COLORADO MOUNTAIN THEATRE:

HISTORY OF THEATRE AT CENTRAL CITY, 1859-1885

VOLUME ONE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
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By

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* * * * * *

The Ohio State University
1960

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LIST OF ABBREVIATIONS

The names of some of the newspapers quoted in this study have been abbreviated in the footnotes as follows:

CCWR .................................. Central City Weekly Register
DCCR .................................. Daily Central City Register
DMR .................................. Daily Miners Register
DR-C .................................. Daily Register-Call
DRMN .................................. Daily Rocky Mountain News
EC .................................. Evening Call
RMN .................................. Rocky Mountain News
T-WMR .................................. Tri-Weekly Miners Register
WR-C .................................. Weekly Register-Call
CHAPTER I

INTRODUCTION

A. Introductory Material

The ephemeral quality of theatre has always been a matter of perplexing interest to enthusiasts of the field. The lasting qualities of theatre seem to rest mainly with the written drama which has had a relatively high degree of permanence. Yet people interested in theatre, from the casual patron to the professional, realize that this literary drama is only a part of the delight and satisfaction that theatre affords. Its components have always consisted of varying proportions of concept and technique which have come from the playwright, the performer, the playgoer, and the producer of the attraction. The tendency in modern theatre research seems to be toward a more thorough understanding of theatre by placing emphasis upon contributions made by the actors, the audience, and those responsible for the production of a play. The play as presented to the public by performers within the framework of a production becomes the object of scrutiny when an attempt is made to determine the significance of any particular theatrical enterprise. In this manner, the evanescent quality of theatre can be controlled to a degree, and an attempt can be made to place all elements of the theatre in their proper perspective.
Likewise, a theatre study devoted to a particular time or place becomes more meaningful when its components are analyzed. Comprehension of the theatre as an institution is possible, then, when the culture of which it is a part is examined along with the components necessary to theatre. This would seem to obligate the theatre student to discover geographic, economic, political, and social influences operative in a given place or time so that a grasp of the theatre's position in that particular segment of civilization is apparent. Fortunately, in many instances, cultural historians have made it possible for researchers in a specific field to bring to light the contributions the specific field may have made. This certainly is true in regard to theatre history. The theatre historian has enough to do in attempting to interpret the records of the past which are relevant to theatre. His debt to scholars of social or political history is great, because he finds in their material some reasons for the manner of development of the theatre in which he is particularly interested.

The specific place with which this study is concerned is Central City, Gilpin County, Colorado, and the time, the nineteenth century, more particularly from the late 1850's through 1885. The subject is the theatre of that place and time: the plays, the performers, the producers, and the playgoers. An attempt is made to place the theatre institutionally in its milieu so that it can be better understood.

The study would seem to have importance in a variety of ways. First of all, it shows the birth and development of a theatre tradition in a pioneer mining community. Infrequently is there the possibility
of studying a town and theatre which have come to have the present-day significance of Central City and its Opera House where records are available from the near-beginnings of the community and the institution until current times. Although some of the desired early documents are missing, newspaper files throughout the period are remarkably complete. Much of the interest in present-day Central City has been generated by the Central City Opera House Association, the University of Denver, and various private enterprises connected with the summertime festivals that were inaugurated in 1932.

Secondly, the current prominence of Central City's annual revivals of operatic and theatrical productions would seem to have some consequence. The festivals sponsored each summer by the Central City Opera House Association continually attract thousands of theatre and opera devotees from the United States and other countries. The summer of 1955 found the D'Oyly Carte Opera Company presenting Gilbert and Sullivan operas. In 1956 an original opera, The Ballad of Baby Doe, was presented in addition to La Tosca; the dramatic attraction was The Lark with Julie Harris in the leading role. In 1959 The Ballad of Baby Doe was repeated; Die Fledermaus was also offered. The 1959 play was The Gazebo. Other summer festivals featured such stars as Maurice Evans, Helen Hayes, Katherine Cornell, Frank Fay, and Mae West. Production people have included men of the stature of Donald Oenslager and Robert Edmond Jones. Ward Morehouse, John Chapman, Olin Downes, and Virgil Thompson have evinced critical interest in the festivals. Naturally when a festival of this nature can reach the proportion that it has, a mass of fact and fiction arises. The commercial possibilities
of Central City as a tourist attraction have been fully exploited in recent years. In attempting to recreate the atmosphere of the "Old West" in general, the business interests in Central City have sometimes tended to give it an appearance that is not characteristic of the Central City that was. Yet much of this current stress can be fully justified, not only as necessary commercially, but desirable educationally as providing an example of a way of life that is past. The object of this study is not to "debunk" what in many ways is a commendable effort to arouse interest in theatre, in the "Old West," and in Central City itself. Rather it is an attempt to place the various items connected with Central City theatre history in a perspective that is as factual as the available evidence will permit. In this manner, the present study may make some contribution toward the continuing importance of Central City as a theatrical center of note during the summer months. Still another object is to point out the indigenous quality the Central City theatre possessed.

The folly of ascribing undue magnitude to a study of this type is self-evident. This investigation is but another small link that may be added to the chain of total understanding that has become increasingly necessary. The growth of theatre research in universities and colleges across our country in the past twenty or thirty years has been remarkable. One of the areas of research is the evolution of the theatre in the United States. A growing body of material about various theatrical enterprises in different parts of America is apparent. Alone, or with a few others, this particular study is relatively unimportant. But in the
mass, many local histories like this can offer something of value to
theatre practitioners and the public in general. Barrett H. Clark, in
the preface to the only book about Colorado theatre history, said,

... it is my aim to stimulate the many students, in the uni-
versities and elsewhere who are turning with increasing enhu-
siasm to our local theatre history, not only to extend the
field of their research, but to join all the others who are
doing, or have done, the same kind of thing, coordinating all
efforts toward the one end of presenting ultimately a nation-
wide composite.¹

¹Barrett H. Clark, Preface to Melvin Schoberlin, From Candles

Thus, another main objective of this study is to add to the growing
store of knowledge about theatre history in particular.

Frederick J. Turner in The Frontier in American History²

²Frederick J. Turner, The Frontier In American History (New York:

discussed the phenomenon of the physical frontier which has disappeared
with the movement of our country to the west. Central City was a signifi-
cant point on the mineral frontier that brought the early gold-seekers to
Colorado. This historical fact adds lustre to the theatre of Central
City and makes that theatre worthy of more study than it has received.
Once again, this study can only hope to contribute in modest measure to
our knowledge of the American frontier, but since the bulk of material
about theatres on the frontier is important, the Central City theatre
becomes deserving of investigation.
Certainly the people of this mineral frontier recognized the importance not only of their community but also of their theatre. A prominent pioneer citizen of Central recorded in his reminiscences the purpose and influence of the dramatic tradition in the community:

The Drama flourishes: not the shallow creation of a later day, embodying the inane, vapid talk and happenings of an empty-headed, faddish society -- nor the thinly veiled indecencies of the "realistic" presentment -- nor yet the jumble of coarse horse-play athletics, Amazons, song and dance and general hodge-podge of the modern so-called "vaudeville" -- by no means any of these; but the good old orthodox melodrama, such as our fathers loved, with its heroine and villain, its sharply contrasted lights and shadows, and its certain final triumph of virtue: or the sterling English comedy of the olden time with its ruddy-faced baronet, its lost will, and eldest son, and loyal tenantry, with the ancient family portraits on the walls of the old hall, and a general flavor of old crusted port; or the "screaming farce," such as "Toodles" or "Box and Cox" -- light, rollicking, natural. These, and everything in fact in the whole range of "the legitimate," we have nightly, in a comfortable log structure built into the hill at the foot of Main street, and managed by as talented a pair of originals as ever united their fortunes on the mimic stage: -- "Jack" Langrishe and "Mike" Dougherty.3

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The devotion of those frontier people to their theatre and the philosophy of drama as expressed above indicate that this is no ordinary town. Central City's unique contribution to the arts of drama and music in the Rocky Mountain Empire at the present time is relevant to the entire strain of theatrical endeavors displayed by the early mountain men. This segment of theatrical history actually existed in the minds and hearts of settlers of the "Little Kingdom of Gilpin." If this study can evidence the inception and maturation of the theatre in Central City,
if it can relate these materials to the community, if it can add to a more complete understanding of theatre's position along the mineral frontier of the United States and if it can show the indigenous qualities of Central City Theatre, then the study will have achieved its purpose.

B. Sources

The subject of the theatre in Colorado has not been neglected, nor has the history of Central City been overlooked by researchers and authors. Mention has already been made of Melvin Schoberlin's *From Candles to Footlights.* This lively account deals with the beginnings of theatre throughout the state for the period from 1859 through 1876. Central City receives due notice, although Denver's position as the capital city makes for much emphasis upon its theatre.

Two dissertations about theatre in Denver fill the historical gap that existed until they were written. The first, "Pioneer Theatres of Denver, Colorado," by Dean G. Nichols has helpful material about the commencement of theatrical activity in the "Queen City of the Plains." The chapters about Colorado's leading actor of the early period, Jack Langrishe, are particularly noteworthy. The second dissertation is

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4 Schoberlin, op. cit.

that of Campton Bell entitled "A History of Denver Theatre during the Post Pioneer Period 1881-1901."6 This work gives but little attention to Central City because of the preeminent place Denver had attained by the end of the nineteenth century. Much of the emphasis of Bell's thesis is on the social and cultural outlook in the region.

The earlier theses about Colorado theatre by Evelyn Griffin,7 Mary Hollingsworth,8 and Madelyn Garner9 are sketchy and drawn to some degree from secondary sources. Those about the Tabor Opera Houses in Leadville10 and Denver11 cover these single theatres well. Currently

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Edwin L. Levy is investigating the famous Elitch's Gardens Theatre of Denver.12


The literature about the Central City region is extensive considering the size of the town, and much of it has been analyzed in the "Literary Treatment of the Central City District" by Caroline Bancroft.13


Miss Bancroft, a devoted recorder of the region, has also written some guide books about the area.14 Her interest in the subject and her knowledge of the town have contributed much to the general information available. Her most recent book, Gulch of Gold,15 enhances her reputation as a chronicler of Central City. Another important study is "A Cultural History of Central City from 1859-1880 in Terms of Books and Libraries,"
a thesis by Nelle Francis Minick.\textsuperscript{16} The main topic of this investigation


is the Miner's and Mechanic's Institute.

Among the early treatments of Central City, the most fascinating is \textit{Echoes from Arcadia}, quoted above. Mr. Frank C. Young was one of the early businessmen and bankers of the town. His book is full of reminiscences of the region, and his literary style, although sentimental by present day standards, makes for intriguing reading.

Photographs are used as a basis for telling the story of Central in \textit{Colorado's Little Kingdom} by D. C. Kemp.\textsuperscript{17} The historic pictures are

\textsuperscript{17}D. C. Kemp, \textit{Colorado's Little Kingdom} (Denver: Sage Books, 1949).

a great boon in explaining the growth of the town. \textit{The Bonanza Trail} and \textit{Stampede to Timberline}\textsuperscript{18} by Muriel Wolle use her paintings of old build-

\textsuperscript{18}Muriel Sibell Wolle, \textit{The Bonanza Trail: Ghost Towns and Mining Camps of the West} (Bloomington: Indiana University Press, 1953).


ings and relics of the mining era to good advantage.
Of all the treatments of Central City the most accurate and
comprehensive are those of Lynn Perrigo. The Little Kingdom\textsuperscript{19} is a

\textsuperscript{19}Lynn Perrigo, The Little Kingdom (Boulder, Colorado: 1934).

popularized version of some of the material he gathered for his disserta-
tion, "A Social History of Central City 1859-1910."\textsuperscript{20} Perrigo studied

\textsuperscript{20}Lynn Irwin Perrigo, "A Social History of Central City 1859-
1910" (unpublished doctoral dissertation, University of Colorado,
Boulder, 1936).

newspapers and documents of the period meticulously and his work may be
regarded as authoritative by students of Colorado history. Perrigo also
takes some cognizance of the theatre in those days. He gives some men-
tion to the theatre in each chronological period to which he devotes
attention. Of all the writers about Central City, possibly he and Miss
Bancroft recognized most discriminately the place of theatre as an
institution of social significance. Certainly among the secondary
sources used in this study of Central's theatre, Perrigo's was the
most factual and the most useful.

C. The Central City Register and Denver News

The preponderant source of material for this investigation comes
from the files of the Register, one of the oldest continuing newspapers
in the state of Colorado. The history and significance of this newspaper
and its editors is a separate topic, but the Register is so important to
this study that a brief review of its place in Central City's development
is relevant here.
Frank Hall, whose History of Colorado is a particularly fine source for Central City accounts, was one of the editors of the Register. He summarizes the record of ownership of the paper:

... Publication of the "Miner's Register" began in the summer of 1862, under the direction of Alfred Thompson, who brought types, a lever hand press and other material from Glenwood, Iowa. The first number appeared July 26th, as a tri-weekly. A short time later David C. Collier was engaged as editorial writer. April 9th, 1863, Collier, Hugh Glenn, and George A. Wells bought the paper. August 10th, 1863, it appeared as a morning daily, with associated press dispatches. Glenn sold to Collier and Wells, September 29th. October 17th, 1865, Wells sold his half interest to Frank Hall. Meanwhile, the Register Block, of stone, had been erected. July 26th, 1868, the name was changed to the "Central City Register." Collier sold to W. W. Whipple June 12th, 1873; Hall purchased Whipple's interest, and continued in control until June 1st, 1877, when it passed to James A. Smith and Den Marlow. They continued until February 1st, 1878, when it was leased to Halsey M. Rhoads. In the meantime, February, 1878, G. M. Laird began publishing the daily "Evening Call." In May, it was consolidated with the "Register," taking the name of "Register-Call," Laird & Marlow, proprietors, by whom it has been conducted to the present time. ...


David C. Collier and Frank Hall edited the paper at the time of its greatest strength. These men were early Colorado pioneers, Collier preceding Hall in the trek to the West. Collier was born October 13, 1832, in Mina, New York. At the age of twenty he left home and went to Oberlin College in Ohio, from which he graduated with a major in classics. In 1857 he moved westward, settling briefly in Leavenworth, and then, Wyandotte, Kansas. On October 7, 1858, he left Kansas City for Denver.
Collier arrived in Denver on December fifth, and initiated the first law office in Colorado early in 1859.\textsuperscript{22}


Picture to yourself a man of 26 years of age, of about 5 feet 10 inches stature, of about 160 pounds weight, and a body of good proportions, a complexion slightly dark, but clear, somewhat wavy hair, surmounting a high and rather broad forehead, under which shown bright, keen, blue eyes; with a decidedly Roman nose, a mouth expressive of firmness; a well rounded chin, which was covered with a rather thin, dark beard, as also were the cheeks, a man of pleasant demeanor, quick movements, restless activity, modest in dress; picture to yourself such a man and you will see David C. Collier, who, with alacrity and a heart full of gladness jumped from the "prairie schooner" and warmly grasped the hands of the few pioneers who had preceded him to the junction of the Platte River and Cherry Creek [now Denver]; a man of unusual physical activity and a still more active brain; a man destined to exert a powerful and good influence in the upbuilding of the future Territory of Colorado and, afterward of the Centennial State.\textsuperscript{23}


Mr. Collier moved his law office to Central City in the summer of 1862. He was very soon hired by Alfred Thompson, first editor of the Miner's Register. Collier's knowledge of politics made him eminently suitable as an editor and in 1863 he became a co-owner of the paper. Always interested in education, David Collier was one of three men who attended the first school meeting in Central, and was elected the first County Superintendent of Schools on October 11, 1862. He retired from
the newspaper partnership he had with Frank Hall in June of 1873. He spent part of the declining years of his life as Gilpin County Judge.\textsuperscript{24}

\textsuperscript{24}Burrell, op. cit., pp. 444-5.

The interest that David C. Collier had in theatre became more and more apparent as the years passed by. His experiences in New York and Cincinnati included opportunities to attend plays. When he made trips to the eastern part of the nation, his reports to Central City included the dramas he had seen. His background and temperament seemed to make him eminently qualified as a newspaperman. His influence in Central City, and in Territorial Republican politics, made him a well-known Colorado pioneer.

David Collier's partner, and another long-time proprietor of the \textit{Register}, was General Frank Hall. The two men had similar backgrounds. Hall was born March 4, 1836, at Poughkeepsie, New York. Most of his childhood was spent in Connecticut. He was educated at Kingston Academy. In the spring of 1860 he had located on Spanish Bar in Clear Creek County, having come to the Colorado mines by the way of St. Louis. In 1862 he was a quartz miner on the Gregory lode in Gilpin County. His first associate in the newspaper business was Ovando J. Hollister of the \textit{Black Hawk Mining Journal}. Frank Hall was elected to the Territorial Legislature in the fall of 1864, and was appointed Territorial Secretary by President Andrew Johnson. President Grant reappointed him for two terms. This position was an important one as the secretary was acting-governor during the governor's absence,
and the various presidentially appointed governors were men who did not make Colorado a permanent place of residence. In 1865 he purchased a half-interest with Collier in the Register. He left Central in 1877 to become Deputy United States Marshal. He was appointed Adjutant General of Colorado by Governor Pitkin. 

Vickers made an appraisal of Hall's abilities:

Mr. Hall has been identified with Colorado in a conspicuous manner for many years, and has seen it grow from a sparsely settled Territory to a rich and prosperous State. One of its leading journalists, it was his duty to study the possibilities of the new West in which he had taken up his abode, and to-day there are few men better acquainted with its many characteristics. Closely connected with politics, he has done much to mold public sentiment, while to the advancement of its mining and commercial interests, he brought a practical knowledge which has proven highly valuable. As acting Governor of the Territory, his upright, straightforward and intelligent conduct of public affairs gained for him the confidence of the people... In 1869, a destructive Indian war visited our borders, and upon him fell the responsibility of utilizing all the slender means at his disposal for the protection of a wide and ill guarded frontier. Slight as was the assistance given him by the General Government, he succeeded in a most admirable manner... By his probity and ability he has gained the respect of a large circle of his fellow-citizens, and this feeling is as warm among the new-comers as it is among those who knew him during the dark days of the Territory... Few men are more thoroughly acquainted with the past and present of the State or more hopeful of its future than he. He has labored long and well in its interests, and his faith was born of knowledge... 

Frank Hall and David C. Collier set the pattern for the Register. These two men, important beyond their professions, supported the theatre
at Central with vigor. Their reviews and their interest in cultural matters aided the theatre people in the town immensely. Their encouragement of the performing arts was an example for the other newspapermen as well as for the community as a whole.

Denman Marlow was the printer for the Register from 1869 until his death in 1895. His obituary stated:

"Den" learned his trade in the Burlington, Iowa, Hawkeye office, came west in 1869, landing in Mexico, and in November of that year, arrived in this city and secured a job in this office, which at that time was under the management of D. C. Collier and Frank Hall. The office was the largest and most complete in the west, and for years did all the work of the territory, as well as that of the entire new west. In 1876, the office was leased by Mr. Hall, who had become sole proprietor, to Smith & Marlow, but not meeting with the success /sic/ anticipated, he became interested with the senior and present proprietor of this paper, in 1877, in the publication of the Evening Call, a small five-column Daily, and in the following year the firm purchased the Register office and consolidated the two papers under the name of the REGISTER-CALL, with which he was connected at the time of his death. . . .

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27Weekly Register-Call, Oct. 18, 1895.

The "senior and present proprietor" mentioned above was George M. Laird. He was born December 4, 1849, in Columbus, Ohio. Laird learned the printing business in Freeport, Illinois, where he married Anna A. Buckman. He came to Colorado in 1872, working on papers in Central and Black Hawk. Mr. Laird was a foremost authority on the history and development of Gilpin County.

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28Rocky Mountain News, Apr. 27, 1936.
Upon Laird's death in 1936 he was mourned in newspaper circles throughout Colorado. The Denver Post of April 27 summarized his career in these words:

One of the most picturesque figures in the newspaper field, Mr. Laird, in his youth and early manhood, might have held positions of responsibility and power in many of the larger eastern cities.

But Central City--scene of Colorado's first gold rush, Capital of the "Little Kingdom of Gilpin"--was for him "The best place in all this whirling world."

In addition to being a competent printer, Laird was a lively reporter. He wrote of the personalities who flocked to Central City in the boom days of the camp, including the visit of President U. S. Grant to the city, which laid a pavement of silver-bricks for him to walk upon.

When five years ago an art group of Denver started a movement to restore the old opera house and inaugurate a festival, Laird hesitated to start boosting because the tenor of his ways would be disturbed, but after careful consideration he "let go and whooped it up" for the plan.

George Laird's son, Rae, has continued the Register-Call to the present time.

The calibre of men who operated the Central City Register has been unusually high. Their sense of perspective and their lively championing of the theatre throughout the existence of the newspaper have been of immeasurable value to this dissertation.

One other newspaper, The Rocky Mountain News of Denver, is also important to the first three years considered in this study. William N. Byers was the first editor of Colorado's oldest newspaper. He, like Collier, Hall, and Laird, was a powerful figure in the state's early
history, and his paper contains most of the authoritative accounts of
the early settling of Colorado. 1959 marked the Centennial of the "Rush
to the Rockies." One of the fine books that resulted from the renewed
interest in the early mining days is the history of the News, The First
Hundred Years.29 This book also contains several references to Central

29 Robert L. Perkin, The First Hundred Years, an Informal History
of Denver and the Rocky Mountain News (New York: Doubleday and Co.,
1959).

City.

D. Organization of Study

The founders of Central City had a concept of theatre that can
serve as a springboard for the scope of this study. As Article V of
Chapter VIII of their ordinances indicates, they defined theatre and
entertainment broadly:

Sec. 1. Any person who shall own, conduct or manage for
gain, within this city, any theatre, circus or exhibition,
show or amusement, or who shall exhibit any natural or arti-
cificial curiosities or panoramic or other show, or device of
any kind, or who shall give any concert or musical entertain-
ment, without first having obtained a license therefore as
hereinafter provided, shall forfeit and pay to said city for
each offense a sum of not less than five dollars; Provided,
That for musical parties or concerts, and exhibitions of
paintings or statuary, given or made by the citizens of this
city, no license shall be required.

Sec. 2. The mayor is hereby authorized in his discretion
to order the issuing of a license to any person or persons,
for any of the objects and purposes contained in the fore-
going section, upon payment of twenty five dollars per three
months for theatres, and for concerts and other exhibitions
such sums as the mayor shall determine in each case; And,
Provided further, That for the exhibition of any circus the
sum assessed for license shall not be less than forty dollars,
and for such additional exhibitions, ten dollars.
Sec. 3. All licenses issued under the provisions of this article shall specify the object and length of time for which the same shall have been respectively granted.

Passed, April 30th, 1864.

JOHN S. M'COOL, Mayor

Attest: ED. C. PARMLEE, City Clerk

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The present study proposes to look upon the theatrical activity of the community as its founding fathers did. Naturally the theatre proper receives the most attention, but other items of entertainment value cannot be overlooked in a study which seeks to establish and report the cultural milieu in which the theatre developed. The variety hall, the circus, the traveling exhibition, the musical entertainment, the lecture, even billiards and baseball and other sporting events -- all of these go together to form a pattern of recreation that is representative of the life of the people of this mountain town. The social affairs of the churches and fraternal lodges, and the private parties and balls sponsored by socialites of Central City merit some recognition in relating the theatrical activities to the total scheme of this study. Likewise lotteries, gambling enterprises, burlesque shows and similar pursuits are not disregarded.

The amateur theatre was amply encouraged and its place recognized by the ordinance of 1865. Thus, the early Sunday School entertainments and tableaux, the public school exhibitions and the later development of
amateur theatricals gained stature in the community. Eventually this led to the construction of a "Temple of Thespis" in a rugged canyon on the edge of a mountain wilderness. All of these quasi-theatrical activities are within the purview of theatre adopted in the present study.

The next consideration is the geographical and historical factors that led to the founding of Central City. These antecedents are mentioned in order that a proper setting for the entire study can be established.

The third chapter is a chronicle that summarizes specific periods of Central's development. The birth and struggling infancy of Central City continued from 1859 until the latter part of 1862 when the Montana Theatre began operation. These few early years, so crammed with events, seem worthy of special attention. Next came the childhood years, 1863 to 1868, which include the trauma of that national illness, the Civil War, and the less severe childhood diseases that affected the theatre, such as fluctuating currency and metal prices, and the boom-bust economy of the mineral frontier. The period of adolescence would seem to extend from 1869 until the middle of 1874. This culminated in the fire that destroyed the community on May 21, 1874. But the struggle and the vicissitudes experienced during infancy and childhood stood the adolescent in good stead for the test of fire. The theatre, tempered by struggle and disaster entered into its majority from 1874 to March 4, 1878, when its maturation was marked by the dedication of its now famous opera house. The years from 1878 through 1885 can be observed as those of adulthood. The theatre had come to be regarded as an institution of value and consequence within its cultural setting. Thus is the chronicle organized.
The fourth, fifth, sixth, and seventh chapters of this study are devoted to the component parts of theatre: the performers, the production, and the reactions of the playgoers to the plays. Chapters four and five are narratives of the role played by professional and amateur actors in the development of Central City theatre. The performers in the early days were an unusually hearty and zealous congregation of people. Possibly the rigors of this frontier territory appealed primarily to a certain type of high spirited, audacious individual anyhow. Vigor and audacity were necessary at first, though dramatic artistry was not unknown among the early actors. Best known and most widely respected of these was the actor and manager, Jack Langrishe, who, along with his wife, Jeanette, probably set standards for the acting profession on the Colorado mineral frontier. Their colleague and friend, Mike Dougherty, was the most beloved of the early troupers. Selden and Maria Irwin, the Wakely sisters, and many others contributed their roles to pioneer Central City. At a later date C. W. Couldock, Madame Laurent, George Pauncefort, Madame Scheller, and George B. Waldron made their contributions.

As the city prospered, managers could afford to hire better known actors from the east. Actresses like Marian Clifton, Annette Ince, Fanny Morgan Phelps, Fanny B. Price, and Jean Clara Walters found their way to Gilpin County. Grace Greenwood and Abby Sage Richardson lectured there. E. E. Barnum organized music activities, and J. A. Griffith, George Rignold, and George W. Thompson were important actors. The Forrester management brought Frank Beresford, Dion De Marbelle, and John Overton to the mountains. Forrester also sponsored many travelling companies like the Richings-Bernard Combination
Troupe and the Snowy Range Minstrels. Toward the end of the period studied the touring groups gained increasing importance, and names such as Joe Murphy and Denman Thompson filled the newspaper columns alongside Haverly's Minstrels.

Throughout the list of performers, the development of high-class amateur actors and actresses and singers is apparent. The home-towners were always popular, and one, Hattie Louise Simms, carried the name of Central City to the concert halls of Europe.

The sixth chapter is concerned with the production elements of theatre, and the physical structures in which the plays were presented. The trail from an open-air meeting along the creek, at which Horace Greeley spoke, to the establishment of the Central City Opera House is long and devious. It includes the loft at Hadley's, the National, the Montana, the Belvidere, and other theatres; the church assembly rooms and lodge halls like that of the Turnverein Society; and the Shoo-Fly and Shakespeare saloons along with the Colorado Varieties Hall and the Concert Hall. Accounts of the time made but small mention of other production elements, although some description of scenery is occasionally to be found. Scene painters, stage managers, and technical personnel like Glendinen and De La Harpe received some credits. The advent of gas lighting, the use of properties, the costumes -- all of these production elements can be briefly outlined. The use of selected prompt books from The Ohio State University Theatre Collection adds to the consideration of production procedures. These prompt books allow a reconstruction of the staging of certain plays important in Central City's theatre history.
An account of the reactions of the Central City playgoer to various plays is to be found in the seventh chapter. These reactions are compared with those of playgoers and critics in other sections of the United States. Which dramas had the greatest pulling power in Central City? Did the mining men and their ladies prefer certain playwrights and styles of drama? Answers to these and other questions can best be found by examining the remarks of the critics of the period. The repetition of certain plays, the clamor for certain performers, the desire for certain effects in production are indications of the reactions of the playgoer.

The final chapter summarizes the study. It notes the indigenous qualities possessed by Central City's theatre, and places the various elements of theatre in the perspective of the community and the time psychologically and critically.

The appendices to this investigation include a journal of day-to-day theatrical events in Central from 1859 to 1885, a record of the plays produced and their dates, and a listing of the performers who appeared in the community. These are included as an aid to future researchers into Central City's and Colorado's past.

The immediate consideration will be the physical surroundings and the historic background of the "Little Kingdom of Gilpin." With an understanding of those factors, the unfolding of the total study can be accomplished.
CHAPTER II

HISTORICAL AND GEOGRAPHICAL INFORMATION

A. Early Times

Colorado is relatively new among the states that form the United States of America. The territorial status of Colorado changed to statehood 100 years after the Declaration of Independence was signed, and this, of course, is the reason for the appellation given to Colorado as the Centennial State. Although young from the standpoint of settlement, Colorado is one of the older states in terms of exploration.

During the first half of the sixteenth century, Spanish explorers came into the region. Within fifty years after the discovery of America, Coronado travelled through southern Colorado searching for the storied cities of gold and silver. Although gold and silver were to be found two centuries later, the Spaniards discovered nothing but Indian tribes in the vastness of the area they traversed.

Mesa Verde National Park stands as an historic monument to the early Pueblo Indians. Evidences of Basketmakers are also found, and the record goes back some 25,000 years to Folsom Man. "An important site where Folsom Man lived is located north of Fort Collins."¹ The

Ute Indians were the principal latter-day tribe of Colorado, although Great Plains tribes like the Arapahoes, Cheyennes, Comanches, Kiowas, and Pawnees at various times tried to wrest supremacy from their mountain enemies. The Indians were not too greatly disturbed by the white man as the power of the Spaniard diminished at home and abroad. Fortunately, the Spanish explorers did leave as a permanent heritage the melodious place-names they bestowed on various geographic locations.

President Jefferson's purchase of the Louisiana Territory generated new interest in the vast lands of the west. Lewis and Clark made their famous trek to Oregon, and Lieutenant Zebulon Montgomery Pike started up the Missouri River from St. Louis in 1806. By November of that year he had found the peak which now bears his name.

The Spanish treaty of 1819 defined the Spanish claims in Colorado more clearly. The country north of the Spanish possessions was explored by Major Stephen H. Long, and his was the first American party of any importance to follow the course of the Platte River toward the site of present-day Denver. Long's Peak and James Peak received their names from this exploration. The latter mountain, which became prominent in railroad history, forms part of the watershed for Gilpin County.

After these first attempts at exploration, the trappers and fur traders arrived in Colorado, establishing small trading posts on the prairie and along the foothills of the Rocky Mountains. These were the men who followed the streams and threaded their way through the passes to secluded mountain valleys. Their names have become an important part of the history of the western frontier: Jim Bridger, the Bents, Jim
Baker, Uncle Dick Wooton, and Kit Carson. Louis Vasquez constructed a post on the stream that partially drains the area around Central City. This outpost at the junction of Clear Creek and the Platte River did not last long, although Clear Creek was known for many years as Vasquez Fork.²


The lure of gold seems to be an exquisitely refined enticement that appeals to all peoples and all ages. And gold it was that brought the first great rush of men to Colorado. The importance of gold to the settlement of the state cannot be overestimated; its importance in the economic structure of Colorado, however, has frequently been exaggerated in the public mind. The economic stimulation of the mining frenzy led ultimately to the establishment of the agriculture and manufacturing of Colorado which now give the state's economic pattern a much firmer foundation.

Stories of gold in Colorado were circulated from the time of the Spaniards. Juan de Oñate set out to colonize New Mexico at the end of the sixteenth century. He and his party founded Santa Fe in 1605. The testimony is brief, and not fully authenticated, but Oñate is credited with the discovery of gold in the San Luis Valley.³


Frank Hall traces the apocryphal stories of still other gold reports. James Pursley, of Pike's party, makes mention of the yellow
metal. Hall quotes William N. Byers about the rumors that hunters and trappers occasionally brought small quantities of gold to Vasquez at his trading post. Other rumors of gold on the Sweetwater are mentioned. Some of the 1849 California prospectors were also reported to have dug out a few samples.  


By the late 1850's the time was ripe for further expansion of the American frontier. Clark writes that, "By the time of the Panic of 1857 the Middle West had largely passed out of the frontier stage."  


panic, which spread across the nation, disclosed the flimsy foundations of the state banking systems, the foolhardy usage of credits, and the highly discouraging methods of trade. Land speculation was rife, and railroad building was increasing throughout the Middle West. But the time came when the demand for capital exceeded the supply, and money became hard to get. The profound enmity of businessmen to regulatory measures discouraged correction of monopolistic and exploitative practices that had occurred in the past. When large insurance companies and banks in the East closed their doors, the national government was practically powerless to stop the impact of the depression. With the failure of the banks, and the hardening of the money, came the usual unemployment and social unrest so familiar to economic panics. The ill-advised State
Bank paper became worthless; the savings of the middle class people were lost. Naturally, some were economically fortified against the disaster. The well known nineteenth-century individualism of America, in combination with the zealous spirit provided by the frontier and the pioneering heritage of the people, could stimulate a quick and healthy recovery.

The effects of the panic were linked with the discovery of gold in Colorado. Green Russell, of Georgia, and John Beck, of Oklahoma Territory, were among many of the prospectors who failed to make a strike of any proportion during the 1849 rush to California. They had stopped in Colorado on the westward trip, but were unimpressed by the meagre amount of gold that was washed out. After their return to the Southeast, their thoughts went once again to the possibilities of the Colorado region as a prospecting region. They managed to convince about a hundred men, including some Cherokee Indians, to form a company to search for the yellow metal in what was to become the Centennial State.

The prospectors met at Bent's Fort on the Arkansas River and followed it west to the mountains, where the Cherokees in the party had found some gold on their previous journey. This region proved unproductive, and the party went north to Cherry Creek where it joins the Platte River. Other parties of prospectors were also coming to the region, but many returned to their homes in the east because the finding of a decent prospect seemed so remote. In late July a member of the Russell-Beck party made a finding on a stream near what is now called Sheridan, a suburb of Denver. Then all the prospecting enterprises started searching the streams of the Denver area for pan gold, and a few smaller strikes were made.
Billington writes of the entire operation and its connection with the panic of 1857:

News of the discoveries, carried to the Mississippi Valley by travelers, found its way into Missouri newspapers in exaggerated form, for understatement was never a weakness of frontier editors. Moreover the rush would restore prosperity to pioneer towns where miners bought supplies. So writers filled their columns with feverish stories of prospectors whose daily take with a shovel and washing pan was $20, of an overland immigrant who used a hatchet and frying pan to wash three ounces of dust from Cherry Creek in an hour, of riches dwarfing those of California in the new El Dorado. Those tall tales were eagerly scanned by poverty-ridden frontiersmen; within a month the whole frontier flamed with excitement as farmers traded their goods for mining equipment and covered wagons. Throughout September and October they streamed west by the hundreds, to spread over the hills of the Pike's Peak country (as the whole region was called for want of a better name) in search of gold. So little was found that most of the newcomers returned that fall, although a few remained, convinced that the meagre findings indicated an undiscovered pocket nearby. Most of those who spent the cold winter of 1858-59 in the West lived in a mining camp at the junction of Cherry Creek and the South Platte called Denver.\(^6\)

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Some of those who returned to the East honestly reported the lack of gold in the area. But tales of riches grew through the winter months of 1858-59, and an immense rush was generated. The merchants along the Missouri River did a booming business. The various towns competed for the honor of the "best route West." Wagon and express trails to Pikes Peak were started with the various towns on the route vying for the custom of the gold-seekers.

The fifty-niners who gathered at the Missouri River towns perceived only a small part of what lay ahead of them. The verdant lands
from which they came afforded them but little experience to cope with the hardships that faced them when crossing what once was dubbed the Great American Desert. Although this appellation has since been proved to be untrue, the vast areas of wheat and cattle land that now form Western Kansas and Nebraska were for the most part undeveloped and inauspicious when the gold seekers commenced their trek.

The method of conveyance varied with the pocketbook. Some men tried to cross the prairie on foot, possibly pushing a handcart; others had a horse or two; and some were able to afford a prairie schooner of some sort that could be pulled by horses, mules, or oxen. They could choose to follow various river routes, the three principal ones being called the Arkansas, the Platte, and the Smoky Hill. The last mentioned trail led through a particularly barren region characterized largely by waterless sand hills.

If a group were lucky, the trip from Omaha to Cherry Creek could be accomplished in seven weeks. Many of these fortune hunters knew little or nothing of practical mining; some of them believed the land to be traversed was similar to their native areas. Little wonder that men died of hunger or thirst. They had not made provision for the rigors of the long journey, and were unable to judge the distances that are so deceiving in the rarefied air of Colorado, Kansas, and Nebraska. If they or their animals should wander away from the rivers, mishaps were bound to occur. Should supplies of food become limited, these adventurers would have to depend upon whatever wild game came their way. The lack of water and grass decreased the opportunities for hunting that had existed on earlier frontiers where wild turkey, quail, coon, and the like were abundant.
The creeks and rivers had to be forded; flash floods could swell empty streams and make them impassable. Sometimes scouts had to search for miles to find a place that would avoid steep and miry banks, so that a safe crossing could be attempted. Blacksmithing services were non-existent along the trails. Either the parties brought their own shop and materials, or the wagons would be deserted where they broke down.

In addition, the prairie Indian looked with distrust at this parade of men, animals, and vehicles that was invading his native land. Lone travellers were in dread of Indians; immigrant caravan parties frequently saw them hovering about, waiting for the opportunity to steal horses, oxen, gunpowder, or supplies should there be a moment when the watch was not kept. The cold nights and hot days added to the discomfort of the new way of life that these people faced. Taken all in all, but for the call of gold, the hardships and perils the pioneers faced on the way to Colorado were not worth the expenditures of money and effort. The crowning disappointment was the lack of easily obtainable gold.

Billington describes the disenchantment of the early gold-seekers thus:

They spread over the eastern Rockies, laying out mining camps as they went—Pueblo, Canon City, Boulder, and a host of others. They panned every stream, chipped every promising rock outcropping, and found nothing. This was not what the guide books led them to expect; the land was supposed to be yellow with gold. Disappointment spread among them. They had, in the phrase of the day, been "humbugged." In disgust they had started east again, the hopeful slogan of "Pike's Peak or Bust" scratched from their wagons and the truthful "Busted, by God," scrawled in its place. By midsummer half of the 50,000 miners who actually reached Colorado were back in their eastern homes.
The Pike's Peak gold rush of 1859 was one of the greatest fiascos in the history of the frontier.\textsuperscript{7}

\textsuperscript{7}Ibid., pp. 619-620.

But some thousands of miners who remained in the region were to be rewarded for the struggle and adversity that the topographical and climatological forces caused. One of the first areas to offer such reward was Central City.

B. Gold at Gregory

George A. Jackson of Glasgow, Missouri, was the first prospector to find gold-bearing placers in the rugged mountains of Colorado beyond the foothills that rise immediately west of Denver. He had been disappointed with mining in California and had come to the Pikes Peak region in 1858 from his home town. Ostensibly as a trapper, Jackson roamed the area from La Porte in the north to Bergen Park in the South. His mining equipment consisted of a hunting knife and a large tin cup. In January of 1859 he was able to thaw sufficient frozen ground along what was to be called Chicago Creek, near present-day Idaho Springs, to obtain enough gold dust to prove he had made a discovery. When the snow disappeared from the spot, Jackson returned to it from Denver, accompanied by some Chicago men and started much larger mining operations. Among those whom he told about his expectations was one John Gregory, who agreed to meet Jackson at Chicago Creek. Gregory misunderstood the directions Jackson gave him. He went up the Vasquez Fork (Clear Creek) through Mount Vernon Canon, but followed the north fork of the stream rather than the south.
A native of Georgia, John Gregory had made his way to Fort Laramie in 1858. That winter he heard of the excitement at Auraria (Denver) and determined to go to the South Fork of the Platte to do some general prospecting. He decided the most efficient method of prospecting would be to follow the Vasquez above Golden as methodically as possible, always choosing the tributary stream which appeared the more appealing. He went fourteen miles above Golden City to the main forks of the Vasquez. He followed the north branch some seven miles to the gulch that now bears his name. He found some "color" and might have made his discovery sooner had not snow and cold, raw weather intervened. Upon returning to Golden, he persuaded Wilkes DeFrees and William Ziegler to augment his endeavors. David K. Wall, earliest of the garden farmers in Colorado and a prominent Denver business pioneer, supplied the provisions and mining equipment for this second venture.  


The trio arrived at Gregory Gulch on May 6, 1859. Soon after, they abandoned the gulch for a little ravine that intersected it from the southeast. Here they decided to dig.

. . . After digging for a time, Gregory observed that the dirt looked extremely promising. DeFrees filled the pan, when Gregory took it down to the little ravine and panned it, obtaining nearly or quite half an ounce of gold. The effect was simply astounding, and if he did not invoke the gods of the Hebrews, Egyptians and Persians, as related by Hollister, there was ample reason for such indulgence in the vision that dazzled his eyes. After further panning and more intelligent examination, the course and extent of the vein was defined, when each staked off claims upon it, Gregory taking two by right of
discovery. Though the find occurred on the 10th, it was not until the 16th that sluices were prepared and orderly work begun.\textsuperscript{9}

\textsuperscript{9}\textit{Ibid.}, pp. 193-194.

Shortly afterward, William N. Byers, editor of the \textit{Rocky Mountain News}, appeared on the scene, and the news of the discovery went beyond the men working in the gulch. On the twentieth of May, ",... there were at least one hundred fifty, mainly from Jackson's Bar, and thence-forward, as the reports spread, there was a continued inpouring of people."\textsuperscript{10}

\textsuperscript{10}\textit{Ibid.}

The spot of Gregory's discovery is now marked by a monument emblematic of the memorable event. After the discovery, Colorado grew in population and wealth. Hall says of the initial season:

",... It is the beginning of all things fixed and permanent which exists here today. It established and fortified the institutions since created. It gave a substantial basis for the population then on the ground, and for thousands who followed. It was one of the marked events of the century, the opening chapter of our chronicles. Here in Gregory Gulch was the cradle of our state, and from it were evolved its leading statesmen."\textsuperscript{11}

\textsuperscript{11}\textit{Hall, op. cit.}, p. 199.

Of course, Frank Hall hailed from Central City. His work on the newspaper there, and his personal acquaintances in the community, might have allowed a predilection in its favor.\textsuperscript{12}

\textsuperscript{12}See Chap. I above.
Another newspaperman, more famous than Hall or Byers, also happened along during the summer of 1859. His arrival in the Western Kansas Territory was widely hailed as an omen of good fortune for the denizens of the gold-seeking regions. If he was satisfied with the promises of the new land, a more durable civilization might ensue. The degree of conviction with which he and his friends could speak and write might start a solid rush to Pikes Peak that would clear away the mistrust that existed after the fiasco of a gold rush in the area immediately adjacent to Denver. The man was Horace W. Greeley, editor of the Tribune of New York City. His companions on the journey west were two other well known newspapermen, Henry Villard and A. D. Richardson.

Editor Greeley was one of the most influential men of his time. The interest he had in the settlements of the West persuaded many Easterners to observe his now famous adage, "Go west, young man, go west." Among other public measures, Greeley fostered the idea of the homestead system to dispose of the vast areas of public domain that were lying dormant throughout the west. The city of Greeley, Colorado, was named for him. The immediate reason for his expedition of 1859 was to publicize the need for a railroad to the Pacific. Greeley describes the scene of the Gregory gold find in this fashion:

A little runnel coming in from the west directly at the fork, with its natural translucency changed to milky whiteness by the running of its waters through sluices in which the process of gold-washing was going forward, gave us
assurances that we were in immediate proximity to the new but already famous workings called, after their discoverer, "Gregory's Diggings."

Gregory's lead [lode] is very near its mouth in Gregory Gulch; half a mile above seems the heart of the present mining region, though there are already sluices in operation at intervals for at least two miles up the runnel, and others are to be started at intervals above them. ... It is no disparagement to the others to say that, though mining is carried on at various points within a radius of thirty miles from this spot, "Gregory's Diggings" are today the chief hope of gold mining in the Rocky Mountains.

Six weeks ago, this ravine was a solitude, the favorite haunt of the elk, the deer, and other shy denizens of the profoundest wilderness, seldom invaded by the footsteps of man. ... This narrow valley is densely wooded, mainly with the inevitable yellow-pine, which, sheltered from the fierce winds which sweep the mountain tops, here grows to a height of sixty or eighty feet, though usually but a foot to eighteen inches in diameter. Of these pines, log-cabins are constructed with extreme facility, and probably one hundred are now being built, while three or four hundred more are in immediate contemplation. They are covered with the green boughs of the pines, then with earth, and bid fair to be commodious and comfortable. As yet, the entire population of the valley—which cannot number less than four thousand, including, five white women and seven squaws living with white men—sleep in tents, or under booths of pine boughs, cooking and eating in the open air.

I presume less than half the four or five thousand people now in this ravine have been here a week; he who has been here three weeks is regarded as quite an old settler.13

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Gregory's Diggings was born. The necessity for organization soon became apparent to the settlers. Political and social arrangements were imperative if the neighborhood was to have any significance at all. Many of the men were rough and crude, and some desired more than their share of the mining claims that were available. The inevitable feuds between older claimants and newly arrived individuals brought about the first recorded miners meeting at Gregory.14

14Rocky Mountain News, June 11, 1859.

This meeting could not have been considered as entertainment by the men who attended it, but it was a considerable gathering, and a semblance of order was given to the chaos that had preceded it. Willard writes of it:

... On the eighth of June the miners in the Gregory Diggings met, defined the boundaries of their district, and passed a series of resolutions relating to claims, water rights and the settlement of disputes.15


The necessity for a second meeting very soon became manifest, as more miners poured into the area. Like the first meeting, entertainment was not the purpose, although a most entertaining description of it was given by Cushman and Waterman, nineteenth-century Colorado historians.
... The late arrivals set up a clamor that the first comers had 'gobbled up' all the good lodes. They demanded a re-distribution of lode property, giving each one twenty-five linear feet on the vein. About the 15th of June, a mass meeting was held to determine the question. By this time, the malcontents outnumbered those interested in maintaining 100 feet as the length of a lode claim as ten to one. Among the early pioneers, however, were many old political wire-workers, men accustomed to lead mass meetings and manipulate conventions. This handful of men succeeded in obtaining control of the meeting by the election of Wilkes DeFrees, Chairman, and James D. Wood, Secretary. The 'twenty-five-foot' men demanded that the lodes should be restaked by those who could reach them first, and, in anticipation of an easy victory, members of every party or firm in their number went out in advance with an ax and stakes in hand ready to drive them upon the best ground the moment they got the signal from their friends that the measure was carried! But the race was not to the swift. The adroit and cool-headed pioneers succeeded in carrying a vote to have a committee of twelve on resolutions appointed and a majority of their own number was assigned to that committee. Casto, Gregory, Slaughter, Allen Sopris, Barker, Bates, Henderson, Russell, and three others were the committee chosen. Of course, this committee reported resolutions confirming all the rights they had previously claimed. The discussion that ensued was, to speak mildly, a spirited one. Before the vote on each resolution was taken, the managers took pains to raise side issues, getting their opponents separated and squabbling among themselves, when the resolution would be pronounced 'carried', with great force and dignity. Out-generated and angry, the crowd was a turbulent one. Every man had his six-shooter with him in those days, and no less pluck and determination were shown in maintaining the action of the meeting than there had been of cunning and adroitness in securing the result. But the occasion passed without a fight, and soon the malcontents became owners of claims of their own finding, and were no longer agrarians.


The first meeting of the miners that did not have to do specifically with the mechanics of government was a lecture. Rarely would the people forego a talk by Horace Greeley. The need for such a talk
was made even more imperative by the very nature of the men of this new mining community. They were hundreds of miles away from kinfolks and friends. The hard work of mining and the stubborn resistance of the terrain to attempts at controlling it were factors many of them had never faced before. Although the Rocky Mountain News had commenced operation on the twenty-third of April in Denver, the men were greedy for knowledge about "the States." The News did its best to keep the miners informed about activities in their home states, but there was no telegraph system to hurry the news, and the pony express project was in its infancy. What finer opportunity could be presented than a few words from the celebrated Mr. Greeley who controlled one of the most progressive papers of the country's largest metropolis? The meeting was held on Saturday, June 18, or a short time prior to that.17

17RMN, June 18, 1859.

Mr. Greeley wrote of the meeting:

We had a famous meeting a few rods from this tent this evening. The estimate of safe men puts the number present at fifteen hundred to two thousand. Though my name was made the excuse for it, brief and forcible addresses were made by several others, wherein mining, postal and express facilities, the Pacific railroad, the proposed new Rocky Mountain State, temperance, gambling, etc., etc., were discussed with force and freedom. Such a gathering of men suddenly drawn hither from every section, and nearly every state, in a glen where the first axe was raised, the first tent pitched by white men, less than six weeks ago, should have inspired the dullest speaker with earnestness, if not with eloquence.18

18Greeley, op. cit., p. 124.
One of Mr. Greeley's companions, Albert D. Richardson, also wrote about the meeting. He was possibly in a better position to view the proceedings objectively and certainly would not be bound by the rules of modesty that are apparent in Greeley's account.

Mr. Greeley's presence afforded too good an opportunity for speech-hearing, to be overlooked by his errant countrymen. That evening fifteen hundred people assembled, forming the first mass meeting in the Rocky Mountains. It was a motley gathering in the open air, of men with long unkempt locks, shaggy beards, faces reduced by the sun to the color of a new brick, and bowie knives and revolvers hanging from their belts. They gathered in all the freedom of the frontier. Some were reclining upon the ground, some sitting upon stumps and the half-finished walls of new log buildings, and others perched upon the friendly limbs of neighboring trees. The presiding officer occupied a log instead of a chair; and one of the speakers was clad in a full suit of buckskin with long fantastic fringes. The meeting, in a grove of stately pines, was called to order as the light of the dying sun was falling upon the gashed and rugged peaks like a benediction.

Mr. Greeley, received with enthusiastic cheers, spoke hopefully of the mines, though he thought they would not equal those of California; advocated the forming of a new state without the troublesome preliminary form of a territory; and urged his hearers to avoid drinking and gaming, and live as the parents, wives and children left at home would desire. It was one purpose of his trip to do everything in his power toward hastening the Pacific railroad which ought to have been built long before.

After three final cheers for the editor, the probate judge of the county was called up and made glowing predictions of a new commonwealth, the real Keystone State of the Union, to spring here like Minerva from the brain of Jove.... When he had concluded the assembled citizens were kind enough to call for me and to applaud with due enthusiasm my brief invocation to the American eagle, and apotheosis of the great Pacific railway of the future. Then the meeting adjourned, with cheers which made the old mountains ring....

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This rustic gathering was a far cry, indeed, from the Central City of today with its broad, modern highway from Denver, its opera house, its homes, shops, and newspapers. Do the thousands of people who have attended the opera house revival since its inception in 1932 fully realize the beginnings which the festival has inherited? From this first meeting the tradition begins.
CHAPTER THREE

CHRONICLE

A. The Founding of Central City

With the formation of the Gregory Mining District the rules and regulations pertaining to mining operations were set. There was still little order to the organization of society. The influx of thousands of men made arrangements for even a minimum of living space a desideratum devoutly to be wished. Tents, rude huts and cabins clung perilously to the steep mountain slopes, and filled whatever flat land was available at the bottom of the canyons. A network of living places sprawled up and down the gulch from below Gregory's discovery lode to the Nevada Camp some miles above it. A few natural gathering places resulted, and the formation of townsites followed. The area closest to Gregory's operations became known as Black Hawk. Above this to the west was Mountain City, soon to become part of Central City. Central City was the next community in line, and, at the top of the gulch, the town of Nevada was formed. Frank Hall wrote:

... William N. Byers occupied a not very commodious canvas backed residence in Central City, and was the first to suggest its name, this particular locality affording at least sufficient level ground for a town site, and being equi-distant from Black Hawk and Nevada. It appears that Mr. Byers had come over from the Jackson Diggings on Clear Creek, and when arrived at the point where the "Register" block now stands, he looked down the
gulch toward Gregory, and espied John L. Dailey and Thomas Gibson cutting timber out of the road.

They soon met and established their camp at the junction of what became when the town was founded, Main and Lawrence streets.¹


For the remainder of the summer the miners were busy at their claims, or were combing the nearby mountains for further traces of gold. Merchants soon established stores for provisioning the inhabitants. Thomas Gibson established the Rocky Mountain Gold Reporter and Mountain City Herald, and published a paper from August 6 until September 17. A thorough search of its columns shows no items of a theatrical nature. During this time the shopkeepers and business men were trying to expedite their operations. The trails and wagon roads followed tortuous routes to the gold camps, and transportation of goods became a serious problem. A meeting of the miners was called to consider the establishment of an express service to the mountains by the Pikes Peak and Leavenworth Company,² and two weeks later Mr. Williams of the Jones and Russell Company

²Rocky Mountain News, July 9, 1859.

met with the miners to discuss express questions.³

³RMN, July 23, 1859.
Concurrently, settlers in other mining camps, inhabitants of farming areas and citizens of Denver were heeding Greeley's exhortations to form a new state. A meeting of delegates to form a state constitution was called in Denver. Soon the proposed constitution for the State of Jefferson was promulgated throughout the region.

Whatever respite the miners had from their labors during this period has gone unrecorded. Doubtless, their amusements were crude and simple. A pack of cards, a jug of whiskey, a small gathering of men probably served well enough to keep them satisfied. The more serious minded might be able to while away some time by reading. Others might just gawk at the women about the premises.

Those who desired more formal entertainment would have had to go to Denver. There Colonel C. R. Thorne, who had arrived at that place during the latter part of September, had gathered together a nucleus of actors that was to gain publicity for a short time in the territory.
Whether the mountain men did go down to the plains is problematical. During the fall they were incensed with the actions of Denver's businessmen, by whom the miners thought they were being exploited. Another mass meeting was called, and the miners were told not to trade in Denver.\(^8\)

\(^8\text{RMN, Nov. 10, 1859.}\)

Although Colonel Thorne and his son did not remain long in Denver, they did manage to give an initial impetus to the theatre. Included in that first company were the following actors who appeared later in Central City: Sam Hunter, John H. Jack, Misses Flora and Louise Wakely and Mademoiselle Rose Haydee.\(^9\)

\(^9\text{Melvin Schoberlin, From Candles to Footlights (Denver: The Old West Publishing Company, 1941), p. 22.}\)

After Thorne's departure, M'lle Haydee announced that Mike Dougherty would play an engagement for six nights in Denver. Although this is the first time that his name is found in the record,\(^10\) he became an integral part of the development of Rocky Mountain theatre, and will be heard from time and time again not only as an actor but also as a miner. He took a benefit at Denver's Apollo theatre on Saturday, November 19, and the paper relates, "Next week Mr. Dougherty goes to the pit,
we mean his pit in Russell's gulch, where he has been industriously gathering gold the past summer.\textsuperscript{11} Whether he made it back to his claim is unknown, because announcements of his performances are to be found in the \textit{News} for November 24, December 1 and December 8.

The first news item about John Y. Glendinen, theatre scene painter, is also to be found during this period. The \textit{News} noted:

John Y. Glendinen, who has spent some months in sketching this region of the country and the mines, leaves this morning for St. Louis, where he will spend the next few months in painting a panorama of the mountains, the plains and the Platte Valley. His portfolio is filled with sketches, and we promise our Eastern friends a rich treat in his panorama.\textsuperscript{12}

Thus, during the late fall the cast of characters for the first theatre "season" of the mountain country began to gather in Denver. The boisterous miners continued to give scant attention to their compatriots down below. Although winter set in, many of them stayed close to their claims. The rude system of laws they set up, the unpolished method of justice they had evolved, would have to suffice until more civilizing influences could take over. Matters of propriety and discrimination would have to wait until the gentler sex could make its appearance. Until that time, hard work and hard whiskey must be the order of the day.
B. Central City in Its Infancy

The rigors of winter combined with the drafty ventilation of entertainment halls arrested the new theatre that had sprung up in Denver. The influx of newcomers from the east was halted temporarily and the miners undoubtedly found it easier to stay in the mountains than to make a trip to the flatlands. By this time a second group of entertainers known as the Cibola Minstrels had been established in Cibola Hall, Auraria (Denver).

The minstrels must have decided that business would be better in the gold camps, and they went to Mountain City in the latter half of January. In Denver the troupe had been composed of C. H. Mortimer, L. Hall, John Emmette, Thomas O. Duncan, James McCargill, J. B. Caven, John G. Spencer, A. O. McGrew, and Charlie Marion.\(^{13}\)

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\(^{13}\)Schoberlin, op. cit., p. 30.

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The record of the first professional entertainers in the mountain area is scanty and confused. The Mountain City correspondent for the Rocky Mountain News, C. W., wrote the following in a letter dated January 22, 1860:

We have been rather unexpectedly, and yet very agreeably, favored the past week by both the Cibolas and the theatrical troupe from your city. The Cibolas gave three concerts, and drew respectable houses, and although their performances were good, and highly amusing, their sombre hue did not seem to create the attraction for the miners that did the presence of ladies on the stage. The theatrical troupe have held forth three nights, and have drawn full houses. Of course every miner must go to the theatre, and see the ladies. Those who
have not had the dust by them took their pans and picks, got the dirt and washed it out. — Such are the advantages of living in a city rich in gold.  

\[14\text{RMN, Jan. 25, 1860.}\]

The same issue of the Denver paper (at that time a weekly) contains two other stories about the plains town's troupes. The first concerns the minstrels:

The Cibolas recently returned from a tour in the mountains. They played at Mountain City, drew good houses and gave perfect satisfaction. "Bones," with whom we conversed, says hay is three hundred dollars per ton, corn twenty dollars per bushel, gold a little less, and not near so ready sale. The Cibolas came out all right however.  

\[15\text{Ibid.}\]

The second story refers to the ladies:

M'CLE HAYDEE & SISTERS. — The last we heard of the Apollo troupe they were about three miles up the seven mile canon on the road to Mountain City, still pressing their way upward; their motto "Excelsior." We have no doubt they will reap a rich reward, starring it among the miners. Success attend their efforts.  

\[16\text{Ibid.}\]

Meagre though the account may be, enough information can be gleaned from the newspaper stories to establish the fact that commercial theatre enterprises had finally come to the mountains. Their place of business is, unhappily, not specified though the mention of Hadley's Hall in later dispatches could lead to the supposition that this was their theatre edifice. Both troupes would seem to have profited by
their journey to the highlands, and both must have experienced satisfaction from the reception accorded them by the miners. The chronology of their appearances is also established, the Cibolas having arrived first. That M'lle Hydee's theatre troupe gave them unwanted competition seems likely, for the minstrels returned to Denver soon after the arrival of the ladies at Mountain City. The exact date of the performances cannot be given, but it may be adduced that the Cibolas performed sometime between the fifteenth and the nineteenth of January, and the actresses between the eighteenth and the twenty-fifth. S. W.'s letter of the twenty-second, quoted above, shows that M'lle Haydee's troupe was already at Mountain City.

The high cost of living in the gold camp has been noted above and one can easily imagine that freight costs made provisioning for men and animals a nearly forbidding restriction for those who did not have the "ready dust." The amount of admission charged for the performances is unfortunately unknown at this time even though the method of payment, common throughout the mineral frontier, is emphasized.

The ladies did not remain in the wintry mountain fastness for very long. A news story relates their return to the Apollo theatre, Denver.

M'LLE HAYDEE AND SISTERS, with their talented troupe, have recently returned from Mountain City, where they played five nights to full houses. We are gratified to learn that their receipts were unexpectedly large. Such perseverance deserves success, and years hence the pioneer theatrical troupe of the Rocky Mountains will be remembered; and we doubt not that they will look back with pleasant recollections to their mid-winter trip, and the terrible snow-storm through which they returned.\(^{17}\)

\(^{17}\)RMN, Feb. 1, 1860.
Thus ended the first theatre "season" in the mountains of Colorado, and the unknown writer of the news item succeeded in being accurately prophetic. The mere act of journeying to the mining camps in the dead of winter must have required great fortitude, especially for the women. And once there, much courage was necessitated simply to show one's self to a group of men unaccustomed to the sight of the female sex for months on end. That their receipts were large seems small payment indeed compared with the vicissitudes attendant upon the mode of travel and the nature of the performance. However inauspicious the beginning of theatricals may have been, their early establishment made the way that much easier for those who were to follow down through the years.

The month of February was marked by the first story of violence at Headley's (sic) Hall in Mountain City. The sheriff (probably William Cozens) arrested one W. W. Atkins alias "Pennsyltuck," who was disrupting a dance. Evidently the prisoner abused the entire court, but he was dismissed for lack of evidence. A vigilance committee including Harry Gunnell, B. F. Chase, Major F. Hadley (owner of the hall), William Cozens, and S. B. Thompson was formed forthwith. On March 5, 1860, Atkins was found, "hanging by his neck by what was said to be a large body of men, but as yet nobody knows who or how many were engaged in it."18


Outlawry was not to be tolerated and disrupters of the peace could well learn a lesson from this incident. The people themselves
demanded, soon after the establishment of the mining districts, stricter and stricter conformance to the rules of society. Willard puts it this way, "There was a strain of puritanism in the mining camps at first along side of the independence and wild ways that charm present day writers of western tales."  


Mountain City correspondence soon acknowledged the return of M'lle Haydee to the mountains in March:

M'lle Haydee and sisters, the popular theatrical troupe, arrived, and I understand intend to make this their permanent abode for the season. They will meet a warm reception, and their performances, if they give any, will be largely attended. Success to the pioneers.

The weather continues mild and the snow has nearly all vanished.  

20 RMN, Mar. 7, 1860.

Nothing further is learned about the troupe from the newspaper columns except a reference that they were playing with good success.  

21 RMN, Mar. 28, 1860.

The "permanent abode for the season" that C. W. hoped for M'lle Haydee was but a miner's dream. Having remained in the mountains some
four weeks, the troupe once again made the trip to Denver. The Mountain City correspondent wrote:

The theatre in this place holds forth every Saturday and draws good houses. M'le Haydee, the principal proprietor, left for the States last Tuesday (April 3), for an additional troupe. Her departure has caused a great sensation, and many long sighs, among those whose recent life has been strictly devoted to "astronomical observations," in consequence of which the mountains have lost their charm and we their delighting pleasure.22

22RMN, Apr. 11, 1860.

Nothing further was to be heard from the mountain region until the end of May. The ubiquitous Dougherty is then noted in a news item:

"Clear Creek Mines"... On the Illinois bar M. J. Dougherty, the well known comedian, is making an average of $80 per day, working four hand /sic/. He has taken out as high as $150 in a single day. He has about ten feet in depth of pay dirt and very convenient to water.23


In the meantime, J. Y. Glendinen had returned to Denver from the east. The news item states that "the clever artist and daguereotypist /sic/... has a fine engraving of the city in 1859, for sale very cheap."24

24RMN, June 20, 1860.

Civilizing influences were more noticeable in the mountain region throughout the summer of 1860. C. W. described an important religious meeting in his correspondence.
The first quarterly meeting ever held in these mountains was
presided over here today (June 24) by Elder Chivington. A
large and very intelligent congregation assembled at Major
Hadley's hall, but being too numerous for the house to accom-
modate them, services were conducted in the open air, to a
congregation of not less than a thousand persons, among which
were at least thirty finely dressed and fine appearing ladies;
all of which contrasted greatly, and very agreeably with
Sunday scenes that have been enacted here on former occasions.

25

25RMN, June 27, 1860.

The year since Horace Greeley addressed the crowd had seen the
number of women increasing by four-or-five-fold. And even the men seemed
to be interested in religious topics. True, the congregation was not so
large as that which listened to the editor, but it must be remembered
that this was a Methodist service, and some may not have attended because
of religious leanings toward another sect, or because of no religious
background whatsoever. Another innovation was the availability of a
meeting house, even though it did prove too small for the crowd.

Presiding Elder John M. Chivington figures prominently in the
everly history of Colorado. He represented the Methodist Episcopal
Church North for the Rocky Mountain District of the Kansas and Nebraska
Conference. His labors toward initiating a well-organized system of
church work throughout the territory were indefatigable.

M'lle Haydee remained in Central the rest of the summer. The
Fourth of July seemed to mark the high point of sociability and enter-
tainment for the year.

Considerable preparation is being made here for celebrating
the memorable 4th of July; not so much in loud declamation, and
processions as in dinners, balls and enjoyment generally. There
will be three balls within the distance of a mile; one at the Gregory House at Gregory Point; one at the Ferris House, Mountain City, and one at the residence of John Taylor Esq., in Central City. The theatre continues to hold out, although the "new company" part, have divided off, and left for their homes in The States--The performances have changed a little in consequence of this separation, and now the performers appear in a variety of colors, being half white and half black. If it continues to thrive in the future as it has for some time past, it will soon be able to "run alone." C. W. 26

26RMN, July 11, 1860.

Mining operations naturally did not continue to make the tremendous progress that was shown during the first year. Methods of mining were still primitive, sluice boxes and arrastras being the main method of gold extraction. The use of water pressure to reduce the dirt to gold was preeminent, but more definite controls of the water were necessary; those properties toward the bottom of the gulch frequently had little or no pressure because of the use of water above them. The Consolidated Ditch, a bane to the existence of Central City for many years to come, was thought to be the solution to the problem which had been apparent since 1859. 27 No large new strikes were made during the summer of 1860. Consequently money tightened and news dispatches from the mines lacked their former optimism. The economic pinch was apparent in the theatre also.

Letter from the Mountains/ Mountain City, July 16, 1860

Places of amusement are not doing much here at present, in consequences of the scarcity of money as yet. M'lle Haydee & Co. give occasional entertainments in their theatre here, but not to such profitable assemblages as they would in case dust circulated more extensively in this mining country. There was a pretty good performance at the theatre on Saturday evening last [July 14] being the benefit of the manageress, who I regret to learn is at present dangerously indisposed from the effects of a severe and settled cold. M'lle Marietta, late of the Apollo boards, exhibited some feats of fancy dancing, Highland Fling and other kinds of fling, on the occasion.

Balls and cotillion parties are all the go here every week. They had a fine one at the Gregory Hotel, given by M'lle Haydee and others. . . . "G. 28

\textsuperscript{28}RMN, July 25, 1860.

But the temporary regression of the state of the theatre was soon to receive an impetus that carried it forward for the next two decades. In August the News carried a story about the arrival from Fort Laramie of a man named Langrishe.\textsuperscript{29}

\textsuperscript{29}RMN, Aug. 15, 1860.

John S. Langrishe was an Irishman who arrived in the United States in 1845. He worked variously with acting companies and as a newspaper reporter for some years. In the late '50's he organized his own theatre company and played in towns along the Missouri. His trip west had come at the insistence of soldiers at Fort Laramie, but he soon was convinced that Denver might be a more profitable base of operations.
On the twenty-fifth of September, he began a season at the Apollo theatre in Denver. Although he did not appear on the boards at Central City until the next spring, his presence served as a spur to the flagging theatre business in the mountains. Mlle Haydee went to Denver to try to secure an engagement with the new impresario, but she soon returned to re-open what was now called the "Mountain City Theatre."

In the meantime, the ordinary miner's life was proceeding with little change in the routine of his occupation. H. J. Hawley recorded in his diary:

Thursday [August 30].—Nothing exciting happened today I worked a little while and it commenced raining. I went and found my oxen. In the evening John and I went down to a dance only a short distance but did not indulge.

Hawley's diary adds a few authentic notes which explain further the methods by which the people of the community spent their leisure.

He writes:

Tue. [October 30].—Snowed most of the night and most all day, John and I started off a ranch just above our cabin in which there are fifteen acres. George washed and chopped wood, John and I chopped thirty five house logs. P. M. as
we had nothing else to do. Snow six inches deep, I made a tester to tell the depth of snow that will fall during the winter. Rowlin tried to get up a dance but could not for the want of women. 33

33 Hawley, op. cit., p. 30.

A little later he notes:

Tue. [November 6] 6.--Weather as fine as I ever saw, every man to his post, did not make much headway on the Kent as they have to build a cabin, find the crevice etc., before taking out any pay. I went to a lawsuit in the evening, and was called on for a witness, a lawsuit in the Mountains is rather diverting as every man is his own lawyer. Retired at 12 o'clock. 34

34 Ibid.

The day after Thanksgiving was passed in this fashion:

Fri. [November 30] 30. . . . Some of the boys were in during the evening and we had a social game of euchor /sic/ to pass the time away. In the mountains here where we are deprived of good society as a general thing we become rather rough in our style, manner and conversation and it is not strange if we should be a little reckless /sic/. 35


Evidently not all the miners went to the theatre. Chopping logs, attending a lawsuit, and playing cards can serve as pleasant diversions under certain circumstances. The increased number of women still did not suffice to make social events a common diversion.

The growth of population in Jefferson had increased to 48,000 by autumn. From that time it decreased as gold-seekers became weary or
unwilling to withstand the rigors of the wilderness. The census, taken in September of 1861, showed the decrease unmistakably.

<table>
<thead>
<tr>
<th>Group</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>White males over 21 years of age</td>
<td>18,136</td>
</tr>
<tr>
<td>Under 21 years of age</td>
<td>2,622</td>
</tr>
<tr>
<td>Females</td>
<td>4,484</td>
</tr>
<tr>
<td>Negroes</td>
<td>89</td>
</tr>
<tr>
<td>Total population</td>
<td>25,331</td>
</tr>
</tbody>
</table>

1. 1861

The new year was welcomed with the usual festivities. The young miner quoted above again recorded his activities:

January 1, 1861. Tuesday,—A beautiful day, I enjoyed myself tip top, working hard as the mode of the recreation of this country does not suit my style, viz, drinking fighting whiskey. I heard of a few parties but as I am living rather a retired life but did not indulge in any of them. On my road home saw any amount of men about as rich as they get or as old bourbon will make them. In the eve I read the Mountain News retired early. Rowlin came up quite late after George's revolver as he says his life has been threatened.

No entertainment was offered to the mountain men during the winter months beyond the spontaneous gatherings and rustic socializing which Hawley emphasizes in his diary. Religious services held every Sunday at
the Olympic Theatre by the Reverend Mr. Hamilton were well attended by appreciative congregations. 39

39 DRMN, Dec. 20, 1860.

In the halls of the National congress, debate was ensuing over the new territory. The name of Colorado was suggested by Delegate Williams, and the region that had been part of western Kansas and Nebraska Territories took the name of the principal river that rises within its boundaries. Territorial status continued many years for a variety of reasons. The unrest in the South provoked by the slavery question had great political consequences. Both North and South looked upon Colorado as adding to their numbers, but neither had enough power to make the state a full-fledged member of the United States. Colorado's lack of population also contributed to its tardy entrance as a state. On March 22, 1861, President Lincoln named William Gilpin of Independence, Missouri, to be Territorial Governor. Other officials were also appointed, and the mechanics of territorial government, properly recognized by congress, were put into operation. County organization became more important, and the mining region west of Denver adopted the name of the new governor. Gilpin County was the smallest in area of the early counties of Colorado, but its vast wealth, along with the large concentration of population there and the quality of the men who represented it, combined to make it a powerful and influential unit in the early days of the territory.

A visitor returning to the old Gregory Diggings would have been struck with the change in physical surroundings. No longer were the pine
trees covering the gulches -- they had been removed to build the log structures that were located along the bottom of the gulches. The grassy spots had long since been the victims of the gold seekers. Figure 1 shows the appearance of Central City during these early days. A stroller from Gregory Point would observe:

... among other structures, its Gregory and Haman "hotels," the crude Mountain City Theatre, a small log Masonic Hall. Hinckley's original express Office, a Court House, several grocery and hardware stores, black-smith shops, assay offices and "too many" saloons. Entering Central City he would have found, at the fork of the main streets, the Olympic Theatre and the new Hinckley's Express Office which also housed Buell's Book Store, while on the one and two story structures nearby he would have signs advertising the Briggs, Verandah, Ferris, and Central City "hotels," the Turner and Hobbs Bank, grocery and provision stores, livery stables, shops handling drugs, jewelry, millinery, and tinware, and a "score of saloons," including the popular "Young America."^40

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While the theatre in Denver was noting two "farewell" benefits for M'Hlle Haydee,^41 the theatre at Central City was languishing through- out January and February. The Rocky Mountain News of March first announced that the Mountain Musical Association would present an entertainment for the pastor of the Union Church at Storm's Hall on the succeeding night. A week later the same group announced another

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Figure 1

CENTRAL CITY, 1860.
(Photograph, courtesy of the Library of the State Historical Society of Colorado, Denver, Colorado.)
concert at Storm's Hall, and readers were told that Mrs. H. W. Colver acquitted herself admirably on the occasion. 42

42 DRMN, Mar. 8, and Mar. 14, 1861.

The commencement of regular theatre operation in Central City had been anticipated for some time. The incomparable Jack Langrishe brought a troupe to Central City. This highly personable manager was to gain a permanent place in the theatre annals of the mountain town. His professional approach, his kindly manner, and his shrewd business acumen made him eminently suitable to establish a theatre that would be successful artistically and financially. The first performance was marked by favorable publicity:

LANGRISHE'S THEATRE, CENTRAL CITY.--We are pleased to learn that Friend Langrishe and troupe were greeted with an over-flowing house on Saturday night--the occasion of their first appearance. . . . He went up with all arrangements perfected to present, on each successive night, entirely new entertainments, all elegant in character, which will be brought upon the stage in a manner that cannot fail to entertain all lovers of the histrionic art and amuse those who are fond of humor. . . . 43

43 DRMN, Mar. 19, 1861.

A few days later, a letter writer to the News reviewed briefly the activity of the new troupe. The appreciation of the miners for the Langrishes had started immediately.

From Central City./ Mch. 25, 1861.

I cannot close without telling what a treat we enjoy in the entertainments furnished nightly by Mr. Langrishe and his troupe.
"The Poor of New York" was presented to-night to a crowded house; and how hugely the audience were pleased with the general performance, and especially that of the inimitable Mr. and Mrs. Langrishe, the Denver people will know better than I can tell them. D. 44

\[44\] DRMN, Mar. 27, 1861.

The Langrishe company's first "season" helped to set a pattern that was followed for sometime. The theatre artists would perform in Central until their repertoire was exhausted or until they had given as much entertainment as the patrons could afford. Then the troupe would return to Denver for a time to satisfy the amusement seekers in that place. After a sojourn in Denver, the group would return to the gold camps. Although professional acting companies appeared in Central during the winter season, the general rule was to perform in Denver because of the rigors of snow and freezing cold in the mountains. The actors preferred the summertime coolness of Central to the heat they met in the plains town.

Langrishe's first troupe returned to Denver in April. The mountains were once again without professional entertainment. H. J. Hawley, in his cabin on the steep mountain slope above Gregory wrote:

Thursday \[April\] 18--George all right and worked as usual today. I went over to Lake Gulch to get some dust but could not; from thence I went over a high mountain which divided Lake from Gregory Gulch. I saw Newland who gave me little satisfaction in regard to dust but made faithful promises which are numerous. In the evening we had a great time jumping in the cabin just for exercise but soon got sick of it. 45

\[45\] Hawley, op. cit., p. 48.
Some days later he added:

Friday /May/ 3.—A beautiful day too much to be confined in a shaft 400 feet deep, most of the day digging for gold. Went up to the shop and saw Wilts an old school mate of Platteville, Wis. N. B. Banes came in and we had a game of euchre for past-time, it being in the mountains.46

While Hawley and his friends were jumping in the cabin or playing euchre, plans were being evolved for the construction of a new theatre in Central City. George W. Harrison, of Mountain City, purchased from Finney and Co. an auction store house and adjoining lot along Eureka Gulch, and started erection of a theatre supposed to accommodate one thousand people.47

About this time George Pardey arrived in Denver. His brother, Herbert, had been a tragedian with M'lle Haydee's troupe a year previously. Concurrently, S. D. Hunter and A. L. Gooding advertised that they were now real estate and claim agents for Downieville and South Clear Creek respectively.48 Two weeks later, Langrishe was winding up

46 Ibid., p. 49.

47 DRMN, May 1 and 2, 1861.

48 DRMN, May 15 and 20, 1861.
a run in Denver and preparing another tour to the mountains. He, too, had ordered "large additions and improvements to the building now leased," in anticipation of the crowds he expected.

Harrison's theatre, Langrishe's enlarged one, and yet another theatrical hall point out the optimism that entertainment entrepreneurs felt for their ventures in Gilpin County. The Varieties Hall was already going full blast with Charlie Marion, one of the Cibola Minstrels, as the leading performer. Whether any of the others had joined the Colorado Minstrels group is not recorded in the papers.

The first regular advertisement for a theatrical enterprise in Central City appeared in the Rocky Mountain News of June 18. It publicized Harrison's new building to be called the National Theatre. Three days later, an advertisement included the information that the grand opening scheduled for the Fourth of July would feature a fancy dress ball. Until this time, the newspaper had carried amusement news in the local columns or in letters from the mountains. Henceforth, commercial advertisements appeared sporadically in the papers.

The Colorado Varieties figured in the news again when Charles Swits, of the variety hall, went to Denver to confer with Enoch Davis about a prize fight. Several Central City backers believed Swits could win the championship of Colorado.

With plenty of entertainment available, H. J. Hawley suspended cabin-jumping and games of euchre. He went down to Central City, and recorded his activities there in his diary.
Saturday June 29--Clear and fine most of the day, rained a little P. M. All worked as usual through the day. I went down to see Dodge in the evening from there to Central City where I found some excitement about the Theatre, there paid a dollar and went in and was very well entertained until midnight when I returned home.\footnote{Hawley, \textit{op. cit.}, p. 58.}

The secret of the admission charge was finally disclosed. Until this time, the price the miners had to pay for their entertainment had been sadly neglected in the newspapers. The advertisements and news items continued to omit any reference to ticket prices for the theatre for some time to come. Hawley was making from $4.50 to $7.50 per day at this time, and he must have had to budget carefully to be able to include theatrical entertainment in his expenditures. Living expenses were still high in the budding mining regions and persisted that way until transportation charges were reduced.

Geo. W. Harrison completed his theatre in late July. A "Mountain Item" dated August fourth in the \textit{News} noted the fact that the Grand Ball sponsored by Mr. Harrison was attended by people from as far away as Denver and Golden. No specific date for the grand opening was given.

After the inauguration, plays were given with some regularity at the new National Theatre. Then came an announcement of a policy that eventually put Harrison in a bad light with Central citizens.

\footnote{\textit{DRMN}, Sept. 28, 1861.}
Although the National Theatre presented plays nightly for the next week, the only one identified was *Raphaelle* for October 4.52

52 *DRMN*, Oct. 3, 1861.

During the next week, newspaper notices were more explicit, for example:

**NATIONAL THEATRE.**—On tomorrow evening an attractive bill is in preparation for our mountain friends who patronize the drama, at the above institution. The new drama entitled the "Conscript" and the exceedingly amusing farce of "My Fellow Clerk," together with dances by M'lle Marietta, and songs by Pardey, Admission Boxes 50 cts. Parquette $1.00.53

53 *DRMN*, Oct. 8, 1861.

The price that H. J. Hawley paid to see Langrishe's players had not been changed by the advent of a new theatre. After the National was operating, Hawley had returned to the city, and he saw the "auction, soldiers and theatre." Two weeks later he writes, "I went down town in the evening and went up to Protus Hall where they were dancing, only stayed a short time for I could not stand the pressure of looking on."54

54 Hawley, *op. cit.*, pp. 64-65.

The populace was very much interested in the "soldiers" that Hawley so briefly observed. The majority of people in Colorado Territory sympathized with the North during the Civil War. The formation of the Colorado Volunteers had begun, and concern was felt lest Colorado fail to do its share in the conflict that was taking form. As winter
approached, Hawley made a few sporadic entries in his diary that portrayed his life at the Kent mine:

Thursday [November] 14—Some excitement about going to America but none about war. Went down to the city after I quit work and saw a little of everything in the way of theatre, auction, dancing, and occasionally a man slightly intoxicated.55

55Hawley, op. cit., p. 65.

After the Langrishe players left the mining district, Hawley wrote on December 11, "Mr. Shaw made me an offer to go to a dance which I accepted and after work I went and for the first time in two years danced. The dance was similar to the state dances."56

56Hawley, op. cit., p. 57.

Hawley described Christmas in the following manner:

Wednesday [December] 25,—Retired 4 o'clock this A. M. but did not stay in bed long. Went down to the city to see the fun vis Prize fights by men, also by dogs, all was fine ending in a free fight for all who wished to entangle sheriff excluded [sic]. I bought some clothes for new years and came up to Shaws where we had a tip top oyster supper. I received a letter from Iss Millian, retired early.57

57Hawley, op. cit., p. 68. The manuscript of the Hawley diary ends in 1861.

Much advancement has been made in the year that was ending. Langrishe had established himself in the mining camps; Harrison had
erected a theatre; two fine companies had played several runs in the
community; and Gilpin County had been established officially by Governor
Gilpin's appointment of a Board of County Commissioners.

2. 1862

Ettien's Stage Line was offering better coaches and improved
service to the mountains when the actors came to Central for a season
beginning April 1, 1862. This troupe was headed by Pardey, Cooding
and Norman.

On Saturday, April 5, Jack Langrishe and Mike Dougherty opened
their People's Theatre in Central City. The announcement of the season
included the following:

   . . . all the novelties of the day will be presented in
   rapid succession. . . . The celebrated play entitled "The
   Soldier's Daughter," and the new and glorious comedy of
   "Simpson & Co.," together with songs by the miner's pet,
   Mike Dougherty, will be the grandest entertainment for
   the opening night. . . . 58

58DRMN, Apr. 3, 1862.

The National Theatre met the challenge by producing Uncle Tom's
Cabin on the same night. The review states:

   . . . and notwithstanding the People's Theatre opening, the
   National was crowded with the elite of Central City. . . . Miss
   Hattie Wood takes her benefit on Wednesday evening, on which
   occasion we hope there will be a crowded house, Little Eva
   deserves it. 59

59DRMN, Apr. 7, 1862.
Both theatres must have been crowded. The Rocky Mountain News attested the fact on April 8:

... the house was densely crowded on Saturday night—and notwithstanding this theatre is admirably seated, a large number of chairs had to be carried in from neighboring hotels to accommodate the great number of ladies that graced the theatre with their presence. ...

The competition between the two theatres lasted for a month, and brought the first truly "big" season enjoyed by the mountain men. Both companies were comprised of experienced actors; and each strived to overpower the other in choice of plays, variety of scenic effects and splendor of costuming. One major difference in public relations existed between the two companies. Langrishe and Dougherty never performed on Sunday. The National Theatre group was likely to do so from time to time, as a special treat for the "Night Hands," miners who worked the night shift at large operations in the vicinity.

Another diversion offered to the mining community during this period was prize-fighting. Charles Swits was challenged to a bout by Con Orem, another professional boxer. Swits was still presumably employed by the Colorado Varieties when Orem, presently working as a blacksmith in Denver, challenged him to a fight for $4,000. Swits's agent accepted the challenge, but for the sum of $1,000.60

60DRMN, Apr. 10, 1892.

The News for May 10 carried this further intelligence:

Swits vs. Orem--Swits reply to Con Orem--He is now on his way here [Denver], we see by the exchange, accompanied by Mons. Martenia, tight-rope performer, &c. who is to be one of the "bright particular stars" of the Colorado Varieties, Central City.
Editor Inquirer: Noticing in your paper of last Sunday, the 20th, a challenge from Con Orem, of Denver, to fight me for $4,000, . . . . I accept of his challenge in every particular, and will fight him in three months from this date. By Orem calling on George W. Sayers of Central City, he will find a forfeit of $250, until my arrival there, which will be in a course of a month when can sign articles and put up the balance of the stakes. Charles Swits.

Whether Swits knew what lay ahead of him at Central City can only be surmised. That he was intending to give the community further variety performances is noted in the newspaper account.

While Swits was returning to the mountains, Langrishe's popularity was mounting. Some lodge brother had planned a benefit for the theatre manager. On the thirty-first of May the following letter appeared in the Rocky Mountain News:

Central City, May 29th, 1862

Mr. J. S. Langrishe:--Dear Sir: The undersigned, your "Brothers of the Mystic Tie," appreciating your efforts to elevate the standard of histrionic performances in our young Territory, and entertaining a high regard for your character as a man, and your talent as a manager and an actor, are desirous of giving some tangible expression to their feelings of friendship and esteem.

Your labors in this frontier country have been impeded by obstacles of no ordinary character, and which probably, only those practically acquainted with your art can fully comprehend. Stability and purity of character, unremitting energy, a thorough knowledge of your profession and consummate /sic/ ability to truthfully delineate upon the stage the various phases of human life, have caused your efforts to be crowned with success well deserved by you, and gratifying to your friends.

As a slight evidence of the sentiments expressed we tender to you a benefit to take place at such time as you may designate.

Fraternally yours,

[sic signed by 40 residents of Gilpin County]
Reply

Gentlemen: . . . .
I beg to name next Monday night June 2 as the occasion and shall present the play of Nature's Nobleman, Sir Walter Scott's Lady of the Lake and the farce of "Liquor of Life."

Yours fraternally,
J. S. Langrishe

a. The Harrison-Swits Affair

One of the most outstanding and notorious incidents in the development of theatre at Central City occurred in July of 1862. While Langrishe was enjoying a prosperous run in the frontier community, George Harrison had been in the East to secure new players for his troupe. He returned amid many rumors of the enmity that existed between him and Charles Swits, the boxer and variety performer.

The same week that Harrison's company arrived in the territory was marked by another important event. Alfred W. Thompson of Glenwood, Iowa, started the newspaper at Central City which has endured to the present time. Thompson's entry in the newspaper business came at a most propitious time. The first issue of the Tri-Weekly Miners Register carried this item:

Harrison's Theatrical Troupe
We understand this company has arrived and will open at the National this evening. Those who have lived here for a year or two know more about their merits than we. When we have witnessed the performance, we shall be able to speak of them more advisedly. We can, for the present, only say they come highly recommended by the Press of the Territory.61

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61 Tri-Weekly Miners Register, July 28, 1862.
But the opening did not occur on Monday, the 28th. It was re-
scheduled for Thursday, the 31st. The intervening Wednesday, July 30,
was the date of what the Register termed a "Fatal Affray."

On Wednesday evening about 10½ o'clock, as Charley Swits
was standing in front of Barnes' saloon, he was shot in the
breast, and almost instantly killed, by George Harrison.
George fired three times in quick succession, each shot
taking effect. Harrison was standing on the balcony in
front of the National Theatre. Soon after firing, Harrison
called out; "I killed Charley Swits, and am ready to give
myself up to the Sheriff."

There had been a bitter quarrel between the parties for
a long time and numerous threats had been made. The friends
of both parties have been endeavoring for several days to
persuade them to settle the matter, fearing a fatal meeting;
but in vain. Many rumors are current in regard to the lan-
guage and intentions of the parties on the evening when the
shooting took place; but as they were contradictory, we for-
bear mentioning them.

The preliminary investigation of the affair will commence
before Esq. Bissell on Wednesday morning next, at 9 o'clock.
As it is our intention to report and publish the evidence in
full, we forbear comment preferring to allow the public [sic]
to judge for themselves. As a matter of course the community
is divided in opinion—each party having his friends. We
sincerely regret the occurrence and trust that another such
may never happen in this community.62

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62 T-WMR, Aug. 1, 1862.

Notwithstanding the occurrence, Harrison's theatre opened on
Thursday night with Honeymoon and Sketches of India. On Friday evening
H. B. Norman appeared in Coleman's The Hunchback; the afterpiece was
Loan of a Lover. A performance was given to a crowded house on Satur-
day.63 One week following the shooting a coroner's inquest of the

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63 T-WMR, Aug. 4, 1862.

affair was held.
At the preliminary examination of Geo. W. Harrison for the murder of Charlie Swits, which came off Wednesday before Judge Bissell, he was discharged, it being pronounced justifiable homicide.  

64

DRMN, Aug. 8, 1862.

The final trial of Harrison did not take place until November. He continued his theatrical enterprises throughout the period with success. The testimony of the trial was completely recorded by the Register. Excerpts from a transcript of the trial are given at considerable length here because of the importance of the defendant in the establishment of the early theatre in Central City, and because the trial itself illustrates a popular form of public entertainment in the 1860's.

The Tri-Weekly Miners Register for November 25 and 28, 1862, carried the story of the trial of the People vs. George W. Harrison, indicted for the murder of Charles H. Swits. The trial began on the 24th and continued through the 28th with Judge Bradford presiding. Prosecuting attorneys were L. W. Borton and W. S. Rockwell; Harley Morse and James Cavanaugh represented the defense. The jury finally accepted was composed of A. G. Raquan, T. H. Buckingham, Thomas Pollock, Joshua Armitage, James Clark, L. B. Olds, Thomas Ryder, S. W. Lincoln, George Whitney, J. P. Benson, E. H. Ingalls, and a man named Frogget.

D. S. Parmelee examined. . . .

Saw Switz last alive on the night of 30th of July last at Concert Hall in Central City, saw him die there. . . . I stepped to the door in advance of Switz, he remained at the door, he came to the door and stepped one foot down from the platform, and immediately as he stood beside me I heard the report of a gun.
Jamey Parmelee said he heard four discharges, and also heard Mr. Harrison give himself up to the Sheriff.

J. W. Hense examined.

I heard somebody as I got to the door say, I have killed Charley Swits and I give myself up to the Sheriff. . . . I know that these words were from the voice of Geo. Harrison, the defendant; I then went where the rest of the crowd were; went into the saloon and saw the body of Swits, dead at that time; I did not see him move.

A. L. Gooding, actor with Harrison's company, was next examined but added nothing new.

W. Z. Cosens was examined.

Was in this City on the 30th of July; I know defendant Geo. W. Harrison; saw him that evening; I suppose I heard the same firing which is detailed here; saw Harrison about 15 minutes afterwards in the National Theatre that evening; he was arrested by me on that evening.

Cross examined.

Dr. Bedell, County Coroner examined.

. . . . I examined into the cause of death of Chas. Swits; it was caused by the wounds in the region of the stomach. . . . I saw Harrison when I arrived in front of the Saloon; I saw him standing on the balcony of the National Theatre; He said: "Gentlemen where is the Sheriff of Arapahoe county, I want to give myself up; I saw him say it and know his voice. . . ."

Dr. Barbour corroborated Dr. Bedell's testimony.

Dr. Erdtmann:

. . . . I saw 29 ball holes in him, I cut out two balls, the holes went downwards. He must have turned after the first shot. The wounds were mortal, an elephant has to die from so many wounds.

