

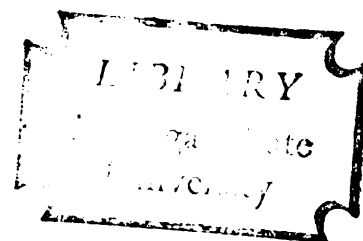
A HISTORY OF THE CROSWELL OPERA HOUSE
IN ADRIAN, MICHIGAN 1900 - 1920

Thesis for the Degree of M. A.
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ABSTRACT

A HISTORY OF THE

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By

Stephen Francis Kiersey

At the turn of the century nearly every town and village in the state of Michigan possessed some type of public hall suitable for amateur or professional theatrical activity. More fortunate communities were able to support the construction and maintenance of an opera house wherein popular actors and actresses of the day appeared in melodramas, light opera, and the often repeated Uncle Tom's Cabin. Today, many of these buildings, if they have not already been torn down, stand empty and silent, ghostly remnants of an exciting and colorful period. Yet, very little historical research has been done to illuminate this aspect of Michigan's cultural heritage.

Therefore, the purpose of this thesis is to provide an accurate history of the Croswell Opera House in Adrian, Michigan from 1900 to 1920 and in so doing provide a heretofore neglected aspect of this theatre's history. Secondly, it seemed important to examine previous histories of the early years of the Opera House in order to provide a basis for the present study and at the same time create a comprehensive picture of the Croswell Opera House and thus correct many of the misconceptions which currently exist. And thirdly, an examination of dramatic trends and attitudes prevalent in Adrian as well as stage practice at the theatre are included to demonstrate how the Croswell was typical of its period.

Research for this thesis came from a variety of sources. The history of the Opera House from 1880-1900 was primarily drawn from two pre-

vious studies of the early years of the Croswell Opera House by Washington Cooke in 1932 and Donald Thomas Shanower in 1960. The most accurate source of information on the period 1900-1920 was collected from the Adrian Daily Times and Expositor using the Adrian Daily Telegram as a secondary source until 1914 when it became the only newspaper in Adrian. These papers were carefully searched for articles, advertisements, and critical reviews relating to dramatic activity as well as other forms of entertainments presented at the Croswell Opera House.

Further information was gathered from Ormand "Dede" Eldredge, who served as a brace boy at the theatre from 1908 to 1916, and from Douglas Hurlbut, who ushered and sold tickets from 1910 to 1912. Interviews with these men yielded valuable information regarding stage practice and interior and exterior decoration of the building as well as many interesting anecdotes about performers and productions that appeared at the local theatre.

The body of the thesis is divided into five chapters. Chapter One is divided into three parts that provide a general background on theatre in Michigan as well as the vogue of opera house construction in the state beginning around 1870, a brief history of Adrian and an examination of the popular forms of entertainments there prior to construction of the Croswell Opera House, and finally a history of the building itself along with the dramatic activity at the Opera House from 1880 to 1900. Chapter Two provides a chronological study of the building and the entertainments produced there from 1900 through the 1909-10 season. Chapter Three is a continuation of Chapter Two and follows the activities at the Croswell from 1910 to 1919 when the theatre was given over to the movies. And Chapter Four reviews the dramatic trends and stage practices prevalent in Adrian during this period. Following the Conclusion is an appendix that

contains a chronology of the dramatic events and other entertainments
that occurred over the nineteen years.

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CHAPTER I: BACKGROUND

A. THEATRE IN MICHIGAN: THE RISE OF THE OPERA HOUSE

In an age accustomed to motion pictures and television as well as live theatrical performances it is difficult to understand how people in the late eighteenth and early nineteenth century could flock to the opera house and view a second or even third rate repertory company produce Shakespeare poorly. And it is even harder to comprehend their undying devotion to such melodramas as East Lynne and Uncle Tom's Cabin. However, one must not forget that the opera house provided one of the main sources of entertainment in these early years. In order to understand fully the popularity and success of the Croswell Opera House, in Adrian Michigan, it is important to examine the theatre in Michigan and explore the conditions which led to the rise of the opera house in that state.

Theatre arts have long been popular in Michigan. The first theatrical productions in Michigan were performed by the officers stationed at Detroit. They formed an amateur troupe in 1798 with a repertory of The Rivals and The Mock Duke. Their costumes were constructed and the scenery painted by the wives of the soldiers involved. These productions were quite popular and continued to be staged at the garrison as late as 1830.¹

As Michigan became more populated and the city of Detroit grew, the theatre grew also. Soon Detroit became a booming town through which hundreds of land seekers and immigrants passed on their way to settling the wilderness of Michigan.

1 Willis Frederick Dunbar, Michigan Through the Centuries, Vol. III (New York: Lewis Historical Publishing Co., 1955) p. 420.

At this time the general dramatic performance consisted of a three or four act play followed by a one-act farce. Between the acts singing and dancing specialties were provided. This format remained relatively unchanged until the 1920's. In addition to dramatic offerings equestrian companies were equally popular. Among the actors who toured the Mid-West were Junius Brutus Booth, Edwin Forrest, Charles Kean, James H. Hackett, Fanny Elssler, Jane Placide, and Ellen Tree who was a "special favorite, always drawing a big house." ²

As towns and villages grew all over Michigan the demand for entertainment increased. But few communities could afford the luxury of building an opera house before 1860. Instead their concern and finances favored the development of land and industries, the building of schools and establishing churches. Thus, the church, the schoolhouse, or the town hall had to serve for large community gatherings. None of these were suitable for theatrical performances.

Moreover, the Protestant churches disapproved of theatre. All "social fatherings, amusements, and entertainments had to have church sanction to succeed." ³ Oddly enough, however, while the theatre was considered anathema, "singing schools, spelling bees, lyceum lectures, temperance meetings, and even circuses were defended as being educational." ⁴

In the same way that dramatic producers had gotten around the strong Puritan opposition in the early days of America's history the promoters of musical shows, religious plays, pantomimes, and pageants appealed to the emulation of "education" and thus won the approval and support from

² Ibid.

³ Willis F. Dunbar, "The Opera House as a Social Institution in Michigan" Michigan History XXVII, 1943, p. 662.

⁴ Ibid.

the churches. Likewise, the increasing prosperity of the time led communities to be more interested in cultural affairs. And finally, and most importantly, it soon came to be realized that the building of and operating an opera house could be a very profitable business venture.

Thus, during and immediately following the Civil War, buildings especially "designed for concerts and plays and generally called opera houses were erected in the larger cities." ⁵ The trend soon spread throughout the state and between 1870-1900 opera houses were built in almost every village and town. These last thirty years of the nineteenth century became the "golden age" of opera house construction. "All over the Southern part of Michigan during these years the vogue of the opera house was spreading and communities vied with one another for the honor of having the largest, most ornate, and most elaborate structure." ⁶

These buildings were utilized for lectures, political rallies, high school graduations, musical concerts, amateur plays, minstrel shows, as well as theatrical performances. Despite their title, opera was never performed enough to merit calling these buildings opera houses. Willis F. Dunbar feels that "possibly the term 'opera house' reflects the grandiose ambitions of the promoters; more likely it was used instead of 'theatre' as being less offensive to church people." ⁷

However, the title of "opera house" was not always a misnomer. Light operas, including Faust, H.M.S. Pinafore, The Mikado, The Bohemian Girl, and Rigoletto were occasionally presented even in smaller towns. In addition to operetta, Shakespeare was equally popular. But the most

⁵ Dunbar, Michigan Through the Centuries, p. 423.

⁶ Dunbar, Michigan History, p. 663.

⁷ Ibid.

favorite and biggest box office successes were the sentimental comedies and melodramas. These included such dramas as East Lynne, Count of Monte Cristo, The Two Orphans, Ten Nights in a Barroom, and the perennial favorite Uncle Tom's Cabin.

Thus, by the end of the nineteenth century many cities, towns, and villages possessed "some type of multipurpose hall for public attendance." These buildings "became the social centers of their communities, the scene not only of theatricals, both amateur and professional, and of touring musical productions, but also of social gatherings, civic functions, and --often--dances." ⁸ Exactly how many opera houses were built and flourished during this period is unknown. This is the milieu from which the Croswell Opera House emerged to attain the distinction today of being the oldest operating opera house in the state of Michigan. ⁹

B. A BRIEF HISTORY OF ADRIAN AND PRE-CROSWELL ENTERTAINMENTS

Certainly one of the most colorful and romantic periods in the history of the United States is the period of westward expansion. Likewise, the exploration and settlement of Michigan contains a rich legacy of brave young pioneers enduring hardships and deprivation in order to carve a place out of the wilderness for themselves and their families. The founding of Adrian in Lenawee County is no less abundant in excitement and romantic charm.

In the spring of 1825 Darius Comstock and his son Addison J. Comstock had finished work on the recently completed Erie Canal. Having ample means for investment and seeing a future in land speculation, they travelled the Erie Canal to Buffalo, took passage there on a boat for Detroit, and from that point travelled with their team

⁸ Dunbar, Michigan Through the Centuries, p. 424.

of oxen into Lenawee County. Father and son spent the summer exploring the southern part of the county as well as northern Ohio for suitable agricultural lands and a favorable location for the development of water power.

The main access into Southern Michigan was the Old Sauk Trail which had for centuries been used by the Indians as a route from Detroit to Chicago. In 1825, the government began surveys of the Trail in order to build a road. The Chicago Road as it became known, was instrumental in establishing the towns of Ypsilanti, Saline, Clinton, Jonesville, Coldwater, Sturgis, Niles, and New Buffalo. Although they were south of the Chicago Road, Tecumseh and Adrian, two towns located in Lenawee County, no doubt influenced by the road, grew rapidly and prospered.

On September 7, 1825, Addison J. Comstock purchased from the government 640 acres of land in Logan township. In August of the following year Comstock and his newly married wife moved into the first house, a log cabin situated in an oak grove on the banks of the Raisin River where the city of Adrian now stands. The settlement was called Logan and many Quakers moved into the area. Logan was settled rapidly and in March 1828, Mrs Comstock renamed the village after the Roman Emperor Hadrian.¹ This plot contained 49 lots, beginning at the river on West Maumee Street.² In 1829 Comstock and Isaac Dean built the first grist mill and established a post office.

Comstock and other residents of Adrian were anxious to establish a railroad for the town. Through their efforts and "subscriptions to stock in the enterprise, the Erie and Kalamzoo Railroad reached Adrian from Toledo in 1836."³

1. Centennial Program p. 3

2 Ibid.

3 Clever F. Bald, Michigan in Four Centuries (New York: Harper and Brothers, 1954) p. 169

On November 2 amidst general rejoicing and celebration the first railroad car arrived in Adrian. Cannon boomed, the militia paraded, the band played, the people went wild with excitement, and the festivities lasted far into the night. Adrian was justly proud. The Erie-Kalamazoo Railroad stretched 33 miles from Toledo to Adrian. The first coaches, which resembled old stage coaches with seats on the roof as well, were horse drawn, but in 1837, the year that Michigan entered the Union, a steam locomotive was put to work and the first railroad west of Schenectady, New York was in operation.⁴

The next event which shaped Adrian's future was the acquisition of the county seat. The city of Tecumseh by virtue of her two years seniority over Adrian and her larger population had possession of the county seat. However, because Adrian was geographically located nearer the center of the county and with advantage of the railroad the change of the county seat was made in 1838. This change caused some friendly rivalry between the two cities that has lasted to the present day.

In 1853 Adrian was chartered as a city and Addison J. Comstock became its first mayor. "The central position of the village, its acquisition of the county seat, its relation to the new railroad, and the enterprise of its citizens,"⁵ were the main ingredients in Adrian becoming a fast growing and modern city. Adrian was settled by people of culture and education with their roots in New England and New York.⁶ They were keenly aware of educational needs and schools were among their first enterprises. Donald Shanower reports that, "The ninth census of the nineteenth century revealed that Adrian had a population of 7,849.

⁴ Ibid.

⁵ George Newman Fuller, Economic and Social Beginnings of Michigan (Lansing, Michigan: Wynkoop Hallenbeck Crawford Co. 1916) p. 237

It was only natural therefore that Adrian, by 1880, had a well established school system, more than a half-dozen Protestant and Catholic churches, a telephone exchange, a gas light company, some cobble-stone paved streets, the services of the Lake Shore and Michigan Southern Railroad, a daily newspaper, and the usual protection agencies -- city police and volunteer fire departments." ⁷

Early in its development, Adrian was established as a town for entertainments. The Adrian Brass Band was organized in 1838 by an Englishman from Utica, New York. ⁸ When Ole Bull appeared February 26, 1868 the newspapers compared his concert to the one he had given eleven years earlier. One of the earliest recorded entertainments in the city of Adrian was a performance of Don Caesar de Bazan by a MacFarland troupe on April 16, 1858 in Bidwell's Hall. ⁹

Bidwell's Hall was located at the northwest corner of Main and Maumee Streets. "It was remodeled late in 1867 at which time the Adrian Times elaborated upon its unfitness as a theatre." ¹⁰ At the same time Adrian possessed two other public halls -- Odd Fellows and the City Hall. None of these buildings were equipped as theatres but they continued to be used for conventions, dances, and amateur musical performances and theatricals. In 1875, the old Court House, in the 100 block of Toledo Street was made into the Dean's Opera House but it was too small for anything but minstrels and dancing.

Entertainments in these early days consisted chiefly of minstrel

⁷ Donald Thomas Shanower, A Comparative and Descriptive Study of Three Opera Houses in Southern Michigan 1880-1900. (PhD Thesis, U of M Ann Arbor, Michigan, 1960) p. 154

⁸ Centennial Program p. 5

⁹ Washington Cooke, A History of the Croswell Opera House, (unpublished typewritten account, 1932) p. 10

¹⁰ Ibid.

shows, lectures, and unusual exhibitions. Wood's Minstrels and the Peak Family of Swiss Bell Ringers were very popular in Adrian and always drew a large audience. Famous lecturers were always welcome in Adrian. A Mrs. Stowe, probably the author of Uncle Tom's Cabin, reportedly appeared in Odd Fellows Hall April 26, 1859.¹¹ No mention of her lecture was made in the newspaper, however. John B. Gough lectured for temperance at several Adrian churches and on one occasion dared to charge 50 ¢ a ticket. The standard price for everything was 25 ¢.¹² Other lecturers to appear in Adrian were Ralph Waldo Emerson, Susan B. Anthony, Thomas Nast, General Lew Wallace (author of Ben Hur), James Whitcomb Riley and Henry Ward Beecher.

Adrian experienced no end to the number of dwarfs, giants, malformed creatures, hypnotists, and magicians that passed through its portals. Among these Tom Thumb is probably the most famous. He appeared twice in Adrian as did Dolly Dutton, an even smaller dwarf who sang. Another extremely popular exhibit in Adrian was the viewing of panoramas. These were great paintings, varying in size from 6,000 to 30,000 square feet. One of the most popular panoramists in Adrian was J. Insco Williams, with his Bible pictures, "beginning with chaos and ending with the Babylonian captivity."¹³

In spite of the dearth of dramatic productions Shakespeare's Hamlet was not wholly neglected. "A certain E.H. Kean (probably unrelated to Edmund) rendered scenes therefrom in Bidwell's Hall on one occasion at 25 ¢ a ticket. No mention was made as to the size of his audience."¹⁴ It is interesting to note and a credit to its citizens that Adrian finally

11 Cooke p. 12

12 Ibid.

13 Cooke, p. 14

14 Ibid.

had its opera house only 35 years or so after Addison J. Comstock became the first resident in 1826.

C. THE CROSWELL OPERA HOUSE 1880-1900

Tradition has it that the first performance in the Croswell Opera House was a production of Hamlet with none other than the inimitable Edwin Booth as the "prince of Denmark" in 1856. Although this claim has never been documented it may not be entirely false; the exact date of construction of the building is unknown and at present is unable to be determined. In spite of the romantic legend the building is not depicted on any map of the city of Adrian prior to 1866 and newspaper records from 1863-1867 are unfortunately missing. It is known however, that in 1863 there was an effort on the part of the citizens of Adrian to improve their entertainment facilities.¹ The culmination of this effort is recorded in the private papers of Michigan's former Governor Charles M. Croswell which announce the "formation of an association for the purpose of constructing a public hall in the city of Adrian."² In the same year, C.M. Croswell and P.J. Spalding "entered into an agreement... for the purchase of land upon which to build the hall."³ However, in a letter dated April 11, 1864 the members of the building committee resigned "because of disagreement among the stockholders."⁴ Apparently all was not going well with the progress of the proposed building which was to be owned and erected by the Adrian Union Hall Company.

1 Donald Thomas Shanower, "A Comparative and Descriptive Study of Three Opera Houses in Southern Michigan 1880-1900" Diss. Univ. of Michigan, 1960, p. 155.

2 Ibid.

3 Ibid.

4 Ibid.

The first actual proof of the completion of the building and its operation is found in the annual report of the Adrian Union Hall Company dated October 2, 1869. This report covered a period from March 2 to October 2, 1869 and listed the chief officers of the association as C.M. Croswell, secretary and treasurer; A. Whitney, president; and Charles Humphrey, manager.⁵

It is generally reported that regular use of the building commenced August 2, 1867 when Lotti's Italian Opera opened the season with Martha and Faust. However, Washington Cooke reports that two weeks prior to this latter engagement Lloyd's Minstrels actually gave the first performance amidst a scandal. "Lloyd himself walked off with the box office receipts."⁶ Before 1869 the new building was referred to as Union Hall but shortly after 1869 the title opera house or Adrian Opera House was used. "Bills and Statements were addressed primarily to the Adrian Opera House (or Association)"⁷

The building was erected forty feet from the sidewalk on Maumee Street. The red brick, two story edifice with windows facing both east and west was approximately 70 feet wide, 140 feet long, and 30 feet high.⁸ The front of the building contained no windows or decoration and several steps led up to two five foot wide doors that led into the lobby of the theatre. The cement alley which led from the sidewalk to the entrance of the building was not covered until 1919 when the new managers turned it into an arcade. At the street end of the alley were two wrought iron gates. They stood approximately eight feet high and

⁵ Ibid. p. 156

⁶ Washington Cooke, "A History of the Croswell Opera House" Diss. Ohio State University, 1932, p. 37.

⁷ Shanower, p. 157

⁸ Ibid.

swung into the alley.

The interior was divided into a lower floor and a horseshoe balcony that ran to either side of the proscenium arch. The lower floor, which raked slightly from the stage to the rear of the auditorium, contained 700 wooden chairs that could be moved at will. However, even the tallest men reportedly could not see from the back rows of the theatre.⁹ While the lower floor was not aptly suited for viewing the stage, the vision from the balcony was perfect. However, to prevent everyone from crowding the gallery, "the builders had made the great horseshoe balcony worth the twenty-five or fifty cents less it cost. The seats were solid wooden benches, absolutely unpadded and with backs exactly perpendicular."¹⁰ The Adrian Daily Times and Expositor of July 25, 1869 reported that the stage had a proscenium height of 22 feet, a proscenium width of 28 feet, and a depth of 22 feet to the curtain line, and a height of 24 feet to the gridiron. The stage floor was raked 10 inches from the curtain line to the back wall and was equipped with grooves to slide scenery on and off the stage.

During the fall of 1880 new scenery was added as well as a new drop curtain. With the entertainment season over in June of 1882 the interior of the building was repainted and an extension of 14 feet was added to the front of the building in order to enlarge the entranceway and box office. Moreover, spittoons were added in the house as a hygienic improvement for the "inveterate tobacco chewers."¹¹

On May 18, 1883 the Times reported that C.M. Croswell Jr. had assumed the responsibility of managing the opera house at the age of twenty-one. The advertisements now displayed: "Adrian Opera House, C.M. Croswell Jr., Manager." Soon the building was referred to as

⁹ Cooke, p. 14.

¹⁰ Ibid.

"Croswell's Opera House". Finally, in the fall, 1886, the newspaper caption was "changed to 'Croswell's Opera House' omitting the name of any manager." ¹²

During his first summer as manager, Croswell Jr. authorized construction of an orchestra pit which was to be "28½ feet in length, 5 feet 9 inches in width, and 4 inches below the level of the parquette." ¹³ Moreover, the dressing rooms beneath the stage were painted and the gas fixtures throughout the building were cleaned. A new piano was purchased as well as a new chandelier for the auditorium. Further an electrician from New York installed a "twelve inch functional machine, with a patent electric switch" whereby the gas jets throughout the house could be lit by electricity. This meant that now the auditorium could be entirely blacked out. ¹⁴

During the summer of 1884 an inclined floor was constructed for the auditorium and opera chairs with padded seats and backs replaced the wooden folding chairs. The lower floor was in turn divided into a parquette, a dress circle, and six loges. Finally, in the fall of 1885, the electric light was placed in the opera house: one in the auditorium and one in the entranceway. ¹⁵

On July 1, 1887 Charles Humphrey resumed his former position as manager of the theatre. In September the opera house was connected with the telephone exchange. And during the summer of 1889 again new scenery was purchased: a parlour scene and foilage borders. On May 30, 1894 Humphrey closed his managerial career after twenty years of service. He was succeeded by Harry Cook and Charles E. King. When King defected to

¹² Cooke, p. 7.

¹³ Shanower, p. 159.

¹⁴ Ibid.

¹⁵ Ibid, p. 161.

Toledo with opera house funds in 1895, Mr. Cook was left as sole manager of the opera house.¹⁶

During the summer of 1895 electric lighting was installed throughout the auditorium and stage.

The whole number of lamps installed is 151... There are four circles of lamps on the ceiling, containing in all 48 lights... In the lobby is a three light electrolier, and hanging lamps at the ticket office, the ticket taker's station and the ladies toilet room. There are 22 lamps in the passage ways underneath the stage. The lamps are all 16 candle-power and are attached to flexible cords which allow them to be moved about and attached to the music stands. These 151 lights are all controlled from the switchboard located on the west side of the stage. There are 14 lamp circuits in the building all converging to this point, and are manipulated therefrom. The switchboard to the uninitiated is an incomprehensible combination of "push buttons", wires rods and magnets... Perhaps the most notable feature of the board is that part containing the "dimmer". The name suggests the work of this arrangement. It is to turn down the lights, and it does its work perfectly, reducing the bright, white light to a mere thread of dull, red light, outlining the shape of the lamp filament.¹⁷

On June 30, 1896 Mr. Cook's lease expired and Mr. C.D. Hardy, one of the stockholders of the Union Hall Company, became manager for the 1896-1897 season and continued for the next 25 years. "Under his direction the house reached its highest level."¹⁸ His first concern as manager was immediately continuing Mr. Cook's remodeling program for the opera house. In July of 1896 a force of workmen and carpenters began tearing out the old stage and constructing a new one. The Adrian Daily Times reported on July 25, 1896 that

¹⁶ Ibid., p. 164.

¹⁷ Adrian Daily Times, August 20, 1895 p. 3.

¹⁸ Cooke, p. 8.

It will be changed from 22 to 36 feet deep to the curtain line, its height to the grid-iron from 24 to 54 feet, necessitating raising the roof, and the proscenium opening enlarged from 28 to 32 feet in width. The stage floor will be lowered ten inches and be perfectly level. The proscenium opening will have a square instead of round effect. There will be new scenery throughout, painted by Sosman and Landis, of Chicago, including a handsome drop curtain which will slide instead of roll up or down. There will be ten sets of scenery. The interior sets will each be subject to nine changes, and will be of the "string" variety, being lashed together instead of operating on grooves. The exterior scenes will be arranged on "drops" that can be pulled out of sight. 19

The work was completed in September and the Times reported that the finished stage was "the largest in the state, excepting that of the Lyceum Theatre, in Detroit..."²⁰ The final dimensions were: stage, wall to wall, 61 feet; depth to curtain line, 37 feet; proscenium height, 27 feet; width, 32 feet; height to rigging loft, 56 feet.

