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ABSTRACT

PALACES IN THE WILDERNESS

by Charles Stuart Packard

The purpose of this study was to investigate and report upon theatrical activities in Saginaw, Michigan, during the period of that city's history when it was a booming lumbering town. The period of time included in the study extends from the middle to the end of the Nineteenth Century with particular emphasis on the years 1873 - 1900. Theatres and the plays and players who appeared in them form the subject matter of the investigation.

In the pursuit of data and information the newspapers of the time proved the most fruitful sources. Advertisements and reviews of attractions playing in Saginaw's theatres appeared in nearly every issue. The construction and opening of a new theatre was considered a very newsworthy topic and was reported in detail. Local histories and biographies contained in the Hoyt Public Library in Saginaw also provided information of a general nature.

In its presentation the study contains, first, a general view of the period covered in Saginaw showing the nature of the city as a lumbering capital. Following is a discussion of the major theatres in Saginaw ranging from

Charles Stuart Packard

the early "halls" above store buildings to the two Academies of Music which were very comfortable and well-equipped theatres for their time. The first Academy, followed by the second, served as hosts to the most prominent plays and performers of the late Nineteenth Century. Saginaw was considered an important theatre town by the major attractions which toured the country. Several of the plays and the well-known actors and actresses who played in them are discussed in the second chapter. The concluding portion of the study is a tabulation of all the performances at the two Academies of Music from 1873 when the first one opened until 1900 when the moving picture began to appear and the popularity of touring theatrical companies began to decline.

PALACES IN THE WILDERNESS

By

Charles Stuart Packard

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Speech

1965

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LIST OF ILLUSTRATIONS

INTRODUCTION

Chapter

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INTRODUCTION

The Purpose of the Study

In preparing this study of historic theatres, performers and performances in the city of Saginaw, Michigan, the purpose has been to present a rather detailed picture of the early theatrical activities in Saginaw. The period of time covered extends from the early 1870's when dramatic entertainment became an important part of the community's life until the end of the nineteenth century, when moving picture and vaudeville entertainments began to supplant dramatic performances in popularity.

Areas developed within the confines of the study include: the theatres of the city, ranging from second floor "halls" above business places to two very elaborate and well-equipped theatres; some of the outstanding performances, which brought prominent actors and actresses to Saginaw; and, finally, a chronological listing of all the attractions which appeared at the two major theatres which Saginaw patronized during this era.

A Preliminary View

A specialized history of a city or a region, in this case a theatrical history, ought not to be pursued independently of other events and conditions in the area it studies. Rare is the narrow history which isn't enhanced and enriched by the inclusion of a broader view of the time it includes.

Saginaw, starting as a wilderness outpost in the vast forests of Michigan, enjoyed a number of years of quiet unspectacular growth as a remote village located on the trails and near the waterways leading to Mackinac and the western portion of the Great Lakes. However, by virtue of its location within the vast timber wealth of Michigan and on the Saginaw River and its tributaries which drained the forest area, Saginaw was committed from its beginning to fame and wealth as an American lumber capitol.

Certainly, Saginaw's theatres were a portion of the bustling booming growth and activity which surrounded them, for they existed for a people who were hewing down and clearing a wilderness. Their period of activity and prosperity paralleled the flourishing growth of the lumbering era and their decline, albeit for different reasons, followed by a few years the passing of the lumbering days.

To begin with an obvious starting point, the Saginaw Valley region was added to the territory held by the white man with the Treaty of Saginaw in 1819. General Lewis Cass, commissioned by the General Government of the Territory,

appeared at the present site of the city of Saginaw with a staff of assistants and interpreters on September 10, 1819. In response to the call for a treaty, fifteen hundred Indians, mostly Chippewas and some Ottawas, gathered. At first reluctant, but eventually convinced by the offer of silver and a reservation of land for them, the Indians agreed to the treaty, and the Saginaw Valley region became a part of the white man's domain.¹

The earliest chroniclers of the Saginaw region recognized its potentiality but were rather too optimistic of the durability of its wealth. They saw thousands of acres of pine and hardwood of a quality unsurpassed anywhere in the country. As a means of transport for logs and lumber, the Saginaw River and its tributaries drained a sizable portion of Michigan's lower peninsula. Enthusiasts of the region hailed a source of wealth for "generations to come."² Sadly, careless and greedy lumbermen proved this view far too hopeful, for by 1900 the "limitless" wealth of timber in Michigan's lower peninsula was reduced to thousands of acres of stumps and rotting waste from the cutting.

In 1857, while the forests still stood and the lumberman was just beginning his inroads, Saginaw was incorporated as a city of five hundred thirty-six people. By the end of

¹Indian and Pioneer History of the Saginaw Valley (Thomas and Galatian, East Saginaw, Michigan), 1866, p. 3.

²Ibid., p. 48.

the Civil War it had grown in size to a population in 1866 of six thousand four hundred twenty. In 1894 at the end of the heyday of the lumberman the city had expanded so that its size exceeded fifty thousand.³

The classic view of a mushrooming lumber town is probably a close kin to modern television's concept of the brawling sin-ridden western frontier town. Saginaw was no maiden, pure and unstained. Saloons were plentiful and well-patronized, the lumberjacks did come to town to "stomp and holler" of a Saturday night, and occasional veiled newspaper items seemed to indicate that not all of the ladies of Saginaw were always ladies. Yet, growing wealth and sound business operations attracted people of substance and firm respectability who formed a nucleus for stable community life and the growth of a permanent city.

The feeling of community spirit and activity evidenced itself as early as 1855 when a printed handbill appeared announcing a grand parade to celebrate "our nation's birthday." A long list of events and features of the parade and a description of the line of march and the route to be followed were liberally larded with heavy-handed humor directed at the participants.

The Weekly Enterprise, Saginaw's earliest newspaper, appeared early in the 1850's. It was soon competing with

³The Evening Leader, Special Industrial Edition, Nov. 12, 1894.

a rival sheet, The East Saginaw Courier, which appeared several years later. The two papers serve as an excellent reflection of the life and interests of the community on which they reported. Topics of prime interest, of course, were lumbering and shipping, the lifeblood of the area. A typical item under the title "Lumbering" was printed in the winter of 1860. A thaw had interfered slightly with logging operations. However, the optimistic prediction was, "An Immense amount of logs will be cut in Saginaw Valley this year.....many more than ever before in one year."⁴ Movements of vessels, both north and southbound, were carefully reported giving dates and directions of sailing, names of masters, and cargoes carried.

Yet, the items of commercial interest didn't entirely dominate the papers. Events of a local and regional nature which were selected for inclusion in the papers were revealing of the interests and tastes of the readers. In the high-flown style of nineteenth century journalistic prose, murders, personal attacks, drunken debauches, cruelty to children, marine and fire disasters were reported with appropriate expressions of horror. Nevertheless, each detail of misery or human frailty was presented with almost lip-smacking thoroughness, so that every reader might be properly appalled at the monstrous deed or event and yet

⁴East Saginaw Courier, Saginaw, Michigan, Vol. 1, no. 24, Jan. 12, 1860, p. 3.

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Evidences of a cultural life in Saginaw also were appearing as meetings of church organizations, literary societies, musical recitals and amateur dramatic associations were announced and reported in increasing number. Not the least among the social and entertainment items were the reportings of theatre activities. Although little information is available concerning the earliest theatres in Saginaw, their appearance and their offerings, the occasional newspaper references to them indicate that they played an important part in the life of the community. The full flowering of Saginaw's theatres didn't arrive until the seventies, eighties and nineties, but the late fifties and the sixties offered theatrical diversions. Scattered references reveal a certain unwillingness on the part of the newspapers to feature theatres and theatrical events, reflecting, no doubt, the rather low opinion of the theatre held by many influential people of the time. Even so, with its usual hardihood, the theatre made a place for itself in Saginaw. In 1859 the American Theatre of East Saginaw opened its doors offering first Damon and Pythias or the Test of Friendship and a farce The Rough Diamond. An advance announcement sought to interest the public with the following: "From what we know of the professional portion of the company, we are of the opinion that the performance will be satisfactory. The arrangements of seats, the

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scenery, stage arrangements, lights, etc. are all very respectable. The bar which was formerly in the building has been removed and no liquor is sold on the premises. The Lady of Lyons and The Spectre Bridegroom are on the program for tomorrow."⁵ A later issue of the Courier reveals that the presentations of the American Theatre were often performed by a cast containing a nucleus of professional actors supported by local amateurs. "The performance at the American Theatre has thus far been very satisfactory. The company has been greeted with full houses. The professionals, Mr. and Mrs. Hourse, Mr. and Mrs. Lacy and Mr. Turner are good. Support from the amateurs who constitute the rest of the company, though not perfect, is certainly all that could be expected under the circumstances."⁶

A very strong influence for cultural growth during Saginaw's early days was the large German population in the area. The Germans came in large numbers to work in the lumber camps and sawmills, to establish small businesses, and to farm. With their strong national identity they brought with them their native enthusiasm for music and theatre. Their Turner societies and musical organizations exist even to the present day.⁷

⁵ Ibid., no. 20, Dec. 15, 1859, p. 3

⁶ Ibid., no. 21, Dec. 22, 1859, p. 3

⁷ The Turner societies are athletic and social clubs providing recreational activities for Germans of both sexes and all ages.

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An item appearing in 1866 reveals how promptly they sought to maintain their national culture. "The Germans of the community will be pleased to know that Mr. and Mrs. Grunewald, for the past six years managers of the City Theatre of San Francisco, California, will open a theatre at Bellevue Hall. The opening program is 'S Letzte Fensterl'n' followed by the comedy List and Phlegma."⁸ Bellevue Hall continued to be a German language theatre for many years, and was an integral part of German cultural activity in Saginaw.

In presenting a broad view of the beginnings and early history of Saginaw and its early attempts at achieving a cultural life, the purpose has been to show the city's particular qualities. However, since this is to be a theatrical history, it is appropriate to point out that Saginaw's place in the realm of theatre and entertainment was very much like that of other cities in its area and time. The city's opera houses, meeting halls and academies with their theatricals, both professional and amateur recitals, lecturers, etc. had counterparts in most other towns and cities in Michigan and the Mid-West. Nearly every town had a building or hall for use as a meeting place which served to house all manner of events from touring theatrical and minstrel shows, lecturers and concerts to high school commencements and home-town talent shows.