J. M. Bibbins:

. . . . I saw defendant prior to July 30th at Box Elder Station, 28 miles below Denver on the Cut-off road. I had at that time conversation with defendant, it was about 23 or 24th of last December. Had at that time a conversation concerning Chas. H. Switz. Mr. Harrison asked me if I saw his d----d son of a bitch friend, Charley Switz. I told him I did.
Cross examined.

DEFENSE

At this point the Sheriff announced that the floor of the courtroom had settled several inches and was unsafe. The court adjourned to the National Theatre.

Dan'l Doyle.

A long argument between the lawyers about whether previous threats could be allowed now transpired. Doyle said that he tried to settle the difficulty between Switz and Harrison when he heard the theatre manager was in town.

I heard Switz make threats the day after he got back.... Switz said he was going to Denver in a few days and if he met Harrison, he would never come to the mountains, he would never hold a theatre here, he meant to kill him the first time he saw him.... Switz was armed on the 30th, he had a navy revolver on....

Cavanaugh:

... Had conversation with the deceased fourteen or fifteen days before his death, he told me on that occasion—"I'll kill the d---d son of a bitch the instant I see him." He told me he was going to Denver for the purpose of meeting him; that he was going to kill him and leave for Mexico, that he came to this country for the purpose of whipping Con Orem and killing Harrison. During the day of the 30th he said "I shall not settle it, I shall kill the son of a bitch before night." I told Mr. Harrison myself. I came here and told Mr. Harrison on this stage that Charley Switz was determined to kill him and to keep out of the way. I don't think I saw Mr. Switz after that. Switz told me that Harrison had passed him muffled up in the coach and that if he had known he would have got a horse and gone back and shot him.

Cross examined.

Jos. Tierman:

... I saw him on the thirteenth take out of his bunk a pistol and load it; it was a very small one. He came up town towards evening on the 13th, he said he would kill that son of a bitch Geo. Harrison, before he went to Santa Fe.
Cross examined:
I am employed as ballad singer for Harrison’s troupe.

W. H. Bates examined:
... Dr. Bedell and myself took off from him [Swits] a navy pistol, a four inch pistol and a Derringer; the navy was loaded; and part of the barrels of the four inch; I don’t know whether the Derringer [sic] was or not. ... 

[Testimony concerning temper of the deceased was ruled out, until an assault upon the defendant has been proved]/

J. L. Pritchard examined:
There were three pistols on deceased at the time he died.

[Thomas Walker gave more testimony about the threats]/

Warner recalled.

Bibbins said that Swits had said that he had pounded Harrison, and thought he had killed him, and was sorry he had not; he did not say anything more. [Notice use of hearsay evidence]/

[Here objections were raised to the introduction of testimony sought to be produced. The objections were sustained, and the defense rested. It was now after one a.m. and the court adjourned to meet on Thursday morning at 8 o’clock. When court assembled the deputy clerk read from the Statutes, Wharton’s American Criminal Law, Russel on Crimes and Wheeler’s Leading American Cases.]

Not a point was left untouched.

[Then started the final addresses to the jury]/

We have never heard him [Borton] do better. His speech was not lengthy; he had the good sense to stop at the right point. ... Mr. Morse dwelt particularly on the law. ... Mr. Cavanaugh [sic] reviewed the testimony and commented on it as he alone can; holding up the character of the deceased in its worst light, revealing all its vicious traits. ... His speech throughout was filled with rounded periods and oratorical and rhetorical utterances, after his own peculiar style.

Mr. Rockwell made the closing speech, lucid, logical, legal and lengthy. ...
The jury went out at half past five P. M. and at 7 A. M. on Friday morning brought in a verdict of not guilty.

Never since the organization of our courts has a case been tried which elicited so much interest or one which was so closely watched, or more vigorously contested.

In another column of the paper, the affair is concluded:

We present our readers with a full report of the evidence &c. in this exciting trial, reported with great care, and we think, with accuracy. The result is generally known. . . . The responsibility rested with the jury, and they gave their verdict in favor of the accused. He is therefore, entirely acquitted of the charge. Of the correctness of the verdict there seems to be some diversity of opinion, as there will be in all exciting cases. . . . These jurors were SWORN to judge impartially. They were selected with great care. They were supposed to be entirely unprejudiced and disinterested. Their decision is final. We trust the peril through which the accused has passed may have a beneficial effect upon his future life—restraining him from acts of violence or undue excitement.\footnote{T-WMR, Nov. 28, 1862.}

b. The Problem of Sunday Performances

Harrison made an immediate attempt to gain good will with mountain patrons after the justifiable homicide verdict was brought in at the preliminary trial. He cancelled a Sunday performance and was praised for it:

No Sunday Performance

It is highly creditable to the proprietor and manager of the National Theatre, that the usual evening performance was omitted last night, in deference to the growing sentiment in
the community in favor of the observance of the Sabbath—the more so as their most crowded houses are usually on Sunday evenings.66

66 T-WMR, Aug. 4, 1862.

The next Sunday, however, the company returned to its older practices. They gave a drama they considered more fitting to the Sabbath. The paper observed:

... Last evening, at the request of numerous citizens, the moral drama of the "Drunkard" was performed to a large audience. The entire performance was fitted to the day and the occasion. The orchestra music was selected from the Otororio [sic] of Saul. The melody, sung by the company, was Payne's world-renowned song of "Home Sweet Home." Altogether the performance was one which could not offend the taste of the most bigoted religionist. We do not wish to be understood as favoring Sunday performances. We should prefer to seem them discontinued; but if they do continue, let the selections be such as are appropriate to the day. ... 67

67 T-WMR, Aug. 11, 1862.

Throughout the autumn season at the National the problem of Sunday performances was perplexing. A legal notice that caused much comment was circulated:

Notice is hereby given to all persons who are selling liquor without license, as well as Auctioneers and Peddlers, to immediately call at the office of the County Clerk and obtain the same. All persons who shall neglect to obtain license as aforesaid by THE FIRST DAY OF OCTOBER next, will be dealt with according to law.

N. B. All Theatres, Circuses, and Shows, are required to obtain license, and are prohibited from playing on the Sabbath.
By order of the Commissioners of Gilpin County [sic]
Col Ter.

LEWIS W. BORTON
County Attorney 68

68 T-WMR, Sept. 26, 1862.

The County Commissioners were seeking to enforce a law passed by the territorial legislature. The response of the Register to the law was immediate:

One word in this connection. We are in favor of compelling by law the observance of the Sabbath; but all laws to be just, should be general. We see no propriety or justice in compelling one class of citizens to keep the Sabbath, and allowing all the rest to break it with impunity. Had a law been passed, similar to that in force in many states, forbidding any business house from opening on Sunday, it would have met our entire approval; but but [sic] this making "fish of one and flesh of another" doesn't look exactly right.

The licensing of saloons &c. is a good idea, and we hope will be carried out. They are the cause of most of the crimes committed, and they should pay the greater share of the burdens of the local government. If all the saloons were closed up there would be but little need of peace officers. If kept open they sho'd be made to pay the expense to which their business subjects the community.

69 Ibid.

Later an enterprising business man included this intelligence in one of his statements:

The past week has been one of excitement. The prosecution of Geo. W. Harrison for keeping open the Theatre Sunday evening; the enforcement of the License Law; the arrest of a
couples of Secesh; the meeting of Saturday night; and the arrival of those overcoats at the O. K. Store.\textsuperscript{70}

\begin{flushright}
\textsuperscript{70}T-WMR, Oct. 6, 1862.
\end{flushright}

The matter was ultimately decided in Harrison's favor. C. B. Clements, the probate justice, listened to the argument to dismiss the case. The decisive point was that the opening of a theatre on Sunday night constituted a misdemeanor. The judge stated that "though this was hinted at, yet the law was too defective to be a foundation of justice."\textsuperscript{71} The National theatre then continued its practice of Sunday performances.

\begin{flushright}
\textsuperscript{71}T-WMR, Oct. 15, 1862.
\end{flushright}

During the fall of 1862 the Civil War was gaining more attention. The productions of Union Men and Uncle Tom were signs of the time. One of the actors was reminded of his patriotic duty toward the nation:

A. L. Gooding, so well known as one of the leading men in the National Theatre, we understand is about to enlist in Capt. Castle's company, Third Regiment. . . . It has been intimated to us that some of his friends are getting up a handsome present for him in the shape of a sword and belt. . . .\textsuperscript{72}

\begin{flushright}
\textsuperscript{72}T-WMR, Oct. 31, 1862.
\end{flushright}

Gooding is shown wearing his lieutenant's uniform in the Wakely photograph in Figure 2. But A. L. Gooding was not the only one who enlisted. Two other performers joined him.
Figure 2

NATIONAL THEATRE COMPANY ACTOR, A. L. GOODING,

IN HIS CIVIL WAR UNIFORM.

Gooding was a Lieutenant in the Second Colorado Cavalry.

(Photograph, courtesy of the Library of the State Historical Society of Colorado, Denver, Colorado.)
BOB MIFFITT, well known here as a delineator of Negro character, and formerly one of the proprietors of the Varieties, and leader of the Minstrels, we understand enlisted in Capt. Castle's Company of Wednesday night, as a private.

J. C. Whitall, a member of the National Theatre company, also enlisted in the same company a few days ago.

A. L. Gooding... is also a member... This company will be able to furnish amusement to the whole regiment.73

73T-WMR, Nov. 7, 1862.

While these performers were offering their services to a public cause, the theatre operators in Central were allowing their establishments to be used by the community. The employment of the theatre building as a public meeting place is a common phenomenon, one that has existed since the Golden Age in Greece. Central City was no exception. Hadley's loft had served as a church house. The other halls were also used for various public meetings on frequent occasions.

The Peoples Theatre was used December third for a war meeting, at which C. W. Mather was elected chairman and D. C. Collier, secretary. The group effectively organized Northern sentiment in the mountain area, and very little is to be read about secessionist feelings from this time on. A second public meeting was held at the Peoples Theatre two nights later. The occasion was an address by Governor Evans, who had recently replaced Gilpin as the appointed leader of the Territory. He spoke about Colorado's interests in the Pacific Railroad, and other topics intimately connected with the interests of the pioneer Coloradoans.74

74T-WMR, Dec. 5, 1862.
An important change in ownership of the National Theatre occurred shortly after Harrison's trial. The Tri-Weekly Miners Register forecasted the impending transaction in its issue of Friday, December 12, 1862:

National Theatre.
We understand that his place of amusement is about to change hands if it has not already—that Mr. Harrison will retire, and probably a portion of the company will leave with him for the States shortly. The new Proprietors will probably be Messrs. Bates, Bissell & Morris. The theatre will probably be under the management of Mr. S. M. Irwin. But of the particulars we may speak more fully in our next issue.

In regard to the sale of the building, the Register was right, but the particulars were wrong. The paper five days later carried this story:

National Theatre sold.
We are informed that Harrison has sold the National Theatre Building and the two lots belonging with it, to J. H. Benson and James E. Lyon, who will let it if occasion offers. We presume the theatre will be opened there again in a short time.75

75 T-WMR, Dec. 17, 1862.

The ironic connections between Harrison's acquittal, the conclusion of the trial as quoted from the Register above, and the sale of the theatre property is suggested by Burrell:

... It was under his Harrison's management until, in a quarrel with Charlie Snietz [sic], the proprietor of a variety theatre nearby, he shot and killed him. The result of this real tragedy was that Harrison was tried for murder and acquitted—a man by the name of Benson being on the jury, and the theatre soon after passing into his and his brother's hands—a firm known as Benson Brothers, who changed its name to that of the "Montana Theatre."76

The account of George Harrison and the National Theatre has been completed. The "enterprising" business man left a town that had mixed feelings about him. True, he had erected a large building, and equally true, he had brought an excellent acting company to the mountains. On the other hand, he had contributed nothing to raising the moral standards of the community. He had allowed his theatre to operate on Sundays, and although acquitted, he had killed a man. The truth about his trial will probably never be known; certainly there must have been some who suspected the collusion that Burrell hints at in the paragraph above.

The new "Montana Theatre" started at an unpropitious time. Christmas festivals abounded in the mountain community. A Christmas Ball was held at the Concert Hall the same night that Othello was performed. The Peoples Theatre had just begun sponsoring some "parlor entertainments." For all the misfortune attendant upon the opening of the Montana, its future proved bright, and it attained a position second to none in the mountain amusement field throughout the next decade.

As the year came to an end, one other cultural advancement was proposed. The Register, always interested in matters of this type, took the lead. The newspaper called for the establishment of a "Young Men's Lyceum."

We have been again requested to call attention to the propriety of organizing in Central City, a Lyceum or Library Association. We have already urged the advantages of such an institution, in furnishing the youth a pleasant and profitable place for spending their winter evenings, and thus winning them from the saloons and worse places where they contract
evil habits. It is unnecessary to argue the matter. Who will lead off the enterprise? Who will call a meeting? If any, speak."77

77. WMR, Dec. 10, 1862.

The questions of the Register were soon answered. The men who "lead off the enterprise" placed a notice in the paper.

There will be a meeting of the citizens at Lawrence Hall, on Friday evening, Dec. 26th at 7 o'clock, for the purpose of organizing a Literary Club. All are invited to attend.


78. WMR, Dec. 26, 1862.

In becoming the first signer of the notice above, H. M. Teller has made his entrance into this story of Central City. His presence in the community must always be taken into account for the groundwork for his future was laid here. Surrounded by men who carved a livelihood from the mountains, he learned enough to become one of the first United States Senators from Colorado and later yet, a member of the Cabinet as Secretary of the Interior.

Much progress had been made during the past three years. Central City had emerged a squalling infant. The discovery of gold, Greeley's visit, and the establishment of law and order had come about. From the rough mountainside a living had been torn by rugged men willing to forego many of the niceties of life. Nearly hand in hand with these
developments, the rough amusements of the miners had also progressed. Theatre was established; acting companies had come to the mountains; and a building devoted to the dramatic arts had been erected. The childhood years of Central City and its theatre institutions now become the immediate concern of this study.

C. The Childhood Years

By the end of 1862 many societal institutions had been started in Gilpin County. Public schools originated in the fall of the year when enough children had come to the area to make them practical. During the winter of 1862-1863 a school of 166 pupils was meeting at Lawrence Hall, under the supervision of Thomas J. Campbell, assisted by Miss Ellen F. Kendall. Sabbath schools had preceded the public schools.79

79 Burrell, op. cit., pp. 236-238.

Churches had already been established, the Methodist Church claiming chronological priority. The Catholic Church was organized in 1860 by Father J. P. Machebeuf, who later became Bishop of Colorado. The Presbyterian Church of Central City was given impetus by the Reverend Lewis Hamilton in January, 1862. The Episcopal and Congregational Churches began soon after.80

80 Burrell, op. cit., pp. 239-246.

Various lodges and fraternal organizations received charters during the early days. One of the first Masonic Lodges in Colorado, at
Nevada, was granted a dispensation by the Grand lodge of Kansas in December of 1860. Chivington Lodge, No. 6, A. F. & A. M., was chartered by the Grand Lodge of Colorado a year later. A lodge of Good Templars was started at Nevada in 1860.81

Still given a prominent place in the Masonic Hall is a portrait of George Washington, painted by John Glendinen, scene designer and painter at the Peoples, National and Montana theatres. Perrigo states, "recently the Lodge has rejected an offer of $15,000 for this painting, made by a Washington Art Gallery."82

Tourists and theatre lovers by the hundreds now visit the lodge hall every summer to see the remarkable perspective paintings on the walls. They have been preserved as well as possible as a memento of the origins of Free-masonry in Colorado. Perrigo also adds that the Royal Arch Masons paid Glendinen and Brown $50,15 in November of 1866, "and in March of the next year $382.50, without entering in the record what it was for."83

81Ibid.
83Ibid.
1. 1863

The year of 1863 was one of the most prosperous ones for the Mining District of Gregory. Improvements in extracting rock from the mountains and gold from the ore had increased the efficiency of the entire mining process. Social life in the towns was becoming more conventional, and the various cultural and educational institutions had begun to make their indelible impressions on the lives of the pioneers.

The new year brought a series of dances to Central City and environs. Social affairs became matters of keen interest. The paper recorded thus the marriage of a prominent couple:

MARRIED . . .

At the residence of Mr. Francis Hobbs, by the Rev. Mr. Granger, on the evening of January 1st, Mr. BENJAMIN LAKE to Miss MARTHA J. WOOD, all of this city.

With the above announcement came a bottle of sparkling Catawba, in which we pledged the happy couple. May their lives be as sparkling and bright! May the Lake always be placid, and the Woods ever green! May their "white-caps" be but night-caps and their "dead-wood" be but bed-wood. (That Catawba has got into our head.)

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Little amusement of a theatrical nature ensued until April. There were, however, other public entertainments of an avowedly intellectual appeal. The Good Templars sponsored one such lecture.

The Anniversary Celebration of the Good Templars on Wednesday evening, is spoken of as the finest gathering of the season. The poem, by Mr. Weston, /The Masonic Lodge in Littleton, Colorado, was named for this pioneer/ so charmed the audience that they begged the privilege of publishing it; to which Mr. Weston
has not yet consented. Mr. Teller's address is also highly spoken of. The supper, by Walbrach & Kroll was superb. ... 85

85 T-WMR, Jan. 23, 1863.

Another lecture was scheduled for March third at the Montana. "Yankee and Yankeeland" was the announced title for the speech of the Hon. F. M. Case, Surveyor General. 86

86 T-WMR, Mar. 2, 1863.

In addition to the celebration of the Good Templars, another fraternal order sponsored a festival. It was publicized by the Miners Register of February 20:

The Masonic Festival which takes place here tonight is destined to be the grandest affair which has ever come off in the territory. The hall has been beautifully ornamented. We believe the like has never before been seen in Colorado. Jim White has spared no expense in getting up the supper. The ornamental work for the table cost nearly a hundred dollars and are sic superb. It would be very difficult to find anything more beautiful in our eastern cities than the pyramid cakes prepared for this occasion.

If you can't possibly go to the dance you should not fail to go and see the arrangements which have been made.

The Masonic Festival was reviewed as a decided success. Seventy-six tickets at six dollars each were sold, and the Register added, "Such an array of beauty and dress has never before been witnessed in the mountains." 87

87 T-WMR, Feb. 23, 1863.
Throughout January and February weekly dances, held at Concert Hall, were sponsored by Charlie McDuffie and Mr. Babcock in connection with a dancing school they had initiated. These ceased on February 25 when McDuffie went east.88

88 T-WMR, Feb. 23 and 25, 1863.

Tom Duncan occasionally gave a Negro performance at the Peoples Theatre. Florence Bell offered entertainments weekly at the Montana. The other professional theatre people had gone to Denver or the eastern states. Harrison was reported in Denver. So were Mr. and Mrs. Irwin who were programming "Parlor Entertainments" at the Peoples Theatre there. The most attractive business was that of Langrishe and Dougherty at the Denver Theatre.

In Central City, amusements of a baser nature were reported:

One of the noisiest rows we have seen or heard lately, occurred Tuesday night. As near as we could learn, it commenced at a house of bad repute, where a fight occurred between one of Casey's hands and a soldier. Soon after an Irishman was arrested by the soldiers for hurring for Jeff Davis. Then another fight. Swearing, screaming, firing pistols &c. was kept up till long after midnight.89

89 T-WMR, Feb. 13, 1863.

So all was not elegant nor fashionable in the winter of 1863. The rough element of the frontier still existed and was to continue for some time to come. The higher stratum of society has organized itself well. Much remained to be done for the day laborers and men without families in the mining regions.
During the early spring Jack Langrishe had left Denver for New York to obtain performers for his company. When he returned to the mountains during the summer, the actors he brought with him might have seen a Central City similar to that pictured in Figure 3. The troupe, which included George Pauncefort, Florence Bell, Harry Richmond and John Dillon, acted in the Montana Theatre, the large building with the flagpole, seen at the right center of the photograph. The season for this company proved to be one of the most successful that Langrishe ever undertook.

The new company soon accustomed itself to the regular performances scheduled, always omitting Sundays. George Pauncefort was ever praised for his superb acting; and indeed, his artistry must have been outstanding because the patrons insisted that he should portray Hamlet for them. This performance came on the last day of July.\textsuperscript{90}

\textsuperscript{90}T-WMR, Aug. 1, 1863.

An important visitor, Maurice O'Connor Morris, a Britisher, and late deputy Postmaster-general of Jamaica, attended the play. He had been touring the Rocky Mountain area. His reaction to Hamlet was on the whole favorable:

I was, I confess, much struck by what I witnessed \emph{À propos des églises} on my first arrival in Central. On Friday evening I repaired to the "Montana," or Mountain Theatre, a rough-hewn building of pine—with a parquette and gallery—capable of accommodating a large number. There I saw Hamlet performed, and though the ghost was not very spiritual, Gertrude not very queenly, and the courtiers not very courtier-like, yet the play was, on the whole, very well put on the stage; even the Prince
Figure 3

CENTRAL CITY, ABOUT 1863-4.

Note the Montana Theatre, right center of photograph, immediately to the right of Concert Hall.

(Photograph, courtesy of the Library of the State Historical Society of Colorado, Denver, Colorado.)
of Denmark, if unlike Fechter's impersonation, was, I thought really very well rendered.\textsuperscript{91}


On the following Sunday, Morris went to the Montana for a different reason.

\ldots I was invited to hear the Bishop of the diocese (I think) preach in the same building, and administer the rite of confirmation to the candidates who might present themselves. And so at three o'clock it came to pass that the parson told the sexton, and the sexton tolled the bell outside the theatre, and at half-past the service began--the curtain being raised. There sitting in the conventional sofa of the stage, was my Lord the Bishop, magnificent in his robes, and with him of course, an assistant priest. A table placed on the stage close to the footlights, represented the altar; while near the orchestral seats, a harmonium was placed for the choir, who sat round it, and rendered the musical portion of the service--a large one too--extremely well.\textsuperscript{92}

\textsuperscript{92}Ibid.

Langrishe's theatre became a church on Sunday. He went even further. On the following Tuesday, the theatre was used for a Catholic Festival, and Langrishe, Dougherty, Dillon, and Florence Bell offered their services for the occasion.\textsuperscript{93} John Langrishe had all the astute-

\textsuperscript{93}T.WMR, Aug. 6, 1863.

ness of a public relations director for a twentieth century manufacturing concern. The contrast with Harrison's mode of operation is notable.
During the latter part of the year, mining activity was flourishing. The mining endeavors were paying off well, and by October eastern capitalists were buying up claims and properties. Money was much easier to obtain in the mountains than it had been. The theatre also felt the prosperity, and longer runs ensued than had been the custom during Central City's infancy.

2. 1864

The pattern of living in the mountains was becoming more and more set. Once again, the theatre company had deserted the cold winter of Central for the more comfortable surroundings of Denver. The miners resorted to lectures and dances for amusement. On February 15 a Leap Year Dance was scheduled at the St. Nicholas Hotel. The crowd was so large that it became necessary to move the festivities to Concert Hall. Some description of the gaiety was given by the Register:

... The ladies, of course, exercised their various tastes in the selection of partners, and to their credit should it be said, that this was the prominent feature in the enjoyment of the evening: they demonstrated the fact that with them impartiality, and universal courtesy is one of their traits of character, and we are compelled to say that were the ladies on all occasions permitted to be gallants; society would wear a more charming aspect. Near the close of the party, the company were favored with a few songs from the infantile vocalist, Master Benny Wheeler, which added much to the amusement of the occasion.94

94Daily Miners Register, Feb. 17, 1864.

That more women have come to the mountains is noticeable in the columns of the paper.
Fire was a constant threat in Central City during its early days. The summer climate increased the peril of fire, but the summer of 1864 was also marked by other disturbing occurrences. A particularly blood-thirsty account appeared in the columns of the Register the latter part of the month:

A duel was fought between a couple of miners in the Washoe silver mines not long ago with pick axes. The combatants were placed one rod apart, and advanced to the attack on a given signal. One ran furiously, at his opponent, who advanced slowly, with his pick axe raised to strike: but when the other got within about two paces, he suddenly hurled his weapon at his slow moving antagonist, and hitting him in one eye, he was knocked senseless, and although he was after a time restored to consciousness, the sight of his eye was ruined, and it was considered doubtful if he could survive his injuries.95

95DMR, July 28, 1864.

Although the pickaxe duel occurred in another part of the mineral frontier, Central City, too, was troubled by a shooting affray that happened in front of the theatre. The Daily Miners Register for August 9, 1864, reported it as follows:

A shooting affray was the cause of considerable excitement down town last night, and from the confused reports, we are enabled to glean only the following: A man named Steele had a wife. Mrs. Steele had at the same time bestowed approving smiles upon the advances of another than Steele, and these naughty proceedings led to more we cannot tell because we do not know. . . . Steele waited outside the Theatre, surrounded by his friends, for the coming of his rival, (whose name is Cameron) whom he supposed to be in the house. At the close of the performance, Steele espied his foe among the crowd emerging from the mass of people, fired upon him with a revolver once or twice before he (Steele) was interrupted in his dangerous pastime. Marshal Sears, with his deputies, happened to be on hand, and promptly arrested both parties. Steele's friends showed resistance but were silenced by being duly arrested and encased in Cozen's Cabin, for secure repose, until this morning's session of the Police Court might decide the merits of the case.
In the police court, Steele was fined fifty dollars on charges of violating the ordinance relating to shooting in the streets. A sordid tale of Cameron's proceedings with Steele's wife was also injected at the trial. The defense appealed the case to the district court. The Register concluded the story of the trial with:

... Very little sympathy was apparently manifested in the case. Cameron seemed to merit the contempt of all the hearers, while Steele was generally conceded to be grossly blameable in the act of firing indiscriminately into a crowd where the chances were as strong for his killing innocent parties as they were for his hitting the intended mark. ...

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96DMR, Aug. 11, 1864.

In November John Glendinen, the scene painter, started a business that corresponded to his theatre work. His advertisement in the paper read:

House, Sign & Ornamental
PAINTING
J. Y. GLENDINEN
Keeps on Hand
PAINTS, JAPANS, PUTTY
Varnishes, Oils &c.
And is always ready to serve his customers
Graining,
Gilding,
Glazing,
Paper-hanging &c.
DONE IN THE BEST OF STYLE
of the Art
With neatness and dispatch. Shop on
Lawrence street under Lawrence Hall.

---

97DMR, Nov. 3, 1864.
At the end of the month, the Register once again inveighed against fire danger. This scare involved the theatre.

Almost a fire--through the carelessness or negligence on the part of some one, on Saturday night last the Montana Theatre came very near being burned down. It appears that somebody had left a candle burning in a remote part of the theatre, and when it was discovered it was about to ignite the board or shelf on which it was standing. Had it not been discovered as it was half of the city would have ere this, been laid in ashes. We have cautioned the public time and again in regard to fires. Too much care cannot be taken for once a fire should get fairly started here all the efforts on the part of the citizens would avail nothing. Had we two or three fire engines and plenty of water at hand there would not be so much to be dreaded from fires, but at present we are powerless. The public are all under obligations to Bill Jones for preventing the fire from doing any great damage.98

98DMR, Nov. 29, 1864.

1864 had been a good year. Central City was slowly "growing up." The speculation that had marked 1863 continued into 1864. The eastern money markets had become increasingly interested in the prospects at Central. Then the bubble burst and a minor depression ensued in the mountains, through no fault of the pioneers. The boom-and-bust psychology so prevalent with all mining ventures was felt as keenly in Central as elsewhere.

3. 1865

The past year had shown the deficiency that existed in control of speculation along the mineral frontier. Two other factors had combined to make life uneasy for the settlers. One was the weather. Extremes of temperature and rainfall caused untold difficulty. The drouth of 1863
extended into 1864. Then came floods and high water. The fall of '64 was cold and the winter colder. Coincident with the vagaries of weather came trouble with the Indians. Even Gilpin County was called upon to supply forces to combat the tribes that were interrupting transportation in eastern Colorado. About this time the erection of telegraph lines to Colorado had also been completed, and soon Central City was enjoying immediate news from the fronts of the Civil War.

The surpassing event of February, 1865, was the dedication of the Masonic Temple. The Festival on Washington's Birthday had been advertised for some weeks, and all preparations for it were noted by the Register. The newspaper office occupied then, as it does today, the street floor of this large stone edifice, one of the first really substantial buildings to be constructed in Central City. It was only natural that the paper should pay so much attention to their upstairs neighbors. One article discussed the decorations:

... The various works of art, and especially the oil paintings by J. Y. Glendinen, are splendid works, and will bear inspection from the most skillful critics. The hall is commodious and comfort will not be found second to anything in the territory. ...

99 DMR, Feb. 19, 1865.

The newspaper was forced to publish its editions earlier throughout the days of the Fair and Festival, "owing to the commotion in the Masonic Hall above our office."100 The Fair was held on February 20.

100 DMR, Feb. 21, 1865.
The paper stated:

... Suffice to say, that it came of [[sic]] punctually, as per arrangement, and was the largest and best satisfied crowd ever witnessed at an affair of the kind in the Territory, while the results were the most successful. The various Chairmen of committees are as yet unable to report the exact state of their affairs, but Mr. Martin, the treasurer, informs us that the gross proceeds of the sales amounted to $4830.30 exclusive of admission tickets, which will probably bring $100 more. . . . 101

The Festival likewise was reviewed:

The Grand Masonic Festival has come upon us, overjoyed us with its weight of mirth, and passed away, leaving each one of the community to count the costs, review their private treasuries, drink their Seidlitz powders and sleep off the headaches. Altogether it was the grandest affair ever witnessed in Colorado or the west. The fine large hall was arranged and decorated in a magnificent manner. Fine paintings and works of art hung in tasteful profusion around the walls, and the beautiful evergreen work gave a tone of rustic loveliness and elegance to the whole. The assemblage was the largest ever seen on any occasion of the kind in Central, and comprised representatives from all parts of the territory. The universal decorum and sobriety preserved throughout a crowd like this, was not the least remarkable feature of the scene. The music was superb and enlivening. Financially it was a complete success for the order, by which it originated, the proceeds of this together with the Fair on Monday evening, making a nett [[sic]] profit of about $5,000. Thus ends the festivities of this order for the year to come. 102

After the fervor of preparations for the Masonic Fair and Festival and their successful conclusion, little entertainment was offered. The month of March had but five events worthy of mention in the newspaper, and three of those were meetings of the Montana Library Association at
which topics of mutual interest were discussed. Throughout February the Register had expected a performance of Cinderella by the dancing pupils of Madame Hernandez. After delays caused by illness of some of the children, the performance finally took place shortly before Mr. and Mrs. Hernandez left for Denver and Salt Lake City. The paper reported:

The last of the great play of Cinderella appeared last night. The troupe now goes to Denver for a time, thence to Salt Lake, we believe to astonish the polygamites, and in return for its pains will rake in their cash in the most satisfactory manner. During its production here the piece was not as well appreciated, we believe, as it should have been. It was a fine affair, and did credit to the youthful talent composing the troupe. Several presentations were made to the principal artists by the admiring audiences, among which was a fine gold watch to Miss Grace Hazlip, a substantial roll of greenbacks to her equally deserving and accomplished sister, and another roll of these convenient articles to Miss Bernard, for her excellent rendition of one of the principal characters. . . .

103DMR, Mar. 3, 1865.

During March the Register noted the activities of Langrishe in Denver and hoped for an early return of their favorite to his home in the mountains. The outlook was bleak, for he had advertised earlier, "For Rent--The well arranged comfortable residence of Mr. J. S. Langrishe, on High Street, will be rented on favorable terms. . . ."104

104DMR, Feb. 1, 1865.

April was devoted to events of a patriotic nature. On April 12, the Montana was the scene of great rejoicing as news of the conclusion of the Civil War came to Central City.
Everyone was joyous in the extreme. Several persons undoubtedly had occasion to think of Mike Dougherty's song, "Think of yer 'eds in the morning."  

Little more than a week later, the Montana again was used for purposes of a national nature. "Funeral services" commemorating Abraham Lincoln filled the theatre. Sadness lay upon the little community because of the event, and appropriate speeches were delivered on the occasion.  

Schuyler Colfax, speaker of the House of Representatives of the National Congress, came to Central City on Monday, May 29. A public reception was given for him and his party, and the theatre did not open that day. The people of Colorado were still desirous of statehood, and hoped to impress the congressman as much as possible during his short tour of the state. That the visiting group was impressed was evidenced by descriptions of the community written by Samuel Bowles, editor of the Springfield (Massachusetts) Republican.

The principal villages are Central City, Black Hawk and Nevada, holding rank in the order named. These are most uncomfortably set into little narrow ravines, and stuck into the hillsides, on streets the narrowest and most tortuous that I ever saw in America; some houses held up in dizzy heights on stilts, others burrowed into the stones of the hill, with a gold "lode" in the back yard and often a well issuing from a rock of precious metals. But here these towns are thriving, orderly, peaceable, busy supporting two of them each its daily
paper, with churches and schools, and all the best materials
of government and society that the East can boast of. . . .107

Central City was advancing. The theatre, too, was interested in
timely political topics. The anti-South feeling of the community was
mirrored by a performance of Mike Dougherty on June 12. A feature of the
entertainment was his song, "Jeff in Petticoats," a broad satire at
Jefferson Davis's attempt to evade Union officials. Feeling against
the leader of the Confederacy ran high in the mountains. The Register
remarked, "The following named females are represented in pictures as
wearing whiskers: The witches in Macbeth, Barnum's bearded woman, and
Jeff Davis."108

Politics still occupied the minds of Gilpin County residents in
September. Schuyler Colfax's visit at the first of the summer had set
in motion another drive for statehood. Reaction was mixed, and an Anti-
State group was organized to fight the proposal. The Register was
greatly in favor of advancement from territorial status. The first
meeting occurred on September 4.

THE RALLY--of the State men, and the grand torchlight pro-
cession last night was the largest and most enthusiastic demon-
stration ever witnessed in the mountains. Over one thousand
bearers of torches and transparencies, on foot and on horseback,
headed by the First Colorado Band, marched through the streets with imposing display. ... 109

109 DMR, Sept. 5, 1865.

Henry Garbanati, the photographer and newspaper publisher, was elected chairman of the Anti-State Party at a meeting in Apollo Hall. John Y. Glendinen was a member of the opposite group, the Union Party, for he advertised, "Will the gentleman who took my hat at the Union convention please return it? My name is on the leather lining." 110

110 DMR, Sept. 9 and 10, 1865.

Garbanati's party held a rally at the Montana on Wednesday, September 27. It became the group known as "The Democracy." The Union party was composed of Republicans.

The arrival of Colonel A. B. Butterfield, operator of the Butterfield Overland Express Company that supplied transportation for Coloradans, also turned out to be political in nature. Mayor Watson, J. M. Tiernan, L. B. Adamson, General Wilson and J. S. Langrishe were appointed members of the reception committee. In Butterfield's party were General Dodge and the Hon. J. A. Kasson, United States Representative from Iowa and a member of the Ways and Means Committee of the national congress. Public speeches were made by the visitors and statehood supporters at Hussey's corner on Friday, the 29th. 111

111 DMR, Sept. 27 to 29, 1865.
A bare majority was made for the constitution of the State of Colorado. President Andrew Johnson, however, did not recommend the addition of a State of the Union, and Colorado remained a territory. Newly appointed Governor Cummings, a Johnson man, was also averse to statehood and his party managed to insure territorial status for a while.

The miners could have intellectual as well as "theatrical" enticements at the political meetings held in October. The clamor started early. One reporter wrote, "The persons who hired Washington Hall for the meetings of the Miner's Association are requested to call on Mr. Cozzens [sic] at once and settle, or means will be employed to force payment."\(^{112}\) This was a reference to the political enemies of the Republicans, who controlled Washington Hall, the county courthouse. Mr. Garbanati and Mr. Turck had employed the ruse of a Miner's Association meeting to obtain for the Anti-State party the attention and votes of the miners. At the end of the month the Montana Theatre was used for a meeting of Republicans. The convention had nominated Henry Teller for the United States Senate, but the action was illegally taken according to Editor Collier, who was a Jerome B. Chaffee adherent. The *Register* inquired:

\(^{112}\text{DMR, Oct. 3, 1865.}\)

Is there a man in town this Sabbath morning who will acknowledge that he was a member of, or participated in, the convention held at the Montana yesterday afternoon? We have observed several who had heard of the disgraceful operations enacted there, but not one will admit that he was a participant. And no wonder. L. C. Rockwell should congratulate himself and be eulogized by the
public, the masterly manner in which his part of the programme was performed. To write him down an ass, would only disgrace the animal emulated. Yes! he should congratulate himself.\textsuperscript{113}

\textsuperscript{113}DMR, Oct. 29, 1865.

The same issue of the paper took a swipe at the Democrats who had used the Montana the night before the Republican convention:

\ldots At a late hour the meeting adjourned, having afforded an entertainment and amusement, next to those usually found there when Langrishe's Theatre was in operation, "free gratis, for nothing at all."

A new fraternal order was also organized in October. Washington Hall was the meeting place, and the attendance was unusually large. The Fenian Brotherhood was formed. The Fenians announced that Washington Hall would be the regular meeting place except that when the weather was too cold, the Montana Theatre would be used.\textsuperscript{114}

\textsuperscript{114}DMR, Oct. 31, 1865.

A friend of the Fenians, Mike Dougherty, had died before they had formally organized. A legal notice appeared in the paper in October, the culmination of which occurred in November. It was connected with the estate of Mike Dougherty and illustrated the extent of his operations in the mining area.

\textbf{Administrator's Notice}

NOTICE is hereby given that by virtue of an orde\textsuperscript{sic} of sale made and entered for record at the October term of the Probate Court within and for the County of Gilpin, in the Territory of Colorado, I shall expose fer \textsuperscript{sic} sale at public auction, to the highest bidder, for cash, in front of the Probate court-room on Main Street, in Central City, in said County and Territory, on the 17 day of November, A. D. 1865, at the
hour of 10 A.M. of that day, the following described property, to-wit: All the right and title to the following described property, which were of Michael J. Dougherty, deceased, during his lifetime: One House and Lot twenty-seven (27) feet front and one hundred (100) feet deep, on south side of Lawrence street, fronting on said street, and bounded on the east by house and lot owned and occupied by Clara Brown, and on the west by Lot owned by Joseph Block, situate in Central City, Gilpin County, Colorado Territory. Also Claim No. Fifteen (15) East on the Cotton & Co. Lode in Gregory Mining District;

and Nos. One (1), Two (2) and Three (3) West from Discovery Claim on the Jack Langrishe Lode, in Gregory Mining District, and No. One (1) East on said Mike Dougherty Lode, in said Central City Mining District;

the undivided one-half (½) interest in and to claims Nos. Four (4) and Five (5) West of the Ned Wynkoop Lode, in Lake Gulch Mining District;

Claim No. Four (4) East on the Harry Richmond Lode, Central City District;

and the undivided one-third (1/3) interest in and to Claim No. One (1) East on the Quaintance Lode, in Russell Mining District—all of the above property lying and being in Gilpin County and Colorado Territory.

D. C. COLLIER
Administrator of the Estate of Michael Dougherty, deceased.
Oct. [sic] 6, 1865. 115

115 DMR, Oct. 6, 1865.

Although only data pertinent to this study has been quoted, the entire notice shows that Mike Dougherty had interests in thirty-five different claims. The location of his dwelling place is well described.
His neighbor to the east, Clara Brown, has received due recognition in other studies of Central City. She was a former Negro slave and came to Colorado with the early pioneers. The people of Central seemed to respect her highly, and Mike Dougherty evidently paid little heed to the color line in his choice of a house in which to live. Langrishe, Richmond and Dougherty all had lodes bearing their names, as well as Wynkoop who had returned M'lle Haydee after her "elopement."

116 See Chapter Four.

Dougherty, it can be surmised, had the gold fever that attracted so many prospectors and mining men. The combination of interests he had, theatre and mining, may give a further indication of his character. Both ways of life are speculative and frequently disappointing, but they are also alluring and adventurous -- particularly so on the frontier. The spirit of the bold and vigorous can be found in the personality that Mike had and which his contemporaries fancied so highly.

The result of the sale was chronicled by Mike's close friend, Dave Collier, the publisher of the Register who had praised his actor comrade so highly, and who was the administrator of Mike's estate:

The administrator's sale of the M. J. Dougherty property took place yesterday in front of the Post Office, Edward Orpen, Auctioneer. A new task for the musician, singer and actor. The mining claims went very low; as did all other property, when the cash value of real estate is larger than before.

117 DMR, Nov. 22, 1865.
Politics continued to hold high interest among the citizens of Central City. Colonel Chivington withdrew from the Congressional canvas, and came out in favor of George Chilcott and the Sand Creek nominations. The meeting at which he delivered his decision was held at the local theatre on the ninth. The paper said, "Col. Chivington, our fighting parson, and Jim Cavanaugh, the distinguished Hibernian, had a tilt at the Montana Theatre last night."118

118 DMR, Nov. 10, 1865

Two items by the Register taken from the Rocky Mountain News completed the amusement records for the month. In Denver, Geo. W. McClure, a businessman, had suffered considerable loss when his building collapsed. Jack Langrishe offered the use of the theatre for a benefit. The Register added,

... this noble generosity on the part of the Denver people forms one of the brightest pages in the history of Colorado, to which the names of John S. Langrishe and Wm. Graham, with their coadjutors in the glorious work, add a lustre seldom equalled.119

119 DMR, Nov. 11, 1865.

4. 1866

The wintertime absence of the theatre troupe again put emphasis on fraternal festivities and the Montana Library Association lectures. Amusement of a baser nature also took place. An astonishing announcement appeared in the Register of March 7:

The Wild-cat and Pete Morton's bull terrier will be matched in a fight till death or conquest "does ensue" to one or both
of the contestants, at the Montana Theatre on Saturday at 7½ o'clock. The Catamount is about one-half grown, and its wrath is "fierce to behold." Pete's dog feels equal to the effort, and will do his best to vanquish the wild native of our primeval forests. A cage twenty feet long, ten wide, and four and one-half feet high, is being prepared for the arena in which the battle is to be fought. The stakes are up, to the amount of $500 a side. Side bets are freely offered on the cat, and as freely taken by the backers of the terrier. The most intense excitement prevails in sporting circles. Greenbacks by the hundred will change hands between date and Saturday. As this is the most novel affair ever gotten up here, it is expected that a large crowd will be in attendance.  

120 DNR, Mar. 7, 1866.

Acting Mayor Harker acquiesced to demands of "all whose standard of morality is topped out with the word 'Excelsior,'" and did not allow the fight be staged in Central City. The essential cruelty of the entire affair must have been revolting to many of the good residents of the community, but the sporting element evaded the city officials by staging the bout outside the city limits at the large hall on the shore of the lake. The outcome was related for newspaper readers:

The terrier and the cat fight came off as per previous announcement at the Lake on Saturday evening and resulted in the death of the cat in six minutes. The fight is described by those who witnessed it as a very lively one while it lasted. For the first three minutes it was nip and tuck between them, but the pup finally got the best of it, and speedily the cat gave up the ghost.  

121 DNR, Mar. 13, 1866.

Central City was having difficulty growing up despite the inauguration of a lecture series and the softening influences of the musical
concerts that were offered to the populace. During the same month a raid by some miners itching for a fight occurred at a local house of prostitution.122

122_DMR, Mar. 4, 1866.

A noted lecturer, Bayard Taylor, was engaged for speeches during the latter part of June. He spoke in Black Hawk on June 22 about "Russia and the Russians."123 The topic for his address at Washington Hail on Monday, June 25, was announced as "Ourselves and Our Relations."124 The newspapers had but little to say about this New York Tribune correspondent.

123_DMR, June 23, 1866.

124_DMR, June 24, 1866.

Taylor's impressions of the mountains were forwarded to his paper, and the resultant publication of them in the Tribune was none too favorable to the area. His writings give a good description of the community in 1866, and an examination of them points to a reason for the lack of enthusiasm with which he was greeted in the mountains:

Black Hawk commences a little below the intersection, and thrusts an arm up either gorge, like the letter Y, except that the left-hand arm has outgrown the other, and now forms a continuous line of buildings and businesses, up Gregory Gulch to Mountain City, which is a connecting link between Black Hawk and Central City. The latter place continues the line of compact settlement up the bottom of the gulch for a mile further, and almost forms a connection with Nevada City, which occupies the position near the summit. Black Hawk is exactly eight
thousand feet above the sea, and the upper part of Nevada is at least a thousand feet higher. 125

Taylor gave a further sketch of Central City:

This place consists mainly of one street, on the right-hand side of the gulch; the houses on your left as you ascend resting on high posts or scaffolding, over the deep bed of the stream. Half way up there is a single cross street some three hundred feet in length, where the principle stores are jammed together in an incredibly small space. . . . The whole string of four cities has a curious, rickety, temporary air, with their buildings standing as if on one leg, their big signs and little accommodations, the irregular, wandering, uneven street, and the bald, scarred, and pitted mountains on either side. Everything is grotesque, insecure; but no feature can be called attractive. . . .

In this population of from six to eight thousand souls, one finds representations of all parts of the United States and Europe. Men of culture and education are plenty, yet not always to be distinguished by their dress or appearance. Society is still agreeably free and unconventional. People are so crowded together, live in so primitive a fashion for the most part, and are, perhaps (many of them) so glad to escape from restraint, that they are more natural, and hence more interesting than in the older States. Owing to the latter cause, no doubt, it is sometimes difficult to recognize the staid New Englander in the sunburnt individual in sombrero and riding-boots, who smokes his pipe, carries his pocket-flask, and tells any amount of rollicking stories. He has simply cast off his assumed self and is himself; and I must confess I like him all the better. 126

The jibe from Taylor's pen that was most resented was included in his letter of the next day, June 26, 1866:

Before leaving Central City, I must say that it is the most outrageously expensive place in Colorado. You pay more and
get less for the money than in any other part of the world. I am already tired of these bald, clumsy-shaped, pock-marked mountains; this one long, windy, dusty street, with its perpetual menace of fire; and this never-ending production of "specimens" and offer of "feet" and shall joyfully say good-by tomorrow evening. 127

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Small wonder that Mr. Bayard Taylor was not greeted with open arms. Frank Young also tells about this event:

"We caught Bayard Taylor, *en passant*, and coerced him into a lecture at the courthouse; and as we paid him for his talk, and besides introduced him to our own bard /B. B. Wade/, who presented him with a copy of the original poem on "Pike's Peak," gratis, it was hardly gracious of him to insert a sting in the tail of one of his published letters from Central charging it with being the most outrageously expensive town "he had yet found in his wanderings." 128

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Central City was indeed changed from the days of 1859. The past few years had seen complete denudation of the hillsides. The grass disappeared; the forests were not to be seen again, and the town was striving to live as comfortably as it could in the narrow confines of the canyon walls. A traveler as sophisticated as Bayard Taylor could find little of interest except in the people themselves and in the freedom from restraint that was exhibited in the community.
5. 1867

The decline in mining that had begun in the latter part of 1866 continued in the new year. The winter months had always been severe, but the paucity of entertainment during this particular winter was very apparent. Even the celebration of New Year's Day seemed staid when compared with that of previous years.

New Years Day was by far the most agreeable day that Central City has seen for many months past. . . . The good old Knickerbocker custom of calling was almost universally observed. . . . The excellence of our Rocky Mountain society is at once mentioned and acknowledged by all new-comers who are not a little surprised at the fact. . . . 129

129 DMR, Jan. 3, 1867.

The high point of the winter social season was the annual celebration of George Washington's birthday by Chivington Lodge No. 6, A. F. and A. M. As in previous years the decorations were elaborate, and the newspaper's description of them is included here for three reasons. First of all, the elegance of mountain society is evidenced. These are not the crude miners of the early days; the relative sophistication of the community with the advent of women in increasing numbers is noticeable. Secondly, the building and the paintings and decorations that are a permanent part of the lodge room are still extant. Finally, the artistic endeavors of John Glendenin, scene designer and painter for the early Central City theatre, receive due recognition. He was Worshipful Master of the lodge at this time.

. . . . The pillars of the royal arch at the head of the room were gracefully entwined with evergreen, and the glittering, "G" which hangs beneath it was circled with a wreath
which sparkled with rosettes. On either side were engravings in rustic frames, and paintings representing emblems of the order. Beneath the canopy of scarlet, blue and purple were the musicians stand and back of them the representations of the statues of St. John the Baptist, and St. John the Evangelist. A large wreath of evergreen was festooned about the hall beneath which on both sides of the room hung numerous paintings and engravings. The central piece on the left of the room was a painting of the Master's Chart representing the collection of emblems. Above it hung a large wreath. On either side were representations of childhood and several scenes of travel by steamboat and railway, as well as a fine trapping scene, and one representing the Mississippi in time of peace. On the right of the room a group of the late national heroes was central. Lincoln appropriately occupied the centre, and around him were placed Grant, Sherman, Farragut, Hooker and Custer. On the right of the group were placed large and beautiful engravings of Niagara Falls, and the surrender of Lee, and on the left of Washington and his Generals and the Marriage of Pocohontas. Portraits of Washington, Grant and Slocum, and a reaping scene completed this side of the hall. The most attractive and beautiful of the decoration pieces adorned the foot of the room. It consisted of the large full lengthened portrait of Washington, by Glendinen, around which were draped the silken folds of the national flag. The large evergreen wreath on the right contained the level, and that on the left the square. A little below the wreaths, and on each side were placed two engravings representing Washington crossing the Delaware and the surrender of Cornwallis. Farming in the Highlands and an Italian rural scene completed the group.

130

DMR, Feb. 23, 1867.

The lecture series that had figured so prominently during the winter months in the years preceding got a very late start, but during March four lectures were held. The first, on March 8, featured the Reverend Mr. Fuller, as did the second a week later. On the eighteenth, William Crawford, pastor of the Congregational Church, spoke on the
topic, "A Plea for Labor." A debate was given before The Miners and Mechanics Institute at Washington Hall on March 25.\textsuperscript{131}

\begin{itemize}
\item \textsuperscript{131}DMR, Mar. 10, 16, 19 and 26, 1867.
\end{itemize}

One note in the newspaper indicated why the winter season had been marked by so little activity:

\textbf{CHARACTERISTIC.--}Notwithstanding the hard times, our people seem to have a habit of giving which they cannot overcome. At a sociable held in town on Thursday evening, the snug little sum of forty dollars was collected, without any apparent effort. . . .\textsuperscript{132}

\begin{itemize}
\item \textsuperscript{132}DMR, Mar. 16, 1867.
\end{itemize}

The paper also recorded the annual St. Patrick's Day Ball of the Fenians, and the opening of a dancing school by Mrs. S. P. Palmer at Washington Hall.\textsuperscript{133}

\begin{itemize}
\item \textsuperscript{133}DMR, Mar. 19 and 20, 1867.
\end{itemize}

The grip of financial distress was making itself felt more strongly as the days went by. New settlers were no longer coming to the region. The plains Indians more and more were resenting the invasion of their ancient territory by the people from the eastern parts of the United States. The \textit{Register} reported:

\begin{quote}
TRAVEL has greatly fallen off on account of Indian troubles. People do not like to cross the plains at the risk of life. No serious depredations have been committed for several days. If we could but have peace, thousands would immigrate here this
\end{quote}
summer. As it is, few will come. Very few emigrant trains are
to be seen, and less are reported.\footnote{DMR, July 11, 1867.}

In Central City gambling houses were becoming the order of the
day. The \textit{Register} protested vehemently:

\begin{quote}
ANOTHER keno gambling house was opened next door to Concert
Hall last night. This makes the second or third in Central.
We are informed that there are already five in Black Hawk.
When there was no law to prevent it, there were no gambling
houses in the mountains. Now that the law makes it a criminal
affair, lawless men do not hesitate to open such detestable
places. To their shame, be it said, many of our business men
and clerks in business houses frequent these places. At the
last term of the court the keepers of the keno house of this
city were indicted and fined for keeping a gambling house, but
instead of closing up, they kept open, and are of course in-
dicted again this term of court. It is probable that most of
the other gambling house keepers have also been indicted. We
trust the fines may this time be as large as the law allows.\footnote{DMR, July 26, 1867.}
\end{quote}

At the end of the month of July a series of spiritualism debates
was inaugurated. The four debates were held at the Congregational
Church. William Crawford, pastor of the church, upheld the negative
against Mrs. Laura DeForce Gordon, who had been lecturing on the values
of spiritualism for sometime. The paper reported that Mr. Crawford's
ridicule and sarcasm gained an undue advantage over Mrs. Gordon who was
evidently sincere and earnest in her convictions. The last debate was
on Saturday, August 3. "Some 300 and odd persons profited themselves,
but especially the debaters by attending." Admission prices were fifty cents for single sessions and one dollar and fifty cents for the four.\footnote{DMR, July 30 and 31 and Aug. 3 and 4, 1867.}

Much of the month of August was given over to elections. The miners took their politics very seriously and the territorial status of the Colorado government occupied much of the time of the leading politicos. Some well known figures were running for office:

\[\ldots\text{Mr. Glendinen has served one term. He too is a laboring man, and one of the best painters in Colorado. He has already served one term in the legislature to the entire satisfaction of constituents.} \ldots\]

\[\ldots\]

\[\text{Of. D. C. Collier, the nominee for Superintendent of Schools it is not for us to say. Our past record must speak for us.} \ldots\]

\footnote{DMR, Aug. 11, 1867.}

The scene painter and the editor of the \textit{Register} were defeated by the Democrats. In Clear Creek County, Sam Hunter, a member of Central's earliest theatre company, was also turned down in his bid for the state legislature. He was beaten by a Republican.\footnote{DMR, Aug. 15 and 17, 1867.}

The month of October was devoted to support of various mining enterprises. Some time before, a decision had been made to publicize the Central City mines abroad.
In 1867 George W. Maynard, a mining engineer of great present celebrity was appointed by Governor Cummings, Commissioner for Colorado to the Paris Exposition of that year established on a scale of unequaled magnitude by Napoleon III.

The appointee being unable to go, declined when Acting Governor Hall [co-editor of the Register and authority from which this quotation is taken] tendered the place to J. P. Whitney of Boston, who, being largely /sic/ engaged in the development of our mines, signified his willingness to accept, and also to collect a fine exhibit of rare and representative minerals to be added to his already superior Cabinet, and take them to the Exposition at his own expense. The effect of this representation was salutary, for it induced several eminent scientists of Europe to make exhaustive examination of the gold, silver and other resources of the Territory, whose favorable reports when published caused the investment of much foreign capital in them. Commissioner Whitney returned October 3d, accompanied by Col. M. Heine and M. Simonin, French Commissioners, who were received and entertained by the Miners' and Mechanics' Institute of Central City.139

139 Hall, op. cit., pp. 440-441.

The Miners and Mechanics Institute lost no time in affording the visitors ample opportunity to lecture. First, a reception was held for Messrs. Whitney, Heine and Simonin at the Congregational Church on October 8. On the sixteenth, Colonel Heine started the Institute's lecture series with a talk on "The Pacific Railroad."140

140 DMR, Oct. 17, 1867.

Colonel Heine's subject was one that delighted all Coloradans and was descriptive of the movement westward in the United States. Much of the speech was devoted to the efforts being made to get a railroad across the country.
The second lecture was that of Mr. Whitney. He spoke about the Paris Exposition and the benefits of such international fairs. "Mr. Whitney's appearance and address are very pleasing, and it may be said that his success as a lecturer was only second to his success as a Commissioner."\footnote{DMR, Oct. 22, 1867.}

The final lecture of the "Paris Exposition Series" was given on October 25. Of it, the Register noted:

The lecture of Prof. Simmonin last evening before the M. & M. Institute was well attended, although not as fully as the previous ones. The talented lecturer spoke with such a broken accent that it was very difficult to follow him, much less to report his remarks intelligently, which must be our excuse for not giving a more extended sketch. . . .\footnote{DMR, Oct. 22, 1867.}

The remainder of the review tells what the professor had to say about mining throughout the world, with a special emphasis on Colorado mining.

The rougher element of the community was also mentioned in news stories during October:

Two citizens of Central, who were extensively filled with the extracts of corn, played several lively games of billiards at Mack's yesterday, for a hundred dollars a side beside side bets. Several hundred dollars exchanged hands both between players and outsiders.\footnote{DMR, Oct. 5, 1867.}
The Register's continuing battle against gambling received further impetus when Judge Gorsline fined a gambling house keeper heavily for his activities.\textsuperscript{144} David Collier was also informing his readers about the financial plight of the community. His outlook seemed somewhat less pessimistic because of the success of the Colorado exhibition at the Paris Exposition, and of stock he had sold in a mine at Georgetown.\textsuperscript{145}

Amusement news was limited to stories outside the territory. Joseph Jefferson was playing Rip Van Winkle at McVicker's Theatre in Chicago; Coupland and Langrishe were busy in Montana; and Con Orem (the Colorado champion) and James Dwyer fought 35 rounds to a draw in Montana.\textsuperscript{146} Ice skating also received some attention:

THE ice on the Lake rink (good word,) is perfectly smooth as we know to our cost. It is just as clear and smooth as it could be, too smooth in fact for any use especially with smooth Highland Gore skates, and more especially if they have been dulled for two or three winters on the struggling, dirty ice patches in the gulches. Yes, we have tried the ice, and know that flesh and bones cannot enter it. If there are a dozen pair of skates in the country, and any ladies with pretty and strong ankles are accustomed to them, with the present delightful weather and splendid moonlit nights, there's chance for fun. We haven't time, and don't believe in suicide anyhow.\textsuperscript{147}

\textsuperscript{147}DMR, Nov. 15, 1867.
During December there was more activity. A railroad meeting was held on the tenth at Washington Hall at which plans were discussed for obtaining a railroad to the mountains from Denver.\textsuperscript{148} The latter city was encouraging construction of a line from Cheyenne to Denver.

The year of 1867 was also marked by publicity in Harper's Magazine. Figure 4, a reproduction of a drawing of Central City, shows the extent of the city at that time.

6. 1868

The lack of commercial entertainment was but one evidence of the economic blight that had made itself more and more apparent. The Register was continually seeking a solid economic foundation for the entire territory. Part of the blame was to be shouldered by those who did not favor Colorado's becoming a state. Throughout January of 1868, the Central City paper was also carrying on a battle with the local Teller family about breaking up the Republican party in the area. Finally, the Register itself reduced subscription prices in line with other Colorado newspapers. The editors wrote, "We trust that in these hard times the patrons of the REGISTER will appreciate this reduction and that their number will increase indefinitely."\textsuperscript{149}

\textsuperscript{148} DMR, Dec. 10, 1867.

\textsuperscript{149} DMR, Jan. 24, 1868.
Figure 4

CENTRAL CITY IN 1867

(From a cut in Harper's New Monthly Magazine, June, 1867, p. 9.)
of Black Hawk on the northerly side of the small creek, are seen the lofty chimneys belonging to James E. Lyon and Co.'s smelting works.

Over the hills as far as the eye can reach, and up and down the valleys, stand the lonely stamp-mills, with their high iron chimneys tied up with iron strings, from only a few of which could smoke be seen to issue. Now and then from one here, and another there, came a dull heavy sound, like the falling of a huge weight on some solid body, showing that some of the stamps were in motion, though most of them were silent as the tomb; no smoke, no sound, and no living thing seen about the innumerable mining tenements.

At first I was greatly puzzled at what I saw about me in every direction. If the gold mines were really rich as reported, why were they not extensively worked? If not rich, why were they not abandoned entirely? And why, after years of experimenting with other machinery, were the old stamp-mills apparently coming into use again? To comprehend this I had to look back through the insane mining fever through which the country had passed, and see how the Eastern people, without any exercise of their brains, madly and foolishly rushed into mining speculations, often purchasing without the least examination anything that was offered them called "a gold mine in Colorado." And as soon as the purchases were made they would form a Joint Stock Company with a capital of a million or more dollars, and a small working capital, purchase steam-boilers, engines, and stamps, or any other paraphernalia requisite as they thought to work their mining property, and then send all by railroad to some point West, generally to St. Joseph, thence to be hauled at great expense some six or seven hundred miles across the plains, often some parts of the machinery scattered along the route never reaching their place of destination.

In the mean time a person was sent from the East as Superintendent, who, perhaps, had never seen a mine or even a rock blasted, the son or favorite of some heavy stockholder in the Company, who never before had charge of constructing anything; but now, receiving a large salary, and intrusted with unlimited power, this man would make his appearance in Colorado and commence building a large wooden or stone structure, on a spot pointed out to him as his lode, which, long before it was finished, would cost far beyond expectations, and when the engines, stamps, and other things arrived, if such a thing took place at all, the working capital would all be gone. Scattered in all directions around half-finished, roofless buildings, can be seen boilers and engines, stamps and crushers, pans and amalgamators, and machinery of every kind, half buried in the soil, resting and wasting, lying in the roads, even driven over by the traveler as he passes the wreck—a monument of one kind of Eastern mining.

Other companies, with better management or more working capital, would succeed in getting roots on their buildings and machinery in them fitted for working, and then commence for the first time excavating their so-called
March was another month for lectures. The Reverend Mr. Vincent spoke on the topic, "Pictures and Things." Reverend Whitehead's subject was "Amusements." At the Presbyterian Church in Black Hawk, Reverend Marsh spoke about the "Morals of Theatre."\footnote{DMR, Mar. 1, 3, 18 and 29, 1868.}

The war against gambling continued. The editors of the paper and about a hundred citizens of Central combined to put down the keno houses. Finally, some action was obtained.

That under the Theatre was not opened on Monday night, the other was promptly visited by our sheriff who informed the proprietors unless operations were closed at once he should take possession of the implements employed in accordance with the provisions of the law. The proprietor at once acquiesced. Keno ceased to exist.\footnote{DMR, Mar. 5, 1868.}

The outstanding event of the month was the annual Fenian St. Patrick's Day Festival. The organization had advertised the event for some time. A card to the "practical" Catholics of Central City was printed in the paper. The card was signed by John DeBlieck, S. J. He noted that he was departing the city and was sorry that the Fenians were going to break Lent by having a ball on the date of the saint,\footnote{DMR, Mar. 11, 1868.}
the group carried on in spite of the warning. The festival was described by the *Register*:

THE Fenians had a grand parade yesterday, in martial column, adorned with the graceful insignia of the order. Preceding the Central Brass band they marched through Central to Nevada, back to Central and down through Black Hawk, stirring the air with musical echoes to which we have long been strangers. They had a meeting at two in the afternoon, and listened to many speeches. [In the evening] the Times Hall was brilliantly lighted, and handsomely decorated with flags, emblems, pictures, and evergreens, which made it a perfect bower of beauty. At an early hour a host of guests congregated there to dance in joyful concert. The St. Nicholas received them at midnight, that the splendid cuisine of this renowned establishment might be discussed *en masse* by a party fully competent to pass judgment. Glad hours crept away swiftly but the dancers made no note of its stealthy disappearance...153

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153 *DMR*, Mar. 18, 1868.

Central's economy suffered another setback in June. The smelting works that Nathaniel Hill, later to be a United States Senator from Colorado, had built in Gilpin County was destroyed by fire. This was a large establishment and its loss was a disaster for the mining men for some time.154

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154 *DMR*, June 18, 1868.

The Fourth of July passed with a minimum of celebration. The Lake View House made preparations for it by engaging musicians, repairing the boats and concocting a fine meal. The financial pinch was making itself felt more keenly with the passing days when even the opportunity for the usual Independence Day festivals were foregone. The mayor had
also warned against fireworks because of the tinder-dry conditions in the town.\footnote{DMR, July 3 and 7, 1868.}

The remainder of the year dragged to a close. Langrishe's absence for such a prolonged period, the loss of the smelter, and the poor financial conditions in the community made 1868 a year that was marked by adversity.

Central City and its theatre had experienced all the vicissitudes of childhood. During the past few years the inhabitants of the community had come to realize how much they depended upon the more settled regions of the country for whatever success there might be along the mineral frontier. The prosperity of the new territory generally rested upon the price of the precious ores that were to be mined, and during this time the fluctuation of gold and silver prices certainly made itself felt in Gilpin. Frank Hall evaluated the period:

Let us now take a retrospective view of the development in... the territory where fixed settlements were made and maintained, and which to-day comprise the chief centers of population and permanent industry. It may be stated in this connection however, that outside of Denver -- which by reason of its position as the chief trading post, the recognized seat of government, and the political influence concentrated here, acquired a prominence not equalled by any other point, and was approached only by Central City during the period of its greatest renown, -- progress was in no case continuous, excitement prevailed for a year or so, when all things were reduced to the common level of legitimate industry and commerce. To make the point aimed at more clear, there were towns to which many thousands rushed in a frantic impulse to gather the first fruits of what promised to be an abundant harvest, whose resources were only sufficient to maintain a few hundreds. The overplus, being merely speculative, was compelled to emigrate. It is but a repetition of the history of mining countries the world over. ...
In the agricultural sections the settlers struggled with new and adverse conditions, first to gain a substantial foothold and then to maintain it, except upon narrow strips of rich bottom land, bordering the streams, little could be accomplished without irrigation, and this, to begin with, was not understood, and secondly involved the expenditure of capital which the pioneers did not possess. In Boulder County where the settlers were divided between mining and agriculture, and mutually dependent upon each other, the excitement of husbandry developed early. The miners needed vegetables, and the farmer the gold taken from the hills. Neither class knew how to meet the problems which confronted it after the experimental stage had been passed and so both groped on in comparative darkness, until by steady perseverance in well doing the problem reached its solution. 156

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156 Hall, op. cit., pp. 473-474.

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As were the miners and farmers, the theatre people were also groping in the dark. The experimental stage had passed, truly enough, but the future was uncharted. The socializing agency of theatre had been successful, but the financial condition of theatre is always a tenuous problem. Certainly this was true in Central City. When Langrishe discovered that the economy of the community was not strong enough to support his rather considerable troupe, the only thing left to do was to find greener pastures. A natural consequence of his departure was the physical deterioration of the Montana Theatre which stood as a reminder of the good days only a year or two prior, and as a cue to what might be expected in years to come if "steady perseverance" in solving the many problems besetting the mineral frontier could be accomplished.
D. Central City's Adolescent Period, 1869-1874

The adolescence of Central City was marked by several fine accomplishments and one disastrous event. Among the achievements can be listed the construction of a select hotel, the arrival of a railroad in Gilpin County, the advance of sporting events in the hill country, and the continuation of an established theatre tradition. A few brawls marred the record to some extent. The great fire of 1874 practically wiped out the town, but its spirit was not killed, and Central City was rebuilt.

The construction of the Teller House was a noteworthy event in the progress of the community. Although there were several hotels in town, none of them was a structure that possessed any particular permanence or beauty. As more visitors came to the mountains, the need for first class accommodations became apparent. The Teller House was the answer to this need.

The location chosen for the new hotel was across the street and up the hill from the stone building housing the Register and the Masonic Lodge. The hotel was to have been a community project, but Henry Teller soon took it over and furnished most of the capital necessary for its construction. One of the early news articles described the plans for the building:

Work on the hotel site gives this quarter of the city an appearance of life and industry it has not worn since the REGISTER block was built. One of the small offices fornist [sic] us, has been moved and placed on the upper end of the Stage Co's lot, and the little white law office of Johnson & Teller will follow to the same locality in a day or two.
The bowling alley, with the buildings above are being demolished where they stand. Before the week is out, the whole area designed to be occupied by the new structure will be entirely cleared and the process of bed-rock grading commenced. Mr. Teller's plan is most admirably conceived, and if as well executed by the builders, will give us the model hotel of the Territory, if not of the entire west. It is to be five stories in height, eighty feet frontage on Eureka street, by about seventy-six feet in depth, with no occupants of the ground on either side nearer than eight or ten feet. Between the upper or western wall, and Patten & Updike's stable, there will be a public alley-way, eight feet wide, which will be graded to the crest of the mountain in the rear. The hotel is planned for seventy-six large and comfortable sleeping rooms, four parlors, and three or four sets of parlor-sitting and bedroom, on the second and third floors. The first or basement story is for billiards, bath and shaving rooms; the second will be occupied by two stores and the hotel offices, baggage-rooms, &c.; the third by parlor, dining-room, first-class suites, &c., &c. The kitchen with its apparatus and odors, is to be separate and distinct from the Main building. From each floor there will be one or more rear exits, so that in case of fire, those who "sleep high" may move at once into the open air and safety, without descending even a single flight of stairs. The front is to be embellished with balconies of iron wicker work, extending all around the building at each story. All the latest improvements for lighting, heating, and conveyance of guests and their effects, are to be introduced. Taken altogether, Mr. Teller's idea of a first class hotel seems large and liberal enough, to cover any want, not only of the present, but for the twenty-five years to come, and one that will merit universal approval when it shall be fully consummated.\(^{157}\)

\(^{157}\)Daily Central City Register, July 11, 1871.

The size of the hotel was enlarged to 100 feet back from the street as work progressed. The Register for December 23 noted that Mr. Root, the contractor, had informed them the last brick had been laid.

Mr. H. W. Bush, the lessee of the hotel, arrived in town on April 17, 1872. He was to play an important part in all activities of the town. His interest in amateur dramatics proved helpful as time passed. Later he became a theatrical entrepreneur in Denver.
Work on the hotel was slowed down by a combination of factors.

In May, the Register remarked:

The fifth story of the Teller House is all ready for the last or white (Greeley) coat of plaster. The remaining floors, with the exception of the bank room [sic?], are much the same as they were a month ago... To sum up all the causes which have operated adversely to the advancement of public enterprises in this county the past six months would occupy more space than we have to spare... In this region both mice and men seem in fair way to reach the little end of poverty horn before the next winter sets in unless we get a season of rest out of present stagnation.158

By the first of June the work on the hotel was being hurried. Furniture and carpeting were arriving with regularity. Professor E. E. Barnum, a well known musician in the territory, was hired to conduct the hotel orchestra. His small group of musicians also worked as the theatre orchestra for D. R. Allen's newly remodeled "Olympic" Theatre. The editor of the Register was invited to a concert by the hotel management six days before the hostelry opened.

By invitation of Messrs. Bush & Co. of the Teller House we were permitted to enjoy last evening, a musical entertainment in the parlor of our mammoth hotel, that has never been equalled in this city. Prof. E. E. Barnum, assisted by Mr. J. C. Gates, late leader of Gate's celebrated Quadrille Band, Boston, Massachusetts, Mr. E. Burton for fifteen years a prominent member of Hall's famous Band of Lowell, Massachusetts, and Mr. A. B. Battey, well known throughout Kansas, as a teacher of music and chorister, now organized into a quadrille band for the gratification and edification of the mountain people, did the honors of the occasion and served up splendidly executed selections from the opera "Martha," the Galop with
"Glockenspiel" or chime of Bells accompaniment, "The Mocking Bird" medley, "Juliet Waltz," "Strauss Quadrille," and others equally enchanting. . . . 159

159 DCCR, June 21, 1872.

The total cost of the new hotel was $107,000 of which Henry Moore Teller and his brother, Willard, supplied $75,000. The cost of the land was $12,000, and Bush and Company spent $20,000 for appointments. Public subscription accounted for $32,000 of the cost of the Teller House. 160

160 DCCR, June 25, 1872.

A guest list of 75 couples present at the Inauguration Ball was printed by the Central newspaper. The gathering at this opening of the Teller House on June 27, 1872, was marked by elegance and finery. The supper was "superb;" there were "no adjectives to describe" the music; and the festivities continued "until day light." 161

161 DCCR, June 27, 1872.

The completion of the hotel added a splendid facility to Central City. The building still stands and is used regularly by people coming for the annual summer festival of operas and plays.

At the time of its inauguration, and since, the Teller House has been of great benefit to the community and its theatre. The theatre could use the fine orchestra of the hotel. The hotel also provided sumptuous surroundings for the ever-increasing number of road companies that were
touring the west. This proved to be an aid in attracting stars of better quality than usual. Additionally, the hotel provided further recreational opportunities for the residents of the mountain district. The fine Knabe piano, the large ballroom, and the good food made the Teller House a mecca for townspeople and tourists alike.

When the President of the United States, Ulysses S. Grant, visited Central for the second time, he and his party stayed at the Teller. They walked on a sidewalk of silver especially placed there for their entrance to the hotel. They liked the hotel:

... Of the Teller House and its proprietors the praises were unstinted. Gen. Harney was quite enthusiastic about it, and was heard to declare the dinner set before him there the finest he had tasted at any hotel west of New York. ... \[162\]

\[162\] DCCR, Apr. 29, 1873.

Another reason for the establishment of a fine hotel is to be found in the improvement of transportation into Gilpin County. Since 1867 efforts had been made to obtain a railroad. By the early seventies the communities in the county had banded together to show a united front in favor of construction of the line from Denver. Jack Langrishe showed his usual generosity and gave a benefit performance for the railroad:

Mr. Langrishe, with a liberality for which he has always been distinguished, has volunteered to play to-night for the benefit of the RAILWAY SURVEY FUND.

The entire proceeds, after paying the necessary current expenses, will be added to the fund. With such a proposition as this our citizens should turn out en masse and fill the old Montana from top to bottom. The play for the evening will be "The Angel of Midnight; or, the Footsteps of Death." This is one of the most deeply interesting pieces ever to be presented in this city. By attending to-night our citizens
will "kill two birds with one stone," see the incomparable Ravel and aid the most important enterprise ever undertaken in behalf of Gilpin county. Everyone who has been to the theatre during this engagement declares that he got his money's worth. One man declared it was worth a dollar to see Ravel open her hand. Another said he "got his money's worth in seeing Jack Langrishe switch his nose round like the proboscis of an elephant." ... 163

163 DCCR, Mar. 17, 1871.

After the survey was made, work finally began on the railroad. The winter of 1871-72 was a terrible one for the mountain area. Little construction progress was made. The narrow canyons with their granite walls made construction highly difficult and very expensive. In August, 1872, a Gilpin County bond election was held, and the vote of the citizens favored issuing enough bonds to bring the railroad to Black Hawk. By the end of the year tracks had been laid to Central's neighboring community. The Register for December 29, 1872, devoted a full column to describing the "railroad celebration" held in Black Hawk and telling of the benefits that would accrue to Gilpin County by reason of this valuable addition to its economy. By February 23 of the following year, two trains were serving the county daily, unless stopped by a snowslide during the winter season.

The Colorado Central Railroad faced huge engineering problems in advancing the line into Central City. The steep climb over a distance of less than a mile made for trackage of considerably more distance.
The cost of this extra mileage was also a factor in delaying the arrival of the railroad at Central City. Burrell noted that

... on the 21st day of May, 1878, the last spike was driven and connecting rail laid that connected Central City with the whole country—East, West, North and South. 164

164 Burrell, op. cit., p. 259.

The presence of the railroad led to a new form of amusement—excursions. Various organizations sponsored picnics at spots along the line. Sometimes many residents would take the train to Denver to see performers there when they could not be seen in Central. For instance, Central City's disappointment when Joseph Jefferson failed to visit the city was partially mollified by an opportunity to see the great actor in Denver. The Register announced:

S. I. Lorah is in receipt of tickets to Joe Jefferson's performances, which will be sold to such of citizens as wish to witness "Rip Van Winkle." Parties purchasing tickets to any of the performances will be entitled to round trip tickets to Denver, at the reduced rate of $4, good for two days from date. These tickets will be sold on the 22d, 23d, and 24th. Seats can be reserved by writing or telegraphing to Mr. Forrester in Denver. Parties holding tickets will present them at the opera house box-office in Denver, and will receive coupons, entitling the holders to reserved seats. The curtain will not rise until after the arrival of the evening train on the Colorado Central. 165

165 Daily Register-Call, July 16, 1878.

The construction of a fine hotel and the arrival of the railroad at Black Hawk were outstanding accomplishments for the mining community. Their presence gave an air of permanence to Gilpin County. The facts
that a public subscription aided the financing of the Teller House and a county bond issue helped the Colorado Central Railroad gave all of the citizens a proprietary interest in the new enterprises.

While all of this material progress was going on, Central City was increasing its amusement offerings. The theatre continued to be patronized, and the variety halls found their usual customers. A new interest was evinced in sporting events. Boxing and billiards were popular, and a new game, baseball, was instituted.

Central had two baseball teams, the Rough and Ready Club and the All Stars. When the latter team, using only seven players, failed to double the score against the Rough and Readys, the paper noted, "It is rumored that the umpire, H. C. L. Horn, starts for Georgetown this morning to avoid being persecuted by the stars." Finding enough flat vacant property to make a baseball diamond must have been difficult, but the grounds at Bobtail Hill sufficed. On the Fourth of July, the Denver Lone Stars beat the Rough and Ready Ball Club 32 to 22. That afternoon the Central All Stars defeated the nine composed of players from the two clubs.

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166 DCCR, June 23, 1872.

Stage presents "Sappho" at Teller House. This Independence Day was also marked by other amusements: Mr. Wallings launched a steamboat on the lake; Mack's Brewery featured a picnic, dancing, target shooting and a boxing match; Allen's troupe
produced *All That Glitters Is Not Gold*; the Teller House and Turner's Hall sponsored dances; and the paper noted that there was some "slight ebriety throughout the day."

E. The Great Fire

The rapid deforestation of the early days had created a serious problem of water control. There was nothing to hold the water back after the trees were removed, and the resultant marks of erosion are still to be seen in Central City and its environs. Clear Creek could become a raging monster after an afternoon rain storm. Central's water supply came from above town, and its varying pressures frequently caused trouble. The buildings in the town had been constructed of wood, and many of the roofs were tarred. The entire community was aware that dry years increased the possibility of fire. The local newspaper had crusaded for fire protection and prevention since its founding. One method it used was in connection with an emergency at the Montana Theatre:

> LAST night there was a cry of "FIRE! FIRE!!" Everybody shouted -- everybody rushed. "Where?" "In Montana Theatre." "On the stage?" "No, between the floor and the ceiling below." We rush for a bucket of water -- we slop over -- we get there breathless -- just in time to hear, "All out." We are devoutly thankful, and say so in so many words.\(^{168}\)

\(^{168}\)DCCR, Oct. 31, 1869.

Fires in the winter season were tormenting. To keep buildings and dwellings warm, large amounts of coal or wood were necessary, but over-heating could lead to trouble.
YESTERDAY and last night made everybody pale with apprehensions of fire. About half past seven the cry of fire rang through the streets, and instantly they were filled with a vast multitude of frightened people rushing headlong for the corner of Main at its intersection with Lawrence, where a chimney in Turk's restaurant was found vomiting forth clouds of smoke and flame. . . . Five minutes afterward a second alarm sounded, and again hundreds ran to the same spot as before. The fire in the chimney of the Post-office had broken out and blazed up in a most threatening manner. A crowd soon mounted the roof and smothered the fire with a dose of salt. Twenty minutes afterward a third shout resounded through the city, and a third time people tumbled into the streets to find another chimney in a blaze in the old Connor House. . . . All evening the wind blew a perfect hurricane, showers of gravel and fine sand from the dry streets were carried along by the tempest and overspread the city like a pall. At twenty minutes to nine a fourth alarm set the people in motion, but luckily nothing came of it. It was one of the most fearful nights we have experienced since the occupation of this county. . . . Luckily, the night passed without a general conflagration, but the fright was universal, and kept many anxious eyes open till daylight. The City Marshal visited all places of business in town and gave strict orders to keep their fires down and within instant control.\footnote{DCCR, Dec. 15, 1872.}

The Register for January 17, 1873, noted a new ordinance passed by the city council which forbade placing ashes within the city limits, and on the last of the month fire limits were discussed. The ordinance about fire limits prohibited erection of any wooden buildings within the limits, which embraced the heart of the city. This latter ordinance was caused by a bad fire that destroyed some sixteen buildings:

One of those visits of the fire fiend which have been so terrifying to the citizens of our sister cities of late, was paid to us Sunday night. At half past twelve o'clock the alarm of fire was given. A bright reflection upon the mountain side indicated the location of the flames and soon it
was found that St. Paul's Church on Lawrence Street was burning. William Hart was the first to break open the door and sound the alarm from the Church bell, which soon brought the population of the city to the scene of the conflagration.

... The heat from the burning Church having somewhat subsided, these buildings were comparatively out of danger, but those to the west of the burning mass had become ignited, and were being rapidly consumed. ... The line of buckets was extended up Lawrence Street while another was brought down from a shaft upon the hill and a desperate effort made to save the building which had become ignited from the burning chapel. ... The families living along the street began to move out. Some laughed, some swore, some yelled, but all worked while the lurid column of fire lighted up a scene but once if ever before witnessed in the mountains. Furniture which had been placed upon High Street for safety had again to be removed and men, women and children engaged in the task, while as it became evident that the fire was about to cross the street to the Odd Fellows' Hall, many retired to their homes in distant parts of the city and commenced "packing up" believing that all were to be destroyed. ... Two buildings ... yet remained between the fire and J. O. Raymond's powerhouse where all conceded that the conflagration must be stopped or the entire city would be consumed. This was said to be a fire proof building, but as the fire approached, the tin roof began to curl up and shrink from the intense heat, and had it not been for the constant stream of water kept upon it, it would probably have shared common fate, after which the destruction of the entire business portion of the city would have been certain. But the building was a good one and every effort was made to stop the conflagration here, which, thanks to the good behavior of the wind was successful. Thus was our city saved, but may it never have another such a "close call." A list of sixteen buildings destroyed followed the above account. Five were businesses; nine were houses; and the Episcopal Church and the Odd Fellows Hall.

170 DCCR, Jan. 28, 1873.

The destructive fire resulted in more than the passage of ordinances to control fire danger. The city ordered some fire engines, but they did not prove to be so helpful as hoped.
Yesterday was selected as the time for testing the new Gardner fire engines, and the place chosen was the summit of Missouri hill...

There was but one unanimous verdict, and that, that the Gardner engines were a failure...

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DCCR, Mar. 4, 1873.

The efforts of the city officials and the Register to prevent fire dangers were of no avail. Nearly the entire city was consumed by a horrible fire on May 21, 1874. This is how the Register headlines described it:

Central in Ruins!
   TERRIBLE CONFLAGRATION!
   Origin of the Disaster!
   Chinese Religious Orgies!
   A Tornado of Smoke & Fire
   THE CITY DESTROYED IN THREE HOURS!
   An Estimate of the Losses!
   Splendid Conduct of the Golden Firemen!
   THROUGH TO CENTRAL IN ONE HOUR AND THIRTY MINUTES!
   Appearance of the Burnt District
   ARRIVAL OF DENVER PEOPLE

The account of the burning of the Montana Theatre was included in the article:

Reaching Lawrence, the main column of destruction jumped across to Concert Hall, the Express office and Theatre, roaring, shrieking and crushing its way through these then leaving a massive sheet to assail the REGISTER building, the principal torrent passed down Lawrence taking in both sides, scattering devastation to every combustible thing but Freas' and Raynold's fireproofs, within its path, until checked at the burnt district of 1873, where there was nothing for it to feed upon.

Shortly after the fire started, a telegram was sent to Golden for help. The Golden firemen loaded their equipment on railroad cars and
hurried to Central City. They arrived in one and a half hours, and their assistance was deeply appreciated in the stricken mountain town. Editor Frank Hall wrote in his History of Colorado a brief review of the entire disaster that explains the extent of the damage:

... The conflagration originated in a Chinese laundry on Spring street, shortly after 10 o'clock in the morning. It was a beautiful day, the atmosphere clear and tranquil. The flames made slow progress at the beginning, and might have been easily suppressed, or at least confined to the frame building occupied by the celestials, by a well organized body of trained men supported by suitable facilities for such emergencies. The citizens flocked to the scene, where great confusion prevailed, and but little effective work was done. As a natural consequence the flames soon leaped to adjoining structures, and within an hour were spreading over the city in lurid torrents which no department, however well sustained and directed could have checked. The town was largely composed of wooden buildings that were as inflammable as tinder. Soon Spring street to Bridge, and thence down Main street on both sides to Lawrence and Eureka, were enveloped in flames, sweeping onward unchecked and with fearful rapidity; thence up Eureka to the Teller House and "Register" block, the former of brick and the latter of stone, where they stopped. But the destruction continued on down Lawrence until there was nothing more to burn, and at last died out. Two brick buildings on Main street and one or two on Lawrence were all that remained of the business part of town. ... Throughout that memorable day Henry M. and Willard Teller, W. H. Bush, and D. C. Collier of the "Miner's Register," assumed the direction of the working forces, exerting all their power to avert the awful catastrophe, but in vain. Next day the work of rebuilding began, and within a year a more substantial city of brick and stone arose from the blackened ruins.172


The courage of the mountaineers is also revealed in an article about the aftermath of the fire. Of the dark night following the fire the Register wrote:

... The whole of last evening, and until near midnight was employed in the collection of losses from such of the unfortunates
as could be found. This was a work of no little difficulty, for outside of the Teller House it was of no avail to look for items. The city being in ruins, with no light, and no abiding places for the afflicted, whose buildings and stock's had become but ashes and glowing embers, shooting out occasional weird jets of flame into the blackness of the night, choked with rubbish, and land-mark's all obliterated, leaving nothing in view but the dreadful spectacle wrought by the relentless destroyer, it can readily be seen that our reporter had little opportunity for statistical discovery beyond the office of the hotel.

Throughout the day dispatches have been received from various towns and cities making liberal offers of relief, the munificent $500 donation of Governor Evans had already been made known, and elicits uniform expressions of thankfulness. In this issue will also be found a pleasant letter from Geo. W. Thompson, Esq., the leading star of Waldron's Theatrical Troupe, tendering a benefit for the relief of such as may need it.

Notwithstanding the desolation which now marks the spot where once our city stood and prospered, and the overwhelming calamities which have overtaken our business men, at a period when, with extensive new stocks, just opened and shelved for the summer trade, they were anticipating a harvest from the renewed activity of the mines, their spirits are not dampened nor their ardor checked. Present appearances indicate a speedy re-building of the burnt district with more substantial structures than those which have gone. . . .

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\[173\] DCCR, May 22, 1874.

The indomitable spirit of these mountain men in the face of the utmost adversity is worthy of high praise. From the ashes a new town was erected. Some of those new buildings, along with the Teller House and the Register Building, remain to this day as a tribute to the determination of the resolute people of Central City who would not allow their town to die in the face of catastrophe.

The folks of Gilpin County had well demonstrated their love of theatre. Although the Concert Hall and the Alhambra Varieties were
reopened shortly after the fire, the need for a theatre was apparent. A week had not passed after the fire had wiped out the Montana until the *Register* called for a suitable building.

It is hoped that some one of those who are arranging for the erection of permanent buildings near the center of the city will take into account the necessity of having a large and neatly appointed public hall for lectures, meetings, concerts and other like purposes. One such place would pay a reasonable income, beside being a great convenience for the public.  

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174 DCCR, May 27, 1874.

After the fire there were a few amusements available to the community. The amateurs of the town gave several entertainments and professional exhibitions of a variety nature were available. The interest in sporting events continued. The Turnverein Society made their hall adaptable for some performances, and the Teller House and the Wentworth House became the scene of dances and festivities.

Judge Hahn had a building that could be used for theatricals with some remodeling. Although it was small, at least a hall with the possibility for play productions came into being.

Our new theatre, "The Belvidere," is receiving the finishing touches from the painters. Seven complete sets of scenes have been painted in excellent style by A. St. G. Stanly. The finishing touches will be put on during the week, when we shall have the prettiest little place for amusements in all the state. Several parties are preparing to bring various noted celebrities to Central as soon as the place is ready for the opening. We suggest to our social club the propriety of taking the dedication exercises in hand. It will be a superb place for a ball,
or an amateur exhibition concert or anything of the kind. Let's all get together and have a rousing time.\textsuperscript{175}

\hspace{1cm}\textsuperscript{175} DCCR, Aug. 3, 1875.

The New York Comedy Troupe, not the local amateurs, were the first to appear in the Belvidere. Their run commenced on August 23, 1873. Many other professional companies, including Nate C. Forrester's of Denver, used this theatre. Jack Langrishe returned to Central to use the facilities provided by the Belvidere. The amateurs also used the Belvidere, the Black Crystals Minstrel Show and \textit{The Bohemian Girl} being produced by the community's most talented performers at the little theatre.

The limited seating capacity, the small stage and the inadequate facilities of the Belvidere became more and more apparent with the passage of time. The success of the amateur productions was one of the main factors in providing an impetus for a new theatre building. The \textit{Register} for May 5, 1877, announced that a committee had been formed to direct the financing and construction of an opera house.

\textbf{F. Central City's Finest Hour -- The Opera House}

Immediately Central's citizens went into action. Soon the paper noted the progress that had been made:

We are informed that the money for the New Opera House ($15,000) had been subscribed and at a meeting of the shareholders Thursday night, it was decided to purchase the property now occupied by Thos. Pollock's livery stable, next above the
Presbyterian Church. Work will begin just as soon as suitable plans and specifications shall have been adopted.\textsuperscript{176}

\textsuperscript{176}Central City Weekly Register, May 19, 1877.

Further action came rapidly as Mr. R. S. Roeschlaub was chosen architect. Plans crystallized quickly, and the paper noted:

At the last meeting concerning the building of the Opera House, the building site was selected, the plans and specifications submitted by the architect from Denver were accepted, constitution and by-laws for the company were adopted, and Geo. E. Randolph elected to fill a vacancy on the committee caused by B. W. Wisebart's resignation on account of leaving town. Ground will be broken for the foundation on Monday next.\textsuperscript{177}

\textsuperscript{177}CCWR, June 9, 1877.

By November Pollock's stables had been removed. The initial subscription of $15,000 was not enough to complete the building as planned. Another gathering of stockholders was necessary.

The Opera House

There was a meeting at the court house last night of the stockholders of Central City Opera House Company. It is found that $8,000 will be required for the completion of the entire enterprise including the cost of building and furniture and of the land. Twelve thousand had already been raised. It was proposed to raise the required $6,000 by mortgaging the Opera House for that amount. After some delay the proposition was carried. William Fullerton takes the mortgage and furnishes the necessary $6,000. When finished this theatre will be without an equal from the Missouri river to Salt Lake when convenience and excellence of construction are taken into consideration. The outlays, although large in the aggregate, are remarkably low considering the character and material of the work. . . .\textsuperscript{178}

\textsuperscript{178}CCWR, Nov. 10, 1877.
This meeting of the stockholders resulted in a final push for completion. Even during the winter work was rushed, and the Register for January 12, 1878, reviewed the labors of the contractors and the committee:

Our New Opera House
A Building of Which Gilpin County May Well Be Proud

This building which has been in the course of erection for several months, is fast approaching completion, and we soon will have by far the best and most convenient Opera House in the West. Last spring, several of our enterprising citizens full of appreciation of the legitimate entertainments which are so well patronized in our town, conceived the idea of building a first class Opera House, with all the modern improvements, thereby making it comfortable and pleasant for our amusement loving public as well as making it possible for dramatic troupes to present their pieces upon the stage in the best style. To talk the matter over was to make it a certainty, and the first meeting called of citizens interested insured the completion of the building without a doubt. It was at first anticipated that $15,000 would be all the capital necessary for this great undertaking, $12,000 of which was raised at once. It was soon decided, however, that $18,000 would be required and the $6,000 additional was at once advanced by one of the trustees. It is now thought that the building when completed, furnished and lighted with gas will cost at least $20,000 and perhaps more yet the stockholders do not grumble, but are ready to "plank up" the remainder of the money needed for while the cost is great the building has been carefully constructed, and not a cent of money paid out but what there has been a full return for either in material or labor. The trustees have devoted more or less time without asking or receiving compensation, and the stockholders are to be congratulated upon having so efficient a board. They are Henry R. Wolcott, Dr. Wm. Edmundson, Col. Geo. E. Randolph, Thos. I. Richman and Wm. Fullerton.