The final scenery owned by the opera house consisted of five painted drops that extended the entire width of the stage. They included a Garden, Deep Woods, Rocky Pass, Street Scene, and a "Fancy" or House Interior. The Street Scene was hung downstage and was very seldom moved. The other drops had to be placed the afternoon of the performance in which they were needed. In addition, each drop contained four wooden wings which were placed on the sides of the stage to mask entrances and exits. Directly behind the proscenium arch stood two tormentors which were painted to resemble Grecian columns.²¹

19 Shanower, p. 166.

20 Ibid.

21 Interview with Ormand Eldredge.

The backdrops were operated from the pinrail which was located on the right side of the stage. It took from two to four flymen to raise and lower the drops during performance. When the drop was lowered it was tied to the lower pinrail and after being raised it had to be tied to the upper pinrail. When lowered they hung about one and one half inches from the stage floor. If the batten that formed the base of the drop touched the floor it would cause the drop to wrinkle.

A catwalk thirty to thirty-five feet above the stage led from the fly space to stage left where the cyclorama was located. From there it could be let out and adjusted. However, it was seldom used. The Croswell also owned a tan ground cloth and a green baise. These were also made of canvas and used to cover the stage floor. . Hanging on the wall in the fly gallery, was a tin thunder sheet six feet long and three feet wide. This was used innumerable times in dramas and melodramas.

The Croswell was also well equipped to light any production that played there. On the stage were border lights that illuminated the drops as well as the actors. Inside the proscenium arch and out of view of the audience were located strip lights which aided the footlights in illuminating the acting area. And finally floodlights and spotlights were often attached to the balcony to increase the intensity of light upon the stage. Smaller lights could be employed upon the stage proper to light scenery or create special effects. There were special plug-in boxes on the stage under small trapdoors for this purpose. Often colored lights were used and for many musicals whirling colored lights added to the spectacle.

The building was heated by steam radiators located throughout

the house. But a coal or wood furnace was located under the stage for the purpose of heating the stage and dressing rooms. This furnace room was also a popular place for the stage hands to retire after the stage was set and before the performance began. Ormand Eldredge reports that everytime Tom Marks played the Croswell, before the performance he would go down to the furnace room, sit on a pile of grass mats, and spin yarns for the attendant stage hands.

With these stage alterations and scenic improvements the Croswell Opera House was made ready to meet the requirements of even the largest touring companies. Further, many people now referred to the Opera House as the New Croswell.²²

D. DRAMATIC ACTIVITY

The last three decades of the nineteenth century witnessed an expansion of American theatre to include a wide variety of specialized forms of entertainment. In addition to the standard legitimate drama, there were "Tom Shows" or touring productions of Uncle Tom's Cabin, variety-vaudeville, burlesque, minstrel shows, and the circus. By 1870 these forms were organized and operated on a nation-wide scale. But by far the most popular and widely attended entertainments produced at the Croswell Opera House were the sentimental comedies and melodramas.

In 1880 John Drew and Miss Ada Rehan appeared in Augustin Daly's An Arabian Night. The hit Davy Crockett was presented in November starring the originator of the role, Frank Mayo. The year 1882 brought Miss Ada Gray starring in the melodrama of melodramas, East Lynne. On March 8, 1882 the Madison Square Theatre Company performed Hazel Kirke to a full house. These plays along with Shore Acres and Rip Van Winkle would be

presented many times throughout the next forty years always filling the opera house with eager Adrian theatre patrons.

For the majority of opera house events, the admission price was 35¢ to 50¢ for the gallery and 75¢ for the main floor. However, Frank Mayo's Davy Crockett charged \$1.00 giving it the "distinction of being the highest-priced performance in 1880." ¹

However, a popular play or performing artist could not always guarantee a full house regardless of the admission price, for the weather played a large part in the success of a performance in these early days. Because there were few sidewalks and fewer paved streets in Adrian, walking to the theatre was often unpleasant. At this time the horse was still the primary means of transportation, but in the winter months it would not be proper to leave the beast stand out in the cold for two to three hours while its owner enjoyed the warmth of the theatre. Moreover, the opera house stood forty feet from the street, and the first to come was the first to be assured a good seat. Spectators crowded the twelve foot wide unroofed alley which led to the opera house on performance nights. In inclement weather this fact alone could be quite discouraging to the prospective theatre patron. Washington Cooke aptly reports, "it is small wonder that the house was seldom crowded on bad nights. It was probably unpleasant to stand in a phalanx of two or three hundred with one umbrella threatening one's eyes and another pouring a steady stream down one's back." ²

Under such adverse conditions it is a credit to certain performers who managed to draw huge crowds in spite of the weather. One such performer was Madame Janauschek who made her Adrian debut on October 16, 1882 in Mother and Son. Reserved seats sold for \$1.00 and the main floor

¹ Shanower, p. 173.

² Cooke, p. 16.

unreserved were 75¢ while the gallery was 50¢. The great tragic actress immediately won accolades from the press and love and respect from the citizens of Adrian. She returned in March of 1890 to play in Guy Mannering. A large audience was in attendance and again the press gave her favorable compliments. In this play she was ably assisted by Tyrone Power, Graham Crawford, Sarah Lascelles, and Ida Burrows.³

On October 11, 1890 One of the Finest was billed as the first of the so-called "tank dramas" to visit Adrian. The scenic effects were the main feature of this production. They included among others, an authentic reproduction of the Fall River Line dock, which required an immense water tank, row boats, and splashing boys. Unfortunately, the Croswell stage was too small to accommodate the gigantic scenic effects. The huge tank of water could not be placed on the stage to the embarrassment of the company as well as the disappointment of the audience. The Times reported that, "The great illuminated cathedral scene could not be spread at all, and the great insane asylum drop met the same fate."⁴

The failure of this production did not, however deter other less grandiose scenic melodramas from playing at the Croswell. Probably the most famous during this twenty year period was The Great Northwest advertised as a "romance of the Red River Valley of the North" with special admonitions to "See the Swing for Life on the Whirling Windmill" and "Don't miss the famous Blizzard Scene". Prices for this production were 25¢ for the gallery and the entire lower floor was 35¢.⁵ The play was a popular success and the Times reported that "One of the most realistic

³ Shanower, p. 205.

⁴ Shanower, p. 208.

⁵ Adrian Daily Times January 9, 1900, p. 3.

pieces of scenery ever put on the stage in this city is the windmill which forms the center of attraction in the fourth act...when the heroine mounts the ladder and attempts to signal the train the audience holds its breath while the villain rushes inside the mill and starts its arms revolving. Taking a firm grasp of one of the arms, the heroine is whirled around and around, until one expects to see her dashed to pieces. But she isn't, for the hero regains consciousness in time to stop the mill and spoil a sensation."⁶

Even though spectacular adventures like The Great Northwest were numerous, Adrian audiences proved they could enjoy a sophisticated actor like Otis Skinner in a sophisticated comedy.

Patrons of the Croswell were regaled Thursday evening with the best production of legitimate comedy seen here this season. Otis Skinner, in Henry Arthur Jones charming play The Liars, scored a success to none on the local stage in recent years. In fact he was given a perfect ovation... Mr. Skinner's interpretation of his role was a masterpiece of acting, vigorous, active, complete, compelling admiration, yet never overdrawn; in short a finished thoroughly conscientious piece of work. His efforts were well received by the audience...the audience was one of the best of the season. The lower floor was entirely sold, while there was fair attendance in the gallery. The patronage bestowed... demonstrated...that plays of this class are appreciated in Adrian, and it is to be hoped we may be favored with more such treats in the future. ⁷

In addition to those entertainments already mentioned vaudeville, burlesque, and minstrelsy were extremely popular and lucrative amusements. During this period the most famous burlesque troupe that appeared in Adrian was Al Reeve's Famous Big Double Burlesque Company which played the Croswell on January 24, 1900. The company consisted of 20 white performers and 20 black performers who combined minstrelsy, vaudeville, and opera buffa in a show that was advertised as "absolutely

⁶ Ibid., January 13, 1800 p. 2.

⁷ Ibid., March 30, 1900 p. 3.

clean from start to finish." ⁸ As expected the opera house was filled with a large audience. The Times reported that "those who went there expecting to witness something sensational were dissappointed, all objectional features being eliminated. The only 'broad' points in the performance were contributed by a few of the female members, and this was due to an over abundance of adipose." ⁹

Since its first production in June of 1852 at Troy, New York, Uncle Tom's Cabin quickly captured the imagination and adoration of the American people. The citizens of Adrian and Lenawee County were no exception. This famous play, with its emotional abolitionist appeal and its exciting and death defying climaxes, first appeared in Adrian on January 8, 1881 in a production by the Anthony and Ellis Company. In October of the same year Jay Rial's Company played before an overflow crowd of 1,200 patrons. As the popularity of Uncle Tom's Cabin spread and the number of companies producing the show grew, the competition became more fierce. In order to counteract this competition and sell more tickets the double company was formed. As the name implied many of the characters, especially Topsy and Marks, as well as the scenery and animals were doubled. The first appearance of a double company in Adrian occurred on December 21, 1882 when C.H. Smith's Mammoth Uncle Tom's Cabin Company played the Croswell. Soon other double companies followed. In 1883 and in 1885 Draper's Double Uncle Tom Show played matinees and evenings at 10¢ per seat. The Times reported that "so great was the rush for seats that as early as 7:30 the sale of gallery tickets was stopped, and at 7:45 the doors were closed, the house being too small

8 Ibid. January 24, 1900 p. 3.

9 Ibid. January 25, 1900 p. 3.

to accomodate the people who desired admission. Over 300 persons were turned away." ¹⁰ When doubling became a regular practice a metamorphosis occurred which once again enlarged the show; Sutton's Monster Double Uncle Tom Company appeared in Adrian on December 26, 1890.

Of all the Uncle Tom companies that played Adrian the one that continually made appearances and would for the next forty years, was Stetson's Double Uncle Tom's Cabin Company. This company was seen four times in Adrian between 1880-1900 with the popular price of admission at 10¢, 20¢ and 30¢. The people of Adrian acclaimed their gigantic noon parade as being the "best of its kind and was led by two drum majors, one black and one white, with two brass bands following." ¹¹ All in all, Uncle Tom's Cabin was performed twenty-five times in twenty years and the play was always accepted at the Croswell Opera House regardless of which company presented it.

Along with sentimental comedies and melodramas, Uncle Tom's Cabin and vaudeville, the Croswell Opera House offered Shakespeare to the people of Adrian. It was in these productions that some of the great actors and actresses appeared on the Croswell stage. The king of American actors, Edwin Booth, played Hamlet on May 12, 1873. He returned in 1876 to play Shylock in The Merchant of Venice. Thomas W. Keene made his Adrian debut on May 10, 1885 in Richard III. He visited the Croswell twice more; first in Macbeth and finally in Othello on September 25, 1893. However, on his last visit he was not well received. "The youthful fire had burned out, and he raved about the stage, reducing the great Moor to a brute, and the large audience went home in disgust." ¹² Other great actors to perform at the Croswell included Madame Janauschek,

¹⁰ Adrian Daily Times, January 14, 1885, p. 3.

¹¹ Shanower, p. 246.

¹² Cooke, p. 21.

who played Lady Macbeth in 1890 and 1893; Edwin Forest (1870); Laura Keene (1868); Joseph Jefferson in Rip Van Winkle (1873, 1883); and Maggie Mitchell, who first appeared in 1868 and finally in a play written just for her -- Rob Roy (1888) "in which she played sixteen and nobody noticed that she was fifty-seven." ¹³ The final Shakespearean production of the nineteenth century was King Lear starring Frederick Warde.

The last form of entertainment so popular in Adrian were the frequent productions of operettas and musical comedies. Among the operettas or light operas to appear at the Croswell were Martha, Cavalleria Rusticana, The Pirates of Penzance and John Phillip Sousa's El Capitan. Generally the price of admission was 50¢ to 75¢ higher for musical productions than for any other form of entertainment. A typical musical comedy of this period is revealed in the following review:

The weird and wonderful adventures and strange mishaps of Humpty Dumpty served to delight a large audience at the Croswell Monday evening... Without question it was one of the best pantomime productions seen here in several seasons... The action served to introduce some exceptionally skillful variety artists including... acrobatic dancers, a grotesque contortionist, whistler, ¹⁴ ladder balancing, and an acrobatic stilt act.

The final opera company to appear during this period was the M.S. Robinson Opera Company which played a six night engagement at 10¢, 20¢, and 30¢. They presented well known and popular operettas that had entertained Adrian audiences for years: Said Pasha, Chimes of Normandy, Mascot, Girofle-Girofla, Olivetti, H.M.S. Pinafore, and The Bohemian Girl. ¹⁵ This company as well as other musical producing companies were assisted by the Croswell's own orchestra which consisted of ten local musicians. The Times review of the company stated that, "In many respects the engagement of the M.S. Robinson Opera Company has been

¹³ Ibid., p. 17

¹⁴ Adrian Daily Times, February 6, 1900, p. 3.

one of the most successful of the season. The work of the company has been entirely satisfactory...From a financial point of view the engagement has been -- well, the less said the better. The attendance throughout has been light, and is a reflection upon the taste of the theatre going public." 16

Regardless of the accuracy of this assessment, it was not the only observation made of Adrian's theatre patrons. In a letter to the editor on February 12, 1900 a disgruntled theatre-goer grumbled:

It is interesting to note the difference between an audience in Adrian and the same number of people in a large city. I have attended plays in various places, and I must confess I never saw a town where there was such disorder at the close of a performance as here. Almost before half of the last act is over ladies don their hats, men stand up and put on their overcoats, occupants of the gallery begin to move toward the door, and the noise and confusion attendant ruins the finale of the production, spoiling the entire evening for those who desire to witness the whole play. Then when the curtain falls there is a mad rush for the door, as though the theatre was on fire, and people jostle and push each other as if their lives depended on getting out in a certain length of time... There is a great chance for improvement in the conduct of the average patron of the drama in this city. 17

The most unusual theatrical event of the first two decades of the Croswell Opera House's existence was a performance by the Imperial Japanese Dramatic Company on November 18, 1899. An Earnest Statue Maker was choosen as the curtain raiser for The Knight and the Geisha. Program synopses were made available and because much of the

16 Adrian Daily Times, March 28, 1900, p. 3.

17 Adrian Daily Times, February 12, 1900

play was done in pantomime the language barrier was relatively unimportant. The small audience that was in attendance were genuinely impressed and delighted with this unique artistic presentation.¹⁸

In summary, the most popular form of entertainment between 1880-1900 was legitimate drama. Shanower reports that, "over the twenty year period, 839 dramatic performances, 13 Shakespearean productions, and 25 Uncle Tom's Cabin performances were recorded. Related activity contributed 53 minstrel performances and 35 variety-vaudeville presentations, while the Star Course (lecture series) averaged six programs per year. Amateur activity at Croswell Opera House amounted to a total of 52 performances in twenty years."¹⁹

18 Shanower, p. 224.

19 Ibid., p. 311.

CHAPTER II

THE CROSWELL ENTERS THE TWENTIETH CENTURY

As the nineteenth century drew to a close all forms of theatrical entertainments were flourishing. The specialization of stagecraft perfected in the previous century was carried over into 1900 and reached a magnificent commercial success. What the American theatre lacked in artistic ideals it more than made up for in the spectacular scenic effects of the twentieth century. And although a few years earlier the motion picture was introduced to Americans, in 1900 no one took this latest invention seriously.

The turn of the century found Adrian to be a very progressive and fast growing city. By 1903 the population reached 13,000. The prosperity of the times as well as the need and concern for cultural activities in Adrian furthered the continued use of the Croswell Opera House. During the next two decades, under the continued management of Mr. Hardy, the opera house reached its zenith in presenting legitimate drama to the citizens of Adrian.

During the summer of 1900 the theatre, with a seating capacity of 1,200, was completely overhauled. The Croswell staff consisted of C.D. Hardy, manager; Earl Allan, treasurer; and Thomas F. Daily, stage manager. The Croswell Orchestra was under the direction of Professor N.H. Moray, who also played the violin. The other members of the orchestra included Earl Rogers, viola; T.F. Rinehart, piano; Alfons Devry, clarinet; Otis Peavey, cornet; Hugo Matthes, trombone; Robert Cornell and Fred Matthes, french horn; Will Thieme, bass; and finally M.W. Redfield on percussion. The remainder of the staff included seven ushers and eleven stage hands.

Mr. Hardy's first innovation for the 1900-01 season was to place on the program the following announcement: "Any man, woman or child who comes to the theatre and finds the newspaper advertisements have mis-

represented the performance will receive two of the best reserved seats he may select." ¹ It is not known exactly how many men, women and children took advantage of this offer.

The first performance of the 1900-01 season was A Free Lance starring Robert B. Mantell. The production was well received. The first stock company to appear during the season was the Harry Shannon Company featuring the child wonders Little Hazel and Harry. During the performance of In The Rogue's Gallery, Harry Shannon announced, "while he believed in everyone enjoying themselves to the greatest possible degree, no whistling or cat calls, such as had disturbed the performance that evening, would be tolerated the remainder of the week and anyone attempting such a demonstration would be obliged to leave the theatre." ²

The first production in October was A Trip To Coontown which was a vaudeville show consisting entirely of black comedians and singers. The Times reported that it was the only "colored aggregation" to appear on the local stage during this season. George P. Stetson brought his Uncle Tom's Cabin show to Adrian in November, but the most popular presentation of the first half of the season was War on Women, a melodrama which starred Hope Booth. Lovers of melodrama found much to their delight in this play as killings and annihilations were so frequent the audience was led to wonder if there would be enough members of the company to last throughout the production. ³

Probably the artistic highlight of 1900 was the appearance of Thomas Jefferson in the play his father had made famous -- Rip Van Winkle. The Times remarked that "young Mr. Jefferson's impersonation of the indolent, kind-hearted 'Rip', while not a slavish imitation of

1 Adrian Daily Times and Expositor, September 24, 1900, p. 3.

2 Ibid. September 25, 1900 p. 3.

3 Ibid. November 14, 1900, p.2.

his father's has won general favor on its merit, and has placed him in the first rank of the profession. His interpretation proved him an actor of marked ability, and demonstrated clearly that the mantle of the immortal Joe has fallen on worthy shoulders." ⁴

The first production of 1901 was ill-fated. Merritt and Dixey's Comedians, scheduled to present their repertory for one week, were cancelled January 8 during their second performance.

After a career of only a little over two weeks... Merritt and Dixey's Comedians gave up the struggle for existence... The combination opened here Monday to a good house, and gave a fair performance. The management was unable to give the plays contracted for, however, and the demise was hastened by the refusal of Manager Hardy to allow it to appear this evening... The bill presented Tuesday evening included an olio of specialties ...which grew worse the further it proceeded... The company contained some good material, but was handicapped by lack of rehearsals and having no plays. Part of the members went to Chicago, part to Detroit...and Merritt and Dixey's Comedians are only a memory. ⁵

After this unfortunate incident the Croswell remained dark until January 18 when The Ivy Leaf, a romantic drama of Ireland was presented to a favorable audience in spite of unfavorable weather.

February brought the huge historical and religious drama Quo Vadis. The production boasted a company of 32 speaking parts and carloads of rich and costly scenery. It was advertised as being the greatest spectacle ever to be presented on the local stage. Tickets went on sale at Sheldon's Jewelers the day before at seven o'clock in the morning. So great was the rush for tickets that by nine thirty the entire lower floor had been disposed of. During the day Manager Hardy made arrangements to place an additional 100 chairs on the lower floor, which went on sale at 75¢ each. When it was all over the Times reported:

⁴ Ibid. December 11, 1900, p. 2.

⁵ Ibid. January 9, 1901, p. 3.

After witnessing the production, one is led to wonder whether its success is due to the work of the dramatist, or if the costumer and scenic artist are in not large measure entitled to the credit... From a literary standpoint the first two acts are a trifle dull... From that time on, however, there is a marked improvement, and the production is replete with thrilling scenes and startling climaxes... the production appeared to give general satisfaction to one of the largest and most critical audiences the Croswell has ever held. 6

February also brought Adrian the distinction of being the only city in the state besides Detroit to be visited by Otis Skinner in the romantic drama Prince Otto which was highly lauded by the local press.

The rest of the season was filled with several minstrel shows, a performance of Victor Herbert's The Ameer which boasted an opera company of 60 persons, melodrams, and an appearance of Phinney's United States Band.

The 1901-02 Season opened September 3, 1901 with On The Suwanee River, a romance of the old South, which was greeted by a large audience. The remainder of the season was much like the previous one. Several plays returned with different companies and new stars. However, if the play was popular the box office never suffered.

During the week of the Lenawee County Fair, held the last full week in September, the Croswell made a practice of offering a prominent stock company in a repertory of popular plays. On September 23, 1901 the Streeter Stock Company opened with Grit, The Newsboy to one of the largest houses ever accorded a repertory company on its opening night in Adrian. 7 Again vaudeville and minstrel shows were

6 Ibid. February 6, 1901, p. 3.

7 Ibid. September 24, 1901

numerous, and Uncle Tom's Cabin was presented twice during the season.

In spite of comments made thus far, the Times was not always favorably impressed with the plays at the Croswell. In April the reviewer of The Cowboy and the Lady wrote, "The people who attended the performance at the Croswell last evening were a little disappointed. The company headed by S. Miller Kent did some good work... and they did all in their power to make a creditable presentation out of a play that is utterly bad." ⁸

The close of the regular theatrical season occurred May 8, 1902 when a large audience greeted Katherine Willard in The Power Behind the Throne. The Times reviewer, who always remained anonymous, observed Miss Willard as a "hard working little woman, not handsome, but graceful and young, and giving promise of a successful future. Her acting won from one to two curtain calls at the end of each act, including one at the close of the play -- something rare in Adrian." ⁹

During the summer of 1902 the interior of the opera house was repainted and newly decorated. In August Mrs. J.H. Wood of Adrian, presented the Croswell Opera House with an original program of Ford's Theatre in Washington D.C. dated the night of Abraham Lincoln's assassination. It was subsequently framed and hung in the lobby of the theatre. ¹⁰ The 1902-03 season officially began September 10, 1902 when Effie Ellsler appeared in When Knighthood Was In Flower before a record opening crowd of 1,100 eager theatre patrons. ¹¹

⁸ Ibid. April 10, 1902, p. 3.

⁹ Ibid. May 9, 1902,

¹⁰ Ibid. August 21, 1902, p. 1.

¹¹ Ibid. September 11, 1902, p. 1.