As a social sidelight on the time, it is amusing to note that a great many of these halls bore the grandiose title of "Opera House." The term opera house lent a cultural sheen, though genuine operas were very rarely seen, and served as an appeasement to the influential and conservative churches which strongly disapproved of the theatre and its sinful reputation. Largely as products of the post-Civil War era, the opera houses grew and flourished with the increasing wealth and improving transportation following the war. One historian viewing the growth of the opera house in Michigan comments: "Increasing prosperity plus the relaxing of restrictions by more liberal churchmen led to the growth of opera houses as profitable amusement centers. The last thirty years of the nineteenth century were a 'golden age' for the opera house."⁹

In a like manner did the variety of halls and opera houses of Saginaw grow and prosper. With a variety of names and locations they offered a variety of diversions. Probably the two most prominent and durable were Bordwell's Opera House and the Academy of Music. Bordwell's offered musical varieties and "buxom beauties" along with liquid refreshment to the lumberjacks and other "lower elements" while the Academy of Music catered to a more refined clientele which could appreciate the subtler pleasures of Shakespeare as

⁹Dunbar, Willis Frederick, "The Opera House as a Social Institution in Michigan", Michigan History Magazine, Vol. XXVII, no. 1943, p. 664.

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presented by Booth and Barrett. The Academy occupied an illustrious position as one of the better theatres of a Michigan circuit played by the leading touring companies from New York. Of a more fleeting fame were such names as Jackson Hall, a predecessor for major attractions to the Academy of Music, Smith's Opera House, similar in nature to Bordwell's, Irving Hall, Buena Vista Hall, and Eolah Hall which served the west side of Saginaw. With the turn of the century and the rise of vaudeville and the movies, the old names lost their lustre and prominence and were replaced by the Jeffers, a combination vaudeville and movie house, and such popular movie house names as the Bijou, the Dreamland and the Grand. Small boys plastered walls with handbills advertising such early movie luminaries as Fatty Arbuckle, William S. Hart and Theda Bara. The "golden age" of the opera house faded.

True, the glamour of the opera house did fade, but its color and vigor were such that it deserves a more than fleeting glance. In ensuing pages a closer look will be taken at the theatres of Saginaw's youth and at the names and attractions which brought citizens flocking to them.

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CHAPTER I

SAGINAW'S THEATRES

Earliest Theatres

In the tracing of the earliest days of Saginaw's theatres, more gaps and uncertainties exist than do clearly traceable signs of progress. Not until the palmier days of top attractions and fashionable theatre attendance are detailed descriptions of theatrical activities available. To avoid the appearance that prosperous, well-equipped, regularly attended theatres blossomed forth full-grown and vigorous, the earlier signs and portents ought to be mentioned.

In the preliminary chapter mention was made of the American Theatre appearing in 1859 and of the various halls that served as gathering places and occasionally as theatres. All of the halls were located in East Saginaw with the exception of Eolah Hall located on Court Street on Saginaw's West Side. Eolah Hall was located on the third floor of the VanWey Building in the four hundred block of Court, next to the Taylor House, later the Fordney Hotel. In fact the hall was named for the daughter of William H. Taylor, builder of the Taylor House and an early Saginaw capitalist. Buena Vista Hall on the third floor of the first brick building built in

East Saginaw, located at Genesee and Water Streets, at no time in its history seems to have been used for major theatrical attractions. Irving Hall, next door to Buena Vista Hall, was used for a time in 1873 and 1874 to house popular touring companies. It was pressed into service to replace Jackson Hall which burned in 1873. Jackson Hall on North Washington Street was, during the early seventies, East Saginaw's major theatre for professional theatre companies.¹ During the same period of time many companies played engagements at Jackson Hall and then moved to Eolah Hall on the west side for an additional appearance in the Saginaw area.

To illustrate the distinctions to which Jackson Hall attained, during May, 1873, Edwin Booth appeared on its stage playing Hamlet and Richelieu, and Joseph Jefferson presented his very durable Rip VanWinkle. On the nights of May 21, 22, 23 & 24 Miss Jane Coombs and her company occupied the Jackson Hall stage with four distinguished offerings, London Assurance, Romeo and Juliet, School for Scandal and Lady of Lyons.² Fortunately for Miss Coombs, she had an engagement at Eolah Hall immediately following the one at Jackson Hall causing her to whisk her props and costumes out of Jackson Hall in the nick of time. Early on Monday morning,

¹ Saginaw News, Saginaw, Michigan, September 26, 1948, p. 25
(clipping from vertical file of Hoyt Public Library, Saginaw)

² Saginaw Daily Courier, Saginaw, Michigan, Vol. 4, nos. 3, 4, & 12, May 3, 4, & 15, 1873, p. 3.

May 26, the Jackson Hall block burned to the ground damaging other buildings in its vicinity and claiming one fireman's life.

The Saginaw Daily Courier's description of the fire and the confusion attending it makes for quite diverting reading. First a half-size extra edition appeared early on Monday, May 26, 1873, proclaiming that the Jackson Hall block, occupied by the city's leading hall, underneath which were stores of A. W. Wheat and Company, music dealers; V. Slessinger and Company, millinery goods; and the Singer Sewing Machine Company, had burned. Edward Pringle, who was assisting in handling hose, was buried and instantly killed when the front wall collapsed. Pringle's remains were pulled from the burning building by Charley Smith, who, with help, took the remains to the "Dead House" where an inquest was pending. Rumors were rife that the fire was the work of an incendiary.

In its regular edition of May 26, 1873, The Courier provided more detail of the fire and some entertaining commentary on the fire-fighting prowess of the day. It seems that a passerby saw smoke issuing from the building at 2:00 A.M. and immediately gave the alarm. Yet, fifty minutes passed before a stream of water was brought to bear on the blaze. C. A. Dolliver, the new fire chief gave several reasons for the prolonged delay. The foreman of the fire company had taken "French leave" of the city for a fishing excursion, and two of the most efficient fire fighters were ill with small pox. Another contributing cause for the

delay was a blunder by the driver of the company's rig. An excited citizen insisted he move the rig to the front of the building, which move he made. As a result, the fire hose which was to go into the building was reversed, sending the butt end in to fight the fire and leaving the nozzle resting uselessly at the rear of the theatre where the rig should have been. Showing remarkable consideration of the fire department, The Courier commented, "It is unfortunate that Chief Dolliver was so placed on the occasion of his first experience in fighting fire."³ Among the minor losses noted were S. G. Clay's barber tools and the music stands for the Saginaw City Band.

With the sudden demise of Jackson Hall, Manager Samuel G. Clay pressed Irving Hall into service to house his next attraction. Lawrence Barrett and his company were due on May 30 & 31 playing Richelieu and Rosedale. Unfortunately, information concerning the shift of theatres was poorly dispensed, so that Mr. Barrett's Richelieu on the thirtieth had to cancel for the lack of a sufficient audience, and his Rosedale on the thirty-first played to a very slim house. Although it was not reviewed, Barrett's appearance the following Monday at Eolah Hall may have recouped some of his losses.⁴

³Ibid., no. 28, May 27, 1873, p. 2.

⁴Ibid., no. 33, June 1, 1873, p. 2.

The First Academy of Music

Apparently Irving Hall proved a poor substitute as a major theatre, for plans were soon in motion for a new theatre to replace the destroyed Jackson Hall. Under the heading "The New Opera House" The Courier announced to the Saginaw theatre-going public the preparations for a new place of amusement. Mr. Charles Lee, a Saginaw lumber dealer and possessor of considerable capital, was putting up the funds for its construction. "Mr. Charles Lee proposes to erect an opera house on the site of the rink, the rink to constitute a part of the building. Architects have been consulted and plans are under way. The rink building is sixty feet by one hundred forty feet. Lee proposes two stores in front to run back forty to forty-five feet and an entrance between them running back to the auditorium which will be about forty-five by sixty feet and on the ground floor. The opera house is to be finished in the highest style of art and first class in every detail. Work is to be commenced in a few days."⁵

Later reports gave tantalizing particulars about the new opera house. The estimated capacity was fifteen hundred, three hundred in orchestra chairs, six hundred in the dress circle and the same number in the gallery. This capacity was more than twice that of Jackson Hall and much greater than that of the Opera House in Bay City. A very hot rivalry

⁵Ibid., no. 67, July 12, 1873, p. 3.

existed between Saginaw and Bay City, which apparently extended even to the theatres. The exterior of the rink building was to remain nearly unchanged, but the interior was to be handsomely frescoed and furnished.⁶

By October work on the new theatre had progressed to a point that allowed some more specific details and some elaborate praise. A very stylish name, The Academy of Music, had been selected. It had been settled that Samuel G. Clay, formerly manager of Jackson Hall, would continue in that capacity in the new Academy. Clay was then engaged in seeking a first class company for the opening. Matters of ventilation and appointment received a share of praise, but, in light of the recent Jackson Hall fire, the Academy's ground-level location drew particular attention. This location, called an advantage over most theatres, would allow the theatre to be emptied in three minutes. Stage appointments were rated as the most complete of any theatre in the state, since they were copied from some of the best theatres of the East. Scenery was executed by Smith and Bartlett of Auburn, New York. Of particular note was the drop curtain which depicted a generous drapery drawing from the center and disclosing a beautiful landscape entitled "Italy, the Land of Song."⁷

A few days prior to the awaited opening of the stylish new Academy of Music, The Courier carried a detailed and

⁶Ibid., no. 71, July 17, 1873, p. 2.

⁷Ibid., no. 139, October 4, 1873, p. 2.

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glowing description of the new house. Even from the remote view of mid-twentieth century, The Academy presents quite an impressive picture. Occupying the east portion of the rink building, the Academy was entered from Washington Street through a fourteen foot main entrance flanked on either side by six foot wide gallery entrances. The theatre proper was seventy-eight feet deep by sixty feet wide with a stage thirty-six feet in depth. The balcony, extending back over the stores which occupied the front of the building, gave the theatre additional depth. The height of the hall near the proscenium was thirty feet to which an ornamented dome added another nine and one half feet. The theatre floor inclined gradually from front to back at a rise of three fourths of an inch to the foot. A forty-six foot deep parquette seated three hundred fifty patrons in cane-bottomed chairs. Extending around and slightly raised from the parquette was the dress circle seating another three hundred fifty in morocco upholstered cushioned seats, The gallery, using the same morocco seats, accommodated six hundred. Supporting the gallery were ornamented iron columns which extended to the roof. These were kept to a three inch diameter in order to avoid obstructing the vision of audience members seated beneath the gallery.