... It will be fully completed about the 1st of March, and will be opened by home talent, for two evenings. The first musical and the second dramatic, at which time no doubt it will be crowded to the utmost capacity, after which no doubt Mr. Forrester will keep it warm for a week or so under his management.

The knotty diplomatic problem of how to dedicate the opera house was solved by devoting one night to music and the other to drama. The
selection of music also caused some trouble. The Register displayed its feelings on the matter frankly and in a manner that gives a closer insight to the culture of the community:

We have been informed that a few changes in the programme of the concert have become necessary, on account of some members of the society; however we are assured that the compositions substituted for the former selections are equally as good as classic.

The programme is varied in style—the Italian, French, German and English schools are represented thereon.

All songs, duets and choruses, however, will be sung in English, in order that the audience may appreciate the relation of the music to the sentiment. The people of our county should be educated up to a love of art for its own sake. Such concerts as the one which we soon will have the pleasure to listen to, will assist to discern and appreciate the difference between such music which merely tickles the ear and ministers to gratification or amusement, and such lofty compositions in which the souls of the great masters of harmony have found expression. There is no country in Europe, not even England, where music as an art, is less generally understood and appreciated than anywhere on the continent, that does not surpass the United States in this respect. Italy, France, Germany, all have their distinctive "schools of music" known and recognized throughout the world. All these countries are abundantly provided with all those advantages for cultivating and developing the musical tastes of the people, in which our country is so signally deficient. We not only have no distinctive "school," but if we have any composers, excepting the ballads and negro [sic] melodies," we are ignorant of their productions. And even our "Negro melodies," though they offer splendid opportunities for the exhibition of our native talent, are woefully defective as works of art.

We make the above remarks in answer to some statements made by persons—who should know better—that the programme did not contain enough "American music." 179

179 DCCR, Feb. 19, 1878.
The Opera House was dedicated on March 4 and 5, 1878, and the Central City amateurs received great praise for their artistry despite the arguments about what music should be presented. The gathering of people from throughout the area to witness the dedication proceedings was marked by elegance and finery. The Central City women who participated in the program were dressed in the height of nineteenth century fashion. The Evening Call noted the sumptuous clothes:

The costumes of ladies on the stage were elegant and in exquisite taste. Mrs. J. O. Reynolds wore a black silk and velvet dress, princess style, and pink hair ornaments; Mrs. Hanington also black silk and velvet, valencienne fissue; Mrs. Randolph, an ecru lace, scarlet flowers; Mrs. T. D. Sears, lavender silk, princess, en train, white opera cloak and blue flowers; Miss Calloway, a pink silk tulle, a la princess; Miss Harrington, a violet silk, pink flowers, trimmed with Valencian laces; Mrs. Roberts, black silk, and blue silk trimmings; Miss Emma Putnam, a black grenadine and silk bows; Miss Lulu Wood, an invisible green dress, pink silk garniture; Miss Lucia Hackett, a black silk, muslin and Valencienne; Miss Nettie Bush, blue silk, crepe trimmings; Miss Ada Bachelor, a black princess costume; Miss Hattie Simms, white tarleton, princess costume, en train, cardinal sash and trimmings.180

180 The Evening Call, Mar. 5, 1878.

The description of the opening was equally flowery. Central City's finest hour had arrived. The pride of the mountain people was reflected in the newspaper's remarks:

If ever the people of Colorado had reason to feel proud of the energy and enterprise of the first city of the mountains, it was last night upon the opening of her magnificent opera house, which today stands the finest temple of the muses west of the Missouri, and far ahead of anything ever projected in the Rocky Mountains. As the vast audience filed into the beautiful theatre, an audience representing the wealth, beauty and intelligence of the mountain towns, many were the expressions of delight and astonishment which fell from the lips of
those who for the first time viewed what may be looked upon as Central's pride, and which is a credit to Colorado. The beautiful fresco work, brought out in bold relief by the scintillations of one hundred gas jets, the handsome drop curtain, and the house filled to its utmost capacity, with fair women in rich and costly dresses, and brave men, was a sight seldom seen, and certainly not soon to be forgotten in these mountain regions. 181

181 Ibid.

All the courage of the pioneers, the resolution of later settlers, and the indomitable spirit of a community devastated by fire was represented in the edifice that had been built. The culture of the mountain people, their love of theatre, their desire for the best in artistry had now a permanent representation in the form of an Opera House. The town's citizens occupied positions of prominence on the state and national levels far out of proportion to the size of Central City. Indeed, Central was the envy of far larger communities in the area. The Opera House still stands as an indication of the values and the beauties that these people found in the everlasting mountains of their beloved "Little Kingdom of Gilpin."

A little boasting could well be an aftermath to such accomplishment as the Opera House signified. The Pueblo Democrat, published in a much larger city, complimented the mountain town, but added a jealous sting that needed answering. The Call gave a refutation that showed the community pride of Central:

Fine Opera House
The Call of Central City, gave a very full and complete account of the dedication of a New Opera Hall in that city.
The Call says it is the best hall west of the Missouri river. We congratulate the good people of that enterprising city upon the completion of their "Temple of the Muses," but when they erect churches and school houses of corresponding elegance, we shall send them double our congratulations. Let us know, Colonel, when to speak.—Pueblo Democrat.

As you see, Doctor, now is the time to speak out, right out loud in church, and acknowledge that in the above notice you have been misled. Our Opera House is not near as fine a building as our Methodist Church, and far inferior to any of our school houses. Why, Doctor, if you wish to see the most prosperous portion of the state, you must come north of Denver. Come to Central and Black Hawk. You have but a faint conception of the magnificent works and illimitable resources of the Centennial State. But above all, Doctor, remember that Central has the finest school houses, the finest churches, the best hotel, the finest opera house, the best paying mines, the most extensive works; the best musical talent, the handsomest women, and, with the help of our patrons, will make the Call one of the best newspapers in the State.182

Central City's days of boasting lasted for a relatively short time. The glory that came with the Opera House Dedication could not soon be repeated. The theatre in the community held a prominent position for a longer time than did the town itself as many outstanding performers and touring companies visited the famous Opera House. The great days of gold discovery were finished. The giant projects in mining and business that featured the past were no more. Still, Central had furnished two United States Senators, H. M. Teller and Nathaniel Hill, while Professor H. M. Hale's son, Irving, graduated first in his class from West Point. Hattie Simms gained recognition as a fine singer.

182 EC, Mar. 11, 1878.
The town continued as a factor to be reckoned with, but its power declined steadily. Charles S. Thomas, an early Denver lawyer, described the entire situation in this manner:

Although Denver was the largest, it was not then in the early seventies the most important center of population. This was the proud position of Central City, the pivot of the mining industry, and the county seat of Gilpin County. The Kingdom of Gilpin was the fountain of politics, finance and authority. Its bar, though smaller in numbers, was conceded the best and the most opulent in the far West. The Tellers (Henry M. Willard), Hugh Butler, the Rockwells, the Reeds, and Judge Gorsline were the kingpins of the profession. I was to meet these formidable gentlemen later, an ordeal more or less perturbing in prospectively. 183

A few years later, the decline had begun.

Mr. Butler's migration from Central City proved infectious. Within three years afterwards, every prominent lawyer of that city had removed to Denver, and with their departure Ichabod was written upon the record of the glories of the Kingdom of Gilpin. Senator Hill's smelter followed suit in 1879. Nothing remained but a few unexhausted mines and four or five thousand of our best citizenry. 184

The "four or five thousand of our best citizenry" carried on in the pattern established over the years, but the decrease in productive mines was a serious problem. The federal government's silver and gold policies had an effect on the economy of the town, and the discovery of vast ore-bearing properties in the Leadville area also contributed to the decline of Central City.
From an artistic standpoint, the establishment of the Opera House was a crowning glory for Gilpin County, but maintaining the theatre in the face of lessened revenues and population caused acute financial problems. The original stockholders soon realized that their contributions were gifts instead of investments. Less than four years after the building was erected, the County Commissioners came to the rescue of the subscribers.

Yesterday the opera house property passed from H. R. Wolcott, a trustee of the opera house committee, to Gilpin County. The County Commissioners did well in purchasing it; it is a valuable piece of property, and for the consideration, $8,000, is remarkably cheap. Every one in this county must confess that the Commissioners, as the representatives of the people, did well to make the purchase. It is a valuable addition to the county property.

This property was originally built by public subscription; many of the leading citizens of the county contributed liberally toward the fund, and for the express purpose of a place of public amusement. ... It has been a source of pride to our citizens, and has commanded the admiration of travelers and tourists from all portions of the country. It stands a monument of the enterprise and energy of our people, as well as of their intelligence and refined taste.

It is acknowledged by the best of men that a place of amusement is just as necessary for the people as the church or the school-house. Men and women will be amused; relaxation from the toils and labors of every day life is one of the essentials of existence. In Europe at the present day, in some of the most educated nations such places are partly, if not wholly, upheld at government expense.

Now the Register-Call, without presuming to dictate to our worthy Commissioners in the matter, would suggest the propriety of the county still holding the property for amusement purposes in the future as in the past. ... Properly conducted, free from taxes, it can be made a source of quite an income to the public, while at the same time it affords the public a beautiful temple of amusement.
The sessions of our district court are usually short, necessarily so on account of the scarcity of litigation, civil and criminal. The county officers are very well situated and can remain where they are. If necessary, the Register-Call feels assured, a petition to the commissioners to follow out this course can be gotten up, as long as the moral law, and signed by every citizen in the county.

The above are, of course, merely suggestions from the Register-Call, but suggestions in which the entire county will agree. Let this beautiful place of amusement be kept intact, and devoted to the original purposes for which it was erected, and for which the citizens of Gilpin County subscribed their money. Let the people, hard working beyond most communities, have some place where they can go to relax the labor and toil of every day life and enjoy a few hours of necessary amusement. Life at best is very short, and it is in accord with the laws of God and the laws of nature, that man should have some legitimate healthy enjoyment. What say our citizens?185


The County Commissioners had some plans to use the opera house building as a courthouse, but many complaints were listed by the Register-Call and by several residents of the county who wrote letters to the newspaper. Among the objections were the contentions that the opera house should be used for its original purpose, that the cost of changing the building would be too great, that lighting and ventilation for the various offices to be housed in the structure would be inadequate, and that the people should decide on the use of the building. The commissioners did not favor going into the theatre business as a factor of county government. Then came a suggestion that $8,000 in stock be sold and the building taken back from the county. A meeting to organize a new stock company was held.
The citizens meeting held last evening at the opera house for the purpose of purchasing that property, to be held in trust exclusively as a place for entertainments, public gatherings, etc., while not so largely attended as it should have been, was the means of getting a better expression of the sense of the community on this subject, which has been the cause of no small amount of comment pro and con as to the action of the county commissioners in the purchase of the property. Prof. Horace M. Hale acted as chairman, and Mr. Chase Withrow as secretary. The chairman briefly stated the object of the meeting. Judge Collier was followed by Hon. J. McD. Livesay, Hon. T. H. Potter, county commissioner L. C. Snyder, Hon. Alvin Marsh, J. P. Sherry, Judge Harley B. Morse, Hon. Richard Harvey, register of the land office, and county commissioner H. J. Hawley, who discussed the question from their several stand-points of view.

On motion of Hon. Richard Harvey, a committee of five was appointed to perfect and incorporate a body for the purchase of the opera house property, the capital stock to be $10,000, in shares of $1 each.

The chair appointed Messers. Haight, Livesay, Collier, Marsh and Hansen as said committee. The committee of five was granted power to appoint sub-committees for soliciting subscriptions.

The following named gentlemen subscribed the following amounts toward the purchase of the property:

- D. C. Collier $100
- H. M. Hale $100
- H. M. Teller $500
- T. H. Potter $200
- H. J. Hawley $100
- L. C. Snyder $100
- A. Marsh $100
- Mc. Farlane & Co. $100
- R. Harvey $100
- John Bunney $50
- A. Ipsen $50
- J. Mc D. Livesay $50
- R. S. Haight $50
- Oscar Venetisch $50
- Hanigan Bros $50
- Abe Rachofsky $50

On motion the meeting adjourned until Saturday evening, February 4, 1882.\footnote{DR-C, Jan. 31, 1882.}
The list of supporters of the new scheme included many of the prominent citizens of the county.

Soon the steering committee authorized several other leading residents to solicit funds for the venture. A group of amateurs gave a free entertainment on February 7 at the opera house to encourage people to come and join the new association. This brought out a larger crowd than had attended earlier meetings. An art exhibition was also announced:

There will be a grand art exhibition at the opera house on Friday, Saturday and Monday nights next. The proceeds of the entertainment will be used to purchase stock in the Opera House company, which stock will be held by the school board for the benefit of the public school library. Tickets good for three nights, one dollar; single admission fifty cents; children, twenty-five cents.\footnote{DR-C, Feb. 8, 1882.}

By this time $4,250 had been subscribed to the fund. Professor Reardon volunteered his services for the entertainment mentioned above. The amateurs presented \textit{O'Callaghan} and \textit{My Neighbor's Wife} on February 18 for the benefit of the opera house. The public subscription was not advancing so rapidly as had been hoped, so a lottery scheme was suggested:

A meeting of the various committees connected with the Opera House Joint Stock Company was held at the office of Chase Withrow last night.

Mr. Laird \footnote{Register-Call} reported that $5,300 of the capital stock had been taken.

The question of placing the remainder of the stock in a grand lottery was thoroughly discussed. It was decided that the scheme was a plausible one, and it was resolved upon.
The question of placing the remainder of the stock in a grand lottery was thoroughly discussed. It was decided that the scheme was a plausible one, and it was resolved upon.

Mr. Joe Bostwick was appointed a committee of one to look after the distribution of the tickets.

Three hundred shares representing a cash value of $3,000, are to be placed in the lottery. Tickets, entitling the holder to one chance to be placed at one dollar.

The 300 shares are to be divided up into the following prizes:

<table>
<thead>
<tr>
<th>First prize</th>
<th>100 shares representing $1,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second</td>
<td>50 shares representing $500</td>
</tr>
<tr>
<td>Third</td>
<td>25 shares representing $250</td>
</tr>
<tr>
<td>Fourth</td>
<td>15 shares representing $150</td>
</tr>
<tr>
<td>Fifth</td>
<td>8 shares representing $80</td>
</tr>
<tr>
<td>Sixth</td>
<td>5 shares representing $50</td>
</tr>
<tr>
<td>Seventh</td>
<td>3 shares representing $30</td>
</tr>
<tr>
<td>94 prizes</td>
<td>1 share representing $940</td>
</tr>
<tr>
<td>101 prizes</td>
<td></td>
</tr>
</tbody>
</table>

$3,000


188 [DR-C, Feb. 21, 1882.]

The grandiose scheme to complete the fund to purchase the opera house failed. At first the date of the drawing was postponed to allow more people to buy tickets. Finally the lottery was cancelled:

The committee having the Opera House Lottery in charge have been compelled, owing to the slow sale of tickets, to abandon the idea of raising the balance of the money by the lottery scheme inaugurated some time ago, and this is to notify all ticket holders that by returning their tickets to the parties of whom they purchased, they will have their money refunded, and this is to notify all parties having tickets for sale to discontinue the sale of them, and redeem the tickets sold by them as soon as presented. 189


189 [DR-C, Apr. 18, 1882.]
In the meantime the Opera House was being used by some commercial troupes. The County Commissioners had to approve the use of the building for each touring group that came to town. The Turners also made a proposition:

The Rocky Mountain Turnverein at their meeting held Sunday afternoon appointed Messrs. Blitzenhofer, Carstens and Beaman a committee to ascertain if the property of the Gilpin County Opera House could be secured for the Turner society. From this it appears that great interest is being taken as to the final disposition of the property. 190

Nothing further was heard of this proposition of the Turners.

The committee then proceeded to sell more stock in the opera house venture. By the end of the year enough certificates were sold to effect a change in ownership. The Register-Call of December 16 recorded the transaction:

The Opera House
Professor H. M. Hale Assumes Control and Becomes Sole Manager of the Structure
The transfer completed this morning--
List of those who contributed by taking stock.

The deeds conveying from the board of County Commissioners to the board of trustees of the Opera House in this city to the Gilpin County Opera House Association, were drawn up and signed yesterday. The following table gives the name of the stockholders, and also the number of shares represented by them, the par value of each being $10:

<table>
<thead>
<tr>
<th>Stockholder</th>
<th>Number of Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>H. M. Hale</td>
<td>210</td>
</tr>
<tr>
<td>K. M. Teller</td>
<td>50</td>
</tr>
<tr>
<td>City of Central</td>
<td>50</td>
</tr>
</tbody>
</table>

A list of fifty-nine individuals and firms having stock followed. The largest shareholder was H. M. Hale with 210 shares. K. M. Teller, by this time Secretary of the Interior of the United States, held 50 shares, as did the City of Central. The remainder of the stockholders owned from one to twenty-eight shares in the enterprise.
The following named gentlemen comprise the board of trustees:
Judge David C. Collier, president; Chase Withrow, secretary;
Thomas H. Potter, treasurer; Alvin Marsh, Peter C. Hansen,
Richard Harvey, Lewis C. Snyder.

The thanks of the public are due to Chase Withrow, the secretary, and to Judge David C. Collier and Mr. G. M. Laird, who assisted greatly in the formation of the association which prevented the property from passing into the hands of Gilpin County.

Prof. H. M. Hale has taken a lease for five years of the building, paying therefor a nominal rental, and agreeing to pay all insurance, taxes, and bills of repair during his term of lease. The association will commence at once to put the premises in good repair. The sum of $491.50 net was raised from rentals under the management of Messrs. Laird and Marlow. [They were the editors of the Register-Call.] The twenty shares represented by the public schools of the city was raised by amateur entertainments given. Senator N. P. Hill subscribed by telegram from Washington $250. The president and secretary of the association drew on him for the amount, with a certificate of the stock attached, and sent it to his banker in Denver for collection, where Mr. Hill permitted it to remain in abeyance until the termination of the recent political contest before the primaries, after which time it was returned not paid. In other words, Senator Hill virtually went back on his contract.¹⁹¹

¹⁹¹DR-C, Dec. 18, 1882.

Thus did the people of Gilpin County maintain control of the Opera House. Hale's management was as successful as the times permitted. Certainly, the organization and operation of the Opera House showed improvement under his leadership. Central City, however, never again reached the prominence that it had held when the famous Opera House was built. Changing times, new ore discoveries elsewhere, and an increase in the importance of agriculture in Colorado's economy meant an inevitable decline for Gilpin County.
G. Summary

Central City had matured from the brawling, squalling infant of the pioneer days. Its childhood was marked by the unusual. The adolescent period ended with the great fire. The Opera House period was the high point of its development. The remainder of the account shows Central as a staid, adult community which faced its problems realistically.

Frank Hall's review of the contributions made by Central City to the state of Colorado, although made by a home-towner, points out the significance of this rock-ribbed community.

From 1859 to about the close of 1866, Central City, although not so populous as Denver, was in some respects the most important town in the territory, and with its colleagues, Black Hawk and Nevada, exercised a controlling influence in political affairs. The more important of the Territorial Courts were held there, and the number and brilliancy of its lawyers gave it the first rank in legal circles. They furnished both the great political parties some of their most efficient leaders, the county gave one of the two senators chosen by the first legislature of 1865 /J. B. Chaffee/, both senators elected under the constitution of 1876 /Chaffee and H. M. Teller/, and Mr. Chaffee's successor in 1879 /N. P. Hill/; the first Representative in Congress elected under the state government,--James B. Belford--and, under the administration of President Arthur, the first Secretary of the Interior Department ever appointed from the region west of the Missouri River /Teller/. It gave four justices of the Territorial Supreme Court, Charles F. Holly, James B. Belford, Wm. R. Corsline and Ebenezer T. Wells; two secretaries of Colorado Territory, Weld and Hall; and one governor, E. M. McCook; one Territorial treasurer, Columbus Nuckolls, who served two terms; one delegate in Congress, Chaffee, who served two terms; one superintendent of public instruction, Horace M. Hale; who served three terms, and is now president of the State University /after he had been lessee of the Opera House/; one United States district attorney, Lewis Rockwell; the first territorial assayer, E. E. Burlingame; the first Territorial and State geologist, J. Alden Smith; one of the most accomplished cadets ever graduated at the West Point Military Academy, Irving Hale; three distinguished historians, Ovando J. Hollister, Frank Fossett and Samuel Cushman /Frank Hall made a fourth/;
besides a number of valuable legislators. It furnished also a battalion of troops for the repression of hostile Indians, and in later years, has given Denver some of its most eminent financiers and useful citizens, with two of its mayors, Richard Sopris and W. J. Barker. It is the only county that has fully solved the geological problems incident to deep mining, matters of great moment to lode miners throughout the State. . . . It has contributed more gold to the channels of commerce than all the other counties of the state combined, and is still producing from only a small number of its well opened lodes, about two and a half millions each year. It has the only perfected system of mining railway operated by steam power, whose trains run to and collect the marketable ores from shafts and tunnels in all the region round about, delivering one class to the mills, and the other to the sampling works, the latter after testing the value, transferring them via the Colorado Central Railroad to the smelters on the plains. To it was built the first narrow gauge commercial railway that ever penetrated the Rocky Mountains.\(^{192}\)

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\(^{192}\) Hall, \textit{op. cit.}, III, pp. 409-10.

How could anything prevent the development of an illustrious theatre tradition in a community that spawned the mining industry of Colorado and gave the Centennial State so many of its leaders? These were the men who patronized the theatre, and who built the Opera House when the Montana was destroyed by fire. Central City insisted upon a high standard of artistic ability from its theatre people. This chronicle has shown what factors went together to build a town. The indigenous theatre of Central City was a logical outcome of local pride and aspiration. The tradition that is expressed today by the Central City Festival is well founded in the past experience of the Little Kingdom of Gilpin, surrounded by its everlasting mountains.
CHAPTER FOUR

CONTRIBUTIONS OF PROFESSIONAL PERFORMERS

TO CENTRAL CITY THEATRE

In the long history of theatre, the performer has sometimes been more important than the playwright or producer. Frequently from the standpoint of the playgoer, it is not "the play's the thing" -- it's the player.

In Central City, therefore, both professional and amateur actors and actresses are of commanding importance in the history of theatre in the little mountain community. This chapter concerns itself with the professional performers who contributed significantly to the cause of theatre in Central.

A. Pioneer Acting Companies -- Rose Haydee

Mademoiselle Haydee and company, Mike Dougherty and the few other very early performers entertained sporadically during the spring of 1860 in Denver, or searched for gold in the gulches of the mountains. Mlle Haydee commenced a season in Denver on May 26. The company consisted of Herbert Pardey, H. B. Norman, A. L. Gooding, W. H. Partello, R. G. Wilmot, R. J. Johnson, DeWitt Waugh, and "those well known lady artists Mlle Haydee and Misses Louise and Flora Wakely."1 All of these actors remained

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in Colorado for some time, and very soon they were announced for Central:

M'il'e Haydee and sisters gave their last appearance at the Apollo, on Saturday night 2June 27, and left the following day for Mountain City where they will play for some weeks. Our mountain friends should extend a liberal patronage to the pioneer theatrical troupe of the Rocky Mountains.²

²Rocky Mountain News, June 6, 1860.

After the week's engagement in Denver the Haydee Company played for several months in the mining town. That they were performing immediately upon their arrival at Mountain City was confirmed by a young man, H. J. Hawley, whose diary has proved an indispensable aid toward the reconstruction of life along the Colorado mineral frontier.

Tuesday 3June 5. -- Went to Hinkley's Express office this A. M. and got a letter from Louisa which was quite acceptable as I had not heard from home since leaving it. The letter only cost a quarter. We ran around until noon looking at a silver lode also quartz lodes both look very well only Uncle Lewis pronounces the silver mostly lead as mineral. P. M. I wrote two letters one to Theodore a brother, and one to Ransom Sargent a cousin. Theatre at Hadley's Hall in the evening which is a log building close by camp.³


A letter to the Rocky Mountain News dated June 17 contains the information that M'il'e Haydee's theatre is "open every night at Major Headley's Hall." The same issue of the paper states that the troupe is "giving excellent theatrical performances, so that all who have a desire to part with their money for a 'song' are afforded an opportunity."⁴ The performances of the troupe continued desultorily

⁴RMN, June 20, 1860.
throughout the summer. A series of benefit performances started in the early fall. Richard Johnson, the stage manager, was an early recipient. An overflowing house, the best of the season, greeted the company who acquitted themselves creditably.⁵ A week later another benefit performance was given:

The Mountain City Theatre had a well filled house on Saturday night last, the occasion of M'lle Haydee's benefit. The various acts were received with continued rounds of applause. Mr. J. H. Eldridge, the popular comedian, takes a benefit at the same house tomorrow evening, when the plays will be "The Omnibus" and "Swiss Cottage."⁶

In the meantime Mr. John S. Langrishe had established a theatre in Denver, and theatrical activity in the mining camps was increasing. The mountain correspondent for the Denver News appraised readers of what was happening:

From Gregory Mines

Mountain City, Oct. 14, 1860

There have been two theatres in full blast lately -- also a minstrel opera institution. The two theatre troupes have lately gone into partnership, and now the "Olympic," in Central City, commands a combination of dramatic talent nightly, and generally big houses. Messes. [sic] Waters and Irwin are the lessees. The gentlemen who played some months ago in the Mountain City Theatre are connected with it, and doing exceedingly well. Messrs. Dougherty, Hunter, and others are also here, and perform
admirably in their several roles. M'lle Haydee and Miss Flora Wakely are engaged as stars and they attract large houses nightly. They appear to be very sweet and sprightly actresses and have the faculty of pleasing the audience in comedy, dancing and singing, so that they have become a fixed and favorite feature of each night's entertainment. The orchestra is an extra fine one.  

7DRMN, Oct. 15, 1860.

The extent of activity by the various performers in a community scarcely a year old is amazing. The troupes had advanced so astonishingly that the orchestra is even deemed worthy of attention. Indeed, the correspondent mentioned music a week later:

We were almost startled out of our propriety, by the appearance of a brass band in our streets a few days since. The well attended theatre, and balls held almost nightly, attest that the public has not lost its relish for amusements.

..............

The Olympic Theatre, Central City, was jammed last evening with delighted auditors. The orchestra, under the leadership of that favorite artiste, Buz Caven, Esq., is the best I ever heard in Pike's Peak...  

8DRMN, Oct. 22, 1860.

Caven was a member of the Cibola Minstrels who had played in Central at the first of the year. He maintained his position as theatre musician for some time to come.

During the season two new performers joined the Olympic company, Jim Baggs and C. H. Irving. Mike Dougherty, Sam Hunter and A. L. Gooding played the principal male roles during the fall, while the female parts were taken by M'lle Rose Haydee and her half-sister, Flora Wakely.
Variety in the programming was noticeable. A definite effort was made to appeal to the miners. On the occasion of the second performance of Lucille, the announcement read:

Miss Flora Wakely, the young and interesting pioneer Prima Donna, will sing some choice ballads. Mr. M. J. Dougherty will set the audience in a series of roars by rale ould Irish melodies. M'ile Haydee will delight the crowd by dancing ala Francaise, and the whole will conclude with the Forest Rose.⁹

⁹DRMN, Nov. 7, 1860.

A most startling, though hardly premature, event occurred a week later. The beautiful and popular leading lady, Mademoiselle Haydee, fell in love with one of the miners. In a land that as yet had attracted few women, the wonder is that Rose had not become involved sooner. The paper hinted at the news when it announced a postponement of Sam Hunter's benefit:

HUNTER'S BENEFIT -- Central City -- We learn that the above entertainment has been postponed until tomorrow evening, on which occasion we expect the Olympic will be crowded with mountain gents and grateful girls from Tollgate House to Missouri City and Nevada. We trust that the beneficiary aforesaid will receive a bumper on the last night of the season -- not withstanding.

Hinckley's Cable brought the news, that Olympic's Rose had fled.¹⁰

¹⁰DRMN, Nov. 14, 1860.

That M'ile Rose Haydee, the attractive entertainer and dancer "ala Francaise," would leave the company of which she seemed so integral a part must have been perplexing to her acting cohorts. Now arrangements
about the management of the Olympic had to be made, and the mysterious disappearance had to be explained to the faithful who had attended her court for the past year. A few days later enlightenment on the subject was read in the paper:

BROUGHT BACK -- Sheriff Wynkoop arrived in this city [Denver] today, having Thomas Evans in custody, who is charged with abducting Rose Wakely, better known as M'lle Haydee. The fugitive pair were overtaken on the road to the States, and brought back. The parents of Miss Wakely are now in the mountains, but will probably be here in the course of to-morrow. The matter, we understand, is to undergo a judicial investigation. ¹¹

¹¹DRMN, Nov. 20, 1860.

How typically theatrical the entire situation seems. Three days later a short item related the fact that the Evans-Haydee trial was called off, and admonished that "It is better for the credit of all parties that such should be the issue of their unpleasant affair." ¹²

¹²DRMN, Nov. 23, 1860.

A day later the pair was married by H. H. C. Harrison, the bride using the name of her father -- not her stepfather -- Rose M. Brown. ¹³

¹³DRMN, Nov. 28, 1860.

Her mother and step-father must have relented to some degree, Thomas Evans was one of those characters who have served in later times to give color to the stories of the mineral frontier. He was an "alleged
gambler." However, the frontier public did not always condone this.

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kind of vagary of conduct with the forgiving mind that current television writers might suppose.

Mademoiselle Haydee was the first leading lady of Colorado theatre. A photograph, to be seen in Figure 5, establishes very accurately one reason for her great popularity. Her stepfather, George Wakely, not only had an interest in the first theatrical attempts in the Rocky Mountain region, but also established himself as one of the leading professional photographers in the area. His photograph of Rose reflects the beauty that was her main attribute. In addition to her attractiveness, her graceful movement while dancing enhanced her histrionic ability. Her marriage did not put an end to her career on the stage as her name is to be found in various casts as the months advance. But never again did her popularity reach the heights marked by her first year of performing in Jefferson Territory.

The Rocky Mountain News printed an appreciation of her abilities at the first of 1861:

HEARTSORE -- We clip the following from the Leavenworth Herald of a recent date. It will doubtless meet many sympathizing eyes and hearts in this Pike's Peak country, where the fascinating Mlle has charmed so many for a year and a half past.

MAD'LLE HAYDEE -- Married, in Denver, Dec. 12th, Thomas Evans to Miss Rose Brown.
Figure 5

MADEMOISELLE ROSE HAYDEE

(Photograph, courtesy of Western History Section,

Denver Public Library, Denver, Colorado.)
While the political world is shrinking from fear of secession, our young bloods are suddenly plunged into the slough of despond by the above evidence of Union to a man. And O, ye shades of classic legends! Whence came the beautiful and poetic name of M'lle Haydee, who could have imagined such a lovely and romantic name so completely and quickly reduced to common Brown! How oft the writer of this sought early and with eagerness the front seat in the pit of the National Theatre, and was content to sit patiently, and be bored with the butcheries of Shakespeare, that he might behold the rapturous beauties of thy form, through the lens of his opera glass, which powerfully magnified the finest meshes of cambric and illusion! But alas! with the crowds of nice young men who thronged the front seat in the pit, he is required to quiet all hard feelings and bid farewell to the rapture of Rory O'More and St. Patrick's Day in the Morning.

EYES.15

15 DRMN, Jan. 11, 1861.

The popularity of Madamoiselle Haydee was evidently as great on the plains of Kansas as in the Pikes' Peak region. Notwithstanding the apparent confusion as to the date of the marriage, the article is significant for the emphasis it puts on Rose's personal charms. Even had she not been charming, however, as the first of many women to grace the stage of Central City, she deserves a place in Central's theatrical history. Women were as necessary to the development of a theatre along the frontier as they were to the growth of a society. Her daring and courage were requisite to a frontier theatre, and her beauty was probably a factor with which all succeeding actresses had to contend.
B. Pioneer Acting Companies -- Langrishe and Dougherty and Others

The winter of 1860-61 was uneventful. Early spring brought stirrings of entertainment, and then came the announcement for which all the inhabitants had been waiting: Jack Langrishe was coming to town. His troupe, which included many performers already familiar to the miners, was to make its premier engagement at Central City.

LANGRISHE'S THEATRE, CENTRAL CITY -- The lovers of grand and genuine amusement, dramatic, tragic, comic, scenic, Irish, and Yankee, throughout the Gregory mines and cities, radiating from Central, have rich treats in store for themselves and their fair friends and families, for five or six nights to come. Mr. Langrishe and his complete company opened on Saturday evening next, for the first time in Storm's Hall, Central City, with the great tragedy of "Lucretia Borgia." Irish songs and novelties, too numerous to mention -- all to conclude with a laughable farce, in which Jack Langrishe will most excel, if not astonish the "dwellers on the mountain tops."\(^{16}\)

\(^{16}\) DRMN, Mar. 14, 1861.

Saturday, March 16, 1861, was a notable day in the theatrical history of Central City. The mountain men turned out in force to see Langrishe, Mademoiselle Henrietta, and other members of the troupe. The six-night engagement was expanded to a run of four weeks at Storm's Hall. The first sign that the season might be nearing a close came with the announcement of a benefit for M. J. Dougherty in which Gooding, Hunter and Langrishe participated. This performance was reviewed for the Denver paper:

Dougherty's benefit last night at Central City Theatre, was largely attended -- in fact the hall was crowded to its utmost, and many were unable to get in and the beneficiary informed me
that some eighteen or twenty tickets were sold which were not received at the door, owing to the crowd. The plays, "Uncle Pat's Cabin" and "Glance at New York," were presented in such a manner to bring down the house with frequent and prolonged outbursts of applause. The only detriment to the complete success of the performance, was the non-appearance of Mrs. Langrishe, who was taken ill and was unable to favor us with her presence. But Langrishe, always up to any emergency, played the character of "Judy O'Trot" to the delight of all.17

17DRMN, Apr. 6, 1861.

How delightful that performance must have been -- Jack Langrishe as Judy O'Trot! Here lies one of the many reasons for his ability to gain the sympathies of the pioneer settlers of Colorado. When Langrishe's benefit was heralded, other characteristics of his personality were listed: "His affable, unaffected and gentlemanly manners and mode of driving business with all classes of the public, have procured for him a peculiarly popular reputation."18

18DRMN, Apr. 8, 1861

Following the benefit for Langrishe was one for M'lle Marietta. The season closed with a benefit performance for Mrs. Langrishe.

By the time Mr. and Mrs. Langrishe returned for the summer season, other entertainment enterprises were operating at full blast. George W. Harrison had announced his plans for a new theatre, and Langrishe enlarged the Central City Theatre. The prospects for the summer of 1861 were the best the fledgling community could imagine. Langrishe opened the new
season with Tradesman's Fireside on June fifteenth. Business was rushing at the theatre, and the new company was receiving plaudits:

   The Lady of the Lake was played Monday night to a very large house, . . . Miss Kendall's charming dancing, and Dougherty's singing drew forth the most enthusiastic cheering we ever heard in the Theatre. In "Family Jars," Mrs. Langrishe outdid everybody and herself, in the character of the Irish girl.¹⁹

¹⁹ DrMN, June 26, 1861.

Evidently Mr. Langrishe was doing everything in his power to meet the competition that was mounting among the various entertainment establishments in Central City. He added another star, Miss Mollie Kendall, who stayed with the company for only a short time. She had been an amateur dancer in Denver, and later married E. W. Wynkoop, an early day military man who had also participated in amateur theatricals during the founding of Denver.²⁰ Miss Kendall and Miss Marietta contributed the dancing during the June 28 production of Miser of Marseilles and Catherine Hayes.

²⁰ Nichols, op. cit., p. 19.

The next night H. J. Hawley decided to attend the theatre. He had been busy most of the late spring with his mining projects, although he had read the newspapers, the Bible, some ancient history, Lady Jane Grey and Shakespeare. The music of the theatre orchestra had been fine when he heard it, and this may have brought his attention to the dramas
offered by the theatre troupe. 21 What the young miner saw was reviewed

21 Hawley, op. cit., p. 52 and p. 54.

for the News:

Central City Items. / THEATRICAL. -- The largest audience of the season was assembled together on Saturday night at Langrishe and Dougherty's new Theatre in Central City, to witness the presentation of that splendid piece, NICK OF THE WOODS. . . The dancing of Miss Kendall and Miss Marietta was as usual, greeted with unbounded applause. In AWFUL EVENTS Langrishe was -- well, he was Langrishe -- everybody knows what that is -- but if there was any awful thing in that awful piece, it was the particularly awful "get up" of Mr. Johnson. Go away! There is no use in any other man's trying. . .

22 DRMN, July 1, 1861.

In the meantime feverish preparations were being made for the Independence Day performance. Langrishe decided to offer a matinee on the patriotic occasion. This is the first reference to an afternoon performance found in the newspaper. In spite of all the hard work connected with the Fourth of July productions, Hawley was not impressed:

Thursday July 4. The Old Stars and Stripes are floating in every district this A. M. Most of us worked until P. M. when I went over to Lake Gulch and then to Central City where I joined the rest of the boys and of course had a jolly time. Saw a few gents rather light headed. Went to the Theatre in the evening where we enjoyed ourselves not very well. I think the next 4th I will try and attend a party. 23

23 Hawley, op. cit., p. 55.
Langrishe, Dougherty and company continued operations until the end of August when they left for a tour of the southern mines. The construction work on the National Theatre was nearing completion. George W. Harrison, the owner of the new theatre, announced a very special attraction for the opening of the theatrical season:

Madame Carolista will give one of her unequalled tight rope performances at the National Theatre, on Wednesday night 11th September; supported by Mr. Gus Shaw, Mr. Samuel Harrison, Miss Marietta and the whole company. A rich entertainment may be expected. Ladies who have never seen Madame Carolista may now have an opportunity of witnessing her dancing, singing and rope performance.

Geo. W. Harrison
Proprietor

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24 DRMN, Sept. 9, 1861.

Madame Carolista had already gained much prominence because of her rope-walking exhibition with the Criterion Minstrels in Denver. A peak of publicity was gained when she walked a rope 300 feet long tied fifty feet above Larimer Street in Denver.25 Her appearance in Central City was a spectacular way to initiate the new theatre. Harrison launched his theatre with a sure-fire hit.

Mr. Harrison was looked upon as a very enterprising business man when he first began his venture in the mountains. His building was apparently the first one erected in which the needs of the performers were

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given any consideration. The halls which had been used until this time had been originally designed for various other purposes. The variety halls used theatre as a mere sideline that would tend to encourage the miners to spend more money for whiskey and whatever other beverages they purveyed. Harrison was to be complimented for the investment he had made, the risk he was taking, and the opportunity for cultural advancement that he was making possible for the mining community.

The National Theatre opened with regular dramatic fare on Saturday, September 21, 1861. The Pioneer Company from Denver was the troupe. Its members included George Pardey, M'ille Haydee, A. L. Gooding, Sam Hunter, H. B. Norman, Dick Wilmot and W. H. Partello. All were truly pioneers with the exception of the relatively new arrival, Mr. Pardey.26

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26DRMN, July 20, 1861.
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The company presented a series of plays for the next month. On the 14th of October, a benefit was held for Pardey, who also was the stage manager. Their run ended with this announcement:

GRAND GIFT ENTERPRISE AT THE NATIONAL THEATRE. --
On Saturday, Sunday and Monday nights -- three new pieces will be played at this establishment. . . . Ten separate prizes will be drawn for by the audience, worth cash $100.00 -- Each ticket will entitle the holder to the admission to the play and a chance for the prizes. Drawing to take place on Monday night after which a grand ball will be given. -- Tickets to theatre, drawing and ball $2.00 -- tickets to theatre and drawing, 50 cents for gallery, $1.00 for orchestra seats. . . .

Geo. W. Harrison
Proprietor, Central City27

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27DRMN, Oct. 19, 1861.
On the second of November, commercial theatre commenced again -- this time with Langrishe and Dougherty in the Tower of Nesle and Who's Who. They had returned from a successful tour of other gold camps, and the group played in Central for the next three weeks while a new People's Theatre was being constructed for them in Denver. M'lle Haydee was the dancer with the company. A new actor for Central City people was Harry Richmond. He was to gain the respect of theatre patrons in the territory for years to come. Rocky Mountain News subscribers were told that the company was welcomed by a dense crowd --

... and the cordial enthusiastic greeting given to each of the old favorites of the "People's Company" as they severally appeared on the stage, is a sufficient guarantee of the esteem in which they are held by the people of the mountains. The reopening gives fair promise of a most brilliant season ... with all the new plays L. & D. are constantly receiving from their agent in New York, and which will be placed on the stage in a manner that would do credit to the best eastern theatres. 28

28DRMN, Nov. 5, 1861.

The esteem in which the miners and the newspapers held Langrishe and Dougherty is attested by the article. George Harrison, even though he had advertised in the paper and had erected a new building, had not received such glowing publicity.

The winter of 1861-62 found little theatrical activity, but as spring came on and travel improved, the two companies continued their competition for the miners' favors. The rivalry between the theatres brought out the best efforts of the performers. Langrishe and Dougherty's company outlasted the Pioneer Company.
The *News* of May 7, 1862, announced that Mr. George Harrison was returning from the states and assuming management. The house was to reopen in June with an enlarged stage and a few new company members from the east who had been recruited by Harrison. He had engaged Maria Rainforth, Florence Bell, Miss Marietta, Kate Stewart, Miss Evelyn, Carrie Lyne, Selwin Irwin, T. M. Tyrrell, J. C. Whitall and Harry Collins. The last two actors had been in Colorado for some time, but had never appeared in Central City. Additional people for the company were enlisted from Denver. One was John H. Jack who had come with Colonel Thorne's first troupe. Others were from M'lle Haydee's 1860 troupe: H. B. Norman, A. L. Gooding, Sam Hunter and C. H. Irving. George Pardey of the Pioneer Company was added to the roster. The Harrison-Swits affair prevented the scheduled opening on July 28.

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29 *DRMN*, July 24, 1862.

30 See Chapter 3 above.

The company played for a couple of weeks and then left for Denver and the Platte Valley Theatre while the National was being enlarged. Throughout their brief stay, the actors received good notices from Central City's infant newspaper, the *Tri-Weekly Miners Register*. Among those who received particular attention were Sel Irwin, Norman and Gooding. J. C. Whitall was called "our typographical friend" by the *Register* because of the line of work he had followed in Denver. George Pardey, Florence Bell and Miss Marietta pleased the crowd; and Sam Hunter was praised as the
stage manager. Maria Irwin took her husband's name with the arrival of
the troupe in the mountains. Only on rare occasions did she revert to
the name that first introduced her, Maria Rainforth.31

31 Tri-Weekly Miners Register, Aug. 15, 18 and 20, 1862.

The enlarged and refurbished National Theatre opened on Septem-
ber 8, and received a glittering review from the local paper, "Never
before has such a company of first class performers been brought
together in this territory, or indeed west of St. Louis. . . ."32

32 T-WMR, Sept. 10, 1862.

As Gooding and Hunter in the year previous had added to their
income by going into the real estate business, the present engagement
found another pair of Harrison's actors investing in a different busi-
ness. The transaction was reported by the Register, and the appropriate-
ness of the name of the business is apparent.

Shakespeare Saloon.
In passing the old Eldorado, opposite the National Theatre,
yesterday, we found quite a stir in overhauling and repairing.
Upon inquiry we found that it was being fitted up for a first
class saloon, under the above name, by Sel Irwin and George
Pardey, of the National Theatre. They intend keeping the very
best of Liquors and Segars and will set a free lunch at 10 A. M.
and 4 P. M. and will positively /sig/ open on to-morrow evening
with a free blowout. So lookout for fun. Our young friend,
H. R. Clark will have charge of the Shakespeare in the absence
of Sel and George.33

33 T-WMR, Sept. 12, 1862.
The performers at the National played regularly during the fall. One of the first benefits was that for Thomas Moore Tyrrel who chose *Hamlet* as the play to be used. More than two hundred persons signed the request. Tyrrel answered the requests most cordially, writing that he would "carry with me to my Eastern home, a happy remembrance of the warm hearts I met in the Mountains."\(^{34}\)

\(^{34}\) *T-WMR*, Oct. 13, 1862.

A series of benefits for other members of the company followed. Theatre activity continued desultorily for the rest of the year. The excitement of the Harrison-Swits affair and the accompanying restlessness about the operation of the theatre were noticeable at the close of the year.

With the arrival of spring the irregularity of theatrical performances was corrected. John Langrishe made a trek to Central to see Miles Patton, his agent there. Soon after, the paper announced that the Langrishe-Dougherty Company would be in Central City for twelve nights commencing Saturday, April 11, 1863. Benson and Brothers rented the vacant room beneath the Montana to Patton for use as a saloon. Langrishe apparently saw to it that his agent was repaid for his efforts with the old Peoples Theatre and his advance work with the new company.\(^{35}\)

\(^{35}\) *T-WMR*, April 8 and 14, 1863.
The *Register* welcomed the troupe with a long review:

The performance commenced with the play in three acts, of "Married Life," Mr. Langrishe, as Samuel Coddle, acted his part to perfection, and every entrance was the signal for renewed applause. -- Mike Dougherty, as Henry Dove, was quite at home, and many a well timed applause from the audience told their appreciation of this old pioneer and favorite on the boards of Colorado. Mr. Carter did well. Mr. Wilmot more than met the expectation of his friends. Mr. McKibbin in the character of Mrs. Dismal acted the old lady to perfection. Henry Collins is too well known to need praise; he showed himself worthy of his good name. Mrs. Langrishe, as Mrs. Samuel Coddle, did honor to her reputation, and her efforts were received with the applause of the whole house. Carrie Lyne did well, of course, she is one of those charming actresses who has built up a lasting reputation, and become a universal favorite since her advent on the stage in Colorado. Miss Perkins made a fine appearance. -- Miss Kendall showed considerable talent and made a fine appearance. Mike Dougherty's song at the close of the piece was the best thing of the evening, containing many local hits, and "gags" on the times. The afterpiece, "Where did the money come from," was one of those irresistibly funny pieces which drive away the blues, and impart a cheerful humor into the longest face. . . .

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36 *T-WMR*, Apr. 14, 1863.

The review calls attention to three names new to Central theatre goers.

J. W. Carter, Mr. McKibbin, and Miss Emma Perkins had performed in Denver, but this was their first appearance in the mountains. Langrishe's histrionic ability, praised above, can also be inferred from the photograph in Figure 6. The costume, the famous "proboscis" and the good humor of the actor manager are apparent.

Soon came the announcement that *Pat Casey's Night Hands* would be performed in Central. This presentation has come to be one of the most famous in the annals of Colorado theatre history. During the Langrishe
Figure 6

JACK LANGRISHE IN COSTUME

(Photograph, courtesy of Western History Section,
Denver Public Library, Denver, Colorado.)
and Dougherty Company's sojourn in Denver through the winter, Dougherty had found time to write his new "Pike's Peak Opera," as it was called in the plains town.

When Mike's new piece opened at the Denver theatre on January 13, 1863, even the gallery gods stopped playing three card monte, listened, and applauded in their own uproarious fashion. But the opera was none too complimentary to the lucky Irishman of Central City, and the wealthy Pat was not without friends of his own. A few days later the Rocky Mountain News criticized Mike for his audacity in producing the piece, and several men threatened to give him a lambasting. Nevertheless, nothing happened, and Pat Casey's Night Hands played to jammed houses several times during the season.\footnote{Schoberlin, \textit{op. cit.}, p. 104.}

This production was sufficiently controversial in Denver; taking it to Central City meant that Mike Dougherty was going to bait the lion in his lair -- the impudence and courage of this performer! The company would surely enjoy a profit if the theatre was not torn down by the commotion that the production of the piece would create.

Pat Casey was a son of old Ireland. He had hit an astonishingly rich strike above Central and was working around the clock to gain all the wealth the mine contained as quickly as possible. His so-called "night hands" were a loyal group of night workers, rowdies, many of them, always spoiling for a fight. Slightly more than two months before they had been involved in a scrap, and many of the acts of ruffianism in the Central vicinity were attributed to them.

Interest in the performance was widespread. Mr. Casey, when he was appraised of the bills about town, considered the play would be an
insult to his integrity as a gentleman and to the respect due him as a business man and mining magnate. After all, a street above Central City running north toward Black Hawk still bears his name.

An historical account of the event published more than a decade later carries on the story:

He \text{Casey} caused a note to be sent to Dougherty saying that if he sang the song the night hands would shoot him from the audience, as they intended to be there in force. This threat spread about like wildfire, and further intensified the desire among the miners and citizens generally to see the play and witness impending results. As the day approached for its production, the manager of the theatre, supported by the Central authorities sent down a request to the Elbert Guard to come up and soon after the rising of the curtain, the guards marched merrily into the theatre, forming a strong line in the center aisle. There sat the night hands, sixty or eighty in number, on the back seats intently watching the stage, and waiting the incident that should prove them or Dougherty master of the situation. Every place in front was occupied and every foot of standing room pre-empted. The gallery as usual was packed with miners from Gregory and Bobtail Hill, all loaded with anxiety to take a hand in any sort of fracas that might turn up.\textsuperscript{38}

\textsuperscript{38}DMRN, Dec. 23, 1874. The original of the letter that Dougherty sent to Captain Frank Hall \textit{editor of the Register} of the Elbert Guards is the property of the History Department of the University of Colorado. A photograph of the correspondence can be found in Schoberlin's \textit{From Candles to Footlights}.

A review of the performance appeared in the \textit{Tri-Weekly Miners Register} on April 28, 1863. The reviewer describes the last two performances of the company during their spring engagement at the Montana, and also establishes the fact that the Langrishers were absent when the "Night Hand" was presented:

Saturday night, the largest house, (but one) ever assembled in the Montana was congregated to witness the last appearance of Mr. and Mrs. Langrishe in the play of "Marton the Market
Woman." The piece was one of the finest of the kind we have ever witnessed, and appeared exactly to suit the humor of the audience. Sunday morning, Mr. and Mrs. L. left on the overland coach for the east.

Monday was announced the drama of Yankee Land, and the farce of the Irish Lion, together with the famous opera of "The Night Hand," for the benefit of Mike Dougherty. This announcement drew the largest crowd ever assembled to witness any performance in the mountains. The theatre was filled to suffocation, with all classes, and at a very early hour the box office had to be closed in order to prevent the jam from becoming too great for safety. The night was very stormy and disagreeable and the mud in the streets made them almost impassable; yet very many of the crowd came from Nevada City, and Blackhawk Point. From the latter place came the Elbert Guards turned out in force, marching up to the hall with martial music. The performance went off finely, and the song was received with satisfaction. Upon the whole, it was the grandest affair of the season, and Mike may well remember his farewell benefit in Colorado for years to come.

This, then, was the immediate effect of the memorable performance. Later historical reminiscence goes into much more detail. The stage scenery is well described, and an anti-climatic feeling can be noted which was not present in the contemporary review.

The opening scene disposed of, the curtain fell, and the stage prepared for Dougherty's song. Every man behind the flats and wings was armed with a Navy revolver. Soon the drop rolled heavily up to its place and disclosed a windlass, ropes, buckets, shovels, a pile of Quartz and all the customary accessories of mining. Dressed in a red shirt, and pants daubed with yellow clay with a pick on his shoulder and a shovel in his hand, Mike strod on the stage. Laying down his pick and taking a short clay "dudheen" from his mouth, he made a few preliminary remarks and then opened the ballad of "Pat Casey's Night Hands." A string of wretched doggerel in the first place, it had been cut down, under the pressure of the threatened riot, until all the best points and figures of speech most objected to by Casey were gone. Hence, instead of interesting the audience, whose expectations had been raised to the highest pitch, it simply disappointed and disgusted them. At the end of the play the sentiment was unanimous that the "Night Hands" had got the best of it. These gentry hastened from the theatre highly elated.
Taking a few drinks at Casey's expense, they procured a brass band, organized a procession, and after marching through the principal streets of Central, went down to Gregory Point and Blackhawk, cheering at the top of their lungs for Casey and his "Night Hands." 39

39 Daily Central City Register, Dec. 23, 1874.

Thus was concluded the most exciting theatre performance on the early Colorado mineral frontier. A comparison with the almost sedate audience reaction of today at Central City shows the remarkable change that evolved through the intervening years. Small wonder that Mike Dougherty won a warm spot for himself in the hearts of the mining men.

Fortunately for the theatrical troupe, unfortunately for the citizens of Central, the run came to an end with "The Night Hands." The company could never hope to raise the interest of the audience so high soon after the famous performance. The troupe returned to Denver to await the outcome of their manager's trip to the east to augment his company.

Beginning the first of June, the longest theatre season enjoyed by the budding community commenced. Mr. and Mrs. Irwin opened in the Peoples Theatre. Performances occurred with fair regularity every night except Sunday. A play produced toward the end of the month received special mention:

"The Battle of Bull Run," as played at Irwin's Peoples Theatre on Saturday evening last, made quite a sensation. The piece abounds in funny scenes, eccentric characters and local hits. George Pardey as "Old Kentuck," the good old Southerner Union man, was capital. Irwin's "Jupiter," the irresistibly
funny colored gentleman, was not to be surpassed. "Let me kiss him for his mudder," took the house by storm. Mrs. Irwin's "Yankee Gal" was a perfect piece of acting as is everything this lady undertakes. We believe there is but one opinion with regard to her, and that is of general approbation. She is a perfect mistress of her profession, and deserves to stand, as she does, at the head of it. 40

40 T-WMR, June 30, 1863.

On July 16, 1863, the Register announced that Mr. Langrishe would soon arrive. He had obtained some new members for his troupe:

... Among them are some of the celebrities of Europe. George Pauncefort won a world wide reputation at the "Theatre Royal," Drury Lane, London, and has recently been playing with eminent success at the New Boston Theatre, where he was a great attraction, as also at the Broadway Theatre, New York. Mlle Ada Laurent, Premier Danseuse, from the principal Opera Houses in Europe, and late of Laura Keene's at New York, is among the number who are to cater to the taste of the people of the mountains; also John Dillon and his wife of Laura Keene's and McVickers Theatres, whose reputations are second to none. ...

The highly successful runs of the companies at the Peoples Theatre and the Montana Theatre continued into September, although the number of plays performed was sometimes reduced to three a week. Interspersed among the usual attractions was a series of benefits for the leading players in the company.

The year of 1863 had been good to the mountaineers. Their theatre establishments were busy most of the time. A memorable performance of "Fat Casey's Night Hands" had filled the Montana Theatre. Langrishe and Dougherty and Mr. and Mrs. Irwin had given many plays throughout the spring, summer and fall. Only the snowy winter months dampened the enthusiasm of the theatre patrons, and those who liked vaudeville could find suitable acts at Baker's or Nuttall's variety halls.
The pleas of the Central City newspaper during the winter months of 1864 finally resulted in another run by Langrishe and Dougherty at the Montana beginning on April fourth. What was originally advertised as a six-night run was extended to continue through the summer. Langrishe and Dougherty followed the now-accepted policy of plays every night except Sunday, unless bad weather or illness in the cast prevented a performance.

Three performances of *Lochinvar* led off the offering for October. The play was more successful this time than when first presented in 1862 with Pat Casey's horse, if number of performances is a criterion of success. During rehearsals for *Lochinvar* that old favorite, S. D. Hunter, joined the company at the Montana.  

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*Daily Miners Register*, Oct. 4, 5, and 7, 1864.

*Alonzo, the Brave* was produced on the twelfth and fourteenth of the month. The latter performance was a farewell benefit for Harry Richmond, now a lieutenant in the Colorado Volunteers. *My Preserver* was the play selected by Mrs. Langrishe for her benefit. The afterpiece, *Jenny Lind in the Mountains*, was a musical farce, for which Mr. and Mrs. Wheeler volunteered their services. Zanfretta, the leading dancer, took his benefit on the twenty-sixth. Two days later Ed Shapter, the stage machinist, received one. J. C. McKibbin was honored on the last of the month. The *Register* made special pleas for people to attend this performance to show the respect they had for the old man. Sam Hunter's
benefit was on the fourth of November and Langrishe's on the seventh.

The announcement for Mike Dougherty's benefit follows:

Mike Dougherty, who had been seriously indisposed for the last five weeks, made his first appearance last night, and was received with immense applause -- his many friends sent in a request that he should receive a benefit before the company left, they have determined to give him a rouser, and this evening is set apart for the occasion. Two excellent pieces will be presented with an endless variety of singing and dancing! It will be a pleasing sight to Mike after his long and tedious illness to see his friends around him who will fill the Montana to-night to its utmost capacity.42

42 DMR, Nov. 8, 1864.

After Dougherty's benefit, the company went to Denver to spend the winter months. The photograph of Mike, Figure 7, although it shows him in a serious mood, conveys something of his personality.

The first announcement of John Langrishe's activities in 1865 came in May when he and Thomas Barnes purchased the Montana Theatre. Soon repairs on the building were being made and the newspaper announced further changes:

We are at last able to announce to the people of the coming of the long looked for theatricals, and the speedy opening of the Montana. Harry Richmond, known to everybody came up last night in advance. Here let us state that the old and popular Colorado manager has associated with him on business our young friend, [recently returned from the Civil War] of artistic notoriety, and hereafter the firm is to be known and addressed as Langrishe & Richmond. This we are glad to learn. It not only gives Mr. L. an able and faithful support in the arduous duties of an extensive management, but it gives Mr. Harry a grand leap in advancement which he had so long deserved, and which we have sometimes thought rather tardy in its coming. A galaxy of new and popular artists of the first ability are en route, and expected to arrive by the 25th. ...43

43 DMR, May 18, 1865.
Figure 7

MIKE DOUGHERTY

(Photograph, courtesy of Western History Section,
Denver Public Library, Denver, Colorado.)
The big attraction of June was the return of Mike Dougherty to the Langrishe troupe. The Register for June 10 hailed the beloved actor with laudatory words:

With pleasure we are enabled to announce that the old favorite Mike Dougherty is to appear on the boards again for one or two nights at the Montana. Mike is just returned from the east where he has been offered any amount of leading engagements at big theatres, and which, of course, in every case he promptly refused, for he would not live away from the association of the free west. He is now on his way to the newly discovered gold fields of the upper Missouri. Notwithstanding his great haste in his travels he has yielded to a popular appeal to show up their gratitude in a liberal manner by crowding every seat in the old theatre on the occasion.

And sure enough the miners poured out to greet Mike:

The largest audience that has ever assembled since opening night was on hand to welcome Mike Dougherty at the Montana last night. He appeared amid prolonged cheering from the whole house and throughout the plays was saluted with many a hearty token of admiration in the usual way. Mike has always been the favorite of the mountains. His absence from us for so long a time, and his speedy departure in purpose now, has made his value more appreciable than ever before. 44

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44 DMR, June 11, 1865.

Shortly afterward a benefit was planned for Mike. It was heralded throughout the mountain mining district:

To-morrow night is announced for the benefit of Mike Dougherty. We have often said and will take this opportunity to repeat, that Mike is the greatest favorite of the Rocky Mountains. For a time we looked admiringly on Tyrrell, applauded Pauncefort, and tore up the seats in boisterous enthusiasm over Irwin, but for good, solid and enduring enjoyment we have yet to look upon the equals of Mike Dougherty and Jack Langrishe. The latter /nie/ no longer owes allegiance to the boards. He only yielded to the request of the public when he appeared among us for this brief engagement and now that it is at a close, let the
parting demonstration be as generously grand as the public
know how to make it.  

DMR, June 25, 1865.

Less than a month later a sad notice appeared in the Register.

DIED -- In this city at one o'clock on the morning of the
5th, M. J. Dougherty, late of Langrishe and Dougherty's troupe
in Colorado. Funeral will take place this afternoon at one
o'clock. Services will be held by Rev. Vincent.

... .......................................................

Masonic notice -- the members of Chivington Lodge No. 6,
A. F. & A. M., are hereby notified to attend a meeting of said
Lodge at 1 o'clock P. M. Thursday, for the purpose of attending
the funeral of our brother, M. J. Dougherty. All Master Masons
in good standing are respectfully invited to attend.

By order of
J. T. White, W. M.  

DMR, July 6, 1865.

The Register also printed a report of the funeral two days later:

The funeral ceremonies of the late and lamented Mr. Dougherty
took place yesterday afternoon. They were participated in by a
large number of people, including the Masonic Fraternity of Cen-
tral and Nevada cities of which he is a respected member. The
city band which preceded the hearse discoursed a solemn strain
as the long procession winded its way to the Masonic burial
ground where soon they were to consign to the tomb all that
remained of a noble and true hearted gentleman. Many cast their
silent tears upon the cold earth, as it closed forever over the
body of him who was everybody's friend and who counted not an
enemy among the millions, except himself unto himself.

The cause of Mike's death went unmentioned in the papers of the
day. Wharton wrote that he "died a victim of intemperance."  

J. E. Wharton, History of the City of Denver from Its Earliest
Settlement to the Present Time (Denver: Byers and Daily, Printers, 1866),
p. 41.
This reference and the conclusion of the funeral report are the only bits of evidence to show the reason for Dougherty's demise. The tendency to romanticize popular heroes is a common failing of an adulatory public. That Dougherty had been ill during the company's previous run has been established, as has his trip back east. Of course, Dougherty was immensely popular with the settlers of Central City, and the Miners Register and the Rocky Mountain News were well appraised of the fact. Dougherty had worked as a miner during the early rush. He was one of them. The papers printed nothing but praise of the favored comedian. When Carrie Lyne was having domestic and legal difficulties in Denver, Mike offered a complimentary benefit for her. The Commonwealth stated, "Such little kindnesses are Mike's failings, and in this instance will be duly remembered by both Mrs. Lyne and the citizens of Denver."48 Throughout his career Mike Dougherty was regarded as the friendly, noble and true-hearted one, who was frequently praised by the Register and dearly loved by countless men along the mineral frontier from South Dakota to Pike's Peak.

Langrishe's troupe continued throughout the summer and autumn months with a good variety of plays. A benefit performance of London Assurance was held for Martin Brown in which Jack Langrishe played one of his favorite roles, Sir Harcourt Courtly, on September 28. The month ended with a notice that Mrs. Langrishe was retiring from the stage. Camille's Husband was the first production in October, and it was used as the vehicle for Mrs. Langrishe's farewell benefit.

48Weekly Commonwealth and Republican, May 14, 1863.
To-night Mrs. Langrishe takes her farewell benefit at the theatre, previous to her departure. In the past years of her career upon the stage in Colorado, and always to the present hour, the verdict of the whole people has consigned her to the leading position in the drama, and the manner in which she has sustained it has won her universal admiration. On this occasion let it be remembered that to no one but Mrs. Langrishe and her husband do we of this territory owe the present high standard of our theatrical entertainments. Through their exertions the play has been held aloof from all its evil influences, and rendered acceptable to all classes, the best society finding there a place of pleasant recreation. We hope to see a full house to-night, as proof of the public appreciation.  

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DMR, Oct. 3, 1865.

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The theatre was dark until the seventh, when a "grand bill" was offered. The arrival of a troupe of minstrels, "Roger's Ethiopian Iron Clads," was announced by the Register on October 15, the same day that two new actresses, Marion and Lizzie Clifton, joined Langrishe's troupe. The sisters were introduced to the public in Lady of Lyons. A fleeting rise of interest in theatre ensued for the next three nights, and then the company with its new stars prepared for Denver and their usual winter season of drama. Ticket-of-Leave Man featured Marion Clifton as Bob Brierly, a role reminiscent of the eighteenth-century love of the "breeches part." The Stranger and Black Eyed Susan came on successive nights. The final performance of Langrishe's 1865 run was announced in the Register for October 21:

THE THEATRE: -- Our people are appreciating the additions which the enterprising proprietor of the Montana Theatre is making to add strength to his theatrical corps, by giving him crowded houses. The selection of the Misses Clifton cannot be too highly commended, especially that of Miss Marion. . . .
She would grace any stage in the country, and we regret exceedingly that the closing of the theatre here on this evening will deprive us of a repetition of the real pleasure we have enjoyed in her representations. She has an excellent support in our old favorite, Mr. Richmond, who exceeded himself the evening it was our good fortune to see him in the character of Ingomar, in the play of that name. With the worthy proprietor, Mr. Langrishe, Miss Rickfords and others of the troupe, the Montana has a company of artists not easily excelled by any in the east. We envy the people of Denver, who are to have their service this winter.

Throughout the winter and spring of 1866 the newspaper was filled with hints that Langrishe should come to the mountains at the earliest opportunity. He finally responded by sending Ed Shapter up from Denver to put the Montana in order for a new season and on Monday, May 21, the 1866 theatrical season got under way. The troupe was welcomed with open arms:

THE THEATRE.
Mr. Langrishe has arrived as last with a very superior corps of dramatic artists. We believe that the entire community are rejoiced at his coming. The long dull months of winter have been endured with commendable patience by the dwellers of this mountain region, but not without considerable grumbling over the seemingly endless monotony occasioned by the absence of amusements. Several additions have been made to the troupe, among whom we may mention the tragedian, Mr. G. B. Waidron, whose performances in California and more recently in Salt Lake, have been highly commended... Mr. and Mrs. Leslie come with the most flattering encomiums from the Denver News... Miss Marion Clifton, now that she is surrounded by intelligent supporters will appear to greater advantage than formerly, while Richmond will do his best to increase the pride and confidence of our people... 50

50 DMR, May 22, 1866.

The opening night's entertainment consisted of Marble Heart and Fool of the Family. The poor weather that initiated the month plagued
the performers and audience from time to time, but the Register did its best to keep the players and the audience happy:

The play of Richelieu at the Montana on Wednesday evening was not largely attended owing to the disturbed conditions of the elements. The ladies couldn't get there, the men didn't wish to go through a driving storm of hail and sleet, so Mr. Waldron played to a very indifferent audience. This reminds us of a "leetle sthory" which is hereunto annexed for the especial delectation of our theatrical friends. Perhaps the late arrivals will not require to be told that it is eliminated from the Humboldt Register: "Speaking of things dramatic reminds us of the time we put in a weary night near Ousley's Bar. The landlady's daughter tried to make out our gait, and we evaded all direct questions. At last she determined beyond persuasion that we were "a actor." Not denying it nailed the assumption for a certain fact. Humoring this, we asked her if they ever had theatrical performances there. "No thir," said the lisping fair one with the golden locks, "we haven't had any yet; we was goin' to have Damon and Pythiah last month, up at Outhleyth Bar, and everybody went; but Damon got Pythiah drunk, and it didn't go." 51

51 DMR, May 25, 1866.

By June the weather had improved greatly, and performances were offered nightly (except Sunday) throughout the month. In spite of the full program of plays offered by the company, the financial returns to the theatre were small. The size of the audience was a worry to the newspaper's editors, also. The presence of a group of actors was a sign of prestige for a community; it was a notice to other sections of the territory that Central was maintaining her high position. The Register did its best to encourage larger crowds:

THEATRICAL. -- Having watched the drama since its opening here in May, with considerable interest, for we confess to an inveterate weakness in that direction we are prepared to say, without hesitation and without fear of contradiction from any unprejudiced mind, that the engagement of Mr. Waldron with but
trifling exceptions, has provided a triumphant success. The
talented supports of Messrs. Langrishe, Richmond, Miss Clifton,
Mr. and Mrs. Leslie, Miss Fitzwilliams, Martin, Brown, and
others, lesser lights, have contributed in no indifferent
degree to his popularity. The season opened as usual, with
overflowing houses for a few nights, then dwindled down to the
few strangers who were in town on business for a day or two,
augmented perchance, by the enticement of a light delegation
who lounged in just to pass away time. The present depression,
we might say positive stagnation in business circles, inactivity
in mining matters, scarcity of people and money, have left us
but a poor foundation for the indulgence of luxurious extrava-
gance, so our friends who nightly tread the boards before meagre
audience, may console themselves with the reflection that there
is a sufficient explanation in every glance at the melancholy
condition of affairs which surround us. . . .  

52 DMR, June 10, 1866.

The frankness of the newspaper item seems unusual among frontier editors,
but possibly the notice encouraged the theatre company, for they remained
in the mountain country for some time.

The economic condition of the gold mining industry seriously
affected business at the theatre. Benefits for the actors began late in
July, indicating that the length of the usual run in the mountain country
would be considerably curtailed. An immense crowd greeted Harry Richmond
for his benefit on August sixth, and Mr. McKibben's benefit came next.
The announcement of Mrs. Fitzwilliam's benefit was of special importance
because it attracted an old favorite to the boards of Central City.

SAM D. HUNTER, an actor of considerable renown in these
parts, was elected Treasurer of Clear Creek county last Tuesday
by an overwhelming vote. A year or so since he was elected
Justice of the Peace in Arapahoe county, the duties of which he
discharged to the entire satisfaction of his constituents. Well,
with this preface we will now announce that he is to reproduce
his great masterpiece of histrionics, entitled the "Old Guard" on the occasion of Mrs. Fitzwilliam's Benefit, next Monday evening. . . .

DMR, Aug. 12, 1866.

Two nights after Mrs. Fitzwilliam's benefit came one for Jimmy Martin; Captain Andress received one on August 17. The Register of August 18 announced a new afterpiece to follow Dombey and Son. Its intriguing title was, "Did You Ever Send Your Wife to Bear River?"

The allusion to a neighboring community was calculated to fill the house. Bessie Clifton's benefit was scheduled for August 24; Martin Brown's for August 24; stage manager Charley Wilson's for August 29, and "Spency, the basest of fiddlers," received a benefit on the last day of the month. J. C. Spencer had long been a worthy member of the Langrishe troupe.

Mrs. Langrishe returned from her trip to the east in time for a benefit performance of The Poor Gentleman done on September fourth. Ed Shapter and Mrs. Leslie received benefits. The last performance of the season was another benefit for Mrs. Langrishe on September 15. The newspaper eulogized the occasion:

Goodbye--The last farewell speech of our troupe of comedians was spoken last evening. Mr. and Mrs. Langrishe, Martin Brown, Savage, Stobie, Shapter, all bowed their heads to receive the parting benediction of the masses. Friends, kind and true, they have found here among our rock ribbed cliffs, and though the fleecy showers of winter will soon whiten these crags and peaks, the chilly blasts of old Boreas will soon whistle and moan their sad dirges around our homes, they cannot conceal the happy memories of those who have catered to our enjoyment and made bright the long summer and autumnal evenings, in their little temple of Thespis. The winter season is to be played in Denver.
This leaves us absolutely nothing except the discouraging pursuit of our daily toil. The theatrical season here has been unprecedentedly disastrous to the management, but in point of brilliant attractions, far superior to any other season. . . .

_DMR, Sept. 16, 1866._

Thus ended the Langrishe engagement for 1866. That it lasted as long as it did in the face of decreasing revenues may be partly attributable to the company and to the regard that Langrishe had for his mountain home.

The effects of the depressed economy continued into 1867. Denver was also suffering from lack of mining activity in the mountains and a short theatrical season ensued there during the winter. Mention of the economic difficulties along the mineral frontier was reiterated during March:

The benefit season being closed at the Denver theatre, we naturally look for some evidence of an early packing up of traps for the usual spring and summer seasons in the mountains. But as yet we have received no encouragement that such was to be the case. We cannot justly call in question Mr. Langrishe's judgment in remaining where he can be assured of two or three good houses every week, when to abandon Denver for this place, in our present financial stagnation could be certain to result dismally to himself. He has a large and expensive company and it could not be supported here at this time. Nor is it where he is, but to a greater degree we are sure than would be the case here. When spring comes we shall see what we shall see.

_DMR, Mar. 30, 1867._

Despite the pessimistic warning of the Central City press, Langrishe came to the mountains. Indeed, times must have been harder in Denver than
in the mining community. The leading actor of the 1867 company was a famous performer, C. W. Couldock. He was supported by many of the old favorites of early-day Colorado theatre patrons, and Mr. Rail Phelps, recently of California, had also been added to the company.

The Montana Theatre was opened for the new season on April 8. The opening plays were The Chimney Corner, a vehicle for Couldock, and Raising the Wind. An exceedingly great variety of plays was presented during April. With Couldock in the troupe, several of Shakespeare's plays were done. Mr. J. A. Griffith played women's roles on occasion. With only three ladies, Mrs. Langrishe, Mrs. Leslie and Mrs. Fitzwilliams in the troupe, Griffith's female impersonations were probably a necessity. He played Miss Durable in Raising the Wind and Mrs. Fielding in Cricket on the Hearth.

The first benefit performance was for C. W. Couldock on April 20 when he appeared in The Advocate's Last Cause. The notices toward the end of the month reminded people that the engagement was nearing an end. The Register of May 5 indicated that the last performance was a benefit for Mr. Langrishe.

A month later the troupe returned under new auspices. The Register of June first contained the news:

Langrishe has dissolved his theatrical troupe, Mr. Phelps, Wilson, Mr. and Mrs. Leslie, Griffith, White and a number of new artists, forming a new organization under the management of C. H. Wilson. Mr. and Mrs. Langrishe, Mrs. Fitzwilliams and others go to Salt Lake City to play out a lengthy engagement with Brigham. Wilson's troupe may be expected here in the course of three weeks.
The new company arrived in Central City much sooner than expected, appearing on June sixth. They were greeted warmly by the newspaper, but once again the warning of hard times was issued.

The newly organized theatrical troupe arrived in town last evening, having played three evenings in Golden City. Messrs. Phelps, Leslie and Wilson, are proprietors, with the latter as stage manager. Though our country is dull, the times never so unpropitious, we shall nevertheless be glad to welcome the old favorites to our city. . . . 

56

DMR, June 7, 1867.

Charles the Second and Fool of the Family were the opening pieces of the company, known as the California Combination Troupe. A large audience saw the production. On June 10 the company once again performed. The reviewer for the Register informed the readers about some of the actors:

. . . Mr. Phelps was not quite himself on the occasion, being afflicted with a severe sore throat, which induced a painful hoarseness. . . . Mrs. Leslie was the soul of both pieces. . . . Wilson is winning his way rapidly to the old place in public esteem, so long occupied by Mr. Langrishe. . . . Mr. Leslie shows to a far greater advantage than formerly. . . . Miss Nettie St. Clair, though new to the profession will yet become an ornament to it. . . .

57

DMR, June 11, 1867.

The engagement as a whole was disappointing, although the Register did its best to build enthusiasm, but nobody could really take the place of Jack Langrishe. Illness also plagued the troupe, and some performances were cancelled to allow the managers to go to Denver to obtain new members.
for the company. They soon returned with Mrs. DeWitt Waugh, wife of the early day scene painter. Of Mrs. Waugh the Register reported:

Our people were regaled last evening with "Lucretia Borgia," personated by . . . an entirely new actress. . . . Mrs. Waugh is . . . well calculated to win the esteem of our mountaineers. . . . Lucretia Borgia is a difficult role, and one which few have played successfully. We have seen this fiendish character personated by almost every actress of note on the American stage, and yet among them all have never seen one whose conception of it was clearer than hers. . . . 58

58 DNR, June 18, 1867.

The run came to an end on June 29 when Black Eyed Susan and Po-ca-han-tas were presented. Standing room only was at a premium, and the plays were well received. The next day's Register noted, "Our friends may justly feel gratified over the enthusiastic good-bye, spoken by our people last night. May success attend them in their new field."
The economic distress in Colorado had made itself felt very thoroughly. Central City waited nearly a year for further commercial theatre performances.

John E. Langrishe had given the pioneers a delightful feast while he and they could afford it. His departure marked the end of an era in Colorado theatricals. No longer would resident companies be the rule, but the exception. No longer was it possible for particular actors like Langrishe or Mike Dougherty to become closely identified with the mining communities. Langrishe's companies had made an indelible contribution to the theatre of Central City.
C. The Advent of Road Companies

Changing times affected the theatre structure in the mountains. The low degree of mining activity and the uncertain state of the economy played their part in the metamorphosis. But in the United States as a whole change was also noticeable. More and more theatre owners were depending on traveling companies to fill their buildings. Stars and combinations were becoming the fashion. Resident companies were expensive to maintain and the roaming star who appeared with them from time to time demanded a large portion of the gate receipts. The spreading of railroad lines across the nation made movement much easier. Little wonder, then, that road companies gained prominence in American theatre in the latter half of the nineteenth century.

Central City also felt the effect of the change. Its theatre had been shuttered for nearly a year. At long last the doors of the Montana were opened in May of 1868. On the second day of the month, A. W. and Carrie Carter presented parts of *Lucretia Borgia*, *Honeymoon* and *Our Gal*. The Register noted, "Mr. and Mrs. Carter's performance at the theatre was rather lightly attended last night. About a hundred only were present."\(^{59}\) The couple moved on to Georgetown for several days, and then returned to Central to do cuttings from *Ingomar*, *Jealous Wife*, and *Our Gal*. These brief appearances of the Carters were the only theatrical amusements, except variety and amateur shows, that were available to Gilpin County residents in 1868.

\(^{59}\) DMR, May 3, 1868.
The next year showed a marked increase in theatre activity.

Times were better, and Langrishe's road company had returned to Denver during the winter. The Montana was opened again on Monday, April 19, 1869.

THE PEARL OF SAVOY -- The Langrishe troupe, with some familiar and many unfamiliar faces, was greeted by an overflowing house last evening as was anticipated. Our people are thirsty for a renewal of the old time amusements, and drank deeply from the rich pure waters of drama presented by the talented artists.

... The Pearl of Savoy is one of those pretty dramas that will bear frequent repetitions. Madame Scheller, in the leading role is charming, and the effect of her acting is heightened by her sweet voice and admirable presence. She is a woman whom all instinctively respect at first sight. In her representations we feel that there is nothing left for the critic to do except to grant the full measure of praise. Of German origin and recently familiarized with our language, we detect the slightest possible German accent in many words, which but adds to the charming naiveté of her impersonations, and lends a sweetness to her voice which captivates and controls her auditors like a spell. ... 60

60 Daily Central City Register, Apr. 20, 1869.

George B. Waldron was the next to receive notice. The play was Mathilde:

... Mr. Waldron fully answered our expectations. Berthold Arneu, as conceived by the great dramatists, suffered no discredit at his hands. He was truthful, delicate, dignified, and manly, and with the exception of an occasional unnecessary elongation of words by the addition of the always unpleasant er-a, in the emotional scenes, was very fine. In the last scene of the fourth act he was -- splendid. Mr. Shields though a truly fine actor in the round of characters which we may be permitted to call the "Dundreary line," did not appear to good advantage in that of Falkner. ... 61

61 DCCR, Apr. 21, 1869.
The company produced plays regularly during the spring. Mr. and Mrs. Langrishe joined the troupe in May, and were warmly welcomed. The Register gave a good deal of space to reviews. One review thoroughly castigated the acting of Milton Nobles:

The attractive little three act play of LUCILLE presented on Monday evening was not received with any extravagant demonstrations of pleasure. The lack of appreciation was not so much the fault of the piece, as the manner in which the principal characters was /sic/ rendered. Mr. Nobles has many of the essential attributes... of a good stock actor, but they are not sufficiently cultivated to fit him for successful leadership. His elocution in emotional parts is invariably overstrained, and as invariably disagreeable. He hisses too much, and besides is addicted to the abominable habit... of chopping up sentences with long drawn gasps and tailing out labored utterances with a gutturral er-r-rah-l. For instance, "Why was I given-ah the gift of sight-er-ah?" It is-it-isah my old ancestral home-ah." "I was born an aristo-crat-ah, but reared a child-ah of the Republic-ah" &c, &c. Under excitement he appears to lose all control of himself and his voice, and as a consequence scatters badly without being conscious of it, or its effects upon those who are looking on. ... 62

62 DCCR, May 19, 1869.

The above quotation represents about a third of the highly censorious review of Mr. Nobles' histrionic ability.

The season continued through the twelfth of June, being concluded with the usual series of benefit performances. Langrishe next sent up a vaudeville act, Professor Kelly and the Indian Boy. Langrishe's succeeding offering was the Howson Family Opera Troupe. It was very well received in "La Grande Duchesse de Gerolstein."

If we were to judge the opera last night by the size of the throng which attended, we should bestow on it the highest praise. ... There are few richer or sweeter voices than that of Miss...
Emma Howson. She sang charmingly, as did her sister Clelia, and brought loud and prolonged rounds of applause and encores. . . . Mr. Jerome, as General Baum, was particularly happy in his dancing and created great amusement. . . .

The engagement of the opera troupe lasted two weeks. Manager Langrishe left Colorado Territory for Montana Territory, and once again the Montana was shut down except for amateur presentations, public meetings, and some variety entertainers. The year of 1870 was likewise marked by a dearth of professional theatre.

After the poor years of '68, '69 and '70, 1871 was a most pleasant surprise to the mountain community. Many plays were done throughout the year, and a winter season in a renovated theatre building added to the pleasure of the townspeople. Langrishe, this time represented by George B. Waldron, sent a troupe to Central City to commence a run on January 7, 1871. One of the earlier presentations was Schiller's The Robbers, and the Register reviewed it with care.

Of the actors, the report was:

. . . This character, the betrayed son, afterward the captain of the Robbers, unpleasant and saddening as was the record of his life, was carried out by Mr. Waldron with great skill. Mr. Hardie represented with great fidelity the ill-formed, cold-blooded and treacherous brother. Mrs. Waldron, in showing a woman's devotion and love, rendered, and well, a part that is sombre and ends in death. The freebooter life was well represented by other members of the company, and Mr. Wilson as the hero in peace, but the most timorous in time of danger, gave from the nature of his part, almost the only touches to relieve the otherwise sombre character of the play.

. . .
On January 20 Miss Sallie Hinckley and Mr. George W. Thompson
joined Waldron's Company for a few performances. These well-known stars
from the east were commended for their fine acting ability. C. W.
Coullock, this time with his daughter, Eliza, performed with the company
briefly, beginning on February 13 with The Chimney Corner. The next
evening he played Othello to Waldron's Iago. The run of Waldron's com-
pany closed on February 21, and three weeks later another run commenced
with Jack Langrishe as the main drawing card.

The Frence spy [sic] attracted an immense crowd at the
Montana Theatre, last night. The gallery was better filled
than on any previous occasion this winter, while the parquette
was not lacking in an appreciative audience. The reappearance
of Jack Langrishe and Mrs. Langrishe, elicited cheers from a
house full of old friends, who have known and appreciated them
for the last decade. Mlle Ravel was the great attraction of
the evening. The French Spy is largely made up of pantomine,
and as a pantomimist she has no superior, and but few equals.
Her acting is very superior and could but elicit applause.
She has an admirable physique, and is admirably adapted to
the parts she plays, and will be sure to draw large houses
during her short engagement here. Harry Richmond, Mrs. Fitz-
williams, J. W. Martin, and other old faces, lent attraction
to the occasion. . . .

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65 DCCR, Mar. 14, 1871.

This run was concluded on March 25 with a performance of The Wizard Skiff.
Langrishe and company returned to do four productions beginning on
April 21. The stars of the plays this time were Kitty Blanchard and
McKee Rankin.

In June Langrishe went east to buy Wood's Museum in Chicago, but
he sent his troupe to Central for a summer season. Central City had
already enjoyed much drama, unusual in that it had come during the winter. Annette Ince was the next featured player. The first performance of the company under Harry Richmond's leadership was not very successful:

The theatrical season opened splendidly last evening behind the foot-lights — with Miss Ince in Media, *sic* but in front the seats were not filled, nor was the few who were there appreciative. Nor is the stage and its proprieties *sic* at all fitted for the proper representation of such a tragedy, if, indeed, of any tragedy. . . . Is there no way in which better order can be preserved, less annoyances caused those who come to listen and enjoy the play, from the gallery and elsewhere about the house, and respect for the ladies on the stage enforced? We feel sure that Mr. Richmond will leave no part of his duty undone in this direction, and therefore do not expect to be obliged to revert to it again. . . . Miss Ince's fame as an actress has extended to every hamlet in the country, and all have a desire to witness her renditions, with the assurance that the house will at all times be kept in order, scores will come who have not been there for years.66

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66 DCCR, June 13, 1871.

Harry Richmond secured the services of Marshal Scott, and the annoyance in the audience abated. The presentation of plays continued for a month, the company receiving good notices for the lighter attractions, and poor reviews of the tragedies and more serious plays they tried. Langrishe's absence and an already long theatre season contributed to their lack of success. The final play of the run, *Ten Nights in a Bar Room*, was done on July 8. After six months of theatre, Central City could well afford to be without a dramatic troupe. The better part of a year passed until the opening of another season.

The 1872 session of plays was inaugurated on May 7. Ral and Fanny Morgan Phelps formed the company which included Charles F. Walters and Mrs. Fitzwilliams among its members. Mr. Phelps was the manager;
his wife, the leading player. They played until May 18, moving on to Georgetown. On May 27 a company led by Fanny B. Price opened with Fanchon, the Cricket:

... With a single exception the pretty drama presented for the opening, was rendered in a manner that would have graced any stage in the Union. Mr. Mitchell's "Landry," though creditable, when compared with "Didier" and "Father Barbeau," was a feeble rendition of a splendid character, invested by the author with all the attributes of a vigorous and independent manhood. But charity for the man who spent the entire day in being dragged by slow degrees over twenty-five miles of mountain road, arriving just in time to dress for the stage, leads us to hope for better things when he shall have had a season of rest. Miss Price has a charming voice, clear and musical as a silver bell, and her thorough elocutionary discipline has taught her how to use it with marvelous effect. ...

Miss Gabrielle McKean has the genius to win substantial evidences of appreciation and esteem. ... Mr. Hanchett's "Father Barbeau" was simply superb, -- the best we have ever witnessed, natural, forcible, and intensely amusing. Mr. Dunne's "Didier" was an excellent piece of low comedy acting, which tickled the audience into a genuine admiration of him. ... 67

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67 DCCR, May 28, 1872.

The run closed on June 10 so that the theatre could be repaired, and D. R. Allen's Star Dramatic Company reopened in the "Olympic Theatre" on June 29 with Ticket-of-Leave Man. The new company manager and his theatre failed to gain a place in Central City's esteem. Some of the worst comments to appear in the pages of the Register came during this season. An example is found in the review of Lucretia Borgia:

MISS JEAN CLARA WALTERS appeared last evening to a small audience, and played "Lucretia Borgia" with the most execrable support we have ever witnessed, even in the old ragged Montana in its worst days. Not one of the characters could speak his
lines, not one of them but interpolated wretched English in the place of the author's words. There seemed to be an utter want of comprehension of the dramatist's object in writing the play of "Lucretia Borgia," from the first scene to the last, and the performance may be summed up in the single word, butchery. . . .

Our knowledge of Miss Walters is limited to the single impersonation of last evening. . . . The result convinced us that her powers as an artiste had been sadly underrated. . . . As an evidence of her versatility, "Ireland as it is" has been underlined for this evening, and Miss Walters announced for the great role of "Judy O'Trot," in which she has won considerable distinction. . . . It is hoped that a thorough rehearsal, in which the stage manager may be included, will bring out all the beauties and all the humor of the piece. Speaking of the management, leads us to a word with Mr. Dudley, whose name appears on the bills in a capacity which renders him accountable to the public for the proper direction of the stage. On two occasions, at least, he has neglected to arrange the stage before the rising of the curtain, leaving forest wings in drawing room scenes, and vice-versa. . . . The public will not be satisfied with blunders. They pay their money to be amused, and negligence is not amusing to most people. . . .

68 DGCR, July 2, 1872.

On the thirteenth, J. B. Ashton assumed management of the troupe. George D. Chaplin joined the group as starring actor, but in spite of his ability the company was unsuccessful. Their last performance came on July 20:

The theatre was well filled last night to witness the repetition of Buffalo Bill, and as before, a large portion of the audience seemed well pleased with the entertainment. . . .

We are informed that several of the company have been engaged by Mr. Hanchett for the Fanny B. Price combination, which will open next Thursday evening with Fanchon at Georgetown.

The remainder of the company, we understand, will go to Denver and support Mr. Chaplin for a short season. There are several really fine artists in the company, but during the last season in Central there have been many unpropitious circumstances,
many of which are tolerably well understood by the public, which have prevented the players appearing to the best advantage. While some of the party are very meritorious, others are quite the contrary, and one bad player casts a shadow on the brightest points of good acting. Notwithstanding the obstacles, there have been some really fine entertainments. Among the best readings have been Mr. Chaplin's Elliott Gray, Miss Walters', Lady Florence, Judy O'Trot and Lucretia Borgia, and Mr. Ashton's Rip Van Winkle.

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69 **DCCR, July 21, 1872.**

The disastrous season started so auspiciously by D. R. Allen came to a close. On September tenth, D. H. Hanchett returned with his troupe from Georgetown. He, Fanny B. Price and Charles G. Parrott were featured in a run that lasted a week. By this time the Register was beginning to call the theatre by its old name, the Montana.

John A. Stevens was the next manager to bring a troupe to Central, but it was not the kind of theatre company that had been the rule in the mountain town. The first professional theatre offering of 1873 was a burlesque troupe, starring the Chapman Sisters. The Register managed to find a way to welcome them:

The theatre was packed last evening. Did you ever know the time when it wasn't, at a re-opening after a long dearth of amusements? It's not the legitimate drama this time, but burlesque that furnishes the attraction. . . . "Don Giovanni" is an extravaganza of the John Brougham stripe, with better music. There is no plot, -- it don't /sic/ seem to need any. After the first scene, we learn very readily to do without it, and to take things as they come. It's a pleasant chaos, without form, and void -- of sense. . . . Will the time ever come when this sort of thing can be trimmed of its coarseness, its constant verging upon that which offends both eye and ear? We hope so, for there's a deal of fun in these extravaganzas and it would be so much more enjoyable, if toned down somewhat. The Chapman Sisters are bright, vivacious, sparkling sometimes.
They were received with considerable enthusiasm, which argues well for a profitable season for the manager. . . .

DCCR, June 17, 1873.