Adrian audiences witnessed another innovation in stagecraft at the Croswell while viewing William Gillette's famous play, Sherlock Holmes. "The darkening of the stage before and after nearly all of the heavy romantic portions, and preceeding each act proved to be a popular feature in its introduction to an Adrian audience. " ¹²

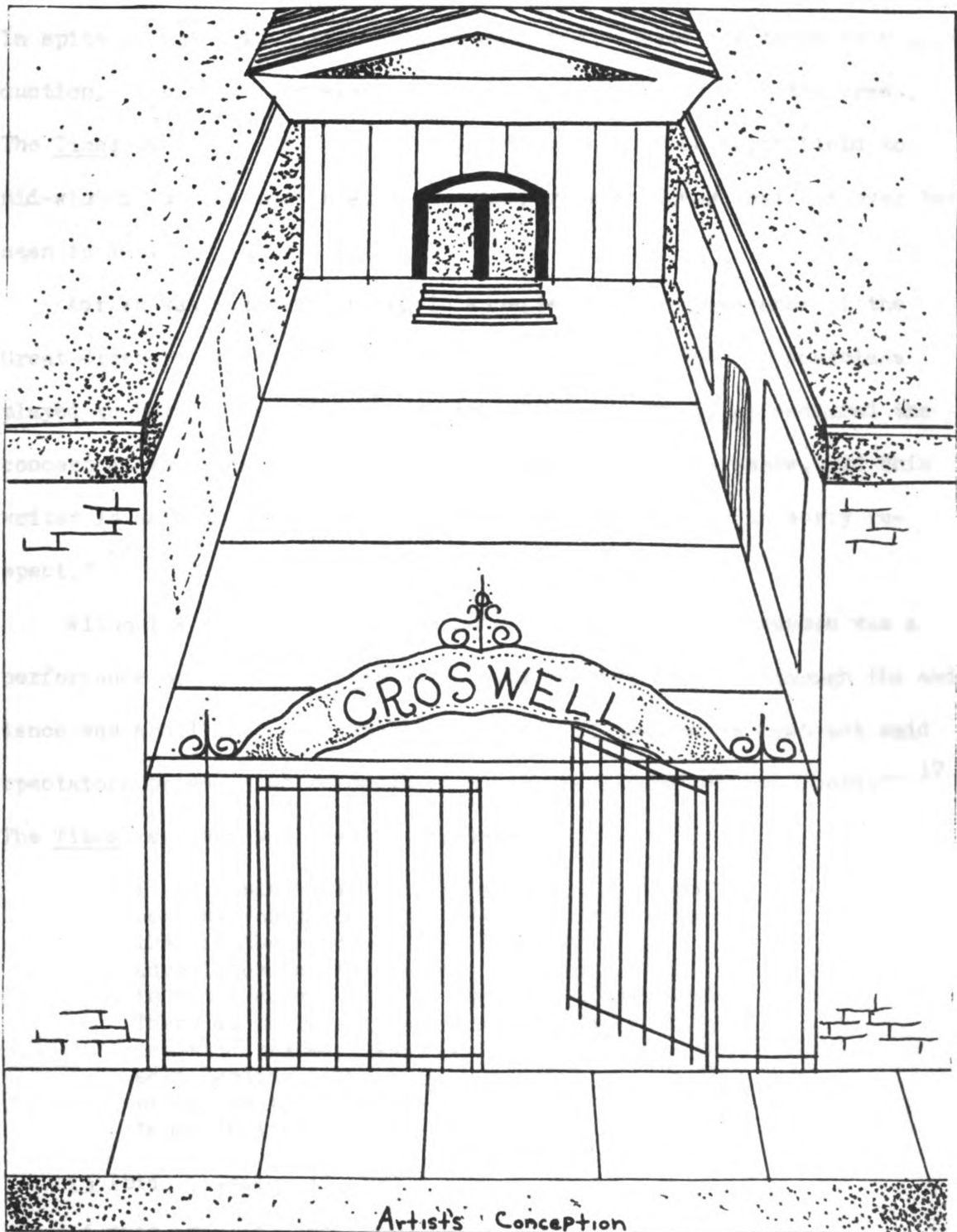
Washington Cooke reports that after forty years of complaints the passageway from the sidewalk to the doors of the theatre were finally roofed in 1903. ¹³ However, Ormond Eldredge, reports that the alley which led from the sidewalk to the entrance of the building was not covered until 1919 when the new managers turned it into an arcade. At the street end of the alley were two wrought iron gates that stood approximately eight feet high. Over the gate a curved sign was inscribed with large letters that read "Croswell".

The 1903-04 season opened with Al W. Martin's Uncle Tom's Cabin Company and later in September John Phillip Sousa offered his band in concert to a large afternoon audience. November brought The Greatest Thing in the World, starring Rose Coghlan, advertised as the play that every mother and every mother's son should see. It was the second performance of this play in Michigan, the first being in Lansing the night before. The Times reported that Miss Coghlan "... gave a remarkable performance when it is considered that she closed a six week's engagement...of Ulysses in New York Saturday night and rode all day Sunday and also Sunday night arriving at Lansing early Monday morning." ¹⁴ Unfortunately only a few people attended the production but they reportedly were delightly with it.

¹² Ibid. October 31, 1902

¹³ Cooke, p. 16.

¹⁴ Adrian Daily Times and Expositor, November 4, 1903, p. 1.



Artist's Conception

Later in the month Adrian was honored with the huge musical extravaganza The Wizard of Oz. The gallery sold for 50¢ while the lower floor was divided into \$1.00 and \$1.50 seats. The box seats were \$2.00. In spite of the high prices a large audience enjoyed the three hour production. The startling stage effects won much praise from the press. The Times even went as far to declare the change from poppy field to mid-winter as "the most beautiful transformation scene that has ever been seen in Adrian." 15

Adrian was further honored in November by the appearance of the Great Creatore and his Italian Band. Unfortunately the 60 musicians played to huge spaces of empty seats. However, the Times declared the concert as the "finest event that has appeared here in years, and this writer is safe in stating that it excelled Sousa's band in every respect." 16

Without a doubt the artistic success of the 1903-04 season was a performance of Ibsen's Ghosts which starred Mary Shaw. Although the audience was small they sat "spellbound" and "at the end of each act said spectators proved that on occasion Adrian audiences are not 'cold!'" 17 The Times reviewer was greatly impressed.

It is a play that in the hands of an inferior company would be uninteresting. It is a play that in the hands of Miss Shaw and her associates is of absorbing interest... There is not a comedy line in the whole three acts. There is no love romance in it. There is much domestic tragedy, and the auditor finds himself bending forward to catch everyone of the bright meaty lines... It certainly was a rare domestic treat. 18

15 Ibid. November 12, 1903, p. 4.

16 Ibid. November 20, 1903, p. 1.

17 Ibid. December 4, 1903, p. 2.

18 Ibid.

The first production in 1904, What's The Matter With Susan ? starring Alice Fischer, received an extremely small audience. The "glaring rows of empty chairs gave the manager cold shivers. Saturday night, the extreme cold, money all spent on holiday presents, and the horror of the Iroquois holocaust-- all militated against the play." ¹⁹ (The holocaust referred to the Iroquois Theatre in Chicago which was destroyed by fire on December 30, 1903 killing 300 people. ²⁰)

Dramatic activity was light throughout January and February but on March 1 the Korak Wonder Company premiered at the Croswell Opera House and began a four week engagement. The repertory of the company consisted of all the popular comedies and melodramas of the day including Uncle Tom's Cabin, East Lynne and Rip Van Winkle. All seats were 10¢. The goal of the Korak Wonder Company was twofold; with a repertoire of 23 plays it certainly entertained. More importantly, however, the Korak Wonder Co. was the largest traveling medicine show in the world. ²¹ Before each performance Dr. Rucker stood before the curtain and attempted to sell his medicine. In addition to the plays, a Baby Show in which 32 local babies graced the Croswell stage and a Pie Eating contest were sponsored by the Company. Unfortunately, the press did not review the plays and no mention was made as to how many people attended the theatre each night or the amount of medicine that was sold.

The 1904-05 season consisted of 34 legitimate dramas and comedies, two productions of Uncle Tom's Cabin, four minstrel shows, and six amateur presentations. Adrian was visited by eight different stock

¹⁹ Ibid. January 4, 1904, p. 4.

²⁰ Ibid. December 31, 1903, p. 1.

²¹ Ibid. March 12, 1904.

companies during this period. All the productions were well attended and received good press notices. Theatre arts were definitely flourishing at the Croswell. The only play of the season to receive bad notices was The Holy City, a religious spectacle relating the story of Mary Magdalene. The Times reviewer found great fault in the play and critized it severely because it was neither uplifting nor inspiring.

The scenes presented were taken almost literally from the Bible and the stage does not seem to be a proper place in which to present such scenes which are held sacred...when the head of John the Baptist is held up to view, the spectacle caused a shudder to pass through the audience, and this should be cut out as the effect is demoralizing. 22

At this time of increased popularity in attending plays at the Croswell Opera House, the Times reported on the difficulties of selecting the 1905-06 season. The article reported that because there were many sensationalist companies playing poor and vicious melodramas the difficulty in arranging a well balanced and fine selection of drama was compounded. However, the author assured the public that Adrian was "not tied up to any theatrical trust or alliance, and plays the attractions it wishes to without fear or favor and without dictation from the so-called theatrical trust." 23

Probably the most controversial production of this season was Maeterlinck's Monna Vanna which played the Croswell on February 3, 1906. Although the Times reviewer detested the play he found much to praise in its star Bertha Kalich.

Handicapped by an impossible plot, with an incredible and most unsatisfying last act and limited by incomprehensible author to mock heroic atmosphere of the 14th century,

22 Ibid. October 6, 1904, p. 2.

23 Ibid. August 26, 1905, p. 7.

with a narrow environment, and a thankless mob, whose lives were not worth saving, Madame Bertha Kalich, by sheer force of histrionic talent and artistic pose prevents the wordy tragedy Monna Vanna, from becoming ludicrous, and holds it steadily to the magnetic pole, at which Maeterlinck attempts to aim. 25

The Telegram reviewer, on the other hand, was ecstatic. He felt that "in this age of dramatic debauchery" Monna Vanna "was the most artistic success in the history of the local stage... it may be the one play that is needed to bring back the latent fires of true art in the hearts and minds of theatre goers." 26 The rest of the season consisted of the popular comedies, musicals, and operettas of the day. The only play to receive a poor audience was Shakespeare's Othello starring William Owen. However, Adrian was hit by a blizzard on the day of the performance. Nevertheless, a production one month later of Richard III was likewise greeted with a small audience which moved the Times reviewer to remark, "If Adrian amusement lovers cared for Shakespearean tragedy a large audience would have enjoyed the strong presentation given by John Griffith and his excellent company." 27

The 1906-07 season was marked with another first for the Croswell Opera House. On October 22 the American's Repertory Company opened a one week engagement offering the typical melodramas and comedies at the popular price of 10¢, 20¢, and 30¢. This Company used all of their own scenery, a practice which no other repertory had ever done before in Adrian. 28

25 Adrian Daily Times, February 5, 1906, p. 4.

26 Adrian Daily Telegram, February 5, 1906, p. 2.

27 Adrian Daily Times and Expositor, April 21, 1906, p. 8.

28 Ibid. October 23, 1906, p. 5.

From its inception the Croswell Opera House had a monopoly on professional theatrical engagements in the city of Adrian by virtue of it being the only suitable theatre in the city. However, with the ever increasing popularity of vaudeville it was inevitable that Adrian would establish its own vaudeville theatre. On December 17, 1906 the Bijou Theatre opened its doors to an eager crowd of vaudeville enthusiasts. The theatre, located at 54 West Maumee, was able to comfortably seat 400 people and offered first class vaudeville attractions and moving pictures at the low price of 15¢. Although the two theatres were not in direct competition, the Bijou would have an effect on the Croswell's programming and success in the not so distant future.

Meanwhile, the Croswell continued to offer first rate dramatic offerings which starred popular touring thespians of the day. On February 7, 1907 Madame Helene Modjeska appeared in a production of Macbeth that satisfied not only the press but also the large audience in attendance. The Times reviewer, obviously moved by Madame Modjeska's performance, offered his praise.

Her superb art represses rather than exhibits the emotion she suffers... The contrast from the fiery valor of that midnight interview with Macbeth in the castle where she upbraids him for cowardice in hesitating to murder Duncan, to her final collapse in the sleep-walking scene, sweeps the entire gamut of emotion. It was a magnificent impersonation, rarely excelled on any stage. 29

The early months of 1907 brought many other artistic achievements to the Croswell. Among them, David Belasco's The Girl of the Golden West was hailed as a "play of genuine worth, of primitive force and realism, 29 Ibid. February 8, 1907, p. 4.

without...glaring melodrama." ³⁰ The production was well staged and the large audience prompted the Times reviewer to observe that "Adrian theatre patrons are discriminating and will recompense a meritorious performance." ³¹

In April a curious and ironic juxtaposition occurred at the opera house; Al W. Martin's Uncle Tom's Cabin Co. played the twenty-fifth and two days later the controversial drama of Reconstruction, The Clansman was offered to a magnificent audience. The Times found no fault in the company and highly praised the contents of the play. In many cities, the play prompted complaints from Blacks who claimed that burlesques of their race were offensive and uncalled for in the drama. Even though no overt hostility occurred in Adrian the Times reviewer naively felt called upon to respond.

No sufficient reason is observable in the dialogue or action of The Clansman to warrant the ebullitions of wrath and hostility against it that have been manifested by intelligent colored men in many cities. True, it contains numerous harsh burlesques of their race as well as scenes that are humorous and truthful, but the same is true of countless other plays. Caricature is expected from the play writers. They burlesque the Irish, the Germans, the Italians, the Chinese, the Jews, the divorcees, the society women -- in fact every race, trade, profession, and creed is subject to their reckless ridicule. Some people do not like it, but it is rare that anyone gets angry enough to fight over the stage pictures which touch their pride or sensitive nerves. No sensible person holds the stage responsible for its burlesques or failure to present facts of history or sociology. The safe plan is to keep cool and let the players have their fun. ³²

³⁰ Ibid. March 11, 1907, p. 5.

³¹ Ibid.

³² Ibid. April 29, 1907, p. 3.

The fall of 1907 witnessed the opening of the Crescent Theatre which showed motion pictures and cartoons from 5¢ to 15¢ per person.³³ As motion pictures became more popular soon other movie houses were opened in Adrian. By December, two other little theatres -- the Queen Theatre and the Maple City Theatre-- were also showing movies at the regular price of 15¢. However, these latter movie houses were only open periodically. Thus by 1908 Adrian amusement seekers were offered a fine choice of entertainments. The Bijou, the Crescent, and the Crosswell Opera House were all operating simultaneously.

In an effort to compete with the lower prices of the movie theatres and the Bijou, the Crosswell offered more productions of a musical or artistic nature. Thus, due to the success of Ghosts a few year earlier, Ibsen's A Doll's House was offered on February 24, 1907 with Jane Corcoran as Nora. Unfortunately, attendance was light and the press did not like the play. The Times reviewer found little to praise in Miss Corcoran's performance.

Miss Jane Corcoran gives delicate shading to the volatile Nora Helmer ...but she fails to carry the dialogue with force and volume sufficient to reach distant parts of the theatre. In aiming to act naturally she is vague at times incomprehensive, a trick of subdued elocution no doubt caught from Minnie Maddern Fiske, and exasperating to an audience which is striving to follow the dialogue.³⁴

He further criticised Ibsen as causing "too much to happen in too short a time."³⁵

³³ Ibid. September 15, 1907, p. 1.

³⁴ Ibid. February 25, 1908, p. 7.

³⁵ Ibid.

Undaunted by this failure, the Croswell continued to present musical plays and proven successes of earlier years -- The Lion and the Mouse, Chimes of Normandy, Our New Minister, and the ever popular East Lynne. On January 9, 1909 the opera house presented the Original New York Co. in The Devil which played no other Michigan city or town except Ann Arbor the previous evening. This production starred Edwin Stevens and the lower floor sold for \$1.00 and \$1.50 while the box seats were \$2.00. However, owing to the high prices many people stayed away and the Times, after praising the scenery and costumes found great fault with the play itself. Although The Devil was well written the Times objected to the unwholesome moral that the play proposed. "There is enough social wickedness in the world without having these scenes presented on the stage. At the end of the play a dark brown taste was left in the mouth..." ³⁶

Lest one get the impression that the Croswell Opera House was faltering in its position of offering first class entertainment to the people of Adrian it must be stated that stock companies and musical productions like Honeymoon Trail and Busy Izzy's Boodle were extremely popular and almost always drew large crowds. However, the effect of the Bijou was beginning to be felt at the Croswell. The same week that the Croswell offered The Devil the Bijou presented the motion picture version of the same play at considerably lower prices, suggesting that the two theatres were engaged in commercial competition. ³⁷

Finally in February 1909 the Lyric Amusement Co. took possession of the Croswell with hopes of presenting the best of vaudeville in Adrian coming directly from Toledo. Adults would be admitted for 10¢ and children at 5¢ per seat. Moreover, this change in policy did not mean

³⁶ Ibid. January 11, 1909 p. 2.

³⁷ Ibid.

cancelling the larger dramatic attractions already scheduled for the coming year. In this way, it was believed that the Croswell would best serve the entertainment interests of all theatre patrons in the community. On February 13, the Croswell opened its doors at 2:30 in the afternoon to begin its run as a vaudeville house. The show featured Smith and Kline, wooden shoe dancers.

Generally, the Lyric Amusement Co. presented seven acts of popular vaudeville and often motion pictures and illustrated songs were included. The advertisements in the Times boasted "Real Vaudeville in a Real Theatre" and the programs were changed every Monday and Thursday.

On March 1, 1909 P.H. Dickinson, who operated the vaudeville programs at the Croswell announced that he had completed arrangements with the Ringling Bros. Circus to bring their feature aerial and acrobatic acts to perform on the local stage. Mr. Dickinson optimistically remarked that, "I have looked carefully over the field in Adrian and I am convinced that the people here are ready and anxious to support this quality of amusement. The extra expense is enormous, but I firmly believe that this will be covered by the appreciation of the amusement public here." 38

Nevertheless, three weeks later vaudeville witnessed its demise at the Croswell Opera House.

It has again been demonstrated that Adrian will not support two vaudeville houses. This time the Croswell suffered at the hands of the public. The management have at all times put up a good bill, but they cost too much to be shown for ten cents and that is all Adrian people will pay, so the house went up. It is claimed, but with how much truth is not known, that the management had a hard time to pay their acts a week ago... At that time it is said one of the managers had to get some money on a diamond ring he possessed. Last night the same trouble

occurred and the Edwards sketch team, in order to get their money, seized the motion picture machine, which belongs to the Crown Theatre at Toledo. Just how much truth there is in the stories about not being able to pay the acts is not known... 39

However, this shortlived experiment did not affect the Croswell's patronage. Two stock companies filled out the rest of the theatrical season.

The 1909-10 season was bigger and better than ever. Seven stock companies performed on the local stage and musicals and comedies were extremely numerous. Uncle Tom's Cabin returned twice and the building was used several times for amateur theatricals including an operetta and a minstrel show. On April 13, 1910 Adrian College made use of the opera house to display that institution's first dramatic effort -- The Rivals. The play was well received as were all local theatricals. In spite of the failure of full time vaudeville at the theatre, the Croswell Opera House was at its zenith in presenting first class legitimate drama to the citizens of Adrian and Lenawee County.

CHAPTER III: DRAMATIC ACTIVITY 1910 - 1920

THE END OF AN ERA

The final ten years of this present study of dramatic activity at the Croswell Opera House is really the history of the Croswell's growing competition with the movie industry in Adrian. Dramatic offerings declined as the number of first class motion pictures presented at the opera house increased. The citizens of Adrian had become particularly conscious of the motion picture and much more space was devoted in the newspapers to advertising and reviewing films being shown at the various theatres than in discussing the latest dramatic production at the Croswell. Only outstanding dramatic achievements received any press coverage at all and it was generally favorable.

So great was Adrian's interest in the movies that beginning June 21, 1910 the Croswell began to exhibit motion pictures on Tuesdays, Thursdays, and Saturdays for the low admission price of 5¢.¹ In July of 1910, another movie house, the Family Theatre on South Main Street, was opened in Adrian. The Croswell continued to show movies regularly through August. However, this practice of presenting motion pictures three days a week at popular prices was not repeated until the theatre was given over to the movies in 1919. Although no reason was given in the newspapers for its discontinuance it can be assumed that with four movie theatres operating simultaneously in the city of Adrian the Croswell's offerings were financially unrewarding. However, this did not prevent the Croswell from presenting special engagements of new and first run films distributed by major movie companies over the intervening years.

The 1910-11 season opened with the mystery romance Rosalind at Red Gate and the rest of the season was filled with the ever popular comedies and musicals. The last production at the opera house in 1910

¹ Adrian Daily Telegram, June 21, 1910.

was a production of Stetson's Uncle Tom's Cabin. With the appearance of Ellen Terry on January 31, 1911 patrons of the Croswell Opera House witnessed the artistic event of the season. A large and enthusiastic audience greeted Miss Terry's lecture-recital on Shakespeare's heroines. The gallery sold for 50¢ while the main floor went for 75¢, \$1.00, \$1.50, and the box seats were \$2.00. The audience as well as the press found much to praise in Ellen Terry's performance.

She spoke at length of Juliet, ending the first part of her lecture with a strong portrayal of Juliet's anguish when she takes the potion. Desdemona, Ophelia, Cleopatra, Viola, Emilia, Beatrice, Rosalind, and Olivia were among the characters she portrayed. Portia she dwelt on at some length giving a portion of the court room scene including Portia's famous plea for mercy, while Desdemona, whom she represented as one of the strongest of Shakespeare's pure women...The best bit of acting however, was the mad scene from Hamlet, her portrayal of the poor crazed Ophelia finishing the lecture and holding the audience to such an extent that they refused to go until she appeared before the curtain to bow her acknowledgement. 2

The only criticism that the Times reviewer offered was that Miss Terry "was too closely confined to her manuscript..." 3

January also witnessed a change of policy at the Bijou Theatre. New management ended the vaudeville shows and offered motion pictures in the rechristened Princess Theatre. The films shown from a distance of 40 feet on a 11 x 20 foot screen by a newly patented flickerless machine. The theatre held 510 seats with the price of admission being 5¢.

The 1910-11 season at the Croswell officially closed with a lavish musical production of Madame Sherry. Prices were 50¢ in the gallery

2 Adrian Daily Times, February 1, 1911, p. 1.

3 Ibid.

and the lower floor was again divided into 75¢, \$1.00, and \$1.50 seats while the loge seats were \$2.00. The opera house was filled, which moved the Times reporter to optimistically assess the previous and forthcoming theatre seasons.

...Adrian has had an excellent list of attractions during the past season.... the first class attractions have been well attended and appreciated by the theatre going public of this city. This shows that Adrian people appreciated good entertainments and will patronize them liberally. The management is encouraged by this kind of support to book only the best and announce that next year will see still more of these, ⁴

Ironically, when Madame Sherry returned on October 6, 1911 at reduced prices the musical production was ill attended.

Later in 1911 Adrian audiences favorably viewed the Michigan actor, Norman Hackett, in Satan Sanderson. In November, the audience in attendance at Quincey Adams Sawyer was informed of the death of one of the principle actors in the company. The next day the Times reported that William M. Carey of Massachussetts, a second lead with the company died at the Central Hotel of a heart attack. No age was given.⁵

In December the Collier's Company performed Uncle Tom's Cabin at the Croswell Opera House. It was the second unfamiliar company to offer the play at the local theatre. Previously, George P. Stetson's and Al W. Martin's Uncle Tom's Cabin Companies were the only ones to visit Adrian during this period until the Korak Wonder Company presented the play in 1904. Regarding the Collier's Company production, the Times

⁴ Ibid. May 17, 1911, p. 1.

