and its builder. With your permission we will listen to the reading of some resolutions by E. R. Root."

Mr. E. R. Root then read the following resolution: "Ladies and Gentlemen, citizens of Coldwater--We meet tonight on an auspicious and happy occasion, and one, moreover, that claims our present interest and our future remembrance.

Equally as individuals and as citizens we have come, on the opening night of this beautiful temple of the muses, to manifest our cordial feelings towards him whose munificence has provided it for us, and to secure our personal share of the evening's pleasure.

It has seemed fitting that some one should step forward at this time and voice the common feeling; that on the successful completion of this great work, which is to be, in itself, an ornament to our city, an index of the success and enterprise of one of our foremost business men, and a factor in the pleasure, the social and intellectual culture of the entire community, some one should give expression to the universal feeling of obligation to the Hon. B. S. Tibbits.

Permit me, then, to discharge the pleasant duty with which I have been entrusted, and to offer the following preamble and resolutions: Whereas the Hon. B. S. Tibbits, at a very large outlay of time, effort and money, has finished and opened to the public this palatial Opera House, thus most generously, and at great personal sacrifice, supplying a want of long standing; and Whereas, The people are chiefly benefitted by any such enterprise, especially in a city of population and wealth of Coldwater; and Whereas, For this reason it is eminently proper to make some recognition of the liberality and public spirit of the builder of a costly and elegant auditorium like this, therefore, Resolved, That we the residents of Coldwater and vicinity, who are present on this opening night of Tibbits' Grand Opera House, do hereby express our great pleasure in this costly and substantial structure in its magnificent appointments, in its perfect adaptation to its purpose. Resolved that we congratulate the Hon. B. S. Tibbits on the happy culmination of his unwearied efforts in behalf of ourselves, our friends and the community at large; and that we hereby extend him our sincere thanks for his public spirit, his unceasing labors, his good taste, his lavish expenditure of money, and his executive ability displayed in the early and successful completion of this beautiful edifice. Resolved, That we wish for him only continued prosperity and many years of happiness in his elegant home, and the continued esteem and gratitude of the people whom he has laid under such great and lasting obligations.

At the close of the resolutions Mr. R. G. Chandler arose from the audience and presented the following amendment:

"Mr. Chairman--The resolutions just read meet my hearty endorsement, as doubtless they do every auditor in this beautiful temple, and as a special mark of our appreciation of the enterprise, courage and push of our schoolmate, associate and fellow citizen, Barton S. Tibbits, who, this night, dedicates to Coldwater this beautiful Opera House, thus adding another brilliant star in the already radiant constellation of Coldwater's beauty and attractions, I move you that the vote on the adoption of the resolutions be taken by a rising vote."

Mr. H. C. Loveridge made the address in behalf of the citizens as follows:

"Ladies and Gentlemen--You had not expected when the curtain rose a moment ago that the "stars" of the evening would burst upon you so suddenly, and I think you have no occasion for a telescope to discover what a brilliant constellation you have before you, certainly not that our orbit tonight is in a grand and glorious firmament, beautiful and resplendent with all the triumphs of theatrical perfection, and the beauties

of modern art and architecture.

I take pleasure in heartily endorsing these resolutions, for it has seemed to us eminently proper, as Mr. Lewis has stated, that some public notice should be taken when an enterprise of this magnitude is opened in our midst, and if I may flatter myself that I speak in behalf of the young men of our city I would say for them, I would say it as I stand here in the presence of this audience of the representative people of our town, that I am proud of this noble structure, I am prouder yet of that citizen whose liberality, whose generosity and whose stirring enterprise has given it to us--B. S. Tibbits; and I know you will go so far as even to pardon me if I should say in the words of Admiral Porter, 'that dispised relic of that still more dispised Pinafore, that in the midst of such surroundings my bosom swells with pride.'

It is not the man of wealth whose riches are locked up in his bonds, his mortgages, or his securities; it is not the man who counts his gains in the seclusion of his office or his counting house that helps our beautiful city most. It is the man who is willing to launch his capital in the hazardous building up of manufactories and public enterprises, and if our townsman has outstripped the most of us in the success of his business no one can look upon his prosperity with a jealous eye, for he has lavished it with a generous and plentiful hand for the good of the growth of the city.