The Stevens company remained in the community until June 28, presenting mostly burlesques, but including some regular dramas such as Robert Macaire and Ticket-of-Leave Man.

They were shortly followed by Joe Murphy, a well known comedian of the period. Mr. Murphy gave four performances displaying his versatility in use of dialects. He concluded his brief stay with Ireland and America on July 11.

On September 3, George B. Waldron returned for a week's performances. Mrs. Waldron, Blanche Clifton and Frank Hussey were in the troupe, the latter being described as "a host in himself."

DCCR, September 4, 1873.

Waldron not only closed the '73 season, but he also opened the 1874 season on March 19. Other members of the company included Mrs. Waldron, Eliza Newton, Grace Hazlep, E. D. Haygarth, and Jim Martin.

Of Hamlet the Register reported:

WALDRON'S HAMLET, . . . We are convinced that Mr. Waldron's conception of Hamlet would be approved by all careful students of Shakespeare's characters, and could we see his representation of Hamlet in a large theatre with all the accessories of a fine performance, we should place him in the front rank of actors in this line.
To-night is the last of the season here, and Schiller's great tragedy, "The Robbers," with Waldron, will draw another full house. . . . 72

72 DCCR, Mar. 28, 1874.

Waldron had planned to return to Central late in May with George W. Thompson, the Irish comedian. The great fire on May 21 prevented the appearance. As the Montana was one of the many buildings consumed by the holocaust, presentation of plays was an utter impossibility in the unfortunate community. Variety performers at the variety halls and amateur performances at various churches and the Turnverein Association Hall had to fill the void until a suitable theatre was erected.

During the summer of 1875, work was started on the Belvidere Theatre. A travelling company, the New York Comedy troupe, presented plays in the new structure on August 23 and 24. The Lingard Troupe appeared in "entertainments" on September 20 and 21. This organisation received good notices, but those given the Ware troupe two months later were not. A Register article explains some of the problems faced by managers of local theatres in the era of travelling troupes.

The Ware Troupe
A large and very fine audience assembled at the Belvidere last evening to give welcome to what they supposed would be a meritorious performance of a so called "opera troupe," which had won distinction in the chief cities of the Union. The first scene was sufficient to convince them of their error, and before the fraud was half consummated, a large part of the attendants had left the hall. . . . The press of Denver treated them with unusual lenity, not because the troupe deserved it, but from respect of John C. Spencer, the Colorado manager. . . . The assurance was given that they were excellent, and the people of Colorado would be much pleased with them. The sequel shows that either Haygarth and
Waldron were blind to the weakness of the combination, or took the Ware's own account of themselves for truth. Mr. Spencer acted in good faith, employed them at considerable expense and must inevitably lose heavily to the operation, as the troupe is utter failure in this country whatever it may be elsewhere. . . .

73DCGR, Nov. 12, 1875.

The perils faced by road show managers are apparent in the discussion of the Register. Possibly this accounts for part of the reason that so few companies appeared at the Belvidere. But one more came in 1875, and it was a troupe that had already been well received in Central -- the Lingards. Their single performance on December second was the last in the year that the Belvidere was used as a legitimate theatre building.

The first real use of the Belvidere by professional performers came on March 13, 1876. The reason for the success lay in the fact that the Langrishers were returning to the scene of their early accomplishments. Nate C. Forrester had taken over as theatre entrepreneur in Denver, and he invited the Langrishers to tour the Colorado communities with the Forrester troupe.

Quite naturally, the presence of the old favorites made the short run in Central exciting and successful. The other members of the troupe also possessed abilities that were worthy of mention. The acting accomplishments of Sebastian Philleo were most regularly noted, although other members of the company -- Miss Edrington, Mr. Tyler, Miss Coleman and Mr. Bowrno -- also received plaudits. The plays performed during
the week that were especially praised were Honeymoon, The Simpsons, and London Assurance. 74

74 DCCR, Mar. 14 to Mar. 20, 1876.

The Langrishes and the Forresters returned later in the spring to do five performances commencing on May 23. Of the troupe's performances in Self, or Life in New York, the Register commented:

... Mr. Langrishe gave us a capital bit of acting in the character of "John Unit." Mrs. Langrishe sustained the role of "Mrs. Apex" grandly. Mrs. Forrester was pretty, graceful, and perfect in the character of "Mary Apex." Miss Edrington gave us a sprightly rendition of the society role of "Mrs. Radius," and Mrs. Haines as the colored "Chloe" was splendid. Jimmy Griffiths' "Miss Coddler" excited roars of laughter. Mr. Gross (though a bit stiff and unnatural) made a pleasant part of "Mr. Apex." "Charles Apex" in the person of Mr. Phileo was, next to that of "John Unit," the best feature of the play. He is easy, natural, possessed of a very fine voice, and with a comprehension of a character assigned him, that will eventually, under proper study, give him a high rank in the profession. ... 75

75 DCCR, May 24, 1876.

The Forresters returned on their own for three performances on August 24, 25 and 26. A few variety entertainments filled out the remainder of the year. At the close of the year, the death of John Spencer recalled the pleasure the "bull-fiddler" had given the pioneers:

John C. Spencer, one of the relics of "The Olden Time," the palmy days of Pike's Peak settlement, passed away "over the Range" last Saturday. Whatever the faults and follies of his life, they are buried with him and the memories of those stirring and pleasant scenes in which he was a prominent
actor shall be only such as are worthy of the man in his better days. 76

76 DCCR, Dec. 30, 1876.

On January 24, 1877, the Forresters started a ten day run at the Belvidere. A review of the plays at the end of the run included a few new names:

Miss Clara Baker is a little jewel. . . . In the play of Thursday /Our Boys/ her "Hermione" was a beautiful piece of emotional acting. . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

Of Mrs. Clark we can say but little, having seen her in but one character, which was very cleverly performed. . . .

Mr. T. L. Connor . . . was engaged for the heavy business. . . . For twenty years he has been a prime favorite in St. Louis and the cities along the Mississippi from St. Paul to New Orleans. Those of us who saw his admirable rendering of "Pythias" Thursday evening, with one voice accord him the highest meed of praise. . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . Be that as it may, De Marbelle is a fine actor, a man of great and varied talents, and a favorite with the entire company.

The last for whom we have space, but by no means the least is the comedian, Mr. J. C. Wallace. He is good in all characters, but best, so far as our knowledge extends in the part of "Perkyn Middlewick," the retired butterman in "Our Boys." It is there we obtain the true measurement of Wallace's ability, and it is there he wins the heartiest applause. . . . 77

77 DCCR, Feb. 3, 1877.

Late in July the Richings-Bernard Opera Troupe made an appearance in Central City under the management of Forrester. Several variety troupes
appeared later in 1877. The interest in amateur theatricals had increased greatly in the past few years, and professional troupes were having a difficult time making ends meet in the mountain town. Also, erection of the Opera House had started and several of the companies were probably waiting for a time when adequate facilities would become available to them.

The Forrester troupe of 1878 presented a week of drama beginning on January 28, a little more than a month before the new Opera House was inaugurated. New players with the company were: Mr. O'Keefe, Mr. Emerson, Mrs. Emma Bradley Frank, and Miss Fanny Alton. They played to good crowds, and included The Danicheffs and The Gilded Age in their repertoire.78

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78 Central City Weekly Register, Feb. 2, 1878.

The first professional presentation in the Opera House was Mazeppa, starring Fannie Louise Buckingham. The play had been produced in 1862, to good effect. The new structure added to the impression the public received. The Evening Call reviewed the play thoroughly:

Milner's dramatization of Lord Byron's poem "Mazeppa," with Miss Fannie Louise Buckingham in the title role, was presented for the first time in Central last night, at the new opera house. . . . Owing to the late arrival of the scenic effects and necessary machinery for the proper production of the play, the curtain did not rise until some time after the usual hour. For this unforeseen delay Mr. Forrester appeared before the curtain and made an apology which the audience received good-naturedly.

Miss Buckingham is a very handsome, well-formed woman, who certainly looks the character of "Mazeppa," if her acting does not in every particular come up to the usual standard. Her horsemanship is superb, if her elocution and gestures, in some instances are faulty. But artistes in her line are never expected to be perfect in elocution. . . . People do not go to
listen to finished declamation, but to see "Mazeppa," and the impartial amusement lover is always inclined to overlook such shortcomings in the magnificent form and physque /ṣiɡ/ of the actress. . . .

Mr. Wallace as "Drolinsko" was at home as he always is, but little in this character, but Mr. Wallace's happy knack of making something out of almost nothing, was of material assistance to him last night.

Mr. DeMarbeille makes a right royal king, and never appeared in Central to better advantage.

The "Orlinska" of Miss Baker was plain and simply correct, all that the character demands. The same might be said of the "Count Palatine" of Mr. Philleo.

The "Zemilla" of Miss Alton was a very acceptable piece of acting, with the exception of the singing, which might be dropped altogether without injuring the play. . . .

79 The Evening Call, Mar. 22, 1878.

Manager Forrester's troupe remained in the city for some time. Various travelling stars played leading roles. J. S. Lindsay came when Miss Buckingham had given Central City enough as Mazeppa. Of Lindsay and Hamlet, the Evening Call commented:

... He came not among us with a flourish of trumpets: no flaming posters or elongated streamers, covering up acres of dead walls, announced his coming, but with a modesty rare indeed in the profession, he chose to rest on his merits and let his acting speak for itself. It has done so, and the verdict of the intelligent, refined and cultivated portion of our amusement-loving public is favorable, and the "Hamlet" of Mr. Lindsay was an intellectual feast, alike creditable to the star and management, the inauguration of a new era in our public amusements, a better class of plays and a higher standard of acting than that to which we have heretofore been bidden. . . .

After a careful review of last night's "Hamlet," we find nothing but words of encouragement for the talented actor. . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
The "Rosencrantz" of Mr. Cook was fair. . . .

The "Laertes" of Mr. Emery, who is as yet a novice in the mistries of the stage, was a very praiseworthy piece of acting. He will grow with the people of Colorado, and is quite an addition to the company. 80

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80 EC, Mar. 26, 1878.

The troupe continued with Richelieu and Under One Flag through the end of March.

The new Opera House served as a much better magnet for professional acting companies than had the Belvidere. Manager Forrester was not the only person to bring companies to Central during the period when the Opera House was prominent, as many troups came of their own volition or upon invitation of the Gilpin County group that was responsible for operation of the new facilities. However, Nate C. Forrester was the first to reap the benefits of the Opera House. He brought in variety acts and minstrels shows in addition to regular dramatic companies. His next presentation of legitimate stars was several months later when Mrs. D. F. Bowers and J. C. McCollo were featured in Elizabeth, Camille and Lady Audley on November 4, 5, and 6. The Register-Call reported:

Our Opera House was well filled by a large and fashionable audience last evening to witness Mrs. Bowers in the emotional play of "Camille." It is a play that is familiar to all playgoers, in fact, is considered stale, but in the hands of Mrs. Bowers it seems to be as a new play. She lends to the part a fascinating grace and vigor, and holds her audience, as it were, spellbound, and it is without doubt the best performance of the part it has ever been our pleasure to witness.
Mr. McCollom, as Armand, fairly outshone himself, particularly so in the fourth act. This gentleman possesses a splendid physique, a powerful voice, a grand carriage, and shows, by the thorough mastery of his art, that he was trained in a purely legitimate school.

Miss Somers played Nanine in a quiet, ladylike manner, as it should be.

The entire company acquitted themselves in an artistic manner, and the performance last evening was a complete success. Our only regret is that the company have to leave us so soon, tonight being their last appearance here.81

81 The Daily Register-Call, Nov. 9, 1878.

Possibly Nate Forrester's supreme managerial presentation at the Opera House was Mrs. Scott-Siddons. Her appearance came some four weeks after Mrs. Bowers. Mrs. Scott-Siddons appeared as a reader. The townspeople and the newspaper seemed to appreciate her highly:

The people of Central did not fail to appreciate the treat offered them last evening by Manager Forrester, in presenting Mrs. Scott-Siddons in a select programme of readings from the best authors. . . . It is no easy matter for one person to entertain an audience for two hours, stripped of all the glare, glitter and tinsel of the mimic stage, with the total absence of music, that inseparable companion and concomitant of successful entertainments; it is no easy task to enthuse an audience under such circumstances, yet such is the magic power of Mrs. Siddons that she succeeded in performing this very difficult task. So much has been written about her, and so prominently has she been before the public of two hemispheres for a number of years, that anything we might say of the lady would have but little effect. Enough that she afforded the more intellectual and refined of our people an evening of supreme enjoyment, that her efforts were highly appreciated, and that she leaves the most pleasing recollections behind her. To Manager Forrester we feel grateful for the presentation of such a purely classical and elevated entertainment, and the people of Central will not fail to
remember this act on his part, which, while it did not bring
ducats to his managerial coffers, afforded them an evening
of unalloyed pleasure, rarely offered in the mountains.\footnote{\textit{DR-C}, Dec. 5, 1878.}

In the meantime Jack Langrishe had been managing a company that
toured from place to place in the Rocky Mountain area. The discovery of
gold in the Lead and Deadwood section of South Dakota had brought him
there. His last run in Central City found him presenting plays nightly
from November 11 through November 15 of 1879. He still followed much
the same pattern of production that he had established in the early days --
a drama of some length followed by an afterpiece. On the final Saturday
of the run he presented a matinee performance of Lester Wallack's \textit{Scrap
of Paper} in addition to the evening performance of \textit{Naval Engagements} and
\textit{Gentleman from Ireland}. The people of the community, although there were
undoubtedly many new ones unfamiliar with Langrishe's past accomplish-
ments, greeted the pioneer handsomely. He was accompanied by an entirely
new cast of players. The review of \textit{Divorce} included mention of several
of them:

Last night Daly's play of "Divorce" was given in a style
seldom witnessed outside a Metropolitan theatre. We are glad
that Mr. Langrishe and his company have scored the most decided
success that has been made of late years in Central City. . . .

Mr. Knowles as Aldred Adriance, proves himself a consummate
artist, and was honored with loud and frequent applause. The
same may be said of Mr. Norris as Captain Lynde who looked and
acted the part to the life.
Langrishe's Templeton Gitt was a rare specimen of that class of hysterical lawyer who advertise to procure divorces without publicity, and was enough to deter all doubting wives from ever seeking the professional services of one of that class. Miss Phosa McAllister was simply charming in her rendition [sic] of the belle of New York, Miss Fanny Ten Eyck. This lady is one of the most accomplished artistes that ever visited Colorado, and we are proud to welcome her to the mountain towns where no doubt her fine accomplishments will be as well appreciated as they have been in the many cities of the Union where she has appeared with distinguished success. Miss Clara Rainford appeared in the dual roles of Grace and Flora Penfield, and was greeted with well merited applause. She is a lady of pleasing appearance, fine figure, and good address, all combining to make a finished actress. Miss Julia Parker was very fascinating as Lou Ten Eyck, and carried the comedy scenes of the play in a charming manner. . . .

83 DR-C, Nov. 14, 1879.

John E. Langrishe's career in Central City had extended over eighteen years. His contributions to the community established him in the first place of all the actors and managers who were connected with theatre in the little kingdom of Gilpin. His ability to select troupersthat would appeal to the miners, his public-spiritedness, his integrity as a manager, his propriety and sincerity as a man -- all these mark him as a leader without whom the history of Central City Theatre might be very much different. Indeed, even the present day success of the Central City Opera House Association and its annual festival might never have been achieved had the foundation built by Jack Langrishe been lacking.

D. Professional Touring Companies at the Opera House

Nate C. Forrester had set the pattern for attracting professional companies to the new Opera House when he brought in Fanny Louise Bucking-ham, Mrs. D. P. Bowers, John T. Raymond and others. Several additional
regular road companies stopped by. The use of a company from Denver with a visiting star was abandoned and in its stead came the employment of an entire troupe that was touring the nation. One of this type of theatre troupe to show in the Opera House was that lead by William E. Sheridan and Rose Keene. Their appearance also gave the Register-Call an opportunity to try to improve the taste of the community:

Othello

We certainly fail to appreciate the taste which fills the house to see Haverly's New Mastodons (which by the way are not even excellent of their kind) and fails to attend the performance of one of the brightest stars upon the stage anywhere. Theatre goers will wait a long time before they have an opportunity to see the equal of the productions of last night and night before. In Louis XI Mr. Sheridan's equal does not exist. As Othello, though totally unlike Louis XI, Mr. Sheridan was the "perplexed and overwrought" Moor in proper person. . . .

The Iago of Mr. Craig was a real masterpiece of true acting. Its conception was, in point of artistic excellence equal, if not superior to anything in the same line, that has ever been presented to the people of this section of the mountains.

The Cassio of Mr. Edmonds was very fine, in the drinking scenes he certainly was painstaking.

Desdemona, by Miss Rose Keene, was the production of a studious artist, with heart and mind in her work.

The same can be said of Miss Lillian Joyce as Emilia. 84

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84 DR-C, June 24, 1881.

As the years passed, other companies of this type included Central City in their tours. The M. M. Whelan Dramatic and Musical Alliance and the Yalma Dramatic Company were such. They followed one another closely in the community in 1884. 85

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85 DR-C, Nov. 20 and 25, 1884.
Some of the road companies depended upon the name of a star for their patronage. One of these was the Janauschek troupe. Madame Janauschek appeared in Central City during her tours of 1880 and '82. The famed actress was greeted with good audiences:

Janauschek
The opera house was crowded last evening by persons drawn there by the world renowned actress whose name heads this notice. Her personation of Mary Stuart exceeded the expectation of the immense audience. It is needless to attempt a criticism of this /miːʃ/ lady's acting, as it is so perfect and natural, that even the sharpest critics are at a loss to say anything further than Janauschek is simply immense in tragedy. . . .

Her return to Central was evidently marred by selection of a play that was too sombre. The review of Mother and Son stated that the audience was tortured by two hours of sadness which made the play oppressive and tedious, and continued:

It however, affords a wide scope for the display of Janauschek's wonderful powers, in displaying the deeper emotions of our nature. At periods, she became magnificently grand, when the audience hung in breathless suspense upon every syllable that fell from her lips. . . .

Sometimes plays were written for particular stars who toured them throughout the nation. One example of this kind of troupe was that of Charles L. Davis with his play, Alvin Joslyn. The Register-Call compared this type of presentation with that supplied by Madame Janauschek:

Alvin Joslyn
Probably no more convincing proof of the power of judicious advertising, sensational wall paper and a proper distribution
of printers ink was ever presented to the people of this section of the mountains than the large audience which filled the opera house last night to witness the play of "Alvin Joslyn," Even Jaunaskak, with all her histrionic ability, did not draw such a large audience as did Chas. D. Davis last night.

In the play of "Alvin Joslyn" as presented last night, there is much to admire, but still more to condemn. . . . For notwithstanding the incongruities of the plot, and the impossible denouements brought out, as well as the silly, namby pamby, and utterly senseless attempts at wit, yet it must be confessed it pleased the masses, who laughed and applauded scenes utterly beyond the realms of realistic possibility, and jokes staler than last year's herrings. . . .

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88 DR-C, May 8, 1880.

Another star who came with his company was George C. Miln, who specialized, like Janauschek, in tragedies. Hamlet, The Fool's Revenge, Pique, and Divorce were presented by the Miln Company between November 13 and 17, 1883. Hamlet received the most attention in the press.

Mr. George C. Miln in the role of "Hamlet" at the opera house last evening was greeted by a large and appreciative audience. In his rendition of this Great Shakespearian Character he reminds one of McCullough, without his "ranting." His conception of "Hamlet," considered from an intellectual stand-point, is equal to any actor on the stage today. . . . His outbursts of feeling were well trained, evoking genuine enthusiasm from the audience, and he was called before the curtain on two occasions during the play, a compliment worthily bestowed. . . . He was ably supported by a strong company. . . .

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89 DR-C, Nov. 14, 1883.

As some companies specialized in serious drama, so some also emphasized comedy. The Fay Templeton Star Alliance Troupe presented light plays on June 16 and 17, 1880. At the end of the year the Irish
Comedy Company pleased Central citizens. Mike Dougherty had given them good training in appreciating the style employed by Dan and Josie Sullivan, stars of the troupe. The newspaper noted:

Josie Morris (Sullivan) is pleasing in her songs while Dan Morris (Sullivan) is beyond all doubt a fine comedian. His Irish dialect is smooth, easy and musical, no force or constraint, and never overdone, as is the case with most of those who essay the Irish character. He is a fair singer and a good dancer. His rendition of "Muldoon, the Solid Man" and "Marshal Pat" were as fine as the people of Central ever enjoyed. . . .

Musical comedy and opera companies were gaining in importance as the road shows covered more and more of the continent. Central City had always shown an interest in music, and the delights presented at the Opera House were greeted by fine audiences. One such troupe that made a definite impression was Haverly's Church Choir Company in H.M.S. Pinafore.

The people of Central have been treated to Pinafore heretofore, in all its shapes and phases. We have had the fluttering, simpering amateurs, who invariably went into ecstasies over the announcement that he or she sang a certain role equal if not superior to any and all professionals. We have also had the stranded and hungry artist, who grabbed at any and everything to get out of "fix." But never did we have Pinafore in all its innumerable beauties, until presented by Haverly's Church Choir company last night.

. . . From the rising to the fall of the curtain it was one grand ovation. There is probably no such collection of fine voices in any company in America today. It is unnecessary to individualize, suffice it that all are good and beyond anything that has ever appeared in Central before. . . .

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Not all the musical comedy troupes received such high praise. The town and the Register-Call questioned the appropriateness of the performances of the Saldene Company:

Billee Taylor

The Saldene Comic Opera Company did rather a disastrous business here, and had "Billee Taylor" been as badly presented as "Olivette," they would have richly deserved it.

In "Olivette," there were many shapely legs and handsome costumes, designed to prove that fact, but the piece was "cut unmercifully."

"Billee Taylor" was more satisfactory. Mary Marwell's hornpipe was relished and encored. Rose was a fine singer and very bright. Marshall as Ben Barnacle made a good hit; his make-up was very artistic -- it was a study. But take out Marshall and the legs and there's nothing left.92

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92 DR-C, June 6, 1881.

The Saldene Comic Opera Company depended on women to a considerable extent to attract audiences. There were other companies that featured women even more vividly than the Saldene troupe. One of the more famous of these groups was the Adah Richmond Burlesque Troupe with James McDonald. They presented Kenilworth, Chow-Chow and Our Baby a month after the Opera House opened in 1878. The Victoria Loftus British Blondes created quite a stir in town when one of the members of the troupe knocked down a colored porter at the Teller House; and John Seeley, their manager, advertised in the Register-Call that he had not left Denver surreptitiously without paying the rent for the Blondes' appearance at the
Opera house there. The Central paper the next day reviewed the performance of the company with tongue in cheek:

The British Blondes.
The most pleasing entertainment in the way of the higher branch of variety and vaudeville business that ever came to the mountains, was that of the Victoria Loftus Blondes at the opera house last night. The house was filled, and those who went there to indulge their morbid appetite for the suggestive, were disappointed, although highly pleased. . . . Mr. Harry LeClair, as a female impersonator, is as fine in his business as can be found, and is a marked feature of the entertainment. The Ezletine Sisters are excellent in their specialties, club swinging, while Miss Lottie Elliott is fine as a skipping rope dancer. Mr. James Marlow is artful on the banjo. . . . while Mr. Geo. Atkins kept the audience in a continous [sic] uproar of laughter with his wonderful facial expressions, clownish comicalities, etc. . . .

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DR-C, Jan. 23, 1879.

Two troupes featuring women combined to present a sensational offering in Central City. Their advertisement in the Register-Call looked like this:

One Night Only
Monday June 16th

. . .

Madame Rentz's Minstrels
and

Mabel Santley's

Burlesque Company

presenting for the first time here the following sensational features

The Voluptuous
Living Art Pictures
the loveliest formed women in the world
The Genuine Parisian
Jardin Mabile Can - Can !
The same that created such an immense furore 100 nights at
San Francisco and the Spicy French Comedy,
Our Innocent Pastor ! ! !

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DR-C, June 13, 1879.
The only review of this combination appeared in the same day's newspaper, and the writer aired his feelings of disgust very shortly by saying, "The Female Minstrels gave the can-can in all its deformity and hideousness last night. It is hoped the morbid tastes of boys were satisfied."

One more professional troupe deserves special attention because, contrary to the reaction evoked by the troupes such as Mabel Santley's, it won a noteworthy position with Central's theatre-going public. The activities of the Plunkett Family Group extended over a period of years that started after the Opera House had been in operation for more than a year. After their initial appearance in December of 1879, they returned three times in 1880, and once in 1881. Their first run lasted a week, and various of the players received good notices at that time:

The combination as a whole presents a very even, smooth performance, free from any stage waits or disagreeable hitches. The "Father Barbeau" in Fanchon, The Cricket of Mr. Overton and the "Laudrey" of Mr. Hunt were in every respect elegant pieces of acting, as was also the "Didier" of Mr. Charles Theodore. In fact, there was no one in the cast that we would denominate a "stick."\(^{95}\)

\(^{95}\) DR-C, Dec. 17, 1879.

The next night The Little Treasure, or My Mother-in-Law was the attraction. The Register-Call noted:

... The "Gertrude" of Miss Annie Plunkett, the leading character of the piece, was a most acceptable piece of acting, and brought down the house several times during the piece...
The second run of the Plunkett Family Troupe also extended for a week. This time Carrie Plunkett received the plaudits:

The Plunketts
This excellent company opened last night at the opera house, in the "new Magdalene," to a good house, and succeeded in admirably sustaining the reputation they built up in Central on the occasion of their former visit to this section. Miss Carrie Plunkett, who sustained the difficult role of "Mercy Merrick," acquitted herself to the satisfaction of the audience, who did not fail to give the meritorious little lady rounds of applause, all of which were well earned and deserved... 96

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96 DR-C, Jan. 27, 1880.

Four nights later, Carrie received a gift at her benefit:

Upon the falling of the curtain on the third act of East Lynne, the beneficiary was called out to the footlights, when Mr. Joseph P. Sherry advanced from the audience, bearing in his hand a magnificent jewel casket, composed of the rarest and most costly specimens of Gilpin County minerals, and in a very happy but short speech presented it in the name of the citizens of Central, to Miss Plunkett, as a mark of their appreciation of her merits as an artist, and her worth as a woman. The fair and talented beneficiary responded in appropriate terms... 97

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97 DR-C, Jan. 31, 1880.

One reason for the success of the Plunketts lay in their programming. Its similarity to the choices made by Jack Langrishe is evident when the plays presented during their summer one-week stand are considered. They performed The Flowers of the Forest, Lemons, Meg's Diversion, Lady Audley's Secret, Four Sisters, All That Glitters Is Not Gold, and Kitty O'Sheal at that time. 98

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98 DR-C, July 6 to 10, 1880.
The final appearance of the Plunketts within the purview of this study extended from December 27, 1880, to January 1, 1881. Their company had been augmented, as the review of their first attraction, Under the Gaslight, shows:

The company has been much improved in many ways since its last appearance in Central City, and the new faces comprising Mr. J. D. Clifton and wife, Mr. J. B. Ferris and others are quite an addition to it. . . .

Mrs. J. D. Clifton . . . in the character of "Laura Courtland" has won the good opinion of our people. . . . One of the best characters in the piece was the "Peachblossom" of Miss Carrie Plunkett. The "Pearl Courtland" of Miss Blanch Plunkett was very acceptable. . . .

Mr. J. D. Clifton, who is a new face to Centralites, is a big addition to the company. His "Byke" is a very fine piece of acting. . . .

Mr. Ferris, who played "Ray Trafford" has a very easy manner and made a favorable impression. . . .


The venerable manager of the Plunketts made one of his rare appearances during this run. The newspaper review praised his efforts:

Manager Plunkett appeared on Friday night in the Shakespearean character of "Othello," it being the occasion of his benefit. The veteran manager showed some of that old fire, that years ago was wont to command the applause of large audiences. . . . In the last scene of the last act Mr. Plunkett forgot his years, and gave the audience as fine a piece of Shakespearean tragedy as was ever presented on these boards. . . .

100 DR-C, Jan. 3, 1881.
The Plunkett Family Troupe had firmly established themselves with the Central populace. The gift to Carrie and the benefit performance for Charles show the esteem in which they were held. Their company, to some degree, filled the void caused by Langrishe's departure to Leadville, Colorado, and later to Idaho.

E. Summary

The account of professional performers and companies in Central City shows the many contributions these people made to the development of a theatre institution in the community. The hardy pioneer acting companies responded to the early miners' desires for entertainment. Unpolished as they were, the miners felt the need for theatre. Mademoiselle Haydee and her companies in the early days supplied, amidst the rough surroundings, the amusements so dearly bought.

With the advent of Jack Langrishe and Mike Dougherty, theatre came into its own. Dougherty's inimitable comedy and great personal attraction placed him in a unique position as an actor in the mountain town. Langrishe's managerial talents established theatre on a firm basis. He is the one figure that spans the era from the crude beginnings to the halcyon days of the Central City Opera House. His resident companies later began the practice of using single stars as attractions to work with the regulars. Langrishe also brought in a few travelling troupes to amuse the mining community.

As time passed and theatre practices changed, road companies came to the fore. Nate C. Forrester brought some into Central; others
came and paid rent to the Opera House management for the use of that facility. Among these were companies that specialized in serious or light drama; troupes that depended upon a star's name for patronage; and groups that featured women as an attracting factor. The Plunkett Family Troupe came as close to replacing Langrishe as any road company could.

The strength of personal character of the pioneer troupes, the professional integrity of Langrishe's companies, and the polished abilities of the road companies are threads that were woven together to make the finished product. These actors and actresses occupied a central position in the theatre tradition that was built in Central City. The hundreds of performances during the period attested to their industry. The interest they stimulated in theatre found its basis in the attempt of these professional performers to provide a high quality for Central City theatrical production.
CHAPTER V

CONTRIBUTIONS OF AMATEUR PERFORMERS
TO CENTRAL CITY THEATRE

The contributions of professional actors in Central City aided immensely in the development of the mountain theatre. Langrishe, Dougherty, Forrester, the Plunketts and various of the road companies set high standards of performance. The personal lives of many of these people helped to maintain theatre's status on a high level.

Amateur performers also played an important role in the history of theatre at Central City. The present examination of their activities is included so that a wider perspective of contributions made by performers can be obtained. Although the beginning of the amateur custom in Central is relatively weak, it gained strength with the passing years and culminated in the erection of the Opera House.

A. The First Amateur Performers

The first mention of an amateur performance came in connection with a benefit performance for Sam Hunter more than a year after the establishment of the gold camp. The Daily Rocky Mountain News of November 12, 1860, recorded the fact with a single sentence -- "Judge Smith is to appear on the occasion, as an amateur Iago." The mountain correspondent of the News was probably speaking metaphorically about
the judge as Iago because the name of Hunter's benefit play was *Romance of a Poor Young Man*.

Here began the long tradition of amateur acting in Central City. At the first, undoubtedly, the combination of professional and non-professional performers was a necessity because of the limited size of the theatre company. As time passed, amateurism was encouraged for its own sake.

Just a few days later another amateur performance was announced. The *News* of November 28 told of the Thanksgiving Day performance in this fashion:

> **OLYMPIC THEATRE-- Central City-- Tomorrow evening, benefit of Miss Flora Wakely - intense excitement - first appearance on the stage of J. H. Kehler, alias Jack Kehler who will appear *sic* on this occasion only. The pieces are "The Denouncer, and his victims" — song and fancy dance by Miss Flora. After which the Vth *sic* Act of Shakespeare's sublime tragedy of "Macbeth" — "Anvil Chorus" by the orchestra - to conclude with the funny farce of "Fellow Clerks or the stage struck lawyer."

If a judge could appear on the stage, an even greater sensation might come with the appearance of a law enforcement officer, the authorized sheriff of Arapahoe County, Kansas Territory. Jack Kehler's deputy in the mountains was William Z. Cozens, friend of Jack Langrishe and Mike Dougherty, a man whose abilities and integrity had a direct influence on the future of the mining camps.

The first production of *Hamlet* in the mountains was that of the Pioneer Company, but it was aided by an amateur from Denver. C. B. Cook played the title role on October first of 1861. He was a popular
sporting figure who had created quite a stir in Denver, when he bet that he could study and act Hamlet within three days. ¹

¹Melvin Schoberlin, From Candles to Footlights (Denver: Old West Publishing Co., 1941), p. 62.

Mr. J. K. Rutledge, a merchant in Central City, volunteered his services to appear in "his favorite character of Admiral Franklin, in the celebrated comedy of 'Sweethearts and Wives'."² The concluding farce used for this presentation was Dead Shot.

²Daily Rocky Mountain News, Nov. 21, 1861.

B. Rise of Contributions by Churches and Children

As more women came to the community, the emphasis on amateur presentations increased. Some of the women could play the piano, others could sing, and still others could lend their good offices to encouragement of the arts. Church choirs sprang up. Public interest in performances became more apparent. Schools were started and the children participated in various entertainments.

The main event of March, 1863, was the "Floral Concert" presented by the youngsters. Mrs. Learned, who had delighted audiences in Denver with her "Juvenile Concerts," worked for two weeks preparing the school children. The concert was scheduled at the Montana Theatre on March 14. A repeat performance was given one week later. Mr. Learned conducted the
orchestra which had volunteered to play for the occasion. The mountain paper looked upon the children's effort as "a decided success."

\textsuperscript{3}Tri-Weekly Miners Register, March 4, 6, 13, 16 and 23, 1863.

Amateurs were still called upon to aid professional performers, although the gulf between the two was increasing. When John Dillon presented a concert in October, "The amateurs of the city, Messrs. Babcock, Fowler, Spencer, Soule and others," assisted him.\textsuperscript{4}

\textsuperscript{4}Daily Miners Register, Oct. 2, 1863.

On New Year's Day of 1864 the Methodist Sunday School gave a concert at Lawrence Hall. The Montana Theatre had originally been planned as the scene of the presentation, but it was "too cold for comfort," said the Register of the day. The importance of the churches in the amateur movement was beginning to make itself felt.

Toward the close of 1864, Madame Hernandez of the lately-departed theatre troupe remained behind to conduct dancing classes for the children of Central. She used the Montana Theatre on Saturday nights of November after the tenth for her presentations. The Register praised her efforts as an instructor, and reviewed one of the performances in this affable manner:

... Miss Grace, as Donald, is an actress. There was none of that nonsensical affectation about her, to which we sometimes listen. Miss Flora, a mere infant in regard to age, declaimed, took the stage, and was as much at ease as though she had been enjoying a game at play. Master Montie /Hernandez/ does not come
under the same category as the rest, having been familiar with the stage some years, and may therefore, be looked upon in the light of a professional rather than an amateur. He is a comic and active little fellow, his burlesque dance in imitation of the Mountain Sylph, and his production of the bobtailed cat convulsed the house with laughter. Master Balie acted wit [sic] all the pomposity of one in office; his song was rapturously encored. Master Herbert as the Wizard and Miss Lizzie as the Fairy Queen were almost most efficient. The public are so familiar with the talents of Madame Hernandez that they need no further eulogy from us. She has proved herself an efficient instructress in acting as she is the most accomplished of dancers both on the stage and in the ballroom. The house was crowded.5

5DMR, Nov. 15, 1864.

December began with the concert of St. Paul's Library Association, an activity of the local Episcopalians. The concert featured various local amateurs, some of whom are to be noted again and again in the development of the Opera House.

... The house [Washington Hall] was crowded to its utmost capacity. Every place large enough for a person to stand was occupied. The music was excellent, and we believe never before equalled in the mountains. Miss Mozier, as a vocalist has few equals anywhere. Mrs. [S. J.] Reynolds excelled both as a singer and instrumental performer. The instrumental piece [sic] which pleased us most was the "Mocking Bird," performed with excellent artistic skill by Mrs. Willard Teller. No one participated who was not far from mediocrity. ... 6

6DMR, Dec. 2, 1884.

With this fine launching, the Library Association's series of lectures was assured of success.

Madame Hernandez was busy throughout December. She presented her students in O'Flannigan and the Fairies at the Montana on the third.
After that performance, the group went to Denver for a few exhibitions. She gave another production with children on the thirteenth, and sponsored a party on December 26. She also arranged and appeared in some tableaus for the "Baptist Ladies Fair" at the Montana on December 22 and 23.\(^7\) Madame Hernandez continued her work with the children during the winter season.

In the late spring a violinist came to the community. Two concerts presented by Mr. Cushing received recognition. The first was done in combination with some amateurs as a benefit for St. Paul's Library Association. The paper noted:

\[\ldots\text{Particularly was the surprising skill of Mr. Geo. Cushing in his violin solo applauded, and also the sweet musical notes of Mrs. Reynolds and Mrs. Hobbs, in quartettes and solos. The First Regiment band sustained their high reputation as first class musicians.\ldots}\text{The Bowen children and the children of the Sabbath schools helped with their little voices to swell the choruses.\ldots}\] \(^8\)

\[\text{\ldotsDMR, May 7, 1865.}\]

The St. Paul's Library Association during this early period always capitalized upon the abilities of the amateur performers. When they started their new series at the end of the year, the event which
received the most publicity was their amateur concert. This was held at
Washington Hall, and the paper printed the program for it:

PROGRAMME:

Part I

1. Anthem - "O Lord our Governor"
2. Solo and Chorus
3. Piano Solo. Mrs. Teller
4. Bass Solo - "The King of the Sea." Mr. Cushman
5. Duet - "Listen to the Woodbird Song"
7. Bass and Tenor Duet - "Larboard Watch."
8. Soprano Solo - "Una Vergine" Mrs. Hahn
9. Anthem - "Child of Mortality."

Part II

1. Quartette - "Hymn of the Nation."
2. Duet - "The Voyage."
3. Bass Solo - "Monks of Old." Mr. Cushman
4. Soprano Solo - "Her bright smile haunts me still." Mrs. Randolph
5. Tenor Solo - Mr. Aldrich
6. Piano Solo - Mrs. Teller
7. Soprano Solo - "Non feo sogno." Mrs. Hahn
8. Duet - "Home to our mountains."
9. Soprano Solo - "Within a mile of Edinboro Town." Mrs. Reynolds
10. Operatic Chorus - "Far away the camp-fires burn."

The Register review which appeared three days later stated:

"... Everything was fine, and the people of the Mountains
can congratulate themselves upon so fine an entertainment
given by the ladies and gentlemen of their own territory.

Mrs. Eastman advertised a "Christmas Ball" for that day with
Babcock's band furnishing the music. The concluding entertainment of
the year was sponsored by the newly organized Gymnasium of Black Hawk
on December 30.
The Gymnasium Exhibition at the Montana Theatre last night was a triumphant success - the house being densely crowded upwards of one hundred ladies being presented. . . . The feats performed by the gymnasts went far ahead of the expectations of our citizens, Babcock's Band played unusually well, and the audience was the best pleased we ever remember seeing. Mr. Brasel's troupe of gymnasts have established a reputation for all coming time. The exhibition will be repeated on Saturday evening, Jan. 6th. 10

10 DMR, Dec. 31, 1865.

The success that Mr. Brasel was having with his gymnasium in Black Hawk encouraged him to establish one in Central. The building known as the People's Theatre was fitted up for the proposed school. 11

11 DMR, Jan. 21, 1866.

The Register for February 28 called attention to a different venture for the local amateurs. A glimpse of the character of some of these mining people is seen in this regard.

A concert will be given at Montana Theatre on Saturday evening, for the benefit of Mr. Richard Snowden. This hardy miner has been confined to his bed for many weeks, from illness, contracted in the mines. The young gentlemen who propose giving this entertainment for his relief are performing a mission of mercy. . . . That their ability to please may not be questioned, we give the opinions of men who have listened to their execution of glee's and choruses, which are, that they far surpass any club of the kind ever organized in this vicinity. . . .

Another concert for his benefit was held on March 24.
A Sunday School Exhibition given in February was repeated on the fifth of March. The Register favored the performance with a long review which said in part:

It was a glorious tribute to our Sainted Lincoln, in which several pretty tableaux were presented, the most impressive and beautiful being that of the Goddess of Liberty draped in the Stripes and Stars with the coronet of freedom encircling her beautiful brow standing in the centre of a circle of kneeling freed men. ¹²

¹²DMR, Mar. 6, 1866.

Late in the fall more attention was given to the activities of the amateurs. The Congregational Church sponsored a festival on November 21 that was well attended. The Register named Miss Young, Miss Hurlburt, Mrs. Hahn, and Messrs. Rule, Johnson, Huepedan, Stoetling, Walters and Cuenast as soloists. The Bowen Family also contributed a share to the proceedings. ¹³ St. Paul's Church sponsored a Christmas festival to round out the year.

¹³DMR, Nov. 23, 1866.

January 22, 1867, was the date of a festival sponsored by the Good Templars organization. During the same week the Central City Band drove about the town in a four-horse rig and delighted the populace with its music. ¹⁴ In February the Methodist Festival featured the Bowen family

¹⁴DMR, Jan. 23 and 25, 1867.
and a quartette sung by the "Misses Maxwell and Hurlburt, and Messrs. Cushman and Morrison was finely executed and loudly applauded. The festival netted seven hundred and seventy dollars which was donated to the Reverend Mr. Amsbury."  

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15 **DMR**, Feb. 8, 1867.

Late in the year another church benefit was held. This time it was for Reverend William Crawford, pastor of the Congregational Church. The paper had been full of squibs urging attendance. The description of the event follows:

THE Congregational festival last evening was the finest church entertainment ever given in the mountains. The tableaux were pretty and brought down the house, every time, and some of them several times. The vocal music by Mr. Sam Cushman, Mr. Wolters, and Mrs. Hahn, was well executed and very pleasing in the interludes between the tableaux; and the refreshments - well, there's no use talking - fresh oysters on the half shell, fresh grapes on the fig-leaf, and such coffee and cold chicken! there were several tables, waited on by the fairest of the fair, chairs for the ladies, and as many customers as could crowd into the room. Only a fair price was asked, and change was returned. The uniform excellence of the entertainment throughout, raised the wish that it might be repeated this evening. It was put to the vote and answered by a unanimous aye, the stock on hand provided for the occasion, not being half consumed.  

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In less than ten years the mountain community had advanced to this - oysters on the half shell, charming tableaus and ladies waiting on the table.
C. Amateur Performances, 1868-1874

The method of welcoming the New Year of 1868 is worthy of attention. The socializing process had made itself felt, particularly among the amateurs.

New Year's day was observed with a good deal of spirit in the mountain towns. There were more ladies keeping open house and more gentlemen calling, we think, than on any previous occasion. At the same time there was less dissipation - drinking, except coffee which was exquisite, and from the inhalation of whose aroma it was impossible to escape... At Black Hawk, it closed by the annual exhibition and festival of the Presbyterian Sabbath School. The house was crowded. The exercises, singing, recitation, &c., were interesting as usual, and after they were over refreshments, coffee, cakes, pies, ice cream, bon bons, and etc., were passed around without stint. Snow fell to a depth of four or five inches during the night.17

17 DNR, Jan. 3, 1868.

In October a note in the paper related bad news concerning Madame Hernandez whose work with amateur dancers has been mentioned. The Register reported a shooting scrape in Omaha that involved Mr. and Mrs. Sel Irwin, pioneer professional theatre people at Central, and Mrs. Hernandez. The three of them along with Master Montie, Madame Hernandez's son, and Master Harry, Mrs. Irwin's son, had been favorites of the mountain people since the settlement of Central City and the saddening dispatch was received very sympathetically.

The Omaha Herald has a long account of the shooting of Madame Hernandez by her husband, Jo Hernandez, at that place. It appears that his abuse to her and his children, had been so long continued that they were forced to leave him and took up refuge with her brother-in-law and sister, Mr. and Mrs. Seldon M. Irwin. ...18

18 DNR, Oct. 18, 1868.
Hernandez had shot a woman in Boston some years before, and was pardoned through the influence of his wife. This time he had wounded his wife and Harry Rainforth. 19

19 Ibid.

In November, an amateur performance of extreme importance took place. A new building had been erected on Nevada Street by Ben Wisebart. It had possibilities for theatrical uses, except that its seating capacity, 150 people, was limited. A group of non-professionals inaugurated the building with a benefit performance for the Miners and Mechanics Institute.

The amateur performers whose first exhibition was given at Wisebart's Hall last evening, seem to have met the want that has long been felt in this community. The Miners' and Mechanics' Institute being in a languishing condition from the lack of a suitable library and the requisite funds to assist its progress in other ways, the present effort by its younger members is made with a view of raising the standard of its usefulness and importance to this entire mining section through the net proceeds of a series of public exhibitions that shall be alike enjoyed by their audience and creditable to themselves. The audience room being small, only a limited number of tickets can be issued to each performance, and in consequence of the embarrassing restriction, many who would be glad to attend each night are deprived of that pleasure. The management finds itself constantly importuned for admission cards which cannot be supplied. We are told that in less than five hours after the cards for the last evening were issued from the press not one remained unsold. This will be the case with all, and in justice to those who have the affair in charge we made this explanation. The stage is small, but sufficiently commodious to display all the phases of the programme to very good advantage. The scenery is marked by good taste but no startling artistic displays have been attempted in its execution, because none were required. Made for temporary use and to answer a simple purpose, so long as the main objective is attained, we have no cause for criticism, and therefore don't propose to get into a passion about it. The house was filled long before the curtain rose, a large portion of the audience being composed of handsome and handsomely
dressed ladies. At the hour announced on the bills the drop rolled up unveiling thirteen neatly attired performers, dusky with burnt cork, who bowed gracefully and immediately began the overture which was very creditably executed. Then followed the jokes on the corners, Bones and Tambourine creating great amusement by their happy local hits. The singing, though good, was just a little tame, as though the vocalists were afraid of their own voices, while an occasional discord crept in to mar its effect upon the ear. This will of course be avoided in the future, as the ice is now broken, and these little defects may be easily healed. Taken all in all, it was creditable, alike to the actors and to the town. The programme was well arranged, and all things done on time. We predict for these estimable gentlemen a full measure of success on as many evenings as it may be their pleasure to continue the series. The second exhibition will occur on Monday evening, and those desiring to attend, should apply for admission cards at Hussey's Bank to-day.

20

DMR, Nov. 28, 1868.

The young man at Hussey's Bank with tickets for the entertainment was Frank Crissey Young. He was one of the gentlemen who helped to organize this first amateur minstrel show in Central City. In his book, Echoes from Arcadia, he describes the whole enterprise so engagingly that it is recorded here in order that the entire story of this important event in the story of Central's amateurs may be completely understood.

The time is propitious. Langrishe has been away for many moons, and much of what we have had lately of professional theatricals has been spasmodic in its appearances, and of more or less doubtful quality. Church fairs and sociables, like the poor, we have always with us, and although presented in alluring garb, and each time with many changes of detail, even they begin to pall. The public -- even our small "public" -- demand something novel, and a few of the giddy youth of the colony decide that they shall have it; so after some weeks of mysterious plottings and private rehearsals, it is announced through the press that on such or such a date, the "Original Christy Minstrels" -- or as close an imitation of them as possible -- will give a select entertainment at Wisebart Hall
"for the benefit of Miners and Mechanics' Institute." The notice is received with strong approval from all sides, the only dissenting voice being that of the village blacksmith, who is something of an austere philosopher in his way, and who volunteers the opinion that the proposed show is "not very elevating"; but he represents a hopeless minority of one, and the preparations go merrily on in spite of him.

These have to start from the very "grass-roots," and here our fertility of resource again displays itself: the hall in question is merely a "hall," and a stage has therefore to be constructed; one of the cabal (who will presently manage the bass-viol) is more or less of a carpenter, and proceeds at once to build it -- and he builds a very good one. Wings, and scenery, and curtain are needed. "Glen," [professional scene painter for Langrishe and other managers] who is to be the "George Christy" of the occasion, and who is a painter of merit, (although obliged to be a house painter for bread) quits temporarily his daily grind, and giving free range to his fancy, in a few days has the stage canvases tastefully decorated and produces a drop curtain on to which he has transferred a small section of Main Street, with some striking hints of familiar figures, and various details bristling with points, all of which are quickly recognized by the house before it fairly seats itself on the first evening. In the meantime, he fills in his leisure by carefully framing his jokes and manufacturing his own songs.

Nor do the resources of the cabal fail them here. An overture is needed and the "first violin" produces one in two or three days. And so with properties, costumes, and what not. The middle man, "Mr. Johnson," arranges much of the dialogue, writes some of the press notices, gets out the play-bills, and runs the finances, while the office of ticket-taker at the door is allotted to an ex-collegian of high degree, who speaks several languages and is master of a profession, but who for the present is floating about the country, free from care, and ready for whatever the day may bring, provided its offering is not burdened with serious responsibilities or grinding toil.

The house is sold out long before the date, and premiums are offered in vain for seats on the eventful evening. The hall is none too large, and it is packed full. "Mr. Johnson" appears at the footlights with a little speech of introduction, then the curtain rises and discloses thirteen gentlemen with burnt-cork complexions, in conventional evening dress, with kinky hair and lace ruffles. An approving murmur ripples over the audience, and the trouble begins. "Glen" is visibly disturbed for a moment as the first object that catches his
eye is his wife, seated down in the front row, not ten feet away from him; and he whispers sotto voce to his neighbor, "This is comedy now -- but there'll be tragedy when I get home!" for Mistress "Glen" had promised him to lose herself in the audience. But the overture is already under way, and "Glen" settles down promptly to business with his tambourine. His vis-a-vis at the other end, with the bones, is Snedeker, a temporary sojourner among us, and the two keep up a cross-fire of witticisms, largely original, like their songs, to the great delight of the audience, many of whom, curious to relate, are seeing a real old-style minstrel show for the first time, while the show itself has the novel interest of being the first of its kind yet given in the Territory.

There is a quartette of fine voices in the semi-circle, while the instrumental work is decidedly above the average; so that the genteel "first part" goes off with the finish and propriety of a drawing-room musicale. It is in the second part -- the "olio" -- where they have allowed themselves much license, and here the fun becomes fast and furious, much of it also original. "Captain Jinks of the Horse Marines," in the person of Mr. Salisbury, charms the house with his strut and his song; and his howling swell uniform (a la Lingard); and there is a bit of opera, and various burlesque acts; but it is only when "Mlle. Marie Bonfanti" appears in her act that they really get on their feet. She is down on the play-bills as "from Her Majesty's Theatre, London," with a long and extravagant description, and curiosity is piqued as to her identity; and the latter is still by no means settled when a colored danseuse glides in, and whirls about in decidedly scanty pink skirts in a pas seul like the premiere of the ballet. The audience, as I say, get upon their feet, but many of them get down quickly -- for, in truth, these early Arcadians are a modest people, and they seem a bit shocked. One of our most respected clergymen nervously pulls his wife back to her seat, and there rises himself to investigate further, but he becomes so fascinated by the graceful gyrations of the black charmer that he (unconsciously, of course) continues standing until she leaves the stage, and brings upon himself much good natured chaff from his neighbors. After the first shock, the colored damsel grows in favor with her audience -- so much so that she earns a thundering encore, and returns to the stage for another "turn"; and not the least of her evening's triumph lies in the fact that she continues to be "the great unknown," in spite of her two appearances.

The whole evening is one of pure, unadulterated fun, and the minstrels sing and play themselves into such favor that they are obliged to repeat the performance for the benefit of those whom they couldn't crowd in on the first occasion;
and within a few weeks they construct a new programme, and repeat their first success, and win golden shekels for the Institute; and I am not sure that, before their four performances came to an end, the dissenting village blacksmith didn't relent, and finally sneak in somehow under the canvas. 21

21 Frank Crissey Young, Echoes from Arcadia (Denver: Lanning Bros., 1903), pp. 74-80

Young's reminiscence recounts in detail the real beginning of amateur shows in Central. Its view of the performers and the audience allows an inside glance of how the interest in amateur theatricals began. The fact that this theatre is indigenous to the mining community, although based on theatre styles contemporaneous with its era, should be recognized. Central had scored again -- another first of its kind in Colorado Territory. The people of Gilpin County had depended upon their amateurs to some extent during the preceding years, particularly in the festivals sponsored by the various churches. This "Original Christy Minstrels" is the earliest full-blown amateur performance not connected with some religious or organizational element in the community. The construction of the new hall at this time was a fortunate circumstance not only for the Miners and Mechanics Institute, but also for the amateur movement in Central City.

Following the repeat performance of the minstrel show which was held on November 30, another amateur affair was conducted on December 3, a concert by the German School. The school had existed for some time in the town, and was patronized by children of the many German miners who
worked in Central. Among the performers at the well-attended concert held in Lawrence Hall were Messrs. Rule, Patz, Parker and Stoermer.\textsuperscript{22}

\begin{footnotesize}22\footnotesize \textsuperscript{DMR}, Dec. 3 and 5, 1868.
\end{footnotesize}

The final event of 1868 was the second of the series of minstrel shows mentioned by Frank Young. Wisebart Hall was once again the scene of the performance done on New Year's Eve.

THE Amateur's Concert last night drew a full house, as large an audience as either of the previous ones. The first part embracing vocal and instrumental music, jokes on the corners, &c., exhibited great improvement in all members of the troupe. The singing was loudly applauded, as was also the many excellent local witticisms. . . .\textsuperscript{23}

\begin{footnotesize}23\footnotesize \textsuperscript{DMR}, Jan. 1, 1869.
\end{footnotesize}

The minstrel show was marked by the great impetus it gave to amateur performance in Central City. To a considerable extent the amateur movement still depended upon the churches for encouragement. The formation of the Turnverein Society also was of aid to amateurism. In the period prior to the great fire, the Congregational Church, St. James Methodist Church, St. Pauls Episcopal Church, and the Baptist Church were most helpful.

The Congregational Church sponsored a lecture series for some time. They also brought in people from outside to speak or entertain, an example being the parlor entertainment by C. W. and Eliza Couldock. One of the Congregationalists more important activities was a concert given in 1873. This concert was a noteworthy one, and helped to lead
to a Choral Union's being formed among the Protestant and Catholic churches of Central. The newspaper had already suggested such a federation. The review emphasized the Union:

The subject to which we referred last week, on organizing a choral union, composed of the best musical talent of the county, meets with considerable favor among the fraternity. The concert of Monday evening in which Miss Harrington, Mrs. Reynolds, Mrs. Mills, Mrs. Hanington, Mrs. Currier, Miss Hoffman, and Messrs. Cushman, Langford, Withrow and Arrighi took part, together with the delightful reading by Mr. Salisbury, the whole list with the exception of Miss Harrington, separate and distinct from the admirable organization of the week previous which entertained us so pleasantly in the Presbyterian Church, leads us to the conviction that united they could accomplish greater surprises in the musical line than have yet been witnessed here. . . .

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24 Daily Central City Register, Feb. 26, 1873.

Eventually the Choral Union was formed, but some time was to pass before it became an effective part of the amateur pattern in Central.

The St. James Methodist Episcopal Church also served as a training ground for amateurs. Like the other religious organizations in town, the Methodists presented several concerts and festivals. They, like the Congregationalists, also sponsored a lecture series, and, like the Episcopalians, had a Library Association. One of their more popular concerts was held in 1873:

A very large and, for that matter, a very appreciative audience, composed as it was of the cultivated classes, filled all the available space in St. James Church Sunday evening, on the occasion of the concert by the Sunday School pupils, assisted by a number of adult amateurs. . . . Mrs. O. L. Peers and the Misses Putnam played and sang together in a spirited and finished manner. . . .

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25 DCCR, July 29, 1873.
The Rocky Mountain Turnverein Society also contributed to the growth of the amateur movement. At first their main interests were gymnastic performances, but after the great fire the scope of their presentations enlarged to include musical and dramatic presentations as well.

By the time of the Central City fire, the foundations of an amateur organization of considerable merit had been set. The rudiments for some future organization were there. Of particular interest is the fact that this underlying work cut across various lines. What might have started as the undertaking of a single church organization was broadened. The future organizations included individuals from many strata. Social, economic, professional and religious boundaries became less discernible as more emphasis was placed on excellence of performance.

D. Great Amateur Progress After the Fire

Amateur influence reached its height after the fire. One of the first presentations was a cantata, The Flower Queen, written by Frank Young's wife. The loss of the Montana Theatre less than a month before was a severe blow to the production, but the resilient community went ahead with the show anyhow.

... Mrs. Young undertook a herculean task, when all the circumstances are rightly considered, when she attempted to produce a spectacular cantata, with six feet of stage-room, and with about half that amount for retiring rooms /at the Congregational Church/. ... No other community in the Territory has more finished amateur talent than ours, as frequent exhibitions the past winter have shown, and to the success of which Mrs. Young has largely contributed. Whether they would have been so well received, under the meager facilities employed last evening, is at least questionable.
Mrs. Young sang well, but the acoustics of the house seemed to rob us of the finer effects. Miss Emma Smith, the Misses Putnam, and Miss Morse, rendered their respective parts with fine effect. Mrs. Church's magnificent tableau of the "Culprit Fay," with a splendid realization of Rodman Drake's wonderful conception of that name, was vociferously applauded. Here, however, much of the beauty was destroyed by the want of room and appropriate lights. ... The closing attraction, a pathetic ballad by Miss Nellie Rockwell, was eagerly anticipated, from the peculiar originality of the quaint little woman in real life. Her appearance was the signal for general amusement, and when she began to sing and illustrate the comical points of that soul-stirring ballad, "My Johnny was a Shoemaker," the audience roared with laughter. ... If we ever again reach the exalted dignity of a new theatre, we hope to see the "Flower Queen" brought out again under the same management if possible, for we are fully convinced that it can be made entirely successful with the means at hand for the proper arrangement of all the parts.

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DCCR, June 20, 1874.

This cantata is one of the few pieces written in Central City, and is another mark of the indigenous quality its theatre possesses -- even if the work was done by amateurs.

One reason Central could boast of fine amateur musicians is to be found in the Cornish Choristers. These excellent workers in the mines found great joy in singing. They specialized in the glees of their native land, and were happily greeted whenever they appeared. An instance of this was on Christmas Day, 1874. The next day's paper described all the proceedings of the day and said in particular, "Then came the Cornish Choristers and instrumental musicians who gave several serenades." The Cornishmen also supplied music for various festivities of St. James Methodist Church.
After the construction of the Belvidere Theatre, the dependence on church buildings as a place of exhibition ceased. One of the first amateur presentations at the Belvidere was a cantata. William M. Rule directed The Haymakers, with many prominent citizens singing in it. Miss Dimock's solo was "A Dairy Maid Am I." Mrs. Young's "Scenes of Happiness" was pronounced "effective." Mrs. Hall sang a solo, and a duet was done by Miss Harrington and Frank C. Young. Mrs. Peers added her "superb alto voice" to the proceedings. The soprano parts in the chorus were sung by Mrs. Young, Mrs. Hall, Mrs. Raynolds, Miss McFarlane, Miss Dimock and Miss Hamlick. Mr. Cushman was one of the basses, while Simon Rule, Mr. Burrell, Mr. Hall and Mr. Richards were among the tenors. Mrs. W. O. McFarlane "presided at the organ," and Mr. Bush played the role of "Snipkins." "The crowd went away well pleased with the effort, finding no room for offensive criticism in any part of the programme." 27

27 DCCR, Apr. 19, 1876.

All of the people participating in The Haymakers played a part in the rise of the amateur effort in Central. This is the first time the name of the McFarlanes is encountered. Eventually this family was instrumental in aiding the University of Denver to gain control of the theatre during the present period.

Other amateurs gave time to production of a minstrel show. As the Belvidere was now available, the preparations were not so great as for the show at Wisebart's Hall. This production was another step toward
a very remarkable amateur production that followed it closely. The
Register tried to give an impartial review to the minstrel show:

Our Black Crystals

Though this troupe of amateur minstrels was made up entirely
of home talent, and gave its "first appearance on any stage"
last Wednesday evening, we propose to speak of it as we found
it, awarding full credit where due, and pointing out such
defects as were manifest to every eye. . . .

We have a number of excellent male singers in Central, and
two or three young men who can play the banjo pretty well.
Singers and banjo players make up the prime essentials of a
show. . . .

The troupe, clad in full evening dress and looking as hand-
some as one could wish, bowed and sat down, when the opening
chorus was given by the orchestra, Mr. Robins rattling the
bones at a lively rate, and Den Marlow the tambourine. Messrs.
Rule and Rose furnished the music. . . . During the first part,
Messrs. A. T. Rule, Henry Crabb, Frank Keenan, Albert Frost,
Jimmy Reeves, J. T. Roberts and Den Marlow sang the pretty
ballads assigned to them. . . . Mr. Robins (Bones) sustained
his part admirably. Mr. Roberts, "middle man" announced that
Mr. Keenan, having contracted a severe cold, resulting in a
very sore throat, would undertake to sing one verse only of
"Eileen Allana," a beautiful Irish ballad, as he dared not
venture further than that. . . . The public will be pleased
to learn that Mr. K. will appear again on the 17th inst. in
the forthcoming opera of the "Bohemian Girl," which has been
in rehearsal most of the winter. Mr. Crabb sang in good
style, "Only a Dream." . . .

Mr. Frost, if we understand rightly, has never sung in
public until now. . . .

Mr. Marlow had been quite ill for more than a week prior
to the performance. This want of animation was abundantly
supplied in the subsequent instrumental duett between
himself and Mr. Bush. Mr. Roberts sings basso, in which he
excels. . . .

Part second consisted of a concertina solo by Mr. S. T.
Rule, who is a master of that instrument. This was followed
by the great feature of the occasion, which put everybody in
the happiest humor - "G'wine to de Shuckin'" - a banjo duett
by Marlow and Bush. . . .
Next appeared Messrs. Crabb and Keenan, who sang as it has never been sung before, "Larboard Watch," one of those old standbys that will never wear out, and it was enthusiastically encored.

The duett, banjo and guitar, by Bush and Reeves excited much merriment and by introducing "dat mis'able boy (Johnny Rolph) who's allusollerin' me roun'," proved decidedly funny and interesting.

Of the afterpiece, "The Modern Court," entirely local in character, we shall say but little, except that it was a dead failure. . . .

The company one and all, feel deeply indebted to Mr. W. M. Rule and Prof. Rose for their untiring efforts to make the concert a success. . . .

\[28\]

Central City Weekly Register, April 8, 1877.

Far more important than the Black Crystals Minstrel Show was the production that came a few days later. The review of the minstrel show notes that some of its participants are also connected with a "forthcoming opera."

E. The Catalytic Production of the Bohemian Girl

The Bohemian Girl was the most important presentation undertaken by Central City amateurs. It was catalytic in nature. Many highly placed figures in Central's social life were involved in the production, and considerable excitement about the opera existed throughout the long rehearsal period during the winter of 1877. Once again, Frank Crissey Young was instrumental in the project. His influence and dynamic ability got the opera rolling. The first part of the review of the production explains his position:

Last fall, Mr. Frank C. Young, of this city, being in Chicago in company with his accomplished wife and her sister, Miss Hattie
Simms, the latter then just from a noted musical institute . . . witnessed the performance of the "Bohemian Girl" under the direction of Miss Kellogg, and were so profoundly touched by its many excellencies, they determined to organize the singers of Central City on their return, and if possible, present it here . . . Mr. Rule was first chosen to direct the music, the stage arrangements being in charge of Mr. Frank C. Young, by common consent. After a time however, it was discovered that a more efficient and experienced conductor must be chosen in order to bring the troupe to the state of perfection desired. Consequently Mr. Rule gave place to Prof. Frank Rose, a professional who had made some reputation in the great cities of Germany as a director of opera . . . .

29 CCWR, Apr. 21, 1877.

Mr. Young describes the inception of the opera and the preparations for it in a somewhat different manner. His story of the production comes from first-hand knowledge. Since the Bohemian Girl is so highly significant in the annals of amateur performances in Central, and because the description of the efforts of these amateurs has an excitement of its own, Frank Young's account is reproduced here at considerable length.

... It remained for one ambitious and impulsive young man, himself only a modest unit in the musical group, but impelled by his serene confidence in Central's ability to accomplish anything it might undertake -- it fell to him, I say, to first make the audacious suggestion, the adoption of which has in due time enabled Central to add this crowning musical effort to its record, and made this year so notable in its artistic history, by producing the "Bohemian Girl" -- doubly notable, indeed, because of such a thing as an opera of any class or grade having never been attempted by professionals or amateurs, anywhere else in the Territory.

All very true, but after the first flush of enthusiasm with which his suggestion is accepted and his company gathered together, the luckless youth is not slow in observing that, like that of the policeman in 'The Pirates,' the impresario's
lot is "not a happy one" - although in his case it is only fair to say that a greater part of his troubles arise from unfortunate conditions in the town itself, rather than from any lack of hearty co-operation on the part of his troupe; for indeed his artistes, chorus and all, in addition to the labor demanded of their vocal and dramatic powers, are so loyally helpful that they cheerfully set to work and create their own costumes, in the absence of any commercial stock in the town which might be made over for the occasion; and in this they exhibit also the same skill and ingenuity that have ever characterized them since the conditions of the primitive days first trained them to trust to their own resources.

... the manager arrives, in turn, at the indisputable item of an orchestra. There is indeed almost a surfeit of pianos and pianists, but of course he can't utilize but one of each. His difficulties would soon fade away could all his needs be as easily met and as satisfactorily filled as in this case; ... So also does good fortune attend the choice of a leader, who brings his violin as well as his baton to the rescue, and does willing and skillful service with both, but to travesty an old saw - "one violin will not make an orchestra," and the impresario is for a time at his wit's end.

... However, after much effort a violin or two and a flute, in the hands of high-grade amateurs, are finally secured, but still one great desideratum remains unsatisfied - a piece of sounding brass, to give effects to bits of military action here and there in the play, and to brace up the chorus now and then if it shows signs of wavering.

Now, of all the possible possessors of this sorely needed orchestral piece, who should be finally run to earth, after scouring the town, but an old Teutonic citizen who, dearly as he loves his cornet, is mostly denied the pleasure of hearing its ringing tones because of the deafness entailed on him by his daily occupation of hammering away on the boiler iron. Strange to say, this does not seem to affect his ability to bring out its good qualities in reasonable harmony with the other instruments about him, as well as in fair conformity to the requirements of the score; and he becomes a willing coadjutor when he learns the necessities of the case. ...
But other matters soon clamor for attention: there are various accessories needed, and these must be found outside the rank of the musical amateurs. The first act requires an Austrian patrol, under a sergeant, and the lowest possible minimum is four men, and men familiar with the goose-step. In time a handful of Grand Army "veterans" are rounded up, but a search for costumes develops the fact that no one has seen a uniform in town since the days of Sand Creek. By hook or crook, in a few days these warriors report in some kind of a dress that is finally made to pass with an audience not overly familiar with Austrian liveries. The sergeant to avail himself of the only officer's uniform procurable, became a captain for the nonce—a promotion which really enhances his effectiveness as a stage figure.

All are heartily striving for an artistic success first of all, and they may fairly expect it—all but poor Thaddeus, whose place the impresario had himself rashly undertaken to fill before he had made a close acquaintance, as he is now rapidly doing, with the exceeding strenuousness of the manager's calling; and it is now, alas! too late to retreat. . . . It is not at all probable that composer Balfe ever intended he should also be obliged to hire the hall, engage the orchestra, haggle over terms with the supernumeraries, write the press notices, get up the "opera books," print the tickets, auction off the seats, maintain order at the back of the stage during the performance, and shoo off the street boys from the side stairway who crowd in at intervals for a stolen peep at the show, and so close as to interfere with the stage entrances at the wings; yet all these sooner or later fall within the range of the varied experience acquired by Thaddeus while filling his dual role.

There comes a time at last when all the various accessories are gathered in, by one means or another, the costumes prepared, and the stage scenery adapted, as well as may be; and then the fateful date of the production is fixed and published. Little is needed, indeed in the way of advertising, either at home or abroad, as the local social circle has heard or talked of little else for many weeks, while the Denver and other outside musical groups have from the first rumor of the daring enterprise been awaiting the announcement with a properly deferential impatience, and promising a large representation; and when the sale of seats opens, it at once becomes apparent that two performances will be necessary to satisfy the public curiosity.

All this has the good effect of putting the amateurs on their mettle. The chorus rehearsals at once drop the character of conversazioni, with the music as a pleasant side incident, and take on and maintain to the end the form of serious business.
The artistic reputation of the colony is at stake, and with the consciousness of this, the amateurs loyally prepare for the great occasion, so that when the eventful evening finally arrives, they give a brilliant account of themselves in the presence of a house packed to the doors. It is the crowning success of the colony's years of musical endeavor. There are the critical as well as sympathetic elements in their audience, and while there are also those who have come to learn for the first time what manner of show an opera really is, many others are there to whom it will be difficult to invest the rather passe incidence of the play with the charm of novelty; still the amateurs have no reason to think that the congratulations showered upon them are not spontaneous offering and honestly earned.\(^{30}\)

\(^{30}\) Young, *op. cit.*, pp. 182-194.

The spirit of the dedicated amateur is very evident in these words of Frank Young. The *Register* also looked upon its task of reviewing the opera as being one of giving a complete and thorough account of the event. First, the cast was listed:

**Dramatis Personae**

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arline (1st act)</td>
<td>Miss Clara Witter</td>
</tr>
<tr>
<td>Arline (2nd act)</td>
<td>Miss Hattie Simms</td>
</tr>
<tr>
<td>Arline (3rd act)</td>
<td>Mrs. F. C. Young</td>
</tr>
<tr>
<td>Gipsy Queen</td>
<td>Mrs. J. O. Raynolds</td>
</tr>
<tr>
<td>Buda (The Nurse)</td>
<td>Mrs. Frank Hall</td>
</tr>
<tr>
<td>Count Arnheim</td>
<td>Mr. W. H. Bush</td>
</tr>
<tr>
<td>Thaddeus</td>
<td>Mr. F. C. Young</td>
</tr>
<tr>
<td>Florestine</td>
<td>Mr. R. S. Campbell</td>
</tr>
<tr>
<td>Devilshoof</td>
<td>Mr. Henry Crabb</td>
</tr>
</tbody>
</table>

with a full chorus and orchestra

Mrs. Harrington - Pianist\(^{31}\)

\(^{31}\) CCWR, Apr. 21, 1877.

The *Register* account named specifically in the orchestra, besides Professor Rose who was conductor and first violinist, Mr. Harrington as
second violin and Colonel George E. Randolph on the flute. All of the principals sang in the chorus; other chorus members were Hattie Harrington, Emma Putnam, Mrs. James Mills, Carrie Tolles, Lulu Wood, Mattie Calloway, Miss Hamlick, J. T. Roberts, Frank Keenan, Frank Messinger, S. H. Rule, Henry Hale, William M. Rule, and Dr. W. H. Jackson.

The review commended the participants highly. It covered the entire opera and each of the characters in a painstaking manner. The conclusion of the review by the Register follows:

A Denver reporter of considerable note during the performance last evening, said to the writer: "That is indeed a fine chorus. Indeed, I scarcely know how it could be improved upon. It is a great pleasure to be here, for, I assure you, no town or city in Colorado can compare with Central in the line of musical and dramatic talent."

To all we say that for this pleasing entertainment we are indebted in the first place to Mr. Frank C. Young, who had the management of the opera from its inception to the close; secondly, to the tireless efforts of his coadjutors of the company, to make it a success, and finally to Prof. Frank Rose, the accomplished conductor. "But for Mr. Rose," say the ladies, "we should never have been able to accomplish the difficult task. . . ."

The second performance of the "Bohemian Girl" attracted a large party from Denver, Boulder and Golden. So far as we have heard there was but one opinion among them, "a triumphant success." The writer received a letter from Mr. Forrester yesterday, saying, in substance, that if our amateurs would come to Denver he would furnish Guard Hall, a full orchestra, all the requisite advertising, bill posters, programmes for the house, attaches on and off the stage, etc., for half the gross receipts. Furthermore, himself and wife would do everything in their power to make the entertainment a gratifying success. This magnificent offer may be accepted. If so, the announcement will appear in good time. In conclusion it may be stated that no performance ever given in this city has won such high praise as the "Bohemian Girl." It is something of which we as citizens have every reason to be proud, - and we are proud of it, every one of us. Frank Young fairly redeemed himself in the second and third acts, notwithstanding his great exertion and fatigue incident to the management.
To Mrs. Harrington, Mr. Harrington and Col. Randolph who volunteered their services to complete the orchestra, the company acknowledge their indebtedness for a large part of their success.\footnote{Ibid.}

A week later, the \textit{Weekly Register} featured a review of the second performance of \textit{The Bohemian Girl} by "St. G. S." This appeared in the form of a "communication," and represents another point of view. It could have been written by St. George Stanley, a scenic artist from Denver. He began the review with a description of the crowded house, and continued:

After a delightful overture, and promptly at eight, the curtain left the footlights, and the cast in "Up with the banner" made the "welkin ring." The tableau of discovery was imposing, though there was a slight hesitancy in some of the voices in the chorus. . . .

In the first act Miss Clara Witter's "Arlene" was splendid, and the child carried her part with such unconscious truthfulness, that this in itself greatly enhanced the beauty of this portion of Balfe's composition.

Mr. Campbell's "Is no succor near at hand," might have been a little more frantic, and indeed, the chorus, "What sounds break on the ear," ought to have shown a little more dismay, than was thrown into the acting. The tableau immediately preceding \textit{sic} the prayer with the Nurse and Arnheim in prominence was striking, and the prayer itself good, though there was a discrepancy somewhere in the uniform of the guard, and it was hardly Austrian, as they marched in while "Follow with heart and with arm" rang through the hall. Mr. Crabb's acting was all that could be desired, and his voice rich in many instances throughout the evening. The scenery spoiled the effect of the abduction of Arline, and this should by all means be remedied.

"Silence" was ably rendered by the roving gipsy band, and here the scenery materially helped the illusion. . . . Mr. Campbell's "Wine, wine," was well carried and his acting here easy, natural, unconstrained, and in its place.
I presume that the appearance of the Arline of this act was welcomed with as much applause as ever echoed and re-echoed within the halls of the Belvidere. Miss Hattie Simms sustained her part admirably. Your correspondent would state that it has been his fortune to attend the Royal Italian opera at Covent Garden, and also Her Majesty's Theatre, London, where the boards were graced by such great stars as the Pattis' Nillson, Rudersdorf, Brignoll, Taliapetro, and others, and the assertion made here does not emanate from one who knows not whereof he speaks. I repeat that the Arline of this act was superb. Of course she is neither a Patti, a Rosa, or a Rudersdorf, but in all truth, your correspondent would as soon hear this part taken by Miss Simms as any of the lights above enumerated. . . . The exquisite voice, the tender pathos thrown into its execution, and the touching manner in which the character was sustained speak great things for Miss Simms. . . . When allowance is made for the distraction of a certain amount of a singer's vocal powers by the close proximity to the heads of the singers themselves, of innumerable rafters that pass over the stage, and also the miserable acoustic properties of the hall, that which appeared faulty in some of the voices will be accounted for. Now in the case of Miss Simms if we will pause and add all the sonant advantages of a properly arranged hall to her magnificent voice, the effect would be marvelously enhanced.

Mrs. Raynolds as the Gipsy Queen, not only displayed wonderful control and culture of her voice, but looked "every inch a Queen." . . . Mr. Young displayed great ability in rendering his pieces although it must have been difficult to have carried the higher notes as well as he did, and in his effort elicited a good deal of applause.

Mr. Bush in "The heart bowed down" sustained his portion well and displayed a good deal of talent.

The third act opened with Mrs. F. C. Young as "Arline." The boudoir scene was complete with the exception of the stage appointments and the flats and wings that did duty on the occasion were simply excruciating, and if Judge Hahn does not have a rich parlor flat placed in the grooves of the Belvidere stage someone ought to object.

Mr. Crabb's acting was good, but a gross breach of stage as well as opera etiquette was discernible in the use of a pipe and a book. And also for the benefit of the uninitiated I would state that it is entirely wrong for any player to turn his back on the audience anywhere in the centre of the stage. On either side this may transpire and be perfectly au fait.
Mr. Campbell in his role here again showed the wise selection of a Florestine by the management. The tableau upon the expose of Thaddeus by the Queen was striking, and Mr. Bush displayed a little more "acting" than throughout the other portion of the opera which materially aided the denouement. Mrs. Young in "Lie at thy feet a suppliant" was splendid, and suggested rare expression and touching appeal in this part of her acting. . . . Let us in conclusion "render unto Caesar the things that are Caesar's" and in the full use of judgment your correspondent would say that the performance of the Bohemian Girl at the Belvidere was as rare a treat as he has enjoyed in the Republic. Miss Simms' career in the future, should she wish to attain distinction as an "artist," is apparent to the most casual observer, and the days that are coming bear promise of the final and grand success. The criticisms that I have seen in the papers were altogether too partial, and in one instance unjust, and we must award the merit where it is due. There was a lack of perfection in some of the characters, but we must pause and take into consideration that it is an amateur troupe, and that Prof. Rose has only had one month to fashion the company into the success that it has made, and I presume, but for his leadership, that this opera would never have emerged from the gloom and shade that surrounded it and proved to this State at least, that our amateurs are second to none. The curtain went down on a thoroughly delighted house, and I think none went away with even as much as a thought of dispraise for the ladies and gentlemen of this excellent troupe, in this their grandest effort to introduce a choice, refining and cultural entertainment, in the heart of Colorado, and upon the dome of the continent. St. C. S. 33

33 CGWR, Apr. 28, 1877.

Encomiums came to Central from its rival of days past, Denver.

The News noted the achievement of the mountain people:

Last evening Balfe's beautiful opera of the "Bohemian Girl" was rendered by the amateur society of Central, at the Belvidere theatre in that city. Professor Frank Rose being the musical conductor and the leading artists being supported by a full chorus and orchestra, with Mrs. Hanington as pianist. . . .
The News does not doubt that the fine opera was finely rendered, and only regrets that it was not represented on the interesting occasion. It is something unusual for a full opera to be presented by amateurs and in a city as small as Central -- indeed, we doubt whether Denver is capable of doing justice to the full score of the "Bohemian Girl." Central, however, is no ordinary place, musically or otherwise, and there is no city in Colorado where a more appreciative audience can be gathered.  

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DRMN, Apr. 18, 1877.

These words of admiration from the capital city of Colorado make evident the high position that Central City occupied in the cultural development of the Centennial State. The fact that the evidence occurs in connection with a theatre production indicates the extent to which theatre had become a native project in the mining community.

The catalytic nature of this amateur presentation of The Bohemian Girl is apparent, for it brought about a crystallization of amateur activity in Central City. The desire for a high standard of artistic accomplishment is clearly seen in Frank Young's account of the trials and tribulations of rehearsal, as well as in the newspaper stories of the production.

The opera served as a rallying point for the entire community. This show was something that appealed to nearly everyone. It was a triumph in which all segments of the population could take pride, and one to which many people had made contributions of greater or lesser importance. Miners and bankers, laborers and businessmen, housewives and students, even children had a part in this example of attainment that was reached by a mining camp high in the canyons of the Rocky Mountains.
F. Impetus for the Opera House

A by-product of The Bohemian Girl has allowed remaining generations to profit by the production also. These amateurs provided the impetus needed for the erection of an opera house that is important in Colorado theatre annals today. Frank Young tells the story in general terms:

New laurels are won on this second evening, from an audience largely gathered from outside towns, who have made it a gala occasion and came in groups by special train. They return home and spread the fame of the amateurs to such good purpose that in a day or two Forrester, the reigning professional manager of the day, sends in a generous offer for a Denver engagement, which, however is declined with thanks. The amateurs are sated with glory for the time, and quite willing to rest upon their laurels. They call a business meeting, pay the bills, and before disbanding astonish their little German conductor by presenting him with their surplus for his loyal services.

This production of the "Bohemian Girl," besides providing us with some weeks of interesting amusement in its preparation and execution, proves of much more lasting and material benefit, not only in suggesting the need of an opera house, but in supplying the necessary enthusiasm to launch the project and carry it through to success. While the memory of our first "opera season" is still fresh, a company is formed and the stock subscribed to generally through the town; a desirable site is secured, and plans are drawn; within a few weeks a handsome stone and brick structure is under way, and early in the following spring the new opera house is opened in a blaze of glory.35

35Young, op. cit., pp. 196-7.

The production of The Bohemian Girl was truly a success. Within two weeks the amateurs had started enough favorable talk that a meeting was held to start a campaign for erection of an opera house. The Register recorded the plans made at this first meeting:

THE NEW THEATRE

An informal meeting was held in the parlor of the Teller House, to take action in regard to the building of a new theatre.
A number of prominent citizens were present, and after the submission of plans for the structure, and discussion regarding the cost and location a committee was appointed to solicit subscriptions for the enterprise. A suggestion that the selection of the location be left to a choice of a majority of the stock, met with general approval. It is thought some point on Lawrence Street may be chosen. The dimensions of the proposed building, which if constructed will be an attractive and elegant affair, are a front of 66 feet and a depth of 135, and the seating capacity is placed at or near 500 people. The material will be of brick and stone, and although no definite estimate of the cost has been made, twelve or thirteen thousand may cover the expense of lot and building.36

36_**CCWR**, May 5, 1877

The board of directors and the subscription committee probably had little notion of the results that were attendant upon this first meeting. The Central City newspapers kept the public informed about the progress of the building for the next ten months. The amateurs of the town were seeing the completion of their fond dreams. As could logically, sentimentally and courteously be expected, the dedication of the Opera House was to be left to them. The Register announced the fact:

It is now definitely announced that the new Opera House at Central will be completed and dedicated by the amateur talent of that city March 4th, with an operatic concert, succeeded on the 5th with a dramatic representation. The proceeds of these opening entertainments are to be devoted to the purchase of a Steinway grand piano for the building, already secured; price $1,000. The stockholders have advanced the necessary funds to complete all the rest of the work, including furniture, gas fittings, stage scenery and other properties. When finished it will be the finest institution of the kind between the Missouri river and the Pacific coast.37

Preparations for the opening had commenced. The last major offering at the Belvidere was a concert by Ilma De Murska, one of the leading sopranos of the era. Her troupe had encountered difficulties with Manager Forrester in Denver, and she decided to troup to various Colorado towns on her own. Her husband, J. T. Hill, acted as accompanist. They picked up additional singers in Denver and other towns in which they played. The account of her concert in Central is included in this section on amateurs for two reasons. First, she used Henry Crabb, a Central City amateur, when she appeared in Gilpin County. Second, her appearance so shortly before the dedication concert provides an opportunity to place in juxtaposition the qualities possessed by professional and amateur artists in the mining town. The *Evening Call* reviewed her presentation in this manner:

The De Murska Concert

"Never before in the history of Central has such a rare musical treat been offered our people" ... We know of no occasion in the history of Central which called forth such a select audience, and such a large and enthusiastic one, as the De Murska concert of last night. ...

The prima donna was in splendid voice, and actually electrified the audience, especially in the "Last Rose of Summer" and "Way down upon the Swanee River," the last of which was given an encore.

Miss Florence Schleicker, a Denver singer, who is not unknown to our people... was well received. She was the recipient of a well-deserved encore, for which she rendered "Robin Adair," receiving the most enthusiastic applause.

Mr. Cornelius Makin sang with much more force and spirit than on his last appearance here. ...

Mr. Crabb, who is one of us, appeared in better trim, if such an expression by *sic* admissible, than on any former occasion. His rendition of the "White Squall" and "Not a star from our Flag" brought down the house.
... We can find none but words of praise for Mr. J. T. Hill whose violin solo was more than a sufficient recompense for the price of admission. ... 38

38 The Evening Call, Feb. 21, 1878.

Although the performers might have wished to appear in the splendid surroundings of the new opera house for this concert, professionals and amateurs alike had to wait for the official dedication. The Amateur Dramatic Society of Central City had the responsibility for the opening ceremonies. The Register of February 28 listed some of the prominent people in the society:

To-day we take pleasure in calling the attention of our numerous readers to the large display advertisement of the "New Opera Opening," which comes off on Monday and Tuesday evenings, March 4th and 5th under the auspices of the Amateur Dramatic Society of Central City. Among the list of names as belonging to this society we copy a few to show our readers that it will be one of the finest musical entertainments ever given in Central or Colorado: Mrs. Col. Dandolf [sic], Mrs. F. C. Young, Mrs. J. O. Raynolds, Mrs. T. D. Sears, Mrs. Tyler and Mrs. Roberts, the Misses Hattie Simms, Hattie Harrington, Nettie Bush, Emma Putnam, Ada Bachelor, May Putnam, Mattie Calloway, Lucia Hackett, and Messrs. Young, Randolph, Hanington, Bush, Messenger, Crabb, Campbell, Carson, Prof. Robyn, A. Von Schulz, Fritz Thies, of Denver, and others. ... .

Preparations for the momentous occasion proceeded feverishly. The town was expecting many visitors, and the amateurs realized that reporters from the Denver papers could well be expected to look upon their efforts critically. An air of excitement prevailed throughout the gulch that had started as "Gregory's Diggin's." Frank Young expressed the feelings of the community:

It is a great occasion and shows an intensity of public interest never paralleled in the little town, with the one exception of the hotel opening of six years ago: and it is
not to be wondered at, for the new house is to supply the one crying need of the community since the great fire -- a need that has been recently more than ever emphasized when artistes like Caroline Richings and the great if unnameable Di Murska were compelled to adapt themselves to the meagre appointments of the amateur's Belvidere Theatre. The house is something to be proud of, for a number of reasons. It is a successful construction in its chief requisites -- it is substantial and spacious, though plain, and in its planning it had the intelligent aid of a number of the travelled professional men of the colony, so that many modern ideas have been incorporated into the designs; and chief among the important results attained are perfect acoustics. Besides, local pride is gratified by the fact of it being the first structure in the State that can properly be called an opera house.

Two evenings are deemed necessary for a fitting inauguration. On the first of these, oblations are to be offered to the lyric, and on the next to the dramatic muse. Once again are the musical amateurs called upon for formal artistic effort, while in addition another group are to exploit their histronic talents. Weeks of preparation have been devoted to their work, and much is expected of them. "Von," as he is affectionately called by his familiar friends is master of ceremonies, and when he comes outside the curtain on the opening night, faces an audience such as has never before been assembled under one roof in the proud little mountain town. It has gathered from the cities of the plain and from all the hill villages round about, and it is representative of all the best elements of those neighboring communities, large or small, of mountain and valley. Small wonder, then that "Von's" natural and becoming dignity is tinged with a shade of embarrassment as he proceeds to read the dedicatory poem, in smoothly flowing hexameter, that has been written for the occasion by one of our schoolma'ams who has a facile pen and a happy faculty for versifying. Then the curtain rises on a stage crowded with performers, vocal and instrumental, and a musical programme is unfolded of a character that fairly indicates the high standard of the colony, and rendered in a manner that attests its proficiency, in the art that it assumes to cultivate. Read the noble list of contributors: Wagner, von Weber, Verdi, Bellini, Rossini, Suppe, De Beriot -- are not these names to conjure with? And the chief magician, Herr Robyn, who has lately cast his lot among us -- has he not long ago achieved fame in his chosen art in more than one of the musical centres of Europe? Is it strange, then, that next morning the press at home and abroad (for it is well represented) should unite in declaring the evening's renditions the best musical work ever listened to at the hands of amateurs in the entire experience of either State or Territory?

But the house is but half "opened" yet. Imposing and brilliant as have been the exercises of the first night, and large and representative as was the audience, there is even a greater assembly on
the next evening, although an increase seems physically impos-
sible. Some of the first-nighters have gone, but others -- and
more -- have come, and they have come as before from the valleys
as well as the hills. Surely the assemblies of these two even-
ings will forever remain the most notable in all respects that
the house will ever know, even should it stand as long as the
rocks on which it is built.

It is a pretty series of stage pictures that this second
evening's audience looks upon. Robertson's dainty comedy of
"School" is the leading feature, and the parts have been happily
cast. The people on the stage -- all amateurs -- are prominent
members of the town's social set, which is largely represented
in the audience; and yet, before the curtain falls on the first
of the four acts of the half-serious comedy, their identity is
lost in the characters of the play; and they are for the time
recognized only as Jack Poyntz, and Lord Beaufry, and Bella,
and Naomi, and the rest so finished is the performance with
which they surprise their auditors.

One of Jerrold's familiar farces rounds up the evening, and
brings to its close the most really brilliant public ceremonial
that the little town has ever seen, or probably ever will see.

39

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Frank Young's dreams, and those of the other amateurs, had been
realized. Surely this was a grand moment. But Frank Young did not
foresee the future so grandly as it turned out -- if he could now revel
in the crowds at the Opera House, people from many parts of the world,
leading artists of the theatre, critics from New York City, he would
know that even more notable gatherings have occurred in the sturdy
house which has stood so long on "the rocks on which it is built."

Both the Register and the Evening Call reported the dedication
in detail. The newspapers recognized many of the important visitors from
other cities. They noticed the dress of the audience. They observed
meticulously the costumes of the stage performers. The reviews of the opening concert and play were complete in every facet of the proceedings.

Likewise, the Rocky Mountain News telegraphed full reports to its readers in Colorado's capital city. Central's neighbors marveled at the city's accomplishment and wished for opera houses of their own. The review by the News is recorded here so that an outside point of view can be obtained:

Our sister city, Central, which has risen twice as if by magic, first from the rude cabins of Gregory Guich, and again from the ruins of the great fire of 1874, has already been a conspicuous example of what the Pueblo Chieftan calls "vim and vinegar," or words to that effect. Her spirit is indomitable. . . .

A long description of the financing of the opera house and of its physical features follows. The News account includes a list of the amateurs who participated, and proceeds to the concert itself.

The opening concert attracted many strangers from Denver, Boulder, Golden, Georgetown, etc. and all the leading citizens of the gulch from Black Hawk to Nevada. . . . The evening train brought an additional and much larger delegation of the hungriest people ever seen in the gulch since the fall of '60. They swarmed into the dining room of the Teller House, and would have bred a famine there, but for the fact that Bush is always prepared for such emergencies, and his larder is never quite exhausted. Supper over, they swarmed up street to the opera house, and the rush for seats was worse than the rush for supper. There was the same difficulty about seats that there is in Washington about offices. Finally, however, those who were fortunate got inside and those who were out of luck went home, and the audience was seated. The orchestra was placed, and the entertainment began with a capital rymed prologue, spoken by the manager, Mr. Von Schulz, which was thoroughly appreciated both for the matter and delivery. The full programme of the evening is appended. . . .