⁵ Ibid. November 2, 1911, p. 1.

reviewer reported that a fair crowd

...saw a mighty poor production of the patriarch of American dramas. Scenes calculated to draw tears of pity were only the signal for amusement, and the would be comedy only elicited a look of wonder as to where the humor, if any, had been hidden....the only thing about the whole show that appeared at all natural was the bark of the bloodhounds, which was real....If impossible beards and moustaches and plenty of gunpowder could make a play successful, Collier's Uncle Tom's Cabin show would have a long run in the metropolis...Some of the audience.... left the theatre during the performance....and those who remained, gave a sigh of relief when it was all over. 6

Whether this assessment reflects the quality of the company or a change in attitude of the theatre going public toward the classic melodrama is uncertain. Stetson's Uncle Tom's Cabin appeared at the Croswell in March of 1912 but no mention was made as to the size of the audience.

During the summer of 1912 the Croswell Opera House was thoroughly "renovated, redecorated, and painted" and reportedly presented a "most pleasing appearance." 7 Moreover, several safety changes were submitted by the board of building inspectors on the condition of the newly remodelled Croswell. Their recommendations were: 1) the side exit doors be cut down to be level with the floor and extra automatic locks be installed on them, 2) the proscenium opening be fitted with an asbestos drop curtain, 3) all openings in the proscenium wall be closed with masonry or fire doors, except the doors from the auditorium, 4) two inch water mains be installed on both sides of the stage, and that fifty feet of hose be placed on each main, for use in case of

6 Ibid. December 19, 1911, p. 3.

7 Ibid August 30, 1912, p. 5.

fire.⁸ When these alterations were completed was not reported in the local press.

The 1912-13 season opened with The Third Degree which played before a small audience. Norman Hackett returned in Satan Sanderson and although the audience was small the press again praised Hackett highly. But the Edward Doyle Stock Company, musicals, and local operettas were all attended well. In November, Goethe's Faust returned to the local theatre and played before a fair sized house. On previous visits the drama was generally well received, however, on this visit the Times reporter complained that, "The company was one of mediocre ability... they failed absolutely in interpreting the great drama... The drama was altogether too heavy for the company... Had the drama been a lighter one, the audience would, no doubt, have enjoyed the evening's performance much better."⁹ The play starred George G. Wakefield as Mephisto, who, at six feet seven inches, was advertised as being the tallest actor on the American stage. Of his performance the Times reviewer wrote, "George Wakefield as Mephisto was a little above the rest of his colleagues in last night's performance, but that is not saying much..."¹⁰

On January 28, 1913 a musical The Pink Lady had the distinction of being the highest priced performance at the Croswell during this period. The gallery seats were sold at 50¢ and \$1.00 while the lower floor was divided into \$1.00, \$1.50, and \$2.00 sections. The loge seats were \$2.50. In spite of the high prices the S.R.O. sign was hung over the box office very early.

8 Ibid. September 6, 1912, p. 3.

9 Ibid. November 15, 1912, p. 3.

10 Ibid.

In March The Spring Maid, another expensive operetta, gave a benefit performance for victims of the Ohio River flood that had occurred that spring. The Times announced that the company "would not be able to meet their engagement this evening on account of the big Ohio flood (and) would repeat their performance at the Croswell this evening and give 25 per cent of the proceeds to the relief fund for the Ohio and Indiana flood victims." ¹¹ Due to their efforts \$72.75 was given to Adrian's local charity to benefit the relief efforts in the flooded areas.

In April Adrian theatre goers witnessed a musical event which gave the Croswell Opera House the distinction of living up to its title.. On April 18, 1913 Giuseppe Verdi's Il Trovatore was presented by the Sheehan English Opera Company with a chorus of sixty voices, a large symphony orchestra, and fifteen principles representing majoy American and European opera companies. Remarkably, the price of admission was 50¢ for the gallery and the lower floor seats were \$1.00 and \$1.50. A large audience "enjoyed the treat of their lives" and the Times reporter was ecstatic.

From the opening number, which elicited hearty applause from the audience to the final drop of the curtain, there was never a dull moment in the whole evening. Repeatedly the audience burst out in applause to manifest its appreciation of the splendid work of the artists... Manager Hardy of the Croswell is to be congratulated upon bringing to Adrian a production of such merit... and thus develop among Adrian people a taste for that which is really worth while in theatricals. ¹²

The 1913-14 season opened with Peter Pan starring Maude Adams. Reserved gallery seats sold for \$1.00 and the lower floor ranged from

11 Ibid. March 28, 1913, p. 1.

12 Ibid. ~~April 19,~~ 1913, p. 4.

\$1.50 to \$2.00. A large audience assembled and the press raved over the production. In November, The Dream Maiden an operetta with 70 performers and a 15 piece orchestra was produced at the Croswell. The price of admission ranged from 50¢ to \$2.00. A large audience was in attendance and the Times reviewer reported that "... one of the actresses stumbled over her lines and another showed such unfamiliarity with what she had to say that a prompter had to stand so near her that the manuscript could be seen from all parts of the house. But in spite of these objectional features, the performance was very delightful." ¹³

Musicals were seldom discouraging no matter how bad the production turned out to be. Even with higher prices, musical comedies and operettas were always well attended and extremely popular. As this decade drew closer to 1920, the production of musicals and comedies at the Croswell Opera House increased and very few important dramas were presented except in motion picture form.

In September of 1913 Adrian audiences witnessed their first talking pictures when Thomas Edison's latest invention, the kinetophone, was exhibited at the Croswell. Edison's talking pictures returned in January of 1914 and the Times reviewer was moved to exclaim, "To see pictures in motion and listen to the voice of the actors is one of the most interesting performances that one would care to attend." ¹⁴

On April 11, 1914 The Adrian Daily Times and Expositor merged with the Adrian Daily Telegram. Now there appeared even fewer critical reviews of dramatic activity at the Croswell. Instead, the space was allocated for large advertisements of amusements at the Crescent, Garden, and New Family movie theatres as well as activities at the Croswell Opera

¹³ Ibid. November 8, 1913, p. 3.

¹⁴ Ibid. January 2, 1914, p. 3.

House. Moreover, the first World War began in Europe in August of 1914 and news of wartime happenings filled the newspaper.

The 1913-14 and 1914-15 seasons were filled with many musical comedies and local productions of operettas. The Sheehan Opera Company returned March 17, 1914 to present scenes from Martha, The Bohemian Girl, and Il Trovatore. Beginning in June of 1914 wrestling matches were held periodically on the Croswell stage. Ruth St. Denis and her dance company entertained Adrian audiences in September of 1914 and in January of 1915 Adrian witnessed its first motion pictures of the European War at 10¢ a seat.

On December 20, 1915 the Croswell Opera House had the distinction of presenting the Michigan premier of D.W. Griffith's epic motion picture The Birth of a Nation complete with a twenty piece symphony orchestra. The gallery seats sold for 25¢ and 50¢ while the lower floor seats sold for \$1.00, \$1.50 and \$2.00. Although the film was well received, unfortunately "the attendance was not up to the quality of the play, as the downstairs...was only partly filled... though the balcony was crowded." ¹⁵

In addition, technical difficulties marred the premier.

The film was planned to run about three hours without a break, except between the first and second acts, with two machines and expert operators; but because no direct current could be secured here, it was necessary to change motors between films, as only one alternating current motor was available. This caused brief waits between screens, but the motion picture "fans" used to waits between each reel, did not consider this a drawback. ¹⁶

January of 1916 brought Mrs. Patrick Campbell to Adrian where she appeared in George Bernard Shaw's Pygmalion. "For fear the audience would not understand, an explanation with a Shaw glossary, accompanied

¹⁵ Adrian Daily Telegram December 21, 1915, p. 5.

¹⁶ Ibid.

the program, and this was much help to the uninitiated." ¹⁷ Unfortunately only a handful of theatre goers attended the play but those present seemed to like the play and offered liberal applause at the end of each act. The Telegram reporter wrote that, "Mrs. Patrick Campbell...is said to be one of the most eminent of the English actresses... in Pygmalion she has opportunity to show the versatility of which her admirers boast." ¹⁸ Interestingly, The Telegram gave more space to Mrs. Campbell's husband, Lord Cornwallis West, who also appeared in the play. He had been wounded while fighting on the French front, was honorably discharged on his recovery, and was touring with the company to get views on Americans and their way of life. He refused to be interviewed and kept to his hotel room but The Telegram reporter described him as being of the

true Briton type. He is tall, well over six feet, and gives the impression of sturdiness, though he is really well set up. Extremely blonde as to complexion, with a blonde moustache clipped close, and with regular features, Lord West would be called a handsome man in almost any assemblage of male pulchritude. ¹⁹

Lord West portrayed Alfred Doolittle in the play and although he had never done any previous professional acting before this trip to America he reportedly "displayed a rare gift of character acting." ²⁰

Adrian had a further distinction in February when Mischa Elman, the world's foremost violinist, gave a recital at the opera house under the auspices of Adrian College. The Russian violinist was on a tour

¹⁷ Ibid. January 28, 1916, p. 12

¹⁸ Ibid.

¹⁹ Ibid. January 28, 1916, p. 5.

²⁰ Ibid.

of 200 American cities of which Adrian was the smallest and his appearance was heralded as the biggest single musical event ever brought to Lenawee County.²¹ In spite of the high price of admission (75¢ - \$2.00) and the fact that his recital came so close to other popular entertainments, a large audience was in attendance to hear the Russian virtuoso perform. The Telegram reviewer wrote that "Mr. Elman's playing proves that his reputation is well earned...Passages of the most formidable difficulty are taken not only with faultless accuracy but apparently without great effort."²² He responded to two encores, the last one being Dvorak's Humoreske which "brought a ripple of applause as soon as the opening notes were recognized."²³ After the recital, when he was asked by a Telegram reporter to give his impressions of the Adrian audience, Mischa Elman replied, "Oh, all right -- little place you know. "²⁴

As the war in Europe escalated, Americans became more concerned about defense measures and patriotic rallies and displays were numerous. On February 18, 1916 The Battle Cry of Peace, a motion picture account of America's unpreparedness for war, was presented amidst a great patriotic celebration. The opera house was decorated inside and out with red, white, and blue bunting and the huge audience included local military and patriotic organizations. The Imperial Band performed in a medley of patriotic tunes before the movie and when they began playing My Country 'Tis of Thee "the curtain went up on a flag draped stage, in one corner of which was a member of the Light Guard in uniform, standing at attention, with an American flag floating from a flagstaff. The audience stood up and cheered as the flag was raised to the top of the staff amid the applause of the crowded house, and then the Star Spangled Banner was

21 Ibid. January 29, 1916, p. 2.

22 Ibid. February 2, 1916, p. 5.

23 Ibid.

played by the band," ²⁵ and the audience was ready for the picture to begin. The press liked the film and praised its spectacular effects.

The frightful effect of bombs dropped from aeroplanes, scattering death and destruction in the streets is also strikingly displayed...Another scene shows a head-on collision between two railroad trains and the effect of exploding shells on buildings and the firing of the huge disappearing guns in the coastal defenses, are wonderfully interesting. ²⁶

The summer and fall of 1916 was a period of exciting entertainments for the citizens of Adrian. In addition to the Crescent, Garden, and New Family movie theatres which showed first run films starring Mary Pickford, Charlie Chaplin, Lillian Gish, Douglas Fairbanks, and Theda Bara to name a few; amusement seekers were also regaled with Buffalo Bill and his Wild West Show and the filming of The Romance of Miss Adrian. This latter opus was advertised in August of 1916 as being Adrian's first photo-play production to be staged and produced entirely in Adrian with an all local cast and filmed by the Cincinnati Motion Picture Company. It was announced that there would be fourteen principle characters and the general scenes would require at least a hundred people. ²⁷

On September 12, 1916 The Romance of Miss Adrian had its premier at the New Family and Garden Theatres. The film ran for three days and Adrian citizens flooded the movie houses in order to see the daring abduction, thrilling automobile chase, and exciting fight all with local citizens. It was probably wise that the Croswell remained dark during that week.

March of 1917 brought news of World War I, the Russian Revolution,

²⁵ Ibid. February 19, 1916, p. 1.

²⁶ Ibid.

²⁷ Ibid. August 24, 1916, p. 2.

and the threat of United States involvement in the War in Europe. Finally, on April 6, 1917, the United States declared war on Germany. The Croswell continued to present lavish musicals and farce comedies but even these became scarce as the war raged on. As it became more difficult to secure touring theatrical companies the Croswell presented more first run films with popular stars. In January of 1918 factories throughout the Nation were closed to save coal and the street lights in Adrian were turned off except "those necessary to public safety."²⁸ Moreover, Lenawee County was hit with a particularly cold winter and several heavy snows. All of these events militated against operating the local theatre.

However, the great World War also artistically influenced entertainment during this period. The Volunteer, a war drama starring Canadian veterans, and My Soldier Girl, a military musical, were extremely popular in Adrian. Further, the citizens of Adrian produced their own military musical entitled Somewhere In America as a benefit for the Lenawee Red Cross. Due to its popularity the play was presented nine times in Adrian between April and September of 1918. Even though professional activity was scarce, the Croswell Opera House kept its doors opened throughout the summer of 1918 with local productions and films and lectures about the war. In July, the Croswell remained open one solid week presenting D.W. Griffith's romantic war epic Hearts of the World twice daily.

The last part of October 1918 brought an epidemic of influenza to the state of Michigan. By the twenty-fifth of October there were an estimated 527 cases of flu in the city of Adrian and one death had already occurred in Techumseh. The State Board of Health ordered the closing of theatres and other public places. By November 7 the epidemic began

²⁸ Ibid. January 23, 1918, p. 1.

to subside and at midnight the closing ban on theatres, churches, club rooms and billiard halls was lifted. On November 11, 1918 Adrian rejoiced over the subsiding flu epidemic as well as the end of the war in Europe. By November 18 influenza was almost completely gone in the county.²⁹

The Croswell opened its doors on November 16, 1918 to display a local wrestling match. The first professional production of the 1918-19 season was the musical comedy Mutt and Jeff in the Woolly West. However, following the flu epidemic an outbreak of small pox once again threatened the closing of theatres. However, by December 7, 1918 it was deemed unnecessary. A general vaccination held in Adrian checked the spread of the disease and by Christmas everything was under control. All in all, the flu took an estimated 250 lives in Lenawee County -- 41 of which occurred in the city of Adrian.³⁰

By 1919 the Croswell Opera House had returned to normal operating procedures although dramatic activity still remained light. And the majority of productions on the local boards were musicals. Even with the high prices and the additional war tax these productions were always well attended. In February a particularly large audience attended the extravagant musical The Kiss Burglar and their manners prompted the Telegram reporter to remark:

The Croswell crowd has had, from time immemorial, an amazing habit of picking up its wraps and marching out when it has seen the heroine safely in the hero's arms and all the stage signs point to an early rendition of Mendelssohn's battle hymn. Last night this premature exodus was general throughout the entire house, the simple folk trampling over one another and making a great disturbance to seek the night air... The only

29 Ibid. November 18, 1919, p. 1.

30 Ibid, February 26, 1919, p. 1.

solution to be sure of an Adrian audience until the last curtain is to write a play and end it in the middle of an act. 31

In April at the performance of Parlor Bedroom and Bath "Adrian theatre goers laughed until they were ashamed of themselves." 32

Finally on September 20, 1919 it was announced that the Croswell Opera House would soon be under the management of H.C. Angell and Robert Codd and the theatre would be used exclusively for the presentation of moving pictures. 33

Early in October the building was closed for extensive remodelling in order to accommodate motion pictures. On December 20, 1919 the Croswell announced that it would reopen Christmas Eve with the following advertisement.

After months of work by bricklayers, carpenters, and decorators, we are going to be showing daily high class pictures with famous stars at prices... in reach of everyone... The scarcity of labor and difficulty in securing materials has prevented us from making as extensive improvements as we had desired, but enough has been done to assure our patrons of a comfortable and pleasing environment. We believe you will be happy when you are here because you will be in touch with the pulsing beat of all humanity. 34

The Telegram further explained what changes had taken place.

At the Maumee Street entrance a sheltering marquee completely covering the sidewalk and a new and attractive passageway leads to the body of the theatre. The passageway is nearly 50 feet long with a tastefully finished lobby at the street end on one

31 Ibid. February 27, 1919, p. 4.

32 Ibid. April 12, 1919

33 Ibid. September 20, 1919, p. 3.

34 Roger E. Wyatt Jr., "Croswell Became Movie Theatre; Opened Christmas Eve, 1919" Adrian Daily Telegram May 4, 1968, p. 2.

side of which the ticket window has been placed. Large swinging doors open from the new entrance way to Maumee Street. A railing extends through the center of the arcade making separate entrance and exit ways for the accommodation of large crowds. The hallway at the north end of the arcade... has also been redecorated and new lighting fixtures have been installed. The interior of the theatre has been renovated and partially redecorated and two motion picture machines of the latest model have been installed. 35

Prices for the movies, which were changed daily except for large feature films which were booked for three days, were 15¢ for the entire main floor, 10¢ for the balcony, and children were admitted for 5¢. All prices included a war tax.

The Croswell reopened its doors as a movie theatre on December 24, 1919 with The Heart of Jaunita which starred Beatrice Michelena who played a dance hall girl fighting for love. On Christmas day Mrs. Charlie Chaplin starred in Home in which she was taken in by a "social lion who turned out to be a coyote." 36 On December 27, 1919 the new managers offered their appreciation to the citizens of Adrian.

It would seem ungrateful were we not to express our thanks and appreciation for the many nice things said and for the testimonial of confidence as evidenced by the tremendous crowds that attended the Croswell on Christmas Eve and Christmas day, and we assure the people of Adrian that we will exert every effort to the end that this popular playhouse shall continue to enjoy the enviable reputation established under the ownership and management of our predecessors. 37

35 Adrian Daily Telegram December 20, 1919, p. 1.

36 Wyatt.

37 Adrian Daily Telegram December 27, 1919, p. 2.

The advent of motion pictures at the Croswell Opera House marked the end of a theatrical era and the beginning of another.

CHAPTER IV: DRAMATIC TRENDS AND STAGE PRACTICE AT THE CROSWELL

As was demonstrated in the previous chapters the most popular theatrical forms presented at the Croswell Opera House during this period were the melodrama and the musical comedy. This chapter seeks to shed more light on these phenomena and examine the trends and attitudes prevalent in Adrian during the period of this study. Further, with the invaluable aid of Ormond Eldredge, who served as a brace boy at the Croswell from 1908 through 1916, it was possible to examine stage practices typical of this period.

When viewing the dramatic trends of this period it must be remembered that the purpose of theatre was seen not so much to instruct or enlighten as it was to entertain. Therefore, melodramas were to provide thrills and comedies should inspire laughter. In the advertisements of the times, a play -- be it comedy, musical, or melodrama -- was repeatedly assured to "drive dull care away." Indeed, George Broadhurst, the author of many comedies and farces, once quipped, "A farce has two purposes, please the people and get their money." ¹

Secondly, it must be remembered that in general, drama of this period was not literary drama as we know it today. Thus, the same play often underwent several transformations to accommodate a particular audience or to meet the special talents of the starring actor or actress. Harlowe R. Hoyt reports that Uncle Tom's Cabin had several popular versions. "The Uncle Tommers could be depended upon to give a totally different version of the play upon each occasion. No two productions were ever identical, nor were the lines of the actors ever the same." ² This practice of continually altering plays probably accounts for the continued

¹ Cooke, p. 38.

² Harlowe R. Hoyt, Town Hall Tonight (New York: Bramhall House, 1955), p. 61.

appearance of many dramas year after year which always drew a large crowd.

One of the most interesting things about the drama at the turn of the century was in its stagecraft. Critical reviews in the Times always referred to the scenery and mechanical effects. For example, The Great Northwest included a prairie fire, a ride on a whirling windmill, a fireman's race, and a blizzard. It didn't matter if these effects were realistic. Realism at the turn of the century had come to mean sensationalism. One of the most sensational effects occurred in the opening scene of The Wizard of Oz which played on the local boards November 11, 1903.

The Wizard of Oz opens on a Kansas farm (with) a charming early autumn landscape so perfect that it is a pleasure merely to gaze upon the stage picture...The haymakers are discovered at work in the fields... A magnificent stallion prances upon the stage drawing a hayrack, and the pretty Kansas girls pelt the driver with wisps of hay. He retaliates by throwing apples at them... Then the ominous rumble of thunder is heard...The stallion is quickly stabled against the approaching cyclone. The rain falls in deluges. The old farmhouse quivers in the gale to its foundation and suddenly is uprooted in full view of the audience and carried away in the very heart of the storm. Then by means of a novel panoramic and electrical effect...the audience gets the most convincing illusion of the whirlwind journey... The unique cyclone scene is a veritable novelty in stage art. 3

On December 3, 1902 Neil Burgess' play The County Fair appeared at the Croswell which included a three quarter mile horse race on the stage. Five horses ran on a treadmill which turned a scenic panorama and fulfilled the illusion of an actual race. Washington Cooke reports that "some wag with a stop watch timed the race at one minute flat and,

as the winner led by a nose, concluded that Burgess was wasting good horse talent on a cheap drama." ⁴

Even as late as 1905 sensational scenic spectacles did not tax the verisimilitude of Adrian audiences. Regarding the production of The Eye Witness, the Times reviewer wrote:

The scenery is both attractive and wonderful. In the third act a most realistic river scene was presented where the heroine is thrown into the river and is rescued by Biff Bass the eye witness. It was given in the most approved style and it hardly seemed possible that it was just play. The leap the gap by the automobile was another thriller, as was the cyclone in the last act. This was certainly one of the novelties in twentieth century stagecraft. ⁵

As the automobile surpassed the locomotive in popularity as a means of transportation it was only natural that it was soon exploited in the melodrama for sensational effects. The advertisement for The Governor's Pardon which played the Croswell on April 2, 1907 boasted "The most remarkable scenic and mechanical effects ever presented on any stage, including an Actual Automobile Race, between two Racing Automobiles over ~~two~~ miles of country roads through a blinding blizzard." ⁶ Even the musical did not escape the endroaching popularity of automobiles. The Vanderbilt Cup was advertised as "The Two-Mile-a-Minute Automobile Musical Comedy." ⁷

During the early part of this period many shows practically ceased to advertise as plays, or even use the actor's name as a drawing card,

⁴ Cooke, p. 40.

⁵ Adrian Daily Times, October 27, 1905

⁶ Ibid. April 2, 1907

⁷ Ibid. January 31, 1908

instead they advertised by their carloads of scenery. Five carloads was surer of a good crowd than one. Uncle Tom's Cabin required from one to five freight cars when it moved.⁸ But not all traveling companies carried their own scenery, and those that did often had to supplement their scenery with that provided by the theatre in which it found itself.

The musical comedy of this period was a potpourri of comedy, music, and specialty acts and was extremely popular. Around 1903 there was a tendency to include a chorus of beautiful young women, often scantily clad. This practice was not entirely confined to the musical. The addition of a female chorus was also seen in comedies and popular melodramas. The following review of King Dodo expresses the basic expectations of musical aficionados:

It was truly comic opera with no plot at all...Richly costumed and musical, filled with pretty girls, handsome blondes and equally striking brunettes, the ballet dancers were at all times gladly welcome... The three acts were exquisitely staged and highly pleasing.⁹

As late as 1919 the Telegram reviewer likened the musical comedy to a cream puff -- "most delectable while you are partaking of it but not substantial enough to leave much of a filled up feeling."¹⁰ But so great was the popularity of musical productions that musical farces superceded the old time farce and many conventional dramas began to introduce songs and dances at every opportunity.