He has established a manufacture here that sends out its merchandise as far west as the territories and east--to the New England states, and the resources from these goods come back and is paid out by the thousands to our laboring people, and eventually goes into the pockets of our merchants and our business men, and now in the full flush of his success he has erected this Opera House, a magnificent ornament to our city and a splendid monument to his generous name. Nowhere in its erection, from its pit to its dome, has his hand been stayed or his money stinted until tonight he presents it to us broad and substantial in its building, perfect in its equipment, and a monument that is an honor to his enterprise and his name."

Dr. D. C. Powers then stated that this being his "first appearance on any stage" and making his debut so late in life, we could "scarce expect one of his age" to accomplish much; nevertheless he appeared to advantage in felicitating Mr. Tibbits and the audience on the success of the Opera House.

Mr. Louis Baum being called upon complimented Mr. Tibbits highly on his kindly care for the comforts of the profession in the appointments of the stage and dressing rooms.

Mr. J. P. Shipman closed the congratulatory remarks in a neat little speech, in which he referred to the chairman of the committee in eulogistic terms as one who has done so much for the instruction and elevation of the community in the erection of his magnificent Art Gallery. Mr. Shipman proved himself an admirer and student of Shakespeare by many apt quotations from the "immortal bard." At the close of his remarks Mr. Tibbits was loudly called for, and coming forward amid tumultuous applause responded to the good wishes of his friends in the following words:

"Ladies and Gentlemen--I respond to your call this evening with quite a degree of delicacy, as it is very embarrassing for me to address an audience composed of my particular friends on a subject that is seeming to be my own business. Through two motives I was stimulated to make this investment. The first was to erect a monument to my memory that every man, woman and child in Coldwater would appreciate. Second, I would show the unhappy dissatisfied portion of our community that I was not selfish, but ready and willing to do anything in my power to beautify and ornament our city. The old time worn saying that Coldwater is behind the times, and has no respectable place of amusement, tonight passes into oblivion, and with more pleasure than I am able to express I present for your inspection this evening a theatre unequaled in any city the size of Coldwater. The majority of you have watched its construction with as much zeal as myself and will bear me out in the assertion that it is built safe and substantial. The architects, Messrs Mortimer L. Smith and W. E. Brown, the architect and superintendent, Mr. E. B. Saxton, the artist, Mr. L. B. Chevelier, and the stage machinist, J. B. Hanna have each proved themselves gentlemen worthy their respective title, and in the presence of this audience I wish to publicly thank them for the art and skill they have displayed, to the gentlemen who have contributed towards this enterprise, to you gentlemen who have so kindly interested yourselves on my behalf, and to you for the complimentary benefit. I also extend my thanks, assuring you at the same time that I shall make an earnest effort to place upon this stage a class of entertainments that shall be worthy of your esteem and patronage.

The overture by the orchestra was well rendered and their music throughout the evening was received with the utmost appreciation and hearty applause. The first act of the play dragged somewhat but improved materially as the play progressed. The song and dance might have been omitted with advantage. While Mr. Gallagher is excellent in his line, the act seems somewhat out of place. Miss Hellock possesses a clear, sweet voice. Her songs are excellently rendered and received hearty encores. Mr. Baum is also a fine singer and performed his part

creditably. Mr. Aiken and Miss Rogers have appeared in this city before and are favorites here. We had hoped to see them in roles more fitting to their talents. Mr. Nicholson has a fine voice and rendered his part in a natural and earnest manner. Mr. Baum made a happy hit when he conceived the part of Mrs. Harriet Holcomb, which part was well filled by Mrs. Gray who kept the audience in good humor. The denouement is altogether too tame and should be re-written. The stage settings are very fine throughout the piece, noticeably those of the ruins of the castle of Arran and the ship scene. The floral tributes presented to Mr. Tibbits and Miss Hallock were very beautiful. Mr. Ryan rendered the part of Con O'Mara in a quiet and effective manner.

The play will be repeated this evening with popular prices of admission.

Roland Reed in Cheek will be the next attraction at this beautiful temple devoted to histrionic art.