The programme was successfully rendered throughout, and there was no lack of enthusiasm from the rise of the curtain until its descent at the conclusion of the closing number. The opening overture, and adaptation of the beautiful "Poet and Peasant" was
a musical triumph in its way, and the perfect harmony which prevailed throughout its rendition was a compliment to Messrs. Robyn and Thies who led it. A scene and aria by von Weber introduced Miss Hattie Simms, one of Central's leading singers and a most popular young lady. Her selection was given with good effect and much expression, and was rewarded with an encore. . . . The reception accorded to Miss Hattie Harrington was fully as enthusiastic, and in her first appearance in an aria from one of Rossini's melodies, she displayed a voice that is certainly worthy of the high encomiums of her friends. . . . A happy feature of the second part of the programme was the bridal chorus from Wagner's "Lohengrin," which was given with good precision and marked effect. The violin solo of Mr. Fritz Thies created a good impression and showed the proficiency of the artist to good advantage. . . . Among the gentlemen, the best efforts of the evening, in the vocal sense, were those of Messrs. Young and Crab, who gave "The Fisherman" in fine style. Mr. Young's voice is an excellently sweet and dear tenor, and resembles that of Harry Gates very much. The balance of the programme, which want of space will not permit an especial mention of, was well rendered, but the management made a mistake in having it a little too long. The audience was a very select one and showed a hearty appreciation of the entertainment. One of the drawbacks to a pleasant evening's enjoyment -- only a slight one however -- was the gas which was horribly bad and took occasion to grow dim and "uncanny like" two or three times. The success of the performance was due largely to the efficiency of Professor Robyn, who is a most excellent leader and accompanist.  

The News gave its attention to the opening dramatic presentation as well. The review of the play follows:

Central
The Dramatic Dedication of the New Opera House
Last Night's Performance a Grand Success and Greeted with Unbounded Applause

Special telegram to the News:
Central City, March 5. - Another large audience filled the opera house to-night to witness the grand dramatic entertainment of the Central Amateurs. There were about eight hundred people present in all, including many from neighboring towns. Matters worked more smoothly in the opera house than on Monday night. The gas was in good condition and the second night was if anything a greater success than the first, the receipts being equally as large if not a little larger. The stage was magnificently set, the mountings being of the most costly description.
and the wardrobes of the amateurs surpassed anything of the kind ever presented in Central. The parlor set of furniture used in the farce was valued at $400, and is the property of the opera house company.

The amateurs comprise some of the wealthiest and most responsible citizens of Central who spared neither means nor time to make the performance a success.

The performance opened with Robertson's four-act drama of "School," Mr. E. L. Salisbury, an old favorite in Denver, as well as Central, taking the role of "Jack Poyntz" which he sustained in a manner to do himself credit. Mr. S. has much dramatic ability and is far superior to many of the professionals traveling in the West.

The "Bella" of the play, by Miss Emma Nichols, was a fine piece of acting and showed careful study. Her wardrobe, which was extremely rich and in excellent taste, was the admiration of the vast audience and her rendition of the role called forth the loudest applause. The "Beau Farintosh" of Mr. Hanington was true to nature and his make up was fine and his friends were more than astonished. Mr. H. is of the firm of Hanington & Mellor, Bankers.

The "Lord Beaufay" of Mr. J. A. Thatcher stamped that gentleman as something of an artist as well as a financier. He is of the First National Bank and a leading citizen of Central. Prof. Hale, principal of the public schools, essayed the character of "Dr. Sutliff," while his assistant, Miss Jennie Fish, played "Mrs. Sutliff," and both acquitted themselves creditably. Both are favorites. The "Naomi Tighe" of Miss Lizzie Arnold, daughter of Judge Arnold of Central, was one of the finest pieces of acting the people of Central have witnessed for many days. Miss A., although quite young, exhibits true dramatic genius, and although of but little experience is much superior in the role of soubrette to anything professional ever given in this section. Mr. Tyler played "Mr. Kruux," and did it well.

The music of the evening was supplied by Professor Robyn, Miss Nettie Bush and Mrs. Hanington. The whole concluded with the farce, "Cool as a Cucumber," in which Mr. Leavens as "Plumper," carried the play, with the assistance of Miss Carrie Moore, Miss Hattie Simms and Messrs. Salisbury and Campbell. The farce was a great success also.

The receipts for the two nights' performances will not fall far short of $2,000. 41

41 DRMN, Mar. 6, 1878.
The Amateur Dramatic Society could not afford to rest on its laurels now that the Opera House had been fittingly dedicated, for they were soon to discover that their work had just begun, and that much of the responsibility for continuing the operation of the new structure would fall into their hands. But at the present moment, relaxation from the vigorous preparations for the inauguration was in order. Besides, many professional companies were eager to give the stage and auditorium a thorough initiation.

G. Miss Hattie Simms

One of the amateurs who gained prominence outside the boundaries of Colorado was Miss Hattie Simms. She had begun by singing and acting in these amateur theatricals. Her training in Chicago was helpful to The Bohemian Girl and other presentations in which she appeared. Shortly after the opening of the Opera House, she decided to further her training with the eventual hope of becoming a professional singer. While little is heard of her in Central compared to what had gone before, she did return to the mountains for brief vacations from time to time. One such note appeared in the Register-Call of August 9, 1882:

Personal
Miss Hattie Simms, after a pleasant visit to her mountain friends, returned to Denver last evening where she will appear in concert with Julia Rive King, at the opera house, commencing with Friday evening, and continuing through three evenings.

A special communication to the newspaper carried the review of this concert. The Central City amateur was making good in the professional world:

Special to the Register
Denver, Aug. 12 - Julia Rive-King, the famous Franco-American pianist, opened at the Tabor Opera House last night to one of the
most fashionable and enthusiastic audiences ever seen in Denver. Her success was complete. Miss Hattie Louise Sims, the brilliant soprano, was presented with several encores, and both ladies received many beautiful and costly floral tokens. . . .

--Daily Register-Call, Aug. 12, 1882.--

Nearly two years later she appeared in concert in New York City. The Central newspaper recorded the event:

Personal
Miss Hattie Louise Simms gave her farewell concert previous to her departure for Europe at Steinway Hall, New York, Thursday evening, May 1. Preunus Weekly in speaking thereof closes in these sensible words: "Miss Simms is going to Europe to finish her musical studies and it must be hoped that her clear and brilliant voice will not suffer over-culture. Miss Simms has, however, got an Italian bravvina style of singing, of which she gave an example at the concert, that suits her voice, but is not to be adopted by those who value real artistic attainments. Wishing the young lady "bon voyage," it is to be hoped that the good care which has been taken of her voice by her instructors here, will be continued there."

--DR-C, May 19, 1884.--

Her later success was notable, for Miss Simms had learned well the lessons of her teachers, and in addition had gained good experience with her amateur colleagues in Central. Even the opening program at the Opera House had been helpful to her.

The opening of the Grand Opera House in Central City on February 17, '79 introduced to the world of music a young contratice whose name has become famous both in Eastern and European cities -- Miss Hattie Louise Simms. Coming to Denver from Central City for the purpose of continuing her studies she attracted the attention of such artists as Weiniaski, De Murska, Wilhemj and others who urged her to go East. She studied with Ludlum and Rudersdorff, who prophesied a brilliant future for her, which prophecy has been fulfilled. She sang with Anna Louise Cary at the Worcester Festival in '82, starred
as a prima donna, with Joseffy in '83-'84. Since which time her engagements have been so pressing both in America and Europe as to leave her leisure for only one or two visits to Denver. 44


And so, one of these amateur performers of Central City went to greater accomplishments than her home state could ever have afforded her. The encouragement given her by the compatriots in Central, the money and influence of her relatives, the Youngs, and the participation in the amateur productions of Central combined to give her a successful professional singing career.

H. Amateur Productions, 1878-1885

Central City continued to demand of its amateurs standards of high quality in the years that came after the establishment of the Opera House. The town depended on various amateur groups to maintain old traditions that had come down through the years.

The churches carried on their work as before. The Episcopal Church decided that a new organ would be a desirable addition to their services, and immediately turned to the amateurs for assistance. The instrument was obtained, and soon came this announcement:

The congregation of the Episcopal church are to be congratulated upon the possession of a new and very superior organ, which will be used for the first time to-morrow. The choir, which will sing at both services, consists of Mrs. Frank Young, soprano; Mrs. Potter and Miss Hacket, contralto; Mr. Frank Young,
tenor; and Messrs. Messenger and Crabb, bassos. The organist is Mr. Milford.⁴³

⁴³DR-C, Jan. 11, 1879.

The Methodist church also depended upon amateur talent as in years gone by. They called upon the amateurs for a presentation, and soon an entertainment of music and a play, Among the Breakers, was forthcoming. The presentation was given a full review by the Register-Call of May 28, 1879.

The Baptists, the Presbyterians and the Catholics made their accustomed contributions after the Opera House was opened. Most of these, like those performances provided by their contemporaries in the Methodist and Episcopal churches, were concerts, Sunday School exhibitions, fairs, or festivals.

As did the churches, various organizations in Central City also depended upon amateurs. An organization to use amateur productions as a means of raising funds was the Good Templars Association. They presented a play that met with financial if not complete artistic success.

The performance given on last Saturday by our amateurs at the Opera House, for the benefit of the Good Templars, was in every way a grand success. The patronage even exceeded their own expectations. . . .

In the "Drunkard's Warning" Miss Etie Valentine and Miss Lizzie Lee, astonished even their most intimate acquaintances. . . .

Mr. Faulkner, who took the leading part, has had some experience in theatricals, and who has had the drilling of the amateurs in charge, acquitted himself in a very creditable manner. . . .
Mr. George Freeman was quite perfect as the wealthy merchant.

Mr. Alexander showed that he had carefully studied his part.

Mr. Corwin and Mr. Champion as the confirmed inebriates, are deserving of words of praise, and for Good Templars showed a wonderful familiarity with the peculiarities of confirmed topers.

Mr. Trevarthen did his part very well, and last, but not least, Miss Kitty Simpson is worthy of words of praise for the true rendition of the role which fell her lot. Little Baby Hatch did not have much to say, but played her part well.

Not the least interesting portion of the evening's entertainment was the "Scottish Pastimes" of Prof. Lester, our popular dancing master, who appeared in costume and delighted all present.

"Robert Emmett" was also well rendered. In this Mr. Faulkner showed himself a master of elocution, giving the celebrated speech in a manner to bring down the house. Miss Valentine and Miss Lee also acquitted themselves in this, as in the preceding play.

We find nothing but words of encouragement for the amateurs. There were fewer faults than we expected and those of a nature easily overlooked.46

46 OR-C, July 1, 1878.

The Good Templars had made a start. The developments with the Turnverein Society were vastly different and much greater. They had made unremitting progress for several years. The Turners owned their own hall, and were very popular with the German element of Central's population. Before the construction of the Opera House, the gentlemen of the society had depended mostly upon gymnastic exhibitions with which their amateurs could entertain the community. On rare occasions concerts, lectures, or readings had been presented. When the organization remodeled their hall,
a play was part of the proceedings. The group was the first to present plays in the German language with amateurs in the cast -- something that a majority of the members could respond to with pleasure. A Register-Call reporter visited the opening night:

A New Turner Hall
A large audience was in attendance at Turner Hall, to witness the dedicatory entertainment of the New German Theatre.

The entertainment opened last evening with the comedy of "Die Schoene Mullerin," in which Mrs. Marie Roth, Herr Doeblin, Mrs. Doeblin, Frank Koch and Julius Kessler appeared. The play was well rendered, eliciting a large amount of applause from the audience. The best play of the evening was that of "Zillathaler," the scene being laid in the mountains of Switzerland. At the close of the dramatic entertainment the hall was cleared of seats, many of the ladies and gentlemen present tripping the light fantastic until 3 o'clock this morning.47

47 DR-C, Oct. 6, 1879.

Other plays in German were done by the Turners. In October of 1881, Ein Armer Zigeuner starred Mr. Doeblin and Miss Siegel. The Turners organized a singing group that produced an opera, the first performance being given on March 26, 1883. The repeat performance was reviewed by the newspaper, and noted that this, too, was acted in the German language:

Germania Maennerchor
Owing to the bad state of the weather last evening, the comic opera of the "Village Opera" failed to draw a very large audience. The play was performed inimitably well, and gives honor to our Central City actors.

... Mr. Trebert, as Herr Lux, the Village Barber and doctor, done [sic] himself great credit, as he left but very little to wish for. Albert Fette was up to his usual good standard in his comic role of assistant Barber. Miss Kate Hatch, as Suschen,
drew forth applause by her excellent singing. Mr. Herman Wellnitz was good in his impersonation in his part as the consumptive tailor. He also did well in his second role, that of Joseph (a young peasant, Suschen's lover.) Anton Mehrlich deserves special praise for his good acting. . . . Mrs. Held as the Blacksmith's Widow was exceedingly good.

. . . Professor Held has been requested to have the opera printed in English, which we hope the professor will do, and as he is a musician and director of very rare ability, we earnestly hope he will make a fortune, and we also hope that he will stay with us a long time. W. H. 48

48 DR-C, Apr. 5, 1883.

The Turners presented another comic opera, La African, that was greeted by a much larger audience. They were by this time calling their singers the Rocky Mountain Maennerchor.

An immense audience witnessed the performance of La African by the Rocky Mountain Maennerchor at Turner Hall New Year's evening. . . .

Anton Mehrlick looked as handsome as Bosko de Gama, the explorer, as the most aesthetic lover of beauty could desire, his noble presence fitted him especially for the role of Bosko de Gama. Tony has a fine voice and his singing last evening was delightful, so was his acting. Leonard Schaffnet, as Selika, gave a good rendition of his part. He has a fine lyric tenor voice which ranks among the highest in the state. Emil Ackerman, as the High Priest of India, appeared in his full dignity and sang his part with perfect composure. . . . Herman Wellnitz, as Nelusko, a blood thirsty Indian, was up to his usual good standard. . . . The chorus was very fair, although the first tenor might have been a trifle stronger. 49

49 DR-C, Jan. 2, 1884.

The Rocky Mountain Turnverein held a special place in the history of amateur performances in Central because it appealed not only to the Germans, but also to other residents of the town. Professor Fritz Held,
their musical director, was well liked throughout the community. His encouragement of the Turners helped them to add drama and music to their activities.

Another organization which appealed to a specific ethnic portion of the population was the Fenian Brotherhood. The Irish, since the days of Pat Casey, were an important factor in the social composition of Central. In 1880, when the homeland was in distress, the Irishmen called upon the amateurs to help them raise money. As was always true in the theatre activities of Central's non-professionals, the show included performers from different backgrounds, churches, and organization.

The amateur performance given at the opera house last night for the benefit of the Irish Relief Fund, was in every way a grand success.

The performance opened with "His Last Legs," in which Mr. Joseph P. Sherry took the role of "O'Callaghan." It is needless to say that in this, as in everything he undertakes, Mr. Sherry was a grand success. Mrs. George Freeman, Miss Lizzie Arnold, Miss Etta Valentine, Mr. Irving Hale, Mr. Prosser, Mr. Seymour and Mr. Garretty, all are entitled to the highest praise for the admirable manner in which they filled their various roles.

In the "Little Rebel" Miss Lizzie Arnold as "Laura," carried the house, from the beginning to the end of the play, and it is but simple justice to this talented little lady, to state that during years of experience with theatricals, we have never seen an amateur, and in fact, but few professionals, assume the difficult role with more success.

\[50\]

\[\text{DR-C, Feb. 10, 1880.}\]

More than a year later, the amateurs were intrigued by an Irish play, and as Ireland's plight had not improved much in the intervening months, placed it upon the stage. As seemed to be the custom in Central, the efforts of the amateurs were recognized by a good crowd.
It is a matter of satisfaction to all that the amateur entertainment given on Saturday night at the opera house was in every sense of the word, a grand success. There is no community in the state which responds more liberally and with more alacrity, to calls of this kind, than the people of this county. . . .

The play chosen, "The Peep O' Day Boys," is a beautiful Irish drama, illustrative of Irish life in the first half of the present century, full of wit, humor and sparkling dialogue, as well as striking incidents and startling situations.

The play was very well mounted, and admirably presented. . . .

The leading roles were all well sustained. The "Harry Kavanagh" of Mr. John Swain, was a very acceptable rendition of the character. The "Barney O'Toole" of Mr. John Mullin, was finely rendered and was an astonishment to that gentleman's most intimate friends. Mr. W. T. Swain, as "Stephen Purcell" deserves much credit, as does Mr. Gilmore, who looked the very picture of a clergyman. Mr. Colbert, Mr. Johnson, Mr. Chancellor, Mr. Hangan, Mr. Prosser, and in fact all the gentlemen deserve a much more extensive notice than space will permit.

Mrs. Mattie Ballard, as "Kathleen Kavanagh," was very pleasing and received many marks of approbation while Miss Mattie Johnstone, as "Mary Grace," filled everyone's expectations of that talented lady. Mrs. Henry Coyle represented "Widow Kavanagh," to perfection, and doubled on other characters.

The Misses Emma and May Putnam favored the audience with "See the Pale Moon," a beautiful duet, accompanied on the piano by Mrs. W. O. McFarlane. . . .

Mr. Oscar Venettisch, of the Teller House, who so kindly volunteered for this occasion, just took the house by storm, in his delineation of the "Old Plantation Negro." His make up was perfect, his dialect was also perfect, good voice and good stage business. The chorus behind the scenes was very pleasing and last but by no means least, Mr. Chas. Livingstott, in his specialties, was remarkably good. . . .

51

DR-C, Apr. 25, 1881.

In the period after the Opera House was constructed, Central City came more and more to depend upon its amateurs. The number of performances increased with each passing year. The role played by the amateurs in saving
the Opera House for posterity was an important feature of their activities. As Central's prominence declined to the time when the present Opera House Association was established, the amateurs were the principal factor in maintaining any kind of theatre tradition in Gilpin County.

I. **Summary**

In few communities have amateurs played so integral a part in theatre development as they did in Central City. During the formative years of the community, amateur actors played roles in the presentations of professional companies so that full casts could be maintained. These professional companies sometimes used the amateur performers as a means of attracting crowds, as in the case of Sheriff Jack Kehler.

As Central grew, the amateur activities came to be the responsibility of the churches and social organizations. Here the non-professional learned lessons in diction and stage deportment that were necessary if high standards of theatrical art were to be attained.

Soon the amateurs were able to produce highly entertaining minstrel and variety shows and concerts. As their quality improved and their experience expanded, more difficult forms could be attempted. The production of an opera, *The Bohemian Girl*, was a triumphant achievement for the proud band of amateurs in Central City. Their success was noticed throughout the State of Colorado.

The production of the opera provided the impetus that was needed for erection of a suitable theatre in Gilpin County. The building was completed and the amateurs once again received wide notice of their accomplishments. Their efforts increased as time went by, and they
formed the nucleus of the group that saved the Opera House from being used for purposes other than that for which it was intended.

Truly, this group played a significant role, even when compared with the professional performers who had contributed so much to the development of the theatre tradition in Central City. The success of the amateurs was important because it sprang from the people themselves; the miners, the businessmen, the various church and organizational ties -- all could work together in this enterprise. An indigenous theatre was the result of this fine amateur influence.
COLORADO MOUNTAIN THEATRE:
HISTORY OF THEATRE AT CENTRAL CITY, 1859-1885
VOLUME TWO

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

by

JESSE WILLIAM GERN, B. A., M.A.

The Ohio State University
1960
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CHAPTER SIX

PRODUCTION FACILITIES AND PROCEDURES

Consideration of production procedures in the mountain theatre requires examination of many aspects of theatre. Publicity and business management, as well as the more technical factors of theatre production, fell within the province of pioneer producers like Jack Langrishe and Nate Forrester. Such producers had to be extremely versatile to accomplish as artistically as possible what the particular play demanded with the meager materials at hand and with the limitations introduced by the particular theatre building.

A. Buildings Used for Theatrical Presentations

Many and various types of buildings were used for theatre in Central City. The occasion, the type of production, and the availability and convenience of the halls were all elements of importance. Of some significance is the fact that one of the earliest permanent structures in "Gregory's Diggin's" was a building that was often used for theatrical purposes.

1. Hadley's Hall

The first theatre building in the mountains of Colorado was known as Hadley's Hall, named for its owner, Major F. H. Hadley. Of this
building James Burrell, early historian of Gilpin County, wrote:

Sometime in the latter part of the year 1859, Hadley Hall was built at what is now the junction of Lawrence and Gregory streets, then Mountain City. . . .

The lower part was constructed for and used as a grocery store, and the upper part finished off roughly as a place for meetings, theatricals, etc. . . . ¹


Hal Sayre recalled that the hall was not pretentious, but was large enough to accommodate three or four hundred persons. He described it thus:

The hall was roughly finished and almost any sort of makeshift was used for seats. The floor was made of rough hand-sawed boards and many of these were loose. On one occasion Millie's [Mademoiselle Hayde's] father, Mr. Wakeley, went to Hadley, the landlord, with a request for some nails. "What in thunder do you want with nails? Don't you know that nails cost money?" "I know that," responded Mr. Wakeley, "but I just got to have them to fasten down the floor. Millie is making a row about it because she dances out her shoes."²


One major difficulty of pioneer theatre production -- the acquisition of necessary materials -- was felt immediately. In spite of the inconvenience caused the leading lady by the theatre's construction, the hall was a popular place of resort for entertainment, dancing and theatricals. Frank Hall phrased it thus:

... The reader, if a recent comer, should have seen this primitive play-house, in the full glory of its opening night,
for it was a novelty to be remembered. Located on the "upper-deck" or loft of a rather large log cabin, the stage rudely curtained off from the auditorium, candles for footlights, with no scenery to speak of; the auditors placed upon rough wooden benches, the greater part wearing slouch hats, and bristling with fire-arms, puffing clouds of tobacco smoke from innumerable pipes, and applauding or condemning boisterously as the play touched or displeased them, it was as motley and queer an assemblage as could well be imagined. . . .

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This first hall, in common with several others that followed it, did double duty not only as theatre, but also as a meeting place for various church denominations. Its use by Elder Chivington was noted in Chapter Three. According to Donald Kemp, Hadley's Hall was also the scene of some of the earliest Catholic ceremonies and of a school for German children.

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In 1860, Major Hadley advertised the building for sale. The advertisement gives further evidence about the uses of the building, its size and its value:

**FOR SALE.** This splendid property known as the CITY HALL, at Mountain City, (Gregory), extending 150 feet on Broadway, corner of Miners St., two stories high, with large yard and stable in the rear, and well adapted for extensive wholesale business, is now offered for sale by the subscribers, cheap for cash, or one-half in provisions. The theatre of the city is now held in the upper part of the building, and the rents of the property now amount to $100 a month. Apply on the premises to Maj. F. H. HADLEY.

---

2. The Olympic

Perhaps one reason that Hadley's Hall was for sale was the establishment of another theatre building, the Olympic. Correspondence from the Gregory mines stated that there were two theatres going "full blast." A later item mentions the location of the new theatre and its operators:

We understand that the Olympic Theatre, over the Bank, in Central City, is nightly crowded with the beauty and fashion of Central, Mountain and Missouri cities. Messrs Waters (and Irwin) & Co. deserve well of the gentlemen and fair ones in those sections, as they get up a splendid entertainment, and sustain a splendid staff of actors and actresses. 6

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6 DRMN, Oct. 15 and 20, 1860.

Waters and Company continued the practice established at Hadley's of allowing the theatre to be used as a church meeting hall. The Reverend Mr. Hamilton conducted Presbyterian services at the Olympic. 7

---


3. Storm's Hall

Another theatre establishment of the first years in the mountains about which relatively little has been discovered was Storm's Hall. The name could have been applied to the Olympic, for references to the Olympic in the newspaper cease in 1860, and Storm's Hall is mentioned briefly during the first of 1861 as a place in which concerts were held. On March 14, 1861, the Rocky Mountain News reported, "Mr. Langrishe and his complete company open on Saturday evening next, for the first time, in Storm's Hall, Central City, with the great historical tragedy of 'Lucretia
Borgia." After that, the place was referred to as Langrishe's Theatre or the Central City Theatre.

4. The Central City Theatre

That Storm's Hall became the Central City Theatre is evidenced by another report from the Denver paper:

Mr. Langrishe leaves to-day for Gregory's to open his new theatre there on Saturday evening next. He has had large additions and improvements made to the building now leased, and intends to open with increased assurance of giving grand satisfaction to his mountain friends. 8

8 DRMN, June 12, 1861.

Only an incomplete description of the theatre was given in the correspondence from Central City to the Rocky Mountain News. The reader is told in the next day's issue of the paper that the theatre is "an elegant, roomy and convenient hall, with a fine large stage, well seated, and will become a favorite and pleasant place of resort." A few days later this statement was made:

The capacity of the new hall, solidity of the floor and firmness of the structure was tested on Saturday night last when there was an immense crowd assembled there. 9

9 DRMN, June 18, 1861.

5. The Peoples Theatre

More complete information about this building was given in the period after its name was changed. The imminent opening of the National Theatre, coupled with the fact that Jack Langrishe and Mike Dougherty
were operating theatres in Georgia Gulch, Delaware Flats, and Denver
brought about the renaming of the theatre. The chain of theatres became
known as the "People's," and the establishment in each of the gold camps
and in Denver was called the "People's Theatre." The first record of this
change is noted in the July 10, 1861, issue of the Rocky Mountain News.

The list of plays done at the People's Theatre supports the assump-
tion that the stage would have had to be large enough to accommodate
Halvei, the Unknown, and it should have had enough machinery to permit
the production of The Mistletoe Bough.

6. The National Theatre

The Rocky Mountain News of May 1, 1861, brought the first notice
of a building erected expressly for theatre purposes. The mere announce-
ment that George Harrison had commenced work on a structure measuring
forty by eighty feet could hardly foretell that this was to become the
most important and historic of all theatres in the Colorado mountains
during the early years of the gold rush. The next report of the newspaper
gave more specific information about the building:

IMPROVEMENT IN THE MOUNTAINS. -- Our young and enterprising
friend, George W. Harrison, of Mountain City, has just purchased
the store house on the corner of Eureka Gulch and Central City,
occupied by Finney & Co., as an auction store, and the lots adjoin-
ing, upon which he is now busily engaged in erecting a first class
theatre and store house. The theatre will be 37 feet wide and
85 feet long, and capable of seating 1,000 people.10

10. DRMN, May 2, 1861.

According to the newspaper advertisements, the grand opening of
the establishment was to have been held on the Fourth of July with a fancy
dress ball. Possibly the reason that the grand opening was delayed can be attributed to the persistent problem of lack of materials that faced mining frontier builders. The still-denuded slopes of the gulches around Central City bear witness to the difficulty the early people had in obtaining lumber. Whatever the cause for the delay, the first account of the use of the building appeared in the News on August 27, 1861, when a grand ball and supper, overseen by Harrison, was reported.

Additional details about the building were revealed on September 14 with the note that "Harrison's new theatre is furnished and finished in the interior according to the standard of most Eastern Dramatic Temples." The Denver paper announced the first play in this fashion: "National Theatre -- Central City -- this new and finely finished theatre will be opened on tomorrow, Saturday night, with a large and varied troupe of performers."11

11 DRMN, Sept. 20, 1861.

The theatre may have proved to be too small to accommodate the miners seeking entertainment, for plans were advanced to do more work on the building within a year. A Central City newspaper article recorded additional information about the structure:

We are pleased to learn that the proprietor has contracted with workmen to finish the building inside immediately. It will be ceiled over-head and on the sides, and the walls frescoed. The orchestra seats will extend back to near the center of the room in the form of a semi-circle. A gallery, similarly shaped will encircle the room on three sides.
When completed the building will seat 1500 persons. The immense 
audiences with which they have been favored here render these 
improvements necessary. . . .12

12Tri-Weekly Miners Register, Aug. 18, 1862.

A short time later the progress being made in improving the building was 
noted:

. . . we yesterday dropped in to see how the work was progress-
ing on the building. -- Its appearance has been so greatly improved, 
we could hardly recognize it. A large and substantial gallery, 
capable of comfortably of /sic/ seating 200 persons, has been 
added -- The orchestra seats have been enlarged and improved; the 
Stage is being brought forward; the Scenery is repainted; and in 
fact it is undergoing /sic/ a complete metamorphosis from one end 
to the other. . . .13

13T-WMR, Sept. 5, 1862.

That the quality of work done left something to be desired is shown by 
this report:

While on this subject, we learn that Mr. Harrison has pur-
chased the lumber for the ceiling, and, during the coming week, 
will finish the room in elegant style. We have heard some com-
plaint of the carpenter who laid the floor of the gallery, for 
leaving the cracks open, through which saliva falls upon those 
who sit beneath. This should be remedied at once.14

14T-WMR, Sept. 24, 1862.

An examination of the plays performed at this time gives a notion 
of the stage and its equipment, for the remodeling process had not
overlooked this portion of the building. The Register for November 5, 1862, recorded:

We learn that Mr. Harrison is enlarging the stage by an addition of fifteen feet in the rear, preparatory to the introduction of some new pieces recently received from the states.

Two days later came the report, "They have recently enlarged the stage, and are continually making improvements in the building." The enlargements and remodeling came to an end with George Harrison's departure from the community. The finale of the theatre under the name of "National" came at about this time, and Sel Irwin managed the house for the new landlords, Benson and Lyons.

7. The Montana Theatre

The re-christening of the National occurred in late 1862. The name "Montana" was adopted by the new owners, and this appellation was used continuously, except for a short period in 1872, until the building was destroyed by the Central City fire. When the Register announced the opening of the Montana, a new convenience for the actors was also mentioned.

The Montana. The audience at the re-opening of the (the late National) theatre on Christmas Eve was not as large as it should have been; but quite respectable, and extremely decorous. . . . The efforts of the present proprietors (Benson and Lyons, proprietors; S. M. Irwin, acting manager; H. B. Norman, stage manager,) to render this institution all that can be desired deserve the most unbounded success. Among other improvements we notice they have purchased a fine carpet for the stage, so that the Lady actors can appear in their most costly dresses, without danger of having them soiled.15

15 T-WMR, Dec. 26, 1862.
By spring the proprietors had "rented the room under the Montana Theatre to Miles Patton, to be used as a saloon."16 A little later the building was being repaired and repainted to make ready for Langrishe's new eastern troupe, although the specific nature of the repairs was not made known.17

The building changed hands again in 1865. This time Colorado's best-known theatre person took over the property:

The Montana Theatre we learn has been purchased by Mr. Langrishe and Thos. Barnes, of Concert Hall. Some needed improvements in the building will probably be made under their management.18

The needed improvements were some time in being effected. The Register for August 23 noted, "Great improvement has been made in the internal arrangement of the Montana Theatre, during the present month. An elevated Tier, under the gallery, is noticeable among the rest." Figure 8 shows the Montana, its flagpole being prominent. The large size of the structure at about the time Langrishe took it over is apparent.
Figure 8

MONTANA THEATRE AND SURROUNDINGS IN THE LATTER 1860's.

The theatre building is the large wooden structure
at bottom center of the photograph. Adjacent
to the Montana is the Concert Hall.

(Photograph, courtesy of the Library of the State
Historical Society of Colorado,
Denver, Colorado.)
But another winter of cold and inclement weather showed the weaknesses of the building, and in the spring of 1866, the Register berated:

But before asking decent people to witness their performance /a Langrishe troupe starring N. S. Leslie/, some effort should be made to clean and repair the old shell that is now yept a theatre. It would pay.19

---

19 DMR, May 5, 1866.

And again, ten days later, the newspaper complained, "That old barn called the Montana, needs a slight overhauling before guests are asked to occupy it for any purpose." Langrishe then decided to do something about the matter:

Langrishe has sent Ed. Shapter up to put the Montana Theatre in order preparatory to opening some evening in the early part of next week. The ceiling is to be canvassed, new wings to the stage are to be put in and other improvements made that have long been needed. . . .20

---

20 DMR, May 18, 1866.

The ensuing season was a highly successful one, and it is probable that some of the improvements requested by the Register were made. Certainly they were sufficient to allow the reviewer to remark about the production of The Lion of St. Marc, "The second act introduced us to the Brigands and Zingari in the mountains of Segua and a more picturesque scene we never witnessed."21

---

21 DMR, June 6, 1866.
A later analysis gave additional details:

... On Friday evening the Lion of St. Marc, more familiar to many under the title of "Lesbia," by which it was first produced by Matilda Heron somewhere about the year 1857, was represented in a style not to be excelled by any troupe in the west, and would have done abundant credit to many of the metropolitan boards, whose pretensions are loftier than those of our modest little band... 22

22 DMR, June 10, 1866.

The repairs were evidently enough to last for a few years, possibly because Langrishe did not use the house frequently during the period. Further complaints about the building were not reported until 1869, but they were heavy when they did come. The effects of speculation and mineral frontier economy are also to be noted in the article:

We see by the Denver papers that Mr. Waldron's benefit took place on Monday evening, and we conclude from this that the season is drawing to a close, and likewise that it is from the want of patronage. Should Mr. Langrishe come here he will find it necessary to accomplish two things in advance as prerequisites to success. First to repair, renovate and reconstruct the Montana theatre to the extent of making it a respectable place for ladies to enter, and secondly, to put the price of tickets at one dollar. We understand he has been charging one dollar fifty in Denver, a fact that has prevented many from attending. Central people, though partially relieved from the deadly weight of hard times, are still poor, and can't afford to spend money for trifles in the old extravagant way, that characterized the early days when our theatre was first opened. They want amusement of the kind he is prepared to offer, but will be unwilling to pay more than a reasonable price for it. Absence, they say, makes the heart grow fonder. It has proved a failure in our love experiences, for our girl, instead of getting fonder of us the longer we stayed away from her, got mad and transferred her affections to a butcher. But we have always been fond of Langrishe. His popularity was never stronger than at this time, when after two years of separation we feel that he is coming to cheer us once more with his inimitable drolleries. But how shall we be able to give full expression to our enthusiasm in the dingy, delapidated den that we call a theatre from force of habit. It can't be done.
Three cheers if proposed would die in a chilly howl. A trifling expense of paint would work wonderful changes. The seats too are ugly and uncomfortable. All our people have suffered martyrdom upon them, and the recollection of it still lives. They should be nicely repaired, painted, and the bench part covered with carpeting, or other soft serviceable material to protect one’s clothing from the grinding sand that now fills every pore of the old pine boards. It is not probable that Mr. Langrishe can afford any considerable expenditure of money to put his theatre into shape. Nor is much required. The suggestions we have made would, if carried out, cost but little, and the manager would get every dollar of it back the first week of the theatrical season, besides having the assurance of steady patronage. As things now stand, the best troupe of artists between New York and California would fail to draw after the first night or two. The first month of spring has opened, The prospect before us for a lively season is most encouraging. With a pleasant, cheerful looking theatre in our midst, and a troupe of the best actors ever brought west of the Missouri such as Langrishe now has, we should take pride in sustaining it. But our word for it, the Montana as it is at present situated will defeat every plan of its enterprising manager, and render his efforts to re-establish himself here on a paying basis an ignominious failure.  

---

DMR, Mar. 3, 1869.

This blast from his faithful support over the past years brought Langrishe to Central with ideas of fixing the place. But the troupe opened so soon that little was accomplished in the way of renovation. The first play, The Pearl of Savoy, was greeted by an overflowing house, but the newspaper continued its clamor for a better theatre in this fashion:

... the house, though old, shabby, and rheumatic in every joint, has been made comfortable. This is all we can say for it. White wash does well as paint when sufficiently distant to deceive the eye. There is nothing attractive about the antiquated den when the curtain shuts the stage from view. That crude relic of ancient days, "the drop," startles us in the face stupidly, as of yore, as much as to say "we have met before -- so often that I have lost all interest in your faces or your gabble." Those thick-headed Dutchmen and Dutchwomen
scand precisely as they stood seven years ago, and the grim old portrait, which we must believe was meant for Shakespeare, looks sadly up from its place near the sawlog that holds the curtain down just as it did in the primeval days when Charley [sic] Harrison controlled the place. We sit upon the hard, stiff backed benches, bolt upright as a hitching post, crammed, jammed, nervous, altogether irritable waiting for the next scene to begin. At length the manager's little bell tinkles, the curtain rolls wearily, and with a pumping sound, up among the rafters. We are once more engaged with the play, our faculties awakened with new curiosity, and as scene after scene is unfolded by the artistic hands of the players, forget our discomforts and are lost in the mimic allurements before us...24

24DMR, April 20, 1869.

The white-washing of the theatre is not the only information that is disclosed by the above review by a theatre-goer in the Central City of 1869. This is the first reference to be found about the front curtain or "drop," with its Dutch people and, somewhat incongruously, Shakespeare also peering at the assemblage of miners. The sawlog around which ropes were placed to roll the curtain up is mentioned; possibly the "pumping sound" was due to its weight and the manner in which the stagehands managed to haul the curtain to the rafters of the stage. The theatre still had pine benches, like those in the first one at Hadley's Hall, for the audience to sit upon. But Central was growing up, and the plea for improved accommodations was never fully met, even in the days of the Opera House.

Later that season an improvement was made in the gallery of his [Langrishe's] theatre by putting in elevated seats. It makes that portion of the house comfortable.25 The business acumen of the manager is

25DMR, July 6, 1869.
noticeable. The changes effected apparently allowed for increasing the number of people who could be accommodated. The sloping or terracing of the floors in the gallery would have the effect of making more room available as well as allowing more people to see the performance without strain or stretching of necks. The work at this time was necessitated by the huge crowds attracted for the presentations of the Howson Opera Company which Langrishe had imported from the east.

The seemingly usual wintertime trouble of sufficient heat at the Montana brought adverse comment. The Register noted on February 6, 1870, "THE Fakir of Vishnu opens at the Montana Theatre, to-night. He has fitted up the place with plenty of stoves to make it comfortable for everybody." The following spring the condition of the theatre was again criticized at the time a group of Japanese gymnasts was presenting a vaudeville show. The review stated, "The variety has not been as great as we would like to have seen, but we presume this was owing to the wretched place they had to perform in." 26

26 Daily Central City Register, May 22, 1870.

In the fall, as cold weather approached, the poor heating facilities again entered the news. Professor McCoy's lecture was well received, but this additional comment was made:

... we hope, however, to hear from him the next time under more favorable circumstances, in a room, comfortably warmed, for the audience to remain 'til the end in such a chilling atmosphere was a high compliment to the speaker. 27

27 DCCR, Oct. 23, 1870.
The discontent was reiterated in January:

In spite of the attractive bill offered by Mr. Waldron there was but a slender audience at the theater last night. The building is so uncomfortably cold and barn-like that enjoyment of the performance was out of the question, and knowing this would be the case, those who would otherwise have attended preferred to take comfort at home... 28

_DCCR, Jan. 13, 1871._

Waldron heeded the newspaper criticism, for the next day the report was that improvements were made "which add very materially to the warmth of the room."

Attention was also given to the press campaign for better seating and heating facilities, although a year passed before these improvements came; and whether they came about at the behest of the landlords or the citizenry of the community is questionable. School exhibitions always brought out the best in the people, and such an attraction was necessary to make the changes possible this time.

_SCHOOL EXHIBITION. Montana Theatre. All of the old benches have been removed from the gallery and arm chairs placed instead. In addition to this much needed improvement, another stove has been put up which will make the "old time-honored Montana" comfortable... 29

_DCCR, Dec. 29, 1871._

But slow deterioration had made a mark upon the building that could not easily be erased. Gone were the effects of the earlier years and absent also were the attempts at staging. Langrishe had been away too long and the travelling companies could not be expected to contribute in the matter of capital improvements.
The *Register* was hoping that someone with a real interest would come along and make something of the old building. D. R. Allen and his company presented such a possibility. One of the reviews of their performance in *Nobody's Daughter* indicated the dilapidated condition of the stage:

It was one of the best entertainments, thanks to Miss Price, we have seen upon the old worm-eaten stage. Our interest in the actors caused us to forget the utter want of all scenic effect, and we therefore accepted a forest stump in the middle, as a crowded thoroughfare lined with buildings, or a drawing-room furnished with all modern improvements, as the occasion demands.  

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30 *DCCR*, May 30, 1872.

The success of D. R. Allen at the Montauk and the probable urging of Collier and Hall, editors of the *Register*, brought about the long desired results -- Allen leased the theatre for the period of a year. The same newspaper article that told this news also related the future plans:

... On the expiration of his present season which will occur next Saturday evening, the place will be entirely refitted, a new stage built, the gallery torn out and re-arranged, the parquette extended through to the front of the building, carpeted, and furnished with elegant cain-seated /sic/ arm chairs. The stage is to be provided with new scenery throughout, every rag of the old unsightly curtains swept away, and its place supplied with the best productions of Mr. De LaHarpe's artistic pencil. ...  

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31 *DCCR*, June 5, 1872.

Mr. Allen was not long in putting the plans into action for the next day's paper contained two items of theatrical importance: "M. O. L. PEERS has been served with an order by Manager Allen, for carpets enough
to cover the parquette and dress circle of the new theatre to be built on the wreck of the old Montana." The second was, "Mr. Sessler has lately received an order from Mr. D. R. Allen of the Star Dramatic Troupe for sixteen or eighteen dozen chairs for the new theatre he is going to fit up hers." The Star Company completed the week with a benefit for Allen. The review of the play, *Juliana*, gives the reader further information about the old theatre as it appeared before its renovation:

... In common with the rest of the troupe her /Fanny B. Price's/ representations have been robbed of their most elaborate beauties by the utter want of stage properties and scenic effects. It is difficult to imagine a comfortable inn, or a splendid drawing-room, when the scene you are to make it from has a long perspective of execrable green jungle with two pine trees, and a ragged stump, in the foreground. All the surroundings from the entrance door of the auditorium, back to the green room, front, sides, and rear, are dirty, ragged and dingy to the last degree....

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32 DCCR, June 11, 1872.

This is the first time that a green room has been mentioned in connection with the Montana.

On the thirteenth of June, the following item appeared in the Register:

The carpenters have made sad work with the old properties of the Montana Theatre, the past two days. As we used to say of the surface streak in some of our lodes that paid richly, "it's completely gutted."

Langrishe must have sold the building some time after his departure from Colorado in 1870. A news story about the improvements taking place indicated also a change in ownership.
Mr. Nat Young, the present owner of the building, has made arrangements for placing it in much better condition, than was at first decided upon. The stage is rebuilt entirely, new dressing or "green rooms," are to be built, the upper part of the auditorium, now cheaply disguised with discolored canvass, is to be neatly ceiled and decorated appropriately; the gallery refurnished, new outside platforms laid, and additional provision made for the egress of large audiences. When done, our little temple will be decidedly creditable to its owner and the city.\(^{33}\)

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\(^{33}\)DCGR, June 15, 1872.

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8. The "Olympic" Theatre

Not only did Young own the building, but he was putting additional money into it. The Teller House was also nearing completion at this time, and it may have been that the prospect of a fine hotel promised to make the theatre a more profitable venture, as well as supplying a number of workers for the speedy completion of the theatre remodeling. The paper soon announced the arrival of Mr. De LaHarpe, scenic artist, and added that he "will begin the work of painting an entire new equipment of scenery for our theatre on Monday. Mr. Valentine who has charge of the reconstruction, is driving ahead with great energy."\(^{34}\)

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\(^{34}\)DCGR, June 16, 1872.

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Not long afterward the announcement of the opening of the new theatre was made:

ANOTHER grand inauguration and second triumph /the Teller House opening had occurred the day before/ for Central City will take place to-morrow night. The old, dingy shell, which for ten years has served us as a theatre, is no more. Even the name has been
buried with the rest of the unsightly carcass, and a new one written. Instead of the Montana, with all its numerous associations, our new temple will be known as the Olympic. . . . The handsome easy chairs, telegraphed from Chicago ten days ago by Mr. Fred Sessler arrived last evening -- sixteen dozen of them -- and will be in position for the opening night. The parquet will be elegantly carpeted. Mr. De LaHarpe has painted some exquisite scenes, which will be presented on this occasion. . . .

35 DCCR, June 28, 1872.

Thus did another Olympic Theatre come into being. The inaugural festivities were reported by the Register:

THE opening of the Olympic last evening though hardly equal to our expectations in the matter of numbers, was nonetheless well attended. The auditorium has been very handsomely fitted up and furnished -- the stage supplied with entirely new scenery and other properties, to make it more attractive than anything heretofore witnessed in this section of the country. Prof. Barnum's band (from the new hotel) added greatly to the entertainment, by the execution of his best selections, the first of which was heartily applauded. When the curtain rose in the first scene, the delight of the audience burst forth in one long round of applause, and when Manager Allen appeared, it thickened into a right royal welcome. The scene was arranged with great care, taste and skill, and was really beautiful. And so throughout the evening as curtain after curtain came down, showing the work of De LaHarpe's tasteful hand, the people manifested their gratification and surprise in many ways. It is now a handsome, cozy [sic] little place where the most fastidious of our people may go and find themselves comfortably cared for.

The decorations are elegant, and so happily blended as to meet the approval of all witnesses. . . .

36 DCCR, June 30, 1872.

This auspicious beginning did not assure the success of the Star Dramatic Company. Manager Allen's indefatigable labors in obtaining the new accommodations and De LaHarpe's beautiful scenery could but partly
compensate for the errors of the inadequate group of actors. Their stay was short, and by September the newspaper was referring to the theatre as "the Montana" once again.

The life of the remodeled theatre was relatively short, for the great fire claimed it along with the rest of the city. In the story of damages caused by the fire, the value of the Montana Theatre was listed at four thousand dollars, but S. L. Lorah, City Clerk and former Gilpin County Assessor, placed a different value on the building, one very probably taken from the tax rolls. Lorah's list showed that on Lawrence and Eureka Streets, Thomas Barnes sustained a loss of one thousand dollars for a half interest in the theatre and John Mellor sustained a similar loss for the other half interest.

The Montana Theatre was no more. The old playhouse had accommodated thousands of spectators and hundreds of plays and performers. The Register, in spite of its recent campaign for improving the "worm-eaten" building with some of its "nauseous" scenery, missed the theatre building considerably in the weeks immediately after the great fire. The review of The Flower Queen at the Congregational Church shows this:

... The loss of our old theatre, imperfect as it was in scenery and stage properties, was never more keenly felt than
on last evening. It was large, comfortable, with a good stage, and scenic facilities sufficient, under good management, to encourage dramatic effort. . . .

Soon after, the Register was echoing the cry for a new and completely modern theatre building. The Montana had stood for something great and noble in the minds of the mountaineers. Certainly it could never be replaced or duplicated.

Frank Crissey Young put it very eloquently:

Of all the destruction wrought by the fire, I make bold to say there is nothing more keenly regretted as a public loss than that of the Montana Theatre. It's like parting with a familiar friend to lose this primitive log temple of the muses, in spite of its homeliness and its many roughnesses and crudities. It certainly had no beauty to boast of, either without or within, yet it was in its way comfortable and roomy enough; and during the dozen years of its reign as our one home of the drama we got from it season after season more real solid enjoyment than we shall probably ever realize hereafter in any new construction that may seek to fill its place, however ornate or pretentious.

. . . And we carried away with us no memory of the hard seats, or the severely plain auditorium, the bizarre curtain, or the poorly clothed stage. . . . The town indeed must have its theatre, and some day, no doubt, it will build a new one; but however much it may be made "a thing of beauty," I doubt if it can ever be to the future community what the old Montana was to the people up to as late even as a year or two ago.

Frank Crissey Young, Echoes from Arcadia (Denver: Lanning Bros., 1903), pp. 166 and 170.
9. The Colorado Varieties Hall

The recreation provided by the variety halls was of a different nature than the dramatic entertainment obtained at Hadley's, the Montana, or the other theatres. Variety entertainment and the sale of liquor were the principal articles purveyed at the Colorado Varieties Hall and at the Concert Hall. The first of these variety halls to be mentioned in the News was the Colorado Varieties:

A new hall is opened at Central City under the name of Colorado Varieties. It is decidedly the best hall in the Mountains, fitted up in excellent style. The pictures are mostly genuine Pike's Peak scenes, sketches of the "honest miners." 41

41DRMN, June 8, 1861.

Charles Swits, Harrison's competitor, managed the Colorado. Perrigo evaluates the place as "in reality a cheap minstrel show in combination with a saloon." 42


10. Concert Hall

The second variety show-place, Concert Hall, served for a longer period than did the Colorado Varieties. Located adjacent to the National Theatre, its prospect for patronage was great. The first reference to the place was as the scene of a party in the winter of 1861. The newspaper story continues:

... Arrangements are made to have one [social party] every Friday evening during the winter. Supper will be served in the
room adjoining by Mr. Clark, the proprietor, where all those who wish to renew the inner man, can be accommodated.\footnote{DRMN, Dec. 16, 1861.}

Throughout the winter the hall was used for these purposes, but later it came into its own as a variety hall. With the passage of time, Concert Hall became the best known of all the variety houses in Central. Located next to the Montana, the place was well situated to attract large numbers of miners who could while the time away with drink and enjoy whatever entertainment was proffered simultaneously. Actually the premises were valued more highly than the Montana. According to the statistics printed after the fire, the first estimate of its worth was set at five thousand dollars.\footnote{DCCR, May 21, 1874.} When the city evaluation list was prepared, John Mellor was shown to have lost $2,500 for half-interest in Concert Hall.\footnote{DCCR, May 25, 1874.}

The accompanying picture of Concert Hall, Figure 9, gives some idea of the nature of the place. Well furnished, it was frequently the scene of dances and parties. Additional recreation was provided for the establishment in 1868 that helped to make its value high:

MESSRS Barnes & Jones are refitting their always popular Concert Hall, painting and renovating for the spring and summer.
Figure 9

CONCERT HALL, ABOUT 1865

Members of the Central City Brass Band line the balcony.

(Photograph, courtesy of the Library of the State Historical Society of Colorado, Denver, Colorado.)
They are also cutting down all the pocket tables, in the upper hall, and fitting them up after the manner of Phelan's latest carom tables. The work is slow and extensive since the marble beds must all be reduced by the tedious process of sawing. But the improvement will doubtless repay the outlay.\footnote{DMR, May 18, 1868.}

Billiard exhibitions were popular attractions in Central City. Concert Hall and Schonemaker and Mack's Hall featured billiardists from time to time.

The increase in the number of shows offered by variety halls from 1862 to 1874 was great. With the decay of the Peoples Theatre after Jack Langrishe began using the Montana, the variety house represented the principal form of competition to the legitimate theatre.

11. Oxford Theatre

One of the halls even took the name of a theatre. A news report about the Oxford Theatre reveals what could happen at one of these places when the management is not particular about the operation of the hall.

A villainous row occurred last night in the so-called Oxford Theatre, the place announced by the official organ of the city as one where gentlemen could spend a pleasant and profitable evening. For some time the den has been a nuisance to the upper end of Main Street and the whole town. . . . \footnote{DCCR, Nov. 2, 1872.}
12. Shoo Fly Saloon and Variety Hall

Another competitor of the legitimate theatre was the Shoo Fly Saloon and Variety Hall. Ned Orpen, singer and musician with early Langrishe companies, bought it in his later days. He advertised:

PUBLIC NOTICE. Having purchased a half-interest in the establishment on Main Street known as the "Shoo Fly" I have ordered the odious name to be blotted out, and the refreshing title "CONGRESS HALL," mounted in its stead. There will be first class music for entertainment of guests, but no drunkenness nor rowdyism tolerated. Liquors and cigars will be of the choicest brands and the place kept in an orderly manner. I solicit a share of patronage. EDWARD ORPEN.48

48 DCCR, Aug. 16, 1870.

Perrigo, after interviewing early settlers E. D. Morgan and Robert Johnson, stated that cheap burlesque shows at the Shoo Fly and Concert Hall contributed to the failure of Allen's theatrical enterprise.49


13. The Brewery Garden

In addition to these variety halls one more similar establishment is worthy of mention. Mr. Mack, of Schonemaker and Mack's Billiard Hall, was a part owner of the Brewery Garden which announced its opening in this fashion:

ROCKY MOUNTAIN BREWERY SUMMER GARDEN,
Head of Bureka Gulch, Central City.
This elegant and comfortable resort having been completed, is ready for the reception of guests at all hours of the day,
throughout each week of the warm season. Everything has been
done to secure the perfect comfort of visitors at our gardens,
and we feel confident of affording our friends of the business
community a pleasant resort where they may pass a quiet hour
during the warm days of our summer months. The proprietors
pledge themselves to maintain that quiet and good order about
the premises which has characterized their place heretofore.

LEMKUHL & MACK.  

50

DMR, July 30, 1865.

The Brewery Garden served as the scene of various exhibitions that lent
themselves to the out-of-doors, such as shooting matches. The place was
also a popular resort for Fourth of July celebrations. Occasionally,
dances were held in the building on the premises during the winter months.

14. Lake View House

In addition to the establishments particularly dedicated to
entertainment like the theatre and the variety halls, some other buildings
in the community were sometimes used for theatrical purposes. Two hotels
contributed especially. One was the Lake View House, a summer resort,
located above Central City. The Fourth of July was a high point in its
year:

THE only place in this part of the "Hill Country," where any
preparations have been made for the celebration of the fourth
is at the Lake View House, on the hill. No pains are being
spared to make it a pleasant place, and the endeavor is not
being made in vain. The best of music has been engaged. The
fine boats on the lake have been newly painted and repaired,
the hall decorated, and Charbiot has his restaurant in complete
running order.  

51

DMR, July 3, 1868.
15. The Teller House

The completion of the Teller House in 1872 marked another step forward for the community. It also made available additional entertainment. As indicated in the account of Allen's Olympic Theatre, the Teller House had a complementary effect upon the theatre. Professor E. E. Barnum's orchestra played at the theatre on various occasions. His musicians frequently gave concerts at the Teller House or the theatre, and they always played for the splendid dances and balls arranged by Manager Bush of the Teller House.

16. Washington Hall

Throughout this period the various churches presented Sunday School exhibitions and tableaux in their buildings. The Town Hall, usually called Washington Hall, was used for small acts and lectures that could not profitably show in the Montana, or properly appeal to the patrons of the variety halls. The small size of the building was a cause for complaint upon occasion. At the time of the St. James Methodist Church Children's Jubilee, it was reported that

... Washington Hall is not well adapted to such performances. The ceiling is too low, and music does not sound well, if ever so well rendered. We hope that before another year shall have closed, our city may be supplied with a better one for public uses.⁵²

⁵²DMR, Mar. 6, 1866.

Washington Hall continued to be used, however. The Bowen Family nearly always used it for their performances. The Good Templars and the Fenians gave balls and festivals in the building. Lecturers, as well as
some vaudeville attractions like the English Giantess, appeared there, and when the Montana was booked, or too cold, or unfit for some particular reason, Washington Hall was the usual choice as a substitute.

a. Use of Theatres for Public Purposes

Although Washington Hall was the public hall, other large rooms were used for public purposes when the occasion demanded it. In the pioneer period the theatres were used as places of worship. This usage continued for a short time until more suitable edifices were built.

Of social and cultural significance in the growth of Central City was the dependence of the community on private theatrical enterprises for the use of their premises for large meetings. Mr. Langrishe, always cooperative, gained friends because of his policy of allowing the Montana to be used. During the Civil War, the managers postponed scheduled performances for a "Grand Union Rally."\(^{53}\)

In chapter three the use of the Montana for celebrating the conclusion of the civil war, and for "funeral services" for Abraham Lincoln was noted. H. M. Teller was nominated for the United States Senate at a Union Party convention held in the Montana later in 1865.\(^{54}\) An announcement in the Register some time later stated:

\(^{53}\)DMR, Sept. 1, 1863.

\(^{54}\)DMR, Oct. 29, 1865.

THERE will be a meeting of the Republican Club at eight o'clock to-night at which very important business is to be
transacted. If there is no court it will be held at the court room. If there is court it will be at the theatre.

C. W. MATHER

55

DMR, Aug. 9, 1867.

Public school graduation exercises, as well as exhibitions sponsored by the schools, were held at the theatre over the years. One such program was announced this way:

REMEMBER the musical and dramatic entertainment, given by the Public Schools of this city, at the Montana Theatre, this evening. The exhibition will open promptly at 7:30 o'clock. Admission 50 cts; Reserved seats, $1.00.56

56

DCCR, Dec. 21, 1871.

A similar exhibition was announced in the Register of March 27, 1873. The parochial schools likewise used the Montana:

Concert and Exhibition. The pupils of St. Aloysius School in this city will give a grand concert and exhibition at Montana Theatre on Friday evening, Feb. 13th, on which occasion they will be assisted by several well known singers and players.57

57

DCCR, Feb. 10, 1874.

17. Turner Hall

One other hall important during this period was also occasionally engaged for public purposes. Actually it was a type of lodge hall, the home of the Turnverein Society. Popularly known as Turner Hall, the
building had been purchased because it could be adapted to the purposes of the society. Kemp describes the building thus:

Turner Hall, long since torn down, stood on Gregory Street, about a block east of the brick school building on Lawrence Street, but on the opposite side of the gulch from it. Originally the Hall was an ore mill. It was built in the early sixties by the Cook and Kimball Mining Company. After a brief, unsuccessful career as a stamp mill, the structure was purchased by the Central City Turnverein for $3,000, and fitted up as a gymnasium, concert, and dance hall. The main entrance led into a saloon which occupied the ground floor of the gabled section. Upstairs over the saloon were the living quarters of the custodian. The hall proper was in the long, low-roofed single story section, entrance to which was gained by a flight of stairs into the hall. At the opposite end from the stairs was a stage, for concerts and amateur dramatics and for the dance orchestra. In its heyday Turner Hall was the scene of many a brilliant social function. Until the Teller House was completed, it was the most commodious place in town for such gatherings. 58

58 Kemp, op. cit., p. 58.

Although Mr. Kemp refers to the use of the stage for amateur dramatics, some professional groups also used Turner Hall for their performances. The Newark Troupe, including Ned Orpen and John Kelly and his Indian Boy performed there in early 1870 for a week's run. 59 C. W.

59 DCCR, Jan. 29, 1870.

Couldock and his daughter, Eliza, gave a series of entertainments in the place during the winter of 1871. 60 In the period after the fire, Turner

60 DCCR, Feb. 24, 1871.

Hall came to be used even more for professional performances.
As was the case with the Montana Theatre, several organizations used Turner Hall for dances and masquerades. The Turners, of course, used it extensively; but the Odd Fellows and Masons also sponsored parties there. The St. Patrick Festival of 1872 was held in the hall. As time went on, more and more organizations looked to the Turner Association Hall for accommodations.

18. Lecture Halls

Apollo Hall and Lawrence Hall were used rarely for public purposes during this growth period in Central City. In 1868 a lecturer was at the latter place.61 The former was used for balls as early as 1864. It must have had some stage facilities because the Register had this announcement about it:

NOTICE. -- Prof. Myers will give one of his most wonderful performances to-night at Apollo Hall, which he has fitted up at great expense with stage scenery and other decorations, which together with his astonishing feats in chemistry, necromancy and legerdemain should be a sufficient guerantee that the public will not be imposed upon. For further particulars, see programmes. Admission $1; children, twelve years, 50 cts.
N. B. Side entrance for ladies. Doors open 7½ o'clock.62

19. Churches

Over the years, churches were also used for some entertainments, primarily Sunday School exhibitions or lectures. Occasionally cantatas,
tableaus, and amateur dramatic presentations were performed. The St. James Methodist Episcopal Church, the Congregational Church and the Baptist Church were the most extensively used.

The number of places in which theatricals could be staged was large for the size of the community. Theatres, variety halls, private halls, hotels and churches were all employed. Private organizations were permitted to use most of these facilities, depending upon the type of entertainment that was to be provided.

20. Theatre Buildings After The Fire

When the great fire destroyed most of the buildings in the town, the people were faced with a tremendous task of rebuilding the entire community. Public-spirited Ben Wisebart had erected a brick building in the late sixties that was sometimes used as the scene of social balls and lectures. This building was employed after the fire for a few entertainments.

Because of its location and construction, Turner Hall was not damaged by the fire. More and more frequently the building was used for all kinds of activities: social parties, dances, balls, festivals, gymnastic exhibitions, vaudeville acts, plays, musicals, and operas.

In 1879, The Turners improved their building, according to the report of the Register-Call:

... The new stage recently built on to the west end of the hall is 22 x 24 feet and is very conveniently arranged for dramatic or musical entertainments. The scenery and stage effects are all new and reflect great credit on the part of the committee
who had the matter in charge, as well as the workmen who executed the work. 63

63Daily Register-Call, Oct. 6, 1879.

This improvement was such to allow the increased activity that came after the fire. However, the necessity for a building that could be devoted more or less exclusively to theatrical enterprises became increasingly apparent.

a. The Belvidere Theatre

The need was met a year after the fire with the erection of the Belvidere Theatre. The building was built and owned by Senator Teller and Judge Hahn. The original purpose was to add a substantial store building to the fire-ravaged business district, but the owners were amenable to the use of the second floor as a theatre. The Register took great pains to describe the new theatrical edifice:

By invitation, a reporter of the Register this morning visited the new opera house at the head of Main Street, erected by Judge Hahn and Henry M. Teller. The building is brick, two stories high, the second of which has been fitted up for operatic and theatrical purposes, the lower divided into three commodious store rooms. As the object of this article is to describe the second story only, we begin by giving the dimensions: The auditorium is eighteen feet high, the floor 40 x 55, lighted in front by six large windows. In the centre of the hall are three iron columns of the Doric order which support the roof. Entrance from Main Street may be made through two sets of double doors into a roomy vestibule, and up a broad stairway. There is sufficient space to the left of the stairway on the ground floor for a box office, with exit in the rear. At the head of the stairway, guests may enter through large double swinging doors, or passing around to the left, by either of two single doors opening from anterooms immediately opposite. This latter arrangement is designed, as we understand, for the accommodation of parties, balls, festivals and the like. From the landing at the head of the main staircase is an entrance leading upon the stage.
The auditorium is furnished with plain oak chairs, like those in Guard Hall, Denver. A handsome black walnut railing in front of the proscenium is designed for enclosing the orchestra.

The stage is sufficiently elevated above the audience to afford a full view of any performance from all parts of the room. Seven sets of scenes with the drop curtain comprise the stage appointments.

All these are well designed and finished, exhibiting no small degree of artistic taste and skill by the painter, Chas. St. G. Stanley. There is however, no drawing room scene, except of the plainest character among them. This notable defect should be supplied for no dramatic troupe can get along without it. There ought to be two more, one an ancient banqueting hall, and a full set for an elegant parlor scene. The one now designed for that purpose is painfully plain, scarcely suitable for a cottage. It is a matter of great surprise that this very essential feature of every well ordered place of the kind should have been altogether omitted. With the addition of the two more scenes mentioned above, the Belvidere stage will be as nearly complete as may be necessary for the majority of dramatic representations.

Back of the stage an addition, composing two commodious dressing rooms, has been erected. Both communicate directly with the stage. Underneath the latter is a large square trap, sufficiently large for the machinery used in sensational exhibitions. This is lighted by two windows and has a door opening into the orchestra circle. Taken altogether, the whole work has been carefully done. The scenic artist has executed his part with great credit, and when lighted up for the public will be a pleasurable surprise to those assembled in front. The building will be ready for occupancy by Monday or Tuesday next. It is proper to state that everything has been done to make the floor as strong and secure as to hold any weight that may be put upon it. 64

64DCCR, Aug. 14, 1875.

The building still stands in Central City. The name of the hall was changed on the first of January, 1883, to Armory Hall.

The trend toward travelling companies that had commenced before the fire was continued at the Belvidere. The increasing importance of
amateurs in the community was also apparent from the number of productions
that they presented in the Belvidere. The very significant performance of
The Bohemian Girl at the Belvidere may be counted as the one that gave the
necessary impetus for the construction of the Opera House.

In addition to the complaints about the lack of suitable sets for
a drawing room and a parlor, discontent about the size of both stage and
auditorium was prevalent. Young, in writing of the preparations for The
Bohemian Girl points out the facts:

Naturally the first necessity of the production is a suitable
theatre; and since the great fire has disposed of the old "Mont-
tana," which at least had a roomy stage, with scenery, curtains,
and furniture, such as it was, all ready to hand, the only avail-
able place is now the Belvidere Theatre, (the old Wisebart Hall
rechristened,) in which the original Christy Minstrels and the
chocolate-colored M'lle Bonfanti made their debut some years
back; and this means limited space for the audience and a large
amount of tinkering and refitting of one kind and another for
the stage. For instance, "Glen's" great scenic work in the
wings and background, so successful on the former occasion, is
so strictly local in character that it will hardly pass now for
a section of ancient Bohemia, even with the friendliest and most
sympathetic of audiences; and both the painter and carpenter
must be called in for radical changes.65

65Young, op. cit., pp. 185-6.

In spite of the inadequacies of settings and space, the Belvidere
was the show place of the community for some years. Many troupes played
there, and a wide variety of plays was performed in the building.

21. Variety Houses after the Fire

The variety houses continued to purvey their wares after the fire.
The name, Concert Hall, remained familiar. A "grand closing" of the hall
was held January 11, 1873, and the Register noted that "Mr. Mellor is
tearing down Comfort's Concert Hall today, in obedience to orders from the council.\textsuperscript{66} The name was soon employed again, and later Concert Hall was one of the occupants of the store rooms in the Belvidere Block.\textsuperscript{67}

\textsuperscript{66}\textsuperscript{DCCR}, Jan. 25, 1875.

In 1873 the Alhambra Varieties came into being. This establishment, which had furnished considerable competition to troupes at the old Montana, was relocated after the fire in Wisebart's Hall.\textsuperscript{68}

\textsuperscript{67}\textsuperscript{DCCR}, June 17, 1876.

A succession of vaudeville acts and singers kept the place going. When John Bartholomew took over the management of the Alhambra, he hired actors from Langrishe's troupe to entertain the public.\textsuperscript{69}

\textsuperscript{68}\textsuperscript{DCCR}, Dec. 19, 1874.

Skating rinks became popular after the fire. Ice skating festivals were frequently held, and some theatrical troupes suffered from the competition offered by these outdoor recreational establishments.

Hotels continued to sponsor dances and musical entertainment. The Teller House maintained its position as the leading hostelry of the community. The American House was the scene of some parties also.\textsuperscript{70}

\textsuperscript{69}\textsuperscript{DCCR}, June 27, 1876.

\textsuperscript{70}\textsuperscript{DCCR}, May 23, 1882.
22. The Central City Opera House

Still, the need for a first class theatre existed. The shortcomings of the Belvidere were especially noticeable after the Central City people learned of them at first hand in connection with the production of The Bohemian Girl. Description of the building of the Opera House and the stage apparatus it contained are among the most important parts of this account of production facilities in Central City theatre.

The board of directors chose R. S. Roeschlaub as architect for the structure.\textsuperscript{71} The plans as drawn up by Mr. Roeschlaub were approved, and a site just beyond the Teller House, was selected soon after; the ground was to be broken for the foundation on June 11, 1877.\textsuperscript{72} Progress on the construction was slow, delayed not by the architect or the builders, but by the necessity of obtaining capital. What had started out to be a twelve thousand dollar structure was now estimated to cost about twenty thousand. In an account of the financial difficulties facing the committee, the Register described the work that had been done and subtly entreated support of the fund campaign because of the excellencies of the structure that were already apparent:

\textit{... Mr. Roeschlaub, the architect, has given the building his personal supervision, and it having been carefully and slowly erected, has given him an opportunity to see that each}
detail of his plans was carefully carried out. Mullen and Sartori had the contract of mason work and MacFarlane & Co., of the wood work. The standing of these firms with this community is a sufficient guarantee that the work is well done and material carefully selected. Mr. Moseman [sic], Mosman, of San Francisco, the party that done [sic] the fine work on the Central Presbyterian Church of Denver, has the contract of frescoing and scenic painting. He comes well recommended, and will no doubt turn off a satisfactory and creditable piece of work. The building is heated by hot air pipes from two furnaces, which were furnished by Bacon & Son, of Denver.73

73 GCWR, Jan. 12, 1878.

The building as it exists at the present time attests to the capabilities of its contractors.

Although the financial difficulties of the Opera House were constantly bothersome throughout its history, the building was completed and ready for the opening exercises on March fourth and fifth. At the time of the ceremonies dedicating the new opera house, further information concerning its erection and a description of the building was furnished by the Evening Call:

... The walls, which are built of solid granite, taken from our grand old hills, arose as if by magic under the direction of Messrs. Mullen & Sartori, who had the contract for the mason work, and in a short space of time the building had assumed shape and was closed in. How well these gentlemen performed their portion of the contract, the building itself, the most substantial in the state, bears ample testimony, and it is with pleasure the Call records the fact as an act of justice to two of the most competent mechanics in our midst.

The masonry work being completed, the building was immediately turned over to Messrs. McFarlane & Co., who had the contract for the carpenter work. The rapid and workmanlike manner in which these gentlemen performed their portion of the work, is well known to every man in the community, and will remain a record of their worth as builders as long as the opera house stands. The Call takes special delight in recording these facts as the Messrs. McFarlane & Co., as well as Messrs. Mullen & Sartori, are among our most respected and responsible citizens.
The fresco and scenic work, which commands the universal admiration of all who behold it, was done by Mr. Mossman, of San Francisco, a gentleman whose reputation as a scenic artist is now firmly established in Colorado, in connection with the Presbyterian Church in Denver, as well as our own opera house.

The furnaces, hot air pipes and heating apparatus, were furnished by Bacon & Sons, of Denver, work like a charm, and make the building very comfortable. The size of the building is 55 x 115 feet, with a stage 43 x 52. The dress circle and parquette are furnished with patent opera chairs, and will seat about 500 persons. The gallery will seat about 250 persons, and is furnished very comfortably.74

74 The Evening Call, Mar. 5, 1878.

The only structural alterations made in the building since the time of its construction were those ordered as safety precautions for the patrons of the yearly summer festivals. An early photograph of the Opera House, to be seen in Figure 10, shows that basically the building stands now as it did when it was dedicated.

The changes backstage have been considerable. The advent of electricity, and the attempts to stage plays in a modern manner, have caused a considerable contrast with the scenic apparatus originally installed at the Opera House. The first scenery was described thus:

A peep into the new Opera House reveals the fact that it will be ready for occupancy in a short time. The gas fixtures are in place, the center chandelier containing 32 lights, 20 beneath a reflector surmounted by 12 globe lights, being the handsomest and most costly of its kind ever brought to this section. The side brackets contain 18 lights besides 12 in the gallery. The stage will be lit up with 60 burners altogether. The drop curtain, which is now in place, represents a balcony scene on the Rhine, with the river and an ancient castle in perspective. It is a magnificent piece of work. The stage at present contains 7 sets of scenery, parlor, forest, garden, street, panel chamber, prison and kitchen. We have no space to describe minutely the different sets. The garden set is also a perspective view with
Figure 10

AN EARLY PHOTOGRAPH OF THE EXTERIOR OF THE OPERA HOUSE

(Photograph, courtesy of Western History Section,
Denver Public Library, Denver, Colorado.)
a fountain and summerhouse in the distance, and the chamber sets, which will be used for the ducal palace scene, reflect the greatest on the artists. The four dressing rooms, two on each wing, will be furnished in accordance with the rest of the building. 75

75E-G, Feb. 23, 1878.

The photographs of the interior of the Opera House in Figures 11 and 12 show further the appearance of the famous theatre building.

The final piece of evidence about the Opera House comes from a manual of theatre information widely used by travelling troupes of the day. It describes more accurately the stage fittings and also gives the rental price of the building:

CENTRAL CITY, 3,000 (suburbs, 3,000 more). R. R. Colorado Central, branch of U. P. R. R. Central Opera House, H. M. Hale, manager; seating capacity, 800; rental one night, $40, three, $100, share also; license included. Size of stage 40 x 50; size of proscenium opening, 25 x 25; height from stage to grooves, 20; height from stage to rigging loft, 40; depth under stage, 10; number sets scenery, 8; leader of orchestra, Albert Lintz; bill poster, Opera House; number of sheets can accommodate, 400; rates per sheet, 5c. Newspaper: daily Register Call, advertising rates per inch $2, line 30c. Hotels: Teller, special rates, $2 to $2.50; Granite. City Hall, seating capacity 300 Belvidere, rental $15


The Central City Opera House was one of the finest buildings of its type in the region. It set a standard that the other leading communities of Colorado would have to meet if they had a desire to show progress culturally. The later nineteenth century feeling of competition and
Figure 11

AN EARLY PHOTOGRAPH OF THE INTERIOR OF THE OPERA HOUSE,
TAKEN FROM THE REAR OF THE AUDITORIUM.

(Photograph, courtesy of Western History Section,
Denver Public Library, Denver, Colorado.)
Figure 12

AN EARLY PHOTOGRAPH OF THE INTERIOR OF THE OPERA HOUSE,
TAKEN FROM THE STAGE.

(Photograph, courtesy of Western History Section,
Denver Public Library, Denver, Colorado.)
loyalty to the hometown were so entwined that at least two communities, Denver and Leadville, felt compelled to match the accomplishment of the small but vital community that was the hub of the Little Kingdom of Gilpin.

In conclusion, many buildings were used for theatre purposes in Central City. Concert Hall among the variety houses, Turner Hall among the private halls, and the Belvidere among the lesser theatres are worthy of a final mention because of the peculiar contributions they made to theatre in Central City. The Montana Theatre and the Central City Opera House, however, are the ones that remain in the mind as the outstanding examples of buildings dedicated to theatre and its allied arts. Their significance in the growth of theatre in Central City is paramount. Without the history they represent, the current festivals would be lacking in color and vitality. The Opera House stands today as a monument to the fidelity of the pioneers of Central City to their theatre.

B. Production Procedures

The theatrical limitations caused by the physical building have been examined at some length in the preceding account of the various structures used for theatres. The attention of this section is focused on the scenery and effects that were employed for the enjoyment of the Central City audience.

1. Scenery during the Early Days

The available material about staging at Central City is meagre when compared with the data on the buildings, and it is extremely sparse when compared with the extant information about actors. In common with many dramatic critics down through the ages, the reviewers in Central City
paid but scant attention to the technical side of play production. Especially was this true during the very early period in the mountain theatre.

The first reference to scenery was made in a review of *The Lady of the Lake* at the Central City Theatre:

... The stage is the largest one in the country, and no effort is spared by the proprietors to make the scenery and various machines of the stage as perfect as possible. ... 77

77 *DRMN*, June 26, 1861.

The presence of machinery in the building is further attested to in the report of *Halvei, the Unknown*:

... It is full of the most startling effects and rivets the eye of the beholder from rise till fall of the curtain [sic]. ... Taking into account the neat room they have for scenic display in their new theatre, the richest treat of the season may be looked for Monday night. 78

78 *DRMN*, June 29, 1861.

Additional information about staging was given in the period after the name of the Central City Theatre was changed to the Peoples Theatre. The staging of two productions was specifically mentioned in the Denver paper. The first was "the great Pantomime of 'The Golden Age,' or 'Fairy Palace of Pleasure.'"

No expense has been spared to render this spectacle the grandest thing of the season -- to witness the new and beautiful scenery painted by De Witt Waugh, will alone be worth the price of admission. We are assured that the "Silver Lake by Moonlight" and "the Fairy Palace of Pleasure" are master strokes of art, while the view of Central City will be familiar to all, where strange scenes and amusing incidents will be followed so rapidly by clown and Pantaloon, keeping the spectators in the
best possible state of good humor. Manager Langrishe, who knows all about stage effect, and exactly what the people want, has attended to every department of this piece. . . .

DRMN, July 20, 1861.

DeWitt Waugh, mentioned above, had gained some recognition. Photographer Wakely's picture of designer Waugh is to be found in Figure 13. His second production was reviewed thus:

The "Mistletoe Bough" was presented Saturday night in the People's Theatre, and the people being there in unexampled numbers shows that the theatre had been rightly named. The piece throughout was greeted with the most hearty applause, while the gliding of Agnes through the air, and one or two other scenes electrified the audience. Too much praise cannot be bestowed upon the proprietors for their energy in perfecting the machinery of the stage. . . .

DRMN, Aug. 5, 1861.

This would indicate that sufficient stage machinery was available in the building to allow flying of people through the air. The stage must also have permitted some scene changing to be able to accommodate the pantomime. And when the People's Theatre re-opened in April of 1862, readers were told of the arrangements Langrishe and Dougbery had made to meet the competition of the National Theatre.

. . . New and magnificent scenery has been painted by DeWitt Waugh during the past winter, and new and elegant wardrobes have been procured from New York, enabling these popular and successful managers to present plays and pieces in a manner that will prove entirely satisfactory and interesting to their
Figure 13

DEWITT WAUGH, PIONEER SCENE DESIGNER AND PAINTER

(Photograph, courtesy of the Library of the State Historical Society of Colorado, Denver, Colorado.)
thousands of friends and patrons in the mines, and in a manner not to be excelled by the best conducted theatre in the west.

81

DRMN, Apr. 3, 1862.

2. Staging at the Montana

The rival National Theatre, precursor to the Montana, was not to be outdone by the managers of the Peoples. They, too, could present plays that employed scenic wonders in their newer building. First, they had to secure the services of a person who could paint scenery. Fortunately for Central City, managers Pardey and Norman brought in from Denver Mr. John Glendinen, pioneer artist and photographer, to handle the technical work at the National. Shortly afterwards the new artist's work was seen by those who attended Uncle Tom's Cabin.

The new scenery by John Glendinen is excellent, and the managers deserve great credit for the able manner in which they have placed the piece upon the stage. The last scene of "Eva's ascent to Heaven" is a miracle of stage effect.

82

DRMN, Apr. 7, 1862.

In order that the staging of this period can be understood more clearly, an examination of a prompt book of Uncle Tom's Cabin that explains the scene mentioned above proves helpful. It shows the method of execution used in theatres such as the Park in New York City or McVicker's in Chicago. John Dillon, Langrishe's brother-in-law, who performed at Central City
frequently, is listed among the actors for the Chicago production in this prompt book. The conclusion of the play follows:

Tom: Don't call me, poor fellow! I have been poor fellow; but that's all past and gone now. I'm right in the door; going into glory! Oh, Mas'r George! Heaven has come! I've got the victory, the /sic/ Lord has given it to me! Glory be to his name. (Dies.)

(Solemn music: -- GEORGE covers UNCLE TOM with his cloak, and kneels over him. Clouds work on and conceal them, and then work off.

SCENE VII. -- Gorgeous clouds, tinted with sunlight. EVA, robed in white is discovered on the back of a milk-white dove, with expanded wings, as if just soaring upward. Her hands are extended in benediction over ST. CLARE and UNCLE TOM, who are kneeling and going up to her. Expressive music. -- Slow curtain.

THE END.83

83 George L. Aiken, Uncle Tom's Cabin; or Life Among the Lowly (New York: Samuel French, n.d.), OSU Film P. 35, Folger Library, p. 60.

Prompter John Moore had underlined all of the stage directions in the quote above. Furthermore, his manuscript hand is seen with the following directions written in after "The End" of the play, "Slow curtain. Tom dead lying upstage. George kneeling over him -- Eva stands in car, in attitude of invocation." And on the prompter's interleaf, Moore had written, "White fire R and L."84

84 Ibid.

Evidently, the audience was treated to a view of the clouds working in and off in the grooves. The second time the clouds worked off, the white fire (probably similar to that used for present Fourth of July Celebrations) was used for the sunlight effect. Eva, in the car, extends
her benediction. The car was an ascension machine of some type that has predecessors roughly related to the chariot device that has come down from the Renaissance Italian theatre. 85 Although this evidence comes from theatres other than Central City's National, the Denver paper's reference to "Eva's ascent to heaven" is enough to show that there must have been machinery available in the theatre to make the effect possible.

The report of the production of The Mistletoe Bough at the Peoples Theatre noted that this establishment also had ascension machinery. As the National was now producing plays of a more spectacular nature, Langrishe and Dougherty tried to maintain their reputation with Ruthven, The Vampire, a play by Augustus Harris. The description went thus:

... Surely Langrishe & Dougherty keep pace with our best Eastern managers and give their patrons every novelty of the day. The manner in which "Ruthven" is placed on the stage would do credit to any theatre. The new and beautiful scenery by DeWitt Waugh is alone worthy of a visit, -- the elegant taste in the costume of all the "Dramatis Personae" -- the wonderful mechanical effect, the areal [sic] flight of the Ghoule [sic], and the entire rendition of the piece, reflects the greatest credit on the management and all concerned. ... 86

86 DRMN, Apr. 18, 1862.

Ruthven was followed closely at the same theatre by another sensational drama. This time a horse was involved in the proceedings in a play
entitled \textit{Lochinvar, or the Bride of Netherly}, taken from Sir Walter Scott.

The advance notice said:

\ldots One of the great features of this play will be the first appearance of their \textit{Trained Horse Waverly}, who will appear mounted by the gallant Lochinvar, bearing his bride triumphantly from the Halls of the Netherly's. Every pain has been taken in the grand scene of "Scaleforce Lynn," where the faithful charger will swim the ford, leading Lady Helen triumphantly through the torrent. This scene alone will be well worth the price of admission, and from the manner in which the managers have presented other scenic pieces -- such as \textit{"Ruthven, the Vampire,"} \&c., \&c., the richest dramatic treat of the season may be expected on this occasion.\footnote{DRMN, Apr. 26, 1862.}

Jack Langrishe must have prevailed on the prominent mine operator, Pat Casey, to get the horse. The interest of Casey and his "night hands" in theatre was a joy to theatre managers. The ability of Pat's horse, and further information about the staging at the Montana is found in the review of the play:

\ldots Mr. Pat Casey's beautiful horse "Waverly," appeared to great advantage and showed great care had been taken to train him to the glare of the footlights, sound of music and acclamations of the audience, which greeted him on every appearance, and with deafening applause in the thrilling scene of "Scaleforce Lynn," where he stemmed the current with as much ease as an animal that has been used to the theatre for years. The last scene surpasses anything ever attempted in this country, and shows the untiring efforts of the management to please their patrons.\ldots\footnote{DRMN, May 2, 1862.}

Not only can praise of an equestrian drama be inferred from the articles. The presence of machinery to make a torrent, as well as the use of footlights, has been clearly indicated.
The fall season also witnessed some emphasis on staging. Readers of Central City's new newspaper noted in the announcement of Jessie Brown, or The Siege of Lucknow that, 'It is said that the new scenery and appointments for the first production of this play alone cost the enterprising proprietor, Mr. Geo. W. Harrison, the sum of $500.'

89 T-WMR, Oct. 3, 1862.

Throughout the fall, John W. Glendinen received praise for his scenic artistry. The National again attempted Uncle Tom's Cabin, Central City's most popular play, but the reviewer thought it offered little scope for the actors' abilities, although the scenery was commended:

... Of the piece itself we can say but little in its praise except that it is a very good vehicle for the display of some most excellent /sic/ scenery by John Glendinen, and some very funny situations.

The Glory Scene, at the end of the 6th act, was very fine, and the acting throughout the piece was uniformly good. ...

90 T-WMR, Oct. 24, 1862.

One other production that fall brought attention to the staging and to the name of a stage machinist:

The great Oriental spectacle entitled the Magic Wand, or the Child of the Desert, was produced at the National on Wednesday evening, with complete success. This piece is a most interesting one, possessing an excellent plot, and abounding in startling situations, and beautiful tableaux. The scenery incidental to the piece is very fine, especially the last scene, which was beautiful in the extreme. The mechanical effects were excellent, reflecting great credit on Mr. Norwood, the able machinist of the establishment. ...

91 T-WMR, Nov. 21, 1862.
The technical people of Central City's theatres tried to stage the plays in the accustomed manner. The brief descriptions may leave much to be desired, but they do indicate what attempts were made and how successful they were. Not included in the newspaper articles is any account of the difficulty the scenic artists must have had in obtaining materials with which to work. The forests that surrounded the town were gone, having provided logs and boards needed to erect a new city. That completion of the enlargement of the National Theatre was delayed because of "the difficulty of procuring dry lumber" was recorded by the Register of August 29, 1862. The scarcity and cost of nails has been documented in the account of Hadley's Hall. Paints, cloth and wardrobes were in all likelihood as sparse in the mountain regions. The vast distances over which goods had to be transported from the east added to their cost. The combination of scarcity and high prices created a definite economic problem for the theatre managers.

a. Staging of The Sea of Ice

The staging at the Montana Theatre during Langrishe's more successful seasons was in all probability adequate, and for some productions, spectacular staging was attempted. Although reviews for the newspaper generally omitted mention of the scenery, some references to it were made -- especially when the effects were very good or very bad. An examination of these references indicates one play that was frequently done which had a particular appeal because of the staging, The Sea of Ice. The first announcement of the play in 1863 anticipated the scenic effects the audience would see:

The proprietors of the Montana Theatre announce, for Wednesday evening, the presentation of that grand spectacle "The Sea
of Ice," which has created such furor among the theatre-going classes of eastern cities, whenever it has been presented. We have witnessed it several times, and for harmony of plot, grandeur of scenery, thrilling incident and beauty of conception, it exceeds any scenic drama we ever saw. The terribly grand scene of the breaking of the sea of ice, the bursting of the storm, the frantic mother's prayer for her infant, the aurora borealis; all contribute to hold the audience spellbound until the denouement. . . .

T-WNR, Aug. 4, 1863.

Fuller understanding of the mountain theatre productions of this play is provided through the scrutiny of three different prompt books of the drama. The first prompt book is that of W. H. Stephens, who carefully underlined all the scenic effects called for. The book was used at the Pittsburg Theatre and is based on the production given the play at the Broadway Theatre, New York City. The scene description for each of the acts is as follows:

Act. I. Main Deck of the Urania. Quarter deck, R., with ladder masts, with yard and shrouds, R. C. and L. C.

Act. II. A plain of Ice; heavy, lurid horizon; a few stars seen. Snow hut L.; icebergs R. L.; and at back, cloth down, wings to descend.

Act. III. The coast of Mexico; a Bay, in the distance is seen a vessel at anchor. Wild landscape; high Rock R. with rude steps.


Act. V. A Magnificent Gallery, supported by columns and shut in by hangings, looking on steps leading up to a Terrace; Moon-light park at back; doors R. and L. splendid furniture; table R. the scene lighted by a magnificent chandelier. 93

The Sea of Ice; or a Thirst for Gold and the Wild Flower of Mexico (New York: Samuel French, n.d.), OSU Film P. 888, Harvard Theatre Collection, pp. 4, 15, 20, 26, and 34.
The variety of scenery necessitated by the play accounted for only part of the labors required of the technical staff.

The effects required during the second act were the ones that made the play essentially spectacular. The characters were marooned on a plain of ice. As the act progressed, all food was gone; no wood was available for warmth, except the boat that had brought them hither. Barabas, a sailor; the Captain of the Urania; his wife, Louise; and their child, Marie, were left to brave the elements. As the act progressed, lighting effects were employed: "Aurora Borealis seen during the rest of the scene at intervals. [X] 94 For this effect, Mr. Stephens indicated, [X]


"[X] Light fire during rest of sc."

The conclusion of Act II soon followed. Included in the excerpt from the play are the symbols from Mr. Stephens's prompt book and also the symbols from the prompt book of J. B. Wright, prompter at the Broadway Theatre, New York City. 95 Mr. Wright's symbols are underlined for the reader's convenience.

Louise: She shall not die [A] -- I can't enter. (Noise of hatchet cutting wood outside) Quick, husband, quick! (Re-enter BARABAS from hut without his jacket.) Our child, Raoul, our child. [X]

Re-enter CAPTAIN with wood. (R 2 E)[E]

Captain: See, Louise, for a fire!
Louise: Ah! Thank heaven, my brave husband! (They go into hut.)

Barabas: Wood! where the devil did the captain find wood! I looked this morning and all I found was a bear's gr-r-r-owl! As if it wasn't bad enough that one had nothing to eat -- but one must be eaten oneself. Oh! why did I turn sailor? why didn't I stick to Nanterre! [X] Oh Nanterre [47] (A low murmuring noise heard.)

Captain: (Entering agitated.) Barabas!

Barabas: (L.) Captain!

Captain: Do you not hear!

Barabas: What?

Captain: A low forced roar!

Barabas: Yes, under our feet.

Captain: Do you not feel the ice tremble beneath you?

Barabas: Yes, as if it were rising.

Captain: 'Tis the sea that swells beneath these blocks of ice -- the ocean soon will burst its shackles.

Barabas: The ice is breaking up. [Ø] (increased noise.)

Louise: (Entering with MARIE in her arms.) What is this terrible noise? (The icebergs begin to fall and the water to appear.)

Marie: Mother! Mother! (The ice wings descend.)

Barabas: (R.) Captain, give your orders!

Louise: (L.) The boat! The boat!

Captain: (C.) We have no boat -- you said, let Marie live one hour.

Louise: What -- then that wood!

Captain: 'Twas the boat! The hour is passed -- Marie lives -- 'tis heaven must save her now, I can no more.[X] (The ice breaks up. BARABAS glides off on a block of ice; R U E).
Captain: Ah. [O]

Louise: Kneel my child! Repeat -- Oh! Thou, who hast all the strength of a father [X] and the tenderness of a mother, (MARIE repeating the prayer after LOUISE, a slight pause, that their voices may be distinctly heard.) Save us from the abyss that threatens, and the wicked who kill.[†]

Captain: Louise! My child!

He sinks R. C. LOUISE and MARIE continue to pray surrounded by water; LOUISE sinks; the stage is now occupied by shaking waters, a white light is thrown upon the block of ice, violently tossed by the waves upon which MARIE is seen in attitude of prayer, and which rises higher until the drop descends.

END OF ACT II96

96 op. cit., p. 19, prompt books by Stephens and Wright.

The prompter's notations shed considerable light on the methods used to bring about the stage effect of the breaking of the sea of ice. Let us follow the action in the excerpt from the play, remembering that the "Aurora Borealis" lighting effect is carried on simultaneously.

When Louise says, "She shall not die," Mr. Wright's notation, [†], refers to: "[†] Noise of chopping wood." on the prompter's sheet. This is soon followed by his symbol, [X], and accompanying notation, "[X] Begin noise of ice and winds, plunges through water. Barabas 2 E L."

The Stephens prompt book notations begin with the reminder to "Ring the Bell." Then the first symbol, [O], is placed after the Captain's entrance, and the note is "Tremolo." Toward the end of Barabas's soliloquy the [X] refers to the note, "Roll Drum." The preliminary dependence of the scene upon sound effects is apparent. At the conclusion
of the soliloquy, J. B. Wright's symbol, X , is explained at some length thus, " X Noise -- loud gust wind -- Low thunder -- Rattle some glass bottles in long wooden box & the Aurora behind." In this note the very method of producing the sound of the breaking of the ice is set forth. In all probability, a stagehand was kept very busy continuing the sound up to and through the next scenic action.