In addition to enjoying musicals, Adrian audiences were particularly moralistic. When a dancer in High Jinks did a jig in the

⁸ Cooke, p. 40.

⁹ Adrian Daily Times, January 8, 1902 p. 3.

¹⁰ Adrian Daily Telegram, February 12, 1919, p. 4.

last act the Telegram reviewer felt "that minute of the vulgar might well be excised." ¹¹ Further, when Julia Marlowe refused to utter the speech, "Carry this to the king: That I will see him and the kingdom sunk in hell before I will marry Louis of France." In When Knighthood Was In Flower the Times reporter applauded her action. "Miss Marlowe's stand should meet the approval of everyone desirous of seeing the modern drama elevated. The tendency toward such passages is entirely too great among playwrights at present." ¹²

But if Adrian audiences deplored vulgarity they admired humorous incidents in the drama no matter how vulgar they may seem today. In 1907 during a performance of David Belasco's Girl of the Golden West the Times reviewer was quite taken with the Academy scene.

Not the least memorable is the stolid mirthless performance of Billy Jack-rabbit, the Indian and his squaw as for instance in the Academy scene where the Girl asks the boisterous class of miners to sing "America" and not one of them could remember a line, but the two sombre Indians started the air and with grotesque solemnity sang "My Country Tis of Thee" and the audience broke out into loud applause over the line "Land where our fathers died". It was a fetching comedy. ¹³

Though it is easy to understand the genesis of humor in this scene it would be interesting to see if the same scene would produce gales of laughter in a modern audience familiar with American injustices toward the Indians.

In addition to the musicals, comedies, and melodramas that repeatedly played at the Croswell another recurring fixture was also

11 Ibid. February 1, 1916, p. 10.

12 Adrian Daily Times, November 17, 1900, p. 3.

13 Ibid. December 26, 1907, p. 3.

popular. Every year beginning in 1903 Lyman H. Howe took the people of Adrian on motion picture tours of Europe, Hawaii, and Antarctica. Often his presentations would center around current events like the Coronation of Edward VII or the Russo-Japanese War. The projectors were set up in the balcony and the Times hailed these motion pictures as being".... remarkably life-like, making them worthy of being classed with the wonderful inventions of this wonderful age." ¹⁴ To augment the pictures and make them more realistic sound effects were created backstage to coincide with the actions being shown on the screen. Ormond Eldredge reports that on one occasion Howe was presenting a film on the United States Navy and the pictures centered around the ships firing off their cannons. When the camera was aimed down the barrel of one of the huge cannons it suddenly went off. Simultaneously, a stagehand fired a ten gauge cartridge from a shotgun into a steel drum. So great was the effect that several women in the audience fainted.

All groups performing at the Croswell would arrive in Adrian either by the Wabash or New York Central Railroad. They were met at the station by several large horse drawn drays to haul the scenery and trunks of costumes and properties back to the theatre. On the west side of the theatre off an alley from North Main Street the large stage doors were located. On arrival at the theatre they would be opened to allow the huge drops and flats to be placed on the stage. The trunks were put through a small trap door and they slid down a chute that deposited them in the dressing room area beneath the stage.

When the cast arrived, often by special trains, the first thing they wanted to see was the theatre. They would enter the Croswell through the front doors and stand in the back of the house so as not to soil the clean

¹⁴ Ibid. November 3, 1905, p. 4.

seats. The size of the stage and the great horseshoe balcony caused many visiting players to speculate whether or not the theatre had at one time been a church. It happened so many times that the stagehands finally worked up a little act of their own with which they greeted the arriving players. Ormond Eldredge who participated in it many times explained that the crew, all in their white overalls, would line up across the stage under the direction of the house carpenter Myron McRoberts.

We had it made up with the travelling carpenter. And Mac would say, "All right line up." We'd just stand there with our arms folded, just looking, just looking. Suddenly we'd chant, "Gee, what a small stage" and never crack a smile. And Mac would give us a signal, "No, this never was a church" We never cracked a smile, just as though we were statues. You know, we were better actors than they were. And we pulled that I don't know how many times...They would ask, "How did you ever know what we were thinking?" And we said, "Well, you've been here before or people just like you. We want to welcome you and want you to have a good show and a good time while you're here." And do you know that people came back time and time again, I mean the leading ladies and everything, they'd come down by the furnace and say, "This is just like coming home!" Tears in their eyes. Big people like that. 15

When the actors asked about the size of the stage it was not in distaste but rather in awe at the spaciousness and expanse of the proscenium arch. During this period the Croswell Opera House possessed the second largest stage in the state of Michigan, after that of the Luceum Theatre in Detroit. 16

In addition to professional activity, local productions of operettas

15 Interview with Ormond Eldredge.

16 Shanower, p. 166.

and minstrel shows were frequent. Before 1905 the Adrian Dramatic Company and the Croswell Stock Company performed such dramas as Hazel Kirke and Don Caesar de Bazan. Beginning in 1903 the Senior Class of Adrian High School presented a play every spring at the opera house. Further, any group desiring the facilities of a large hall invariably chose the Croswell. Thus, the two major political parties made use of the opera house to hold rallies at election time and the High School and Adrian College used the building to celebrate their graduation exercises for many years.

The theatrical season at the Croswell Opera House officially opened in September and closed in April or May. There were few productions offered during the summer months. Amusement seekers found ample opportunity to enjoy themselves on picnics, attending the frequent parades, or listening to band concerts in South Park. Baseball games started to be played in May and in August horse races were regularly held at the fairgrounds. Moreover, circuses, tent shows, and Chautauqua lectures were prevalent and always popular. Besides, there was no efficient way to cool the interior of the opera house during these hot summer months.

Prior to 1910 tickets could be purchased in advance at Sheldon's Jewelers' after 1910 Swift's Book Store became the place for advanced sales. In 1917 Shepard's Drugstore provided this service to the citizens of Adrian. All Theatre contracts provided that the scale of seat prices would be set by the management of the travelling attraction. The local management of the Croswell often had great difficulty in getting these managers, particularly of the larger companies, to stay below \$1.00 for the lower floor. The reason being that most of theatres played by the touring attractions had two or three balconies or galleries. The Croswell Opera House in its entire history to 1920 never asked the citizens

of Adrian to purchase subscription sale of tickets. Each company that appeared on the Croswell stage drew its patronage entirely on its own merits.

CHAPTER V: CONCLUSION

The purpose of this study was to provide an accurate history of the Croswell Opera House in Adrian, Michigan from 1900 through 1919 when the theatre was given over to the movies. Although the exact date of construction of the building has yet to be determined, by 1900 the Opera House had become a popular stop for touring thespians as well as an important social center for the community. Until 1907 the Croswell was the only entertainment facility in Adrian suitable for theatricals and the building was used for professional as well as amateur productions. After 1907, with the increasing popularity of motion pictures, the history of the Croswell becomes the history of the Croswell's growing competition with the other movie theatres which quickly appeared in Adrian.

In the early days of its history many great stars of the American stage performed at the Croswell Opera House. They included Edwin Booth, Joseph Jefferson, Mr. and Mrs. Tom Thumb, Minnie Maddern Fiske, Madame Janauschek, Madame Modjeska, Maggie Mitchell, the Vokes Family, Sol Smith Russell, and Oliver David Byron.

During the period of this present study, although the star system was in decline, the Croswell stage was not devoid of highly respected and popular dramatic artists. They included Ellen Terry, Thomas Jefferson, Richard Carle, Maude Adams, Guy Bates Post, Eva Tanguay, Frank Keenan, Ruth St. Denis, Robert B. Mantell, Ben Greet, George Sidney, Tom Marks, Al H. Wilson, Mrs. Patrick Campbell, James K. Hackett, Norman Hackett, Rose Melville, Bertha Kalich, Cyril Scott, Ezra Kendall, Ward and Vokes, Alice Lloyd, May Robson, Otis Skinner, Neil Burgess, and Rose Coghlan.

During this period Maude Adams held the record for drawing the largest house for her single performance in Peter Pan which yielded \$1,400

at the box office. The record crowd for a musical production was awarded The Pink Lady which earned \$1,100 from the citizens of Adrian.

From 1900 through 1919, 1,008 dramatic performances (includes musicals, comedies, and melodramas), 8 Shakespearean productions, and 22 Uncle Tom's Cabin performances were recorded. Related activity contributed 39 minstrel performances and 32 variety-vaudeville presentations, while the Star Course (lecture series) averaged eight programs per year. Amateur activity at the Croswell amounted to a total of 54 performances in nineteen years. Non-dramatic entertainments consisting of lectures, concerts, magician, etc. totalled 52 presentations in nineteen years. The early twentieth century was truly a period of the travelling repertory company. During this period the Croswell was visited by 48 different stock companies.

Because the official season ran from September through May, this yielded approximately 234 days per year in which the Croswell could be used for any of its various activities. Sundays were exempt. Thus, over nineteen years there were approximately 4,446 days in which the Croswell Opera House could be utilized. During the period of this present study the official season produced approximately 1,462 days of actual use. (This number can only be an approximation because the amount of Star Course events is based on estimation.) The off-season, June through August, yielded 97 days of actual use in nineteen years. It must be remembered however, that hard winters, the influenza epidemic of 1918, and World War I all made it difficult to operate the local theatre during this period. All in all, Adrian was one of many towns in Michigan which had an opera house in these early years. Nevertheless, the Croswell Opera House became a popular stop for touring thespians and the theatre provided a wide variety of entertainments which Adrian and Lenawee County audiences patronized well.

Finally, this present study raised many questions that remain to be answered. The exact date of construction of the Opera House remains a mystery. No clear description of the color or decoration of the interior of the building during this period exists. Moreover, there was great discrepancy among patrons and employees as to the number of loges in the auditorium after 1900. And any photographs or drawings of the building have as yet to be discovered. Research is needed in these areas to produce a more complete architectural history of the building.

Although the Croswell Opera House is allegedly the oldest operating theatre in the state of Michigan, it may also have the distinction of being the oldest existing theatre in the state. However, this cannot be determined until histories of other opera houses in Michigan are recorded. The present dearth of information regarding Michigan's theatrical history is unfortunate. A great deal of research is needed in order to illuminate this aspect of Michigan's cultural heritage.

APPENDIX

A. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1900-1901

September 22, 1900	A FREE LANCE Robert B. Mantell
September 24, 1900	"The Harry Shannon Co."
" 25, 1900	IN THE ROGUE'S GALLERY
" 26, 1900	ALONE IN THE WORLD
" 27, 1900	THE SQUIRE'S DAUGHTER
" 28, 1900	THE PRINCE OF LIARS
" 29, 1900	FRAU FRAU
	THE KIDNAPPERS OF NEW YORK
October 2, 1900	A TRIP TO COONTOWN
October 10, 1900	Hon. T.E. Buckworth, lecture
October 15, 1900	SHORE ACRES
October 22, 1900	Republican Rally
October 23, 1900	MISS HOBBS
November 5, 1900	Republican Rally
November 8, 1900	THE LITTLE MINISTER
November 10, 1900	UNCLE TOM'S CABIN (George P. Stetson Co.)
November 13, 1900	WAR ON WOMEN Hope Booth
November 19, 1900	John A. Himmelein's Imperial Stock Co.
" 20, 1900	THE LOST PARADISE
" 21, 1900	NORTHERN LIGHTS
" 22, 1900	IN THE HEART OF THE STORM
" 23, 1900	THE VICTORIAN CROSS
" 24, 1900	DR. JECKYLL AND MR. HYDE
" 24, 1900	EAST LYNNE (matinee)
	LOST IN NEW YORK
November 29, 1900	THE GIRL FROM CALCUTTA Miss Margaret Wilkes
December 3, 1900	A POOR RELATION Frank Keenan
December 6, 1900	ON THE SUWANEE RIVER Stella Mayhew
December 10, 1900	RIP VAN WINKLE Thomas Jefferson
December 11, 1900	Innes and his Band
December 21, 1900	THE EVIL EYE
December 29, 1900	THE WATCH ON THE RHINE

January 7, 1901	Merritt and Dixey's Comedians
" 8, 1901	MULDOON'S PICNIC TWO MARRIED MEN
January 18, 1901	THE IVY LEAF
January 22, 1901	The Standard Stock Co.
" 23, 1901	THE BLACK FLAG
" 24, 1901	AFTER TWENTY YEARS
" 25, 1901	MOTHER AND SON
" 26, 1901	MC NULTY'S VISIT A YOUNG HERO
February 5, 1901	QUO VADIS
February 14, 1901	HUMPTY-DUMPTY George H. Adams
February 16, 1901	PRINCE OTTO Otis Skinner
February 19, 1901	Haverly's Mastodon Minstrels George Wilson
February 28, 1901	"New York Star's Big Extravaganza" "Tammany Tigers"
March 5, 1901	THE DAIRY FARM
March 7, 1901	THE BELLE OF NEW YORK
March 16, 1901	Frank Daniel's Comic Opera Co. THE AMEER
March 21, 1901	THE CHRISTIAN
March 27, 1901	A WISE WOMAN Marie Lamour and Frederick Murphy
March 28, 1901	THE ROUNDERS
April 1, 1901	THE GAY GIRLS OF GOTHAM
April 10, 1901	THE SPAN OF LIFE
April 17, 1901	A MERRY CHASE
April 19, 1901	NELL GWYNNE
April 30, 1901	Moving Pictures of Oberammergau Passion Play
May 9, 1901	Gideon's Big Minstrel Carnival and Original Nashville Students
May 13, 1901	MIDNIGHT IN CHINATOWN
May 20, 1901	Phinney's United States Band

May 29, 1901	Second Annual May Festival
" 30, 1901	" " "
" 31, 1901	" " "
Gaskell Stock Co.	
June 3, 1901	A JEALOUS WIFE
" 4, 1901	ROANOKE
" 5, 1901	KNOBBS OF TENNESSEE
" 6, 1901	MONTE CRISTO
" 7, 1901	THE TWO ORPHANS
" 8, 1901	ROANOKE (matinee)
" 8, 1901	A FOREIGN LEGACY
W.S. Cleveland's Greater Massive Minstrels	
August 17, 1901	" "
" 18, 1901	" "
August 28, 1901	THE NEW RAILROAD JACK

B. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1901-1902

September 3, 1901	ON THE SUWANEE RIVER
September 5, 1901	Fred Felton's Vaudevilles
" 6, 1901	" " "
" 7, 1901	" " "
September 9, 1901	THE NIGHT BEFORE CHRISTMAS
September 18, 1901	OLD ARKANSAW
Streeter Stock Co.	
September 23, 1901	GRIT, THE NEWSBOY
" 24, 1901	THE MYSTERY OF CRAIGMORE
" 25, 1901	MICHAEL STROGOFF
" 26, 1901	WICKED LONDON
" 27, 1901	THE BLACK FLAG
" 28, 1901	A MIDNIGHT CALL (matinee)
" 28, 1901	A WILL OF IRON
October 9, 1901	Al W. Martin's Mammoth \$30,000 UNCLE TOM'S CABIN
October 11, 1901	WAY DOWN EAST
October 18, 1901	THE SERENADE
October 22, 1901	ARE YOU A MASON?
October 24, 1901	HUMPTY - DUMPTY
October 26, 1901	THE EVIL EYE

October 29, 1901	The Big Elk's Minstrels
November 8, 1901	FAUST
November 9, 1901	James J. Corbett "in monologue" with The Empire Vaudevillians
November 12, 1901	PRINCE OTTO Harry Glazier
November 16, 1901	THE GIRL IN THE BARRACKS
November 21, 1901	A PRINCE OF EGYPT local operetta
" 22, 1901	" " " " " "
November 27, 1901	THE WATCH ON THE RHINE Al H. Wilson
November 28, 1901	UP YORK STATE
December 2, 1901	OLD DAN TUCKER
December 3, 1901	William H. West's Big Minstrel Jubilee
December 7, 1901	EAST LYNNE
December 10, 1901	THE LITTLE RED SCHOOLHOUSE
December 24, 1901	QUO VADIS
December 25, 1901	PECK'S BAD BOY
December 27, 1901	THE HEAD WAITERS
January 1, 1902	HON. JOHN GRIGSBY Frank Keenan
January 7, 1902	KING DODO
January 18, 1902	Al Reeve's Famous Big Swell Burlesque Show
January 22, 1902	SUPERBA
January 24, 1902	WHEN WE WERE TWENTY ONE
January 27, 1902	Tom Marks Co. HIS ATONEMENT
" 28, 1902	UNDER TWO FLAGS
" 29, 1902	THE ROSE OF KERRY
" 30, 1902	THE WIFE
" 31, 1902	THE VILLAGE BLACKSMITH
February 1, 1902	UNDER TWO FLAGS (matinee)
" 2, 1902	THE MAJOR'S BRIDE
February 3, 1902	THE BELLE OF NEW YORK

February 14, 1902	THE VOLUNTEER ORGANIST
February 19, 1902	Wm. Jennings Bryan, lecture
February 28, 1902	Hi Henry's Minstrels
March 7, 1902	THE GAY MR. GOLDSTEIN
March 10, 1902	Kennedy Players
" 11, 1902	CHEEK
" 12, 1902	THE MIDNIGHT EXPRESS
" 13, 1902	THE TWO THIEVES
" 14, 1902	THE IRISH DETECTIVE
" 15, 1902	FAUST
" 15, 1902	TOM SAWYER (matinee)
	SAPHO
March 17, 1902	DAVID HARUM
March 19, 1902	Ernest Seton- Thompson, lecture
	"Personality of Wild Animals"
	"Wild Animals I Have Known"
March 24, 1902	PEACEFUL VALLEY
March 27, 1902	A RUN ON THE BANK
March 31, 1902	Myrtle and Harder Big Stock Co.
April 1, 1902	A MAN OF MYSTERY
April 2, 1902	KNOBBS OF TENNESSEE
	THE UPS AND DOWNS OF LIFE
April 4, 1902	THE TELEPHONE GIRL
April 9, 1902	THE COWBOY AND THE LADY
April 12, 1902	SI PERKINS
April 22, 1902	George P. Stetson's Big Double Spectacular
	UNCLE TOM'S CABIN Co.
April 25, 1902	Francis Russel Concert Co. (benefit)
April 30, 1902	John W. Vogel's Big Minstrels
May 5, 1902	THE COUNTRY GIRL Kathryn Kidder
May 8, 1902	THE POWER BEHIND THE THRONE Katherine Willard
May 22, 1902	Third Annual May Festival
" 23, 1902	" " " "
May 30, 1902	A BREEZY TIME (special holiday attraction)

C. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1902-1903

September 1, 1902	SI PLUNKARD
September 10, 1902	WHEN KNIGHTHOOD WAS IN FLOWER Effie Ellsler
September 15, 1902	SPORTING LIFE
September 20, 1902	THE MISSOURI GIRL
September 24, 1902	OLD ARKANSAW
September 25, 1902	SHORE ACRES Directed by Mrs. James A. Herne
" 26, 1902	" " " " " " "
October 2, 1902	A PRINCE OF TATTERS Al H. Wilson
October 3, 1902	SIS HOPKINS Rose Melville
October 7, 1902	RIP VAN WINKLE Thomas Jefferson
October 8, 1902	Hon. Wm. Alden Smith lecture First Regiment Band
October 13, 1902	Wilbur Opera Company THE TWO VAGABONDS
" 14, 1902	SAID PASHA
" 15, 1902	GIROFLE GIROFLA (matinee)
" 15, 1902	FRA DIAVOLO
" 16, 1902	THE MIKADO (matinee)
" 16, 1902	CHIMES OF NORMANDY
" 17, 1902	H.M.S. PINAFORE (matinee)
" 17, 1902	THE BOHEMIAN GIRL
" 18, 1902	THE TWO VAGABONDS (matinee)
" 18, 1902	MASCOTTE
October 20, 1902	Democratic Rally
October 24, 1902	Republican Rally
October 30, 1902	SHERLOCK HOLMES Herbert Kelcey and Effie Shannon
October 31, 1902	Democratic Rally
November 1, 1902	DAVID HARUM
November 4, 1902	ON THE QUIET
November 8, 1902	GYPSY JACK Willis Granger
November 18, 1902	THE STORKS

November 21, 1902	SPOTLESS TOWN
November 26, 1902	THE FATAL WEDDING
November 27, 1902	J.H. Whitney's San Francisco Minstrels
December 3, 1902	THE COUNTY FAIR Neil Burgess
December 10, 1902	ON THE LINE or THE FEMALE SPY OF SANTIAGO (benefit - Adrian Light Guard, amateur)
December 15, 1902	Himmelein's Imperial Stock Co. CAPTAIN IMPUDENCE
" 16, 1902	THE LOST PARADISE
" 17, 1902	A DAUGHTER OF THE SOUTH
" 18, 1902	THE GREAT DEVEREAUX CASE
" 19, 1902	THE VETERAN
" 20, 1902	CANNY'S CROSSROADS (matinee)
" 20, 1902	DANGERS OF A GREAT CITY
December 23, 1902	THE NIGHT BEFORE CHRISTMAS
December 27, 1902	M'LISS
December 31, 1902	The Knowles Hypnotists
January 1, 1903	" " "
" 2, 1903	" " "
" 3, 1903	" " "
January 7, 1903	SOUTHERN ENCHANTMENT
January 10, 1903	JANICE MEREDITH
January 14, 1903	THE STROLLERS Marguerita Sylva
January 17, 1903	THE SCHOOL FOR SCANDAL William Owen
January 22, 1903	CASTE
January 28, 1903	A JOLLY AMERICAN TRAMP
January 30, 1903	THE WILD ROSE
February 5, 1903	THE BURGOMASTER
February 9, 1903	Marks Bros. Co. THE NIGHT BEFORE NEW YEARS
" 10, 1903	AMONG THE BRIGANDS
" 11, 1903	THE SLAVES OF RUSSIA
" 12, 1903	A SOLDIER OF FRANCE
" 13, 1903	UNDER TWO FLAGS
" 14, 1903	THE IRISH EMMIGRANT
February 17, 1903	FOXY QUILLER Richard Golden

February 18, 1903	Columbian Male Quartet
February 25, 1903	THE GAY LORD QUEX
February 27, 1903	FLORADORA
March 2, 1903	HEARTS OF OAK
March 5, 1903	FOR HER CHILDREN'S SAKE
March 9, 1903	THE SPAN OF LIFE Donazettas
March 12, 1903	Lyman H. Howe Moving Pictures of Coronation of King Edward VII
March 20, 1903	THE GARROTTERS A PROPOSAL UNDER DIFFICULTIES (Senior Class of AHS)
March 28, 1903	JOSHUA SIMPKINS
March 25, 1903	JERRY, THE TRAMP (amateur production)
April 9, 1903	DEVIL'S AUCTION
April 15, 1903	TWO MERRY TRAMPS
April 16, 1903	THE HOTTEST COON IN DIXIE
April 21, 1903	UNCLE TOM'S CABIN Al W. Martin Co.
May 4, 1903	MISS NEW YORK JR. EXTRAVAGANZA CO.
May 9, 1903	THE STAR BOARDER Charles H. Boyle
May 14, 1903	John W. Vogel's Big Minstrels
May 30, 1903	DON CAESAR DE BAZAN Adrian Dramatic Club
June 1, 1903	Morden's Orchestra Concert amateur musicians
June 2, 1903	Woman's Guild Variety Show

D. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1903-1904

August 31, 1903	UNCLE TOM'S CABIN Al W. Martin Co.
September 7, 1903	THE PRIDE OF NEWSPAPER ROW
September 10, 1903	THE IRISH PAWNBROKERS
September 19, 1903	THE VILLAGE POSTMASTERS