The Academy's stage was of quite generous proportions, being sixty feet wide and thirty-six feet deep, and was called by The Courier one of the best appointed in the state. The stage floor was broken by three traps, one right and one

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left front which were called the star and the vampire traps, and a longer center trap called the Macbeth trap.⁸ Sixteen scenes with borders composed the extensive scenic lay-out for the stage. The sixteen scenes were:

1. Palace scene - arch and backing.
2. Fancy chamber.
3. Drawing room.
4. Library.
5. Plain chamber.
6. Kitchen.
7. Prison.
8. Castle.
9. Prospective street (modern).
10. Dense forest.
11. Landscape (light woods).
12. Moonlight scene (village landscape).
13. Rocky pass.
14. Horizon scene.
15. Cave (Colleen Bawn).
16. Garden scene.

Supplementing these scenic wonders were three drapery borders and four sky borders with a grand drapery in front.

⁸The terms star, Macbeth and vampire as designations for traps were not uncommon, but their application to the Academy's varies somewhat from common usage. Generally the star trap was a large trap which allowed an actor to project himself on to the stage with speed. The Macbeth or Cauldron trap, was usually a large square one. The vampire trap allowed an actor to appear to pass through solid scenery, the name taken from Planch's The Vampire

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Set pieces included a cottage, a set house, a balustrade, a bridge, a set of rocks, a fireplace and sundry doors and windows. Painting of the scenery was performed by Smith and Bartlett of Auburn, New York, the same firm which had painted and frescoed the theatre's interior.

Of ornamental interest were the dome, previously mentioned, and the statuary on the proscenium. The dome, a real prestige item, bore painted figures of King Lear, Richard III, Othello and Hamlet, each in the trappings of his particular scenes. Surmounting the proscenium was a bust of Shakespeare, while at either side of the arch stood a statue, (apparently of no particular distinction).

Special praises were awarded to the lighting fixtures of the theatre obtained from Bliss and Ewing of Saginaw at a cost of nearly five hundred dollars. These elaborate gas lights, patterned in bronze and gold, were arranged in single and double burners along the balustrade in front of the gallery and four in chandeliers, one at either side of the proscenium, and two at the main entrance.

The spectre of the Jackson Hall fire still lingered for a special notation was made that the hall was well ventilated and strengthened and that wide ground floor entrances allowed quick exit in the event of fire or accident.

(Richard Southern, The Oxford Companion to the Theatre, ed. Phyllis Hartnoll, London: Oxford University Press, 1951, pp. 798, 799, 819.

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Recognition was accorded to Mr. John Buckley who executed the plans and superintended the construction of The Academy of Music, and at whose behest Mr. Charles Lee undertook the theatre's construction. Mr. Samuel G. Clay, formerly manager of Jackson Hall, would continue in that capacity at the Academy.⁹

The opening attraction at the new theatre made it worthy of its grandiose name, and qualified it to wear the aura of a genuine rather than a pretended opera house. First to appear in the splendid hall was the Holman English Opera Troupe presenting on November 6, 7 and 8, 1873, Offenbach's La Grande Duchesse, La Somnambula, The Bohemian Girl, and Donizetti's Cinderella or The Glass Slipper. Admission costs for these attractions offer a striking contrast to the cost of seeing a full-scale opera today. Seats in the parquette were \$.75 and in the dress circle, \$.50.

The Courier lavished praise on the quality of voices and performances offered by the Holman Troupe and made an impassioned plea for heartier community support. In writing of these first performances at the new Academy, The Courier's reviewer gave particular notice to the staging facilities of the new house. The stage lighting, consisting of two overhead gas fixtures running the entire length of the stage and equipped with reflectors which "cast the light down immediately upon the stage" and gas footlights also provided with reflectors, he called "simply perfect."¹⁰ The scenery

⁹Ibid., no. 161, October 30, 1873, p. 2.

¹⁰Ibid., no. 167, November 6, 1873, p. 2.

which has been listed in detail, also excited the reviewer's admiration, most especially the act curtain, "which would be a credit to a metropolitan opera house."¹¹ No critic worth his salt could cover such a gala event without at least once using the sharper edge of his pen, so this one chose to take a slice at the Holman Troupe. His ire was aroused when La Somnambula was considerably cut in length to allow for an afterpiece by a comic tenor in the manner of the "theatricals."

One can detect a note of urgency in The Courier plea for greater public support of the Holman Opera Troupe in its appearance at the Academy of Music. The degree of sophistication associated with a taste for grand opera was probably not widespread in the Saginaw of the lumbering days. A more obvious sign that the taste for grand opera was not universal was the presence in Saginaw of several thriving opera houses which offered a more democratic bill of fare. Ads for Smiths and Wards' and for Bordwell's Opera Houses ballyhooed a succession of variety acts which apparently found a ready audience. Bordwell's which offered a happy combination of theatrical and liquid diversion was frequently mentioned.

Bordwell's Opera House

Caught in a reminiscent mood, a writer for The Saginaw Daily News in 1930 interviewed one Joseph Troungo, then a carpenter, but formerly employed as a bartender at Bordwell's Opera House during the 80's.¹² Mr. Troungo's recollections

¹¹Ibid.

¹²Saginaw Daily News, October 20, 1930 (article in Vertical File, Hoyt Public Library, Saginaw, Michigan).

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present a picture of a pleasure more in keeping with the general concept of a lumbering town than does the flowery pretension of the Academy of Music. Bordwell's Opera House in the 200 block on North Washington Street was a combined barroom and theatre. The sawdust, six inches deep on the barroom floor, had yielded Troungo many a silver dollar from after-hours siftings. Beer runners dispensed "beer and smokes" to the patrons during the acts on the stage. The upstairs boxes could be reached by an outside stairway which allowed ladies and their escorts to enter and be seated behind discreet lace curtains without being too closely observed. Once seated, they could drink their beer and watch the show in comfortable obscurity. Lumberjacks, who formed a large portion of the audience, were far from peaceable patrons, so a club was kept handy to deal with those who became too rowdy. Some of the more popular acts which played Bordwell's were McIntyre and Heath, a blackface duo; Jimmy Golden, a Bay City boy who made the big time as an Irish comic; and the Great Duval, a contortionist. Duval was another local-boy-made-good, for Troungo recalled him as Jimmy Murphy, a skinny lad playing on the sawdust pile back of Bordwell's, who would twist himself into a knot if a dime were tossed to him in the barroom. It's worth noting that the acts at Bordwell's weren't limited to comics and contortionists, for one of the more memorable bills read, "bevy of Buxom Beauties...Brash and Bold." Advertising at Bordwell's was as colorful as the other activities of the house. Each Friday Warren Bordwell,

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the proprietor, would assemble the band in a sign-bedecked wagon drawn by four pure white horses. At the head of the procession Bordwell, playing a trumpet, would ride a cream-colored horse and lead his entourage through town to the west side, to Carrollton, and back to the theatre in time for the show's opening. In such a pattern Bordwell's continued to operate from the early seventies until about 1896 when it closed with the passing of the lumbering days.¹³

Contrasted with Bordwell's the Academy of Music must have seemed a rather pallid place of entertainment. The refinements of decoration and the artistry of the performers which graced the Academy probably held little appeal for a sawmill worker or a tired teamster when set beside the gaudy appeal of "bold" dancing girls, flowing suds, and the possibility of a skull-busting brawl to be found at Bordwell's. Earlier mention was made that the name opera house was widely favored by theatre owners as a mark of refinement and respectability. Certainly Saginaw strayed from this popular nineteenth century notion since its only opera houses which actually bore the name accommodated the least refined and probably least respectable segment of the population. However, the voice of Art had not yet said its final word in the matter of Saginaw's theatres. The crowning achievement was still to come.

¹³Ibid., June 17, 1934 (clipping from Vertical File, Hoyt Public Library, Saginaw, Michigan).

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The Second Academy of Music

In 1874 the Academy of Music, so elegantly constructed within the shell of the old skating rink, was scarcely ten years old. Yet, the regard of the citizens of Saginaw for the theatre they had so admired in its glossy newness seemed to have faded. In its place had grown a desire for a new and more impressive place of entertainment. The old Academy, with its entrance flanked by store fronts and its exterior too reminiscent of the old rink, no longer suited the growing portion of Saginaw's population which relished cultural pursuits in appropriate surroundings.

An Academy of Music Association composed of prominent citizens and headed by William L. Webber, a wealthy and civic-minded lumber baron, was formed. The Association had as its aim the construction of a new Academy which would far outshine its predecessor and would be a fitting rival for the finest theatres in Michigan. Funds were raised by popular subscription, and shares of stock were issued in the new venture. Mr. Charles Lee, Sr., the builder of the old Academy, made available the old theatre's site for the construction of the new one. An architect and builders were engaged. The Academy's manager, Sam Clay obligingly shifted his attractions to the Germania Theatre to make way for razing and construction crews. In the no-nonsense manner of those vigorous times, the Academy of Music Association promptly began construction of the new theatre, so that on July 4, 1884, The Saginaw Daily Courier could report this

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cheering information to its theatre-going readers: the foundation of the new Academy was underway, frontage of the new building on Washington Street would be seventy feet, depth on William street would be one hundred forty feet, its seating capacity would be fifteen hundred, its estimated cost was forty thousand dollars and completion could be expected around October 1.¹⁴

The October date proved to be a bit optimistic, for it was not until December that the new Academy of Music was ready to offer its first attraction. Two postponements of opening occurred in that month. Finally, however, December 16, was settled upon as the opening date of the new theatre. Ten dollar certificates were sold for the anticipated first night. Only holders of these generously priced tickets would be admitted. Everyone in Saginaw who made any pretense of social distinction became the holder of one of those ten dollar certificates.

Certainly an opening so hailed and acclaimed would require an attraction of more than passing interest. The new Academy's managers, Sam Clay and John Buckley, had engaged for the theatre's inauguration an Austrian actress prominent in Europe, but then making her first American appearance. Saginawians must have been impressed to learn that the Countess D'Arco, Mme. Antoinette Janish, respected actress and elegant lady of Vienna, was to grace the stage of their new

¹⁴Op. Cit., The Saginaw Daily Courier, Vol. XV, No. 60, July 4, 1881, p. 6.

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theatre on its opening. Her engagement was to be a two night affair, the first offering Mme. Janisch in Lenore and the second, in the perennial Camille.