In both prompt books Barabas's speech, "The ice is breaking up," is the cue for the initiation of scenery movement. Stephens's \( \Phi \) refers to " \( \Phi \) gong Icebergs move off;" while Wright's \( \Theta \) means "Everything moving off & noise. Block of ice with child moving." The script itself says that the icebergs begin to fall and the water to appear after Louise has entered with her child in her arms. The audience is now treated to the sight of the icebergs moving off; the scenery is in motion, and the script tells us Barabas glides offstage on a piece of ice.

When the captain confesses he chopped wood from the boat, the ice breaks up, having been cued X in Stephens's prompt book, and the captain drops out of sight, " X sink 1 L trap." In Wright's prompt book, the sink does not occur until after the Captain's "Ah." The note is: " \( \Theta \) Captain sinks on trap R 1 g. Sea cloth full up -- working violent." By now the icebergs have sunk, the plain of ice on the back drop has gone and the sea cloth is in place.

During Louise's prayer she sinks into the sea according to the Stephens prompt book -- " X Sink C. Trap." The same action occurs at the end of the prayer in the Wright version, " \( \uparrow \) Louise sinks on 3 C trap. Small ship works on. Spot of red fire on it. Quick drop."
Prompter Stephens has added the effect of the ship moving on to the original script.

The final prompt book to be considered is one that was used for productions in Ohio during the 1850's. Its pertinence to this study lies in the fact that D. C. Collier, editor of the Register, witnessed productions at the Peak Opera House in Cincinnati before he came to Central City. The prompt book is in the Alvin Read Memorial Collection of the Historical Society of Cincinnati, and two prompt notes are important, both in the second act: "Slow music at rise. Sea Cloths and blocks of ice down;" and at the end, "R. and L. l going. Icebergs commence sinking and all gradually go out." 97

97 The Sea of Ice (n.d.) OSU Film P. 43, p. 16 and p. 20.

The three prompt books have shown the mechanical effects customarily used in the play. The backdrop was painted to represent the plain of ice. The icebergs were in grooves. The aurora borealis was created with red or white fire. The captain and Louise were placed above traps in the stage floor, through which they disappeared; Barabas and the child, Marie, each floated off on a set piece representing a cake of ice. Throughout the scene the additional sensual appeal of sound effects added to the spectacle created visually for the audience's pleasure.

Furthermore, these prompt books suggest production methods which may have been attempted at Central City. The play was one of the most popular ever done in Central, enjoying a week's run at the time of the
first production, and being revived for performances eight other times through 1872. The reviews in the Register were ecstatic, and included references to the production work:

... A large portion of the praise for its success is due to Mr. DeWitt Waugh, artist and leader of the orchestra, and to Ned Chapter, the carpenter. The machinery works to a charm, and produces a most thrilling effect. ... 98

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98 T-WMR, Aug. 13, 1863.

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When the Sea of Ice was repeated in 1864, the review stated, "The piece has been gotten up with the most accurate precision and the whole machinery works admirably." 99 Of the 1865 production, the Register reported, "The scenery was pronounced excellent and certainly no one could look upon it without admiring the skill and genius of our artist friend, Glendinen, who is its author." 100

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99 DMR, May 25, 1864.

100 DMR, June 23, 1865.

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Further evidence of the presence of flying apparatus in the Montana was given in the review of The Vampire:

... The ascension of redeemed Ziska, who is seen riding triumphantly on the golden tinted clouds to a brighter Heaven, must needs be seen to be appreciated. ... 101

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101 DMR, June 8, 1864.
During the same season the "enchanting pantomime," The Grotto Nymph was produced. The review invited: "Go see its beautiful scenery and its imposing tableaux." Later, the scenery for another pantomime was praised:

Giant of St. Michael -- we are pleased to record the truly great success of this splendid pantomime. No piece has ever been produced in this territory in so elaborate a manner. One of the great beauties of this production is that the curtain never falls till the last grand tableau and for two hours and a half the ear and eye are equally feasted without interruption. . . . John Glendinen needs no advertising. He is the best artist we have ever had in Colorado.

The Central City audience was treated to another staging device in Alonzo, The Brave. This time the effect is based on illusion:

The Ghost -- This much talked of phenomenon that has attracted such universal attention in all the cities of the East, and has fairly puzzled all the wonder loving community, has at length found its way to the Mountains. Langrishe & Dougherty have at great expense procured the apparatus. . . . The great scene of the marriage of Alonzo, with the spectral form of the murdered Imogene appearing, is alone worth the price of admission, and the last grand tableau at the tomb of Imogene with her spectral form rising from the grave, must be seen to be appreciated.

The Register gave some idea of how these "spectral forms" were to appear on the stage. The article is unusual because so little information
about the accomplishment of various scenic effects was noted in the paper, and also because of the description it gives of the effect itself.

HOW GHOSTS ARE MADE -- The ghosts which have been recently introduced upon the stage is nothing more than an optical effect produced by a plate of glass, which receives a highly illuminated reflection of an actor in front of it, but concealed from the audience. The plated glass acts like a looking glass precisely as the shop windows reflect the images of objects, persons, horses, railroad-cars -- as they pass along the street. The glass is placed in front of the stage, inclined toward the audience, to whom it is invisible, and does not obstruct the view of the objects behind it.105

DMR, Sept. 16, 1863.

The article does not precisely reveal the method used, nor does it state definitely that this was the system employed at the Montana. It does show how the actors reflections could be seen in the glass when enough light is available and the angle of the glass is properly adjusted. When and how the glass was placed on stage is not indicated, but as ghosts generally appeared during tableau scenes, the supposition is that the glass could be set while the curtain is down.

Another effect, dependent upon lighting, was reviewed by the Register during the 1866 season:

THE "Last Days of Pompeii" has held possession of the boards at the Montana Theatre for the last two evenings and has been witnessed by fair audiences. Of the play itself nothing can be said, save that it abounds in tableaux and scene effects that pleased the "onlookers" more than do the words of the author. . . . The scenic effects and tableaux were well managed and pleased the audience vastly, especially the eruption of Vesuvius. The curtain dropped a little too quickly. The audience did not have a fair view of the eruption. . . .106

DMR, June 14, 1866.
b. Staging of Arrah-Na-Pogue

About this time the company commenced rehearsals for Dion Bouic-cault's Arrah-Na-Pogue. The Register received a special privilege that was noted in this manner:

ARRAH NA POGUE. -- We were permitted the pleasure of an advance peep at this new sensation, during its final rehearsal, last evening, and have no hesitation in pronouncing it the ne plus ultra of modern dramas. The piece has been in process of rehearsal for nearly a month. . . . All the scenery is entirely new, and painted with great care and skill by our best artist; The stage machinery, gotten up well by our little favorite, Ed. Shapter, does infinite credit to his mechanical genius. . . .

DMR, July 17, 1866.

A prompt book of the play reveals the reason for the "ne plus ultra" statement. The scene changes were many, let alone the effects called for at the end of the drama.

Boucicault's description of the scenery throughout the play is explicit. Following are the scenes he called for:


Act I, Scene II. ARRAH'S cottage at Loragh.

Act I, Scene III. The Armoury in O'GRADY'S house.

Act I, Scene IV. A Barn attached to ARRAH'S cabin at Loragh. Through the wide-open door, the village is seen, dotted with lights, and straggling up the valley towards Glendalough, which is visible in the distance. The Ruins and Round Tower are also seen beyond the village.

Act II, Scene I. The Devil's Glen

Act II, Scene II. The Armoury in O'GRADY'S house.
Act II, Scene III. The Prison.

Act II, Scene IV. The Justice Hall at Ballybetagh. A row of seats slightly raised and oblique, L. H.; a table opposite them; a barrier across the back.

Act III, Scene I. A room in Dublin Castle; a fireplace R. H. with screen; a table and shaded light, chairs, etc.; a bay-window, curtained; C. a door L. H. in flat.

Act III, Scene II. Ballybetagh, Moonlight.108


Culminating the scenes above was the finale of the play, which added considerably more to the spectacle of the entire show. The description of the scenery and mechanical effects was very much detailed:

The scene changes to the exterior of the same tower; the outside of the cell is seen, and the window by which he has just escaped. SHAUN is seen, clinging to the face of the wall, he climbs the ivy. The tower sinks as he climbs; the guard room windows, lighted within, are seen descending, and above him a rampart, and SENTRY on guard -- chorus of soldiers inside guard-room. -- As SHAUN climbs past the window, the ivy above his hand gives way, and a large mass falls, carrying him with it; the leaves and matted branches cover him. His descent is checked by some roots of the ivy, which hold fast. An alarm. The SENTRY advances and looks over the rampart into the abyss; the curtains of the guardroom window are withdrawn; the sergeant, with candle and five soldiers, put out their heads.

SENT. Who goes there? (Distant alarm -- a pause. ARRRAH's song -- repeats above.)

SERGT. It's all right. 'Tis only that girl above there -- has displaced some of the masonry. (Withdraws with the Soldiers; the curtains are placed.)

SENT. All's well!

Several Sentinels in the distance. All's well! All's well!
ARRAH'S song continued. The ivy moves and SHAUN'S head appears amongst it; he emerges, and continues his ascent; he eludes the sentry and disappears round the corner of the tower still ascending. The scene still descends showing the several stages of the keep, until it sinks to the platform, in which ARRHAH is discovered seated and leaning over the abyss, still singing the song. Beyond, there is seen the Lake and the tops of the castle.\footnote{Op. cit., pp. 54-5.}

As the play rapidly neared its conclusion, Arrah had turned down Feeny, Shaun's rival, and Feeny showed his anger:

FEENY. Then to the devil with him, ye have spoken his doom. (He raises the stone, ) _to throw down at the climbing Shaun._

ARRAH flies at him; they struggle. SHAUN'S arm is seen over the edge of the battlement; it seizes FEENY'S ankle, who utters a cry. As he is dragged to the edge of the precipice, he throws up his arms, and falls over with a cry. An alarm drums, cries outside. ARRHAH throws herself on her knees beside SHAUN. They embrace.\footnote{Op. cit., p. 56.}

The prompter's activities during this sensational effect were many. Although the precise moment of execution is not given in the prompt book, at the very beginning of the scene, he rang the bell to "take down table and chairs C. trap."

After the stage properties had disappeared through the center trap, the mechanism for Shaun's climb began to work. A play script gave further details: The scenery was arranged so that there were two sets of flats for the castle and a blank drop working in the grooves. One of the castle
sets had a platform attached to it. These three sets of scenery required the utmost attention from the stagehands.\footnote{Dion Boucicault, \textit{Arrah-Na-Pogue} (n.d.) OSU Film 575, introductory pages. A detailed explanation of this operation can be found in this edition of the play.} Shaun, after the disappearance of the table and chairs, had climbed out the window of the room in Dublin Castle. The exterior castle flats next appeared and he started to climb the ivy on concealed steps fastened to the castle flat. The third and fourth bells were signals "to sink castle." When Shaun fell, the fifth bell was "to stop" the sink of the castle. After the dialogue between the sentry and the sergeant came the sixth and seventh bells and the "sink continues." The eighth and ninth bells sounded to "send up black sink 1st cut 1st grooves, and close up at sides." At this point Arrah was discovered leaning over the abyss. The scene between Feeny and Arrah occurred. Then came the tenth and eleventh bells to "take down black sink and close all the sliders when stage clear at back." Shaun has reached the battlement. He fought with Feeny. An alarm drummed, the cries were heard and Arrah and Shaun embraced. The last note had been attended to, "Drum up for the last scene."\footnote{\textit{Op. cit.}, OSU Film P. 236, opposite p. 53.} \textit{Arrah-Na-Pogue} demanded complicated machinery. The total number of scenes and the intricacy of operation for Act III indicated that the month Langrishe's company took to prepare the play was undoubtedly
necessary. The property plot actually called for the use of five different sets of grooves. Possibly the stage at the Montana could have accommodated the play as Boucicault desired it, if not entirely, at least in part.

The play ran for several nights in Central City. Its sensational appeal to the audience was great. The newspaper congratulated the scenic artist, John Glendinen, and the machinist, Mr. Norwood, in various reviews. One of the later reviews stated:

... The improvements in scenery, stage appointments, properties, dresses and machinery alone are sufficient to attract large numbers who have never before thought of "going to see Langrishe."...  

Arrah-Na-Pogue was indeed an ambitious undertaking for this theatre located on the mineral frontier. The production of this difficult-to-stage play shows the spirit and the ability of Jack Langrishe and his company.

The Central City people, like those of the time elsewhere, delighted in spectacle. Another production that they took to their hearts was Cinderella. The Register said of it:

A GOODLY portion of Central City and its environs witnessed the thrilling debut of pretty Cinderella last night. It's infinitely spectacular, unspeakably funny, and grotesquely
kaleidoscopic. . . . Cinderella in rags and ashes, disowned by her father, abused by unfeeling sisters, beloved by a fairy, gets into a pumpkin chariot with a cabbage for a coachman and rats for steeds, goes happily to the grand Turnverein ball, dances the Spanish waltz with her sentimental Prince, loses her slipper and goes home in disgrace. . . . The closing transformation scene of this really beautiful -- shall we call it -- extravaganza? is wonderfully dazzling. Nothing approaching it in splendor has ever been witnessed here.\textsuperscript{115}

\textsuperscript{115} DCCR, May 4, 1869.

Attempts at realism were noticeable during the 1869 season, for which Methua, Chapter and Griffiths did the stage work. One review noted an experience that Frank Hall, the reviewer, had had in the east:

One scene in the "Lottery of Life," played last night and to be repeated for the last time to-night, represents a sort of casino or bagnio, and is a very fair duplicate of Harry Hill's free-and-easy establishment in New York, which ranks as foremost of its kind.\textsuperscript{116}

\textsuperscript{116} DCCR, May 26, 1869.

The scenery and effects obtained at the Muncana during its lifetime indicates that the managers were attempting to give their patrons what was thought to be the best at that time. The wonder of their accomplishments is that they would even include plays like Arrah-Na-Pogue, The Sea of Ice, or Cinderella in their repertoire. Their desire for artistic and financial success and the audience's desire for sensation combined to make the presentation of the plays possible. Further, the cosmopolitanism of certain people in the community -- the editors of the paper, for example -- and the presence of noted visitors from time to
time led the theatre to battle against the odds of distance, transportation, and lack of materials, and present plays regardless of the obstacles that faced them.

3. Panoramas

The citizens of the community patronized not only the theatre for its scenic effects, but also the various panoramas that came to town occasionally. The last recorded use of the old Peoples Theatre was to house such an exhibition. The newspaper's announcement of the attraction is amusing as well as descriptive of the manner of publicizing a panoramic exhibition:

The old shell, long ago honored with the title of 'Peoples Theatre,' now resounds with the music of an animated hand organ whose dulcet strains remind one so much of Italian climes and double headed monkeys. A rough transparency over the balcony announces that a grand panorama may be seen within. The exhibitor is an intelligent looking Frenchman, at least we take him for one, possessing considerable talent in his own peculiar line. The bills that are daily distributed about town, tell of many unique paintings of scenes in the old world and new. We opine that an hour might be passed very agreeably at his rooms.117

117 DMR, Aug. 2, 1866.

Some time was to elapse before the theatre passed to oblivion with the note that "the old 'Peoples Theatre' building, on Main Street, is no more."118

118 DCCR, July 23, 1869.
Shortly after the Frenchman's exhibit, another one moved in at the Montana:

THE MONTANA THEATRE was filled with a large audience last evening to witness the Panorama of Europe. The painting began with views of the Arctic regions and extended southward, giving scenes from all the principal cities and landscapes in England, France, Spain, Italy, Russia and Sweden. Many of the views were very fine indeed, and in fact the whole panorama is one of the best works of art of the kind we have ever seen. Those scenes which we regard as the best were of London, Paris, Gibraltar, /sic/ Mount Aetna, Rome and Hamburg. Mr. Perry explains the different views in an intelligent manner as the painting moves. . . .

119 DNR, Oct. 30, 1866.

A. E. Matthews displayed a panorama of Rocky Mountain scenes in his travels about the state. 120 Bachelder's Colossal Tableaux received good notices from the press. This was a panorama of a trip across the United States. 121 Several others were shown during the period of 1862-72.

120 DCCR, Aug. 6, 1869.

121 DCCR, July 23, 1871.

The interest displayed in panoramas was also expressed for the new "Magic Lantern" exhibitions that were popular at the time. These were easily adaptable to church functions. The Methodist Church sponsored such a show in November of 1871:

OXYHYDROGEN EXHIBITION, AT THE Methodist Church, this evening.

J. Collier will give an exhibition by oxyhydrogen light of a large collection of photographs from nature, of Scottish scenery,
embracing noted and historical places, castles, ruins &c. rendered celebrated by Walter Scott and other eminent writers, enlarged to ten feet in diameter. The audience room of the Church in which the exhibition will be given, is now finished, and is the largest and most comfortable public room in Central City. The accommodations will be complete and the arrangements perfect. Admission, 50 cents; Children, half-price. Exhibition begins at 8 o'clock.

English scenery will be exhibited [sic] on Friday night, and the ruins of Pompeii, Saturday [sic], shipping, &c on Saturday night.122

122, DCCR, Nov. 30, 1871.

The theatre's spectacular effects, panoramas and magic lantern exhibitions had elements of splendor and the exotic that appealed to the Central City people.

4. Scenery at the Belvidere

After the construction of the Belvidere Theatre and the Central City Opera House, less attention was paid by the reviewers to production procedures. The dissatisfaction of the Register at the lack of a drawing room scene at the Belvidere was expressed when London Assurance and The Two Orphans were performed there.

When Haworth's Hibernians toured to Central, they presented a show at the Belvidere that was panoramic in nature. The actors performed short pieces while the next panorama was being prepared. The newspaper accounts of their presentations explain what the audience saw:

The scenery was the same as on the previous evening, and well worth seeing a second or third time, and the grand structures of granite, the mountains, lakes, rivers, and cities
presented, are the finest to be seen anywhere on the globe, it being worth double the price of admission to take a "three month's tour through Ireland."

\[\text{\ldots The illuminations of St. Patrick's Cathedral and the city of Kilkenny were good, as were the moonlight scenes and the storms on the Atlantic.}^{123}\]

\[123\text{CCWR, Jan. 25, 1879.}\]

The combination of panorama and magic lantern used by the Hibernians constitutes an example of what the people of Central City enjoyed in these exhibitions.

When the Forrester troupe played at the Belvidere shortly before the opening of the Opera House, the inadequacy of the staging was once again noted. The criticism of The Shaughraun included these remarks:

\[\ldots\text{The play was not "cut" as has been said, everything that the machinery of the Belvidere would admit of was given; there was no suitable cottage flat for the first scene in the third act, nor was there a revolving prison scene through which Robert makes his escape and appears in the prison yard pursued by the guards.}^{124}\]

\[124\text{CCWR, Feb. 2, 1879.}\]

5. Staging at the Opera House

The scenic deficiencies of the Belvidere were corrected at the Opera House. Mr. Mossman's sets of scenery for the new Opera House proved satisfactory, and the reviewers paid more attention to other elements of technical theatre. The lighting was a cause of concern intermittently
during the time that gas was used for illumination. The elaborate review of the opera house opening night had noted that "the only drawback of the evening was the poor working of the gas." By the second night of the dedication ceremonies this had been corrected as the telegraphic report to the Denver News stated, "the gas was in good condition." The same report added, "the parlor set of furniture used in the farce was valued at $400 and is the property of the opera house company."

The gas did cause trouble later on. During the Forrester presentation of Elizabeth, the manager of the Teller House came to the rescue:

Mr. Philloc, Mr. D. Marabelle, and in fact the entire company acquitted themselves in an artistic manner, leaving nothing to be desired on the part of the audience, excepting one drawback, and one too, which ought to have discouraged the stoutest hearts, that was the action of the lights and the cold cheerless condition of the entire building. The flickering, bobbing up and down of the lights, and ever and anon their going entirely out, was a sad interruption to the play. How the company ever did so well was a marvel to all who were in the audience, and had it not been for mine host of the Teller, Mr. Bush, who readily furnished lamps for the footlights, all expression of the artists' faces would have been entirely lost. If they had only brought in a few more lamps and dispensed with the flickering fits altogether, it would have been much better. Our Opera House has been in operation nearly a year, and this is the first time the gas disappointed us; besides, we learn it was caused by an unavoidable accident to the pipe outside the building just at the most inopportune moment. . . .

127 Daily Register-Call, Nov. 5, 1878.
But the gas continued to be a source of annoyance. Two months later, the Register-Call complained about it during a performance of Manager Mike Leavitt's "Rentz Female Minstrels":

The great drawback to the entertainment last night was the miserable quality of the light furnished by the management of the Opera House. It was sufficient to mar the whole performance, and is sincerely regretted. The same was the case when the Weatherby Frolicues were in Central. Some means should be adopted to avoid such a serious drawback, as much in justice to our own people as to those who rent the building. To expect the public to patronize a performance, or to expect the artists to be up to their standard in the rendition of their separate roles under such depressing circumstances, is out of the question. We understand the gas has been properly attended to-day, and that nothing of the kind need be looked for to-night, which will be the last appearance of the troupe in Central.128


Finally, definite improvement of the lighting system came. Denman Thompson's famous Joshua Whitcomb received the benefit:

The lights at the Opera House last night were a vast improvement on any previous entertainment. Oscar Peers, who has charge of this portion of public entertainments, is getting familiar with the gas apparatus, and is constantly improving it.129

129 DR-C, June 10, 1879.

6. Costuming

As the staging improved, the reviewers could devote more attention to costuming, a matter which had gone relatively unnoticed over the years. A review of the 1877 run of the Forrester Company at the Belvidere had this to record:

Mr. Philleo is distinguished principally by the faultlessness of his dress, the ease and perfect coolness of his manner, a
handsome face and form, and in villainous roles, the devilish-ness of his fidelity to the character he is playing. . . . In most parts he is fully equal to the situation, in all a capital actor. He does not, however, appear to the best advantage wrapped in a sheet, looped up at the sides, with a white bandage two inches wide holding skull together from front to base, as if it were in danger of bursting through a rush of brains to the head. The sheet is meant for a toga or something of that sort, and though appropriately "bound all round" with red tape, makes a wretched substitute for the modern yoke-fitting skirt. Philleeo was president of the senate in Damon and Pythias. . . .

130

CCWR, Feb. 3, 1877.

The burlesque troupes were mentioned not so much for their costuming, as for their lack of it. Of the Adah Richmond troupe, the Evening Call observed:

. . . Of course we all know how much attention a female will receive, whose wardrobe consists of necktie and low quartered shoes. Whereas let the same female appear in a faded waterproof and she wouldn't attract the attention of anybody in this guich but a Black Hawk 'bus driver, or a newspaper compositor. But this is human nature the world over, so that we of Central are no exception to the general rule. As regards the costumes, they were rich, and, we might add -- in short, they were good. It is also astonishing what a remedy such a display is for weak eyes. One old rooster that we know of, who has been doctoring for the last ten years for weak eyes and who was never known to keep them open twenty minutes on a stretch in church, never blinked a blink from the rising of the curtain, and you might as well look for hair to grow an old Bald Mountain as a collision of his eyelids -- We know nothing to compare it to but a morning cock-tail as an eye-opener.

131

EC, Apr. 5, 1878.

Helen Potter, star of the Pleiades Company, did a series of elucinations and imitations that were highly praised. Her costuming added to the satisfaction the reviewer received from the presentation:

Her representation of Nydia, the Blind Girl of Pompeii was the most powerful. . . . The simplicity of the Greek dress
against the dark background as she groped her way to the front, was a picture to be remembered. Her Susan B. Anthony was true to life, while her John B. Cough was a marvelously correct representation of that veteran lecturer. The white hair, the nervous gestures, enunciation, voice and mannerisms were all there.

\[132\]

7. Theatre Management

Producers and managers in Central City devoted time to publicity and financial arrangements as well as to production procedures. Little is known about the business operation of the pioneer theatrical establishments. Advertisements appeared from time to time in the early newspapers, although the cost of admission was not included in the notices. On the mineral frontier gold dust served as a medium of exchange and the scene of a miner's dust being weighed at the door of the theatre is easily imagined. Some evidence that this occurred exists.\[133\]

\[133\] RMN, Jan. 25, 1860, quoted in Chapter 3.

Exact determination of the price of admission is difficult because of the infrequent mention of these charges in the newspapers of the time. Nelle Minnick wrote that in May of 1860 the Wakelys (M'lle Haydee and Company) drew large crowds at Hadley's at $2.50 per person.\[134\] One bit

of direct evidence that exists indicated the cost of entertainment for theatre patrons in 1861. This was the dollar that H. J. Hawley paid for admission.\textsuperscript{135}

\textsuperscript{135}See Chapter 3 above, p. 67

The dollar that Hawley paid represented a considerable sacrifice, for other entries in his diary show that he was making from four to seven dollars a day working in the mines. Food and clothing prices were high. But desire for theatre and its actors and actresses dressed in fine clothes is not common only to miners on the frontier.

A few admission prices have been reported in preceding sections of this chapter -- ranging from the fifty cents charged for the oxyhydrogen exhibition at the Methodist Church to higher prices at the Montana. One of the complaints about this theatre after the days of the early rush was that in spite of its rickety condition a high price was exacted from the patrons. In 1866 the price was $1.50.\textsuperscript{136} Langrishe generally charged

\textsuperscript{136}DMR, June 8, 1866.

this amount when times were good, reducing the ticket cost to one dollar when times were bad. His usual prices in Denver were fifty cents and one dollar, depending on seat location.\textsuperscript{137}

William Cozens, the famous pioneer sheriff, was ticket taker for Langrishe during part of the period. Young, in describing some of the music at the theatre noted sometimes an "intense desire" to end it by calling the sheriff, "who indeed is no other than Billy Cozens, and who is usually at the outer door taking tickets."\textsuperscript{138}

\textsuperscript{138}Young, \textit{op. cit.}, p. 37.

Langrishe and Dougherty were adroit publicity men, as some of the announcements from the newspapers have indicated. Their co-operation with civic and fraternal groups also made for good public relations. Miles Patton, to whom Langrishe leased Concert Hall for a while, acted as an advance man for the Langrishe companies, as did E. W. Starrette, who brought theatrical news from Denver in 1866.\textsuperscript{139}

\textsuperscript{139}DMR, May 15, 1866.

Sometimes, especially in the early days, there were no newspaper advertisements except those which appeared in the regular news columns announcing the coming attractions. Occasionally small ads were taken in the \textit{Register}. The first advertisement to employ drawings was that for Costell's Circus in the \textit{Register} for May 29, 1869. It can be found in Figure 14. The circuses seem to have employed these more brilliant advertisements much more often than did the Montana companies or the small travelling groups and variety acts of the day.

Theatre management after the erection of the Opera House was complicated by the high original cost of the building and the succeeding
Figure 14

REPRODUCTION OF ADVERTISEMENT FOR COSTELLS'S CIRCUS.

This is the first advertisement using cuts to appear in the Central City Register. Date: June 8, 1869.

(Reproduction courtesy of the Library of the State Historical Society of Colorado, Denver, Colorado.)
efforts to make it pay. The various committees and the many ideas for operating the Opera House made definite policy impossible. When H. M. Hale, soon to become president of the University of Colorado, managed for the association, business matters seemed to be under better control. The economic blight that threatened the area during the eighties also contributed to the problems theatre and company managers had to face.

The admission charges that were revealed by the newspapers indicate that there was a lowering of prices after the Montana Theatre period. The Rentz Female Minstrels upped admissions from 75 cents to one dollar at the Belvidere, and "took about $600 of Central City money."

\[140\]  
CCWR, Jan. 19, 1878.

The total receipts for the two opening nights at the Opera House were $2,000.\[141\] Madame Janauschek took in $500 and $700 on two separate nights.\[142\] Charges for the amateur show to help pay an Opera House deficit in 1882 were $1.00 for three nights; single night, 50 cents; and children, 25 cents.\[143\]

\[141\] RMN, Mar. 6, 1878.

\[142\] DR-C, Jan. 9, 1880.

\[143\] DR-C, Jan. 30, 1882.
Styles of advertising became more sophisticated with the increasing use of travelling companies. Bill posting became important and advertising in newspapers continued to be a significant publicity element.

A concluding statement about theatre management should include mention of the very evident cooperation of the newspaper with the theatre. To the editors, theatre was a gauge of the importance of the community. Collier and Hall in the early days, and Marlow and Laird in the later period, took pride in their theatre. With the completion of the Opera House important actors should be attracted if they knew of the excellency of the theatre facilities. These facts were always emphasized by the newspaper.

C. **Summary**

This chapter has been concerned with the production of plays at Central City -- the buildings in which the plays were presented and the methods by which plays were presented to the public. A definite pattern of growth is shown from the rude loft at Hadley's with its loose floor boards to the Opera House with its grooves and eight sets of scenery.

The indomitable desire of the early managers to produce plays comparable to theatre in the eastern part of the United States, combined with the love of the people of Central City for theatre, made for progress in production. At first difficulties in obtaining materials for even the most elementary presentations were apparent. With the arrival of Langrishe and Dougherty and George Harrison, more heed was given to staging. The erection of the Montana Theatre was a boon to the community.
The Montana Theatre, in spite of the neglect it suffered in its later days, supported sensational plays of various types. The Sea of Ice with all its scenic wonder was one of the most popular and best attended plays ever to be presented in Central. Likewise, the scenic beauties of Uncle Tom's Cabin and Arrah-Na-Pogue attracted the miners. The loss of the Montana in the great fire emphasized its worth to the community.

Although variety halls, panoramas, ice skating, and fancy balls could serve as amusements, the citizens of Central felt the need for a theatre to replace the Montana. Turner Hall, hotels, and lodge and public halls did not have theatre as a primary purpose. First, the Belvidere filled the void, but its scenic inadequacy and small seating capacity made it ill-suited to the desire of either the public or of the show people.

The erection of the Central City Opera House solved the production problem. This modern building was designed specially as a theatre. The Central people were justly proud of the skillful construction of the building by local contractors and found in it the culmination for their production procedures.

The careful theatre management of Langrishe in the early days set a pattern for cooperation. His allowing the Montana Theatre for public and private uses other than his own was helpful in giving the theatre stature in the community.

The production element that is an integral part of theatre contributed much to the citizens of the community. It gave these folks views of other places and peoples. The citizens likewise contributed to theatre by building the Opera House. This community feeling was given a much more permanent manifestation in the building itself, which stands to this day as a testimony to the pioneers' belief that theatre production was a significant part of theatre art.
CHAPTER SEVEN

PLAYGOER REACTIONS IN CENTRAL AND ELSEWHERE

A. Introduction

The concern of the playgoer in Central City was with his theatre in performance -- with the certain play, acted by certain performers in a certain production at a certain playhouse. The show of the moment was the object of his attention -- with all its hues and shades, with its astonishing fortuities and its sense of expectancy, and with its appeal to his fellow playgoers as well as to the performers on the stage.

Lest this elemental consideration be forgotten, the present chapter is included in order that a closer relationship between the theatre and the theatregoer of Central City may be established. The approach of the chapter is to observe the reactions of the Central City playgoer to individual plays and performers as expressed in existent criticism and to compare these reactions with those expressed by others in various places in the United States during the latter nineteenth century. The similarities between Central City theatre and that existing elsewhere can thereby be noted. Likewise, whatever differences appearing between Central City theatre and that of other places can be recognized.
B. Reaction to Individual Plays

1. Uncle Tom’s Cabin, Central’s Most Popular Play

The Central City playgoer shared with his contemporaries profuse interest in Uncle Tom’s Cabin. This play, an adaptation of Harriet Beecher Stowe’s novel, was performed more times than any other play at Central during the period included in this study. The appendix shows that there were twenty-six subsequent performances after its first appearance on April 5, 1862.

Apparently the appeal of the play during its first performances came from the staging that it received, for the first reviews paid scant attention to the acting of the piece. The preceding chapter has described the staging of George Aiken’s version, and has shown the desire, shared with playgoers elsewhere, that the people of the mountains had for spectacle. During the war years Uncle Tom’s Cabin was repeated several times to appreciative audiences. The Register mentioned the popularity of the piece:

Uncle Tom, after having wooed and won the mountain public for four consecutive nights, passed off the boards last evening to appear no more. We believe from the appearance of the audience each night that nearly all must have witnessed it.

1 Daily Miners Register, July 15, 1864.

As time went by, more heed was paid to the acting. Mrs. James Wheeler, a woman who came to town as a concert artist and who remained
as a singing teacher, had sponsored her son in various entertainments previously. His performance as little Eva gained critical notice:

Uncle Tom's Cabin was well patronized last night. As a general rule, we think the piece well cast, for the present company. Some of the characters are really beautifully represented. Among these everybody has noticed that of Eva, as personified by Master Bennie Wheeler. The childish simplicity, garnished throughout with a seeming supernatural wisdom in all his sayings, are rendered with such pathos and real feeling as to bring tears to the eyes of many in the audience, as well as to his own. With face upturned to Heaven, and eyes filling with tears, his appeal to his parent for the freedom of Uncle Tom, is \textit{sic}/ sublimely beautiful.\textsuperscript{2}

\textit{DMR}, July 20, 1865.

The next year, Jack Langrishe, among others, received attention for his acting ability in the piece. The character of the review shows the familiarity that the play possessed for its witnesses.

\textbf{UNCLE TOM'S CABIN} with its attendant characters, white, black, mulatto and spotted became the grand attraction to an eagerly attentive concourse of citizens and strangers last evening. . . . Phineas Fletcher is the soul of the piece, and is one of Langrishe's characters. . . . Simon Legree is better suited to Andress \textit{sic}/ peculiar talent than any he has appeared in of late. Miss Bessie Clifton richly deserved an elaborate eulogium for the manner in which she rendered the part of Aunt Ophelia, the most interesting of the entire cast.\textsuperscript{3}

\textit{DMR}, July 14, 1866.

One reason for the play's success and many performances before and during the Civil War was the predominating sympathy for the North that prevailed in Central City. However, its interest as drama went beyond mere political contemporaneousness, for the play was acted as late as
October of 1884. It was performed for the first time in the Opera House by Jav Rial's travelling company. The knowledge the audience had of the play is noticeable in the review:

The opera house was crowded to overflowing last night to witness Jav Rial's Combination in Uncle Tom's Cabin. If the merits of the play are to be judged by the size and enthusiasm of the audience it draws, then is Uncle Tom's Cabin the grandest success that ever came to the mountains. There is but little to criticize in Uncle Tom's Cabin. It requires no extraordinary ability to fill any of the characters, yet the acting of Mr. Morgan and Mr. Stockwell is far beyond what is designated as ordinary on the boards. The one as "Phineas" and "Tesgqe" and the other as "Lawyer Marks," were excellent. When we say that the play was rendered in as acceptable a manner as ever we saw it produced, and who is there that has not some recollection of a former rendition of it, we render it all due praise. The drama will be repeated to-night.4

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4 Daily Register-Call, May 12, 1880.

Uncle Tom's Cabin was always treated like an old friend. Possibly this was due to its having gained popularity some years before the gold rush brought people to Colorado. Many of the miners would have had the opportunity to see the play before it was done in the west. The subject matter was well known. The early emphasis on staging reflected a popular interest in having something spectacular appear on Central's boards. The later emphasis on acting was a natural one for comparative purposes in reviewing.

The great popularity of the play, in Aiken's version, is commented upon by Arthur Hobson Quinn:

It was an instant success, running a hundred nights at Troy, then, after a visit to Albany, opening at Purdy's National Theatre in New York, July 18, 1853, and was performed over two hundred times successively, the run lasting until April 19, 1854.
During part of the time it was given twelve times weekly and finally eighteen times, the company eating their meals in costume behind the scenes. The acting of Cordelia Howard as Eva and of her mother as Topsy accounted partly for the popularity of the play; but it does not account for its long life in other hands. . . . The play is hopeless from the standpoint of dramatic criticism, and yet in the catalogue of social forces it remains probably the most potent weapon developed by the literary crusade against slavery.5


The play was also successful in Denver where an invited reviewer, "Octofoon," commented upon the 1863 Langrishe company's ability. He was very much impressed by the play, although he thought parts of it might be improved:

... Mrs. Carter as Topsy played her part well, but we think Topsy's wide extended mouth, red and protruding lips, fiery and glaring eye balls, and her ragged dress with an old gunny sack for a duster, rendered this character more disgusting than amusing. . . .

... It has seldom been our good fortune to witness any play which excited so much admiration and universal approbation from the audience, all were well pleased with Uncle Tom's Cabin and loud and lavish in their praise of Messrs. Langrishe and Dougherty's splendid troupe.6

6Weekly Commonwealth and Republican, Dec. 30, 1863.

The emphasis in the Denver review, like that in Central City, went to the presentation of the drama, not to the substance of the play itself. By the time of the gold rush the play's social significance and plot had become well known. The western audience was merely reflecting the great
popular regard for *Uncle Tom's Cabin*. Nothing startlingly different from
the reaction to the play elsewhere can be found in the Central City recep-
tion with the possible exception of the interest aroused by the spectacle
*Uncle Tom's Cabin* offered during the first years of theatre in the moun-
tains of Colorado.

2. The Octoroon

Two playwrights were especially popular in Central City, Dion
Boucicault and William Shakespeare. Nine of the bard's dramas were pro-
duced. *Hamlet* and *Macbeth* received eleven and twelve performances respec-
tively. Yet, in spite of his renown, Shakespeare was vastly overshadowed
by Boucicault. Some twenty-four plays from the nineteenth century drama-
tist's hand were produced in Central City. Of these, six received five
or more performances.7

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7These were *Jessie Brown*, *London Assurance*, *The Octoroon*, *The
Poor of New York*, *Under the Snow*, and *The Willow Copse*. See Appendix B.

One reason for the great popularity of Dion Boucicault was the
opportunity for spectacular staging afforded by some of his dramas. His
*Arrah-Na-Pogue* has been analyzed in the preceding chapter as an example
of this. *The Octoroon* was received by the audience of the mineral fron-
tier on more occasions than *Arrah*. Possibly the complexity of *Arrah-Na-
Pogue's* staging was never fully realized in Central City, or perhaps the
similarity in subject matter between *Uncle Tom's Cabin* and *The Octoroon*
led to the greater appeal of the latter drama. The play possessed both
literary and staging qualities according to Quinn's analysis of the first production at the Winter Garden in New York City:

... The slave auction and the burning of the steamer Magnolia, on which McClosky has been imprisoned, may have appealed to the theatrical instinct of the audiences, but the sympathy for human suffering carried the play even more surely into popular favor. 8

8 Quinn, op. cit., p. 374.

The first Central City review of The Octoroon noted the sensational aspect of the play:

Monday evening, the "Octoroon" -- another great sensation play by Dion Boucicault, was produced to a good audience. It was a brilliant success. The steamboat scene in the 4th act was one of the finest things ever witnessed on this stage. 9

9 Tri-Weekly Miner's Register, Dec. 10, 1862.

The Octoroon offered ample opportunity for sensation and scenic display. An examination of James Stark's prompt book of the play reveals the reason for the statements of Quinn and the Register. Stark outlines the method used for setting the scenery in remarks at the beginning of the play:

<table>
<thead>
<tr>
<th>Scene Plot</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 1st</td>
</tr>
<tr>
<td>(A view of the Plantation Terrebonne)</td>
</tr>
</tbody>
</table>

- Gr. Wing Sc. Southern Plantation. Set House with return. Upstage on wide steps 12 grooves. ... door in return -- window facing audience -- awning round house, supported by posts between which a handsome balustrade -- a neat pole fence on stage at back open C. Magnolia tree R 4th grooves. House backed by neat chamber.

- 3 Wood l |

- 1 |

Act 2nd (The Wharf) Cotton shed backed by Landscape -- tall Rock and platform R 4th E. Set door R 2E Door open
4 Fancy
Act 3rd (A room in Mrs. Peyton's house)
1 neat chamber -- set arches R & L oblique from
2E to LC in upper part of which is opening about
9 feet wide and 6 feet high for vision in last
act. L. arch backed by Int. R. arch by a flower
garden.

Act 4th (The Wharf. Steamer "Magnolia"
alongside)
2 River 1
Bayou Atchafalya (By night)
3 Moonlight
Set waters and stage and foreground
Wood
Large practical steamboat crosses stage in
front. The boiler deck must be cut out with
platform behind and gangway plank about 2 feet
wide down stage. The windows of the cabin
must be transparent and lit up. This steamer
occupies the whole stage with bow off L and
backs off R 2. Boat trucks ready behind fore-
ground R to cross to RC then small profile
steamer to come in from R to C on fire set
woodpile RUE. Pine Knots lighted on pole 12E
with placard 2.25.

Act 5th (Negro quarters)
Negro quarters D in L flat used and backstage
(canebrake Bayou)
4 Cane 2
Cut Canebrake
Water foreground plus in C. Canoe C to go off
L. Another canoe to come in from R to C and
off L.
(Cedar Swamp)
1 3
Cedar Swamp
Cut opening in L flat for a man to pass through.
Same as Act 3rd.
4 chambers 4
The platform and steps behind opening about 4
feet wide backed by water landscape with a tall
rock LH and ground piece.10

10 Dion Boucicault, The Octofoon (N. J.), OSU P. 249, New York
Public Library, n. n.

Stark's explicit staging directions outline the type of scenery to be used
and the places where it is to be located on the stage, and approximate
the productions to which both Quinn and the Register had reference.
The steamboat scene in the fourth act provided the main sensation in the play. McClosky, an unprincipled Northerner, has just been exposed for killing Paul, a Negro messenger who was carrying financial aid to the owners of the plantation that McClosky hoped to obtain. The Indian, Wahnotee, has suspected McClosky for some time. The latter's guilt has been established and he is ordered to be taken below deck and transported to the proper authorities. The act concludes:

PETE appears on deck

PETE. Oh! law, sar. Dat debbel, 'Closky -- he tore hisself from de gentleman -- knock me down -- take away my light, and throws it on de turpentine barrels -- de ships on fire. ☉

(all hurry off to ship -- alarm, bell rings -- loud shouts, a hatch in the deck is opened -- a glare of red -- and McCLOSKEY emerges from the aperture; he is without his coat and carries a bowie knife; he rushes down -- WAHNOTE alone is watching him from R. U. E.)

McCLOSKEY. Ha, ha, ha! I've given them something to remember how they treated Jacob McClosky. Made my way from one end of the vessel to the other, and now the road to escape is clear before me and thus to secure it!\(^{11}\)

\(^{11}\) Op. Cit., p. 43.

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The prompter's notations for this scene give more information about its accomplishment. His first attention goes to the fire marked ☉ in the script and noted "☉ on fire." Then came the "Bell. Alarm of Fire," and "Red glare is seen off R. U. E." The red fire effect has started and this is followed by "Steamer moves off R." By this time McClosky has emerged from the steamship and, "Then McClosky crosses on cotton bale." This gets him off the steamer which is moving right stage.
He then "speaks speech." A change from the script is noted next: "When he is off -- Indian crosses swimming. When Indian off Duplicate burning steamer." The scene plot amplified this direction to some degree. The "small profile steamer" has come in from the right, having been set on fire from the woodpile at R U E. "Pine knots" were used for the fire. Then came the "Quick" curtain.\(^{12}\)

\(^{12}\)Ibid.

The sensational quality of the scene could hardly have been overlooked by the Register in the early days. But as time passed by, the other qualities of the play mentioned by Quinn came to the fore. The acting in an 1872 performance was noted:

"The performance at the Theatre last night was decidedly creditable to the actors. Miss [Fanny B.\(^{13}\) Price as usual was well up in her part, and acted it finely. . . . Mr. Hanchett as "Big Indian," was good. . . . Everything worked smoothly except one of the curtains."

\(^{13}\)Daily Central City Register, Sept. 12, 1872.

The acting and Boucicault's playwrighting were objects of emphasis when the play was performed at the Opera House.

The Octoroon

The above is one of Dion Boucicault's strongest plays -- and their name is legion -- involving strong situations, clever climax, diversified characters and a plentiful sprinkling of pathos, bathos and melo-drama. The Earle comedy company presented the piece in a very creditable manner last evening and we don't believe that they can complain of a want of appreciation. We are pleased at the agreeable surprise which Miss Earle gave us in her Zoe the Octoroon, and cheerfully accord her the praise she deserves for the impersonation of that part.
Dion Boucicault's notion of an Indian don't fit the western idea, but Wah-no-tee (J. J. Lodge) impressed the applause, sympathy and even tears of the audience. Miss Bernard's Dora was so well played that we are at a loss to understand why even the Indian did not fall in love with her. The Heavy Villain (Mr. Herbert) with knife and bludgeon covered himself with gore and glory and the inevitable Yankee (Mr. Irving) delighted everybody with his brusque chivalry.14

14 DRC, Nov. 24, 1883.

The reaction to The Octoroon in Central City followed much the same pattern as that of Uncle Tom's Cabin, the emphasis shifting from staging to acting as time went on. The criticisms of the Register seem to be reflected in the evaluation expressed by Quinn. The character of Wahnotee was evidently one that the Register-Call reviewer felt especially well qualified to judge, but beyond this consideration the reaction in Central was much the same as in the eastern part of the United States.

3. Rosedale

Central City was aware that its Montana Theatre had deficiencies, as the preceding chapter has pointed out. The Register's criticism of Rosedale expresses this feeling, as well as suggesting other exigencies of play presentation along the mineral frontier. The play was well thought of elsewhere. Quinn says of it, "Lester Wallack's Rosedale, which was first performed at Wallack's Theatre in 1863, was one of the most popular plays of its time."15 The review of the Central paper is

full of detail. It shows that the actors had to be on their mettle to please the mountain audience.

ROSEDALE for a sensation, fills the bill very handsomely. But it needs scenery, brilliant lights, splendid furniture and other little et ceteras to perfect many parts which without them are incomplete. But our doughty little manager, C. H. Wilson, did all he could in this direction, and we as a part of the body politic are satisfied. In order to give full credit to the representation, we must begin at the beginning and trace each character through the various ramifications of the plot . . .

Mr. Couldock has his great specialties in which he stands the acknowledged monarch of the profession. But Miles McKenna is not prominent among the number. True, he plays it superbly, but after witnessing his Luke Fielding, Caleb Plummer, Peter Proby, and Macbeth, the personification of Miles McKenna leaves harsh and altogether disagreeable impressions rather than those of a more pleasurable nature. Had the lights, scenery and properties been such as Wallack furnishes, then we might see something more attractive about it.

For Mrs. Leslie the verdict is that she surpassed her own gay, dashing, bewitching self on this occasion. She deserved applause, loud uproarious applause, a demonstration she would have acknowledged as an earnest tribute to her merits. The room was cold and that accounts for the subdued emotions which didn't find vent. When a fellow is freezing he can't feel funny. In no character among the many she has graced on the Colorado boards has she appeared to a better advantage. Mrs. Langrishe deserves more than a passing compliment for the uniform excellence of her performance of the leading heroine. The last scene of act third, when the only relic of her lost childhood was presented by the discovery of it, never was surpassed. She seemed to turn to marble, so white and cold she seemed a statue, and not a living creature. Throughout the same meed of praise will apply to this accomplished lady. Mr. Leslie was rather more animated and per consequence more interesting than usual. His little speech to Col. May was a masterpiece of oratory, and as such applauded. Charlie Wilson should unsex himself, adopt the crinoline, and cultivate his genius for high chamber maid's parts. He's little, but can do them justice. Mrs. Fitzwilliams, as is always the case, added to the esteem of her many admirers by the piquancy and thoroughness of her delineation of Lady Adela. Martin, though last, is not so regarded before the curtain. There he ranks
first in the line of favorites. But this thing has spun out
too far already. There! No performance will be given this
evening.\footnote{DMR, May 2, 1867.}

The Rosedale review reveals several factors. That the Register
occasionally would censure even a famous actor like Charles Walter
Couldock is apparent. Evidence that men took women's parts when the
company and the play demanded is also present. For comparative purposes,
the knowledge displayed of Wallack's production in New York City is
significant. The condition of the theatre -- its lack of warmth, of
scenery, of lights, and of splendid furniture is acknowledged along
with the damaging effects that these deficiencies can have. The Montana
was not Wallack's, and never could be. The review recognizes the fact
and criticizes what can be criticized -- the acting.

4. Under the Gaslight

Another sensation play that aroused great interest, particularly
in Colorado, was Under the Gaslight by the well-known playwright, Augustin
Daly. When the play was first presented, the people of the Centennial
state were endeavoring to get a railroad, and the closing scene of Act IV
with its direct appeal to their desires made the play immensely success-
ful. The settings of the play tried to portray life in New York City and
a variety of scenery is used in it, from a basement home to a police
court, from a wharf to a railroad crossing.
Act 4. . . . Scene III. Railroad station at Shrewsbury Bend. 
Up R. the Station Shed R. H. Platform around it, and door at 
side, window in front. At L. 1 E. clump of shrubs and tree. 
The railroad track runs from L. 4E. to R. 4E. View of Shrews-
bury River in perspective. Night. Moonlight. The switch with 
a red lantern and Signal man's coat hanging on it L. C. The 
Signal lamp and post behind it.17

17 Augustin Daly, Under the Gaslight (Wemyss and Co., New York, 
1867.), OSU P. 283, Folger Library, p. 40.

In the play Byke, a blackmailer, has tied Snorkey, a wounded 
soldier, to the track. Laura, the heroine, has been locked in the signal 
house close to the crossing. After considerable suspense, the conclusion 
of the act follows:

Laura. Nothing! (Faint steam whistle heard in the distance.)
3 O, Heavens! The train! (Paralyzed for an instant.)
The axe!!

Snorkey. Cut the woodwork! Don't mind the lock -- cut around 
it! How my neck tingles! (A blow at the door is heard.) 4 
Courage? (Another) Courage! $ (The steam whistle heard again -- 
nearer % and rumble of train on track. Another blow.) That's 
a true woman! Courage! (Noise of locomotive heard with whistle. 
A last blow; The door swings open, mutilated -- the lock hanging 
and LAURA appears, axe in hand.) 5 

Snorkey. Here -- quick! (She runs and unfastens him. The 
locomotive lights glare on scene.) Victory! Saved! Hooray! 
LAURA leans exhausted against the switch.) And these are the 
women who ain't to vote! #

(As LAURA takes his head from the track, the train of cars rushes 
past with roar and whistle from L. to R. H.) 

CURTAIN18

18 Daly, op. cit., p. 43. The underlined numbers refer to this 
prompt book. The circled symbols refer to OSU P. 508, New York Public 
Library, and the symbols in squares to OSU P. 509, New York Public 
Library.
An explanation of the various symbols used by the prompters details not only how the effect was obtained but also shows why the scene was so thrilling to the audiences at Central City and Denver. John Moore used the numerals to indicate action in his prompt book. At the numeral "3" was the notation, "commence sound effect." Numeral "4" stood for "Train -- sharp whistle," and at the "5," the direction was "Ring bell and light fire in train."19

19Daly, op. cit., p. 43.

George Becks's prompt books are the sources for the circled and squared symbols. The first " # " refers to the note "Locomotive noise"; and the second " # " refers to "Train with Roar. Whistle. Ring. Quick drop."20 However, Mr. Becks's notes in his other prompt book are much more explicit. The first symbol " # " is cued on the prompter's page, "----------nothing. Long low whistle.----------Courage. whistles louder and the train louder. Sandpaper lightly." After Snorkey's second "Courage," the $ sign called for "Long low whistle -- prolonged and getting shriller." This is quickly followed by " $\star $," referring to "Commence on sheet iron with switch as Laura leaps out of house. As she reaches Snorkey all noises combined, light fuse." The final symbol, " $\oplus $," was the time to "Ring bell and start train."21

20Daly, OSU P. 508, p. 85.

21Daly, OSU P. 508, p. 85.
The activity backstage can be visualized. While Laura is attempting to break out of the signal house, the sound effects people are busy with their whistles and sandpaper imitating the train. As the train approaches, the sound of beating on sheet iron is heard. As Snorkey is released from the track, the train rolls on, bell ringing and stack smoking from the fuse.

When Under the Gaslight was produced in Denver, the Rocky Mountain News described the scene in this fashion:

The express train scene was natural to the life, the locomotive with its fire and smoke, its clanging bell and screaming whistle, could hardly be excelled. The scenery is the most elaborate and complete ever painted in Denver. The train of cars that appear in the grand excursion are nearly ten feet in height, and perfect representations of a railroad express train.22

22 Rocky Mountain News, Mar. 3, 1869.

The Langrishe Company produced the play some weeks later in Central City. The Register gave advance notice of its coming:

Under the Gaslight -- Mr. J. G. Methua, one of the finest scenic artists in the United States, has for the past week been employed in preparing the scenic effects for this wonderful play, and we hazard nothing in saying that it will be produced here in a style unsurpassed by any theatre west of New York. It has been the great sensation of Metropolitan Theatres for a year or more, drawing immense audiences, and creating even more excitement than the renowned Black Crook, and kindred exhibitions. The expense of putting it upon the stage here has been very great, but the management are fully confident that it will meet with honest appreciation from our good people. . . .23

23 DCCR, Apr. 25, 1869.
The review of the play emphasized the acting more than it did the scenery because there was some difficulty in the staging. The importance of a railroad to Central City, as in Denver, can also be noted in the critique:

THE train has arrived. It brought a solid throng through driving snow and mud ankle deep. Manager Waldron led us to expect a good deal from this piece, and we can truly say it has fully met our expectations. In looking back through its exciting scenes with a view of fixing upon some one scene or actor upon which to bestow a word of commendation, we find ourselves at a loss for a subject. To particularize where all were in a measure perfect, would be to do injustice. The first laurels belong to Madame Scheller, and it always gives us pleasure to crown her with them. As in all other of her impersonations, there was everything to praise, nothing to criticize. Mrs. Fitzwilliams rose superior to herself, if the expression be admissable and gave us all of the best that could be made of the character represented. If special praise were to be awarded to any, Mrs. Fitzwilliams would be entitled to the lion's share. In all the acting she has ever done through the many years she has passed on the stage, there is not a character in which she appeared to better advantage than that of "Blossom." Mrs. Waldron was as usual, pretty, vivacious, bewitching, easy, graceful and tastefully attired, executing with a charming naivete peculiarly her own. And Martin, too, was superb, while Browne, as "Bermudas," dressed and acted his part in an admirable manner. "Snorkey" is a good character, but gives little chance for display. Mr. Waldron made the most of it. Mr. Shields, as the Tombs lawyer, took the audience by storm. Mr. Nobles is always agreeable, but at present lacks vitality, owing to a long and severe indisposition. We hope to see him strong and well again ere long. The railroad train delighted everyone, and was as near the actual thing as paint and machinery could make it. Messrs. Methua and Shapter say this portion of their work will be more complete to-night. Those who were unable to be present last night, should not fail to see this wonderful play. It will be repeated this evening, probably for the last time.²⁴

²⁴DCCR, Apr. 27, 1869.

The real railroad did not reach Gilpin County until 1872, although Denver had been supplied with rail transportation some years before that.
Under the Gaslight, then, had a peculiar fascination for the people of Central City, even if their interest in railroading was not so first-hand as that of the residents of Denver. The play was successful not only in Colorado, but also in other sections of the country. Quinn wrote of it:

The great success of the play was especially pleasing to him /Daly/, for it was his first real effort as a producer. He had leased the New York Theatre for the summer season and selected his own company, which appeared for the first time on August 12, 1867. The play has often been revived, and proved to be one of the most popular melodramas written in English. It was not only played in London in 1868 under its own name, but it was also adapted as London by Gaslight.²⁵

²⁵ Quinn, op. cit., p. 12.

And Central City, like London, had its adaptation of the play appearing not at the regular theatre, but at the Alhambra Varieties Hall.

That popular place of amusement, the Alhambra, will bring out a fresh attraction to-night in the shape of George Summfield's adaptation of "Under the Gaslight," entitled "Central by Gaslight."²⁶

²⁶ Central City Weekly Register, Nov. 24, 1877.

5. The Two Orphans

About this same time a play adapted from the French became popular. Much of the success in this country of The Two Orphans was due to the acting of Miss Kate Claxton. It was performed on five different occasions in Central City -- twice with Miss Claxton in the role she had
made famous. The play caught the attention of Mr. Henry James who reviewed it for The Nation in this manner:

The Two Orphans at the Union Square Theatre, a piece which has been running a race with the Shaugraun in popularity, is an American rendering of an elaborate French drame of the old "boulevard" school. The original play ran all last winter in Paris, and fairly rejuvenated the rather defunct type to which it belonged. It is prodigiously clever, and we doubt whether for the time and the money one spends it would be possible to give one fuller measure, pressed down and running over, of surprises, sensations and bewilderments. What is offered at the Union Square is the mere gaunt, angular skeleton of the original. The whole thing, both as to adaptation and rendering, is very brutally done. It hangs together as it can. There is no really delicate acting, with the exception, in a sense of Miss Kate Claxton's representation of the blind maiden. She goes through the part with the pretty dismalness required, and with the enunciation of a young lady reciting a "piece" at a boarding-school. But The Two Orphans is worth seeing simply for the sake of sitting in one's place and feeling the quality of a couple of good old-fashioned coups de theatre as your French playwright who really knows his business can manage them. The first is when one of the Orphans, bearing in her garret the voice of the other, who is wandering in the street sightless and helpless, and singing a song addressed, through the mercy of chance, to her sister's ear, and being about to fly to her rescue, is arrested on her threshold by a lettre de cachet. The other is the cry of that unwholesome cripple, Pierre (badly played, we should say, if the part were not in its nature an impossible one), when, after being trampled upon through the whole play, he turns upon his hulking, blackguard brother: "As you say yourself, we come of a race that kills!" These are very telling strokes, but if you wait for them at the Union Square you pay for them well. You are kept in patience, it is true, by some very pretty scenery.27

27 William James, The Nation, Mar. 11, 1875.

The annoyance caused Mr. James by the inept adaptation failed to hurt the play's success. The Two Orphans was soon given productions in Colorado, and as travelling companies became more and more the custom, Miss Claxton herself did the play in Central City in 1879 and 1880.
The Register's evaluation of the play differs considerably from the critique offered by William James.

The large audience which filled the Opera House last night, to witness Miss Claxton's rendition of "Louise" in "The Two Orphans," was alike a grand surprise to the company and to our citizens generally. It was decidedly the largest audience which ever filled the building since the dedication night. It was the most indubitable evidence that the people of Central appreciate a first class entertainment, and that the tastes of our people do not altogether run to the vulgar and the suggestive. The large audience was a credit to the taste and refinement of our people.

Anything like a criticism at this period would be out of place. The company are too well acquainted with each other to allow anything to mar the piece. There were some few points which the severely critical eye might possibly object to, but none but a cynic would notice them; but these were lost upon the audience, or sunk in the innumerable fine points of the play.

A kind word for Mr. C. A. Stevenson, who sustained the double role of "Chevalier de Vandre" and "Pierre Frochard." In the latter character, especially in the last act, where a fine opportunity is presented for acting, Mr. Stevenson surpassed himself. He did not fail to make the most of his lines and the situation... .

But without appearing to discriminate, we would mention the "Countess de Limiers" of Mrs. Cecil Brooke, which was one of the most charming pieces of the season... .

In conclusion, it might be stated that Miss Claxton and her excellent company will always receive a warm welcome at the hands of our people whenever they may see fit to revisit us. 28

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28 Daily Register-Call, June 5, 1879.

On the return visit, the review devoted some attention to Miss Claxton:

A good house, in fact a very flattering house, gathered last evening to see the presentation of the deeply emotional and intensely thrilling drama of the "Two Orphans" by the Claxton combination... . The character of "Louise," is not
of such a nature as to draw out Miss Claxton in her real possibilities as an actress. She is certainly capable of far better exertion than "Louise" throws in her way...  

29DRC, Apr. 14, 1881.

The Register, edited at this time by Mr. Laird, valued The Two Orphans more highly than did the urbane Mr. James. The idea that the taste of the Central people did not "altogether run to the vulgar" would seem to be denied by the James review. If, however, he had been subjected to some of the presentations of 1879 that preceded the appearance of the Claxton troupe, he would understand the reasoning of the Register. Appendix A reveals that Selwyn's Minstrels immediately preceded Miss Claxton's company, and that five other minstrel or burlesque troupes had shown in Central since the first of the year. The popularity of The Two Orphans nationally also tends to mitigate the Register review. The high point of the quarrel between the brothers was immediately recognized in Central, as was the realization that the part of "Louise" represented but little challenge to Kate Claxton.

C. The Drama of the Frontier

This consideration of individual plays would be incomplete without an examination of a play genre that is peculiar to the westward expansion of the United States. Quinn places plays of this nature in the category of "the drama of the frontier," and states that for the purposes of drama, the frontier is a region.  

30Quinn, op. cit., p. 108.
One of the plays that he praises as an example of this type is *Davy Crockett*. In his analysis he says:

... What makes *Davy Crockett* of significance, however, is the way in which Hitchcock created and Mayo interpreted the character of a man of few but strong traits, loving naturally a girl whose education and breeding had not blinded her to the innate nobility of his nature, and who saw him in surroundings which brought back the fragrance of a childhood's friendship. It is old-fashioned romance set in a newer stage technique and Mayo acted the part in such a quiet restrained manner that he made the romance seem possible. It is an idyll, in a way, of the pioneer life, with the crudity toned down; and the author chose wisely a contrast which from *Othello* to *The Great Divide* has never failed to appeal to human sympathy. In a way it showed progress, for there were no Indians, no tomahawking, and no shooting except of the wolves, and it may be said to mark the transition from the cult of "the natural man" to the study of the natural gentleman.31

31 Ibid.

The importance of *Davy Crockett* lies in its reception in Central City. The resultant review is remarkably parallel to Quinn's estimation of the drama.

Mr. Frank Mavo and company appeared at the opera house last evening to a fair sized audience, in the play of "Davy Crockett." The audience were very enthusiastic and seemed to enjoy the play for all that was in it. The impression prevailed that it had Indians and hair raising and the like, but there was not the slightest allusion to such sensations, the play being nothing more than a love story, cast out among with wilds of the forest, wherein the story of true love is vividly revealed. Mr. Mavo and Miss Behrens were called before the curtain twice during the evening, to appease the applause of the audience.32

32 DR-C, Feb. 8, 1884.

The mineral frontier received this example of the frontier drama in a conventional manner. There seemed to be very little difference
whether Davy Crockett was presented in a metropolitan center or the mountains of Colorado.

D. Summary of Reaction to Individual Plays

The foregoing consideration of specific plays indicates that the critical reaction to the various dramas was about the same in Central City as in other areas of the United States. The differences that existed were more in degree than in kind. The exigencies of presentation in Central City lessened the effectiveness of staging to some degree. Plays that were popular in Central were popular elsewhere. Because of their somewhat meagre literary sophistication, the mountaineers' reactions in some cases were more dependent upon the performer's abilities than the literary merit that a play possessed.

E. Reaction to Individual Performers

1. Introduction

Since so much of the criticism in Central City revolved around the actors and actresses, an examination of specific performers is of significance to this study of mountain theatre. The analysis of plays has already indicated that Central City reviewers regarded the players as a very important factor in theatre, and it has also shown that Central City did not seek to curry favor by obsequious praise of a well-known actor just because he might be highly regarded elsewhere.

Appendix C discloses a long list of professional performers who appeared at Central City. Many of these names are recorded in the annals of various theatres located throughout the nation. There are certain of
these who demand special attention for one of two reasons: their prominence in Central City, or their high position in the acting profession throughout the United States during the years under consideration.

2. John E. Langrishe

The leading name in the history of theatre at Central City is that of John E. Langrishe. This pioneer showman did more for the theatre in Colorado, indeed throughout the western frontier, than any other person. M. G. Leavitt credits him and John S. Porter as the pioneer theatre builders in the great Northwest as well.33 A biography of Mr. Langrishe would furnish a distinct contribution to theatre knowledge, but this study can do no more than trace his importance to Central City's Theatre, and provide a few details of his career.

Mr. Langrishe came to the United States from Ireland. The first record of his arrival in this country shows that he acted in the Chatham Theatre in New York City, "On December 8th [1845] Langrishe, from the Dublin Theatres, acted as Pierce O'Hara in The Irish Attorney."34 Certain


He was among the first pioneers to come to Colorado. The Rocky Mountain News of August 15, 1860, recorded his visiting Denver from Fort Laramie, Wyoming, and his intentions of fitting up Apollo Hall in Denver. His first appearance in Central City in March of 1861 has already been chronicled. His activities as a theatre manager were praised in the News from time to time. On one occasion the paper said of him, "Langrishe is a Napoleon in his profession -- suave as a woman, yet sharp as they get 'em up." 35

35 Daily Rocky Mountain News, July 10, 1861.

Within a short time he had theatres operating in various places where gold was being dug. His management was distinguished by an uncanny ability to surround himself with actors and actresses who gained the admiration of the miners. For instance, Mike Dougherty was always a favorite, and acted as co-manager of Langrishe's properties for a time. Mr. Langrishe's time in the East must have been well spent because he brought several of the more important stars to the mineral frontier. His management was marked by a strong regard for propriety, and he frequently made his theatres available to the public for various meetings. He was the recipient of many benefits. As an example of this and of the esteem in which he was held by the people of Central, a public letter to him is cited:

MR. JOHN S. LANGRISHE:
DEAR SIR:
Appreciating your endeavors to please this community, and recognizing in you the public man whose private pecuniary interests always give way to public convenience, we, the
undersigned, your fellow citizens, desiring to testify our appreciation and endorsement, beg leave to render you a grand Complimentary Benefit at as early a day as may suit your convenience. Assuring you of our hearty support, then and always, we are, 

Yours respectfully,

Signed by 53 citizens and businesses of Central.36

36 DMR, Sept. 16, 1865.

When Bayard Taylor, noted writer of the time, made his famous trip to the west for the New York Tribune, one of the few items he praised in Central City was the theatre and its manager. He wrote:

There is also a theatre here, with performances every night. Mr. Waldron of California, takes the leading tragic and melodramatic parts, while Mr. Langrish [sic], the manager, is himself a very admirable comedian. A good deal of swearing is introduced into the farces, to please the miners. . .37


Frank Crissey Young, like Taylor, was impressed by Langrishe's comic abilities, as well as other qualities that had endeared him to the people of the mountains. He described Langrishe thus:

Langrishe is a gentleman, to begin with, and as a manager, is genial, intelligent and able; a born comedian, and possessed of one feature which alone would insure his success in his line to a less gifted man -- a nose, of a size, shape and mobility which when it is "in commission" capture the house at once by their droll effects without the aid of a spoken word.38

38 Frank Crissey Young, Echoes from Arcadia (Denver: Lenning Bros., 1903), p. 33.
Friends throughout the territory were boosters of Langrishe and his theatres. He generally moved from community to community as ore strikes or prosperous times dictated. While in Colorado his work was quite naturally concentrated in the more populous area around Central City and Denver. As hard times hit the Colorado communities in the late sixties, he would travel with his troupe to Wyoming and Montana. In 1871 he went to Chicago and there purchased Woods Museum for a playhouse.

The Chicago Tribune of July 22, 1871, noted Langrishe's assumption of the management with the following article:

The new dramatic company for Wood's Museum is now completely organized and will take the field in advance of any of the other theatres, the MUSEUM opening as a first class comedy theatre, under the management of J. S. Langrishe, who also takes the comedy position of the company. Mr. Langrishe takes upon his shoulders the responsibility of the theatre, Colonel Wood looking after the curiosity department. The leading members of the new company are as follows:

J. K. Mortimer, leading man
Miss Isabella Freeman, leading lady
Miss Lizzie Maddern, soubrette
Misses L. and A. Mahew, juveniles
Mrs. Charles Walcott, old lady
Mr. Langrishe, comedian
Messrs. Griffiths and C. H. Wilson, old men
Mr. and Mrs. Langdon, Messrs. Howard, Richmond, and Cross, walking parts.

The Tribune of August 12 listed Hattie Whitney, Laura Mason, Harry Richmond, T. C. Howard, J. M. Mason, W. Treville, C. Clements, L. Monroe, and J. L. Saphore as also being members of the company. Many of these performers had seen duty along the mineral frontier with Mr. Langrishe.

Three days later the Tribune commended the company, singling out Langrishe for special attention in connection with the production of The School for Scandal.
... But a few points may be set down as fixed, and among them the following: 1. That Mr. Langrishe is an excellent manager. Under his supervision the play moved showily from first to last. There was no hitching of scenes, no mistakes on the part of anyone on the stage. Best of all, the piece moved rapidly, the waits between acts being cut down in every instance to about a minute, not even allowing time for music, except at the end of the third act, and then only briefly. ... Mr. Langrishe is evidently a fine comedian, and this fact coupled with a purely comedy face, somewhat militated at times against his efforts to adapt himself to serious or pathetic passages. Mr. Langrishe will never be able to make his face look serious, which makes us all the more eager to see him in a purely comedy line. . . .

Unfortunately, the famous Chicago fire of 1871 cut short Langrishe's career in the great midwestern city. Although Woods Theatre still stands in the Loop, Mr. Langrishe was hurt financially by the fire with the result that he lost not only the Woods Museum but also his very considerable theatre properties in towns throughout Colorado. The significant fact is that the Chicago Tribune reacted to Langrishe in much the same manner as the Central City Register and the Denver newspapers. The playgoer opinion in Illinois and Colorado possessed remarkable similarity.

Jack Langrishe was wiped out financially, but he started again, and toured throughout the nation and into Mexico. In 1876 he returned to his old haunts in Colorado and was joyously received. Nichols wrote of him that, "Of all the theatre people in the pioneer period, however, none could claim the love and respect of Denver as did 'Jack' and Jeannette Langrishe."39

The Denver and Central City newspapers welcomed him with arms widespread. The Register had a continuing story for three days that told of his exploits in the days when Central was the magnet for hundreds of gold seekers. Upon his arrival in the mountains, his adventures in Nevada, California, and Mexico served as the basis for another long article. The return of Mr. and Mrs. Langrishe to Colorado was the occasion for much reminiscing. The Register's story of early Colorado theatricals was introduced in this fashion:

Every old resident of Colorado knows something at least of Mr. John S. Langrishe, the pioneer actor, and his estimable lady, and a majority have known him intimately. They were welcome guests to every household, and on the stage they were always received with applause. The uniform amiability, scrupulous integrity and dignified gentlemanly bearing of the man on all occasions, his kindness, charity, and unstained morality in all walks of life endeared him to every class of people, and in the early times when the rough element predominated in all public assemblies, Langrishe was always sure of their respect. It is well known that while he prospered for a time and accumulated considerable property, in those dark days when misfortune visited the country, it fell upon him with the rest and left him impoverished. Then with a small band of devoted followers he left the territory and during the past five years has played in nearly every section of the Union. His great talents as an actor, combined with his no less distinguished social qualities, have won, let up hope, substantial rewards.40

40DCCR, Feb. 8, 1876.

The newspaper story continued with a history of theatre in the area and outlined Langrishe's many contributions. Figures 15 and 16 are photographs of Mr. and Mrs. Langrishe as they appeared at the time of their great popularity in Colorado.
Figure 15

MR. JOHN E. LANGRISHE

(Photograph, courtesy of Western History Section,
Denver Public Library, Denver, Colorado)
Figure 16

MRS. JEANNETTE LANGRISHE

(Photograph, courtesy of Western History Section,
Denver Public Library, Denver, Colorado.)
When the eagerly anticipated evening of entertainment by the Langrishes finally came, the ecstasy of the Register's remarks was hard to contain:

The welcome to Mr. and Mrs. Langrishe.

The Belvidere, notwithstanding the heavy snow prevailing, was packed last evening by representations from nearly every part of the district to welcome the return of Mr. and Mrs. Langrishe. The opening play of the "Honeymoon" was excellently rendered by Mr. and Mrs. Forrester and their associates. . . .

At last the curtain rose on the "Simpson's," the event of the evening. First appeared Mr. Langrishe, who modestly bowed his head to the storm of applause which burst from the audience, and when it was over entered with more than characteristic humor into the full spirit of that capital farce. In the next scene came Mrs. Langrishe, who likewise bent submissively to the long continued blast which overwhelmed her from the crowded dress circle and everybody as with one voice exclaimed, "how good it seems to see them again!" Everything intervening between the date of their departure and return was sunk in the one great joy of welcoming back their old time favorites. It is useless to particularize the performance. It was immensely funny as frequent rounds of applause that shook the building attested. There never was a happier audience, and never will be.41

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41 DCCR, Mar. 14, 1876.

These performers, John and Jeannette Langrishe, had reached a peak of personal appeal that was not accorded any other performers by the people of Central City. Although they were warmly received in Denver, and thoroughly appreciated in Chicago and other places throughout the country, they were regarded by the people of Gilpin county as their own special performers. And while economic influences operated against Mr. Langrishe in his hopes of establishing a theatrical empire on the order of that which he had built during the gold rush days, Central City must
have had a great appeal for him. No person or group could hope to meet the success he enjoyed at Central until the formation of the presently existing Central City Opera House Association.

3. John Dillon

On the national scene, Jack Langrishe's brother-in-law, John Dillon, received more attention, although he could never reach the pinnacle of acceptance in the mountains that was gained by Mr. and Mrs. Langrishe. Dillon served his apprenticeship with Langrishe.

The summer season during 1863 was one of the finest that Langrishe presented in the mountains. The main reason was the strength of the actors that he brought with him. John Dillon was one; George Pauncefort, another; and there also were Florence Bell, Harry Richmond, Ada Laurent, Mike Dougherty, Mrs. Langrishe, and Mrs. Dillon. Pauncefort was the acknowledged star, but Dillon was highly regarded as a comedian. Dillon's career was just beginning, and he quickly won the plaudits of the miners.

Mr. Dillon, as an Irish comedian, has no superior. It was not until he had appeared the third time that those present ceased to encore his Irish songs. He won at once a place in the hearts of all present. 42

42 *T-WMR*, July 21, 1863.

A month later his acting again received praise from the press:

... In the little farce of an "Object of Interest," Mr. Dillon was very happy, as he is in any funny part he attempts. -- His songs were encored enthusiastically. We never saw him so brilliant in Barney O'Dwyer. He has been recuperating for a few days, and evidently feels his oats. 43

43 *DMR*, Aug. 29, 1863.
A series of benefits, one of which was tendered to Mr. Dillon, brought the season to a close. In announcing his benefit, the Register listed his abilities not only as a performer, but also a private citizen:

Tomorrow night, is set apart for the benefit of John Dillon, whose jibes, jests and comicalities have so many nights kept the house in a roar, -- whose social qualities, courteous and gentlemanly bearing have won him the unusual friendship of all who have known him in public or in private. He will receive tomorrow night a substantial proof of the appreciation in which he is held by his friends of the Mountains. Get looped to-morrow gentleman (the ladies will be so, of course) and "Irish Cousin," the "White Boys of Galway," a dance by M'lle Laurent, Songs by Dillon, Florence Bell, Langrishe, Dougherty, and others of the company. . . .

44 DMR, Sept. 15, 1863.

The review of the entertainment indicated a good crowd. The miners must have taken the advice to find ladies and attend the show. On the occasion of Florence Bell's benefit, Dillon received notice for his performance in The School for Scandal.

. . . Mr. Paucefort, as Young Marlow, received a large portion of hand-greeting, and John Dillon played Tony Lumpkin like some old person. The impulse to scream was irresistible so we screamed. . . .

45 DMR, Sept. 29, 1863.

Dillon went on to become a well known figure in theatre throughout the nation. His specialty in comedy became highly developed as the years went by. The playwright and producer, Bartley Campbell, was of
help to John Dillon in his Chicago career. Quinn indicates that in 1872 Bartley Campbell went to Chicago:

... He assisted R. M. Hooley to transform Hooley's Opera House which had been the home of minstrelsy in Chicago, into Hooley's Theatre, which should produce legitimate drama in opposition to McVicker's Theatre. Bartley Campbell organized the company and directed the plays many of which were his own. Among these were Fate, a domestic drama, and Risks, or Insure Your Life, written to give John Dillon a leading comedy part. ...

46Quinn, op. cit., p. 118.

This man who married Mrs. Langrishe's sister had learned well the lessons in acting. The experience John Dillon gained in the mountains of Colorado was but a prelude to his important later career in Chicago.

4. George Pauncefot

The leading man of the company that Dillon worked with in Central City was George Pauncefot. He was the first real star to make an appearance in Colorado. Melvin Schoberlin writes of him:

... His performances in the East during the 1850's had earned for him an enviable place in the nation's spotlight. His appearance was undoubtedly successful -- or at least he must have liked the West -- for he remained in Colorado until July of the year following (1864) and never again returned to the eastern seaboard of the United States. ... ...

... The name Pauncefot was well known on the London stage, where members of his family continued to appear throughout the middle of the nineteenth century. Although we are not certain as to the exact date of his arrival in the United States, we know that he did appear as Captain Absolute in Sheridan's The Rivals at the opening performance at the Boston Theatre, September 11, 1854. And three years later, On January 22, 1857,
he created the character of Ormand Duval in Matilda Herou's premier New York production of Dumas' Camille at Wallack's Theatre. . . . 47

47 Melvin Schoberlin, From Candles to Footlights (Denver: Old West Publishing Co., 1941), p. 112.

The Colorado people were alerted to the impending arrival of the new company well in advance in order that they might greet Pauncefort and the others with large audiences. Mr. Jack Langrishe wrote from Chicago to Editor Collier on the eleventh of June, 1863, what could be expected:

I leave here to-night for home. I am bringing with me the best artistes from New York. George Pauncefort, formerly of the Theatre Royal, Drury Lane, London, and for several years the great attraction at the New Boston Theatre, as also at the Broadway Theatre, New York, M'lle Ada Laurant /sic/, Premier Danseuse from the principal opera houses of Europe, and now from Laura Keene's Theatre, and the greatest favorite that ever played in McVicker's -- and Miss M. Thompson, of Grover's Theatre, Washington. Please announce accordingly, and we will give the good mountain people a taste of our quality as soon as we can come across the plains. 48

48 T-WMR, June 25, 1863.

The wagon train trip across the plains to Denver and thence to Central City took a month. Mr. Pauncefort was praised for his performances time after time from the company's first appearance on July 21. Of his performance in Ingomar, the review stated:

. . . In the acting of Mr. Pauncefort, the audience thought only of Ingomar, and so perfect was his conception of his part, that throughout the play not a single fault was found in any particular. 49

49 T-WMR, July 23, 1863.
Soon Shakespeare was being produced, and Pauncefort took several of the leading roles. Richard III met with this reaction:

Mr. Pauncefort's King Richard on Saturday night, was, without exception, the most successful effort we have ever witnessed in any actor who only presumes to the position of leading actor in a stock company. He is a splendid reader, and a good actor, without rant or assumption. We propose, shortly, that the citizens of this community tender him a complimentary benefit, not a benefit which bestows glory, but one which bestows dollars, that the gentleman may be convinced that we appreciate at its true value, his talent and earnest endeavors to please. . . .

50_T-WMR, Aug. 11, 1863.

More information about his Richard III came when the play was repeated:

Mr. Pauncefort delighted the audience last night in the character of Richard III. He has the happy faculty of betraying the most intense, soul-shaking passion, the very excess of rage and fury, without the disgusting rant and insane distortion of features which distinguishes a large majority of so-called tragedians. . . .

51_DMR, Aug. 28, 1863.

The benefit that the Register suggested was not long in coming. Some 160 Central City residents signed the request, and Mr. Pauncefort answered them engagingly.

Gentlemen, --

In this great comedy of life, the pleasure of pleasing is one of the most desirable attributes that can be associated with human nature, and if I have contributed, by my poor ability, to your evening's enjoyment, during my sojourn in your thriving and beautiful territory, I am both happy and delighted. I beg to thank you most cordially for your kind recognition of my humble merit, and with the co-operation of my manager, Messrs. Langrishe and Dougherty, would name Monday evening, 14th inst., for my Benefit to take place; and
the entertainment on the occasion the new play of the "Duke's Motto," which has been acted in London for the last fourteen months, and also for the last three months at Niblo's Theatre, New York, with the farce of "Founded on Facts."

I am, gentlemen,
Yours, faithfully,
Geo Pauncefort 52

52 DMR, Sept. 12, 1863.

The next year Pauncefort was in Salt Lake City along with Florence Bell of the Langrishe company. The Register informed the public:

We see by the Deseret News of the 7th inst., that Mr. George Pauncefort and Florence Bell are amusing the saints of Great Salt Lake City by theatrical representation in the Assembly Rooms of that city. He is running Brigham's big show shop out there. 53

53 DMR, Sept. 21, 1864.

For comparative purposes, the reaction of the Mormons in Utah is interesting. George Pyper wrote:

With Pauncefort came Mrs. Florence Bell, and these two, with the local stock company, opened an engagement in the Theatre July 20, 1864, presenting for the first time in Salt Lake "The Romance of a Poor Young Man." Pauncefort's success was electrical. His audience was thrilled. His natural virility fascinated his audience and his intense realism gripped the people to the quick. . . .

Perhaps it was unfortunate for Mr. Pauncefort that his alleged mode of living produced an unfavorable impression on the mind of Brigham Young. It is said that the president, after witnessing the first few performances purposely absented himself from the Theatre, thus evidencing his disapproval of the player. Be that as it may, even with this handicap,
Pauncefort grew in popular favor, and his memorable engagement in which he introduced the more modern methods, placed him among the immortals of the Old Playhouse.\footnote{George D. Pyper, The Romance of an Old Playhouse (Salt Lake City: The Seagull Press, 1928), pp. 113-4.}

When Ralph Phelps came to Central, The Register recalled the performances of George Pauncefort. The article sheds a little more light on Pauncefort's personal life, and its retrospective glance at his acting is valuable.

George Pauncefort came here all the way from Boston two or three years ago to teach Coloradans that there was at least one man living who could play John Mildmay in Still Waters Run Deep. The piece was put up, if we mistake not, for his debut. The house was crowded till every timber in the rheumatic old bulk trembled with its burden. Our people were not so sleepy then, and made things jingle when they applauded. They gave their verdict, and it was pronounced "a triumph." It was repeated several times and with similar results.

George was a great actor in his line, but that line was extremely short. Well, when the unfortunate devil took his infamity under one arm, and his wonderful but shabbily treated ghosts under the other, and toddled off to Salt Lake, we lost sight of John Mildmay altogether. On Wednesday evening he "turned up" again like a good fellow, in a new skin, which answers to the name of A. R. Phelps. If Phelps had not spent so many years in cultivating his talent for tragedy, we should have been treated to the finest representation of the cool, deliberate, matter-of-fact, domestic English gentleman ever witnessed here, "George" to the contrary, notwithstanding.\footnote{DMR, June 28, 1867.}

In Pauncefort's activities in the west, the Central City audience was in complete agreement with the people of Denver and Salt Lake City.
as to his excellency as an actor. Apparent in the reviews is the realism in acting that Pauncefote brought to the various communities. The Register did not fail to remember over the years the contributions made by this unusual actor.

5. Charles Walter Couldock

Another star of national importance who performed in the mountains was Charles Walter Couldock. He toured to Central City on three different occasions that bridge the history of the community: 1867, 1871 and 1882. Couldock was born in London in 1815, and came to the United States in 1849 with Cushman after fourteen years of acting in England. His American debut was as Othello, and several Shakespearean roles were included in his repertory. He played Calaynos in the G. R. Dickinson production of the play of that name by George Baker at the Walnut Street Theatre, Philadelphia, where he also starred on many other occasions.\(^{56}\) In 1859

\[^{56}\text{Quinn, op. cit., p. 339.}\]

he appeared for two months at the Varieties, New Orleans, as John Perry-bingle in Dot by Boucicault. His co-players included John E. Owens and Charlotte Thompson.\(^{57}\) He had made himself well known in additional roles

\[^{57}\text{Quinn, op. cit., p. 372.}\]

by the time Langrishe brought him to Colorado for the first time.
His fame had preceded him to Central City and the announcement of his pending arrival was couched in glowing terms. His first performance was reviewed very favorably:

MONTANA THEATRE was crowded at an early hour last evening to welcome the return of Mr. Langrishe's troupe. In the parquet were a large number of ladies, and long before the orchestra struck up, every seat was occupied. The play was the Chimney Corner, in which Mr. Couldock appeared in his great role of Peter Probyty. It was a most masterful delineation, in which the humor and the pathos of the character was finely exhibited. At the close of the play Mr. Couldock was called out, and amid wild applause thanked the audience for his reception. . . .

58 DMR, Apr. 9, 1867.

One of Couldock's best known roles in the east had been Louis XI. The Register reported:

... In representing the wonderful sagacity, dissimulation, cruelty and moral cowardice of the crafty old French king, Mr. Couldock almost surpassed himself. . . .

59 DMR, Apr. 11, 1867.

The dramatic experience of the reviewer is brought to life in the critique of Couldock's Hamlet:

HAMLET -- Mr. Couldock appeared last evening in the greatest of Shakespeare's characters, Hamlet. Perhaps there is no character in the whole range of the drama which is so difficult to present, and the success which Mr. Couldock achieved last evening is in the highest degree honorable to his distinguished abilities. Although not equal to Edwin Booth, his Hamlet is certainly superior to that of Edwin Forrest. . . .

60 DMR, Apr. 13, 1867.
Special tribute was given to Couldock in a later issue of the paper:

Mr. Couldock. Mr. Langrishe is certainly deserving of the thanks of all lovers of drama for presenting so perfect an artist to our public as Mr. C. W. Couldock. Mr. Couldock has long enjoyed a reputation as one of the masters of his art. Contemporary with the elder Booth and with Edwin Forrest, he has in his special line of characters achieved a pre-eminence inferior to neither. We are glad to note that Mr. Couldock's representations have been received by our public in a manner which their eminent merit has demanded. No such artistic performances have ever been seen in Colorado as Peter Proby, Louis XI, Caleb Plummer, Luke Fielding, or Milky White, and in these characters it must be acknowledged that Mr. Couldock is not and cannot be surpassed by any actor on the American stage. In them he stands alone as does Edwin Booth in Hamlet, or Forrest in King Lear. . . .61

61DMR, Apr. 18, 1867.

Not everything that Mr. Couldock performed was praised. Indeed, his repeat performance as Richard III for his benefit was not satisfactory. Possibly Faunefort's success colored the reviewer's remarks. At any rate, more was desired of Couldock.

Mr. Couldock recites the part superbly, but he does not act it well. There appears to be a want of force, and vigor of style, which, in our opinion should characterize the man who would personate the iron-hearted Richard.62

62DMR, May 4, 1867.

As a whole, however, the Couldock season was meritorious and the reviews were highly complimentary. At the close of the run, a lengthy
summary of the performances was printed in the newspaper. The section dealing with Couldock reveals his ability in the face of trying circumstances:

The engagement of Mr. C. W. Couldock has been favored with signal triumph, such we confidently say, as has never before been accorded to any other actor who has visited Colorado. His name has been heralded through the press and by bill stickers as the "greatest living actor," an assertion which in New York, Boston or Philadelphia, might find able and emphatic opposition, is never-the-less received in Colorado as a first tribute to his great histrionic ability. Be this as it may, all the sublime specialties which have given him fame and immortality, driven critics to distraction by the perfection of their representations, and set all the world in amazement, have been presented here with all the success which limited facilities would permit. It is true that a more elegant building, a larger stage, better and more numerous lights, abundance of artistic scenery, furniture complete and costly would have added immensely to these performances, but the great wonder is how the deuce they have been made so charming in such a place as Montana Theatre, and with such surroundings as the company were compelled to use. The prime secret of Mr. Couldock's success in acting lies in his facial representation and faultless conception of his characters.

...63

63 DMR, May 7, 1867.

The power of a great actor to transcend technical production limitations is well known in theatre history. Couldock had this power, and his first season in Central, so highly successful, was a tribute to his acting ability.

The people of Denver felt much the same about the engagement of the famous star. The News complimented Manager Langrishe highly:

Mr. Langrishe is entitled to great credit and good support for his constant enterprise in furnishing to Denver audiences the leading theatrical attractions of the day. But few companies
average better than his has done for the past two or three years, and in but few theatres, except in the leading ones of the great cities, have more prominent theatrical stars appeared.64

Some four years later Mr. Couldock returned to Central City, this time under the sponsorship of George Waldron. During the season, Eliza, Couldock's daughter, also performed in many of the presentations. A review of Dora discussed the pair:

... She is indeed a pleasing actress, equally good in piquant or in pathetic parts, and capable of great power in the portrayal of the intensity of passion. Mr. Couldock as "Farmer Allen" was the ideal of a bluff, hearty English farmer, well-to-do in the world, and kindly disposed, provided he is not crossed in his purposes, but terribly passionate and vindictive when his wishes meet with opposition. The scene in the last act where the paternal feeling triumphs over the stubborn will and the reconciliation takes place, was particularly fine and touching.65

After the close of the run, Couldock and his daughter remained in the community for a short stay. "Parlor entertainments" were gaining popularity at the time, and they presented some. The announcement describes the nature of these presentations:

At the solicitation of a large number of the ladies and gentlemen at Central, Nevada, and Black Hawk, Mr. Couldock and daughter have consented to give a choice parlor entertainment in the Congregational Church, on Thursday night. An evening with the poets and dramatists of England and America as illustrated by these accomplished artists, cannot fail to be exceedingly interesting. There will be no lecture, but we understand
that reminiscences and imitations of distinguished actors will be interspersed with recitations of the gems of English literature. Those who have ever seen the representations of Mr. and Miss Couldock, will need no assurance that while there will be nothing coarse in the entertainment, it will not be slow and prosy.66

66_DCCR, Feb. 22, 1871.

One of the last great roles portrayed by Mr. Couldock was that of Dunstan Kirke in Steele MacKaye's well known play, Hazel Kirke. When the Nellie Boyd Combination troupe presented the play in Central, the review noted:

... While we cannot but tender our congratulations to Mr. Wilcox for an admirable rendition of "Dunstan Kirke," we must confess we recognized Couldock in the role, which of itself is sufficient praise.67

67_DR-C, Sept. 5, 1881.