September 21, 1903	John Phillip Sousa Band (matinee)
September 21, 1903	Marks Brothers Co.
" 22, 1903	THE RED CROSS NURSE
" 23, 1903	RESURRECTION
" 24, 1903	THE DETECTIVE
" 25, 1903	A WIFE'S DEVOTION
" 26, 1903	THE LITTLE MINISTER
	JUST BEFORE DAWN
September 28, 1903	RICHARD CARVEL Andrew Robinson
October 1, 1903	THE TWO JOHNS
October 10, 1903	ZAZA Eugenie Blair
October 12, 1903	THE KATZENJAMMER KIDS
October 15, 1903	A MANDATE OF THE GREEN GOD (Adrian Dramatic Co.)
October 17, 1903	SI PLUNKARD J.C. Lewis
October 20, 1903	QUINCEY ADAMS SAWYER
October 22, 1903	ARIZONA
October 28, 1903	THE POWER BEHIND THE THRONE Katherine Willard
October 30, 1903	THE PRINCESS CHIC Vera Michelena
November 3, 1903	THE GREATEST THING IN THE WORLD
November 6, 1903	KING OF THE DESERT
	Hunt Stock Co.
November 9, 1903	RANCH KING
" 10, 1903	ONLY A COUNTRY GIRL
" 12, 1903	MYRTLE FERNS
" 13, 1903	MONTE CRISTO
" 14, 1903	MY MOTHER IN LAW
November 11, 1903	THE WIZARD OF OZ
November 19, 1903	The Great Creatore and his Italian Band
November 23, 1903	THE MIDDLEMAN
November 25, 1903	MISS BOB WHITE
November 27, 1903	WHEN KNIGHTHOOD WAS IN FLOWER Roselle Knott
December 3, 1903	GHOSTS Mary Shaw
December 11, 1903	OVER THE HILLS TO THE POOR HOUSE

December 15, 1903	WHEN JOHNNY COMES MARCHING HOME
December 18, 1903	MORE THAN QUEEN
December 22, 1903	UNCLE EPH
December 25, 1903	IN CONVICT STRIPES
" 26, 1903	THE OHIO KID
December 30, 1903	8 BELLS
January 2, 1904	WHAT'S THE MATTER WITH SUSAN? Alice Fischer
January 5, 1904	DARE DEVIL DOROTHY
January 11, 1904	SAG HARBOR
January 14, 1904	SWEET CLOVER
January 18, 1904	Hunt Stock Co. A LITTLE SINNER
" 19, 1904	CAST ADRIFT
" 20, 1904	KING'S EVIDENCE
" 21, 1904	EAST LYNNE
" 22, 1904	MONTE CRISTO
" 23, 1904	A FARMER'S DAUGHTER
January 28, 1904	SIDE-TRACKED
February 20, 1904	HOITY-DOITY
February 22, 1904	W.B. Watson's Oriental New Vaudeville Acts
February 25, 1904	Al G. Field's Greater Minstrels
February 29, 1904	Korak Wonder Co. TEN NIGHTS IN A BARROOM
March 1, 1904	THE DESERTER
" 2, 1904	A WOMAN'S POWER
" 3, 1904	DAD'S GIRL
" 4, 1904	SAPPHO
" 5, 1904	THE LITTLE LORD FAUNTERLOY (matinee)
" 5, 1904	OLIVER TWIST
" 7, 1904	UNDER TWO FLAGS
" 8, 1904	THE TWO ORPHANS
" 9, 1904	THE CREOLE
" 10, 1904	A CELEBRATED CASE
" 11, 1904	SPARKS AND CINDERS
" 12, 1904	UNCLE TOM'S CABIN (matinee)
" 12, 1904	THE MORMON DANITES
" 14, 1904	THE PRINCE OF LIARS
" 15, 1904	FAUST
" 17, 1904	EAST LYNNE
" 18, 1904	Amateur Show featuring local talent

March 19, 1904	RIP VAN WINKLE (matinee)
" 19, 1904	FARMER ALLEN
" 21, 1904	ESCAPED FROM SING SING
" 22, 1904	KING'S EVIDENCE
" 23, 1904	A DARK SECRET
" 24, 1904	A WICKED WOMAN
March 16, 1904	The Great Lafayette Big Vaudeville Co.
April 5, 1904	DAME FIREFLY (local talent)
" 6, 1904	" " " "
April 8, 1904	CLASS DAYS THE BICYCLERS (presented by Senior class of Adrian High School)
April 14, 1904	THE CARDINAL Edwin Holt
April 30, 1904	A ROMANCE OF COON HOLLOW
May 2, 1904	THE LITTLE HOMESTEAD
May 6, 1904	'WAY DOWN EAST
May 7, 1904	John W. Vogel's Big Minstrels
May 10, 1904	HAPPY HOOLIGAN
May 20, 1904	Dr. P.S. Henson, lecture
May 30, 1904	Morden's Orchestra
June 2, 1904	THE MIDNIGHT FLYER
" 3, 1904	" " "
June 6, 1904	Rentfrew National Stock Co. THE GATES OF JUSTICE
" 7, 1904	THE MOONSHINER'S SECRET
" 8, 1904	RETRIBUTION
June 13, 1904	The Flints Hypnotists
" 14, 1904	" " "
" 15, 1904	" " "
" 16, 1904	" " "
" 17, 1904	" " "
" 18, 1904	" " "
August 12, 1904	ON THE SUWANEE RIVER

E. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1904-1905

August 27, 1904	ARIZONA
August 29, 1904	UNCLE TOM'S CABIN (George P. Stetson Co.)
September 5, 1904	Frederick Wilson Co.
" 6, 1904	A TRUE BORN AMERICAN
" 7, 1904	WORK AND WAGES
" 8, 1904	WHEN LONDON SLEEPS
" 9, 1904	CAMILLE
" 10, 1904	MANSION OF ACHING HEARTS
	THE BOY SCOUT
September 15, 1904	OUT OF THE FOLD
September 22, 1904	BUSTER BROWN (musical comedy)
September 24, 1904	UNDER SOUTHERN SKIES
September 26, 1904	John A. Himmelein's Big Eastern No. 1 Comedy Co.
" 27, 1904	IN THE HEART OF THE STORM
" 28, 1904	ROANOKE
	FOGG'S FERRY
October 3, 1904	Republican Meeting
October 7, 1904	THE HOLY CITY
October 10, 1904	A PAIR OF PINKS
October 19, 1904	RUDOLPH AND ADOLPH (musical satire)
October 20, 1904	Dan Quinlan and Wall Imperial Minstrels
October 24, 1904	Davidson Stock Co.
" 25, 1904	WIFE FOR WIFE
" 26, 1904	UNDER TWO FLAGS
" 27, 1904	DR. JEKYLL AND MR. HYDE
" 28, 1904	TWO ORPHANS
" 29, 1904	WORMWOOD
" 29, 1904	GOODY TWO SHOES (matinee)
	THE TRAIN ROBBERS
November 5, 1904	Republican Rally
November 7, 1904	Ferris Comedians Stock Co.
" 8, 1904	SHERLOCK HOLMES
" 9, 1904	MAN'S ENEMY
" 10, 1904	THE SCOUT'S REVENGE
" 11, 1904	THE MIDNIGHT DISPATCH
" 12, 1904	AS YOU LIKE IT
" 12, 1904	CINDERELLA (matinee)
	YOUNG MRS. WINTHROP
November 15, 1904	HAZEL KIRKE

November 17, 1904	EBEN HOLDEN
November 22, 1904	Lyman H. Howe Moving Pictures
November 25, 1904	QUINCEY ADAMS SAWYER
December 2, 1904	COUSIN KATE Roselle Knott
December 6, 1904	LALLA ROOKH (comic opera, local production)
" 7, 1904	" " " " " "
December 15, 1904	THE HEART OF MARYLAND
December 19, 1904	KING DODO (comic opera)
December 26, 1904	Hi Henry's Minstrels
December 28, 1904	THE ROYAL CHEF (comic opera)
	Kennedy Players
January 2, 1905	OCTAROON
" 3, 1905	TWO JOLLY TRAMPS
" 4, 1905	THE BOY FROM BOWERY
" 5, 1905	A DASH FOR LIBERTY
" 6, 1905	SAPPHO
" 7, 1905	TOM SAWYER (matinee)
" 7, 1905	THE JAMES BOYS IN MISSOURI
January 13, 1905	BUSY IZZY (musical farce) George Sidney
January 28, 1905	AT THE OLD CROSS ROADS
	Chas. Lamb's Murray Comedy Co.
January 30, 1905	JUST PLAIN FOLKS
" 31, 1905	THE STOWAWAY
February 1, 1905	THE WESTERNER
" 2, 1905	DOWN ON THE FARM
" 3, 1905	UNDER TWO FLAGS
" 4, 1905	A SOUTHERN ROMANCE (matinee)
" 4, 1905	THE ENGINEER
February 11, 1905	PRETTY PEGGY Jane Corcoran
February 14, 1905	PEGGY FROM PARIS (comic opera)
	North Brothers Comedians
February 16, 1905	LITTLE PRINCESS
" 17, 1905	UTAH
" 18, 1905	THE MAN FROM THE WEST
February 21, 1905	THE SIGN OF THE CROSS
February 23, 1905	Al G. Field Greater Minstrels
March 8, 1905	THE WAY OF THE TRANSGRESSOR

March 10, 1905	ISLE OF SPICE (comic opera)
March 18, 1905	THE PEARL OF BHUTAN (vaudeville show)
March 27, 1905	Hunt Stock Co. FOR HER HONOR
" 28, 1905	THE JUDGES WIFE
" 29, 1905	BROWN'S MISHAPS
" 30, 1905	A SOUTHERN ROSE
" 31, 1905	THE COUNT OF MONTE CRISTO
April 1, 1905	CAST ADRIFT (matinee)
" 1, 1905	A WIFE'S DEVOTION
April 3, 1905	HAZEL KIRKE (Croswell Stock Co.)
April 5, 1905	AN ARISTOCRATIC TRAMP
April 8, 1905	SHORE ACRES
April 11, 1905	THE HEART OF MARYLAND
April 18, 1905	Adrian Ladies Choir and Adrian Imperial Band
April 24, 1905	FANTASIA (local vaudeville presentation)
" 26, 1905	" " " "
April 28, 1905	THE TRIUMPH OF AN EMPRESS Mildred Holland
May 1, 1905	Lyman H. Howe Moving Pictures
May 3, 1905	BUSTER BROWN (musical comedy)
May 10, 1905	THE TAMING OF THE SHREW Margaret Ralph
May 12, 1905	MISS HOBBS (Senior Class of AHS)
May 30, 1905	CONFUSION (Croswell Stock Co.)
August 17, 1905	A COUNTRY KID (vaudeville show)
August 22, 1905	John W. Vogel's Big City Minstrels
August 30, 1905	UNCLE TOM'S CABIN (George P. Stetson Co.)

F. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1905-1906

September 4, 1905	ISLE OF SPICE (musical comedy)
September 9, 1905	FLORADORA (musical)

September 11, 1905	FAUST
September 14, 1905	SHADOWS ON THE HEARTH
September 19, 1905	SIS HOPKINS Rose Melville
September 22, 1905	TRILBY (comedy)
	Cook Majestic Stock Co.
September 25, 1905	CAPITAL AND LABOR
" 26, 1905	NOT GUILTY
" 27, 1905	MINE 49
" 28, 1905	WAS SHE TO BLAME
" 29, 1905	DAUGHTER OF THE SOUTH
" 30, 1905	HOOSIER STATE FOLKS (matinee)
" 30, 1905	A CONVICT'S SWEETHEART
October 4, 1905	A LITTLE OUTCAST (comic drama)
October 12, 1905	BUSY IZZY'S VACATION (musical) George Sidney
October 17, 1905	OLE OLSEN (Swedish dialect comedy)
October 26, 1905	THE EYE WITNESS
November 2, 1905	Lyman H. Howe Lifeorama Moving Pictures
	Berry Stock Co.
November 6, 1905	FOR LOVE AND HONOR
" 7, 1905	NATURE'S NOBLEMAN
" 8, 1905	TURN OF THE DICE
" 9, 1905	THE PRINCE OF LIARS
" 10, 1905	THE MINER'S DAUGHTER
" 11, 1905	TRUE IRISH HEARTS
November 13, 1905	MY WIFE'S FAMILY (musical comedy)
November 20, 1905	THE OLD CLOTHES MAN
November 22, 1905	THE DUKE OF KILLICRANKIE Rose Coghlan
November 23, 1905	Prof. Edison G. Walker, lecture on Russia
December 2, 1905	THE SEMINARY GIRL (musical farce) Knute Erickson
December 6, 1905	AT PINEY RIDGE
December 21, 1905	THE SLEEPING BEAUTY AND THE BEAST (musical)
January 8, 1906	8 BELLS
January 11, 1906	E.K. Crocker's Famous Educated Horses
" 12, 1906	" " " " "
" 13, 1906	" " " " "

January 18, 1906	THE FATAL WEDDING
January 26, 1906	THE MAID AND THE MUMMY (musical)
January 30, 1906	DORA THORNE (drama)
January 31, 1906	Hi Henry's Greatest Minstrels
February 3, 1906	MONNA VANNA (Maeterlinck) Bertha Kalich
February 9, 1906	HIS HIGHNESS THE BEY (musical comedy)
February 12, 1906	Fitz-O'Brien Fight Moving Pictures
February 16, 1906	MRS. TEMPLE'S TELEGRAM
February 22, 1906	PAUL JONES (comic opera)
February 23, 1906	SHE STOOPS TO CONQUER (Senior Class Play)
February 24, 1906	PECK'S BAD BOY (farce)
February 27, 1906	A BUNCH OF KEYS (farce)
March 1, 1906	Al G. Field Greater Minstrels
March 3, 1906	PRETTY PEGGY Jane Corcoran
March 7, 1906	HER ONLY SIN Julia Gray
March 10, 1906	BABES IN TOYLAND (operetta)
March 12, 1906	Bennett-Moulton Co.
" 13, 1906	DAUGHTER OF THE PEOPLE
" 14, 1906	OUTCASTS OF SOCIETY
" 15, 1906	THE FATAL COIN
" 16, 1906	EZRA DEXTER
" 17, 1906	HIS JEALOUS WIFE
" 18, 1906	TWO MISCHIEVOUS KIDS (matinee)
" 19, 1906	THE LYNDEN BANK ROBBERY
March 19, 1906	OTHELLO William Owen
March 26, 1906	Lyman H. Howe Moving Pictures
March 28, 1906	HOT TIME IN COONTOWN (musical comedy)
April 18, 1906	HOOLIGAN IN NEW YORK (farce)
April 20, 1906	KING RICHARD THE THIRD John Griffith
April 28, 1906	Billy Kersands' Big Minstrels
May 1, 1906	JERRY FROM KERRY (musical farce/ vaudeville)

	Estella Ferry and Co.
May 3, 1906	FOGG'S FERRY
" 4, 1906	NEVADA, A ROMANCE OF THE GOLDEN WEST
" 5, 1906	COON HOLLOW
" 7, 1906	A GAMBLER'S SWEETHEART
May 10, 1906	UNCLE TOM'S CABIN (Al W. Martin Co.)
June 2, 1906	Moving Pictures of San Francisco Earthquake
August 27, 1906	JUST STRUCK TOWN (scenic play)
August 30, 1906	SI PLUNKARD
September 3, 1906	JOHNNY WISE (musical farce)

G. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1906-1907

September 5, 1906	SIS HOPKINS (comedy)	Rose Melville
September 12, 1906	THE GREATER LOVE (drama)	Aubrey Boucicault
September 14, 1906	YORK STATE FOLKS	
September 17, 1906	THE FIGHT FOR LOVE (melodrama)	
September 18, 1906	EVERYBODY WORKS BUT FATHER (musical comedy)	
September 20, 1906	PIFF PAFF POUF (musical comedy)	
September 24, 1906	DOROTHY VERNON OF HADDON HALL	Alberta Gallatin
September 25, 1906	LENA RIVERS (drama)	
September 26, 1906	ISLE OF SPICE (musical comedy)	
" 27, 1906	" " " " "	
September 28, 1906	THE SHOW GIRL (musical comedy)	
" 29, 1906	" " " " "	
October 10, 1906	THE COWBOY GIRL (musical melodrama)	
October 12, 1906	THE BEAUTY DOCTOR (musical comedy)	
October 18, 1906	Judge C.A. Buskirk,	lecture on Christian Science
October 19, 1906	Jack Allen's Home Talent Minstrels	(local)
" 20, 1906	" " " " "	"

	The Americans Repertory Co.
October 22, 1906	THE MAN O' WARSMAN
" 23, 1906	A GAME OF HEARTS
" 24, 1906	THE VOICE OF NATURE
" 25, 1906	ROMANCE OF OKLAHOMA
" 26, 1906	DR. JEKYLL AND MR. HYDE
" 27, 1906	SATAN'S IMP
October 31, 1906	FANTANA (musical comedy)
November 1, 1906	HIS LAST DOLLAR (romance) David Higgins
	Ginnivan - Mills Co.
November 5, 1906	AN AMERICAN HEIRESS
" 6, 1906	GEORGIA FOLKS
" 7, 1906	EAST LYNNE
" 8, 1906	HER WEDDING DAY
" 9, 1906	CAMILLE
" 10, 1906	BLACK FLAG
November 12, 1906	A MESSAGE FROM MARS (comedy)
November 15, 1906	DORA THORNE (romance)
November 20, 1906	RIP VAN WINKLE Thomas Jefferson
November 23, 1906	Lyman H. Howe Moving pictures
November 24, 1906	OUR NEW MINISTER (comedy)
November 27, 1906	Durno, the mysterious (magician)
November 29, 1906	THE FAST MAIL (melodrama)
December 1, 1906	THE GIRL THAT LOOKS LIKE ME (comedy)
December 3, 1906	PAINTING THE TOWN (musical comedy)
	Myrkle Harder Stock Co.
December 6, 1906	THE SLAVE GIRL
" 7, 1906	A FISHERMAN'S DAUGHTER
" 8, 1906	A DESPERATE CHANCE
December 24, 1906	The Gans-Nelson Fight original films
December 25, 1906	HUMPTY-DUMPTY George H. Adams
January 5, 1907	THE PRINCE CHAP (comedy drama) Cyril Scott
January 8, 1907	ISLE OF SPICE
	Morgan's Comedians
January 14, 1907	PRINCESS LORA

January 15, 1907	MY LITTLE PARTNER
" 16, 1907	A FIGHT FOR HONOR
" 17, 1907	MIDNIGHT IN CHINATOWN
" 18, 1907	RIO GRANDE
" 19, 1907	WAIFS ON THE STREET
January 21, 1907	THE MAN OF HER CHOICE (melodrama)
January 26, 1907	THE ISLE OF BONG BONG (musical comedy)
January 29, 1907	THE BLACK CROOK (musical comedy)
February 7, 1907	MACBETH Madame Helene Modjeska
February 20, 1907	A GOOD FELLOW (comedy) Eva Tanguay
February 21, 1907	UNCLE TOM'S CABIN (George P. Stetson Co.)
February 22, 1907	THE GIRL WHO LOOKS LIKE ME (comedy) Kathryn Osterman
February 26, 1907	SUNNY SOUTH COMPANY (all black minstrel show)
March 6, 1907	THE FLAMING ARROW (Western melodrama)
March 7, 1907	DEVIL'S AUCTION (musical comedy)
March 9, 1907	THE GIRL OF THE GOLDEN WEST
March 11, 1907	Murray Comedy Co.
" 12, 1907	NATURE'S NOBLEMAN
" 13, 1907	THE WHITE CAPPERS
" 14, 1907	A CONVICT WIFE
" 15, 1907	THE WESTERNER
" 16, 1907	DORA THORNE
" 16, 1907	FOXY GRANDPA (matinee)
" 16, 1907	THE TEXAN
March 23, 1907	WHEN THE HARVEST DAYS ARE OVER (comedy)
April 2, 1907	THE GOVERNOR'S PARDON (automobile play)
April 5, 1907	MASK OF PANDORA Senior Class Plays
	A SCRAP OF PAPER
April 6, 1907	THE DISTRICT LEADER
April 13, 1907	PAINTING THE TOWN (comedy)
April 15, 1907	Lyman H. Howe Moving Pictures
April 25, 1907	UNCLE TOM'S CABIN (Al W. Martin Co.)

April 27, 1907	THE CLANSMAN (drama of Reconstruction)
April 29, 1907	THE ORIGINAL THOROUGHBRED CHAMP
May 7, 1907	METZ IN THE ALPS (Swiss dialect play) Al H. Wilson
May 8, 1907	John W. Vogel's Big City Minstrels
May 13, 1907	Richard's and Pringle's Famous Georgia Minstrels
May 18, 1907	THE LION AND THE MOUSE (comedy)
May 30, 1907	MONTE CRISTO Eugene Moore
June 15, 1907	ALICE SIT BY THE FIRE Roselle Knott
August 2, 1907	Donnelly and Hatfield Magnificent Minstrels
August 16, 1907	ALPHONSE AND GASTON (musical comedy)
August 22, 1907	AS TOLD IN THE HILLS (romance)
August 27, 1907	OUR OLD KNETUCKY HOME (romance)
August 31, 1907	HUMPTY-DUMPTY Eddie McDonald

H. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1907-1908

September 2, 1907	THE TRUST BUSTERS (musical farce)
September 3, 1907	JERRY FROM KERRY (comedy)
September 10, 1907	RIP VAN WINKLE Thomas Jefferson
September 11, 1907	THE FLOWER OF THE RANCH (musical)
September 17, 1907	UNDER SOUTHERN SKIES
September 24, 1907	AN OLD SWEETHEART OF MINE (romance)
September 25, 1907	" " " " " "
September 26, 1907	THE DISTRICT LEADER (musical)
September 27, 1907	" " " "
September 28, 1907	CUPID AT VASSAR (musical)
October 3, 1907	A PARADISE OF LIES (romance) Mildred Holland
October 4, 1907	Lyman H. Howe Moving Pictures
October 10, 1907	Gorton's Famous Minstrels
October 12, 1907	THE OYSTER MAN (musical) Ernest Hogan

October 19, 1907	BUSTER BROWN (musical comedy)
October 29, 1907	Will Carlton, reading from his own works
October 31, 1907	PAINTING THE TOWN (musical)
November 4, 1907	Carl W. Cook Stock Co. JIM, THE WESTERNER
" 5, 1907	THE HEART OF TENNESSEE
" 6, 1907	A SOUTHERN SPY
" 7, 1907	LOST PARADISE
" 8, 1907	MYSTERIES OF NEW YORK
" 9, 1907	MOBILE EXPRESS
November 13, 1907	Hi Henry's Greatest Minstrels
November 16, 1907	UNCLE TOM'S CABIN (Al W. Martin Co.)
November 18, 1907	THE MAN OF THE HOUR
November 25, 1907	The Great Spellman Show
" 26, 1907	" " " "
" 27, 1907	" " " "
December 2, 1907	OUR NEW MINISTER (comedy)
December 5, 1907	HIS LAST DOLLAR (racing play) David Higgins
December 7, 1907	THE LORD OF DOLLARS Ezra Kendall
December 14, 1907	THE GIRL OF THE GOLDEN WEST
December 25, 1907	THE MISSOURI GIRL (romantic comedy)
December 27, 1907	OUR NEW MINISTER
December 30, 1907	Tom Marks and Co. THAT IRISH BOARDER
" 31, 1907	THE DETECTIVE
January 1, 1908	THE WIFE (matinee)
" 1, 1908	SHAMUS O' BRINE
" 2, 1908	A SOLDIER OF FRANCE
" 3, 1908	AN IRISH IMMIGRANT
" 4, 1908	JERRY THE TRAMP
January 14, 1908	THE RIVALS Joseph and William Jefferson
January 15, 1908	BILLY THE KID
January 22, 1908	THE YANKEE REGENT (musical)
January 25, 1908	THE TIME THE PLACE AND THE GIRL (musical)
January 27, 1908	The Great Svingali, hypnotist-telepathist

January 28, 1908	The Great Svingali, hypnotist-telepathist
" 29, 1908	" " " " "
January 31, 1908	THE VANDERBILT CUP (musical comedy)
February 4, 1908	THE HEART OF MARYLAND
February 8, 1908	THE BLACK POLITICIAN (all black show)
February 12, 1908	THE COUNTY SHERIFF (drama)
February 21, 1908	Lyman H. Howe Moving Pictures of Holland
February 22, 1908	TEXAS
February 24, 1908	A DOLL'S HOUSE Jane Corcoran
February 26, 1908	Adrian Symphony Orchestra and Imperial Band
February 27, 1908	THE SHOO-FLY REGIMENT (musical comedy)
March 21, 1908	METZ IN THE ALPS (musical)
March 30, 1908	STRONGHEART (drama of college life) Ralph Stuart
April 10, 1908	QUINCEY ADAMS SAWYER (romance)
April 13, 1908	YANKEE DOODLE BOY (musical)
April 24, 1908	THE MANEUVERS OF JANE (Senior Class Play)
April 29, 1908	A KNIGHT FOR A DAY (musical)
May 2, 1908	THE LION AND THE MOUSE
May 5, 1908	SI PLUNKARD
August 31, 1908	JANEY JUNKINS (comedy)

I. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1908-1909

September 3, 1908	Hi Henry's Greatest Minstrels
September 7, 1908	THE TWO JOHNS (farce)
September 9, 1908	THE NIGHT OF THE PLAY (comedy) Kathryn Osterman
September 12, 1908	THE COW PUNCHER
September 19, 1908	MEADOW BROOK FARM (romance)
	Aubrey Stock Co.