No further postponements delayed the inaugural of the new Academy. The evening of December 16, 1884, was probably the most glittering one socially, that the city had yet known. In reporting the grand event, The Daily Courier used this heading, "Fashion's Fete - The inaugural entertainment at the Academy of Music." In attendance was "a large fashionable audience, the elite of Saginaw, East Saginaw and Bay City with guests from The Detroit Free Press and professional gentlemen from New York, Chicago, and Detroit. Before the curtain rose, elegantly printed and fringed souvenir programmes were presented to each lady present." Praises for the theatre glowed with superlatives. "It was as if a new era had dawned.. as though summer had been substituted for winter, poverty for riches, light for darkness. Praise was unstintingly lavished on the architect and the management."¹⁵

On the previous Sunday The Courier had pointedly whetted the anticipation of its readers for the gala occasion by printing a lengthy and detailed description of the theatre, its construction and its decoration. The heading of the article proclaimed "A Temple of Art... Rich in design, beautiful in finish and elegant in execution." Located on the corner of Washington and William Streets, the building's

¹⁵Ibid., no. 202, December 18, 1884, p. 6.

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dimensions were seventy feet by one hundred forty feet on a lot eighty feet by one hundred forty feet. Its foundations were of rubblestone in three courses, the first, four feet wide by one foot thick, the second, three feet wide by one foot thick, and the balance to the water table, two feet wide. In some places the foundation extended to a depth of twelve feet below the grade line. Upon the stone foundation and running around the entire building was a heavy water table of Bedford limestone. Above the table brick walls twenty inches in thickness extended up twenty-five feet where their thickness was reduced to sixteen inches from that point to the roof. Every twenty feet along the building's entire length buttresses two feet thick and three feet wide extended to the roof and supported the roof trusses. In summing up the exterior appearance, the article was rather non-committal in saying, "It is of no particular school of architecture, but would attract the attention of the passer-by."¹⁶

From the bulky but rather undistinguished sounding exterior the description moved to the Academy's interior where the design and execution evoked far more enthusiastic phrases. The main entrance was at the center of the building's front and was flanked by the gallery entrances. Inside the entrance a vestibule done in red oak, with a tile floor, elaborately decorated walls and ceiling and a unique and beautiful chandelier greeted the theatre-goer. When he had passed through

¹⁶Ibid., no. 198, December 14, 1884, p. 11.

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the vestibule the patron entered a foyer described as "Without an equal in the West." The foyer extended across the entire building and was separated from the auditorium by ten openings generously draped in rich silk turcoman. Prevailing tones in the foyer were old blue, cedar and bronze. The foyer and the balcony stairs were done in moquette carpeting, the walls, in embossed velvet paper and the ceiling, in elaborate frescoes. The transoms over the vestibule doors were in elaborate designs of art glass with the glass over the main entrance lettered, "Academy of Music," in antique gold.

At either end of the foyer were broad easy stairs to the balcony and the ladies' and gentlemen's parlors. The writer, apparently male, observed that the gentlemen's room was well furnished and carpeted having polished cherry woodwork with a matching mantle ornamented with tile facings and brass trimmings, a frescoed ceiling, art hangings on the walls, a pressed leather dado, and a cherry chair rail. Of the ladies' rooms all he could discern was that the foyer and adjoining rooms were in Queen Anne style furnished in polished cherry. On the first landing were the manager's suite of offices and the gentlemen's lounging and smoking rooms. Of these it was only noted they were elaborately furnished with arm chairs and brussels carpet.

Moving from the imposing foyer and parlors into the auditorium of the new Academy, the writer discovered more artistic wonders. The main floor of the auditorium was

sixty-six feet wide and fifty deep. Above the main floor were a balcony extending back to within eighteen feet of the building's front and a gallery extending the entire distance to the front. Midway between the stage and the foyer were three Parisian boxes seating four in elaborate armchairs, and on the first tier were two proscenium boxes also seating four. The balcony boasted a duplicate arrangement of boxes. All of these comfortable boxes were done in a rich moquette carpeting.

As the description of the auditorium proceeded, it was very apparent that the taste of the Victorian Age for heavy and lavish decoration had been indulged to the fullest in the new theatre. The fronts of the balcony and the gallery were called "light and graceful and symmetrical", though their decoration sounds a bit weighty. Paneled woodwork, the panels filled with lin crusta walton¹⁷ in antique gold, was surmounted by a polished brass rail from which was suspended a turcoman silk fringed valance.

Of course, the most elaborate effects had been reserved for the front of the theatre where the proscenium and the private boxes had been blended into an elaborate and very impressive prospect for the patrons' view. The proscenium arch itself was framed in a carved wooden moulding finished in antique gold. On either side of the arch were large pilasters extending three feet in front of the moulding.

¹⁷ Lin crusta walton is a coarse stiffened fabric on which designs are either painted or embossed.

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These were framed in still more enriched antique gold mouldings; their centers were raised surfaces covered, again, with lin crusta walton and more gold. The wall between the pilasters covered its plainness with a blended design on a gold background. Flanking the stage and the pilasters were two encore openings hung with jute velour. Incorporated into this gilded splendor were the private boxes located just in front of the pilasters and further carrying the gilded moulding and lin crusta walton motif. Surmounting the pilasters and boxes were carved capitals above which extended a segmented arch having spandril panels covered in gas-light blue plush which in its turn had an overlay of carved wood finished in gold.

At this point the writer for The Courier abandoned his detail-by-detail descriptive itinerary through the lavish new Academy, recognizing that his own devotion to detail was overmatched by that of the building's designers. He dismissed a large portion of the remaining ornamentation by saying, "In the boxes and the rest of the house is equally elaborate decoration...and further use of columns, drapes, velvet, art glass, carved woodwork, rosettes, etc."¹⁸

Statistics, facts and credits for the new theatre were next brought to the readers' attention. Treating rather briefly of the stage itself, the article outlined its dimensions. The stage width was sixty-six feet, its depth was

¹⁸Ibid.

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forty-two feet, and its height to the rigging loft was sixty-nine feet. The proscenium was thirty feet wide and thirty-two feet high. The stage and the auditorium were separated by a floor-to-ceiling fire wall. For the convenience of the performers twelve dressing rooms were provided, six of them on the stage level. The equipment of the stage was tersely described as the most modern machinery and twenty complete sets of scenery with a large stock of set pieces.

As the writer turned his attention again to the auditorium and its elaborate furnishings, his love of descriptive detail re-asserted itself. The auditorium seats by A. H. Andrews and Company were improved, automatic back opera chairs in gold embossed plush with iron work in colors to harmonize with the decor and tipped with bronze. The basic seating capacity of the new Academy was fifteen hundred, but an additional three hundred could be seated in the large lobbies of the first tier and the balconies. When it came to illumination, the Academy left no doubt that it knew its greatest glory in the "gaslight era", for its scheme of gas lighting was fully as elaborate as its decorations. The central chandelier in the auditorium had one hundred and two burners in polished brass candle clusters, each cluster being circled in cut glass pendants, and from the main band of the chandelier hung a festoon of cut glass pendants. Around the auditorium

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and in the boxes were many more candle clusters. An assortment of candle clusters, globes, festoons and chandeliers lighted the under-balcony, foyer, stairway, newel posts and retiring rooms. As a final ornamental fillip each fixture was fitted with an imported tinted glass bobèche.¹⁹ Even ceilings did not escape their share of ornamentation, for, throughout the interior, they were done in elaborate fresco designs. However, all of this heavy-handed decoration must have had a rather sombre cast, for the color scheme throughout was a blend of blues, black, old gold, cedar and bronze.

Not to be neglected in so fine a new theatre were the considerations of audience security and comfort. Still alive in the memories of most of the new Academy's prospective patrons was the destructive Jackson Hall fire. Therefore, fire precautions were given special attention both in construction of the new building and in news coverage concerning it. Large stand pipes on either side of the stage at stage and fly gallery level were equipped with fifty feet of hose, and a fireman was to be on duty at all time "to extinguish an incipient fire." A total of fourteen exits, eight from the main floor, four from the balcony and two from the gallery with a combined width of seventy-four feet assured a quick means of escape for an audience in case of fire. Heating the new theatre was also a prime consideration, for an audience that fancied itself fashionable was

¹⁹A bobèche is a light globe usually made of ornamented glass.

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not content to huddle in winter coats to watch a performance. Five single and one double Palace King furnaces set in masonry warmed pure outside air and sent it through lateral ducts to registers at the bottom of the theatre, providing a complete change of air every ten minutes. A convenience appreciated by traveling companies was a covered driveway for properties and baggage formed by arching over the rear ten feet of the building.

An array of out-of-town talent had been engaged to assure Saginaw an outstanding new theatre. J. M. Wood of Chicago was the architect, art hangings were done by Spoor Mackey of Chicago, frescoes, by Spierling and Linden of Chicago, and scenic work, by Graham and Davis, also of Chicago. Construction was supervised by James McIntyre of Hannibal, Missouri.

Strangely, this lengthy article made no mention of the one item which in later years was regarded as the most famous single feature of the Academy's decorations. In recalling the beauties of the Academy, writers of more recent years made special note of the act curtain. "The most famous item in the theatre was the Hopkins act curtain done by the famous marine artist, one of the few such which he did."²⁰ Another reference to the act curtain spoke of Robert Hopkins as its artist and recalled a Dickens quote which the curtain bore, "The stateliest building man can raise, becomes the

²⁰Saginaw Daily News, 36th. year, no. 278, April 18, 1917, p. 4.

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Ivy's prey at last." In the Academy's later years the curtain had been stowed away, but the Saginaw Woman's Club had discovered its plight and had had it restored and rehung.²¹

With a distinguished opening attraction and a dazzling appearance the new Academy of Music was immediately established as Saginaw's finest theatre. Saginaw theatre-goers were delighted to have so imposing a new building as their own. They seem to have attended it faithfully and in goodly numbers, for during its career the Academy was able to play host to many of the most glittering theatrical names of the day. Among the very famous personalities to appear on the Academy's stage were Sarah Bernhardt, Ellen Terry, Julia Marlowe, Mrs. Leslie Carter, Mrs. Patrick Campbell, Edwin Booth, Joe Jefferson, Richard Mansfield, E. H. Southern, John Drew, Forbes-Robertson and Otis Skinner. Another latter day reminiscence about the virtues of the theatre said, "The Academy of Music was so greatly out of the ordinary for a city of this size in the wilds of Michigan that the stage fraternity looked at it as a sort of palace in the wilderness."²²

Thus at the height of the boominglly prosperous lumber era, the new Academy of Music was raised to satisfy Saginaw's desire for the pleasures and entertainments of the larger and more sophisticated cities to the south and east.

²¹Robert C. Laing, "Glimpses of Saginaw's Past", Saginaw News-Courier, 64th. year, no. 435, May 20, 1923, p. 9.

²²Saginaw News-Courier, July 27, 1927 (Vertical File, "Saginaw Theatres - History", Hoyt Public Library, Saginaw, Michigan).