Possibly the reviewer knew that Couldock was playing the part in the New York City production of the play. Quinn considers Hazel Kirke to be important because it helped in the general movement toward realism in which MacKaye was interested. Of the play and its success, Quinn writes:

... What distinguishes Hazel Kirke from its dramatic ancestors is the quiet natural dialogue, and the absence of the usual stage villain. There is a fine climax, too, when Dunstan Kirke, blind, hears his daughter's voice calling for help and cannot save her. Hazel Kirke proved to be one of the most popular plays of its time. It had a consecutive run of about two years at the Madison Square Theatre, continuing on the stage for over thirty years and being produced in England, Australia, Japan and Hawaii.68

68_Quinn, op. cit., p. 126.
The last appearance of Mr. Coulloch in Central City is significant for three reasons. First, the presence of Coulloch was a signal for some reminiscences of past glories of Central City. Secondly, the performance by an outstanding company of national repute showed that the Opera House was attracting splendid troupes. Finally, Coulloch's last appearance in the mountain community provided an opportunity to compare the success in Central of a travelling troupe presenting a play that was its specialty with the success it met in New York City as reported by Quinn. His remarks were affirmed unabashedly, if perhaps with over-used superlatives:

The opera house was crowded at the Hazel Kirke matinee this afternoon. It is the best play and the best company that has ever visited Central. 69


The Register-Call capitalized on the opportunity provided by the return of Mr. Coulloch for a lengthy interview. The resultant article was a long reminiscence about the experiences of the actor, by then some 67 years old. He told of his travels around the country and of the change in theatre operation from the old custom of resident stock companies to the present method of touring companies. Subsequently the interview got around to Central City:

... I started to say that some of your people are like those out on the Pacific Coast. We are now on our way back from there. Well, we had audiences out there that would laugh from the beginning to the ending of the play, and in Hazel Kirke there are only two characters of the funny kind, and those are Puccius Green and Dolly Dutton. Some people think that they must laugh at everything, and it often proves very
embarassing to those engaged in the play. Then some fellow up in the gallery, who was probably bred in a pig-sty and brought up with the swine, was continually talking out loud, much to the annoyance of those below. He is not so much to blame as the management of the Opera House. When we rent an opera house, we expect order to be maintained in it while we give the performance, and this is the first opera house we have ever been in where they did not have a watchman, or 'bouncer,' as we call them in dramatic parlance, to rule the hoodlum element. Such a man is always included in the opera house rent.

Well, let us not talk about that, Mr. Couldock. Tell us what you think about the little opera house, and would it not be a shame for Central to give it up?

Your opera house is much above the average in the smaller places, and I should think that it would be best for your people to keep it, although, as you know, I do not know much about the matter. A place without an opera house these days is no place at all. As to its acoustic properties, I can find no fault. It is very poorly lighted, however, and for this there is no excuse. Enough lamps can be put in there to make it as brilliant as desired.

You have played, however, in houses more poorly lighted than this?

Yes, I was here sixteen years ago, and would have considered such light as we had to-night a blessing. I had a hard time of it then.

Was that the only time you were ever in Central?

No, I was here eleven years ago, and gave, I think, a couple of entertainments.

What were you playing then?

Willow Copse and Chimney Corner. Those plays were very popular with the people in those days.

That bar'1 of apple sass.

You have seen me play it. I took a good deal of interest in the Willow Copse in those days.

When will you come again?
My dear fellow, I cannot say that we will ever meet again. We are working back to New England now, and we are booked for a year at least yet. After leaving the east we go down south.

70

DR-C, Oct. 9, 1882.

Mr. Couldock's remarks reveal factors about theatre that have been touched upon before in this study. The audience behavior was not in accordance with that in metropolitan centers to which he had been accustomed. The lighting of the Opera House, always a problem because of the budget, was a source of irritation to him, but not so aggravating as that in the old Montana. A comment on the popularity of certain plays is also provided.

All in all, Central City confirmed the beliefs expressed elsewhere about both C. W. Couldock and the Madison Square Company in Hazel Kirke. The people of the community would second strongly the opinions of Couldock that are to be found in his biography in a photograph portfolio compiled by Marie Burroughs, famous actress of the period. It comprises a conclusion to the comparisons of critical opinion about Charles Walter Couldock:

... He ... is everywhere recognized as a finished exponent of dramatic art in its highest development, enjoying also a well deserved personal popularity.71

71The Marie Burroughs Art Portfolio of Stage Celebrities (Chicago: A. N. Marquis Co., 1884), n.p.
F. Stars Identified with Particular Plays

Another star who appeared in a play seemingly designed for his own abilities was Denman Thompson. Quinn says that the play, The Old Homestead (and its antecedent, Joshua Whitcomb), shares the credit of inspiring the vogue of rural plays in the last decades of the nineteenth century. He also gives some history of the play and of Denman Thompson:

In the early seventies, Thompson, who was a variety actor in cheap playhouses like the Columbia Opera House in New York, or The Old Club Theatre in Philadelphia, known as "wine rooms" or "free and easy," was acting in a one-act skit, The Female Bathers. It was a lineal descendant of A Glance at New York (1848), for it introduced a Yankee farmer to the seamy side of New York life. Various stories are told about the inception of Joshua Whitcomb, but the best authenticated seems to be that J. M. Hill, of Chicago, was so impressed by Thompson's acting that he persuaded him to write the character of a farmer, Joshua Whitcomb, based on a real person, Joshua Holbrook of Swansea, New Hampshire, which became the center of a more dignified if a more sentimental drama. Joshua Whitcomb was apparently acted first in New York at the National Theatre on April 3, 1876, and continued in Thompson's hands to be a highly popular vehicle for ten years. In 1886 Joshua Whitcomb had become The Old Homestead, with an augmented cast. . . . But its significance belongs to the theatre rather than to the drama. Thompson's acting made the play, and his interpretation was so natural that it is reported that one of his New England audiences demanded the return of their money, since he gave them nothing but what they could see any day.\footnote{Quinn, op. cit., pp. 128-9.}

Thompson came to Central City on three different occasions, 1878, 1879, and 1885, with Joshua Whitcomb. His first appearance confirms the judgment of the period which was reported by Quinn. The Register-Call's review included this:

... To criticize Mr. Thompson in it would be a useless task -- he is the very personification of the character itself.
To see him on the street after enjoying his performance, one involuntarily looks for his "load of pumpkins." The audience last night were moved to tears and laughter alternatively, which is probably the best evidence that all present enjoyed it.73

73 DR-G, June 20, 1878.

Another play closely identified with a star was Rip Van Winkle. Although Central City longed to see the play with Joe Jefferson, direct evidence that he was ever there remains to be found. Three other actors did personate Rip, however. They were Charles Wilson, McKee Rankin and J. B. Ashton. On January 17, 1871, the Register opined that Mr. Wilson "proved himself an actor and comedian of more than ordinary merit" in the play.

McKee Rankin appeared in the play later that year. He came to Central under Langrishe's auspices. His talented and equally popular wife, Kitty Balnchard, was also in the play. The review of Rip Van Winkle stated:

The part of Rip Van Winkle was well-rendered by Mr. Rankin, showing he was fully entitled to the praise awarded him by the Chicago and other metropolitan papers. ... Miss Blanchard was pretty well up in her part also, and the same might be said of some others, but more characters and better appointments were needed to give it its highest excellence.74

74 DCCR, Apr. 15, 1871.

The third production of the play merits special attention. J. B. Ashton was not a well-known stage figure, especially when compared with the prominence of McKee Rankin. The significance of the criticism lies
in the comparison with Joseph Jefferson's rendition of the play which
Editor Frank Hall had seen on his recent trip to the east. Furthermore,
the review contains some acidity in its remarks about another actor's
ability:

... We have had the pleasure to witness the wonderful repre-
sentation of "Rip Van Winkle" by Mr. Joseph Jefferson, at Booth's
beautiful theatre in New York, under the most favorable circum-
cstances, with scenery and properties arranged expressly for it,
and it is by no means strange therefore, that we should have
shrunk from seeing it here, knowing there was not a shred of
canvas to render the imitation even tolerable. Dropping in at
the rising of the curtain on the second act, we watched Mr.
Ashton closely, contrasting little points here and there with
those of the great original, and finding the counterfeit an
interesting one, soon gave ourself up to the enjoyment of it.
The renunciation of his home, wife and child; the journey into
the mountains, his interview with Hendrick Hudson's men; the
long sleep, and the awakening; his return to the village and
the inquiries he made there, together with the denouement which
restores to him his wife and child, were most exquisitely ren-
dered and we are glad to confess our surprise, disappointment
and gratification at the very handsome manner in which Mr.
Ashton acquitted himself. With proper scenic effects, and
intelligent support, our "Rip van Winkle" could be made almost
as interesting as Jefferson's. Mr. Dudley was particularly
brilliant, repeating his lines word for word with rare skill,
direct from the prompter, who spoke loud enough for all in
the front to hear distinctly. When one gets accustomed to
this sort of thing, it is a very charming way to spend an
evening. We should like to see the play put up again before
the season closes, and an effort made to make it as near the
original as possible. ... 75

75 DCCR, July 11, 1872.

Hall's desire for the original Rip Van Winkle was wishful think-
ing. The editors watched the movement of Jefferson's company with care,
hoping Central might be included in the itinerary. The Register-Call
for July 15, 1878, noted that Joseph Jefferson was playing in Denver,
but this was probably the closest he came to Central.
A rising young star who commissioned plays that capitalized upon
the talents of his wife and himself appeared on two different occasions
in Central City. Nat C. Goodwin and Eliza Weathersby delighted the
audience in Cruets, Hobbies and Member for Slocum. Of the first play
Goodwin wrote:

... We [Goodwin, Eliza Weathersby and George Murray] collab-
oration and brought out a little play called "Cruets" into which
we injected all the little stunts in which we excelled (and all
the others we could crib!). Thus we started out on our first
starring tour, her name heading the company.\textsuperscript{76}

\textsuperscript{76}Nat C. Goodwin, \textit{Nat Goodwin's Book} (Boston: The Gorham Press,
1914), p. 84.

Hobbies, the play that Goodwin "won at faro" by parlaying one
hundred dollars into eleven hundred and fifty in order to pay playwright
W. S. Florence's C. O. D. bill of a thousand dollars, was thought by the
actor and his company to be a poor thing. However, its reception across
the country was enthusiastic:

... It was a whirlwind of laughter from beginning to end.
We were all dumbfounded and could not understand why the play
was received with such manifestations of delight. Everything
was encored time and again and the rafters shook with applause
and laughter. The Saturday morning papers were most enthusiastic
and in a few days I was besieged with offers from all over the
country.

We performed this play successfully for four years, Eliza
and I dividing a small fortune. ...\textsuperscript{77}

The Register-Call shared Goodwin's enthusiasm. As a matter of fact, the newspaper was not prepared for the performance given, having expected the Weathersby Frolicues to conform more to the conventional burlesque troupe pattern. The review noted:

... "Hobbies" is extremely funny, and the man or woman who could not or would not laugh at the fine points, ridiculous allusions and ludicrous positions of the play must be a cynic indeed. It was particularly free from anything like that broad indelicacy which the general public have been brought to associate with entertainments of this kind. This was not the least pleasing feature of the entertainment. The entire play is replete with witticism and bons mots so irresistibly funny that it were an impossibility not to feel pleased.

Nat Goodwin is a host in himself and kept his audience in the best of humor. Miss Eliza is far superior to any artist in her line that has visited Central. ... 78

78 DR-C, Dec. 17, 1878.

A few years later, the newspaper expressed much the same sentiments about the play:

... The house is one continual roar of laughter from the beginning to the end of the play. Mr. Goodwin's "professor" is a delightful theatrical gem in itself. The play seems to have been written for the man, and the man adapted peculiarly to the play. He is to "Hobbies" what Couldock is to "Hazel Kirke." 79


During the troupe's 1882 run the similarity in construction of Cruets and Hobbies with The Member for Slocum was the subject of notice
in Central City. Due recognition of Goodwin's admitted cribbing was
given in the review of *The Member for Slocum*:

... One recognizes parts and parcels of many old comedies
and farces. Some from "Little Rebel," some from "My Neighbor's
Wife," some from "Hole in the Wall," "The Married Rake," and
some from other well known plays. Yet much of it is entirely
original and this probably comprises the most laughable por-
tion of it. ... 80

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The similarity between Nat Goodwin's opinions of the plays and
the criticism given to them by the Central City paper is remarkable. The
concurrence with other papers throughout the country as mentioned by Mr.
Goodwin shows the ability and sense of discrimination that was possessed
by the reviewer for the *Register-Call*.

Essentially, the reaction of Central City's play reviewers to
stars identified with specific plays was the same as that existing in
other parts of the nation. Denman Thompson's three appearances confirmed
the judgment of the period made by Quinn. Nat Goodwin's plays were
received with critical appraisal remarkably similar to that found in
newspaper evaluations throughout the United States and also in Goodwin's
own reactions to the merit of the plays.

G. **Performers Involved in Critical Controversies**

1. Florence Bell

The close agreement between playgoer opinion in Central City and
elsewhere that occurred in the case of Nat Goodwin and many of the other
performers was not always evident. In the early days of the mining com-
munity, the reaction of the playgoers to Florence Bell was much more
kindly than that exhibited in Denver.

One of the first reviews of Mrs. Bell's acting was highly compli-
mentary. Of her acting in Romeo and Juliet, the reviewer stated:

... Mrs. Bell, as the old nurse, astonished us by her versatil-
ity. We could hardly recognize the gay and fascina-
ting soubrette in the old and faithful nurse of Juliet, so
well was the part acted... 81

81 T-WMR, Sept. 29, 1862.

During the next year Florence Bell also received good notices.
A review of Macbeth reveals the attitude of a Central City playgoer:

... The charming Florence Bell has been sadly neglected
in our notices of late and we hasten to make the proper amende
[sic]. In the "Sea of Ice," as an aged lady, she attracted
our favorable notice. Her singing in the choruses of "Macbeth,"
as one of the Witches, her Ophelia, in Hamlet, and the various
humorous characters she so admirably sustains in the farces,
mark her as possessing an astonishingly versatile genius. What
she does, she does well, and in her own particular line remark-
ably well. She is a favorite, and well deserves to be so... 82

82 DMR, Aug. 20, 1863.

The furor arose regarding her characterization in The Iron Mask.
She and George Fauncefort were teamed together more and more during the
1863 season, and soon were to strike out for Salt Lake together. He was
generally praised, and the Central paper continued to applaud Mrs. Bell's
contributions:

... To Florence Bell is due a very large share of praise
for the success of the piece. She played Marie in a masterly
manner, from the young beauty, courted by kings, down to the
date of Gaston's [played by Pauncefort] murder in the Bastile
where she appears to him in the garb of a Sister of Charity,
lowered by sorrow and age, to comfort her lover in the hour
of death. . . . 83

83 DMR, Sept. 1, 1863.

In Denver the playgoer reaction was different. The criticism of
the play in the Denver Commonwealth caused a Central supporter of Mrs.
Bell to write to the Register. His letter to the editor, printed in the
editorial column, explains the Central City reaction to some degree:

Central City, October, 1863, Tuesday
Editor Miner's Register, -- Sir. -- I perceive in the Denver
"Commonwealth" of the 16th inst., some comments on the "Iron
Mask" at the Denver Theatre.

It is not a very long time, not enough to make it fade from
the memory, since the same piece and with the same cast was
played in this city, and I am sure that all here will bear me
out, when I affirm, that were the majority of the assertions
of the writer reversed he would have been much nearer the truth.

I know something of the source from where the flattery and
those wholesale condemnations spring, and am perfectly aware
who pulls the string that makes the puppet dance. But the
writer before rashly rushing into print should have become
master of his subject and not laid his criticism open to
critique. He is another example, if one were wanting, to
prove the truth of the adage "Those that live in glass houses
should never throw stones."

A person who attempts to write theatrical critique should
enjoy that important quality of language, perspicuity, not
merely that the reader may understand but that he cannot fail
to understand, therefore to write with perspicuity the primary
requisite is to possess clear ideas.

. . . In speaking of Mrs. Bell he drops all his hyperbole
and assumes the dogmatical, but is as obscure in his meaning
as heretofore. He says "the part in itself, in places slightly
deficient yet Mrs. Bell failed to do it justice." Does he mean
to say she failed to do justice to the deficiency of the part?
He then gives a specimen of his fitness, or rather unfitness, for a theatrical critic. He says "Mrs. Bell is a pretty actress in her line, that of chambermaids but she evidently can't play sentiment, positively can't and that's all there is about it." Yet her witless Ophelia in Hamlet was superb. "Nice and well done." From the sublime to the ridiculous. What in his critical wisdom, does he suppose the character of Ophelia to be if not essentially sentiment? Does he suppose it is a chambermaid? Yet he says she played it superbly, therefore she cannot act Marie in the "Iron Mask" because it is sentiment. This precious effusion concludes with what he no doubt considers a grand flourish, not, however, very complimentary. "The whole company had a better conception of the almost worship paid to the old French Kings than we should think possible with Americans." Louis XIV it is true died a very aged man, but he was a modern and not one of the old French Kings. The whole is a bundle of judgment rashly formed and most clumsily announced. It affords an admirable instance of the discursiveness and artificial elaboration fostered and suggested by outside acquaintance. UBIQUITOUS. 84

84 DMR, Oct. 27, 1863.

"Ubiquitous" was not the only one on Mrs. Bell's side in the critical warfare, as the Register itself was one of her many supporters.

The Register stated:

Our memory was jogged yesterday, on a subject which we had promised to give some attention, by the advent of a communication which will be found in another column, signed "Ubiquitous." The article was handed to us by a theatre-going citizen, who had frequently importuned us to answer a groundless attack (in the Commonwealth) upon the professional ability of Mrs. Florence Bell. Our readers will find a very concise and argumentative answer, by our correspondent, to the very sapient theatrical Dogberry of the "Commonwealth," which, we will answer for it speaks the sentiments of nine-tenths of the citizens of the Mountains and of Denver. A word in regard to the fair Florence and her professional ability. She came to this country from New York, where she had been but a short time since leaving her home in England. Her engagements in New York were marked by the most distinguished success. The New York press awarded her enthusiastic and unqualified praise, and one of the best notices we have ever seen bestowed upon an unassuming stock actress was copied from a leading paper into
several eastern papers, upon her rendition of the character of Desdemona. Yet, according to the judgment of the accomplished and disinterested Colorado critic, poor Florence "evidently can't play sentiment." Our opinion is just this: Florence should abjure comedy and chambermaids altogether, and play nothing but sentiment. Her Marguerite in the "Poor Young Man," her Marie in the "Iron Mask," are not forgotten here, and we should feel like consoling Florence on behalf of her legion of mountain friends for the cruel rebuff she received by the article in question, did we believe that the author's disciples numbered as many as did those of Christ after Peter had denied him. "Comparisons are odious." -- We have ever contended that the Langrishe and Dougherty troupe were the best by far, that ever visited this country, and we still adhere to the opinion.85

85Ibid.

The strong defense of Florence Bell's acting ability by her Central City enthusiasts marked an end of the argument. She and Pauncefort went on to Salt Lake City where they were the stars from July, 1864, to January, 1865, playing twice a week.86 The refusal of Brigham Young to recognize the couple has been mentioned in the appraisal of Pauncefort. The Central City newspaper was seemingly also aware of the relationship between the pair. The last mention of Mrs. Bell came a year and a half after the critical controversy:

Florence Bell has become thoroughly married to an Idaho miner of fortune, and now leaves the stage for the green shores of Albion, where she can spend his fortune in satisfactory style. We don't like to be severe, but judging from her action as it appears to the world, we should say that the western stage has suffered a far greater bereavement than the society in her departure.87

86Leavitt, op. cit., p. 408.

87DMR, Mar. 4, 1865.
2. Nate C. Forrester

Another controversial figure was Nate C. Forrester. He and Mrs. Forrester had come to Colorado with John Langrishe in the middle seventies. Mr. Forrester and his wife had met with success in the east, and the opportunities afforded by the western part of the United States were such that they could not overlook them. The couple were performers of some skill, and Mr. Forrester had had considerable management experience. O'Dell records N. C. Forrester as playing the role of St. Clair in Uncle Tom's Cabin at the Winter Garden in New York City in February of 1862. Further notice was also given to the couple:

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88 O'Dell, op. cit., VII, p. 392.

I am interested in the performances in March (1864) of Uncle Tom's Cabin given by N. C. Forrester at Washington Hall, with (according to the Brooklyn Eagle) Porter as Uncle Tom, Kittie Fytte as Topsy and Mrs. Forrester as Miss Ophelia. Forrester in the '60's, as I know from talking with playgoers of that time, carried joy to rural towns with a company that presented metropolitan successes, quite to the satisfaction of country audiences. 89

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Evidently the Forresters found in Colorado the type of theatre that they could operate most effectively. The Rocky Mountain News of January 21, 1877, records the success that Langrishe and Forrester enjoyed during the season that had begun the year before. The couple was also successful at Central, although the first reactions of the
towntspeople were qualified. The Register thought that Langrishe's production of *London Assurance* "passed off very pleasantly," and continued with an analysis of the Forresters' acting ability and experience:

... The first scene of Mrs. Forrester's "Lady Gay Spanker," could scarcely have been excelled. After that it was just a trifle too tame. This lady has a fine presence on the stage. Tall, stately, and graceful, with charming face and manners, she is well calculated to excite deep admiration, and has won many friends here. Mr. Forrester is unquestionably one of the finest appearing gentlemen in the profession. As a stage manager, and proprietor, he is said to have achieved high renown among the great cities of the country. But he is not always a good actor. A perfectly fair critic would pronounce him faultless in personal appearance, with excellent voice, but neglected elocution. He dressed the part of "Dazzle" to perfection, but in some scenes he was excessively boisterous. ...

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80 DCCR, Aug. 22, 1876.

Langrishe departed for the gold camps in the Dakotas and Montana. Forrester, possibly seeing the opportunity to develop a theatre business similar to that he had operated in the east, organized a company for Colorado. The Register related his intentions:

... It is his idea to establish a general circuit, embracing the principal towns, and bring out all the leading attractions. He is now in correspondence with Edwin Booth, who is playing an engagement at San Francisco in the hope of securing him for two or three nights. ...

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81 DCCR, Aug. 22, 1876.

Mr. Forrester did manage to bring Booth to Denver, although the famous actor did not appear in Central City. The first performances of the Forrester troupe were greeted handsomely:

That the people of Gilpin County, comprising three united yet distinct corporations, are ready even in hard times to
show their appreciation of true artistic merit, is attested by the almost unparalleled success achieved by the superb theatrical combination now playing here under the management of Mr. N. C. Forrester. From the opening night ten days ago, to the present time, it has been a series of ovations to the superior talent and management of the company. . . .

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92 Central City Weekly Register, Feb. 3, 1877.

Disagreement, not with Forrester, but with the Denver papers, arose in the following year. The Register's report about Pink Dominoes shows the difference in critical opinion that existed:

As might be expected, the announcement that "Pink Dominoes" would hold the boards on Saturday night, was sufficient to crowd the hall, which it effectually did. Just as the papers at the capital advertised the "Shaughraun" so also did they, "Pink Dominoes," and the eager anxiety of our citizens to witness the former, was only surpassed by their determination to be present at the latter, which came to us heralded as one of those "naughty but nice" representations, which it were treason to miss. Well, "Pink Dominoes" is nice, a very little naughty, but on the whole not to such an extent as would prevent even the most straight-laced among us, from viewing it with pleasure.

To be sure, it is Frenchy, extremely Frenchy, and suggestive to a certain degree. Well, so is "Camille," so is "East Lynne," so is "Fazio," so is the "Stranger," yet who ever found fault with "Fazio," because it had its "Aldeabella," or the "Stranger," on account of "Mrs. Haller." Still, we doubt not, but there are those who would be melted to tears in the last act of "Camille," whose prudery or rather hypocrisy, would make them blush at "Pink Dominoes." . . .

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93 DCCR, Feb. 4, 1878.

The Denver Times was quick to reply, and the editor of the Register took note of it:

The Forrester's gave "Pink Dominoes" in Central on Saturday night, and the house was crowded, perhaps owing to the fact that one or two Denver papers have condemned the play on
account of its immorality. This fact induced the editor \textit{sic}\ of the Register to attend, who in a tome of disappointment states "on the honor of a gentleman, and a married man" that it is nothing of the kind. -- Denver Times.

Yes, Bro. Woodbury, you are correct. More than one married man in Central went away disappointed from the Belvidere because "Pink Dominoes" was a good place to take their wives, but were left home.\footnote{DCCR, Feb. 8, 1878.}

In the following year, more serious disagreements and criticisms were voiced. This time Manager Forrester was the object of attack. A letter from Denver to the Register-Call bore the first witness of what was to come:

\begin{quote}
... Denver is overrun with amusement, if we take all classes into consideration. Lawrence Barrett, the eminent tragedian, has been playing to full houses for the past week. As usual with stars and combinations from the east, he has had trouble with Manager Forrester, or rather Manager Forrester's satellites; for Manager Forrester is in the mountains. Just so long as eastern combinations and stars are treated in this shameful manner, just so long will artists of merit avoid Colorado. In theatrical circles in the east, the Rocky Mountain circuit has a very bad reputation, and those who know it avoid it, thanks to Mr. Forrester, and the set of asses he has around him. Mr. Barrett will visit Central during the week.

\textit{\textbackslash Signed} Ringold.\footnote{DR-C, July 21, 1879.}
\end{quote}

Mr. Forrester was also the object of attack when Lawrence Barrett made his appearance in the mountain town:

\begin{quote}
Notwithstanding the fact that the management of Mr. Barrett saw fit to put the price of admission to $1.50, a price never before charged in the history of theatricals in Central, the
opera house last evening was comfortably filled to see the renowned tragedian. The audience, under the circumstances was a high compliment to the artist, and a good proof of the celebrated taste of our people. . . .

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96 DR-C, July 25, 1879.

The article praised the acting ability of Mr. Barrett and the other members of the troupe who appeared in a drama written by W. H. Howells billed as "A New Play." The real reason for the complaints against Forrester was revealed the next day:

The Register-Call regrets the necessity of having [sic] to call the attention of Mr. Forrester to a little matter of indebtedness, now with standing well nigh a year. The uniform kindness and courtesy with which the Register-Call has ever treated him, led its proprietors to look for other treatment at the hands of a man who never received anything but courtesy from this paper. Neither Mr. Forrester nor any entertainment under his management need look for any courtesy from this office until he has settled up his indebtedness and explained away his very uncourteous conduct in his dealings with us.

Laird and Marlow.

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97 DR-C, July 26, 1879.

The final blast came a month later. Although the Central newspaper found little to censure artistically throughout the Forrester seasons, the editors' wrath is felt when the business management is considered. The failure to pay the advertising bills brought great enmity between Colorado's current leading theatre operator and the Register-Call.
There will be no stock company at the opera house next season. The manager finds that the mountain towns will not tender the patronage necessary to support it.

The above piece of information, which is anything but complimentary to the mountain towns, we clip from the theatrical notes of yesterday's Denver News, and was doubtless supplied by Mr. Forrester himself. Now for the information of that gentleman, we would state, that not a single combination of any merit, has come to Central this season, playing under its own proper management, but drew large and paying houses. The very moment it is known in this section that an entertainment is under Mr. Forrester's management, that moment the entertainment is killed. The Haverly Minstrels played here to $800; so with other combinations that broke loose from the Denver management. Every stellar attraction that Mr. Forrester has brought to the state has been killed, either by Mr. Forrester's bad management or the miserable support he has furnished. This caused Mr. John T. Raymond to leave the state in disgust; it killed Mrs. D. P. Bowers. Because the mountain towns do not see fit to accept as first class artists, and patronize as such, every mob of ham fatters and cheap beef eaters, that Mr. Forrester sees fit to foist upon them as actors, the mountain towns will not guarantee his keeping a stock company. For this act of kindness the people of the capital should thank the mountain towns. Because the management of the Central opera house does not see fit to let Mr. Forrester have the opera house for nothing, or accept of his checks in payment, which are invariably dishonored, as has heretofore happened, the mountain towns will not guarantee Mr. Forrester keeping a stock company. The people of the mountain towns thank God Mr. Forrester will not keep a stock company. Mr. Forrester forgets that it was a newspaper published in Central, a mountain town, that trusted him for his printing, and to a great extent gave him his first start a little over three years ago. That newspaper is the Register. Mr. Forrester when presented with a bill for legitimate printing, charges the Register-Call, for courtesies extended, while he allows his agents to pay their whisky bills with free passes. Mr. Forrester takes all the money received for reserved seats at the Pharmacy, and gives Mr. Best his check for rents and commissions. That check remains dishonored to this day. The proprietors of the Register-Call really sympathize with the mountain towns in being deprived of Mr. Forrester's magnificent stock company.98

98 DR-C, Aug. 25, 1879.
And so the Register, ever faithful to the establishment and support of a strong theatre tradition in the mountains, vented its rage on a leading manager -- one who failed to meet his obligations in Central City. The Denver playgoers and papers could continue to patronize Forrester's Guard Hall, but the necessity of the mountain towns, now including Leadville, being reckoned in a theatre circuit for financial success, was one of the factors that gave rise to the Tabor management in Colorado.

H. Other Differences in Critical Opinion

The Central playgoers believed that Pink Dominoes had been misjudged in Denver. The mismanagement of Forrester in Central when compared with the capital city was another point of disagreement between the two places. About the same time, the performances of a burlesque troupe were greeted differently. The Register said of the Selwyn Minstrels:

Selwyn's Female Minstrels gave their first performance last evening before a Central audience at the Opera House. A fair audience greeted them; the adverse criticism of the Denver press to the contrary, notwithstanding. The attendants were happily disappointed at finding the troupe had been misrepresented. This evening they appear again, with an entire change of programme. Nothing in the programme last evening as introduced was exceptional.99


Critical differences with Denver were apparent from time to time. As Leadville grew in population and prestige, its critical opinion drew attention. Central's historic role as mining capital had been taken by Leadville, but the role as a mountain cultural center could not be so
easily wrested. A typical comparison of taste came with the appearance of the Harrisons:

This company appeared at our Opera House last evening to a fair audience. From the complimentary press notices of them and owing to the fact that they appeared at the Tabor Opera House for an entire week, and three nights at Leadville, our people expected to see a first class performance as has ever appeared in our opera house. Many /sic/ ladies and gentlemen going out at different times during the evening thoroughly disgusted with the company, and themselves, for being found listening to such a one horse combination. The Boulder and Fort Collins papers, in both of which towns this company shortly appears, would do well to warn their readers of the troupe, and advise them to stay at home.100

100 DR-C, May 8, 1883.

I. Summary of Chapter

The reactions of the Central City people and press to the plays and performers were similar, in general, to reactions expressed in other parts of the United States. The eastern reviews tended to be more sophisticated, although possibly not so forthright as the critical opinions of the western mining town. The political overtones of Uncle Tom's Cabin were important in New York City. Central City responded to the sensational aspects and the acting styles used in the many performances of the play presented in the mountains.

The plays of Dion Boucicault, a popular playwright of the period, were the most frequently produced in Central City. Central's reaction to The Octoroon followed the pattern set by Uncle Tom's Cabin, and was essentially similar to playgoer thought elsewhere.
The production of *Rosedale* was important because it demonstrated the critical acumen of the editors of the *Register*, and showed that even well known actors like Mr. C. W. Coullock were censured from time to time. *Under the Gaslight* attracted much attention in Denver and Central City because of Colorado's intense desire to obtain a transcontinental railroad. As with the other plays discussed, Central playgoer reaction tended to emphasize the acting more than did the reviews of the Denver or eastern newspapers.

William James's estimate of the value of *The Two Orphans* was lower on the scale than that of the Central City reviewer, although both agreed as to Kate Claxton's acting ability. Frontier drama, as typified by *Davy Crockett*, points a remarkable parallel in the reaction reported by Quinn and that reviewed by the *Register*.

Among individual performers, the greatest favorite in Central City was the beloved John E. Langrishe, comedian and manager. He and his wife were also favorites in Denver, Chicago and along the mineral frontier. John Dillon, related to the Langrishers by marriage, learned to act in the mountains and reached considerable success in the east.

Central City, Denver and Salt Lake City playgoers were singularly impressed by George Pauncefort's performing ability, although his private life was an object of concern to his audience. Charles Walter Coullock was another performer of stature who was greatly admired in Central. His appearances in the mountain town between 1867 and 1882 afforded opportunities for critical comparisons not only with other parts of the nation, but also with changing times in Central City.
Some stars were identified with particular plays during the period under consideration. The Central City reactions to Demman Thompson and Nat C. Goodwin were similar to reactions elsewhere. The mountain town regretted that only imitations of Joe Jefferson's *Rip Van Winkle* were afforded them, even if the renowned McKee Rankin was one of the imitators.

Some differences in critical opinion were noted from time to time. Florence Bell, a great actress according to Central City playgoers, was disliked by certain Denver playgoers. The *Register* gallantly defended her histrionic skill. Nate C. Forrester was the most strongly attacked actor and manager in the history of the mountain town. Although he met with some difficulty in Denver, the wrath of the *Register* made other criticism pale in comparison. Differences in opinion with other Colorado towns, Denver and Leadville in particular, occasionally occurred with regard to certain plays or troupes such as *Pink Dominoes*, The Selwyn Female Minstrels or The Harrison troupe.

The chapter points out the deep love for theatre that was felt in Central City. Furthermore, the reactions of the playgoers when compared with reactions elsewhere demonstrated a cultural level in the community that is similar to that in metropolitan centers to the east. Certainly the wild, drinking, gun-slinging elements that characterize the rather romantic modern connotation of the west were lacking, and the attention the pioneer miners gave to a cultural outlet like their theatre was markedly evident.
CHAPTER EIGHT

CRITICAL RESUME

The fanfare that attends the festivals of the Central City Opera House Association in recent years is a vibrant echo of the first faint sounds of an emerging theatrical culture which emanated from a small mining outpost a century ago when Horace Greeley addressed a crowd of pioneer miners in the wilderness. The intervening years have given Central City and its theatre a position unique in the Rocky Mountain West.

Other communities, Golden, Idaho Springs, Georgetown, even Denver itself, might be classified in the same category as Central, yet something prevents that classification. All are of approximately the same age; all lie within fifty miles of one another; all helped to spawn the state of Colorado; all had theatres in the early days employing much the same acting personnel. Still the Central City Opera House stands as a Mecca for theatre patrons in spite of Denver's Elitch's Gardens and Tabor Theatre. The artistic success of Central City reflects to some degree the story of that mineral frontier theatre.

The circumstances were favorable for the development of a theatre tradition in the Little Kingdom of Gilpin. The gold was there and it attracted many kinds of people, among whom were men who gained such stature that Central became a place that had to be reckoned with in spite of its small population. These were men who had wrested a living from
the rocks, who had an indomitable pioneer spirit, yet who placed a premium on cultural ideals. They drew a distinction between the merely vocational, technical or professional skills or knowledge and the liberal enlightenment that is the sign of culture. In spite of the brawls and the coarseness of the early days, in spite of the Harrison-Swits affair and other rude occurrences, an artistic tradition acquired by intellectual and aesthetic training evolved in Central City that stands out in the history of the Centennial State. The effect of Central City's theatre tradition went hand in hand with the cultural development of the mining community.

When Gregory's Diggins became the first actual gold camp in Colorado, its inhabitants realized that this strike was considerably different from those that had preceded it. There was enough ore-bearing mineral to make establishment of a permanent community a distinct possibility. Although the camp was far removed from any center of population, and despite the tortuous means of access from Denver -- itself little more than a pioneer village -- the geographical restriction had small bearing on the development of Central City. Transportation and communication were persistent problems that were faced and solved. When letters and news implied that this gulch in the Rocky Mountains was more than a promotional effort on the part of communities along the trails that spanned the great prairie, daring people who lived east of the Missouri and Mississippi Rivers came to Central.

With these early settlers came very definite civilizing influences. Possibly the most important of these influences was women. The mere presence of the female sex in Central City -- as elsewhere --
tended to polish and refine the customs being implanted. Matters of
dress and manners became more important. Mademoiselle Haydee's pioneer
theatre troupe played on this factor to a considerable degree.

Religion on the mineral frontier likewise made its contribution.
Some early theatre companies were not at all averse to making their build-

ings available for religious meetings. Jack Langrishe's cooperation with
the churches in refusing to play on Sunday contrasted most favorably with
George Harrison's much denounced policy of performing on the Sabbath.
Various ones of the denominations encouraged a theatre tradition by
sponsoring concerts and plays, by providing facilities for professional
performers like the Coulodocks, and by encouraging the youngsters of
Central to participate in amateur presentations.

Social influences similarly made themselves felt. Fraternal
organizations were founded in the very early days. The Masons, the Odd
Fellows, the Good Templars, the Knights of Columbus, and the Turnverein
Society played important roles in the social life of the community. All
sponsored festivals, and all showed interest in the drama. John Glen-
dinen's decorations, still on view in the Masonic rooms in Central, dis-
played vividly the scenic artistry he employed at the Montana Theatre.
The German language plays and operas of the Turnverein Society were
indicative of the importance of the amateurs in the community.

The schools of Gilpin County also contributed to the cultural
pattern of the community. The public exhibitions and entertainments
staged by the private academies and the public schools evidence the
close relationship that existed with theatre elements.
The economic structure in Central City affected the theatre's progress. The dependence of local mines on eastern capital and the federal government's hard metal policies brought hard times occasionally, but naturally when business conditions were good, theatre flourished. Certainly of great help to the theatre in Central were two factors that aided the economy of the area: the building of the excellent Teller House, and the construction of the railroad from Denver to Gilpin County. These two major undertakings were of immense benefit to the theatre managers, for they not only added to the economic well-being of the county but also solved transportation and lodging problems for the travelling troupes that had gained importance since the community was born.

When landlords failed to supply the proper scenery, or to provide enough space for an audience that would allow for a fair profit (as was the case at the Belvidere), theatre suffered. When the citizens erected the Opera House, these problems were no longer faced by the troupes that performed there.

The theatre institution that evolved in Central had a reciprocal relationship to these social and economic advances in the community. A good company at the theatre, a circus, or some entertainer at a variety hall tended to attract people to the business district. Visitors could find a way to while away the time in Central when several theatre establishments were operating. Moreover, various of the elements that compose theatre contributed to the general culture of the individuals and the community. Citizens of Central gained information about other places and other peoples through the scenery and acting that they witnessed.
Theatre tended to broaden the horizons for its patrons in Gilpin County, to give them a wider view of happenings in the world at large, and to provide them with a better perspective than their rock-clad confines would normally allow. Indeed, the evidence of the spirit of cooperation that prevailed among all the cultural institutions including the theatre is a thread that has run through all the preceding chapters.

Thus, the geographic, economic, political, and social milieu of Central City initiated and developed a theatre tradition in the mining community. From the Cibola Minstrels to Leavitt's Gigantic Minstrel Troupe, from Mademoiselle Haydee's company to the Madison Square Garden Theatre Company, the progress of the theatre in Central unfolded.

First recognition of the birth and advancement of theatre at Central City should go to the gallant men and women who pioneered the dramatic arts in the community. They responded valiantly to the desires of the early mining men for a little entertainment and joy in their dangerous exploits in the mountain wilderness. These entertainers brought with them a wealth of material from the playwrights of the ages. They also evidenced an eagerness to present these plays to the best of their individual resources, limited as they were by the meagre working materials for staging that the mountain region could produce. John Langrishe labored feverishly to stage plays that would compare favorably with productions his audience might have seen in the eastern part of the United States.

The innate spirit of Langrishe and Dougherty, of scene designers John Glendinen and DeWitt Waugh, resulted in the presentation of some plays that featured spectacular staging, such as Arrah-Na-Pogue and
The Sea of Ice. The original difficulties in even finding enough nails to secure the floor so that the Wakely Sisters could dance were overcome. A theatre building was erected by George Harrison, but a man with the managerial talents that Langrishe possessed was necessary to make the Montana a success.

Only after the town was destroyed by fire did the great value of the Montana Theatre become apparent to the citizens. They learned that in spite of its deficiencies the Montana and its actors and actresses had supplied a vital element in the attraction of the entire community.

The personnel of the early companies had to possess singular traits of personality to undergo the tribulations of play production on the mineral frontier. Fortunately, the performers who lasted in Central, who formed the groundwork for its theatre, were people like Dougherty and Irwin and Richmond. These were the salt-of-the-earth kind who could be admired by the miners and mountain men for their courage and character as well as their artistic abilities. Fire, blizzard, tortuous wagon trails, and even the wrath of Pat Casey's night hands could not dampen the spirit of the early acting companies.

Fire, of course, did prevent regular theatre operation, although the variety performers carried on the tradition. The erection of the Belvidere served as only a stopgap for what was to come. The small seating capacity and the insufficient staging facilities of the building merely whetted the appetite of the people of Central. They demanded something better.

The result of this demand was the first opera house in the state of Colorado. Although the requirements of particular plays for certain
types of staging had tended to diminish the effectiveness of some of the productions in the past, no longer was this the case. A well equipped stage and a large auditorium gave Central a precedence in obtaining travelling companies and brilliant theatrical stars that no other community its size, and several much larger, possessed.

John Dillon, George Pauncefort, C. W. Couldock, Denman Thompson and Nat Goodwin represent but a few names on the list of performers who helped Central theatregoers form a high standard for artistry. These and others of equal or greater reputation had come into the town and presented characters in countless plays for the enjoyment and education of the onlookers. These performers were recognized far beyond Colorado Territory, yet each of them must have realized that here in Central was something special. The astuteness of the critical reviews of the plays they appeared in (even if these were not wholly perceptive) and the remarks the actors made on such occasions as benefit performances indicate the Central City taste in theatre was recognized in the acting profession.

Jack Langrishe's brother-in-law, John Dillon, served his apprenticeship in the mountains before gaining fame in Chicago and the east. George Pauncefort impressed Maurice O'Connor Morris, the British visitor, in *Hamlet*. His "naturalistic" style of acting, learned in Europe, affected audiences in the east and in Salt Lake City.

A famous actor who performed on three different occasions in Central was Charles Walter Couldock. His reminiscences of the early days in the mining town revealed his feelings about the inadequate lighting
of the Montana, and even though he made similar complaints about the new theatre, he lent support to the cause of the Opera House when he appeared there by saying that a place without an opera house is no place at all. Denman Thompson and Nat Goodwin, appearing in plays written for their particular abilities, added further lustre to the position of Central's theatre.

But the figures who spanned the entire period from the raw inception of theatre through to the height of the Central City Opera House were John E. Langrishe and his wife, Jeannette. This charming couple won the plaudits of the mountain residents over the long years. Like Mike Dougherty, they were homeowners in Central, not just itinerant troupers. They became an integral part of the community. The integrity of Langrishe's management and his sincere cooperation with the various elements that made up Central City made the position of theatre in Gilpin County very solid. Although other men attempted to provide entertainment for the area, they were soon gone. George Harrison, Sel Irwin, and D. R. Allen found that Langrishe's mode of operation was the only successful one. Central was fortunate that just the right actor-manager appeared at the proper time and place. Had Langrishe followed his profession elsewhere, the development of theatre in Central City, indeed in Colorado and other parts of the west, might have evolved in an entirely different pattern. The indigenous quality of Central's theatre might have never become manifest had not Langrishe, Dougherty and Glendinen considered this little community as "hometown."

The work and ability of these and other theatre workers set a prototype that amateur theatre enthusiasts in Central City could use.
Frank Crissey Young's "Christy Minstrel Show" was a first of its kind in Colorado Territory. He and the other amateurs had learned well the lessons taught by the professional theatre people. A rich amateur tradition was the result. The native shows produced became the objects of envy in other parts of the state. Mrs. Young wrote and directed a cantata, The Flower Queen, shortly after the destruction of the town in the great fire. Her friends and neighbors contributed their talents to the undertaking. Colonel and Mrs. Randolph, the Harringtons, the Haningtons, the MacFarlanes -- the names are many -- made theatre an innate part of the community's atmosphere.

Although the amateur presentations were contemporaneous with the era and its theatre practices, the indigenous quality was present. Once again, the right people and the right time united to further the ascendance of theatre in Central City.

The final representation of this unity was the Opera House itself. The building is a lasting exemplar of the community feeling, a seemingly natural outcome of the importance the settlers gave to their theatre.

The fact that theatre held a position of consequence at this spot along the nation's mineral frontier should be recognized. Colorado's first gold camp was a proving ground and the other mining towns -- Idaho Springs and Georgetown at first; Leadville, Aspen, Gunnison, and the San Juan communities later -- found that a lively theatre was a requisite in attracting settlers and maintaining a reputation in the Rocky Mountain West.

Central City also contributed to the theatre of the West by proving that professionalism pays. The many companies of Jack Langrishe demonstrated
this. They showed an outstanding incorruptibility in the execution of the trust placed in them by the miners. Their efforts were always aimed at giving the public its money's worth, whether paid in gold dust, specie or paper money.

The *genre* of frontier drama in itself met with a good reception on the mineral frontier. *Davy Crockett*, cited by Quinn as an example, was admired in Central for its faithful representation of a way of life that was not highly romanticized by shooting matches, Indians, and wild orgies. The drama of the frontier was accepted for what it was on the frontier in Colorado.

Not only does the history of Central City's theatre add to the information about frontier drama, but also it evinces the pattern taken by the American theatre in the latter half of the nineteenth century. Frank Young's admiration of melodrama was a counterpart of a feeling that existed in audiences across the continent. Central City also shared the nineteenth-century love for sensational staging.

The interest in *Uncle Tom's Cabin* (the play most often produced at Central) when it was first performed came through the mechanical effects the play allowed. *Mazeppa* and *Rosedale* were applauded, not for any beauties of playwrighting but for the visual and emotional sensations they supplied. *The Shaughraun* was unsuccessful at the Belvidere because the scenic effects were not provided in their entirety. The Montana Theatre seemed more capable of handling plays that were difficult to stage than did the Belvidere which attempted to take the place of the pioneer theatre structure.
Possibly one reason for Boucicault's maintaining the position of the playwright with the greatest number of performances to his credit in Central lay in his understanding of the nineteenth-century audience. His melodramatic sensation plays were popular throughout the United States and especially so in the county seat of Gilpin County. The Octoresso abounds with startling situations and strong appeals to the emotions. The sensation of the burning steamer was fully appreciated in the mountain country. The miners, after the loss of the Montana, had to wait for the erection of the Opera House building to gratify their senses once again with the staging of the melodramas that they took to their hearts.

Along with melodrama, the minstrel show should also be considered as another phenomenon of this period in America. The Cibola Minstrels introduced this form of drama in the mountains. The home-grown Christy Minstrels emphasized minstrelsy's importance, and the many later professional troupes succeeded in gaining the faithful allegiance of the miners. Central City merely confirmed the prestige that minstrel shows had gained with the advent and outcome of the Civil War.

In a manner similar to that of the rest of the country, Central City saw a change in plan with regard to the formation of legitimate theatre companies. In the sixties, the miners were accustomed to what might be called "resident" companies. Langrishe's troupes were fairly stable, with changes in personnel occurring only after one of his periodic visits to the east. What would have been a resident company in the larger cities in the east became a resident company for Colorado Territory's
entire mining frontier. Although the practice of having visiting stars appear had occurred in the east at an earlier time, Langrishe, during the middle sixties, only gradually embraced this policy. He built up a strong supporting cast and employed stars like the Ince Sisters or C. W. Couldock to fill the leading roles. The stars travelled from supporting company to supporting company across the country.

Finally, an entire troupe would tour the United States. Couldock's last appearance in Central with the Madison Square Garden Theatre Company in Hazel Kirke is but one of many examples of this new type of theatre programming. These troupes as a whole could specialize if need be. Some, like the Hazel Kirke company, depended mainly upon serious dramas, as single stars like Madame Scheller had depended upon tragedy. Others were versed in comedy and the lighter drama. The Earle Comedy Company used this form of drama as its chief attraction. There were troupes that used a star's name as the magnet. Denman Thompson or Eliza Weatherby and Nat Goodwin exemplified this type of operation. And then there were the burlesque companies, which presented "adaptations" of well known plays or musical works. They frequently featured women as was the case with Madame Santley's Burlesque Troupe or the British Blonds.

The talented competence of the road companies was a feature of late nineteenth-century American theatre. The mountain theatre was appreciative of the pleasure these companies provided, and one of the strong selling points for both the railroad and the opera house was that these fine theatre troupes could be more readily attained if the proper facilities were constructed.
But Central City did not rubber-stamp the opinions of other places in regard to the merit of some particular play, actor or troupe. The pioneers resented Denver's cavalier treatment of Florence Bell. The Central City Register inveighed against Nat Forrester in spite of his seemingly impregnable position as Denver's and Colorado's entrepreneur. The Pink Dominoes troupe was accorded a better reception in the mountains than on the plains.

Central's theatre criticism tended to reflect the reputation for good taste that had evolved in the mountains. The opinions written in the newspapers possessed, in many cases, a straightforward quality that was admirable. Possibly William James's urbanity was an element that was lacking in the mountain criticism, but the Register's reviewers still understood the pulse of the community in which they lived very nicely. They had to, to survive.

All in all, little difference existed between the reaction of Central City's playgoers and that which prevailed in Denver, the west, or the states to the east. Naturally, there were some differences, attributable to the criteria used, but they were not essential in nature. Central's pride in matters artistic tended to make for the change from national opinion. Central's lack of adequate staging facilities throughout much of the period also influenced playgoer reaction and tended to emphasize the importance of acting in a theatre production. Despite Central's sometime exploitation of its reputation as a dramatic and musical center, the critical opinions printed in the Register generally corresponded with reactions elsewhere.
The close parallel between the birth and development of Central's theatre and that of the town itself shows the stature that theatre had in the community. In the total perspective, Central's theatre followed the evolution of later nineteenth-century theatre in America. Of course, Central missed Joseph Jefferson's Rip Van Winkle, although some of the townspeople took the train to Denver to see the star. Central did patronize Lawrence Barrett, Madame Janauschek, John T. Raymond, Kitty Blanchard, McKee Rankin and other famous performers of the period. Langrishe and the other managers attempted to stage the plays as artistically as possible.

The theatre's position as an institution in Central City sprang from many community influences, some subtle and others more obvious. Foremost was the fact that the pioneer pleasure seekers were occupied with theatre as it was actually presented -- the particular play with the given cast in a definite production style. These very specific concerns determined the activities of the early managers. Relentlessly Jack Langrishe pursued his conviction that these mining men were entitled to productions equal to theatre experiences they may have had outside the mineral frontier. The combination of the wishes of the audience and the theatre manager resulted in progress -- advanced production procedures, a building devoted to theatre, and better performers and playgoers. The wedding of these desires culminated in a real love of things theatrical. A structure of mutual admiration and cooperation this firmly based could not easily be destroyed.

The community, then, was fully aware of the intrinsic damage to the cherished theatre tradition that could come about if a theatre was
not soon built to replace the fire-ravaged Montana. One of the first
calls of the Register after the holocaust was for a theatre building
worthy of the name of the place. From the people themselves there had
emerged a strong amateur custom that supported and furthered the institu-
tion of theatre. Possibly these amateur performers had the most influen-
tial function in maturing the theatre tradition in Central. Certainly
the Opera House would never have been built without the impetus they
provided. The citizens, rich or poor, miner or businessman, made it
their duty to see that a proper edifice for the local amateurs and the
touring troupes was erected. People of all ranks from Senator Teller
to the local blacksmith made contributions to this theatre building.
These people were justifiably pleased that the Opera House was so meticu-
lessly planned and built, and they found in the opera house the fulfill-
ment of their desires for the most modern production procedures. The
career of Hattie Simms in America and Europe was also one of the out-
comes of Central's delight in theatre. Remaining to this day is the
mute evidence of the love Central's citizens had for theatre -- the
Central City Opera House is flourishing once again because the pioneers
believed that theatre had a significant contribution to make to their
culture.

Central City's unique position today would not be possible had
the community failed to capitalize on theatre when the mining town was
forming. Colorado as a state looks with glad, and sometimes jealous,
eyes at the renaissance of theatre in Central. In a way, however, the
Renaissance was inevitable. That reporter for Denver's Rocky Mountain News who reviewed the opening of the Opera House understood the community well when he wrote:

... Her spirit is indomitable. She stops at nothing longer than is actually necessary to accomplish it. When she wants anything she buys it or builds it, and when the need of an opera house was fully realized, no time was wasted in talking about Central's great need of a fitting temple for the tuneful muses and in waiting for somebody to come along and build it. The first impulse given to the undertaking, or rather the first suggestion of its great necessity, grew out of the production a year ago of a complete opera -- Balfe's "Bohemian Girl" -- by the amateur society of Central, which was by far the most successful amateur musical entertainment ever given in the state. Although Denver can and does boast of considerable musical talent, Central City can and does boast of the best musical society in the state, and last night's performance showed its capabilities to an extent that pleased and surprised even those who were prepared to hear something out of the usual line of amateur performances.

(The reporter next described the building itself)

... Taken all in all it is a theatre of which any city might be proud, and is as far superior to anything Denver has or ever had that no comparison need be instituted. ...¹

¹Rocky Mountain News, Mar. 5, 1878.

More than eighty years later, those first twenty that werc into the fashioning of an opera house that is recognized throughout the West seem to be of the greatest importance. The Central City Opera House stands now as a monument to the pioneers of Colorado Territory and their faithfulness to their theatre. It has become a symbol of pride for more than its original community. The opera house stands for the state of Colorado's accomplishments in the dramatic and musical arts. The sturdy stone building is a symbol of the progress made along the mineral frontier and is an emblem of culture in the West.
Central City's historic prestige in theatre is now a principal element in the success of the modern revival. Those enduring mountains that protect the "Gulch of Gold" may never again produce wealth in such a material form as they once did, but they are representative of an aesthetic value that cannot be eroded or mined away. The "Little Kingdom of Gilpin" has found a storehouse that treasures theatre as an institution in the twentieth century.
APPENDIX A

JOURNAL OF THEATRICAL ACTIVITY IN CENTRAL CITY

FROM 1860 TO 1885

This appendix is a journal of the theatrical performances in Central City, Colorado, from January of 1860 through December of 1885 as obtained from Central City and Denver newspapers. Some of the newspaper accounts fail to include full information about the name of the production or the performers who appeared. An attempt has been made to provide as complete information as the newspaper announcements or reviews would permit.

This listing is divided by months of the year. The first column indicates the date of the month; the second column names the attraction; the third column tells the place where the attraction occurred; and the fourth column lists the names of the performers known to have appeared in the attraction. When the name of the performer is starred (*), a performance for his benefit was given. When the name of the producing company for the attraction is known, this information is enclosed in parentheses.

Abbreviations for the place in which the performance occurred have been used throughout this journal. The following list explains the abbreviations:

A1V Alhambra Varieties  ApH Apollo Hall
AmH American House     ArH Armory Hall

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<th>Code</th>
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<th>Location</th>
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<td>Baptist Church</td>
<td>OT1</td>
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<tr>
<td>BT</td>
<td>Belvidere Theatre</td>
<td>OT2</td>
<td>Olympic Theatre, 2</td>
</tr>
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<td>CaC</td>
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<td>CCT</td>
<td>Central City Theatre</td>
<td>PrC</td>
<td>Presbyterian Church</td>
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<td>Concert Hall</td>
<td>PT</td>
<td>Peoples Theatre</td>
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<tr>
<td>CoC</td>
<td>Congregational Church</td>
<td>RMB</td>
<td>Rocky Mountain Brewery Gardens</td>
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<tr>
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<td>Colorado Varieties Hall</td>
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JANUARY 1860

Three performances on unspecified dates between the 18th and 22nd
Cibola Minstrels

Five performances on unspecified dates between the 18th and 30th
M'lle Haydee and Sisters

FEBRUARY 1860

MARCH 1860

10 Performance
M'lle Haydee and Sisters

17 Performance
M'lle Haydee

24 Performance
M'lle Haydee and Sisters

31 Performance
M'lle Haydee

APRIL 1860

7 Performance
M'lle Haydee

MAY 1860

JUNE 1860

20 Performance
HH M'lle Haydee and Company

21 Performance
HH M'lle Haydee and Company

22 Performance
HH M'lle Haydee and Company

23 Performance
HH M'lle Haydee and Company

24 Performance
HH M'lle Haydee and Company

25 Performance
HH M'lle Haydee and Company

26 Performance
HH M'lle Haydee and Company

27 Performance
HH M'lle Haydee and Company

28 Performance
HH M'lle Haydee and Company

29 Performance
HH M'lle Haydee and Company

30 Performance
HH M'lle Haydee and Company
JULY 1860

1 Performance  HH  M'lle Haydee and Sisters
2 Performance  HH  M'lle Haydee and Sisters
3 Performance  HH  M'lle Haydee and Sisters
4 Performance  HH  M'lle Haydee and Sisters
Occasional performances on unspecified dates between the 5th and 13th  HH  M'lle Haydee and Sisters
14 Performance  HH  *M'lle Haydee, M'lle Marietta (The Wakelys)

AUGUST 1860

SEPTEMBER 1860

8 Performance  HH  M'lle Haydee (The Wakelys)
15 Performance  HH  *Johnson (The Wakelys)
22 Performance  HH  *M'lle Haydee (The Wakelys)
26 The Omnibus Swiss Cottage  HH  * Eldridge (The Wakelys)
Occasional performances on unspecified dates between the 27th and 30th  HH  M'lle Haydee and Sisters

OCTOBER 1860

Occasional performances on unspecified dates between the 1st and the 19th  HH  Dougherty, Hunter, M'lle Haydee and Sisters
20 Lucille, or the Broken Heart  OT1  Dougherty, Haydee
Jack Sheppard  Performance  HH  (Criterion Minstrels)
23 Don Caesar de Razan  OT1
Irish Tutor
25 Maid of Croissey  OT1  Baggs, Dougherty, Hunter, Gooding, M'lle Haydee and Sisters
The Wandering Minstrel
27 Ireland As It Is  OT1
Rendezvous
### NOVEMBER 1860

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<td>Romance of a Poor Young Woman</td>
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<td>William Tell Box and Cox</td>
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### DECEMBER 1860

### JANUARY 1861

### FEBRUARY 1861

### MARCH 1861

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APRIL 1861

1 Rich of New York
   SH (Langrishe)

3 Uncle Pat's Cabin
   A Glance at New York
   SH *Dougherty, Gooding, Hunter (Langrishe)

10 Performance
   SH *Langrishe (Langrishe)

12 Performance
   SH *M'lle Marietta (Langrishe)

13 Asmodeus, or the Little Devil Poor Pillicoddy
   SH Langrishe, Dougherty, McKibbin (Langrishe)

MAY 1861

JUNE 1861

8 Performance
   CVH Marion (Colorado Minstrels)

15 Tradesman's Fireside
   Performance
   CCT (Langrishe)

   CVH (Colorado Minstrels)

1/ Performance
   CCT (Langrishe)

19 Performance
   CCT (Langrishe)

22 Factory Girl
   CCT Langrishe, Mrs. Langrishe, Dougherty (Langrishe)

24 The Lady of the Lake
   Family Jars
   CCT Kendall, Langrishe, Mrs. Langrishe, Dougherty (Langrishe)

28 Miser of Marseilles
   Catherine Hayes
   CCT M'lle Marietta, Kendall, Langrishe, Dougherty (Langrishe)

29 Nick of the Woods
   Awful Events
   CCT M'lle Marietta, Kendall, Johnson (Langrishe)

JULY 1861

1 Halvei, the Unknown
   CCT Langrishe (Langrishe)

2 Love Laughs at Locksmiths
   Ghost or No Ghost
   CCT (Langrishe)

4 Performance (Matinee)
   CCT (Langrishe)

Performance (Evening)
   CCT (Langrishe)
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<td>Guy Manering</td>
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DECEMBER 1861

JANUARY 1862

FEBRUARY 1862

MARCH 1862

APRIL 1862

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<td>Illustrious Stranger</td>
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15 Ruthven, the Vampire
   Little Stock Broker  PT  (Langrishe)

16 Performance  PT  (Langrishe)
   Performance  NT  (National Company)

17 The Last Man
   Simpson & Co.  PT  (Langrishe)
   Pizarro, or the Death of Rolla  NT  Irving (National Company)
   The Forest Spectre

19 Ruthven, the Vampire  PT  Langrishe, Dougherty, Waugh
   The Bottle Imp, or the
   Magician of Venice  NT  (National Company)
   The Soldier of Fortune

21 Performance  PT  (Langrishe)
   Performance  NT  (National Company)

22 Don Caesar de Bazan
   The Two Bonnycastles  PT  (Langrishe)

23 Performance  PT  (Langrishe)
   The Illustrious Stranger  NT  (National Company)
   Black Eyed Susan

24 Performance  PT  (Langrishe)
   Performance  PT  (National Company)

26 Gypsy's Heir
   A Lawyer in a Sack  PT  (Langrishe)
   The Charcoal Burner
   Jack and Jack's Brother, or
   the Poor Orphan Found in
   a Haystack  NT  (National Company)

27 Performance  NT  (National Company)

28 Lochinvar, or the Bride
   of Netherly  PT  (Langrishe)

29 Lochinvar, or the Bride
   of Netherly  PT  Mrs. Langrishe, Richmond (Langrishe)
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<td>Jack Sheppard</td>
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26 Performance  PT  (Swits Minstrels)

JULY 1862

19 Performance  Swits, Tiernan (Swits Minstrels)

31 Honeymoon Sketches of India  NT  Irwin, Pardey, Mrs. Irwin, Bell, M'Lle Marietta, Lyne (Harrison Company)

AUGUST 1862

1 The Hunchback Loan of a Lover  NT  Norman, Mrs. Irwin (Harrison Company)

2 Performance  NT  (Harrison Company)

9 The Robbers of the Forest of Bohemia A Day in Paris  NT  (Harrison Company)

Performance  CVH  (Berry and Moffit)

10 The Drunkard  NT  (Harrison Company)

11 Love's Sacrifice Conjugal Lesson  NT  (Harrison Company)

13 King Sham  PT  (Peter Punever)

Svadne Pleasant Neighbors  NT  Irwin, Mrs. Irwin, Norman (Harrison Company)

14 Black Eyed Susan The Lady of the Lions  NT  (Harrison Company)

16 Macbeth The Lady of the Lions  NT  Mrs. Irwin, Irwin, Norman, Pardey, Bell, Gooding (Harrison Company)

17 The Serious Family The Jacobite  NT  Gooding (Harrison Company)

18 The Marble Heart  NT  (Harrison Company)

19 Performance  CVH  (Colorado Minstrels)

20 Performance  CVH  (Colorado Minstrels)

21 King Sham  PT  (Peter Punever)

30 Performance  CVH  Artemus Ward, Jr.
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| 1  Taming a Husband  
|               |  NT  | Pardey, Irwin (Pioneer Company)  
|               |  NT  | (Pioneer Company)  
| 2  Still Waters Run Deep  
|               |  NT  | Love in All Quarters  
|               |  NT  | (Pioneer Company)  
| 3  The Angel of Midnight  
|               |  NT  | Mrs. Irwin, Norman, Collins  
|               |  NT  | (Pioneer Company)  
| 4  The Angel of Midnight  
|               |  NT  | (Pioneer Company)  
| 5  The Angel of Midnight  
|               |  NT  | (Pioneer Company)  
| 6  The Angel of Midnight  
|               |  NT  | (Pioneer Company)  
| 8  The Chimney Corner  
|               |  NT  | Pardey, Whitall (Pioneer Company)  
| 10 The Union Men of Old Virginia  
|               |  NT  | (Pioneer Company)  
| 11 The Union Men of Old Virginia  
|               |  NT  | (Pioneer Company)  
| 12 The Chimney Corner  
|               |  NT  | Pocohantas  
|               |  NT  | Pardey, Irwin, Bell (Pioneer Company)  
| 13 The Chimney Corner  
|               |  NT  | Pocohantas  
|               |  NT  | (Pioneer Company)  
| 15 The Gypsy Farmer  
|               |  NT  | Pocohantas  
|               |  NT  | Gooding, Bell, Pardey (Pioneer Company)  

1  Taming a Husband  
Rob Roy  
Mr. and Mrs. Peter White  

2  Still Waters Run Deep  
Love in All Quarters  

3  The Angel of Midnight  

4  The Angel of Midnight  

5  The Angel of Midnight  

6  The Angel of Midnight  

8  The Chimney Corner  

10 The Union Men of Old Virginia  

11 The Union Men of Old Virginia  

12 The Chimney Corner  
Pocohantas  

13 The Chimney Corner  
Pocohantas  

15 The Gypsy Farmer  
Pocohantas  

Love's Sacrifice  
Betsy Baker  

Performance  

The Flying Dutchman  
The Dumb Savoyard  

The Flying Dutchman  
Mr. and Mrs. Peter White  

Invisible Husband  
Love in All Corners  

Still Waters Run Deep  
My Neighbor's Wife  

(Pioneer Company)  
(Pioneer Company)  
*Bell (Pioneer Company)  
(Pioneer Company)  
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DECEMBER 1862

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20 Performance
22 In and Out of Place
24 Othello
25 Still Waters Run Deep
   Dead Shot
26 The Chimney Corner
   The Cobbler and the Tailor
27 The Maid of Munster
   The Morning Call
   The Spectre Bridegroom
30 Son of the Republic
   Lady and Gentleman in a
   Perplexing Predicament
31 Performance

JANUARY 1863

3 Ingomar
   The Buckle of Brilliants
4 Performance
5 The Hidden Hand
6 The Hidden Hand
10 Performance
24 Performance
30 Performance

JANUARY 1863

FEBRUARY 1863

21 Performance
23 Performance
26 Performance
28 Frolicsome Oyster
   Four Mowbrays

Irwin, Mrs. Irwin
Irwin, Mrs. Irwin
Irwin, Mrs. Irwin
Irwin, Mrs. Irwin, Bell (Irwin)
### MARCH 1863

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<td>Our American Cousin</td>
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<td>The Old Guard</td>
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<td>Jessie Brown, or the Siege of Lucknow</td>
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<td>*Mrs. Irwin, Rainforth, Master Horton (Irwin)</td>
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<td>Grimaldi</td>
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<td>*Irwin, Mrs. Irwin, Pardey, Hunter, Master Horton, Rainforth, Hernandez (Irwin)</td>
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**AUGUST 1863**

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11 The Sea of Ice
12 The Sea of Ice
13 The Sea of Ice
14 The Sea of Ice
15 The Sea of Ice
17 Macbeth
18 Macbeth
19 Hamlet
20 Money
21 Money
22 Rob Roy
24 LaFitte, the Pirate of the Gulf
25 LaFitte, the Pirate of the Gulf
26 Harold Hawk
   The Serious Family
27 Richard III
   Rival Pages
28 Still Waters Run Deep
   An Object of Interest
29 The Iron Mask

SEPTEMBER 1863

1 The Iron Mask
2 Rob Roy
| 3  | The Romance of a Poor Young Man | MT | Pauncefrot, Bell, Dougherty, Richmond, Langrishe, Mrs. Langrishe, Mrs. Dillon (Langrishe) |
| 4  | The Romance of a Poor Young Man | MT | (Langrishe) |
| 5  | The Romance of a Poor Young Man | MT | (Langrishe) |
| 9  | The French Spy, or the Fall of Algiers Asmodeus, or the Little White Devil | MT | *Mrs. Langrishe, Dillon, Bell, M'ille Laurent (Langrishe) |
| 10 | The Sea of Ice | MT | Richmond (Langrishe) |
| 11 | Othello Race for a Widow | MT | *Richmond, Pauncefrot, Mrs. Carter, Dillon, Mrs. Langrishe (Langrishe) |
| 14 | Duke's Motto | MT | *Pauncefrot (Langrishe) |
| 15 | Duke's Motto | MT | (Langrishe) |
| 16 | Irish Cousin White Boys of Galway | MT | *Dillon, M'ille Laurent, Bell, Langrishe, Dougherty (Langrishe) |
| 18 | Peep O'Day | MT | *Mrs. Carter |
| 19 | The Poor of New York | MT | (Langrishe) |
| 21 | Performance | MT | *Mrs. Dillon |
| 23 | Self, or the Rich of New York Lola Montez | MT | *M'ille Laurent, Langrishe, Dougherty (Langrishe) |
| 25 | The Little Treasure Irish Swan | MT | *Thompson (Langrishe) |
| 28 | She Stoops to Conquer | MT | *Bell, Pauncefrot, Dillon, Howard (Langrishe) |
| 29 | Performance | MT | (Langrishe) |
| 30 | School for Scandal | MT | *Langrishe and Dougherty (Langrishe) |

**OCTOBER 1863**

| 29 | Performance | MT | Sherer |
| 31 | Performance | MT | Baker, Orpen, Chambers, Nuttall (Baker's Varieties) |
NOVEMBER 1863

7 Oh Hush  MT  Orpen, Chambers, Nuttall, Guibar, Clark (Baker's Varieties)

9 Performance  MT  (Baker's Varieties)

10 Performance  MT  (Baker's Varieties)

13 Performance  MT  *Orpen and Chambers (Baker's Varieties)

21 Performance  MT  *Nuttall, Baker, Master Willie, Chambers, Orpen (Baker's Varieties)

DECEMBER 1863

12 Performance  MT  Chambers, Nuttall, Baker, Master Willie, Duncan (Baker's Varieties)

18 Performance  MT  Ross, Wheeler, Baker, deCourcey, La Petite Berry, Master Willie (Baker's Varieties)

22 Performance  CH  Nuttall

24 Performance  CH  Nuttall

JANUARY 1864

FEBRUARY 1864

24 Performance  MT  Artemus Ward, Jr.

MARCH 1864

21 Performance  MT  Mme Hernandez

23 Performance  MT  Mme Hernandez

24 Performance  MT  Mme Hernandez

APRIL 1864

4 Old Phil's Birthday Turn Out  MT  (Langrishe)

5 The Murder on the Mound  MT  (Langrishe)

6 Boston Fireman Turning the Tables  MT  Langrishe, Mrs. Langrishe, Carter, Mrs. Carter, Richmond, Dougherty, Martin (Langrishe)
7 The Cabin Boy
8 Performance
9 The Factory Girl
12 Performance
13 The Son of the Republic
Little Toddlekins
14 Corsican Brothers
15 Lucretia Borgia
19 Ireland As It Is
20 Lady of Lyons
21 Don Caesar de Bazan
22 La Tour de Nesle
23 Solitary of the Heath
Toodles
25 The Serious Family
Loan of a Lover
26 Maid of Croissey
Omnibus
27 The Serious Family
28 The Castle of Lusanne
30 Nick of the Woods

MAY 1864

2 Wept of the Wish-Ton-Wish
Hole in the Wall
3 The Spectre Bridegroom
Irish Tutor
4 American in Paris
The Widow's Victim
5 Wept of the Wish-Ton-Wish  MT  (Langrishe)
6 The Gambler's Fate  MT  (Langrishe)
7 Marton, the Pride of the Market  MT  (Langrishe)
10 Peep O'Day  MT  (Langrishe)
11 The Lone House on the Bridge of Notre Dame  MT  (Langrishe)
16 The Poor of New York  MT  (Langrishe)
17 The Poor of New York  MT  (Langrishe)
18 Ingomar  MT  (Langrishe)
19 The Rich of New York  MT  (Langrishe)
23 The Sea of Ice  MT  (Langrishe)
24 The Sea of Ice  MT  (Langrishe)
25 The Sea of Ice  MT  (Langrishe)
27 Self, or the Rich of New York  MT  (Langrishe)
31 The Octofoon  MT  (Langrishe)

JUNE 1864
6 The Vampire  MT  (Langrishe)
7 The Vampire  MT  (Langrishe)
8 Mistletoe Bough  MT  (Langrishe)
10 Performance  MT  (Langrishe)
11 Vol Au Vent  MT  (Langrishe)
13 Willow Copse  MT  (Langrishe)
14 Poor Gentlemen Vol Au Vent  MT  Zanfretta (Langrishe)
15 Ocean Child Mose and Lize  MT  (Langrishe)
20 Our American Cousin          MT  Dougherty, Mrs. Langrishe, Mrs. Carter, M'ille Laurent (Langrishe)
25 London Assurance             MT  (Langrishe)
27 Rose of Ettrick Vale         MT  (Langrishe)
28 The Fall of Granada          MT  (Langrishe)

JULY 1864

1 Damon and Pythias             MT  (Langrishe)
   Family Jars
2 Guy Mannerings                MT  (Langrishe)
   A Southerner Just Arrived
4 Performance                   MT  (Langrishe)
7 Avalanche, or Under the Snow  MT  (Langrishe)
9 Harold, the Bushranger         MT  (Langrishe)
11 Uncle Tom's Cabin            MT  (Langrishe)
12 Uncle Tom's Cabin            MT  (Langrishe)
13 Uncle Tom's Cabin            MT  (Langrishe)
14 Uncle Tom's Cabin            MT  (Langrishe)
16 The Lady of the Lake         MT  (Langrishe)
20 Ticket-of-Leave Man           MT  (Langrishe)
21 Ticket-of-Leave Man           MT  (Langrishe)
22 Ticket-of-Leave Man           MT  (Langrishe)
23 Ticket-of-Leave Man           MT  (Langrishe)
25 Grotto Nymph                 MT  Zanfretta, Richmond, Dougherty (Langrishe)
26 Grotto Nymph                 MT  (Langrishe)

AUGUST 1864

1 Forty Thieves                  MT  (Langrishe)
2 Forty Thieves                  MT  (Langrishe)
3 Forty Thieves  
4 The Magic Marriage  
6 Performance  
8 Jessie Brown, or the Siege of Lucknow

**SEPTEMBER 1864**

3 Torrent of the Pyrenees  
6 The Giant of St. Michael  
8 The Giant of St. Michael  
21 Everybody's Friend  
22 The Foundling of the Battlefield Mistaken Father

**OCTOBER 1864**

5 Lochinvar, or the Bride of Netherly  
7 Lochinvar, or the Bride of Netherly  
12 Alonzo the Brave, or the Spectre Bride  
14 Alonzo the Brave, or the Spectre Bride Soldier of Moscow  
18 My Preserver Jenny Lind in the Mountains  
20 Duel in the Snow  
21 Duel in the Snow  
22 Duel in the Snow The Jealous Wife  
26 Performance
28 The Irish Immigrant  MT *Chapter (Langrishe)
31 Love, Law and Physics  MT *McKibbin, Langrishe, Zanfretta, Orpen (Langrishe)
Irish School
No Song, No Supper

NOVEMBER 1864

1 Performance  MT (Langrishe)
3 Performance  MT *Spencer (Langrishe)
4 The Old Guard  MT *Hunter (Langrishe)
   My Preserver
   Pocohantas
7 Pride of the Market  MT *Langrishe (Langrishe)
   The Happy Man
8 Performance  MT *Dougherty (Langrishe)
12 The Mountain Sylph  MT Mme Hernandez (Mme Hernandez)
19 L'Amour  MT Master Montie (Mme Hernandez)
21 Performance  MT
26 Romeo and Juliet  MT Mme Hernandez, Master Montie
   Master Montie's First Time
   in the Army and Navy
   (Mme Hernandez)
30 Performance  MT *Orpen (Mme Hernandez)

DECEMBER 1864

3 O'Flannigan and the Fairies  MT (Mme Hernandez)
31 Performance  MT (Mme Hernandez)
   Performance  Wah (Bowen Family)

JANUARY 1865

4 Performance  MT Mme Hernandez, Master Montie, Orpen (California Troupe)
7 Performance  CH Franco
9 Performance  MT Franco
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<td>Isle of St. Tropez</td>
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<td>My Son, Diana</td>
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<td>Harold Hawk</td>
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<td>Halvei, the Unknown</td>
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<td>Mrs. Langrishe, Langrishe (Langrishe)</td>
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<td>American In Paris</td>
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### JULY 1865

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<td>Taking of the Alabama</td>
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<td>The Giant of St. Michael</td>
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20 Uncle Tom's Cabin  MT  (Langrishe)
26 Man of the World  MT  Langrishe, Richmond, Zanfretta  (Langrishe)
   Two Fugitives       
29 Carpenter of Rouen  MT  (Langrishe)

AUGUST 1865

2 Fast Men of the Olden  MT  Richmond (Langrishe)
   Time and the New        
3 Fast Men of the Olden  MT  (Langrishe)
   Time and the New        
8 The Giant of St. Michael  MT  (Langrishe)
9 The Giant of St. Michael  MT  (Langrishe)
10 The Giant of St. Michael  MT  (Langrishe)
14 Performance  MT  *Zanfretta (Langrishe)
16 The Serious Family  MT  Langrishe, Mrs. Langrishe, Rich-
   mond, McKibbin (Langrishe)
17 Performance  MT  (Langrishe)
21 The Old Guard  MT  Master Benny, Zanfretta, Mrs.
   Uncle Tom's Cabin       Wheeler (Langrishe)
24 Man of the World  MT  Langrishe (Langrishe)
   Did You Ever Send Your
   Wife to Blackhawk?  
28 Othello  MT  *Richmond, Gillespie (Langrishe)
30 Lucretia Borgia  MT  (Langrishe)

SEPTEMBER 1865

6 Lucille, or the Story of  MT  *M'ile Laurent (Langrishe)
   a Heart               
9 Ingomar  MT  (Langrishe)
11 A Lesson for the Ladies  MT  *Rickfords (Langrishe)
14 Camille, or the Fate of  MT  *Fitzwilliams, Mrs. Langrishe,
   a French Coquette    Zanfretta (Langrishe)
18 Performance  MT  *Langrishe (Langrishe)
21 Performance  MT  *McKibbin (Langrishe)
25 The Poor of New York  MT  *Spencer, Jack (Langrishe)
28 London Assurance  MT  *Brown, Langrishe (Langrishe)

OCTOBER 1865
3 Camille's Husband  MT  *Mrs. Langrishe (Langrishe)
7 Performance  MT  (Langrishe)
13 Performance  MT  (Rogers Ethiopian Iron Clads)
14 Lady of Lyons  MT  Marion Clifton, Bessie Clifton (Langrishe)
16 Ticket-of-Leave Man  MT  Marion Clifton, Bessie Clifton, Richmond (Langrishe)
17 The Stranger  MT  (Langrishe)
19 Black Eyed Susan  MT  Marion Clifton, Bessie Clifton (Langrishe)
20 Ingomar  MT  Richmond (Langrishe)

NOVEMBER 1865
23 Performance  MT  (Booker Troups)
25 Performance  MT  (Booker Troupe)

DECEMBER 1865
30 Performance  MT  Babcock (Brasel's Gymnastic Troupe)

JANUARY 1866
6 Performance  MT  (Brasel's Gymnastic Troupe)
22 Performance  WAH  (Bowen Family)

FEBRUARY 1866
28 Performance  MT  Local amateurs; benefit for Richard Snowden, miner
MARCH 1866

10 Performance
   LVH Wildcat-bull terrier fight
26 Performance
   MT *Carrie Bowen (Bowen Family)
27 Performance
   MT Carrie Byron, Orpen
31 Performance
   MT (Bowen Family)

APRIL 1866

14 Performance
   MT Carrie Bowen, Bradt (Bowen Family)

MAY 1866

21 The Marble Heart, or
   the Sculptor's Dream
   Fool of the Family
   MT Waldron, Leslie, Mrs. Leslie,
       Richmond, Marion Clifton
       (Langrishe)
22 Othello
   Perfection
   MT (Langrishe)
23 Richelieu
   MT Waldron (Langrishe)
24 Dead Heart
   MT Waldron, Marion Clifton, Richmond,
       Langrishe, Mrs. Leslie (Langrishe)
25 Retribution
   Fool of the Family
   MT (Langrishe)
26 Jack Cade
   Brian O'Linn, the Irish Mormon
   MT Langrishe, Mrs. Leslie (Langrishe)
28 Macbeth
   MT Waldron, Richmond, Marion Clifton
       (Langrishe)
29 The Creole
   MT (Langrishe)
30 The Carpenter of Rouen
   MT (Langrishe)

JUNE 1866

1 Macbeth
   MT Waldron, Marion Clifton, Richmond,
       Leslie, Langrishe (Langrishe)
2 The Robbers of the Forest
   of Bohemia
   MT Waldron, Richmond, Marion Clifton
       (Langrishe)
4 The Lion of St. Marc
   MT (Langrishe)
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<td>Bayard Taylor</td>
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26 Pauline  
27 Triad, or Lone Chateau  
28 Richelieu  
29 Macbeth  
   The Two Gregories  
30 The Fall of the Granada  
   Jenny Lind  

* Langrishe  

** Waldron  

JULY 1866  

2 Metamora  
3 Ten Nights in a Bar Room  
4 Ten Nights in a Bar Room  
7 Our American Cousin  
9 Ten Nights in a Bar Room  
11 The Octoroon  
13 Uncle Tom's Cabin  
14 Judith of the Cottage  
17 Arrah-Na-Pogue  
18 Arrah-Na-Pogue  
19 Arrah-Na-Pogue  
21 Performance  
23 Jack Sheppard  
   The Turtles  
26 Waiting for the Verdict  
27 Waiting for the Verdict  
30 Mistletoe Bough  
   The Stage Struck Tailor  

** Marion Clifton, Mrs. Leslie, Richmond, Waldron  
** Martin  
** Mrs. Leslie, Wilson, Martin  
** Waldron  
** Andress, Bessie Clifton  
** Wilson  
** Bessie Clifton, Fitzwilliams  
** Myers  
** Mrs. Leslie, Orpen
AUGUST 1866

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<td>*McKibbin (Langrishe)</td>
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<td>Did You Ever Send Your Wife to Bear River?</td>
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<td>Victorine, or I'll Sleep on It</td>
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<td>Plots and Passions</td>
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### OCTOBER 1866

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### DECEMBER 1866

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### JANUARY 1867

### FEBRUARY 1867

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### MARCH 1867

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**JULY 1867**

**AUGUST 1867**

**SEPTEMBER 1867**

**OCTOBER 1867**

24 Performance                                                                 | WaH  | (Bowen Family)                                     |

**NOVEMBER 1867**

7 Performance                                                                 | WaH  | (Bowen Family)                                     |

**DECEMBER 1867**
JANUARY 1868

FEBRUARY 1868

14 Performance

CoC  L. N. Greenleaf

MARCH 1868

APRIL 1868

MAY 1868

2 Lucretia Borgia
Honeymoon
Our Gal

MT  J. W. and Carrie Carter

15 Our Gal
The Jealous Wife
Ingomar

MT  J. W. and Carrie Carter

16 Performance

MT  J. W. and Carrie Carter

23 Performance

MT  Morey

29 Performance

MT  Morey

JUNE 1868

28 Performance

RMB  Central City Brass Band

JULY 1868

8 Performance

MT  Morey

9 Performance

MT  Morey

10 Performance

MT  Morey

Performance

WaH  Temple

11 Performance

MT  Morey

Performance

WaH  Temple

12 Performance

MT  Morey

14 Performance

MT  Morey

18 Performance

MT  Morey

Performance

WaH  Temple
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<td>Forestelle (McDaniels-Shaw Museum)</td>
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<td>WiH</td>
<td>Christy Minstrels (amateurs)</td>
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<td>7/</td>
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10 Performance MT Nightingale Minstrels (Kneass and Jones)
11 Performance MT Nightingale Minstrels (Kneass and Jones)
12 Performance MT Nightingale Minstrels (Kneass and Jones)
13 Performance MT Nightingale Minstrels (Kneass and Jones)

APRIL 1869

19 The Pearl of Savoy MT Scheller (Langrishe)
20 Mathilde MT Fitzwilliams, Scheller, Waldron, Shields, Nobles (Langrishe)
21 Lady of Lyons MT (Langrishe)
22 The Foster Sisters Swiss Cottage MT Scheller, Martin (Langrishe)
23 Enoch Arden MT Scheller, Waldron, Nobles (Langrishe)
24 Life of an Actress Who Speaks First MT Waldron, Mrs. Waldron (Langrishe)
26 Under the Gaslight MT Waldron, Scheller, Methua, Shields, Martin, Shapter, Brown, Fitzwilliams, Mrs. Waldron (Langrishe)
27 Under the Gaslight MT (Langrishe)
28 Under the Gaslight MT (Langrishe)
30 Romeo and Juliet MT Waldron, Scheller, Fitzwilliams, Nobles (Langrishe)

MAY 1869

3 Cinderella MT (Langrishe)
4 Cinderella MT (Langrishe)
5 Cinderella MT (Langrishe)
6 The Child of the Regiment MT *Scheller (Langrishe)
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<tr>
<th>No.</th>
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<td>Waldron, Scheller, Nobles, Martin (Langrishe)</td>
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<td>Giralda, or the Wife of Two Husbands The Last Man</td>
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<td>Lucille, or the Story of a Heart</td>
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<td>Under the Snow, or Pauverette</td>
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<td>Ireland As It Was Swiss Cottage</td>
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<td>Langrishe, Mrs. Langrishe (Langrishe)</td>
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<td>14</td>
<td>Dead Heart</td>
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<td>The Robbers of the Forest of Bohemia The Artful Dodger</td>
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<td>Hamlet</td>
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<td>Lorial, the Maid of the Black Forest My Son, the Doctor</td>
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<td>The Idiot of the Mill Wild Oats</td>
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<td>Scheller, Waldron, Langrishe Martin (Langrishe)</td>
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</table>
31 The French Spy
When Women Weep

JUNE 1869

2 Richard III
Pleasant Neighbors

MT | Langrishe, Mrs. Langrishe, Shields, Mrs. Shields, Griffith (Langrishe)

3 The Foster Sisters
Midnight Watch
Eaton Boy

MT | *Martin, Scheller (Langrishe)

4 The Merchant of Venice

MT | Waldron, Scheller (Langrishe)

5 Nick of the Woods
Loan of a Lover

MT | Waldron, Scheller, Langrishe (Langrishe)

9 Performance

MT | (Dan Costello's Circus)

10 Performance

MT | (Dan Costello's Circus)

11 Performance

MT | (Dan Costello's Circus)

12 Our Uncle Sam
The Skeptical Man
Nature and Philosophy

MT | *Langrishe, Spencer (Langrishe)

19 Performance

MT | (Kelley and the Indian Boy)

22 Performance

MT | (Kelley and the Indian Boy)

26 Performance

MT | (Kelley and the Indian Boy)

JULY 1869

5 La Grande Duchesse de Gerolstein

MT | Howson Family Opera Troupe (Langrishe)

6 Tromb Alcazar

MT | Howson Family Opera Troupe (Langrishe)

7 Il Trovatore
Perfection

MT | Howson Family Opera Troupe (Langrishe)

8 La Grande Duchesse de Gerolstein

MT | Howson Family Opera Troupe (Langrishe)

9 Little Ambassador from Below
Grand Misserere
Mrs. Norma

MT | Howson Family Opera Troupe (Langrishe)
<table>
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<td>MT Howson</td>
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<td>MT Jerome,</td>
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<td>Howson Family</td>
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<td>31</td>
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**AUGUST 1869**

| 7        | Performance                                           | MT Mathews    |
|          |                                                       | Panorama      |
|          |                                                       |               |

**SEPTEMBER 1869**

<p>| 5        | Performance                                           | Kelley,       |
|          |                                                       | Mrs. Kelley   |
|          |                                                       | (McDaniels    |
|          |                                                       | Museum)       |
| 6        | Performance                                           | Kelley,       |
|          |                                                       | Mrs. Kelley,  |
|          |                                                       | O'Brien       |
|          |                                                       | (McDaniels    |
|          |                                                       | Museum)       |
| 12       | Performance                                           | MT Simms      |
| 13       | Performance                                           | MT Simms      |
| 14       | Performance                                           | MT Simms      |
| 15       | Performance                                           | MT Simms      |
| 16       | Performance                                           | MT Simms      |
| 30       | Performance                                           | MT Mathews    |
|          |                                                       | Panorama      |</p>
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<td>JANUARY 1870</td>
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<td>28</td>
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<td>TuH Miller, Kelley, Orpen (Newark Troupe)</td>
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<td>TuH Vieuxtemps</td>
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<td>15</td>
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<td>MT Burnett, Sharpley (Burnett)</td>
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<td>MAY 1870</td>
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<td>MT (Japanese Gymnastic Troupe)</td>
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<td>MT Maximillian (Japanese Gymnastic Troupe)</td>
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20 Performance MT (Japanese Gymnastic Troupe)
21 Mat. Performance MT (Japanese Gymnastic Troupe)
   Eve. Performance MT (Japanese Gymnastic Troupe)

JUNE 1870

JULY 1870
13 The Morning Call MT Burnett, Nash, Sharpley (Burnett)
25 Performance MT Orpen, Farron, Wilson, Courtwright (California Overland Minstrels)
26 Performance MT (California Overland Minstrels)
27 Performance MT (California Overland Minstrels)

AUGUST 1870

SEPTEMBER 1870
9 Performance MT (Peak Family Bell Ringers)
10 Performance MT (Peak Family Bell Ringers)
13 Performance MT (Peak Family Bell Ringers)

OCTOBER 1870
8 Performance CoC Cushman
10 Performance CoC Cushman

NOVEMBER 1870

DECEMBER 1870
24 Performance CH Orpen

JANUARY 1871
7 Master of St. Tropez MT Waldron, Mrs. Waldron, Hardie (Waldron)
9 Belphegor MT Waldron, Mrs. Waldron (Waldron)
10 The Robbers of the Forest of Bohemia MT Waldron, Mrs. Waldron, Hardie, Holler Agin
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<td>12 Handy Andy</td>
<td>MT</td>
<td>Hardie (Waldron)</td>
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<td>The Last Man</td>
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<td>13 Othello</td>
<td>MT</td>
<td>Waldron, Mrs. Waldron, Hardie, Mrs. Watson (Waldron)</td>
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<td>The Hidden Hand</td>
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<td>14 The Hidden Hand</td>
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<td>17 Rip Van Winkle</td>
<td>MT</td>
<td>Wilson, Mrs. Waldron, Langdon (Waldron)</td>
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<td>18 The Drunkard</td>
<td>MT</td>
<td>Waldron, Hardie (Waldron)</td>
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<td>20 Frou-Frou</td>
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<td>Persecuted Dutchman</td>
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<td>The Detective</td>
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<td>24 Birth</td>
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<td>The Detective</td>
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<td>25 Man and Wife</td>
<td>MT</td>
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<td>27 Sightless Bride</td>
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<td>Rival Dutchman</td>
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<td>28 Gamecock of the Wilderness</td>
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<td>Hinckley, Waldron (Waldron)</td>
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<td>Rival Dutchman</td>
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<td>30 Lancashire Lass</td>
<td>MT</td>
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<td>A Party by the Name of Johnson</td>
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<td>31 Richelieu</td>
<td>MT</td>
<td>Waldron, Thompson, Hinckley (Waldron)</td>
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<tr>
<td>How Was Your Uncle?</td>
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<td>FEBRUARY 1871</td>
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<td>1 Shocking Events</td>
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<td>(Waldron)</td>
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<tr>
<td>The Fellow Who Looks Like Me</td>
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2 Lancaster Lass  MT  Hinckley (Waldron)
3 East Lynne
   How Was Your Uncle?  MT  Hinckley (Waldron)
6 Sightless Bride  MT  (Waldron)
7 Calderoni, or the Castle Burners
   Dutchman's Ghost  MT  (Waldron)
8 East Lynne  MT  (Waldron)
9 The Rapparee
   Richard Mit Three Eyes  MT  *Hinckley, Thompson (Waldron)
10 Hamlet  MT  *Waldron (Waldron)
11 Shocking Events
   The Fellow Who Looks Like Me Factory Girl  MT  (Waldron)
13 The Chimney Corner  MT  Couldock (Waldron)
14 Othello  MT  Couldock, Eliza Couldock, Waldron (Waldron)
15 Dora
   Two Paddifoots, Senior
   and Junior  MT  Couldock, Eliza Couldock (Waldron)
16 The Stranger  MT  Couldock, Eliza Couldock, Mrs. Waldron, Waldron, Mrs. Kelly (Waldron)
17 Willow Copse  MT  Couldock (Waldron)
18 The Cricket on the Hearth  MT  Couldock, Eliza Couldock, Mrs. Waldron, Mrs. Kelly (Waldron)
20 The Cricket on the Hearth  MT  (Waldron)
21 Uncle Phil's Birthday  MT  (Waldron)
23 Performance  TuH  Couldock, Eliza Couldock