September 21, 1908	A GREAT TEMPTATION
" 22, 1908	MIDNIGHT MARRIAGE
" 23, 1908	THE PRODIGAL SON
" 24, 1908	Sheriff of SILVER CREEK
" 25, 1908	THE OUTLAW'S DAUGHTER
" 26, 1908	FOR HIS MOTHER'S SAKE (matinee)
" 26, 1908	WHEN THE WORLD SLEEPS
The Herald Square Opera Co.	
September 28, 1908	THE MASCOTTE
" 29, 1908	CHIMES OF NORMANDY
" 30, 1908	A TRIP TO INDIA
October 2, 1908	Lyman H. Howe Moving Pictures
October 15, 1908	THE DISTRICT LEADER (musical comedy)
October 27, 1908	Orpheus Club Concert
October 28, 1908	Republican Rally
October 29, 1908	THE COWBOY GIRL (musical)
November 10, 1908	OUR NEW MINISTER
November 13, 1908	THE AWAKENING OF MR. PIPP (musical comedy)
November 14, 1908	EAST LYNNE
November 26, 1908	Detroit Elk's Minstrels
Nancy Boyer and Co.	
November 30, 1908	THE GIRL OF EAGLE RANCH
December 1, 1908	BELLE OF RICHMOND
" 2, 1908	WIFE IN NAME ONLY
" 3, 1908	PITFALL OF A GREAT CITY
" 4, 1908	TEMPTATION OF A BRIDE
" 5, 1908	WYOMING (matinee)
" 5, 1908	KENTUCKY SUE
December 9, 1908	THE WITCHING HOUR
December 26, 1908	A MESSAGE FROM MARS (comedy)
December 27, 1908	Francis J. Flunar, lecture on Christian Science
January 2, 1909	A WOMAN OF THE WEST (moral play)
January 7, 1909	GIRLS (comedy)
January 9, 1909	THE DEVIL Edwin Stevens
Rosar-Mason Stock Co.	
January 11, 1909	AMY, THE CIRCUS GIRL
" 12, 1909	AT A RISK OF HIS LIFE

January 13, 1909	A SOUTHERN SPY
" 14, 1909	FLOWER OF THE RANCH
" 16, 1909	PECK'S BAD BOY (matinee)
" 16, 1909	RUINED LIVES
January 15, 1909	THE LION AND THE MOUSE
January 19, 1909	HONEYMOON TRAIL (musical comedy)
January 25, 1909	BROWN OF HARVARD (college comedy) James Young
January 28, 1909	BUSY IZZY'S BOODLE (musical) George Sidney
February 2, 1909	Lyman H. Howe Moving Pictures
February 13, 1909	Croswell becomes Vaudeville House featuring Smith and Kline, wooden shoe dancers
February 15, 1909	Vaudeville- 7 features The Dorothea Trio Harry Mack, black face comedian
February 18, 1909	Vaudeville- Flexible Ranke, contortionist Jeb Clous, German comedian moving pictures and illustrated songs
February 22, 1909	Vaudeville- Strickland Dog and Monkey Circus Gladys George, singer
February 25, 1909	Vaudeville- Smith and Kline
March 1, 1909	Vaudeville- The Upside Down Zeraldas, acrobats Kisselmore and Chain, comedians
March 4, 1909	Vaudeville- Tora Japanese Family, jugglers, etc. Robert Eldredge, sand painter Floyd Williams, 310 lb comedian
March 5, 1909	THE SERVANT IN THE HOUSE
March 8, 1909	Mr. and Mrs. Erritte Lee Cole married on stage in the afternoon, reception at night.
March 11, 1909	Vaudeville- The Up-Side Down Millettes, trapeze The Jenners, acrobats
March 16, 1909	WHEN KNIGHTS WERE BOLD (comedy) Francis Wilson
March 17, 1909	Local couple married on the stage
March 19, 1909	PAID IN FULL
March 27, 1909	THE THIEF (romance)
March 31, 1909	HUMAN HEARTS

April 30, 1909	Mr. BOB THE KLEPTOMANIAC	Senior Class Play A.H.S.
Latimore and Leigh Stock Co.		
May 3, 1909	THE AMERICAN GENTLEMAN	
" 4, 1909	AN ORPHAN'S PRAYER	
" 5, 1909	A QUAKER TRAGEDY	
" 6, 1909	HEARTS OF THE BLUE RIDGE	
" 7, 1909	ALL THE COMFORTS OF HOME	
" 8, 1909	THE FEMALE DETECTIVE	
May 11, 1909	POLLY OF THE CIRCUS	(close of regular season)
Maude Henderson Co.		
May 31, 1909	THE POWER OF TRUTH	(drama)
June 1, 1909	THE PRICE HE PAID	(drama)
" 2, 1909	THE SHADOWS OF SIN	(melodrama)
" 3, 1909	THE YOUNG WIFE	
" 4, 1909	THE DEVIL	
" 5, 1909	DORA THORNE	(matinee)
" 5, 1909	THE HALF BREED REVENGE	
August 16, 1909	UNCLE TOM'S CABIN	(Al W. Martin Co.)

J. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1909-1910

September 9, 1909	THE GREAT DIVIDE
September 10, 1909	PAID IN FULL
September 17, 1909	JUST OUT OF COLLEGE (musical comedy)
North Brothers Stock Co.	
September 20, 1909	A MILLIONAIRE'S WIFE
" 21, 1909	ACROSS THE GREAT DIVIDE
" 22, 1909	DIVORCONE
" 23, 1909	TURNING A WOMAN
" 24, 1909	PRINCE OF GAMBLERS
" 25, 1909	SECRET SERVICE (matinee)
" 25, 1909	OLIVER TWIST
Hyde's Theatre Party	
September 27, 1909	A GILDED FOOL
" 28, 1909	CHIMMIE FADDEN
" 29, 1909	STILL WATERS RUN DEEP
" 30, 1909	THE TEXAN
October 1, 1909	THE MEDDLER
" 2, 1909	THE SUBURBAN WINNER
October 4, 1909	RED RIDING HOOD'S RESCUE (local operetta)

October 6, 1909	FAUST (Goethe)
October 13, 1909	BUSTER BROWN (musical comedy)
October 15, 1909	Lyman H. Howe Moving Pictures
October 18, 1909	THE THIEF Herbert Kelcey/Effie Shannon
October 25, 1909	Merry Musical Ha-Ha Idealized Minstrels (local)
October 26, 1909	THEY LOVED A LASSIE (musical comedy)
November 3, 1909	THE PRINCE OF TO-NIGHT (musical)
November 6, 1909	SWEET INNISFALLEN (Irish play) Bernard Daly
November 13, 1909	GRAUSTARK (romance)
November 15, 1909	THE TRAVELING SALESMAN (comedy)
November 17, 1909	ON THE SUWANNE RIVER
November 20, 1909	THE WORLD AND A WOMAN
November 24, 1909	THE MERRY WIDOW (operetta)
December 3, 1909	UNCLE TOM'S CABIN (Stetson's Big Spectacular)
December 9, 1909	CLASSMATES (romance)
December 14, 1909	ST. ELMO
December 16, 1909	MARY'S LAMB (musical) Richard Carle
December 30, 1909	A STUBBORN CINDERELLA (musical)
January 12, 1910	ABOVE THE LIMIT (comedy) Charles Grapewin
January 14, 1910	BEVERLY (drama)
January 24, 1910	Hyde's Theatre Party
" 25, 1910	THE MEDDLER
" 26, 1910	STILL WATERS RUN DEEP
" 27, 1910	ST. ELMO
" 27, 1910	RIP VAN WINKLE
" 29, 1910	A SCRAP OF PAPER (matinee)
" 29, 1910	A GILDED FOOL
January 31, 1910	HOUSE OF A THOUSAND CANDLES (mystery)
February 10, 1910	Lyman H. Howe Moving Pictures
February 11, 1910	THE GIRL FROM RECTOR'S (comedy)
	Manhattan Stock Co. Helen Forest Russell

February 14, 1910	LITTLE MISS ROBINSON CRUSOE
" 15, 1910	HEARTS OF THE BLUE RIDGE
" 16, 1910	PRISONER OF ANDERSONVILLE
" 17, 1910	MAN FROM SACRAMENTO
" 18, 1910	HER FIRST FALSE STEP
" 19, 1910	THE GIRL AND THE GAMBLER (matinee)
" 19, 1910	MAN FROM SACRAMENTO
Tom Marks Stock Co.	
February 21, 1910	THE IRISH BOARDER
" 22, 1910	UNDER SOUTHERN SKIES
" 23, 1910	SERGEANT RAFFERTY
" 24, 1910	THE DUKES DAUGHTER
" 25, 1910	ROSE OF KILLARNEY
" 26, 1910	BUSTER BROWN - JERRY THE TRAMP (matinee)
" 26, 1910	GARRY OWENS
March 4, 1910	A KNIGHT FOR A DAY (musical comedy)
March 8, 1910	Father F. Sperline, lecture on Local Option
March 14, 1910	DANIEL BOONE ON THE TRAIL
March 16, 1910	THE GIRL QUESTION (musical comedy)
March 18, 1910	THE ROSE O' PLYMOUTH TOWN (Senior Class Play)
March 30, 1910	THE TIME THE PLACE AND THE GIRL (musical)
March 31, 1910	Lyman H. Howe Moving Pictures
April 4, 1910	TWO MERRY TRAMPS (musical comedy)
April 13, 1910	THE RIVALS (Adrian College Performance)
April 15, 1910	THE SOUL KISS (musical comedy)
Powell and Cohan's Musical Comedy Co.	
April 18, 1910	MY QUEEN IN CALICO
" 19, 1910	THE BEAUTY AND THE BANKER
" 20, 1910	CUPID AND THE PRIZE FIGHTER
April 22, 1910	THE TRAVELING SALESMAN
April 27, 1910	METZ IN IRELAND Al H. Wilson
May 5, 1910	THE TEXAS CATTLE KING
May 9, 1910	THE GODDESS OF LIBERTY (musical comedy)
May 11, 1910	The Jolly Girls Burlesque Co.
May 24, 1910	THE THIRD DEGREE (mystery romance)
June 2, 1910	DAMON AND PYTHIAS (operetta, College Glee Club)

June 10, 1910	A TRIP THROUGH DEATH VALLEY (motion picture)
" 11, 1910	" " " " " " "
July 18, 1910	John A. Himmelein's Stock Co.
" 19, 1910	HELLO BILL
" 20, 1910	FOR HIS SISTER'S HONOR
" 21, 1910	CHARLOTTE TEMPLE
" 22, 1910	QUEEN OF THE WHITE SLAVES
" 23, 1910	A-RUNAWAY-MATCH
	TRACKED AROUND THE WORLD
August 11, 1910	UNCLE TOM'S CABIN (Al W. Martin Co.)
August 17, 1910	THREE TWINS (musical) Victor Moreley
August 29, 1910	Treadmill-Whitney Stock Co.
" 30, 1910	BEYOND PARDON
" 31, 1910	THE GAMBLER
September 1, 1910	LENA RIVERS
" 2, 1910	COLLEGE CHUMS
" 3, 1910	THORNS AND ORANGE BLOSSOMS
	THE GATES OF JUSTICE
September 10, 1910	THE GIRL FROM U.S.A. (musical)

K. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1910-1911

September 14, 1910	ROSALIND AT RED GATE (mystery/romance)
September 26, 1910	CANDY GIRL (musical)
September 27, 1910	SIS HOPKINS Rose Melville
September 28, 1910	THE CLIMAZ (drama)
September 29, 1910	PAIS Nancy Boyer
September 30, 1910	Vaudeville and Motion Picture Program
October 1, 1910	
October 13, 1910	Republican Rally
October 14, 1910	THE TRAVELING SALESMAN (comedy)
October 17, 1910	Lyman H. Howe Moving Pictures
October 22, 1910	ST. ELMO (drama)
November 1, 1910	IN ARIZONA
November 2, 1910	Republican Rally

November 3, 1910	Manhattan Gaiety Girls Big Burlesque Co.
November 7, 1910	THE LAST TRAIL
November 9, 1910	THE RED MILL (operetta)
November 14, 1910	Culhane's All New Comedians
" 15, 1910	REAPING THE HARVEST
" 16, 1910	THE HAND OF JUSTICE
" 17, 1910	LENA RIVERS
" 18, 1910	MY DIXIE GIRL
" 19, 1910	MAN IN THE OVERALLS
	THE MAN OUTSIDE
November 22, 1910	THE GIRL IN THE TAXI (comedy)
November 28, 1910	Merry Musical Ha Ha (local minstrel)
November 30, 1910	THE CAPTAIN (comedy)
December 2, 1910	IN THE BISHOP CARRIAGE (drama)
December 6, 1910	7 Days (comedy)
December 19, 1910	Ita, mentalist
December 20, 1910	Ita, mentalist
December 21, 1910	Ita, mentalist
December 26, 1910	PAID IN FULL
December 28, 1910	MY CINDERELLA GIRL (musical baseball farce)
December 31, 1910	UNCLE TOM'S CABIN (Stetson)
January 4, 1911	THE THIRD DEGREE
January 6, 1911	The Cuban Musical Comedy Co.
January 9, 1911	Lyman H. Howe Moving Pictures
January 12, 1911	MISS NOBODY FROM STARLAND (musical)
January 17, 1911	THE MAN IN THE BOX
January 23, 1911	Hyde's Theatre Party Alice Bolton
" 24, 1911	THE MAN OF HER CHOICE
" 25, 1911	THE RED CIRCLE
" 26, 1911	THE TEXAN
" 27, 1911	STILL WATERS RUN DEEP
" 28, 1911	THE GIRL FROM MY HOME TOWN
" 28, 1911	THE TIE THAT BINDS (matinee)
" 28, 1911	THE QUEEN OF THE ROCKIES
January 30, 1911	DERBY DAY IN COON TOWN (musical)
January 31, 1911	Ellen Terry, lecture recital Shakespeare's Heroines

February 3, 1911	THE CAT AND THE FIDDLE (musical)
February 10, 1911	THE JOY RIDER (musical) George Sidney
February 14, 1911	GRAUSTARK
February 18, 1911	THE WHITE SQUAW (romance) Della Clarke
February 20, 1911	Cutter Stock Co. THORNS AND ORANGE BLOSSOMS
" 21, 1911	MY WIFE'S DIVORCE
" 22, 1911	BEYOND THE BORDER
" 23, 1911	WIFE IN NAME ONLY
" 24, 1911	A COWBOY SHERIFF
February 28, 1911	A GERMAN PRINCE (musical) Al H. Wilson
March 8, 1911	THE WOLF (drama)
March 13, 1911	THE SPENDTHRIFT (drama)
March 16, 1911	THE GOLDEN GIRL (musical)
March 21, 1911	THE THIEF
March 24, 1911	The Russian Symphony Orchestra
March 25, 1911	A BROKEN IDOL (musical)
April 7, 1911	CHRISTOPHER JUNIOR (Senior Class Play)
April 11, 1911	THE HONEYMOON TRAIL (musical)
April 13, 1911	THE NEWLYWEDS AND THEIR BABY (musical)
April 28, 1911	Gymnastic Exhibition by Y.M.C.A. and Public Schools
May 9, 1911	Al G. Field Greater Minstrels
May 16, 1911	MADAME SHERRY (musical)
August 30, 1911	THE ROSARY (drama)

L. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1911-1912

September 6, 1911	UNCLE TOM'S CABIN (Al W. Martin Co.)
September 9, 1911	THE CAT AND THE FIDDLE (musical)

	Nancy Boyer Stock Co.
September 25, 1911	WHEN KNIGHTHOOD WAS IN FLOWER
" 26, 1911	LOVE WATCHES
" 27, 1911	LEAH KLESHNA
" 28, 1911	MY WIFE
" 29, 1911	MISS HOBBS
" 30, 1911	THE YOUNG MRS. WINTHROP
October 5, 1911	Lyman H. Howe Moving Pictures
October 6, 1911	MADAME SHERRY (musical)
October 7, 1911	THE MAGIC MELODY (drama)
October 14, 1911	THE SHOW GIRL (musical)
	Edward Doyle Co.
October 16, 1911	WE ARE KING
" 17, 1911	UP YORK STATE
" 18, 1911	FOR HIS DAUGHTER'S SAKE
" 19, 1911	THE LIGHT THAT FAILED
" 20, 1911	DR. JECKYLL AND MR. HYDE
October 21, 1911	BABY MINE (comedy)
October 24, 1911	Grand Concert (local musicians in recital)
October 28, 1911	SATAN SANDERSON (drama) Norman Hackett
October 31, 1911	THE LITTLE HOMESTEAD Alice Boulton
November 1, 1911	QUINCEY ADAMS SAWYER
November 4, 1911	THE CHORUS LADY (comedy)
November 10, 1911	POLLY OF THE CIRCUS
November 24, 1911	Prof. H.S. Hering, lecture on Christian Science
November 30, 1911	THE LITTLE GIRL THAT HE FORGOT
December 1, 1911	THE GIRL IN THE TAXI (comedy)
December 2, 1911	THE COW AND THE MOON (musical)
December 8, 1911	ALMA WHERE DO YOU LIVE? (musical)
December 11, 1911	THE MAN FROM HOME (William Hodge)
	Winifred St. Claire and Co.
December 12, 1911	THE YANKEE GIRL
" 13, 1911	THE GIRL FROM OUT YONDER
" 14, 1911	THE GIRL AND THE DETECTIVE
" 15, 1911	ROSALIND AT RED GATE
" 16, 1911	THE CALL OF HER MATE

December 18, 1911	UNCLE TOM'S CABIN (Collier's Company)
December 25, 1911	NEW ENGLAND FOLKS Harry La Marr
December 28, 1911	POLITICS
January 3, 1912	Lyman H. Howe Moving Pictures
January 4, 1912	AT THE OLD CROSS ROADS (romance)
February 7, 1912	OVER NIGHT (comedy)
February 17, 1912	IT HAPPENED IN POTSDAM (comedy) Al H. Wilson
February 21, 1912	MACBETH (Coburn Players) (may have been cancelled due to weather)
March 1, 1912	THE NEWLYWEDS AND THEIR BABY (musical)
March 12, 1912	LOUISIANA LOU (musical)
March 16, 1912	Sunny South Co. (all black minstrel show)
March 19, 1912	EXCUSE ME (comedy)
March 21, 1912	Gymnastic Exhibition of Adrian Public Schools
March 27, 1912	Theodore Thomas Orchestra
March 30, 1912	UNCLE TOM'S CABIN (Stetson)
April 10, 1912	THE ROSARY (drama)
April 16, 1912	THE TOP O' TH' WORLD (musical)
April 17, 1912	THE STAMPEDE (western melodrama)
April 19, 1912	QUALITY STREET (Senior Class Play)
April 23, 1912	THE LIGHT ETERNAL (religious drama)
April 24, 1912	" " " " " "
April 26, 1912	Gymnastic Exhibition of Y.M.C.A. and Imperial band
April 30, 1912	Vocal Quartet of U. of M. Glee Club
May 16, 1912	A GYPSY ENCAMPMENT (musical comedy) local
May 17, 1912	" " " " " "
May 24, 1912	Russian Symphony Orchestra
June 17, 1912	Ellery Italian Band

August 29, 1912	THE SERVANT IN THE HOUSE
September 11, 1912	THE THIRD DEGREE (drama)
September 23, 1912	Chicago Stock Co. SHAM
" 24, 1912	THE STAMPEDE
" 25, 1912	GOING SOME
" 26, 1912	THE 4TH ESTATE
" 27, 1912	STRONG HEARTS
" 28, 1912	YORK STATE FOLKS (matinee)
" 28, 1912	THE GOVERNOR AND THE BOSS
October 1, 1912	Lyman H. Howe Moving Pictures
October 4, 1912	SATAN SANDERSON Norman Hackett
October 9, 1912	THE SHEPHERD OF THE HILLS
October 12, 1912	THE LITTLEST REBEL
October 14, 1912	Edward Doyle Co. Louise Brown ALICE OF OLD VINCENNES
" 15, 1912	THE PARISH PRIEST
" 16, 1912	EVERYBODY'S DOING IT
" 17, 1912	TWO MEN AND A GIRL
" 18, 1912	MY WIFE'S GONE TO THE COUNTRY
" 19, 1912	THE FINAL TEST (matinee)
" 19, 1912	LILLIAN'S SACRIFICE
October 22, 1912	OTHELLO (Coburn Players)
November 2, 1912	Democratic Rally
November 7, 1912	FI-FI OF THE TOY SHOP (local operetta)
" 8, 1912	" " " " " " "
November 14, 1912	FAUST George G. Wakefield
November 20, 1912	BUSY IZZY (musical)
November 25, 1912	THE COMMON LAW (drama)
November 28, 1912	THE GREAT DIVIDE (drama)
December 5, 1912	Paul J. Rainey's African Hunt-Moving Pictures
" 6, 1912	" " " " " " "
" 7, 1912	" " " " " " "
December 14, 1912	THE LIGHT ETERNAL
December 25, 1912	THE CAT AND THE FIDDLE
January 1, 1913	MUTT AND JEFF (musical comedy)