Coldwater Republican, 26 Sept. 1882

Coldwater has for the first time a suitable place in which the drama can be properly and satisfactorily presented. The edifice, both in and out, is elegant and all the appointments are such as to warrant the presentations of the best plays by the best artists. No actor will hesitate to appear before the Coldwater public because of a lack of stage effect or because of improper acoustic properties. The auditorium is admirably arranged and every attempt has been made to make the building complete. We say that the appointments are such that first-class plays can be put upon the boards and first-class actors will be willing to assume the roles. It is so admirable in all its arrangements that second and third rate companies will be only too willing to avail themselves of such advantages. This will put upon the manager a responsibility that we trust he may exercise with good judgment and tact. He will be called upon to assert his control at times when it will be difficult to do so. If the public could always be assured that everything that goes upon the stage will be the best of its class or even a close approximation thereto, it would give a reputation to the house and instill a public confidence that cannot be easily shaken. Should the opposite course be pursued (and we shall hope it may not) the result will be damaging to the management and ere long destroy the hopes of those who wish only well of the enterprise.

Those who have given their life to the drama realize that merit in the profession is only attained by long and con-

tinuous study and practice. Such playwrights as Goethe and Lessing established schools of acting and labored with great assiduity to perfect actors in pronunciation and all the external desiderata necessary to a fine presence and easy manners upon the stage. The best actors of our time are exceedingly ambitious. When they come before the footlights they are influenced with a desire to truly merit the applause and good will of their auditors. They study to present the characters they represent in such a light that these shall be recognized as truthful. Those who are truly devoted to the histrionic art aim through their speech, their manner and form to depict in real life the scenes and characters which the drama may portray. We credit the real actor with this studious desire to be faithful. Were this always kept in view in all plays, and were all plays arranged with a studious regard to present life in its strongest aspects and not make the foibles and follies of life the more attractive, there could be little to condemn on the stage. Indeed, as it is we believe there is much to be learned and much good to be derived from a skillful presentation of a good drama. The pleasure derived from hearing such actors as Forrest, Booth, McCullough, Jefferson, Florence and Barney Williams and such actresses as Charlotte Cushman, Charlotte Thompson and Janauschek is truly delightful and elevating to both mind and heart, provided the hearer on his part gives to mind and heart the exercise which every good actor would wish to awaken. To hear Forrest as Macbeth or Richlieu, Booth as Hamlet or Richard III, or Cushman as Queen Catherine is, indeed, a rich literary repast that one will recall in after years as an inspiration. To make the theater profitable there must be this real studious interest on the part of the listener. Too many go for the more sensual gratification which it gives. To do so, is why play actors have been forced to give up the legitimate and healthful drama and put upon the stage more attractions for the eye or the passions. Instead of the strong and vigorous representations of character which Booth and Barrett and others delight to present, we are treated to mere spectacular dramas like Black Crook in which every attempt is made to please the eye and excite the baser passions. Indeed, this class of plays has become altogether too common. There are lighter society plays which are not bad but goodish. They are put forward as stage descriptions of present American life and attract crowds at Daly's Fifth Avenue Theater. But the life presented is morbid, silly, sentimental, frivolous and sometimes meretricious. There is such life in America but it is not healthful, it is insipid. It abounds in adjectives and sometimes expletives; but does not awaken a healthful thought.

Given good plays and skillful actors, however, there may even then be a failure to respond on the part of the hearer.

It is because hearers go just to laugh, or just to please the sense, that the drama of today has a demoralizing tendency. To hear Hamlet enjoyably requires that the listener shall follow Booth critically through every point in his delineation. To hear him profitably requires a study of the play and of the time in which it was written. So too of Rich-lieu. Likewise should we study the modern play. Note how far it corresponds to actual life. Study not merely how the plot is wrought out, or what the denouement is, but how faithful the description is, and then by means of comparison discern, if possible, whether the kind of life depicted is such as makes the best society and builds up human life. If not, the time will come when a better life will be depicted in dramas that are loftier in tone and more elevating in their tendency.