MARCH 1871

13 The French Spy, or the Fall of Algiers  MT  Langrishe, Mrs. Langrishe, Ravel, Richmond, Fitzwilliams, Martin (Langrishe)
14 The French Spy, or the
Fall of Algiers
Kill or Cure!
MT (Langrishe)

15 Jartine! or the Pride of
the 14th
MT Ravel, Langrishe (Langrishe)

16 Jartine! or the Pride of
the 14th
MT Ravel, Langrishe (Langrishe)

17 Angel of Midnight, or the
Footsteps of Death
MT Ravel (Langrishe)

18 The Wildcat! or Marriage
by Moonlight
The Omnibus
MT Ravel (Langrishe)

20 Wept of the Wish-Ton-Wish
Smith and Brown
MT Ravel (Langrishe)

21 The Spectre Bridegroom
Child of the Wreck
MT Ravel, Langrishe (Langrishe)

22 Cynthia, the Gypsy Queen
Benicia Boy
MT *Ravel (Langrishe)

23 The Dumb Boy of Manchester
The Two Gregories
MT Langrishe, Martin (Langrishe)

24 Galley Slave of Lyons
Irish Lion
MT *Langrishe, Richmond, Ravel
(Langrishe)

25 The Wizard Skiff, or the
Massacre of Scio
My Daughter’s Dowry
MT (Langrishe)

APRIL 1871

12 Who Killed Cock Robin?
Loan of a Lover
MT Blanchard, Rankin, Langrishe
(Langrishe)

13 Little Mother
Our Gal
MT Blanchard, Langrishe (Langrishe)

14 Rip Van Winkle
MT Rankin, Blanchard (Langrishe)

15 Anthony and Cleopatra
MT Blanchard, Orpen, Archer, Langrishe
(Langrishe)

25 Performance
MT Annette Ince, Emily Ince, Richmond
(Langrishe)
<table>
<thead>
<tr>
<th>Date</th>
<th>Play</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>29 April</td>
<td>Performance</td>
<td>Annette Ince (Langrishe)</td>
</tr>
</tbody>
</table>
| 12 May    | Medea
Nipped in the Bud         | Annette Ince (Langrishe)                           |
| 13 May    | The Hunchback
Two Buzzards           | Richmond, Annette Ince, Emily Ince, Langdon, Martin, Mrs. Langrishe (Langrishe) |
| 14 May    | Mary Stuart                   | Annette Ince (Langrishe)                           |
| 15 May    | Camille, or the Fate of a French Coquette | (Langrishe)                                       |
|           | Performance                   | Bartholomew's Lilliputian Circus                   |
| 16 May    | The Belle of the Faubourg
The King's Gardener           | Mrs. Langrishe, Martin, Mortimer, Wilson, Griffith (Langrishe) |
|           | Performance                   | Bartholomew's Lilliputian Circus                   |
| 17 May    | Macbeth                       | Annette Ince, Richmond, Wilson (Langrishe)         |
| 19 May    | Ion                           | *Annette Ince, Richmond, Wilson, Langdon, Mortimer, Gross (Langrishe) |
| 20 May    | Performance                   | Mme. Lake's Circus                                |
| 21 May    | Elizabeth, Queen of England   | (Langrishe)                                        |
| 22 May    | Lady of Lyons
A Slice of Luck         | (Langrishe)                                        |
| 23 May    | Elizabeth, Queen of England   | Annette Ince (Langrishe)                           |
| 24 May    | Performance                   | Bartholomew's Lilliputian Circus                   |
|           | Fazio, or the Italian Wife
Black Eyed Susan           | Martin (Langrishe)                                 |
| 26 May    | The Wife                      | Annette Ince, Richmond (Langrishe)                 |
| 27 May    | Ingomar
The Spectre Bridegroom       | (Langrishe)                                        |
| 28 May    | Romeo and Juliet              | *Richmond, Annette Ince (Langrishe)                |
JULY 1871

1 Love's Sacrifice
Two Buzzards
MT (Langrishe)

3 Caste
The Morning Call
MT *Martin (Langrishe)

4 Uncle Tom's Cabin
MT Annette Ince, Richmond (Langrishe)

8 Ten Nights in a Bar Room
MT Martin (Langrishe)

22 Performance
MT Bachelder's Colossal Tableaux

26 Performance
MT Bachelder's Colossal Tableaux

AUGUST 1871

1 Humpty Dumpty
MT Hernandez

2 Humpty Dumpty
MT Hernandez

3 Humpty Dumpty
MT Hernandez

4 Humpty Dumpty
MT Hernandez

11 Performance
ATLANTIC AND PACIFIC CIRCUS

12 Performance
ATLANTIC AND PACIFIC CIRCUS

SEPTEMBER 1871

OCTOBER 1871

NOVEMBER 1871

20 Performance
MT (Japanese Vaudeville Troupe)

21 Performance
MT Gangero (Japanese Vaudeville Troupe)

22 Performance
MT (Japanese Vaudeville Troupe)

30 Performance
MeC Oxyhydrogen Exhibition

DECEMBER 1871

1 Performance
MeC Oxyhydrogen Exhibition

2 Performance
MeC Oxyhydrogen Exhibition
JANUARY 1872

12 Performance
MT Fannie Morgan Phelps

FEBRUARY 1872

MARCH 1872

30 Performance
MT (American Combination Troupe)

APRIL 1872

MAY 1872

4 The Actress by Daylight
Katie O'Sheal
MT Phelps, Walter (Phelps)

7 Performance
MT (Phelps)

8 Katie O'Sheal
MT Phelps (Phelps)

10 Michael Erle, or the Maniac Lover
   Actress by Daylight
   Sketches of India
MT Phelps, Walters (Phelps)

11 The Wild Irish Girl
   Madelaine
MT Phelps (Phelps)

13 East Lynne
MT Phelps (Phelps)

14 Daughter of the Regiment
MT Phelps, Walters, Fitzwilliams (Phelps)

15 Daughter of the Regiment
   Stage Struck
MT Phelps (Phelps)

16 East Lynne
MT (Phelps)

17 Camille, or the Fate of a French Coquette
MT Phelps, Walters, Fitzwilliams (Phelps)

18 Mat. Katie O'Sheal
   Dead Shot
   Eve. The Hidden Hand
MT Phelps, Walters (Phelps)

23 Performance
MT Fay (Davenport Brothers)

24 Performance
MT (Davenport Brothers)

25 Performance
MT (Davenport Brothers)

26 Performance
MT (Davenport Brothers)
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>MT</th>
<th>Full Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>Fanchon, the Cricket</td>
<td>Price, Mitchell, McKean, Hanchett, Dunne, Allen (Allen)</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Leah, the Forsaken</td>
<td>Price, Allen, Ashton, Mrs. Ashton, Dudley (Allen)</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>The Sea of Ice</td>
<td>Price, Mrs. Hanchett (Allen)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Lady and the Devil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>The Long Strike, or the Working Men of Manchester Kiss in the Dark</td>
<td>Price, McKean, Allen, Mitchell (Allen)</td>
<td></td>
</tr>
</tbody>
</table>

**JUNE 1872**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>MT</th>
<th>Full Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mat. Lady of Lyons</td>
<td>Price (Allen)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Eve. Lady Audley's Secret Dumb Belle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The Serpent on the Hearth</td>
<td>Dot Ashton, Dunne (Allen)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Little Barefoot</td>
<td>Mitchell, Hanchett, Mrs. Hanchett, Ashton, Mrs. Ashton, Dunn (Allen)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Fanchon, the Cricket</td>
<td>Price (Allen)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Nobody's Daughter</td>
<td>Price (Allen)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Bertha, or the Sewing Machine Girl</td>
<td>Price, Dunne (Allen)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Mat. Grand Carnival</td>
<td>Price (Allen)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Eve. Macbeth</td>
<td>Price (Allen)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Honeymoon</td>
<td>Price, Dunn, Dunne (Allen)</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Ticket-of-Leave Man Turn Him Out</td>
<td>Price, Dunn, Dunne (Allen)</td>
<td></td>
</tr>
</tbody>
</table>

**JULY 1872**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>OT2</th>
<th>Full Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lucretia Borgia</td>
<td>Walters, Dudley, De La Harpe (Allen)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Ireland As It Is</td>
<td>Mitchell, Walters (Allen)</td>
<td></td>
</tr>
</tbody>
</table>
3 Ireland As It Is                   OT2  (Allen)
4 All That Glitters Is Not Gold  OT2  Ashton, Mrs. Ashton, Dunne, 
   Sketches of India                Walters (Allen)
6 Rough Diamond                  OT2  (Allen)
   Pocohantas
8 Uncle Tom's Cabin               OT2  *Mrs. and Mr. Allen (Allen)
   The Secret
9 Married Life                    OT2  *Dunne (Allen)
10 Rip Van Winkle                  OT2  *Mortimer, Ashton, Dudley (Allen)
   Pocohantas
11 Under the Gaslight             OT2  *Mitchell, Parrott (Allen)
12 Under the Gaslight             OT2  *De La Harpe (Allen)
13 Rip Van Winkle                  OT2  Ashton, Dot Ashton, McKean, 
   De La Harpe (Allen)
15 Rosedale                        OT2  Chaplin, Melrose, Walters (Allen)
16 Enoch Arden                     OT2  Chaplin, Walters (Allen)
   Our Gal
17 Our American Cousin            OT2  Dunne (Allen)
18 Enoch Arden                     OT2  Chaplin (Allen)
19 Buffalo Bill                   OT2  Chaplin, Ashton, Brace, Allen, 
                                     Dunne, Parrott, McKean, Walters 
                                     (Allen)
20 Mat. Our American Cousin       OT2  (Allen)
   Eve. Buffalo Bill               OT2  (Allen)

AUGUST 1872

8 Performance                       TeH  Barnum, Battey, Gates, Burton 
                                     (Barnum)

SEPTEMBER 1872

10 Ingomar                         OT2  Price, Hanchett (Hanchett)
11 The Octofoon                    OT2  Price, Hanchett (Hanchett)
<p>| | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>12</td>
<td>The Marble Heart, or the Sculptor’s Dream</td>
<td>OT2</td>
</tr>
<tr>
<td>13</td>
<td>Fanchon, the Cricket</td>
<td>OT2</td>
</tr>
<tr>
<td>14</td>
<td>Mat. Little Barefoot</td>
<td>OT2</td>
</tr>
<tr>
<td></td>
<td>Eve. Wept of the Wishing-Wishing-Wishing-Wishing Woffington</td>
<td>OT2</td>
</tr>
<tr>
<td>16</td>
<td>Frou-Frou</td>
<td>OT2</td>
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<td>17</td>
<td>The Pearl of Savoy</td>
<td>MT</td>
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<td>OCTOBER 1872</td>
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<tr>
<td>15</td>
<td>Performance</td>
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<td>23</td>
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<td>MT</td>
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<tr>
<td></td>
<td>NOVEMBER 1872</td>
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<td>DECEMBER 1872</td>
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<tr>
<td></td>
<td>JANUARY 1873</td>
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<tr>
<td></td>
<td>FEBRUARY 1873</td>
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<tr>
<td>15</td>
<td>Performance</td>
<td>MT</td>
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<tr>
<td></td>
<td>MARCH 1873</td>
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<td>APRIL 1873</td>
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<tr>
<td>12</td>
<td>Performance</td>
<td>MT</td>
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<tr>
<td></td>
<td>MAY 1873</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JUNE 1873</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Don Giovanni Returned Volunteer</td>
<td>MT</td>
</tr>
<tr>
<td>17</td>
<td>Gold Demon, or the Yellow Dwarf</td>
<td>MT</td>
</tr>
<tr>
<td>18</td>
<td>Aladdin, or the Wonderful Scamp Nature and Philosophy</td>
<td>MT</td>
</tr>
</tbody>
</table>
19 Cinderella, or the Little Glass Slipper  MT  Curtis (Stevens)
20 Fra Diavala
   Good for Nothing Nan  MT  Chapman Sisters (Stevens)
21 Mat. Cinderella, or the Little Glass Slipper  MT  (Stevens)
   Eve. Forty Thieves  MT  (Stevens)
23 Rosedale  MT  Chapman Sisters, Stevens (Stevens)
27 Checkmate, or Love's Masquerade
   Robert Macaire, or the Two Murderers  MT  *Curtis, Chapman Sisters, Stevens (Stevens)
28 Ticket-of-Leave Man
   Returned Volunteer  MT  Stevens, Curtis (Stevens)

JULY 1873

8 Help  MT  Murphey
9 Handy Andy
   Colored Help  MT  Murphey
10 His Last Legs
   More Blunders Than One  MT  Murphey
11 Ireland and America
   Barney, the Baron  MT  *Murphey
12 Performance  MT  Murphey
19 Performance  MT  (Local amateurs)

AUGUST 1873

21 Performance  MT  Palmer, Davis (Palmer)

SEPTEMBER 1873

2 Hazard  MT  (Waldron)
3 Hazard  MT  Hussey (Waldron)
4 Hazard  MT  (Waldron)
5 Narcisse
   MT  Waldron, Mrs. Waldron (Waldron)
6 Under the Spell  
   MT  (Waldron)
8 Perfection
   MT  Hussey, Clifton (Waldron)
       The Happy Pair
       Schoener Horn's Boy
24 Performance  
   ALV  Drew

OCTOBER 1873

11 Performance  
   Prof. Ned Parker's Medicine Show

NOVEMBER 1873

4 Performance  
   MT  (Local Amateur Dramatic Company)
7 Performance  
   MT  Grace Greenwood
10 Performance  
   MT  Jensen, Porter
       Performance
       ALV  Summerfield

DECEMBER 1873

16 Performance  
   MT  Smith Bell Ringers
17 Performance  
   MT  Smith Bell Ringers
19 Il Trovatore
   MT  (Local Amateur Dramatic Company)
       The Spirit of Seventy Six

JANUARY 1874

FEBRUARY 1874

MARCH 1874

6 The Alpine Maid
   MT  Coriell, Liston, Fortier (Coriell)
   The Bobolinks
7 Mat.  Performance  
   MT  (Coriell)
Eve.  The Alpine Maid
   MT  (Coriell)
   The Bobolinks
19 Daughter of the Regiment
   MT  Newton, Haygarth (Waldron)
   Merry Vivandiere
   Sally Scruggs
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>20 St. Patrick's Eve</td>
<td>MT (Waldron)</td>
</tr>
<tr>
<td>Under the Spell Two Buzzards</td>
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<tr>
<td>21 Stealth, or Murder on the Cliff</td>
<td>MT (Waldron)</td>
</tr>
<tr>
<td>Sketches of India</td>
<td></td>
</tr>
<tr>
<td>23 New York Newsboy</td>
<td>MT Haygarth, Newton, Martin (Waldron)</td>
</tr>
<tr>
<td>24 Caste Holler Agin</td>
<td>MT Waldron, Mrs. Waldron, Hazlep, Liston (Waldron)</td>
</tr>
<tr>
<td>25 Footprints in the Snow</td>
<td>MT (Waldron)</td>
</tr>
<tr>
<td>27 Hamlet</td>
<td>MT *Waldron (Waldron)</td>
</tr>
<tr>
<td>28 The Robbers of the Forest of Bohemia</td>
<td>MT Waldron (Waldron)</td>
</tr>
<tr>
<td>APRIL 1874</td>
<td></td>
</tr>
<tr>
<td>4 Performance</td>
<td>A1V Chapman, McCarty</td>
</tr>
<tr>
<td>6 How Far Is It to the Next Ranch?</td>
<td>A1V Chapman, McCarty</td>
</tr>
<tr>
<td>24 Oh Hush</td>
<td>A1V *Summerfield</td>
</tr>
<tr>
<td>Performance</td>
<td>TeH Mme. Klugary</td>
</tr>
<tr>
<td>MAY 1874</td>
<td></td>
</tr>
<tr>
<td>12 Performance</td>
<td>MT (Local Amateur Dramatic Company)</td>
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<tr>
<td>JUNE 1874</td>
<td></td>
</tr>
<tr>
<td>19 The Flower Queen</td>
<td>CoC Local Amateurs</td>
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<tr>
<td>JULY 1874</td>
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<tr>
<td>1 Performance</td>
<td>A1V (Alhambra Varieties)</td>
</tr>
<tr>
<td>10 Performance</td>
<td>A1V Duval (Alhambra Varieties)</td>
</tr>
<tr>
<td>25 Performance</td>
<td>A1V Logan (Alhambra Varieties)</td>
</tr>
<tr>
<td>29 Performance</td>
<td>Wilson's Amphitheatre Circus</td>
</tr>
<tr>
<td>AUGUST 1874</td>
<td></td>
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</tbody>
</table>
SEPTEMBER 1874

17 Performance    BaC  Grace Greenwood
24 Performance    Bartholomew's Lilliputian Circus
25 Performance    Bartholomew's Lilliputian Circus
30 Performance    TuH  Mrs. Wheeler, Benny Wheeler

OCTOBER 1874

7 Performance     AlV  (Alhambra Varieties)
9 Performance     AlV  White (Alhambra Varieties)
30 Performance    TuH  (Healey's Hibernians)
31 Performance    TuH  (Healey's Hibernians)

NOVEMBER 1874

DECEMBER 1874

17 Performance    TuH  (Frost's Parlor Entertainment)
18 Performance    TuH  (Frost's Parlor Entertainment)
28 Performance    TuH  Spencer (Richard's Troupe)

JANUARY 1875

6 Performance     AlV  John and Nellie Shields, Perry Brothers (Alhambra Varieties)

FEBRUARY 1875

5 Esther          MeC  Local Amateurs
6 Esther          MeC  Local Amateurs
11 Performance    AlV  (Alhambra Varieties)

MARCH 1875

APRIL 1875

MAY 1875

25 Performance    PrC  Potter
JUNE 1875

11 Performance TuH Jean
14 Performance TuH (Jackley Troupe)
15 Performance TuH (Jackley Troupe)

JULY 1875

AUGUST 1875

3 BT Stanley paints scenery for new Belvidere Theatre
7 Performance WeH Shepard
9 Performance TeH Jean
10 Performance WeH Shepard
23 Performance BT (New York Comedy Troupe)
24 Performance BT (New York Comedy Troupe)
28 Performance AlV M'lle Aubrey, Holmes, Jenkins, Wood (Alhambra Varieties)

SEPTEMBER 1875

20 Performance BT Lingard, Galton, Dunning, Emily Dunning, Gilder (Lingard Troupe)
21 Performance BT (Lingard Troupe)

OCTOBER 1875

2 Performance BT Local Amateurs
14 Performance TuH Rosenberg
20 Performance BT Benjamin, Collins, Packard, Durgin, Phelan (The Alleghanians Troupe)

NOVEMBER 1875

11 Performance BT Lenton Family (Ware Family Troupe)
20 Performance BT Snowy Range Minstrels (Denver Amateurs)
DECEMBER 1875

2 Performance

BT Lingard (Lingard Troupe)

JANUARY 1876

FEBRUARY 1876

MARCH 1876

13 Honeymoon
Simpson & Co.

BT Langrishe, Mrs. Langrishe, Forresterr, Mrs. Forrester, Philleo,
Edrington, Tyler, Coleman, Bowreno (Langrishe)

14 Divorced

BT (Langrishe)

15 The Serious Family
The Dutch Lovers

BT Langrishe (Langrishe)

16 London Assurance

BT Langrishe, Forrester, Mrs. Forrester, Philleo, Coleman, Tyler
(Langrishe)

17 Lady of Lyons
Toodles

BT (Langrishe)

18 Ireland As It Was
Benicia Boy

BT Langrishe (Langrishe)

APRIL 1876

11 Performance

BT Burnett, Nash, Williams (Burnett)

17 Performance

BT (Taylor's Legerdemain Troupe)

18 Haymakers

BT Local Amateurs

19 Performance

BT (Taylor's Legerdemain Troupe)

21 Performance

BT (Georgia Minstrels)

25 Performance

BT Barnum (Centennial String Band)

MAY 1876

3 Mrs. Dittimus' Party
The Fellow Who Looks Like Me

BT Emmerson, Cotton, Schoolcroft, Rice, Coes, Kemble, Robinson,
Oberist, Tilla, Fredericks, Murphy,
Falkland (California Minstrels)
23 Self, or the Rich of New York  BT  Langrishe, Mrs. Langrishe, Mrs. Forrester, Edrington, Haines, Griffith, Gross, Phillee (Langrishe)

24 Adam and Eve  BT  (Langrishe)

25 Pique  BT  Langrishe, Mrs. Langrishe, Mrs. Forrester, Edrington (Langrishe)

26 The Two Orphans  BT  (Langrishe)

27 Trodden Down Delicate Grounds  BT  *Langrishe (Langrishe)

JUNE 1876

7 Performance  BT  Baldwin

8 Performance  BT  Baldwin

22 Performance  BT  (Peak Family Bell Ringers)

24 Performance  A1V  Shields (Alhambra Varieties)

JULY 1876

6 Performance  BT  (McAllister and Weston)

25 Performance  A1V  (Alhambra Varieties)

AUGUST 1876

4 Performance  BT  Centennial Jubilee Singers

24 East Lynne  BT  Mr. Forrester, Mrs. Forrester, Coleman, Phillee, Wallace (Forrester)

25 Performance  BT  (Forrester)

26 Mat. Performance  BT  (Forrester)

Eve. Performance  BT  (Forrester)

30 Performance  BT  Burt, Addams (Burt Family Troupe)

SEPTEMBER 1876

22 Performance  BT  Hayes and Wheeler Glee Club
OCTOBER 1876

16 Performance  BT  Russell (Berger Family Troupe)
19 Performance  BT  (Berger Family Troupe)

NOVEMBER 1876

2 Performance  Simms

DECEMBER 1876

27 Performance  BT  (Tennessee Jubilee Singers)
28 Mat. Performance  BT  (Tennessee Jubilee Singers)
Eve. Performance  BT  (Tennessee Jubilee Singers)

JANUARY 1877

24 The Two Orphans  BT  (Forrester Troupe)
25 Our Boys  BT  Wallace (Forrester Troupe)

FEBRUARY 1877

1 Damon and Pythias  BT  Baker, Conner (Forrester)
2 Frou-Frou  BT  *Forrester (Forrester)
15 Performance  A1V  (Alhambra Varieties)

MARCH 1877

3 Performance  MeC  Local Amateurs
5 Performance  BT  (McDaniels Combination "English Star Company")
6 Performance  BT  McDonald (McDaniels Combination "English Star Company")
26 Performance  A1V  (Alhambra Varieties)

APRIL 1877

4 Performance  BT  Amateur Black Crystals Minstrel Show
17 The Bohemian Girl  BT  Local Amateurs
MAY 1877

14 Performance  BT  Tom Thumb, Minnie Warren (Tom Thumb)

JUNE 1877

2 Performance  BT  Amateur Black Crystals Minstrel Show

8 Performance  BT  Amateur Black Crystals Minstrel Show

14 Performance  BT  Amateur Black Crystals Minstrel Show

JULY 1877

10 Performance  BT  (Haverly's Minstrel Troupe)

26 Il Trovatore  BT  Bernard, Mrs. Bernard, Gates, Drayton (Richings-Bernard Combination Troupe)

27 The Bohemian Girl  BT  (Richings-Bernard Combination Troupe)

28 Martha  BT  (Richings-Bernard Combination Troupe)

AUGUST 1877

SEPTEMBER 1877

OCTOBER 1877

5 Performance  PrC  Abby Sage Richardson

NOVEMBER 1877

12 Performance  BT  Alleghanians and the Swiss Bell Ringers

24 Central by Gaslight  ALV  Summerfield

DECEMBER 1877

25 Mat. Jack, the Giant Killer  BT  Deakin, Quigley, Belton, Kirtland, Houghton, Goshen (Deakin's Lilliputian Comic Opera Company)

Eve. Jack, the Giant Killer  BT  (Deakin's Lilliputian Comic Opera Company)
26 Mat. Toodles  
   BT  (Deakin's Lilliputian Comic Opera Company)

   Eve. Toodles  
   BT  (Deakin's Lilliputian Comic Opera Company)

31 Performance  
   BT  (McGibony Family)

JANUARY 1878

7 Performance  
   BT  (McGibony Family)

8 Performance  
   BT  (McGibony Family)

17 Performance  
   BT  Mme. Rentz Female Minstrels

18 Performance  
   BT  Mme. Rentz Female Minstrels

21 Performance  
   BT  Cohan, Poincier, Howard, Nicholson  
   (Haworth's Hibernians)

22 Performance  
   BT  (Haworth's Hibernians)

23 Performance  
   BT  (Haworth's Hibernians)

28 Willow Copse  
   BT  Franks, Alton, O'Keefe, Emerson,  
   Forrester, Mrs. Forrester, Wallace  
   (Forrester)

29 Our Girls  
   BT  (Forrester)

30 The Danichetfs  
   BT  Forrester, Mrs. Forrester, Franks,  
   Philleo, Baker, Wallace (Forrester)

31 The Shaughraun  
   BT  Franks, Beresford, Mrs. Forrester,  
   Wallace, Alton (Forrester)

FEBRUARY 1878

1 The Gilded Age, or Colonel Sellers  
   BT  Forrester, Mrs. Forrester, Wallace,  
   O'Keefe (Forrester)

2 Mat. School  
   BT  (Forrester)

   Eve. Pink Dominoes  
   BT  (Forrester)

4 Our Boys  
   BT  Wallace, Mrs. Forrester, Baker,  
   Franks, Beresford, Mrs. Beresford,  
   Philleo (Forrester)
5 Our Boarding House BT Mrs. Forrester (Forrester)
6 Pique BT Forrester (Forrester)
7 The Shaughraun BT Wallace (Forrester)
8 Miss Moulton BT *Mrs. Forrester, Forrester, Franks, Baker, Philleo, Beresford (Forrester)
9 Mat. Performance BT (Forrester)
Eve. The Fireman BT (Forrester)
14 The Bohemian Girl BT Richings, Makin, Howard (Caroline Richings English Opera Troupe)
20 Performance BT DeMurska, Hill, Schliecker (DeMurska Troupe)
21 Performance BT DeMurska, Hill, Schliecker, Makin (DeMurska Troupe)

MARCH 1878

4 Performance OH Local Amateurs Dedication Ceremonies
5 School Cool as a Cucumber OH Local Amateurs Dedication Ceremonies
21 Mazeppa OH Buckingham (Forrester)
22 Mazeppa OH (Forrester)
23 Mat. Mazeppa OH Buckingham, Baker, Wallace, Philleo, DeMarbelle, Beresford, Alton, Rutledge, Cook, Emerson (Forrester)
Eve. Jack Sheppard OH (Forrester)
24 Hamlet OH Lindsay, Mrs. Forrester, Baker, Beresford, Wallace, Emery, Philleo, Cook, Emerson, Alton, Warner, Sherman, Atchison, DeMarbelle, Jefferies, Watson, Haines, Rutledge, Clark (Forrester)
26 Hamlet OH (Forrester)
27 Richelieu OH Lindsay, Mrs. Forrester, Emery (Forrester)

28 Richelieu OH (Forrester)

29 Mat. Under One Flag OH (Forrester)

Eve. Under One Flag OH Lindsay (Forrester)

30 Under One Flag OH (Forrester)

APRIL 1878

4 Kenilworth OH Richmond, Sheldon, Dashwood, Parker, Emmons, McDonald, Mazy, Worrell (Adah Richmond)

5 Chow Chow OH (Adah Richmond)

6 Mat. Performance OH (Adah Richmond)

Eve. Our Baby The Brigand Chief OH (Adah Richmond)

16 Ixion, or the Man at the Wheel OH (Rentz Female Minstrels and Santley's London Burlesque Troupe)

MAY 1878

6 Across the Continent OH Byron, Kate Byron, DeMarbelle, Cooke, Cook, Emery, Beresford, Osten (Forrester)

7 Across the Continent OH (Forrester)

8 Ben McCullough OH Byron, Beresford, Wallace, DeMarbelle, Cooke, Baker (Forrester)

9 Ben McCullough OH Byron, Kate Byron (Forrester)

10 Hero, or Donald McKay OH Byron, Kate Byron, Baker, Alton, Rutledge, Wallace, DeMarbelle, Emery, Philleo (Forrester)

11 Hero, or Donald McKay OH (Forrester)

13 Performance OH Keene, Singer, Plaisted, Harrison (California Combination Troupe)

24 Performance OH Blind Tom Troupe
JUNE 1878

3 Henry V
OH Rignold (Rignold's New York Grand Opera Company)

4 Alone
OH Rignold, Mrs. Rignold, Forsythe, Pyffe, Slaughter, Collins (Rignold's New York Grand Opera Company)

5 Clancarty
OH (Rignold's New York Grand Opera Company)

19 Joshua Whitcomb
OH Thompson (Joshua Whitcomb Company)

20 Joshua Whitcomb
OH (Joshua Whitcomb Company)

25 Patchwork
OH Salsbury's Troubadors

29 Drunkard's Warning
Robert Emmett
OH Local Amateurs

JULY 1878

1 Performance
OH Stevens-Dainty Concert Group

2 Performance
OH Stevens-Dainty Concert Group

4 Performance
OH Mae. Rita, Schliecker

AUGUST 1878

SEPTEMBER 1878

6 Performance
ALV (Alhambra Varieties)

9 Performance
OH McIntosh, Little (Callendar's Georgia Minstrels)

10 Performance
OH (Callendar's Georgia Minstrels)

OCTOBER 1878

10 Performance
OH (Haverly's Minstrel Troupe)

NOVEMBER 1878

4 Elizabeth, Queen of England
OH Bowers, McCollom, Forrester, Dunne, Philleo, DeMarbelle (Forrester)

5 Camille, or the Fate of a French Coquette
OH Bowers, McCollom, Philleo, Dunne, DeMarbelle (Forrester)

6 Lady Audley's Secret
OH Bowers (Forrester)
### DECEMBER 1878

<table>
<thead>
<tr>
<th>Date</th>
<th>Performance</th>
<th>Location</th>
<th>Cast</th>
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<tbody>
<tr>
<td>4</td>
<td>Performance</td>
<td>OH</td>
<td>Mrs. Scott Siddons</td>
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<tr>
<td>16</td>
<td>Performance</td>
<td>AV</td>
<td>Alhambra Varieties</td>
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<tr>
<td></td>
<td>Hobbies</td>
<td>OH</td>
<td>Goodwin, Eliza Weatherby, Jennie Weatherby, Delaro, Burns, Stanton</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>(Weatherby Frolicues)</td>
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<tr>
<td>17</td>
<td>Cruets</td>
<td>OH</td>
<td>Babcock (Weatherby Frolicues)</td>
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### JANUARY 1879

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<tbody>
<tr>
<td>6</td>
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<td>OH</td>
<td>Mme. Rentz (Rentz Female Minstrels)</td>
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<tr>
<td>7</td>
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<td>OH</td>
<td>(Rentz Female Minstrels)</td>
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<tr>
<td>22</td>
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<td>OH</td>
<td>Victoria Loftus Blondes</td>
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<td>23</td>
<td>Performance</td>
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<td>Victoria Loftus Blondes</td>
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### FEBRUARY 1879

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<tbody>
<tr>
<td>5</td>
<td>Performance</td>
<td>OH</td>
<td>Kersands, King, Luca, Lyle (Hyer Sisters Troupe)</td>
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<tr>
<td>6</td>
<td>Performance</td>
<td>OH</td>
<td>(Hyer Sisters Troupe)</td>
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<tr>
<td>25</td>
<td>Performance</td>
<td>OH</td>
<td>Local Amateurs</td>
</tr>
<tr>
<td>26</td>
<td>Performance</td>
<td>OH</td>
<td>Jennie, Minnie and Haude Wallace (Wallace Sisters)</td>
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<tr>
<td>27</td>
<td>Jacquette, or in the Toils</td>
<td>OH</td>
<td>(Wallace Sisters)</td>
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### MARCH 1879

<table>
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<tbody>
<tr>
<td>10</td>
<td>A Celebrated Case</td>
<td>OH</td>
<td>(Nellie Boyd Troupe)</td>
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<td>11</td>
<td>A Case for Divorce</td>
<td>OH</td>
<td>(Nellie Boyd Troupe)</td>
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<td>12</td>
<td>Kathleen Mavoreen</td>
<td>OH</td>
<td>(Nellie Boyd Troupe)</td>
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<tr>
<td>13</td>
<td>The Hidden Hand</td>
<td>OH</td>
<td>(Nellie Boyd Troupe)</td>
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<td>14</td>
<td>Fanchon, the Cricket</td>
<td>OH</td>
<td>Boyd, Hasenwinkle, Toohey (Nellie Boyd Troupe)</td>
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<tr>
<td>15</td>
<td>Mat. Performance</td>
<td>OH</td>
<td>(Nellie Boyd Troupe)</td>
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<td></td>
<td>Eve. Led Astray</td>
<td>OH</td>
<td>Boyd (Nellie Boyd Troupe)</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Location</td>
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<tr>
<td>APRIL 1879</td>
<td>16 Uncle Daniel</td>
<td>OH</td>
<td>Macauley, Davis, Scallon, Johnson (Macauley Troupe)</td>
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<td>27 Among the Breakers</td>
<td>OH</td>
<td>Local Amateurs</td>
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<td>29 Performance</td>
<td>OH</td>
<td>Selwin's Minstrels</td>
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<td>30 Performance</td>
<td>OH</td>
<td>Selwin's Minstrels</td>
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<td>JUNE 1879</td>
<td>3 The Double Marriage</td>
<td>OH</td>
<td>Claxton (Kate Claxton Company)</td>
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<td>4 The Two Orphans</td>
<td>OH</td>
<td>Claxton, Brooks (Kate Claxton Company)</td>
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<td>9 Joshua Whitcomb</td>
<td>OH</td>
<td>Thompson (Joshua Whitcomb Company)</td>
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<td>11 Performance</td>
<td>OH</td>
<td>(Barlow, Wilson, Primrose and West's Minstrels)</td>
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<td>12 Performance</td>
<td>OH</td>
<td>(Barlow, Wilson, Primrose and West's Minstrels)</td>
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<td></td>
<td>16 Our Innocent Pastor</td>
<td>OH</td>
<td>(Rentz's Female Minstrels and Mme. Santley's Burlesque Company)</td>
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<td></td>
<td>17 The Messenger from Jarvis</td>
<td>OH</td>
<td>(Rentz's Female Minstrels and Mme. Santley's Burlesque Company)</td>
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<td>Section</td>
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<td>JULY 1879</td>
<td>2 H. M. S. Pinafore</td>
<td>OH</td>
<td>Denver Choral Union</td>
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<td>3 Performance</td>
<td>OH</td>
<td>(Hyer Sisters Troupe)</td>
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<td></td>
<td>4 Mat. Performance</td>
<td>OH</td>
<td>(Hyer Sisters Troupe)</td>
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<tr>
<td></td>
<td>Eve. Urlina, the African</td>
<td>OH</td>
<td>Kersands, Wallace King, Dora King, Lyle, Sawyer, Luca, Overall, Brown</td>
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<td></td>
<td>Princess</td>
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<td>AUGUST 1879</td>
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<td>(Haverly's Minstrels)</td>
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<td>SEPTEMBER 1879</td>
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<tr>
<td>6</td>
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<td>BT</td>
<td>(McCoy's Merry Makers)</td>
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<td>BT</td>
<td>(McCoy's Merry Makers)</td>
</tr>
<tr>
<td>9</td>
<td>Performance</td>
<td>BT</td>
<td>(McCoy's Merry Makers)</td>
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<tr>
<td>10</td>
<td>Performance</td>
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<td>Performance</td>
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<td>Performance</td>
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<td>OCTOBER 1879</td>
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<tr>
<td>5</td>
<td>Die Hillerthaler Die Shoena Mullerin</td>
<td>TuH</td>
<td>Local Amateurs</td>
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<td>13</td>
<td>Performance</td>
<td>BT</td>
<td>(McCoy's Merry Makers)</td>
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<td>17</td>
<td>Performance</td>
<td>BT</td>
<td>(McCoy's Merry Makers)</td>
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<tr>
<td>18</td>
<td>Performance</td>
<td>OH</td>
<td>Billy Arlington</td>
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<tr>
<td>26</td>
<td>Die Wiener in Berlin</td>
<td>TuH</td>
<td>Local Amateurs</td>
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<tr>
<td>31</td>
<td>Box and Cox</td>
<td>OH</td>
<td>Local Amateurs</td>
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<td>NOVEMBER 1879</td>
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<td>11</td>
<td>The Serious Family Who's Who</td>
<td>OH</td>
<td>Langrishe, Knowles, Morris, Dunigan, Nalod, McAllister, Rainford, Goodrich, Parker (Langrishe)</td>
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<td>12</td>
<td>Down Trodden, or Under Two Flags</td>
<td>OH</td>
<td>(Langrishe)</td>
</tr>
<tr>
<td>Date</td>
<td>Title</td>
<td>Authors/Note</td>
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<td>13</td>
<td>Divorce</td>
<td>OH Langrishe, Knowles, Morris, McAllister, Rainford, Parker (Langrishe)</td>
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<td>14</td>
<td>Arrah-Na-Pogue</td>
<td>OH (Langrishe)</td>
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<td>15</td>
<td>Mat. Scrap of Paper</td>
<td>OH (Langrishe)</td>
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<tr>
<td></td>
<td>Eve. Naval Engagements Gentleman from Ireland</td>
<td>*Langrishe (Langrishe)</td>
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<td></td>
<td><strong>DECEMBER 1879</strong></td>
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<td>7</td>
<td>Performance</td>
<td>TuH Local Amateurs</td>
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<tr>
<td>16</td>
<td>Fanchon, the Cricket</td>
<td>OH Annie Plunkett, Overton, Hunt, Theodore (Plunkett Family)</td>
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<td>17</td>
<td>My Mother-in-law</td>
<td>OH Annie Plunkett, Overton, Carrie Plunkett (Plunkett Family)</td>
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<td></td>
<td>The Irish Diamond</td>
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<td>18</td>
<td>Euchre</td>
<td>OH Theodore, Overton, Carrie Plunkett, Hunt (Plunkett Family)</td>
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<td>19</td>
<td>Lost in London</td>
<td>OH *Carrie Plunkett, Charles Plunkett, Overton, Theodore (Plunkett Family)</td>
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<td>20</td>
<td>Fate</td>
<td>OH (Plunkett Family)</td>
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<td></td>
<td><strong>JANUARY 1880</strong></td>
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<tr>
<td>8</td>
<td>Mary Stuart</td>
<td>OH Janauschek (Janauschek Troupe)</td>
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<td>9</td>
<td>Macbeth</td>
<td>OH Janauschek (Janauschek Troupe)</td>
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<td>26</td>
<td>New Magdalene</td>
<td>OH Carrie Plunkett, Theodore, Overton, Hunt (Plunkett Family)</td>
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<td>27</td>
<td>Our Boys</td>
<td>OH (Plunkett Family)</td>
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<tr>
<td>28</td>
<td>Euchre</td>
<td>OH (Plunkett Family)</td>
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<td>29</td>
<td>The Cross of Gold, or Theresa's Vow Love's Disguises</td>
<td>OH Carrie Plunkett, Overton (Plunkett Family)</td>
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<td>30</td>
<td>East Lynne</td>
<td>OH *Carrie Plunkett (Plunkett Family)</td>
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<tr>
<td>31</td>
<td>Miriam's Crime Loan of a Lover</td>
<td>OH (Plunkett Family)</td>
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</tbody>
</table>
FEBRUARY 1880

9 On His Last Legs
Little Rebel

OH Local Amateurs

MARCH 1880

APRIL 1880

24 Performance

OH Jack, Crawford (Captain Jack’s
Dramatic Combination Troupe)

MAY 1880

5 H. M. S. Pinafore

OH (Haverly’s Church Choir Opera
Company)

7 Alvin Joslin

OH Davis (Davis)

8 Performance

OH Mendelssohn Quintet Club

11 Uncle Tom’s Cabin

OH Morgan, Stockwell (Jav Rial)

12 Mat. Uncle Tom’s Cabin

OH (Jav Rial)

Eve. Uncle Tom’s Cabin

OH (Jav Rial)

21 Performance

OH (Burnett)

27 Performance

(Dan Costello’s Circus)

JUNE 1880

13 Performance

OH Dr. and Mrs. Ruth

15 Maritana
Prima Donna of a Night

OH (Fay Templeton Star Alliance
Troupe)

16 Chimes of Normandy
Love’s Follies

OH (Fay Templeton Star Alliance
Troupe)

19 Performance

OH Dearin (Sam Gardner’s Minstrels)

20 Performance

OH (Sam Gardner’s Minstrels)

30 Widow Bedatt

OH Burgess, Stoddard (Haverly’s
Comedy Company)

JULY 1880

5 The Flowers of the Forest

OH Carrie Plunkett, Theodore, Over-
ton (Plunkett Family)
6 Lemons OH Carrie Plunkett, Theodore, Overton (Plunkett Family)
7 Mag's Diversions OH (Plunkett Family)
8 Lady Audley's Secret
Four Sisters OH (Plunkett Family)
9 Katy O'Sheal
All That Glitters is Not Gold OH Carrie Plunkett (Plunkett Family)
10 St. Patrick's Eve OH (Plunkett Family)
14 Performance OH Prof. MacAllister
15 Performance OH Prof. MacAllister

AUGUST 1880

5 Mat. Performance Eve. Performance Cole's Circus Cole's Circus
19 Yakie OH (Wyman's Dramatic Company)
21 California through Death Valley OH (Wyman's Dramatic Company)
28 Performance OH Jako, the Brazilian Ape (Helmreich)

SEPTEMBER 1880

OCTOBER 1880

6 Performance OH S. S. Hamil and daughter
18 The Phoenix Man of the People OH Nobles

NOVEMBER 1880

DECEMBER 1880

24 Mirror of Ireland OH Dan and Josie Morris
25 Mirror of Ireland OH Dan and Josie Morris
27 Under the Gaslight OH Clifton, Mrs. Clifton, Ferris, Carrie Plunkett, Blanche Plunkett, Overton (Plunkett Family)
28 Miss Moulton OH Carrie Plunkett (Plunkett Family)
<table>
<thead>
<tr>
<th>Date</th>
<th>Production</th>
<th>Location</th>
<th>Performers</th>
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<tbody>
<tr>
<td>29 Jan 1881</td>
<td>The Shaughraun</td>
<td>OH</td>
<td>Carrie Plunkett, Overton, Clifton, Ferris, O'Keefe (Plunkett Family)</td>
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<td>30 Jan 1881</td>
<td>The Two Orphans</td>
<td>OH</td>
<td>Carrie Plunkett, Blanche Plunkett, O'Keefe, Clifton (Plunkett Family)</td>
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<tr>
<td>31 Jan 1881</td>
<td>Othello</td>
<td>OH</td>
<td>*Charles Plunkett, Carrie Plunkett (Plunkett Family)</td>
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<td><strong>JANUARY 1881</strong></td>
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<tr>
<td>1 Feb 1881</td>
<td>Black Diamonds</td>
<td>OH</td>
<td>(Plunkett Family)</td>
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<tr>
<td>29 Feb 1881</td>
<td>Performance</td>
<td>OH</td>
<td>Amateur Minstrel Show</td>
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<td><strong>FEBRUARY 1881</strong></td>
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<tr>
<td>26 Mar 1881</td>
<td>Mazeppa</td>
<td>OH</td>
<td>Buckingham, Rea (Buckingham)</td>
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<td><strong>MARCH 1881</strong></td>
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<tr>
<td>13 Apr 1881</td>
<td>The Two Orphans</td>
<td>OH</td>
<td>Claxton, Benison, Pike, Brereton, Stevenson, Arnott, Outram, Gilbert, Burke (Claxton Combination)</td>
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<tr>
<td>14 Apr 1881</td>
<td>Prou-Prou</td>
<td>OH</td>
<td>(Claxton Combination)</td>
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<td>23 Apr 1881</td>
<td>Peep O'Day</td>
<td>OH</td>
<td>Local Amateurs</td>
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<td>25 Apr 1881</td>
<td>Our Boarding House</td>
<td>OH</td>
<td>Palmer, Stone, Miller, Wells, Fitzpatrick (Our Boarding House Company)</td>
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<td><strong>MAY 1881</strong></td>
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<tr>
<td>26 May 1881</td>
<td>Performance</td>
<td>OH</td>
<td>(Haverly's Minstrel Troupe)</td>
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<tr>
<td>4 Jun 1881</td>
<td>Olivette Billie Taylor</td>
<td>OH</td>
<td>Marwell, Duggan, Stella, Marshall (Saldene Comic Opera Company)</td>
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<td>Performance</td>
<td>OH</td>
<td>Aiken, Gallagher, Polk, Linden, Gilbert, Canby, Carroll, Cummin (Haverly's Minstrels)</td>
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<td>16 Jun 1881</td>
<td>Mat. Performance</td>
<td>OH</td>
<td>Keene</td>
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<tr>
<td>17 Jun 1881</td>
<td>Eve. Richard III</td>
<td>OH</td>
<td>Keene</td>
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<td>JULY 1881</td>
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<tr>
<td>22 Louis XI</td>
<td>OH Sheridan, Keene (Charlotte Thompson Company)</td>
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<td>23 Othello</td>
<td>OH Sheridan, Craig, Edmonds, Keene, Joyce (Charlotte Thompson Company)</td>
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<tr>
<td>25 Louis XI</td>
<td>OH Sheridan (Charlotte Thompson Company)</td>
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<tr>
<td>27 Performance</td>
<td>OH (Pleiades Company)</td>
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<td>28 Performance</td>
<td>OH (Pleiades Company)</td>
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<tr>
<td>AUGUST 1881</td>
<td></td>
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<tr>
<td>24 Performance</td>
<td>OH Anna Eva Fay</td>
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<tr>
<td>31 Helen Malvern, or the Millionaire's Daughter Solon Shingle</td>
<td>OH Boyd, Emery, Welty (Nellie Boyd Company)</td>
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<td>SEPTEMBER 1881</td>
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<tr>
<td>1 Forget-Me-Not Fool of the Family</td>
<td>OH Boyd, Welty (Nellie Boyd Company)</td>
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<tr>
<td>2 The Banker's Daughter</td>
<td>OH Boyd (Nellie Boyd Company)</td>
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<td>3 Hazel Kirke</td>
<td>OH Boyd, Emery, Canavan (Nellie Boyd Company)</td>
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<td>OCTOBER 1881</td>
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<tr>
<td>9 Ein Armer Zigeuner, or the Poor Gypsy</td>
<td>TuH Local Amateurs</td>
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<tr>
<td>17 Evangeline</td>
<td>OH (Rice's Troupe)</td>
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<td>18 Evangeline</td>
<td>OH (Rice's Troupe)</td>
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<td>24 Mazeppa</td>
<td>OH Buckingham (Buckingham)</td>
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<td>25 The Child Stealer</td>
<td>OH Tiffany (Buckingham)</td>
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<tr>
<td>26 Performance</td>
<td>OH (Sprague's Georgia Minstrels)</td>
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<td>NOVEMBER 1881</td>
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<td>DECEMBER 1881</td>
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<tr>
<td>5 Mirror of Ireland</td>
<td></td>
<td>OH</td>
<td>Dan and Nora Sullivan</td>
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<tr>
<td>6 Mirror of Ireland</td>
<td></td>
<td>OH</td>
<td>Dan and Nora Sullivan</td>
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<tr>
<td>26 Alvin Joslin</td>
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<td>OH</td>
<td>Davis (Davis)</td>
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<tr>
<td>JANUARY 1882</td>
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<tr>
<td>3 Uncle Tom's Cabin</td>
<td></td>
<td>OH</td>
<td>(Anthony Ellis Grand Combination Company)</td>
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<tr>
<td>FEBRUARY 1882</td>
<td></td>
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<tr>
<td>1 Performance</td>
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<td>OH</td>
<td>Central City Juvenile Combination -- Amateurs</td>
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<td>7 Performance</td>
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<td>OH</td>
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<td>10 Performance</td>
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<td>11 Mat. Performance</td>
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<td>OH</td>
<td>Central City Juvenile Combination -- Amateurs</td>
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<td>Eve. Performance</td>
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<td>13 Performance</td>
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<td>OH</td>
<td>Local Amateurs</td>
</tr>
<tr>
<td>18 Performance</td>
<td></td>
<td>OH</td>
<td>Local Amateurs</td>
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<tr>
<td>MARCH 1882</td>
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<td>11 Performance</td>
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<td>OH</td>
<td>McIntosh, Weston (Callender's Georgia Minstrels)</td>
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<td>1 Performance</td>
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<td>Remenyi, Nasou, DeGello, Beale (Remenyi)</td>
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<td>5 Mother and Son</td>
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<td>OH</td>
<td>Janauschek, Waldron, Mrs. Waldron (Janauschek Troupe)</td>
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<td>19 Hobbies</td>
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<td>OH</td>
<td>Goodwin</td>
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<td>20 Mat. Member for Slocum</td>
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<td>OH</td>
<td>Goodwin, Weatherby</td>
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<tr>
<td>Eve. Member for Slocum</td>
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<td>OH</td>
<td>Goodwin, Weatherby</td>
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</table>
JUNE 1882

27 Performance  
John Robinson's Circus

JULY 1882

21 Performance  
OH  Signor Bosco

AUGUST 1882

SEPTEMBER 1882

6 Performance  
OH  Tennessee Jubilee Singers
14 Uncle Tom's Cabin  
OH  Jav Rial (Jav Rial)

OCTOBER 1882

7 Mat. Hazel Kirke  
OH  (Madison Square Garden Theatre Company)
Eve. Hazel Kirke  
OH  Dock, Bowse, Gilman (Madison Square Garden Theatre Company)
9 Performance  
OH  Andrews and Stockwell's Pantomime Company
10 Performance  
OH  Andrews and Stockwell's Pantomime Company
23 Performance  
OH  McAllister
24 Performance  
OH  McAllister
25 Performance  
OH  McAllister
26 Performance  
OH  McAllister
27 Performance  
OH  McAllister
28 Performance  
OH  McAllister

NOVEMBER 1882

1 Interviews, or Bright Bohemia  
OH  Nobles (Milton Nobles and Company)
2 The Phoenix  
OH  (Milton Nobles and Company)
21 Only a Farmer's Daughter  
OH  (Helen Blythe Company)
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<tr>
<td>27</td>
<td>Forget-Me-Not</td>
<td>OH</td>
<td>(Nellie Boyd Company)</td>
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<td>Fanchon, the Cricket</td>
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<td>(Nellie Boyd Company)</td>
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<td>29</td>
<td>A Case for Divorce</td>
<td>OH</td>
<td>Philleo, Emery (Nellie Boyd Company)</td>
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<td>30</td>
<td>Mat. Kathleen Mavoreen</td>
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<td>Eve. Camille, or the Fate of a French Coquette</td>
<td>OH</td>
<td>(Nellie Boyd Company)</td>
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<tr>
<td>1</td>
<td>Lucretia Borgia</td>
<td>OH</td>
<td>(Nellie Boyd Company)</td>
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<td>2</td>
<td>Mat. Fanchon, the Cricket</td>
<td>OH</td>
<td>(Nellie Boyd Company)</td>
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<td>Eve. Everybody's Friend</td>
<td>OH</td>
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<td>4</td>
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<td>OH</td>
<td>Billy Lynn</td>
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<td>21</td>
<td>Uncle Tom’s Cabin</td>
<td>OH</td>
<td>Hillman Sisters (Anthony Ellis Grand Combination)</td>
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<td>JANUARY 1883</td>
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<td>10</td>
<td>Performance</td>
<td>OH</td>
<td>(Leavitt's Gigantic Minstrel Troupe)</td>
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<td>FEBRUARY 1883</td>
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<td>Ten Nights in a Bar Room</td>
<td>OH</td>
<td>Central City Blue Ribbon Amateurs</td>
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<td>We're All Toe-Totalers</td>
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<td>Ten Nights in a Bar Room</td>
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<td>Central City Blue Ribbon Amateurs</td>
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<td>We're All Toe-Totalers</td>
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<tr>
<td>13</td>
<td>Performance</td>
<td>OH</td>
<td>Haverly's Minstrel Troupe</td>
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<td>26</td>
<td>Village Barber</td>
<td>TuH</td>
<td>Local Amateurs</td>
</tr>
<tr>
<td>MARCH 1883</td>
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<td>APRIL 1883</td>
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<tr>
<td>4</td>
<td>Village Barber</td>
<td>TuH</td>
<td>Local Amateurs</td>
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<td>10</td>
<td>Chris and Lena</td>
<td>OH</td>
<td>Ortorie (Baker and Farron Dramatic Company)</td>
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</tbody>
</table>
14 Young Mrs. Winthrop

19 Pop

7 Photos

13 Our Summer Boarders

18 Performance

20 Performance

9 Performance

3 Performance

8 Performance

9 Performance

10 Jonah and the Whale

13 Hamlet

14 The Fool's Revenge

15 Pique

17 Divorce

22 The Planter's Wife

23 The Octoroon

(Madison Square Garden Theatre Company)

Caselton, Mackay (Rice's Troupe)

(The Harrisons Troupe)

Frew, Young (Barnes Superb Comedy Company)

John Robinson's Circus

(Barlow and Wilson Company's Mammoth Minstrels)

Germania Maennerchor and Turner Society Amateurs

Prof. and Mrs. Kelley

*Prof. and Mrs. Kelley

G. A. R. Amateurs

Germania Maennerchor Amateurs

Miln

Miln

Coombs

Coombs

Bernard (Earle Comedy Company)

Lodge, Bernard, Herbert, Irving (Earle Comedy Company)
24 American Born

OH (Earle Comedy Company)

DECEMBER 1883

24 Performance

OH McCoy, Taylor, Gillespie, Slade, Sullivan (John L. Sullivan Combination)

JANUARY 1884

1 La African

TuH Local Amateurs

17 La African

TuH Local Amateurs

25 Doctor of Alcantara

OH Local Amateurs

26 Doctor of Alcantara

OH Local Amateurs

FEBRUARY 1884

3 The Emigrant

TuH Local Amateurs

7 Davy Crockett

OH Behrens, Mayo (Mayo)

12 Performance

OH (Mme. Rentz Female Minstrels)

25 Performance

OH (Morrissey's Grand Hibernicon)

26 Performance

OH (Morrissey's Grand Hibernicon)

MARCH 1884

25 Whims

OH (Raymond Holmes Company)

29 Uncle Tom's Cabin

OH (Smith's Original Mammoth Double Company)

APRIL 1884

12 Performance

OH (Georgia Minstrels)

15 Performance

OH (Gigantean Minstrels)

MAY 1884

17 Nuggets, or the Last Mine

OH (Chicago Comedy Company)

23 Performance

OH (The Nashville Students)

25 Flatte Bursche

TuH Local Amateurs
JUNE 1884

4 Performance          Cole's Circus
9 Young Mrs. Winthrop  OH (Madison Square Garden Theatre Company)
15 Performance         Tuh Denver Amateurs

JULY 1884

22 Performance         OH McIntosh, Kersands (Caliender's Georgia Minstrels)

AUGUST 1884

SEPTEMBER 1884

OCTOBER 1884

1 Uncle Tom's Cabin     OH (Boston Double Uncle Tom's Comb.)
4 Uncle Tom's Cabin     OH Reed (Boston Double Uncle Tom's Comb.)
24 Performance          OH Lulu Hurst, the Georgia Wonder

NOVEMBER 1884

17 Ingomar             OH McAllister, Butler (Phosa McAllister Company)
18 Cynthia, the Gypsy Queen OH McAllister (Phosa McAllister Company)
20 Uncle Josh           OH (M. M. Whalen Dramatic and Musical Alliance)
21 Fate                 OH (M. M. Whalen Dramatic and Musical Alliance)

DECEMBER 1884

4 Lady Mortimer        OH Epse (Yalma Dramatic Company)
12 Macbeth             OH Miln, Payn, Lindsay

JANUARY 1885

9 Performance          OH Panorama (Dan Morris-Sullivan Combination)
<table>
<thead>
<tr>
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<tr>
<td>FEBRUARY 1885</td>
<td>13 Fun on a Steamer</td>
<td>OH</td>
<td>(Martha Childs Refined Troubadors)</td>
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<td>MARCH 1885</td>
<td>8 Performance</td>
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<td>14 Performance</td>
<td>OH</td>
<td>Elite Minstrels -- Amateurs</td>
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<td>24 Performance</td>
<td>OH</td>
<td>(Baird's Mammoth Minstrels)</td>
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<td>31 Performance</td>
<td>TuH</td>
<td>Amateurs</td>
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<td>APRIL 1885</td>
<td>5 The World</td>
<td>OH</td>
<td>Little</td>
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<td>18 Performance</td>
<td>OH</td>
<td>Wilson, Daugherty, Fox, Church (Barlow and Wilson Minstrels)</td>
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<td>28 Performance</td>
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<td>(John Thompson Company)</td>
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<td>JUNE 1885</td>
<td>2 A Mountain Pink</td>
<td>OH</td>
<td>(Laura E. Dainty and Co.)</td>
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<td>9 Joshua Whitcomb</td>
<td>OH</td>
<td>Thompson</td>
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<td>OH</td>
<td>Local Amateurs</td>
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<td>JULY 1885</td>
<td>11 Laile</td>
<td>OH</td>
<td>Local Amateurs</td>
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<td>18 Irish Aristocracy</td>
<td>OH</td>
<td>Berry-Fay Combination</td>
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<td>24 The New Camille</td>
<td>OH</td>
<td>Hawthorne, Clifton, King (The Grace Hawthorne Dramatic Company)</td>
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<td>25 Nat. East Lynne</td>
<td>OH</td>
<td>(The Grace Hawthorne Dramatic Company)</td>
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<td>Eve, Queena</td>
<td>OH</td>
<td>Hawthorne, Willis, Paul, Clifton, Garey (The Grace Hawthorne Dramatic Company)</td>
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</table>
26 Performance  
TuH  East Denver Theatre Company -- Amateurs

AUGUST 1885

29 Performance  
TuH  Local Amateurs

SEPTEMBER 1885

18 Crazy Patch  
Oh  (Kate Caselton Company)
19 Crazy Patch  
Oh  (Kate Caselton Company)

OCTOBER 1885

17 Alvin Joslin  
Oh  (Alvia Joslin Company)

NOVEMBER 1885

DECEMBER 1885

19 Performance  
Oh  Elite Minstrels -- Amateurs
25 Performance  
Oh  Elite Minstrels -- Amateurs
26 Performance  
Oh  Elite Minstrels -- Amateurs
APPENDIX B

ALPHABETICAL LISTING OF PLAYS PERFORMED AT CENTRAL CITY

FROM 1860 TO 1885

This appendix is an alphabetical listing of the names of the plays performed in Central City, Colorado, as revealed by Denver and Central City newspaper accounts. The first column names the play, and the second notes the date or dates on which the play was performed.

For instance, *All That Glitters Is Not Gold* was performed three times: the first occasion was September 11, 1862; the second performance occurred on July 4, 1872; and the third was on July 9, 1880.

To determine where the performance took place and who was in it, refer to the date in the journal listing in Appendix A. As an example, the first performance of *All That Glitters Is Not Gold* came on September 11, 1862. In Appendix A, under the year, 1862, and the month, September, column one reveals the date, the eleventh. Column two shows *All That Glitters Is Not Gold*. Column three indicates that the play was produced at the National Theatre, while column four of the journal lists Mr. and Mrs. Irwin, Pardey, Gooding, Collins, and Bell as the performers who participated in the Pioneer Company's performance of the play.

557
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<tr>
<td>A. S. S.</td>
<td>4/9/67</td>
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<tr>
<td>Across the Continent</td>
<td>5/6/78; 5/7/78</td>
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<td>The Actress by Daylight</td>
<td>5/4/72; 5/10/72</td>
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<td>Adam and Eve</td>
<td>5/24/76</td>
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<tr>
<td>The Advocate's Last Cause</td>
<td>4/22/67</td>
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<td>La African</td>
<td>1/1/84; 1/17/84</td>
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<td>Aladdin, or the Wonderful Scamp</td>
<td>6/18/73</td>
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<td>Alone</td>
<td>6/4/78</td>
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<td>Alonzo the Brave, or The Spectre Bride</td>
<td>10/12/64; 10/14/64</td>
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<td>The Alpine Maid</td>
<td>3/6/74; 3/7/74</td>
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<td>Alvin Joslin</td>
<td>5/7/80; 12/26/81; 11/17/85</td>
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<td>American Born</td>
<td>11/24/83</td>
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<td>American In Paris</td>
<td>5/4/64; 5/27/65</td>
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<td>Among the Breakers</td>
<td>5/27/79</td>
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<td>Andy Blake, or The Irish Diamond</td>
<td>4/12/62</td>
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<td>Anthony and Cleopatra</td>
<td>4/15/71</td>
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<td>Ein Armer Zigeuner, or the Poor Gypsy</td>
<td>10/9/81</td>
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<td>Arrah-Na-Pogue</td>
<td>7/17/66; 7/18/66; 7/19/66; 11/14/79</td>
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<td>The Artful Dodger</td>
<td>4/24/67; 5/15/69</td>
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<td>Asmodeus, or the Little White Devil</td>
<td>4/13/61; 7/10/61; 5/17/62; 9/9/63</td>
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<td>Aurora Floyd</td>
<td>8/4/66</td>
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<td>Avalanche, or Under the Snow</td>
<td>7/7/64</td>
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<td>Awful Events</td>
<td>6/29/61</td>
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<td>Bamboozling</td>
<td>4/8/62</td>
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La Tour de Nesle 11/2/61; 7/28/63; 4/22/64; 6/19/65
Tradesman's Fireside 6/15/61; 8/24/65
Triad, or Lone Chateau 6/27/66
Trodden Down 5/27/66
Tromb Alcazar 7/6/69; 7/14/69
Turn Him Out 6/29/72
Turn Out 4/4/64
Turning the Tables 4/6/64
The Turtles 7/23/66
The Two Bonnycastles 4/22/62; 6/16/66
Two Buzzards 8/21/66; 6/13/71; 7/1/71; 3/20/74
Two Fugitives 7/26/65
Two Gay Deceivers 7/2/63
The Two Gregories 11/12/61; 6/29/66; 3/23/71
The Two Orphans 5/26/76; 1/24/77; 6/4/79; 12/30/80; 4/13/81
Two Paddifoots, Senior and Junior 2/15/71
Two Vagabonds 5/6/67

U
Uncle Daniel 4/16/79
Uncle Josh 11/20/84
Uncle Pat's Cabin 4/3/61
Uncle Phil's Birthday 2/21/71
Uncle Sam 4/9/62
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<td>3/29/78; 3/29/78; 3/30/78</td>
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<td>Warlock of the Glen</td>
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<td>Wept of the Wish-Ton-Wish</td>
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When Women Weep 5/31/69
Whims 3/26/84
White Boys of Galway 9/16/63
The White Horse of the Peppers 6/13/63
Who Killed Cock Robin? 4/12/71
Who Speaks First 4/24/69
Widow Bedatt 6/30/80
Die Wiener in Berlin 10/26/79
The Wife 6/26/71
Wife of Mantua 11/23/61
The Wife's Secret 6/21/66
The Wild Cat! or, Marriage by Moonlight 3/18/71
The Wild Irish Girl 5/11/72
Wild Oats 5/29/69
William Tell 11/17/60
Willow Copse 4/18/63; 6/13/64; 4/15/67; 2/17/71; 1/28/78
The Wizard Skiff, or the Massacre of Scio 3/25/71
The World 5/5/85
Wreck Ashore 10/12/61; 5/4/62
The Writing on the Wall 8/13/66
Wunlock of Wenlock 4/12/62
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<td>Young Mrs. Winthrop</td>
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<td>Young Widow</td>
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<td>The Youth That Never Saw A Woman</td>
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APPENDIX C

ALPHABETICAL LISTING OF PROFESSIONAL PERFORMERS AND COMPANIES

THAT APPEARED IN CENTRAL CITY FROM 1860 TO 1885

This appendix is an alphabetical listing of the performers and troupes appearing in Central City, Colorado, from 1860 through 1885 as revealed by Denver and Central City newspaper accounts. Column one names the troupe or the performer. If the troupe to which a performer belonged is known, the troupe is named in the parentheses following the performer's name.

The second column indicates the date or dates on which the troupe or performer appeared. If the semi-colon (;) is used to separate dates, a period of time has elapsed between appearances. If the hyphen (-) is used to separate dates, the first and last dates of a continuous run are indicated. Sundays are included in continuous runs for sake of convenience, even though most troupes did not perform on the Sabbath.

As an example of the use of this appendix, possibly information about the Allen Star Dramatic Company is desired. Under that listing in this appendix two runs are indicated: May 27 to June 10, 1872; and June 29 to July 29, 1872. To discover the plays produced, the performers in the plays, and the theatre building used by the troupe, refer to Appendix A.

In the case of individual performers, the same procedure can be followed. If a date is starred (*), a benefit for the performer was
presented. For example, J. B. Ashton was a member of the Allen Star Dramatic Company. He appeared on two continuous dates, May 28 and 29, 1872. He also appeared in performances on June 1, June 4, June 10, July 4, July 10, July 13 and July 19, 1872.

Another example of the use of this appendix and its correlation with the journal (Appendix A) can be found in the case of D. R. Allen. The asterisk preceding the date, June 6, 1872 (*6/10/72), reveals that he received a benefit on that date. Under June of 1872 and the date, the tenth, Appendix A shows that Honeymoon was the name of the play and that it was performed at the Montana Theatre. Furthermore, Allen's fellow actors were: Price, Hanchett, Ashton, and Mortimer.
Adah Richmond Troupe 4/4-6/78
Addams, J. (Burt Family Troupe) 8/30/76
Aiken, Frank (Haverly's Minstrels) 6/15/81
Alhambra Varieties 7/1/74; 7/10/74; 7/25/74; 10/7/74; 10/9/74; 1/6/75; 2/11/75; 8/28/75; 6/24/76; 7/25/76; 2/15/77; 3/25/77; 9/6/78; 12/16/78
Alleghanians Troupe 10/20/75; 11/12/77
Allen, D. R., Mrs. (Allen Star Dramatic Company) *7/8/72
Allen Star Dramatic Company 5/27-6/10/72; 6/29-7/20/72
Alton, Fannie (Forrester) 1/28/78; 1/31/78; 3/22/78; 3/25/78; 5/10/78
The Alvin Joslin Company 11/17/85
American Combination Troupe 3/30/72
Andress, Captain 7/13/66; *8/17/66
Andrews and Stockwell's Pantomime Company 10/9-10/82
Anthony Ellis Grand Combination 1/3/82; 12/21/82
Archer, Mr. (Langrishe) 4/15/71
Arlington, Billy 10/18/79
Arnott, Edward (Claxton Combination) 4/13/81
Ashton, Dot (Allen Star Dramatic Company) 6/3/72; 7/13/72
Atchison, A. (Forrester) 3/25/78
Atlantic and Pacific Circus 8/11-12/72
Aubrey, Mlle. (Alhambra Varieties) 8/28/75

B

Babcock, Mr. (Langrishe Troupe) 12/30/65 9/6/64; (Brasel's Gymnastic
Babcock, Mr. (Weatherby Frolicques) 12/17/78
Bachelder's Colossal Tableaux 7/22/71; 7/26/71
Baggs, Jim 10/25/60
Baird's Mammoth Minstrels 3/24/85
Baker, Clara (Forrester) 2/1/77; 1/30/78; 2/4/78; 2/8/78; 3/22/78; 3/25/78; 5/8/78; 5/10/78
Baker, William (Baker's Varieties) 10/31/63; 11/21/63; 12/12/63; 12/18/63
Baker, Willie (Baker's Varieties) 10/31/63; 11/21/63; 12/12/63; 12/18/63
Baker and Farron Company 4/10/83
Baker's Varieties 10/31/63; 11/7/63; 11/9-10/63; 11/13/63; 11/21/63; 12/12/63; 12/18/63
Baldwin, Prof. 6/7-8/76
Barlow, M. H. (Barlow, Wilson, Primrose and West's Minstrels) 6/11/79; (Barlow and Wilson
Company's Mammoth Minstrels) 7/20/83; (Barlow and Wilson's Minstrels) 5/18/85
Barlow and Wilson Company's Mammoth Minstrels 7/20/83
Barlow and Wilson's Minstrels 5/18/85
Barlow, Wilson, Primrose and West's Minstrels 6/11-12/79
Barnes Superb Comedy Company 6/13/83
Barnum, E. E. 8/8/72; (Centennial String Band)
4/25/76
Barrett, Lawrence P. 7/24/79
Barry-Fay Combination 7/18/85
Bartholomew's Lilliputian Circus 6/15-16/71; 6/24/71; 9/24-25/74
Battey, A. B. (Barnum) 8/8/72
Beale, Mr. (Remenyi) 5/1/82
Behrens, Miss (Frank Mayo Company) 2/7/84
Bell, Florence (Harrison Company) 8/16/62; (Pioneer Company)
11/15/62; 11/17/62; 12/18-19/62; *12/22/62; 1/30/63; (Irwin) 2/28/63;
(Langrishe) 7/27/63; 8/5/63; 8/7/63; 8/19/63; 8/22/63; 8/27-29/63;
9/3/63; 9/9/63; 9/16/63; *9/28/63
Belton, Sarah (Deakin's Lilliputian Comic Opera Company) 12/25/77
Benison, Miss (Claxton Combination) 4/13/81
Benjamin, Prof. (Alleghanians Troupe) 10/20/75
Benno, Herr (Camilla Urso Troupe) 3/24/79
Benny, Master (see Benny Wheeler)
Beresford, Frank (Forrester) 1/31/78; 2/4/78; 2/8/78; 3/22/78;
3/25/78; 5/6/78; 5/8/78
Beresford, Frank, Mrs. (Forrester) 2/4/78
Berger Family Troupe 10/18-19/76
Bernard, Hetty (Earle Comedy Company) 11/22-23/83
Bernard, Mrs. (Richings-Bernard Combination Troupe) 7/26/77
Bernard, O. G. (Richings-Bernard Combination Troupe) 7/26/77
Berry, La Petite (Baker's Varieties) 12/18/63
Berry, Lew (Berry and Moffit) *9/3/62
Berry and Moffit 8/9/62; 9/3/62
Blaisdell, Mr. (Peak Family Bell Ringers) 9/13/70
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<td>Bosco, Signor</td>
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Burgers, C. A. 7/30/79
Burgess, Neil (Haverly's Comedy Company) 6/30/80
Burke, John T. (Claxton Combination) 4/13/81
Burnett, Alf 4/15/70; 7/13/70; 4/11/76;
5/21/80
Burns, Mr. (Weatherby Frolicues) 12/16/78
Burt, George (Burt Family Troupe) 8/30/76
Burt Family Troupe 8/30/76
Burton, E. (Barnum) 8/8/72
Butler, W. S. (Phosa McAllister Company) 11/17/84
Byron, Carrie 3/27/66
Byron, Kate (Forrester) 5/6/78; 5/9-10/78
Byron, Oliver David (Forrester) 5/6/78; 5/9-10/78

California Combination Troupe 6/8-29/67; 5/13/78
California Minstrels 5/3/76
California Overland Minstrels 7/25-27/70
California Troupe 1/4/65
Callender's Georgia Minstrels 9/1-10/78; 4/11/82; 7/22/84
Camilla Urso Troupe 3/24-25/79
Canavan, Genevieve (Nellie Boyd Troupe) 9/3/81
Canby, Mr. (Haverly's Minstrels) 6/15/81
Captain Jack's Dramatic Combination Troupe 4/24/80
Carlista, Mme. (Pioneer Company) 9/11/61
Caroline Richings English Opera Troupe 2/14/78
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Craig, Mr. (Charlotte Thompson Company) 6/23/81
Crawford, Mr. (Captain Jack's Dramatic Combination) 4/24/80
Criterion Minstrels 10/20/60
Cummin, Miss (Haverly's Minstrels) 6/15/81
Curtis, Mr. (Stevens) 6/19/73; *6/27/73; 6/28/73
Cushing, George (Swits Minstrels) 6/9/62; 5/18/65
Cushman, Sam 10/8/70; 10/10/70

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Dan and Josie Morris Company 12/24-25/80
Dan and Norah Sullivan Company 12/5-6/81
Dan Costello's Circus 6/9-11/69; 5/27/80
Dashwood, Alice (Adah Richmond) 4/4/78
Davenport Brothers 5/23-26/72
Davis, Miss (Palmer) 8/21/73
Davis, Charles L. 5/7/80; 12/26/81
Davis, Jack 1/11/85
Davis, Kate (Macaulay Troupe) 4/16/79
Deakin, Harry (Deakin's Lilliputian Comic Opera Company) 12/25/77
Deakin's Lilliputian Comic Opera Company 12/25-26/77
Dearin, Sam (Sam Gardner's Minstrels) 6/19/80
DeCello, Mr. (Remenyi) 5/1/82
De Klugary, Mme. 4/24/74
De La Harpe, Mr. (Allen Star Dramatic Company) 7/1/72; *7/12/72; 7/13/72
Delaro, Miss (Weatherby Froliquess) 12/16/78
De Marbelle, Dion (Forrester) 3/22/78; 3/25/78; 5/6/78; 5/8/78; 5/10/78; 11/4-5/78

De Murska, Mme. 2/20-21/78

De Murska Troupe 2/20-21/78

Didier, Mr. (Hanchett) 9/13/72

Dillon, John (Langrishe) 7/20/63; 7/27/63; 8/6/63; 8/14/63; 8/22/63; 8/28/63; 9/9/63; 9/11/63; *9/16/63; 9/28/63

Dillon, John, Mrs. (Langrishe) 7/20/63; 7/23/63; 8/8/63; 8/22/63; 8/26-27/63; 9/3/63; *9/21/63

Dougherty, Hughey (Barlow and Wilson Ministrels) 5/18/85

Dougherty, Mike Occasional performances on unspecified dates between 10/1 and 19/60; 10/20/60; 10/25/60; 11/3/60; 11/8/60; 11/17/60; (Langrishe) *4/3/61; 4/13/61; 6/22/61; 6/24/61; 6/28/61; *7/29/61; *7/31/61; 11/9/61; 11/16/61; 4/5/62; 4/19/62; 4/11/63; 4/16/63; 4/27/63; 8/7/63; 8/12/63; 8/17/63; 8/19/63; 8/22/63; 8/28/63; 9/3/63; 9/16/63; 9/23/63; *9/30/63; 4/6/64; 6/20/64; 7/25/64; 9/3/64; 9/6/64; 9/21/64; *11/8/64; 6/10/65; 6/12/65; *6/26/65

Drayton, Mrs. (Richings-Bernard Combination Troupe) 7/26/77

Drew, Julia 9/24/73

Dudley, Mr. (Allen Star Dramatic Company) 5/28-29/72; 7/1/72; 7/10/72

Duggan, Maggie (Saldene Comic Opera Company) 6/4/81

Duncan, Tom 1/24/63; (Baker's Varieties) 12/12/63

Dunigan, J. (Langrishe) 11/11/79

Dunne, Mr. (Allen Star Dramatic Company) 5/27/72; 5/29/72; 6/3-4/72; 6/7/72; 7/4/72; *7/9/72; 7/17/72; 7/19/72; (Forrester) 11/4-5/78

Dunning, B. F. (Lingard Troupe) 9/20/75

Dunning, Emily (Lingard Troupe) 9/20/75

Durgin, Bill (Alleghanians Troupe) 10/20/75

Duval, Carrie (Alhambra Varieties) 7/10/74
Earle Comedy Company 11/22-24/83
Eastman, Mrs. (see Mlle. Laurent)
Edmonds, Mr. (Charlotte Thompson Company) 6/23/81
Edrington, Miss (Langrishe) 3/13/76; 5/23/76; 5/25/76
Eldridge, J. H. (The Wakelys) *9/26/60
Emerson, Mr. (Forrester) 1/28/77; 3/22/78; 3/25/78
Emery, E. (Forrester) 3/25/78; 3/27/78; 5/6/78; 5/10/78
Emery, H. B. (Nellie Boyd Troupe) 8/31/81; 9/3/81; 11/29/82
Emmerson, Billy (California Minstrels) 5/3/76
Emmons, Julia (Adah Richmond) 4/4/78
Epse, Miss (Yalma Dramatic Company) 12/4/84
Evelyn, Miss (National Company) 5/4/62

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Fakir of Vishmu 2/8-12/70
Falkland, Mr. (California Minstrels) 5/3/76
Farron, Mr. (California Overland Minstrels) 7/25/70
Fay, Anna Eva 8/24/81
Fay, Prof. (Davenport Brothers) 5/23/72
Fay Templeton Star Alliance Troupe 6/15-16/80
Ferris, J. B. (Plunkett Family) 12/27/80; 12/29/80
Fitzpatrick, Mr. (Our Boarding House Company) 4/25/81
Fletcher, J. H. 12/8/66
Forestelle, Mme. (McDaniels Museum) 10/13-17/68
Forrester, Nate (Langrishe) 3/12/76; 3/16/76; (Forrester) 8/24/76; *2/2/77; 1/28/78; 1/30-31/78; 2/1/78; 2/6/78; 2/8/78; 3/25/78; 11/4/78
Forrester, Nate, Mrs. (Langrishe) 3/13/76; 3/16/76; 5/23/76; 5/25/76; (Forrester) 8/24/76; 1/28/78; 1/30-2/1/78; 2/4-5/78; *2/8/78; 3/25/78; 3/27/78
Forrester Companies 8/24-26/76; 1/24-25/77; 2/1-2/77; 1/28-2/9/78; 3/21-30/78; 5/5-11/78; 11/4-6/78
Forsythe, Miss (Rignold's New York Grand Opera Company) 6/4/78
Fortier, Mr. (Coriell Operatic Troupe) 3/6/74
Fox, Eddie (Barlow and Wilson Minstrels) 5/18/85
Franco, Senor 1/7/65; 1/9/65; 1/20-21/65
Frank Mayo Company 2/1/84
Franks, Emma (Forrester) 1/28/78; 1/30-31/78; 2/4/78;
2/8/78
Fredericks, C. S. (California Minstrels) 5/3/76
Frew, Mr. (Barnes Superb Comedy Company) 6/13/83
Frost's Parlor Entertainment Company 12/1-18/4
Fyffe, Mr. (Rignold's New York Grand Opera Company) 6/4/78

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Gallagher, Mr. (Haverly's Minstrels) 6/15/81
Galton, Blanche (Lingard Troupe) 9/20/75
Gangero, Prof. (Japanese Vaudeville Troupe) 11/21/71
Carey, James R. (Grace Hawthorne Company) 7/25/85
Gates, Harry (Richings-Bernard Combination Troupe) 7/25/77
Gates, J. C. (E. E. Barnum) 8/8/72
Georgia Minstrels 4/21/76; 4/12/84
Gigantean Minstrels 4/15/84
Gilbert, Miss (Haverly's Minstrels) 6/15/81
Gilbert, Mr. (Claxton Combination) 4/13/81
Gilder, Frank (Lingard Troupe) 9/20/75
Gillespie, Mr. (Langrishe) 8/28/65
Gillespie, Mike (John L. Sullivan Combination) 12/24/83
Gilman, Ada (Madison Square Garden Theatre Company) 10/7/82
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(National) 4/1-2/62; 4/5/62; 4/14/62; (Harrison) 8/16-17/62;
9/30/62; 10/15/62; 11/15/62
Goodrich, Mr. (Langrishe) 11/11/79
Goodwin, Nat (Weatherby Proliques) 12/16/78; 5/19-20/82
Goshen, Ruth (Deakin's Lilliputian Comic Opera Company) 12/25/77
The Grace Hawthorne Dramatic Company 7/24-25/85
Greenleaf, Lawrence N. (Peter Penever) 8/13/62; 8/21/62; 2/14/68
Greenwood, Grace 10/23/72; 11/7/73; 9/17/74
4/24/67; 5/3/67; 6/2/69; 6/16/71; 5/23/76
Gross, Mr. (Langrishe) 6/19/71; 5/23/76
Grucin, Mr. (Harrison) 7/31/62
Guibar, Mr. (Baker's Varieties) 11/7/63
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<td>Hamil, S. S.</td>
<td>10/6/80</td>
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<td>Hanchett, Julia (Allen Star Dramatic Company)</td>
<td>5/30/72; 6/1/72; 6/4/72</td>
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<td>Hardie, J. M. (Waldron Troupe)</td>
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<td>Harrison, Nan (California Combination Troupe)</td>
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<td>Harrison, Sam (Pioneer Company)</td>
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<td>The Harrisons Troupe</td>
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<td>Hasenwinkle, Mr. (Nellie Boyd Troupe)</td>
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<td>Haverly's Church Choir Opera Company</td>
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<td>Haworth's Hibernians</td>
<td>1/21-23/78</td>
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<td>Hawthorne, Grace (The Grace Hawthorne Dramatic Company)</td>
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<td>Haydee, Mlle. (Mlle. Haydee and Sisters)</td>
<td>Five performances on unspecified dates between 1/18 and 30/60; 3/10/60; 3/17/60; 3/24/60; 3/31/60; 4/7/60; 6/20-7/4/60; occasional performances on unspecified dates between 7/5-13/60; (The Wakelys) 7/14/60; 9/8/60; 9/22/60; (Mlle. Haydee and Sisters) occasional performances on unspecified dates between 9/27-30/60; occasional performances on unspecified dates between 10/1-19/50; 10/20/50; 10/25/60; 11/3/60; 11/8/60; (Langrishe) 11/4/61; 11/6/61; 11/9/61; 11/12/61; 11/14/61; 11/16/61; 11/18/61; 11/20/61; 11/23/61</td>
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Haygarth, E. D. (Waldron) 3/19/74; 3/23/74
Hazlepy, Grace (Waldron) 2/24/74
Healey's Hibernians 10/30-31/74
Helen Blythe Company 11/21/82
Helmreich, Mr. 8/28/80
Henrietta, Mlle. 3/16/61
Herbert, Mr. (Earle Comedy Company) 11/23/83
Hernandez, A. M. 8/1-4/71
Hernandez, Mlle. (Irwin) 6/15/63; 7/2/63; *7/9/63; (Mme. Hernandez) 11/12/64; 11/9/64; 11/26/64; 11/30/64; 12/3/64; 12/31/64; (California Troupe) 1/4/65; (Mme. Hernandez) 1/14/65; *3/2/65
Hernandez, Master Monte (Irwin) 6/2/63; 6/6/63; (Mme. Hernandez) 11/19/64; 11/26/64; (California Troupe) 1/4/65; (Mme. Hernandez) *3/2/65
Hill, J. T. (DeMurska Troupe) 2/20-21/78
Hillman Sisters (Anthony Ellis Grand Combination) 12/21/83
Hinckley, Sally (Waldron) 1/20-25/71; 1/28-31/71; 2/2-3/71; *2/9/71
Holmes, Mr. (Alhambra Varieties) 8/28/75
Horton, Master (Irwin) 6/18/63; 7/2/63
Houghton, Samuel (Deakin's Lilliputian Comic Opera Company) 12/25/77
Howard, Dan P. (Haworth's Hibernians) 1/21/78
Howard, Frank (Caroline Richings English Opera Troupe) 2/14/78
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Howson Family Troupe (Langrishe) 7/5-17/69
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<td>Hunt, Mr. (Plunkett Family Troupe)</td>
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<td>Hunter, Sam D.</td>
<td>Occasional performances between 10/1 and 19/60; 10/25/60; *11/15/60; (Langrishe) 4/3/61; (Pioneer Company) 9/16/62; *10/22/62; (Irwin) 6/16/63; *6/25/63; 7/2/63; (Langrishe) 10/5/64; *11/4/64; 8/13/66</td>
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<td>Hunter, Sam D., Mrs. (Langrishe)</td>
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<td>Hurst, Lulu (The Georgia Wonder)</td>
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<td>Hussey, Frank (Waldron)</td>
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<td>Ince, Emily (Langrishe)</td>
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<td>Irving, Mr. (Earle Comedy Company)</td>
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<td>Irving, C. H.</td>
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<td>Irwin Company</td>
<td>12/24-31/62; 1/3-10/63; 2/21/63; 2/23/63; 2/26/63; 2/28/63; 6/1-7/18/63</td>
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<td>J</td>
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<tr>
<td>Jack, Captain (Captain Jack's Dramatic Combination Troupe)</td>
<td>4/24/80</td>
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<td>Jack, J. H. (Langrishe)</td>
<td>9/25/63</td>
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Jackley Troupe
Janauschek, Mme. (Janauschek Troupe)
Janauschek Troupe
Japanese Gymnastic Troupe
Japanese Vaudeville Troupe
Jean, Prof.
Jefferies, J. (Forrester)
Jenkins, Mr. (Alhambra Varieties)
Jenson, Mr.
Jerome, Mr. (Howson Family Troupe)
John L. Sullivan Combination
John Robinson's Circus
John Stevens Company
John T. Raymond Company
John Thompson Company
Johnson, C., Miss (Macauley Troupe)
Johnson, R. J. (The Wakelys)
Jones, Frank M. (Kneass and Jones Minstrels)
The Joshua Whitcomb Company
Joyce, Lillian (Charlotte Thompson Company)
Kate Castleton Company
Kate Claxton Company
Keene, Mr. (California Combination Troupe)

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<td>Keene, Rose (Charlotte Thompson Company)</td>
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<td>Keene, Thomas W.</td>
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<td>Kelley and His Indian Boy</td>
<td>6/19/69; 6/22/69; 6/26/69; 7/31/69</td>
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<td>Kelley, Mr. (McDaniels Museum)</td>
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<td>Kelley, Prof. (Newark Troupe)</td>
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<td>Kersands, Billy (Hyer Sisters Troupe) Georgia Minstrels</td>
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<td>King, Dora (Hyer Sisters Troupe)</td>
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<td>King, Wallace (Hyer Sisters Troupe)</td>
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<td>Klugary, Mme. (see De Klugary)</td>
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<td>Kneass and Jones Minstrels</td>
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<tr>
<td>Mme. Lake's Circus</td>
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<td>Landry, Mr. (Hanchett)</td>
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<td>Langdon, Mr. (Waldron)</td>
<td>1/17/71; (Langrishe) 6/13/71; 6/19/71</td>
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Langrishe, Jack (Langrishe)  3/16/61; 3/23/61; 3/25/61;  
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7/12/65; *9/6/65

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*8/22/66; 4/9-11/67; 4/22/67; (California Combination Troupe)  
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Liston, Mr. (Coriell Operatic Troupe) 3/6/74; (Waldron) 3/24/74
Little, Dick (Callender's Georgia Minstrels) 9/9/78
Little, J. Z. 5/5/85
Lodge, J. J. (Earle Comedy Company) 11/23/83
Logan, Jennie (Alhambra Varieties) 7/25/74
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Lyle, Willie E. (Hyer Sisters Troupe) 2/5/79; 7/4/79
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McDonald, James (McDaniels Combination "English Star Company") 3/6/77; (Adah Richmond) 4/4/78

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occasional performances on unspecified dates between 7/5 and 13/60;
occasional performances on unspecified dates between 9/27 and 30/60;
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<td>*1/28/65; 5/18/65; (Langrishe) 7/19/65; 8/21/65; 9/30/74</td>
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<tr>
<td>Wheeler, James (Baker's Varieties)</td>
<td>12/18/63; 5/18/65</td>
</tr>
<tr>
<td>Wheeler, James, Mrs.</td>
<td>*1/28/65; 5/18/65; (Langrishe) 8/21/65; 9/30/74</td>
</tr>
<tr>
<td>Whelan's Dramatic and Musical Alliance</td>
<td>1/20-21/84</td>
</tr>
<tr>
<td>Whitall, Jack (Pioneer Company)</td>
<td>9/30/62; 11/8/62</td>
</tr>
<tr>
<td>White, Jennie (Alhambra Varieties)</td>
<td>10/9/74</td>
</tr>
<tr>
<td>White, Jim (Langrishe)</td>
<td>4/16/67</td>
</tr>
</tbody>
</table>
Williams, Percy (Burnett) 4/11/76

Willie, Master (see Baker, Willie)

Willis, Bertie (Grace Hawthorne Dramatic Company) 7/25/85

Wilmot, R. C. (Langrishe) 4/15/67; 4/20/67; 4/24/67
4/11/63; 8/17/66; 4/10/67;

Wilson, Mr. (California Overland Minstrels) 7/25/70

Wilson, Charley (Langrishe) 6/18-19/66; 6/23/66; 6/25/66;
4/30-5/1/67; (California Combination Troupe) 6/10/67; 6/15/67;
6/17/67; 6/19/67; 6/29/67; (Waldron) 1/10-11/71; 1/16-17/71;
(Langrishe) 6/16-17/71; 6/19/71

Wilson, George (Barlow, Wilson, Primrose and West's Minstrels) 6/11-12/79; (Barlow and
Wilson's Minstrels) 5/18/85

Wilson's Amphitheatre Circus 7/29/74

Wood, Mr. (Alhambra Varieties) 8/28/75

Worrell, Irene (Adah Richmond) 4/4/78

Wyman's Dramatic Company 8/19-21/80

Y

Yalma Dramatic Company 12/4/84

Young, Mary (Barnes Superb Comedy Company) 6/13/83

Z

Zanfretta, Mr. (Langrishe) 6/14/64; 7/25/64; 9/6/64;
*10/26/64; 10/31/64; 7/13/65; 7/26/65; *8/14/65; 8/21/65; 9/14/65
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AUTOBIOGRAPHY

I, Jesse William Gern, was born on May 13, 1920, at Littleton, Colorado. I was graduated from Littleton High School in 1938, and in 1942 I received the Bachelor of Arts degree from Western State College of Colorado at Gunnison. After serving as a navigator in the Army Air Corps during World War II, I returned in 1946 to Western State College as an instructor of speech and drama. Since that time I have been teaching at Western State College, except for absences during which I continued my education at the University of Denver and at The Ohio State University. The former institution granted me the Master of Arts degree in 1949. Since 1958, I have been Director of the School of Arts and Humanities at Western State College.