January 2, 1913	A MODERN EVE (musical comedy)	
January 23, 1913	BABY MINE (comedy)	
January 25, 1913	THE SWEETEST GIRL IN PARIS (musical comedy)	
January 28, 1913	THE PINK LADY (musical)	
February 3, 1913	THE FORTUNE HUNTER (comedy)	
February 11, 1913	THE HEARTBREAKERS (musical comedy)	George Damarel
February 20, 1913	THE WINNING WIDOW (musical comedy)	
February 24, 1913	IT HAPPENED IN POTSDAM (Al H. Wilson)	
March 15, 1913	THE BOHEMIAN GIRL (operetta)	
March 22, 1913	SEVEN HOURS IN NEW YORK (musical comedy)	
March 26, 1913	Political Rally	
March 27, 1913	THE SPRINGMAID (operetta)	
" 28, 1913	" " "	
March 31, 1913	FRECKLES (musical comedy)	
April 5, 1913	Lyman H. Howe Moving Pictures	
April 18, 1913	IL TROVATORE (opera)	Sheehan English Opera Co.
April 21, 1913	THE TRAIL OF THE LONESOME PINE (romance)	
April 22, 1913	Al G. Field Greater Minstrels	
April 30, 1913	OUR WIVES (comedy)	
May 9, 1913	MILESTONES (Senior Class Play)	
June 18, 1913	THE MERCHANT OF VENICE	Ben Greet Players
August 9, 1913	John W. Vogel's Big City Minstrels	

N. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1913-1914

August 30, 1913	PETER PAN	Maude Adams
September 9, 1913	THE PRINCE (Drama)	Edna Marshall
September 16, 1913	Primrose and Dockstader Minstrels	

September 19, 1913	Local Vaudeville Show
" 20, 1913	" " "
September 22, 1913	Thomas Edison's Talking Pictures
" 23, 1913	" " " "
" 24, 1913	" " " "
September 27, 1913	GIRL AND THE BARON (musical comedy)
September 29, 1913	A DOUBLE RECEIVER (drama) Norman Hackett
October 3, 1913	John Phillip Sousa's Band (matinee)
October 11, 1913	THE RUNAWAYS (musical comedy)
October 13, 1913	LITTLE WOMEN
October 16, 1913	WITHIN THE LAW (drama)
October 17, 1913	"Quo Vadis" motion picture
" 18, 1913	" " " "
October 20, 1913	A MODERN EVE (musical comedy)
October 21, 1913	Lyman H. Howe Moving Pictures
October 29, 1913	THE DIVORCE QUESTION (drama)
November 7, 1913	THE DREAM MAIDEN (operetta)
November 10, 1913	BUSY IZZY George Sidney/Carrie Webber
November 15, 1913	BREWSTER'S MILLIONS (comedy adventure)
November 19, 1913	THE MAN FROM HOME (comedy)
November 20, 1913	THE RED ROSE (musical comedy)
November 22, 1913	"Hiawatha" Motion Picture
November 25, 1913	THE SINS OF THE FATHER (drama)
December 8, 1913	WITHIN THE LAW
December 25, 1913	THE ROSARY
January 1, 1914	A BUTTERFLY ON THE WHEEL (comedy)
January 2, 1914	Edison's Talking Pictures
" 3, 1914	" " "
January 6, 1914	MUTT AND JEFF IN PANAMA (musical comedy)
January 10, 1914	LAVANDER AND OLD LACE (romance)

January 20, 1914	IN STORY BOOK LAND (local operetta)
" 21, 1914	" " " " " "
January 23, 1914	OSCAR AND ADOLPH (musical comedy)
January 26, 1914	PEG O' MY HEART (comedy)
February 4, 1914	THE GRAIN OF DUST (drama) Hames K. Hackett
February 6, 1914	DANCE MAD (english vaudeville) Alice Lloyd
February 16, 1914	BABY MINE
February 23, 1914	Lyman H. Howe Moving Pictures
February 24, 1914	Alvaredo Players
" 25, 1914	WHEN HEARTS ARE TRUE
" 26, 1914	THE PRICE OF SILENCE
" 27, 1914	OUR NEW MINISTER
" 28, 1914	IN THE BISHOP'S CARRIAGE
" 28, 1914	THE CALL OF THE WOODS (matinee)
	CAPTURED BY WIRELESS
March 17, 1914	Sheehan Opera Company in Great Scenes from Great Opera
March 31, 1914	UNCLE TOM'S CABIN (Stetson)
April 3, 1914	THE RED WIDOW (musical comedy)
April 15, 1914	THE FIREFLY (musical comedy)
April 16, 1914	Bert Marshall's Road Show (vaudeville)
" 17, 1914	" " " " " "
" 18, 1914	" " " " " "
April 29, 1914	Wrestling Match-Ora Shay vs. Henry Wirth
May 15, 1914	PRIDE AND PREJUDICE (Senior Class Play)
May 18, 1914	Wrestling Match-Ora Shay vs. John Billister
May 22, 1914	THE SPRING SONG (local vaudeville show)
May 23, 1914	Lyric Stock Company
	DANGEROUS FRIENDS
	(probably played the entire week, however, the press made no further mention of this particular company)
June 4, 1914	Wrestling Match-Ora Shay vs. Matsuda
June 21, 1914	Wrestling Match-Ora Shay vs. Matsuda

O. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1914-1915

September 3, 1914	THE CALLING OF DAN MATTHEWS (drama)
September 5, 1914	Ruth St. Denis and Dance co.
September 18, 1914	SEPTEMBER MORN (musical comedy)
	Mae Laporte and Company
September 21, 1914	THE PINK CORSET
" 22, 1914	THE WHITE SISTER
" 23, 1914	JUST PLAIN MARY
" 24, 1914	HE FELL IN LOVE WITH HIS WIFE
" 25, 1914	DEEP PURPLE
" 26, 1914	THE THREE TWINS
September 29, 1914	Lyman H. Howe Moving Pictures
October 6, 1914	DEATH OF A LONE CHIEF (operetta)
October 9, 1914	BRINGING UP FATHER (comedy)
October 15, 1914	Royal Welsh Choir
October 19, 1914	"Neptune's Daughter" motion picture
" 20, 1914	" " " "
" 21, 1914	" " " "
October 23, 1914	THE TYPHOON Norman Hackett
October 27, 1914	Russian Symphony Orchestra
October 29, 1914	"Threads of Destiny" Motion Picture
October 30, 1914	THE WINNING OF BARBARA WORTH
October 31, 1914	Republican Rally
	Edward Doyle Company
November 2, 1914	THE GARRISON GIRL
" 3, 1914	MILDRED
" 4, 1914	THE BROKEN BUTTERFLY
" 5, 1914	THE FOREST HEARTH
" 6, 1914	THE CAT AND THE BIRD
" 7, 1914	A PAIR OF BROWN EYES (matinee)
" 7, 1914	IN THE LION'S DEN
November 25, 1914	JACK'S ROMANCE (comedy) Fiske O'Hara
December 3, 1914	Wrestling Match-Ora Shay vs. Matsuda
December 12, 1914	THE GIRL OF MY DREAMS (musical comedy)
December 16, 1914	IN THE HILLS OF TENNESSEE (local production)

December 18, 1914	"Cabiria" motion picture
" 19, 1914	" " "
December 25, 1914	Hackett's Vaudeville Headliners
December 26, 1914	EXCUSE ME (farce)
January 1, 1915	THE PARISIAN WIDOW (farce)
January 4, 1915	Alvaredo Players
" 5, 1915	MAN AND HIS MATE
" 6, 1915	A FIGHT FOR MILLIONS
" 7, 1915	OUR NEW MINISTER
" 8, 1915	RIP VAN WINKLE
" 9, 1915	THE CALL OF THE WOODS
" 9, 1915	WHEN HEARTS ARE TRUE (matinee)
	TOO MUCH MUSTARD
January 12, 1915	Motion Pictures of the European War
" 13, 1915	" " " " " "
January 14, 1915	Chicago Music Club, concert
January 18, 1915	Heber Bros. Winter Circus
" 19, 1915	" " " "
January 21, 1915	THE CAT AND THE FIDDLE (musical)
January 23, 1915	THE MISLEADING LADY ON HER HONEYMOON (comedy)
January 27, 1915	Lyman H. Howe Moving Pictures
February 1, 1915	MUTT AND JEFF IN MEXICO (musical comedy)
February 4, 1915	A PAIR OF SIXES (farce)
February 6, 1915	John W. Vogel's Big City Minstrels
February 9, 1915	THE PRINCE OF PILSEN (operetta)
February 13, 1915	UNCLE JOSH JENKINS (comedy)
February 20, 1915	POTASH AND PERLMUTLER (comedy)
February 23, 1915	SEPTEMBER MORN (musical)
March 1, 1915	OMAR THE TENT MAKER Guy Bates Post
March 5, 1915	BUL BUL (Adrian High School Musical Production)
March 12, 1915	THE HAM TREE (musical comedy)
March 15, 1915	Whitney Stock Co. A COUNTRY BOY

March 16, 1915	WHY LINDA RAN AWAY
" 17, 1915	A NIGHT IN CHINATOWN
" 18, 1915	JUST PLAIN MOLLY
" 19, 1915	ISHMAEL
" 20, 1915	CINDERELLA (matinee)
" 20, 1915	THE OUTLAW
" 22, 1915	THE TIGER AND THE LAMB
March 23, 1915	PEG O' MY HEART
March 27, 1915	Dr. T. Alex Cairn, lecture
April 7, 1915	Wrestling Match-Ora Shay vs. Farmer Moore
April 8, 1915	A FOOL THERE WAS (drama) Eugenie Blair
April 13, 1915	Free lecture on Christian Science
April 27, 1915	DAMON AND PYTHIAS (local production)
April 29, 1915	HELP WANTED (drama)
May 8, 1915	POMANDER WALK (Senior Class Play)
	Patti McKinley and Players
May 17, 1915	THE GAMBLERS
" 18, 1915	BOUGHT AND PAID FOR
" 19, 1915	DON'T TELL MY WIFE
" 20, 1915	THE SQUAW MAN
" 21, 1915	ALMA, WHERE DO YOU LIVE?
" 22, 1915	ITS A LONG WAY TO TIPPERARY
August 26, 1915	UNCLE TOM'S CABIN (Kibble's Original Co.)

P. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1915-1916

September 4, 1915	PECK'S BAD BOY
	Alvaredo Players
September 6, 1915	THE PRICE
" 7, 1915	THE ROSARY
" 8, 1915	THE WOLF
" 9, 1915	THE COMMON LAW
" 10, 1915	KINDLING
" 11, 1915	PAID IN FULL
September 14, 1915	TWIN BEDS (comedy)
September 22, 1915	SEVEN KEYS TO BALDPATE
" 23, 1915	" " " "

September 24, 1915	DON'T LIE TO YOUR WIFE (musical comedy)
" 25, 1915	" " " " "
September 28, 1915	THE RAGGED MESSENGER (drama)
October 14, 1915	UNCLE TOM'S CABIN (Harmount Co.)
October 27, 1915	Lyman H. Howe Moving Pictures
October 28, 1915	HAPPY HEINIE (comedy) Ben Holmes
November 2, 1915	A PAIR OF SIXES (comedy)
November 22, 1915	KILKENNY (musical) Fiske O'Hara
November 27, 1915	Dixie Cotton Pickers (all black vaudeville)
December 7, 1915	SCHOOL DAYS (Musical comedy) Herman Timberg
December 13, 1915	MUTT AND JEFF IN COLLEGE (musical comedy)
December 20, 1915	D.W. Griffith's "The Birth of a Nation"
" 21, 1915	" " " " " " "
December 25, 1915	THE ROSARY
January 1, 1916	THE NEWLYWEDS AND THEIR BABY
January 4, 1916	THE REJUVENATION OF AUNT MARY May Robson
January 10, 1916	BRINGING UP FATHER (musical comedy)
January 20, 1916	THE PRINCESS BONNIE (musical comedy) local
" 21, 1916	" " " " " " "
January 27, 1916	PYGMALION Mrs. Patrick Campbell
January 31, 1916	HIGH JINKS (musical-Rudolf Friml)
February 1, 1916	Mischa Elman, violinist
February 9, 1916	DADDY LONG LEGS (comedy)
February 12, 1916	AS YEARS ROLL ON Al H. Wilson
February 18, 1916	"The Battle Cry of Peace" motion picture
" 19, 1916	" " " " " " "
February 22, 1916	Lyman H. Howe Moving Pictures
" 23, 1916	" " " " " "
February 26, 1916	HANPECKED HARRY (musical comedy)
March 6, 1916	THE TRAIL OF THE LONESOME PINE

March 10, 1916	THE PRINCE OF PILSEN John W. Ransone
March 15, 1916	THE SPRING MAID
March 20, 1916	Citizens Mass Meeting-sponsored by Chamber of Commerce
April 14, 1916	Al G. Field Greater Minstrels
April 18, 1916	IT PAYS TO ADVERTISE (comedy)
April 19, 1916	Marie Sidenius Zendt, soprano (sponsored by Adrian College)
May 2, 1916	DeRue Bros. Ideal Minstrels
May 5, 1916	THE MELTING POT (senior class play)
May 13, 1916	OMAR THE TENT MAKER Guy Bates Post
May 17, 1916	Masonic Minstrels and Henry Ford's Hawaiians
" 18, 1916	(local and professional production)
May 20, 1916	PEG O' MY HEART
May 22, 1916	Minneapolis Symphony Orchestra
August 24, 1916	THE MILLION DOLLAR DOLL (musical novelty show)

Q. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1916-1917

September 1, 1916	John W. Vogel's Big City Minstrels
September 4, 1916	Charles J. Nevison and his Players
" 5, 1916	THE SPIDER'S WEB
" 6, 1916	THE WORLD AND WOMAN
" 7, 1916	THE SCARLET LADY
" 8, 1916	ON THE MEXICAN BORDER
" 9, 1916	MISS NOBODY FROM NOWHERE
	JESSEE JAMES
September 18, 1916	FAIR AND WARMER (farce)
September 19, 1916	MY HONOLULU GIRL (musical comedy)
" 20, 1916	" " " " "
September 21, 1916	Lyman H. Howe Moving Pictures
" 22, 1916	" " " " "
September 30, 1916	Democratic Rally
October 2, 1916	"Ramona" motion picture
" 3, 1916	" " "

October 15, 1916	EXPERIENCE (allegorical drama)
October 16, 1916	Hello Paris Company (vaudeville)
October 21, 1916	A PAIR OF QUEENS (farce)
October 28, 1916	Dan E. Richter, lecture on Home Rule and Prohibition
October 29, 1916	Sam Small, lecture on Michigan's Water Wagon
November 6, 1916	OF MUTT AND JEFF'S WEDDING
November 10, 1916	SOME BABY (farce)
November 13, 1916	"The Birth of a Nation" motion picture
November 20, 1916	KATINKA (operetta-Victor Herbert)
December 5, 1916	THE ONLY GIRL (operetta-Victor Herbert)
December 9, 1916	THE END OF A PERFECT DAY (Irish romance)
December 11, 1916	Kirk Stock Co.
" 12, 1916	BEYOND THE LAW
" 13, 1916	MARRIED IN HASTE
" 14, 1916	THE NET
" 15, 1916	THE LITTLE GIRL GOD NEVER FORGOT
" 16, 1916	TWO ORPHANS
	DARE DEVIL DAN
December 27, 1916	Sunny South Co. (all Black minstrel/vaudeville)
January 5, 1917	THE PRINCESS PAT (operetta-Victor Herbert)
January 12, 1917	"The Crisis" motion picture
" 13, 1917	" " " "
January 17, 1917	MY HOME TOWN GIRL (musical comedy)
January 25, 1917	THE GIRL WHO SMILES (musical comedy)
February 1, 1917	THE RUNAWAYS (local production)
" 2, 1917	" " " "
February 9, 1917	"A Daughter of the Gods" motion picture
" 10, 1917	" " " " " " " "
February 14, 1917	Lyman H. Howe Moving Pictures
February 15, 1917	BUSY IZZY George Sidney
February 17, 1917	THE MISSOURI GIRL
February 23, 1917	COME BACK TO ERIN Walter Lawrence

March 14, 1917	THE GIRL WITHOUT A CHANCE (drama)
March 16, 1917	"The Girl Philippa" motion picture
" 17, 1917	" " " " "
March 23, 1917	"20,000 Leagues Under the Sea" motion picture
" 24, 1917	" " " " " " "
March 31, 1917	Overland Revue (vaudeville)
April 9, 1917	PRETTY BABY (musical comedy)
April 13, 1917	BRINGING UP FATHER IN POLITICS (musical comedy)
April 26, 1917	Masonic Minstrel Show (local and professional)
" 27, 1917	" " " " " "
May 5, 1917	MY KILLARNEY ROSE Al H. Wilson
May 11, 1917	THE COLLEGE WIDOW (senior class play)

R. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1917-1918

September 4, 1917	WATCH YOUR STEP (musical-Irving Berlin)
September 20, 1917	HIS BRIDAL NIGHT (musical comedy)
" 21, 1917	" " " " "
September 22, 1917	The Kilties Canadian Concert Band
" 23, 1917	" " " " "
September 26, 1917	THE BIRD OF PARADISE (musical)
October 2, 1917	WHEN DREAMS COME TRUE (musical comedy)
October 3, 1917	A WHIRL OF PLEASURE (musical comedy)
" 4, 1917	" " " " " "
October 5, 1917	Advanced Vaudeville featuring Felix Herman
" 6, 1917	" " " " "
October 18, 1917	Lyman H. Howe Moving Pictures
October 19, 1917	VERY GOOD EDDIE (musical comedy)
October 23, 1917	W.D. Kilpatrick, lecture on Christian Science
November 2, 1917	PEG O' MY HEART

November 5, 1917	STEP LIVELY (burlesque)
November 15, 1917	Guy Brother's Big Minstrels
November 29, 1917	MUTT AND JEFF DIVORCED
November 30, 1917	ONE GIRL'S EXPERIENCE (drama of white slavery)
December 1, 1917	HENPECKED HARRY (musical comedy)
December 2, 1917	D.W. Griffith's "Intolerance" motion pc.
" 3, 1917	" " " " "
December 7, 1917	THE MAN FROM HOME
December 26, 1917	THE ONLY GIRL (operetta-Victor Herbert)
December 31, 1917	Big Vaudeville (show at midnight)
January 4, 1918	KATINKA
January 9, 1918	THE NATURAL LAW (romance)
January 30, 1918	UNDER PRESSURE (comedy) John Westley/Pauline Lord
February 4, 1918	KATZENJAMMER KIDS (musical comedy)
February 14, 1918	Lyman H. Howe Moving Pictures
February 19, 1918	OH BOY (musical comedy-Jerome Kern)
February 23, 1918	A DAUGHTER OF THE SUN (scenic spectacle of Hawaii)
March 5, 1918	KATCHA-KOO (local musical comedy)
" 6, 1918	" " " " "
March 18, 1918	MARY'S ANKLE (farce) Winifred St. Claire
April 3, 1918	Patriotic League of Lenawee County Rally
April 20, 1918	"The Unbeliever" motion picture
" 21, 1918	(with patriotic prologue by students from the high school)
April 25, 1918	SOMEWHERE IN AMERICA (local military musical)
" 26, 1918	" " " " " "
April 27, 1918	"Cleopatra" motion picture with Theda Bara
" 28, 1918	" " " " " "
April 30, 1918	SOMEWHERE IN AMERICA
May 4, 1918	"Lest We Forget" motion picture on sinking of the
" 5, 1918	Lusitania
May 7, 1918	HELLO GIRLS (burlesque)

May 8, 1918	SOMEWHERE IN AMERICA
May 11, 1918	THE VOLUNTEER (drama of the war)
May 12, 1918	Mrs. Basil Clark of Belgium, lecture on the war
May 14, 1918	U.S. Navy explained and discussed
May 16, 1918	THE MAN OF THE HOUR (senior class play)
May 18, 1918	THE VOLUNTEER
May 21, 1918	SOMEWHERE IN AMERICA
May 24, 1918	SOMEWHERE IN AMERICA
May 29, 1918	MY SOLDIER GIRL (military musical)
June 2, 1918	"My Four Years in Germany" motion picture
" 3, 1918	by Ambassador James W. Gerard
" 4, 1918	
" 5, 1918	
June 9, 1918	"My Four Years in Germany" repeat showing
June 20, 1918	Dr. Walton Hubbard, lecture on Christian Science
June 23, 1918	U.S. Official War Films
July 14, 1918	Col. Omar L. Macklem, lecture on the war
July 15, 1918	John W. Vogel's Big City Minstrels
July 21, 1918	D.W. Griffith's "Hearts of the World"
" 22, 1918	(with Dorothy and Lillian Gish)
" 23, 1918	
" 24, 1918	
" 25, 1918	
" 26, 1918	
" 27, 1918	
August 1, 1918	"To Hell with the Kaiser" motion picture
" 2, 1918	" " " " " " "
" 3, 1918	" " " " " " "
August 10, 1918	"Carmen of the Klondike" motion picture
" 11, 1918	" " " " " "
August 17, 1918	AMERICA HERE'S MY BOY (drama)
August 29, 1918	IN OLD KENTUCKY
August 31, 1918	OH! JOHNNY OH! (musical comedy)

S. THEATRICAL SEASON at CROSWELL OPERA HOUSE 1918-1919

September 18, 1918	SOMEWHERE IN AMERICA
" 19, 1918	" " "
" 20, 1918	" " "
October 19, 1918	Wrestling Match-Ora Shay vs. Clarence Burgess
November 16, 1918	Wrestling Match-Shay vs. Burgess
November 21, 1918	Wrestling Match-Shay vs. Burgess
November 22, 1918	MUTT AND JEFF IN THE WOOLLY WEST
November 29, 1918	FLO-FLO (musical comedy)
December 26, 1918	Lyman H. Howe Moving Pictures
January 29, 1919	I'M SO HAPPY (musical comedy) Frederick V. Bowers
February 6, 1919	Lyman H. Howe Moving Pictures
February 11, 1919	ODDS AND ENDS (musical revue) Max Bloom
February 26, 1919	THE KISS BURGLAR (musical comedy)
March 7, 1919	SOMEWHERE IN ALABAMA (Sunny South Co.)
March 19, 1919	FRIENDLY ENEMIES (drama)
March 20, 1919	Yankee Doodle Minstrels in ARCADIA
" 21, 1919	" " " " "
March 24, 1919	Col. Dan Morgan Smith, lecture on the World's War and Fields of France
April 5, 1919	MISS BLUE EYES (musical comedy)
April 11, 1919	PARLOR BEDROOM AND BATH (farce)
May 6, 1919	BRINGING UP FATHER AT HOME (musical comedy)
May 8, 1919	THE MILLION DOLLAR DOLL (musical comedy)
May 16, 1919	LADY WINDERMERE'S FAN (senior class play)
May 21, 1919	FANNY AND THE SERVANT PROBLEM (senior class of Adrian College)
May 29, 1919	Frank Bell, lecture on Christian Science
July 11, 1919	Public Mass Meeting, lecture on Industrial Problems (to promote Adrians Homes co.)

September 17, 1919	KISS ME AGAIN (musical comedy)	Frederick V. Bowers
" 18, 1919	" " "	" " "
October 7, 1919	THE CAPTAIN AND THE KIDS (musical comedy)	
October 9, 1919	A RUSTIC ROMEO (musical presented by Adrian Boy Scouts)	
December 24, 1919	"The Heart of Jaunita" motion picture (marks the Croswell's opening as a theatre devoted exclusively to the movies.)	

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