Coldwater Republican, 17 Oct. 1882

Darling Little Baby--Who can help loving the sweet little creatures? Now if there is one place more than another where one forms an attachment for the little bundles of sweetness it is an entertainment, when, dressed in your best, seated by the side of your lady, you await anxiously for the curtain to rise. Some celebrated star is to appear, or you are to listen to the soul-inspiring music of some prima donna you have so long been anxious to hear; but just before the moment arrives a kind and indulgent father, with one of these little bundles in his arms, and his wife by his side, enter and seat themselves directly in front of you. About fifteen minutes are consumed in taking off the dear little creature's cloak, cap, etc., chucking him under the chin, talking baby talk, and then looking around to see if those in their vicinity do not by their actions seem to say, "Look at the blessing. Ain't he nice?" They are satisfied, for all eyes are turned in their direction; he is tossed up once or twice; mamma gives him a cookie; and by this time the curtain has been up about twenty minutes: but what care you for the matters progressing on the stage. The child claims your attention; and see how cunning, he has climbed up on his father's shoulder and is crumbling the cookie good naturedly sic over your lady's new silk dress. You put out your gloved hand to stay the delightful creature in his innocent amusement and it seizes it, and from its little throat peals forth that baby laughter which every one in the house is moved by. Of course it takes place just as the lady star is working up the feeling of her audience with the heart-rending death-bed scene of her child. "My child dead, dead." but it's no use; baby, scarcely two years old, is the attraction, and the star fails to please. Of course she wonders at it--no applause at the

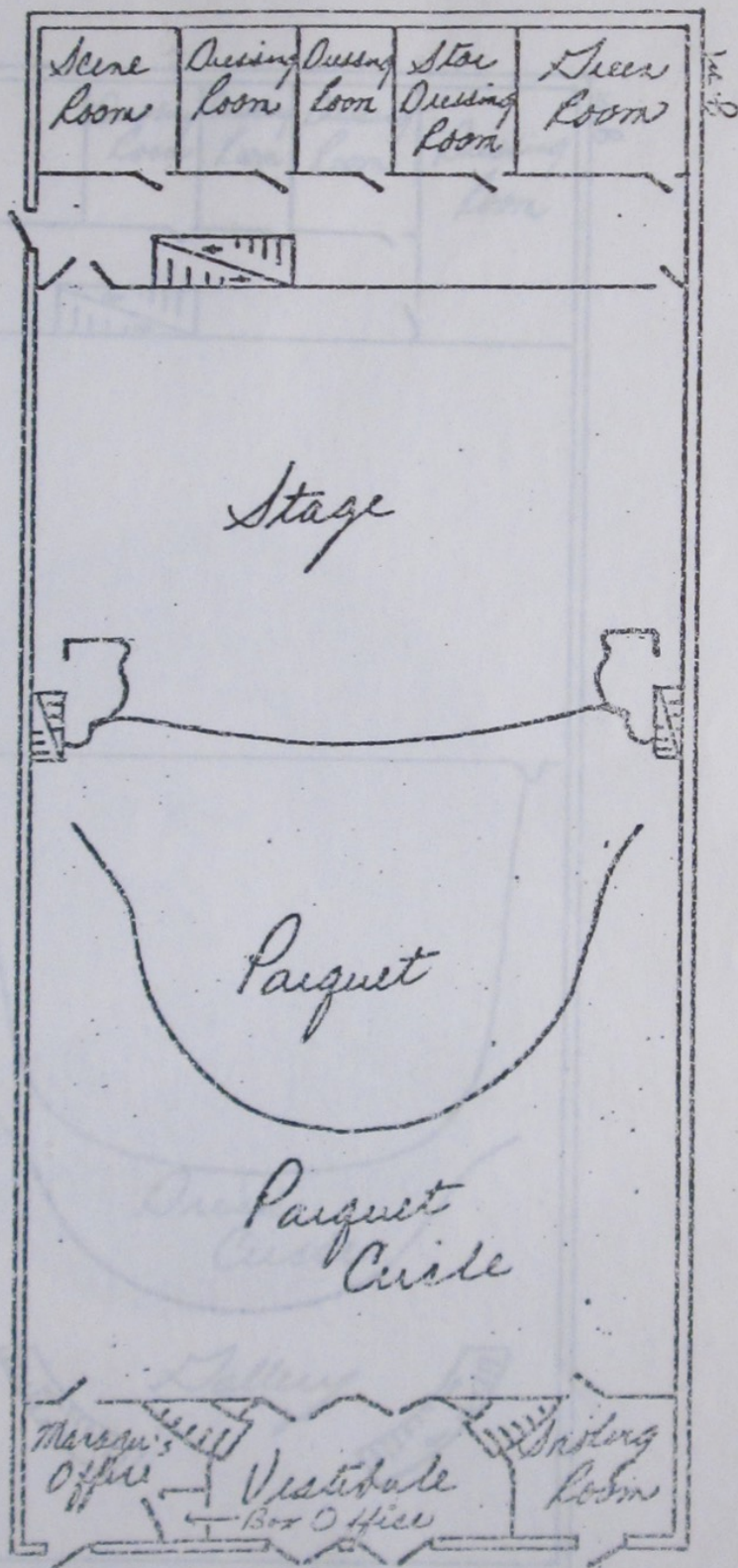
end of the act, no bouquets; but never mind, she will conquer next act. Up goes the curtain and so does the child; he has just learned to walk, and the indulgent parents place him on his "tooties" in the aisle, and up and down he runs, placing his pretty little hands (soiled somewhat with the cookie) on this one and that, and occasionally stopping to drool down a breadth or so of some one's best dress. Of course he occasionally falls down and cries as if his little heart would break, but papa runs and picks him up and the fond parents shake a bunch of keys, talk to him and he is soon trotting around again. Every one is glad he is not hurt. Who cares anything about the play, not a soul in the house. What's the matter now, look at the darling little thing ain't he cunning. He has crawled into his mother's lap and reaching over snatched a twelve dollar plume off from the lady's hat occupying the next seat. Of course her hat is off, the plume destroyed, her hair down, but what of it, its the baby and its so cunning. But at last the star becomes jealous and requests that this opposition be removed, stating to the manager that having been engaged as the attraction for the evening, she desires to fulfill the contract, consequently the manager, although with hatred in his bosom toward the actress, but bound by his contract is forced to inform the parents, whose soul is wrapped up in their offspring, that he shall be obliged to give them a later date, and the two, upon whom the attention of the audience has been centered, take their darling and make their exit followed by the anxious gaze of all, and not until the doors have closed after them is the artist able to command their attentions. Cruel, cruel managers.