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As a "palace in the wilderness" it flourished with the wealth that supported it, and it declined with the fading of that wealth. By the turn of the century the seemingly endless supply of virgin timber in Michigan was gone. Wanton cutting, wasteful methods, greed, and disregard for the future had combined to reduce Michigan's forests to a desert of stumps and slashings. The infant industry which was to put a nation on wheels and make Michigan an industrial giant among the states was just beginning to stir.

Entertainment too was experiencing a change and upheaval at the century's change. Theatres in Saginaw which followed the Academy of Music were built to accommodate new entertainers who grimaced and postured across a flickering screen and remained many miles away from their enthusiastic audiences. Touring theatrical companies came to Saginaw less frequently and were less anxiously awaited by Saginaw's theatre-goers. The Academy stood dark for longer periods. "Its original splendor faded as the years wore on, and toward the end it became dingy and unkempt, but still it was cherished for the famous men and women who had made its rafters ring with Shakespeare and almost every other dramatist of note."²³

Thirty-three years after its glamorous opening the Academy chose to make a dramatic exit rather than endure a

²³Ibid.

lingering death. On April 17, 1917, the proud old theatre burned almost to the ground beyond any repair or resurrection. A rather dramatic newspaper account presented a vivid picture of the fire.²⁴ The blaze began at 9:45 p.m., April 17, and raged for two hours endangering neighboring buildings and firemen fighting the fire. Its origin was unknown. The fire fed on timbers, curtains and scenery dried with age and grew quickly to become one of Saginaw's most spectacular fires. The fire, which began on the stage, was sighted by a passer-by, Daniel Izzo, who gave the alarm. Flames shot out doors and windows illuminating the city; sparks rained for half a mile around the theatre, and, for an hour after the fire began, Washington Avenue and the streets to the north were paved with cinders and flaming wood. A large crowd soon gathered despite the menace from flying sparks and burning debris. Saginaw Fire Chief Hudson soon sounded a general alarm which brought all the city's fire equipment to the scene within ten minutes. Tons of water poured on the fire had little effect, and the firemen turned their attention to adjoining buildings. Soon after the fire's beginning flames broke through the asbestos curtain, and, when the stage roof collapsed, they swept the auditorium. The rear wall collapsed crushing two small frame houses on Janes Avenue. Occupants of the houses, Mrs. Kelly and Mrs. May Schmidt, escaped just in time to avoid being crushed themselves. Soon after the flames

²⁴Op. Cit., Saginaw Daily News.

entered the auditorium, they shot out the front of the building far into Washington Avenue cracking a plate glass window on a store opposite.

The Academy's then manager, Fred E. Button, said the origin of the fire would probably never be known. That afternoon twelve hundred school children had attended a Humpty-Dumpty show staged by a lone magician. Joseph Stanick, the custodian, had built a small fire to take the chill off the auditorium. There was no other fire in the building when Stanick closed and left the theatre at 6:45 p.m. Manager Button theorized that the fire may have begun high up in the scenery where one had started the previous September and had been quickly extinguished. His estimate of the loss was \$25,000. on the building and \$10,000. on the contents.

So, with a spectacular exit, the Academy of Music was gone, putting a final period to an era which had already passed. In the new theatres movies were established as the major attraction. Touring companies played Saginaw far less frequently. The lumbering days were already nostalgic legend. Similar changes had taken place throughout the country; Saginaw's evolution was only a part of a wider picture.

CHAPTER II

ATTRACTIONS AT THE TWO

ACADEMIES OF MUSIC

In this day of mass communication and mechanized entertainment the faces of celebrities and leading performers come directly into our homes. The features of stage and screen stars are as familiar as those of the members of our own families. Yet, the special thrill of seeing a celebrated actor in person comes very rarely for most of us and usually involves a long trip and considerable expense. The remoteness of our entertainment idols is another of the small prices of progress.

Yet, seventy-five years ago in the small lumbering city of Saginaw one could, for a modest sum, see in person the leading actors and actresses of the day. In a single season Saginawians saw such stage luminaries as Lawrence Barrett, Edwin Booth, Julia Marlowe, Helena Modjeska and Joseph Jefferson. Saginaw was not unique in playing host to such a succession of notables. Months of trouping the provinces and playing long series of one-night stands were the accepted lot of even the most distinguished of nineteenth century American actors and actresses.

In 1859, when Saginaw was a village of under a thousand, the American Theatre opened its doors offering, among several other selections, The Lady of Lyons and The Spectre Bridegroom. The company was composed of a core of professionals supported by local amateurs. The performances, as played by Mr. and Mrs. Nourse, Mr. and Mrs. Lacy and Mr. Turner, the professionals, were called very satisfactory. Support from the amateurs who composed the balance of the company, "though not perfect in every instance is certainly all that could be expected from them under the circumstances."¹ Thus, in its infancy, Saginaw was established as a town to be visited by touring players.

As the town mushroomed with the lumbering boom, the quality of theatrical entertainments advanced at an equally startling rate. A mere twelve years after the opening of the American Theatre, Jackson Hall had succeeded to the title of the city's leading theatre, and in 1873 it offered to its patrons two performances by the leading American player. On May 5 and 6 Edwin Booth appeared at Jackson Hall playing first Hamlet and then Richelieu. Under the management of J. H. McVicker of Chicago Booth was touring the country in these two durable vehicles. The advance notices of Booth's Saginaw engagement proclaimed that the great actor would be supported by a powerful company selected from Booth's Theatre in New York and McVicker's Theatre in Chicago and would be

¹East Saginaw Courier, Vol. 1, no. 21, Dec. 22, 1859, p. 1.

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bringing the original costumes and properties used in the New York performances at Booth's.² Admission for this major attraction was \$2.00 for parquette and balcony seats and \$1.50 for the gallery. Included in the advertisement was this unusual statement, "To avoid speculation and in compliance with the general request one hundred choice seats will be sold at auction at Jackson Hall Thursday morning at 10:00. The general sale of tickets will commence on Friday at 9:00 at D. R. Brown's jewelry store."³

Saginawians were familiar with Booth's talent and fame, for they filled the hall to see him play Hamlet. Naturally, The Courier was lavish in its praises of the great tragedian. "Booth's reading of the part of the Dane was exquisite. It is necessary to see this wonderful artist clothing the conception of the poet with the real living embodiment of a present truth.....the hall last evening was filled with a highly appreciative audience who returned home with exclamations of delight issuing from their lips knowing that to have seen Booth in Hamlet was a rare privilege."⁴

The Courier's reviewer may have been guilty of borrowing a phrase here and there from a more sophisticated critic, but he surely did not want to be left behind in

²Saginaw Daily Courier, Vol. 4, no. 1, May 1, 1873, p. 3.

³Ibid.

⁴Ibid., no. 10, May 6, 1873, p. 2.

heaping praises on so distinguished a performer. Booth's Richelieu on May 6 was not so heavily attended, but the performance again evoked an appreciative tribute. "Edwin Booth has fulfilled public expectation. He has far exceeded his predecessors in dramatic worth and furnished a season of rare enjoyment. He has given the provincial board what many fail to find in metropolitan theatres."⁵

From Jackson Hall, Booth went on to play Richard III at Eolah Hall in West Saginaw, or Saginaw City as it was called in 1873. No review of that performance was printed, but a statement of the receipts for the three Saginaw engagements appeared:

East Saginaw, two nights.....	\$2,612.00
Saginaw City, one night.....	<u>1,174.00</u>
	\$3,786.00

Following these substantial figures was a caustic reply to a statement in the rival Bay City Tribune that the young bloods of Saginaw had to chip in funds to pay the expenses of Booth's entertainments in the city. In lofty disdain The Courier labeled the remark "nonsense and hardly worthy of notice." To counter the Bay City jibe The Courier reply indulged in a bit of spite and understandable pride. "One thing is certain, somebody at Bay City is to blame for not allowing the citizens of that city the pleasure of having

⁵Ibid., no. 11, May 7, 1873, p. 2.

Booth for one night. The plastering over by The Tribune is too thin."⁶

The very next attraction at Jackson Hall brought to Saginaw a performer fully as famed, if not so impressive as Booth. Joseph Jefferson made his first appearance in Saginaw on May 10, 1873, with his well-established interpretation of Rip Van Winkle. The Saginaw audience was well acquainted with Jefferson's fame in the role, for it attended in large numbers. "An audience gathered last night at Jackson Hall...flattering in numbers and comprising the 'elite' of the city, just such an audience as greeted Booth and such as will greet every first-class entertainment."⁷ Of Jefferson's performance as Rip the reviewer said, "This keeping of a character so perennially fresh, sweet and magnetic requires a genius of rare order, and it is superfluous to say that Mr. Jefferson has this genius."⁸

The burning of Jackson Hall on May 26, 1873, proved a major stumbling block to the next important actor to appear in Saginaw. Lawrence Barrett and company had been engaged to play Richelieu on May 30 and Rosedale on May 31. Although the performances were quickly transferred to Irving Hall, the audience did not prove so mobile. Richelieu on the thirtieth was cancelled, so small was the turn-out, and Rosedale

⁶Ibid., no. 12, May 8, 1873, p. 2.

⁷Ibid., no. 15, May 11, 1873, p. 2.

⁸Ibid.

on the thirty-first played to a very small house. The review of Rosedale pronounced Barrett a peer of Booth and praised the supporting company as being superior to that accompanying either Booth or Jefferson.⁹

With the opening of Saginaw's first Academy of Music in November, 1873, the city was restored as an attractive stop for travelling companies. The first performer of particular note to play at the new Academy was E. A. Sothern who brought his very durable vehicle, Our American Cousin, to Saginaw for a single performance on January 14, 1874. According to the advertising Sothern had already played Lord Dundreary in the play over four thousand times in America, England and France. So popular was his playing of the role that the character's name was billed above the play's title in the advertisement.¹⁰ On the performance The Courier commented, "Sothern was greeted by a most excellent house, the best since the Academy's opening. The play is well-worn, yet, the character of Dundreary is of such eccentricity that Sothern has made it peculiarly his own and established his reputation with it."¹¹

In the ensuing years the two Academies of Music played host to an impressive number of the major theatrical names of the late nineteenth century. There were

⁹Ibid., no. 33, June 1, 1873, p. 2.

¹⁰Ibid., no. 222, Jan. 14, 1874, p. 3.

¹¹Ibid., no. 223, Jan. 15, 1874, p. 2.

many seasons when the list of performers who appeared at the Academy read almost like a roster of the most prominent actors and actresses then appearing in American theatres. Today nowhere in Michigan outside of Detroit could one see so many theatrical greats in a single season, and it would be a rare Detroit season that could equal for distinguished names some of the Academy's top years.