MORAL--Let those desiring open-dates for children in arms address B. S. Tibbits and save being interfered with by stars.

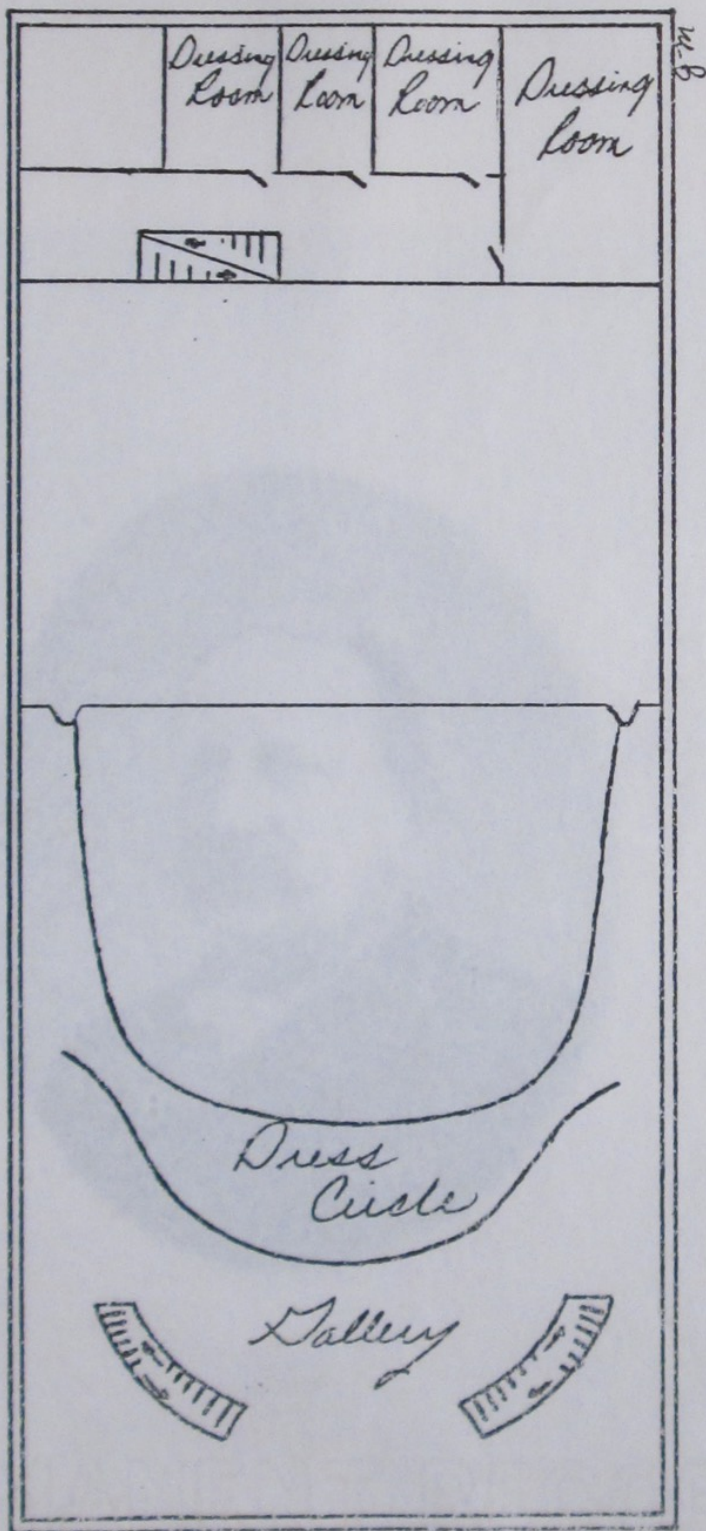
APPENDIX E
ILLUSTRATIONS



Tibbits Opera House c. 1903



Conjectural sketch of Tibbits floor
 plan in 1882. (Street level: $\frac{1}{16}$ "
 = 1')



Conjectural sketch of Tibbits floor
 plan in 1882. (2nd floor: $1/16''$
 $= 1'$)



Barton S. Tibbits c. 1881

JOHN W. BAUM, MANAGER.

A SOUVENIR OF THE

MAID OF ARRAN

AN IRISH DRAMA

WRITTEN FOR THE PEOPLE,

IRRESPECTIVE OF

TASTE * OR NATIONALITY

A PLAY TO ENSNARE ALL HEARTS AND LEAVE AN IMPRESSION OF BEAUTY AND NOBILITY

AUTHOR.

Tibbits Opera House souvenir program for the inaugural performance on September 21, 1882.

LOUIS F. BAUM'S
ROMANTIC FIVE ACT DRAMA,
THE MAID OF ARRAN
(AN IRISH IDYL.)

PEOPLE IN THE PLAY.

SHIELA, The Maid of Arran.....	MISS AGNES HALLOCK
OONA, "A girl that's Irish from Tip to Toe,".....	MISS GENEVIEVE ROGERS
MRS. HARRIET HOLCOMB, A disciple of Marcus Aurelius Antoninus.....	MRS. KATHERINE GRAY
GRAY, Her Maid, and "well broken to harness,".....	MISS CORDIE AIKEN
THE PROPHETESS, "A relic of Arran's greatness,".....	MISS KATE ROBERTS