The Saginaw Daily Courier and the later Saginaw Courier-Herald were very faithful in reporting and reviewing the attractions appearing in the city. It was a poor performance indeed that did not receive some recognition in their pages. In the main the reviewing was moderate and uncritical, but occasionally a play or a performance evoked a sharp denunciation or a glowing approval. Whatever its attitude on a particular billing, though, the newspaper coverage reflected a substantial interest in Saginaw in theatre-going. Many play reviews contain references to the large numbers in attendance and the fashionable and distinguished audience members to be seen at the Academy.

When they are separated and sorted from the perfunctory reportings of minstrel shows, regional stock companies and lecturers, the reviews of the major attractions make interesting and often entertaining reading. If they may be considered as a gauge of audience taste and discernment, the newspaper accounts of plays and players indicate a limited concern for depth and content in dramatic literature beyond an uplifting sentiment or moral. The real delight for the

Saginaw play-goers lay in seeing an exciting or impressive performance by a player or an unusual and spectacular scenic effect. The greatest source of irritation was any attempt by a company to offer an obviously inferior performance in the belief that its inferiority wouldn't be recognized. Dominant, though, was a willingness to be entertained and impressed, especially by any offering which bore the approval of more cultured and refined Eastern audiences.

Typical of the journalistic reception of an important play and player is the review of Thomas W. Keene's appearance in Saginaw on April 8, 1884, playing Richelieu. Its major observations were: "An audience of the best people in the city who recognize a play of worth presented by first ranking members of the acting profession attended. Keene's acting was perfect in every respect, his conception of the character, magnificent, and his voice and expression in accord with his other accomplishments. The company was excellent and supported Keene well; he received enthusiastic applause during the performance and several curtain calls following it."¹²

The attraction which followed Keene at the Academy was of particular interest as an illustration of the melodramatic spectacle then very much in vogue. The advance billing in The Courier offered impressive promises of sensational entertainment: "S. G. Clay to present The World, six acts,

¹²Ibid., Vol. XIV, no. 295, April 9, 1884, p. 4.

eight tableaux, ten thousand dollars for scenery and effects alone....this most realistic and spectacular melodrama is a perfect marvel of scenic effort, causing you to weep, tremble and rejoice....the wonderful and startling RAFT SCENE covering ten thousand square feet of canvas and occupying the entire stage from wall to wall with surging waves and terrible realism....the deck of an ocean steamer by nightmoonlight panorama....the revolving tower, etc."¹³

An advance story appeared in the same issue of The Courier quoting The Buffalo (N.Y.) Express on The World. "The ships (with a little stretch of the imagination) were real ships; the sinkings of the steamer and the hero and heroine on a raft were thrilling; the wild rocking of their frail craft on the bosom of the restless ocean, with the billows occasionally rising high above their heads and hiding them from view, caused the sympathetic in the audience to fear for their safety; and the timely approach of a full-rigged vessel, which fired a gun and 'tacked' in the direction of the raft, roused the spectators to a high degree of enthusiasm."¹⁴ In its own review of The World, The Courier could only echo the advance story's approval with such phrases as: "....one of the grandest spectacular plays ever seen at the Academythe audience was intensely satisfied....scenic effects magnificent....ship and raft scenes beyond description."¹⁵

¹³Ibid., p. 7.

¹⁴Ibid., p. 4.

¹⁵Ibid., no. 297, April 11, 1884, p. 4.

In June, 1884, following the performance of The World in April, work was begun on construction of the new Academy of Music on the site of the old one. Although their new theatre was not due for completion until November (the actual opening had to be delayed until December), Saginaw theatre-goers were not deprived of entertainment. Rather, the Academy's management hired the Germania Hall and commenced a normal season in September. It seemed Lawrence Barrett's lot to arrive in Saginaw when the city's best theatre was unavailable. In 1873 he was on hand to view the still-smoking ashes of Jackson Hall, and now, in 1884, he could only view the promise of the new Academy and retire to the Germania for his performance. On October 28, Barrett played George Bokor's Francesca da Rimini. He and his company received warm critical praise. "Barrett was received by a large audience of the elite from Saginaw and East SaginawBarrett in the role of Lanciotto gave full force and power almost sublime, yet grandly natural; his playing showed profound study plus refinement, eloquence, an eloquence which stamps him as one of the peers of the theatrical kingdom."¹⁶ Members of Barrett's supporting company received especial praise for their quality. This concern with the quality of the supporting company appears frequently in reviews, often in the form of sharp criticism of weak support. Apparently even very prominent stars were subjected to

¹⁶Ibid., Vol. XV, no 159, Oct. 28, 1884, p. 4.

economies in the cast while traveling, for The Courier often lamented that a fine performance by a distinguished star was weakened by poor support from the rest of the company.

As an example of the perennial favorite in American plays Uncle Tom's Cabin is a classic. Certainly, it exceeded any other play in Saginaw's theatrical history for frequency of performance. On November 7, 1884, it was performed at the Germania by the Boston Ideal Uncle Tom's Cabin Company, one of many companies which trouped the hardy old chestnut across the country for years. The Boston Ideal Company, however, boasted the special distinction of being the only company traveling with the sanction of Harriet Beecher Stowe. If Mrs. Stowe's blessing was not a sufficient spur to attendance, the company had the added attractions of a group of jubilee singers, a trick donkey, bloodhounds, a scene of Eva's escape on the ice of the Ohio River at night and two transformations called "Eva in Heaven" and "The Gates Ajar."¹⁷

During its brief reign as Saginaw's major theatre, the Germania accommodated seventeen attractions. Throughout its hour of fame, though, the Germania was constantly reminded that its prominence was to be short-lived. The Courier carried frequent reports on the progress of the new Academy of Music. No small amount of suspense was centered around the announcement of the inaugural selection at the new theatre. Finally, on December 7, 1884, it was announced that the new Academy would open on December 16 with the Countess

¹⁷Ibid., no. 167, Nov. 6, 1884, p. 4.

D'Arco, Mme. Antoinette Janisch, playing in Leonore, "a drama of no striking character but a showpiece for the star," followed on December 17 by Camille.¹⁸ Described as an eminent Austrian historienne, Mme. Janisch possessed a most impressive sounding European theatrical background. Her debut had been made at the age of fifteen. Two years as juvenile lady at the Theatre Royal in Berlin and attendance at the Theatre Thalia, a Hamburg dramatic school, followed her debut. On her return to Vienna she appeared in the classic heroine roles from Goethe, Schiller, Sardou, Augier and Dumas. Most recently, Mme. Janisch had learned English from June to September of 1884 in order to appear at the New Park Theatre in New York. As an appeal to style-conscious ladies, it was mentioned that she would wear dresses by Worth of Paris which were not to come out until the next season.¹⁹

Even on so grand an occasion as the inaugural of the new Academy of Music the Courier's reviewer did not feel called upon to mask his critical vision. Although he heaped praises on the beauty and magnificence of the new theatre, he found the play and its star not very impressive. He labeled the play, Leonore, an adaptation of a story already familiar to the audience and an unsuitable vehicle for Janisch. Of Mme. Janisch he withheld judgment of her dramatic talent because of the play's unsuitability, saying only that her articulation

¹⁸Ibid., no. 194, Dec. 7, 1884, p. 6.

¹⁹Ibid.

was rather painful. His concluding statement was a gem of negative suggestion: "Demonstrativeness on the part of the audience was not noticeable to any great extent."²⁰ Mme. Janisch had not had her full say in Leonore, however, for her performance in Camille the following night caused the critic to reverse himself completely. He hailed the Janisch Camille as a performance never excelled in Saginaw. The lady must have impressed him, for he fairly glowed in his statement that "Her loving nature shines out through the dark clouds of despair." Mme.'s wardrobe from Worth's of Paris drew its share of praise and had apparently impressed the ladies of Saginaw. Of special note was a \$60,000. necklace presented to Mme. Janisch by the Austrian Diplomatic Corps and worn by her in the fourth act of Camille. Finally, the Academy's manager, Samuel G. Clay, concluded the affair of the theatre's opening with his quote, "Now let thy servant depart in peace, for mine eyes have seen the fulfillment of my dearest wish."²¹

With the opening of the new Academy the season proceeded at a brisk pace. On Saturday, December 20, following the opening, the dramatic attraction was Harry Lacy's Planter's Wife with Lacy, Edna Carey and Sidney Drew in the cast. Of itself the play was probably not noteworthy, but the plot summary which appeared in the advertisement for it seems a classic of nineteenth melodrama:

²⁰Ibid., no. 202, Dec. 17, 1881, p. 6.

²¹Ibid., no. 203, Dec. 18, 1884, p. 6.

"Act I - The Garden, Graham Estate, Arrival of Graham and the prisoner, the meeting of Edith and Blake, Edith's plea for life, Wedding Bells, 'Until Death do us part.'

Act II - Four weeks later, Livingston's story of Florence Merrick, Graham's doubts and fears, the reflection in the mirror, Edith and Livingston face to face, Edith's defiance, 'Tell him I am ready', Graham's danger, Edith's sacrifice.

Act III - The robbery discovered, Blake a spy, Edith to the rescue, Graham's rage - 'You have taken everything from me, and now I'll take your life.'

Act IV - Grand parlor, Graham mansion, Simeon's return, what he saw through the window, investigation, Livingston trapped, the prisoner released, Edith speaks, happy denouement, 'Until Death do us part.'²²

Success seemed assured for the new Academy, for the seasons which followed its opening included many and varied attractions. As with the first Academy, reviews of the performances often mentioned large and enthusiastic audiences. All of the features were well advertised and were always given at least token mention in The Courier following their appearance. Of these many appearances, of course, there are a few that stir a special interest because of the prominent names they brought to Saginaw.

New Year's Day of 1887 was made a rather special holiday by the appearance of Minnie Maddern in Caprice.

²²Ibid., Vol. XVII, no. 216, Jan. 2, 1887, p. 4.

The play by Howard P. Taylor was rated a romantic and well-constructed drama and very well fitted for the star's talents. As Mercy Baxter her performance showed an original style of acting and a conception of the role thoroughly in accord with the author's ideas.²³ Miss Maddern played in Saginaw many times as Minnie Maddern and in later years as the famous Mrs. Fiske.