CAPT. JOHN INGRAM, Commanding H. M. S. Firefly, afterwards the Malabar.....	MR. FRANK E. AIKEN
HUGH HOLCOMB, "The fair-haired stranger,".....	MR. LOUIS F. BAUM
CON. O'MARA, with "the blood of the O'Maras in his veins,"..	MR. J. F. RYAN
PHADRIG O' THE PIPES, A follower of the O'Maras...Mr. J. H. NICHOLSON	
DENNIE, A waif "with the luck of a bad penny,".....	MR. M. J. GALLAGHER
THE BOATSWAIN of the Malabar.....	MR. C. E. EDWARDS
FETCHUM, A Valet.....	MR. FRANK FLINT
SAILORS, MARINES, ETC., ETC.	

MUSICAL NUMBERS.

During the Play the following Songs will be introduced, written and composed by LOUIS F. BAUM.

1. "A Pair o' Blue Eyes,".....	OONA
2. "The Legend of Castle Arran,".....	SHIELA
3. "A Hulloking Irish Girl" (Song and Dances).....	DENNIE
4. "Whence Goes to Ning once again,".....	PHADRIG
5. "My Love,".....	SHIELA
6. "Goodnight" "A Yell from the old Irish Bog,".....	OONA
7. "Waiting for the Fall o' Fair,".....	HUGH

Inside cover of original The Maid of Arran program.



Scene from The Rivals. This amateur production was presented on
November 26, 1900.

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