Lawrence Barrett, another player very popular with the Saginaw audience, appeared at the Academy on March 9, 1887, in Rienzi. In reporting the performance, the review recognized the tragedy as an old one, but new to Saginaw. With Barrett in the cast the play had been much anticipated and was well attended by an audience which was very attentive and interrupted frequently to applaud Barrett's readings. "The familiar address to the Romans was masterly, and the culmination of the act made one of the finest stage pictures of the evening."²⁴ Praise was also given to the supporting cast, scenery and costuming. This particular tour was not without its darker moments for Mr. Barrett, however. A few days later an item appeared in The Saginaw Evening News which announced that in Grand Rapids Barrett's scenery and properties had been garnisheed for \$12,592. by a Harry Gellig, Manager of the American Exchange of London. In 1884 Gellig had backed in the amount of \$30,000. an English tour of Barrett's, and now he wanted what was due him.

²³Ibid., Vol. XVII, no. 216, Jan. 2, 1887, p. 4.

²⁴Saginaw Evening News, Vol. 6, no. 265, March 10, 1887, p.6.

Fortunately, three prominent Grand Rapids citizens came to Barrett's financial rescue and enabled him to continue his tour to Milwaukee.²⁵

Comic entertainers generally found a hearty reception in Saginaw. Pat Rooney was probably one of the best-known comics of his era and usually drew a large audience. On March 14, 1887, Rooney arrived at the Academy and played Pat's Wardrobe to a nearly full house. Apparently this was a decidedly inferior offering, for the reviewer gave it a thorough drubbing. "Rooney himself was clever in the specialties that have made him famous, but that was all in the 'Wardrobe' worth looking at. Miss Kate Rooney was loud but not clever, and the rest of the company would be more useful behind washtubs and sawbucks than on the stage. The alleged comedy in which the company appeared cannot be put on the shelf too soon."²⁶

Even so grand an actress as Mme. Helena Modjeska was not exempted from Saginaw's insistence on first quality productions. Her appearance on March 17, 1887, in Schiller's Mary Stuart was apparently marred by another inferior company. The evaluation of the performance is especially interesting since it dismissed Maurice Barrymore, father of the famed Ethel, Lionel and John, as an inferior talent. "The large audience at the Academy experienced a feeling of disappointment since the star was supported with but very

²⁵Ibid., no. 269, March 15, 1881, p. 4.

²⁶Ibid., p. 6.

few exceptions by a very ordinary troupe. Modjeska was every inch the Queen. In her meeting with Queen Elizabeth her eloquent gestures, language and bearing showed her power as one of the best exponents of tragic art....The acting of Mr. (Maurice) Barrymore as Edward Mortimer whose advent had been heralded in Saginaw with a flourish of trumpets, fell woefully short of the ideal looked for. His peculiar Saint Vitus dance style of contorting his body in convulsive movements was almost painful to behold and marred the scenes between the Queen and himself. His reading was like the shouting of a plowboy. Mr. Barrymore should be relegated back to some obscurer part....Modjeska would receive a much warmer welcome if she were not handicapped with such weak support, for East Saginaw's critical audiences are ever ready to pay the highest tribute to her genius and histrionic talents."²⁷

Evidently Mme. Modjeska was not unaware of the weakness of her company and set about remedying the fault, for, of her next visit to Saginaw, the reviewer had this to say: "This favorite actress produced Shakespeare's Twelfth Night at the Academy last evening, and the large and fashionable audience sat throughout the five act comedy in a well-satisfied mood. Modjeska as 'Violet' gave a charming, truthful, finished rendition of the character, delighting her hearers more and more in each succeeding scene and well sustaining the belief of her East Saginaw admirers that she is one of

²⁷Ibid., No. 271, March 17, 1881, p. 6.

the most painstaking conscientious actresses that yearly visit the Valley. The supporting company was unusually strong, evidently having been selected with great care by Mme.'s manager, as each character in the cast was remarkably well sustained. The performance will be remembered with great pleasure."²⁸

The very busy season of 1887-1888 also saw the Saginaw debut of a young actor in the play which was his first major success and which began a long and distinguished career. This attraction which ushered out the old year at the Academy on December 30, 1887, was The Highest Bidder starring E. H. Sothern. Sothern's first Saginaw appearance aroused much interest because of the fame of his father, E. A. Sothern, the popular "Lord Dundreary" of Our American Cousin. In reporting his performance the Saginaw reviewer recognized this kinship and the younger Sothern's promise in his own right. "A good-sized audience was in attendance at the Academy last evening to see the comedy, The Highest Bidder, in its production here by E. H. Sothern and the Lyceum Theatre Company. The performance was very meritorious, the well-written comedy being interpreted by an unusually good company. Because of his father's fame, Mr. Sothern was the object of much curiosity, but his acting was well received. His style is decidedly peculiar, differing decidedly from that of most other actors in his line, but it

²⁸ Ibid., Vol. 7, no. 208, Jan. 4, 1888, p. 6.

is evident his father was not correct when he said the young man would never make an actor. He is already one of much ability, which will be greatly enlarged by experience."²⁹

Perhaps one of the most distinguished engagements in the Academy's history was the two-night appearance in May, 1888, of Edwin Booth and Lawrence Barrett playing together in Julius Caesar and Macbeth. A resourceful reporter for The Saginaw Evening News, through the aid of Academy manager Sam Clay, maneuvered an interview with Booth. Contrasted with a modern celebrity-reporter interview it appears very meager indeed, but the interviewer seemed quite pleased with his brief conversation with the revered actor. In essence all that Booth revealed was that he and Barrett made it a rule not to be interviewed to avoid the extreme lengths to which the practice might be carried, that the Academy of Music was a beautiful theatre under excellent management and that he preferred to stay in local hotels on his stops rather than in his private railroad car where the surroundings grew monotonous. Though the interview was not productive of much information, the contact inspired the reporter to a quite lyrical description of Mr. Booth. "Then the noble-featured man turned aside with a courtly wave of the hand and departed to prepare for the rendition of the wily Iago. He is now fifty-three years old and looks it, with a pale cast of countenance, mobile flexible features with the

²⁹Ibid., Vol. 7, no. 206, Dec. 31, 1887, p. 2.

impress of genius in every line; in fact such a face once seen is never forgotten."³⁰

Though Booth's appearance was so impressive, his performance in Caesar did not evoke the same awe. In judging the Booth-Barrett appearance The News stated that the company's coming had been heralded with "flourish of trumpets and glowing eulogies on America's greatest tragedians."³¹ The audience was described as the largest and most fashionable of the season and very expectant of an exciting performance. Then the reviewer proceeded to commit "knowing heresy" by criticising the great Booth. His evaluation was that Booth's Brutus was below his usual standard and not worthy of his great powers. Booth appeared ill and tired, probably as a result of his weariness of travel on the very long current tour which was soon to end. He was only a shadow of himself as Hamlet, a performance seen earlier by the Saginaw audience. Barrett was rated as somewhat better than Booth, "putting life and vigor into his sentences." The only real praise awarded in the review went to Charles Hanford as Marc Antony who was termed excellent and who, after his "eloquent peroration" over Caesar's body, received an ovation and was called before the curtain by an enthusiastic audience. However, the general reaction was called one of disappointment.³²

³⁰Ibid., no. 313, May 5, 1888, p. 7.

³¹Ibid., no. 314, May 6, 1888, p. 7.

³²Ibid.

In the ensuing seasons at the Academy the attractions continued to be the prominent theatrical names and titles of the time. To give particular attention to each of these would be a much larger undertaking than is being attempted here. However, even the most superficial study could not overlook two actresses who made their first appearances in Saginaw in 1892. These were Julia Marlowe and the legendary Sarah Bernhardt.

Miss Marlowe as Beatrice in Much Ado About Nothing came to Saginaw on January 4, 1892. The Saginaw Evening News in a column headed "From the Footlights" announced her coming performance with this very glowing comment. "Julia Marlowe is today regarded by the best dramatic writers in the country as the leading exponent of Shakespeare's dramas, and the most perfect actress the world has ever seen."³³ A few days later in reviewing her performance as Beatrice The News joined Miss Marlowe's admirers. "Miss Marlowe is beautiful and charming. She endowed Beatrice with grace and vivacity....this is but her third season on the stage, and she gives great promise of an exceptional histrionic career....though the audience bestowed applause sparingly, it was rather due to the close attention given to the play than from any lack of appreciation."³⁴

³³Ibid., 11th year, no. 201, Jan. 3, 1892, p. 4.

³⁴Ibid., no. 204, Jan. 5, 1892, p. 4.

Surprisingly, Sarah Bernhardt's visit to Saginaw was not as glowingly anticipated in the local newspapers as was Julia Marlowe's. In fact most of the coverage given to this grand lady of the stage seemed self-consciously to avoid any indication of being impressed by her. An advance item in The News announced that Bernhardt was to play at the Academy on March 10, probably in Tosca, though Cleopatra would have been preferred. Cleopatra, however, required too many "supes" for a one night stand. In Michigan she would play in Grand Rapids, Saginaw and Detroit. Her plans could change, though, for she had cancelled her Minneapolis engagement because of a nervous prostration.³⁵

When Bernhardt and Tosca were finally seen by the Academy audience and The News printed its reaction, the rather churlish note persisted. The review recounted the story of Tosca, but regretted that it could not be fully savored because it was entirely in French. On its merit the comment was, "The play, though pruned somewhat from its original presentation, cannot be said to have a healthful tone," and of Bernhardt the reviewer said only, "Bernhardt is not handsome, but in every line and movement she is an actress."³⁶ Perhaps some of the implied resentment can be traced to a small item which appeared on the same page. "Sarah will not return to Saginaw because the audience and income are not large enough. However, she did deign to hob-nob with Academy manager Sam

³⁵Ibid., no. 248, Feb. 26, 1892, p. 4.

³⁶Ibid., no. 260, March 11, 1892, p. 6.

Clay over a bottle of wine."³⁷

Out of deference to Sarah Bernhardt's enduring fame and glamor it seems appropriate to treat her appearance at the Academy as a sort of ultimate achievement. A great many notable stage stars in addition to those mentioned in this chapter played in Saginaw. However, the intent of this viewing was to select some of the most prominent of these famous players and to report the reaction of Saginaw theatre patrons to their performances. The succeeding pages list in chronological order the attractions which played both Academies of Music from 1874 through 1900.

³⁷Ibid.

CHAPTER III

A LISTING OF ALL ATTRACTIONS WHICH APPEARED AT BOTH ACADEMIES OF MUSIC

This final section of Saginaw's theatrical history contains a chronological listing of the attractions which appeared at the two Academies of Music in Saginaw through 1900. The earlier Academy opened on November 6, 1873, and continued in operation until May 17, 1884, when it was closed, so that razing of the old Academy and construction of the new one on the same site could proceed. During the autumn months of 1884 the Academy management used the Germania Hall to house its offerings from September 4, 1884, to December 10, 1884. On December 16, 1884, the new Academy of Music opened its doors and continued in operation throughout the balance of the period covered in this study.

The sources of the listings were The Saginaw Daily Courier which published continuously during the period covered in this study until July 1, 1896, and is designated in each listing by the initials SDC and the date and page number of the edition, and The Saginaw Courier-Herald which succeeded The Daily Courier and is designated by the initials SC-H and the date and page number of the edition.

- November 6, 7 and 8, 1873, Holman English Opera Troupe,
La Grand Duchesse, La Somnambula, The Bohemian Girl
(SDC, Nov. 6, 1873, p. 3).
- November 27, 1873, Camilla Urso and her concert company
(SDC, Nov. 27, 1873, p. 3).
- December 8, 1873, Victoria Woodhull, lecturer, "Reformation
or Revolution - Which?" (SDC, Dec. 5, 1873, p. 3).
- December 17, 1873, The Reverend Robert Collyer, Lecturer,
"Our Folks and Other Folks" (SDC, Dec. 14, 1873, p. 3).
- December 27, 1873, humorous lecture, "Injun Meal" (SDC,
Dec. 24, 1873, p. 3).
- January 3, 1874, Cal Wagner's Minstrels and brass band,
(SDC, Jan. 3, 1874, p. 3).
- January 13, 1874, E. A. Sothern supported by Minnie Walton,
Our American Cousin (SDC, Jan. 13, 1874, p. 3).
- January 14, 1874, Skiff and Gaylord's Minstrels and brass
band (SDC, Jan. 13, 1874, p. 3).
- February 26, 27 and 28, 1874, The Great Barton in Ellen
Douglas (SDC, Feb. 26, 1874, p. 3).
- March 9, 1874, Callender's Minstrels (SDC, March 8, 1874,
p. 3).
- March 11, 12, 13 and 14, 1874, Benefit for The East Saginaw
Rifles, Harry Allen, the Union Spy (SDC, March 11,
1874, p. 3).
- March 17, 1874, Goldie and Company, "The great gift autocrats
of America, free gifts for everyone" (SDC, March 17,
1874, p. 3).
- March 26, 27 and 28, 1874, The Great Martino, California illu-
sionist and ventriloquist (SDC, March 26, 1874, p. 3).
- April 8, 1874, Haverly's Minstrels (SDC, April 8, 1874, p. 3).
- April 11, 1874, Joseph Murphy, dialect comedian, and company,
Help! (SDC, April 8, 1874, p. 3).
- April 16, 1874, Major General Kilpatrick, lecturer, "Sherman's
March to the Sea" (SDC, April 15, 1874, p. 3).
- April 17, 1874, Mr. and Mrs. A. O. Miller, The Woman in Red or
The Jewish Mother (SDC, April 15, 1874, p. 3).

- April 21, 1874, Frank S. Chanfrau, Kit, the Arkansaw Traveler (SDC, April 15, 1874, p. 3).
- April 28, 1874, Lotta, Zip or The Pointe Lynde Light (SDC, April 28, 1874, p. 3).
- April 29 and 30, 1874, The Berger Family; Swiss Bell Ringers, ladies' orchestra and ladies' silver cornet band (SDC, April 28, 1874, p. 3).
- May 1, 1874, Lawrence Barrett, Richelieu (SDC, April 28, 1874, p. 3).
- May 2, 1874, Healy and Cohan's Hiberniana (SDC, April 28, 1874, p. 3).
- May 20 and 21, 1874, Buffalo Bill (Hon. W. F. Cody) and Texas Jack (J. B. Omohundro), Scouts of the Plains (SDC, May 21, 1874, p. 3).
- May 22, 1874, Duprez and Benedict's Minstrels (SDC, May 21, 1874, p. 3).
- May 25 and 26, 1874, Holman's English Opera Troupe, La Perichole (SDC, May 24, 1874, p. 3).
- May 27, 1874, Arlington, Cotton and Kemble's Chicago Minstrels (SDC, May 24, 1874, p. 3).
- June 2, 1874, Concert, Semior Glee Club of The University of Michigan (SDC, May 29, 1874, p. 3).
- June 10, 1874, Hart and Ryman's Specialty Troupe (SDC, June 10, 1874, p. 3).
- June 17, 1874, Sam Sharpley's Minstrels (SDC, June 16, 1874, p. 3).
- July 4 and 6, 1874, Baker and Farron supported by Ellsler's Dramatic Company, Chris and Lena and The Mulligan Guards (SDC, July 4, 1874, p. 3).
- August 4, 1874, George L. Fox's Humpty Dumpty Troupe (SDC, July 29, 1874, p. 3).
- September 10 - 18, 1874, Mr. and Mrs. A. O. Miller and dramatic troupe; The Woman in Red or The Jewish Mother, The New Magdalen, Don Caesar de Bazan or The Ragged Cavalier, Rip Van Winkle, The Hidden Hand, The Poor of New York (SDC, Sept. 6, 1874, p. 3).
- September 22 and 23, 1874, Washburn's Latest Sensation (variety and musical show) (SDC, Sept. 18, 1874, p. 3).

September 24, 1874, Olive Logan, The Woman Who Talks (SDC, Sept. 18, 1874, p. 3).

September 26, 1874, Happy Cal Wagner's Minstrels and Brass Band (SDC, Sept. 24, 1874, p. 3).

October 10, 1874, George L. Fox's Humpty Dumpty Troupe (SDC, Sept. 24, 1874, p. 3).

October 16, 1874, Harry Robinson's Minstrels (SDC, Sept. 24, 1874, p. 3).

October 28, 1874, W. J. Florence and dramatic company, Eileen Oge (On the night of performance a substitution was made and the company played Dombey and Son and the farce Returned Volunteer) (SDC, Oct. 29, 1874, p. 3).

November 5, 1874, The Carroll Family and Gardiner's Company, The Orphans and the Carroll's specialty M'Fadden's (SDC, Nov. 5, 1874, p. 3).

November 13, 1874, The Alleghanians, vocalists and Swiss Bell Ringers (SDC, Nov. 13, 1874, p. 3).

December 2 and 3, 1874, John Dillon, comedian (SDC, Dec. 1, 1874, p. 3).

December 7 and 8, 1874, Wallack Combination, Clouds and Divorced (SDC, Dec. 7, 1874, p. 3).

December 9, 1874, Robert McWade, Rip Van Winkle (SDC, Dec. 9, 1874, p. 3).

December 22, The Grand Opera Il Trovatore (presented by local voices and musicians) (SDC, Dec. 22, 1874, p. 3).

December 25 and 26, 1874, Catherine Randolph and company, Romeo and Juliet and Pygmalion and Galatea (SDC, Dec. 24, 1874, p. 3).

January 1 and 2, 1875, Tennessee Jubilee Singers (SDC, Jan. 1, 1875, p. 3).

January 5, 1875, Joseph Murphy and Gardiner's Company, Help! (SDC, Jan. 5, 1875, p. 3).

January 20 and 21, 1875, The Emerald Comedy Company, Hibernicon (SDC, Jan. 20, 1875, p. 3).

February 11, 1875, W. H. H. (Adirondack) Murray, lecturer, "My Creed" (lecture cancelled because of heavy snow) (SDC, Feb. 11, 1875, p. 3).

February 20, 1875, Victoria C. Woodhull, lecturer, "Destiny

of the Republic" (lecture cancelled without any published reason given, cancellation notice followed by lengthy statement of Miss Woodhull's views on freedom and sexual liberation of women for improvement of the race) (SDC, Feb. 20 & 21, 1875, p. 3).

March 4, 1875, Carrie Duval's Lady Minstrels and Parisian Sensation Troupe (SDC, March 4, 1875, p. 3).

April 9 and 10, 1875, Mrs. F. W. Lander (formerly Jean Davenport) supported by Frank Lawlor's Company, Elizabeth, Queen of England and Antony and Cleopatra (SDC, April 9, 1875, p. 3).

April 20, 1875, Haverly's Minstrels, Latest Ethiopian Novelties (SDC, April 20, 1875, p. 3).

April 27, 1875, Edmund Cole, The Black Fiend (SDC, April 27, 1875, p. 3).

May 6, 1875, 1875 Grand Concert for benefit of Mr. Tibbets (local music teacher) (SDC, May 6, 1875, p. 3).

May 10 and 13, 1875, Hampton Singers from Hampton Normal College, Hampton, Virginia, Slave Songs of the South (SDC, May 10, 1875, p. 3).

May 11, 1875, F. W. Weber, pianist (SDC, May 10, 1875, p. 3).

May 15 and 17, 1875, Frank E. Aiden, Van, the Virginian and The Ticket-of-Leave Man (SDC, May 15, 1875, p. 3).

May 27, 1875, Washburn Specialty Artists (SDC, May 27, 1875, p. 3).

June 7, 1875, Sam Price's Minstrels (SDC, June 7, 1875, p. 3).

June 22, 23 and 24, 1875, Mason and Morgan's Constellation, Colleen Bawn or The Brides of Garry Owen and Uncle Tom's Cabin (SDC, June 22, 1875, p. 3).

June 29, 1875, Martino, California Illusionist and Ventriloquist (SDC, June 29, 1875, p. 3).

July 9, 1875, Tony Pastor and His Travelling Company for 1875 (SDC, July 9, 1875, p. 3).

July 15, 1875, The Peak Family, vocalists, harpists, bell ringers and parlor comique troupe (SDC, July 15, 1875, p. 3).

July 22, 1875, Germania Band Benefit Concert (SDC, July 22, 1875, p. 3).

August 28, 1875, The Berger Family and The Sol Smith Russell Concert Troupe (SDC, August 28, 1875, p. 3).

September 2, 1875, Georgia Minstrels and Brass Band, Great Slave Troupe (SDC, Sept. 2, 1875, p. 3).

September 11, 1875, "The Old Reliables", Happy Cal Wagner's Minstrels and Brass Band (SDC, Sept. 11, 1875, p. 3).

September 13, 1875, Palmer and Company, The Black Crook (SDC, Sept. 13, 1875, p. 3).

September 25, 1875, Marian Taylor Combination, Bulls and Bears and The Big Bonanza (SDC, Sept. 25, 1875, p. 3).

October 4, 1875, Furbish's Fifth Avenue Combination, The Two Orphans (SDC, October 4, 1875, p. 3).

October 20, 1875, Mrs. Ann Eliza Young, former wife of Brigham Young, lecturer, "Polygamy As It Is", "Inside Life of Mormonism and Secrets of Polygamy" and "Past, Present and Future of Utah" (SDC, Oct. 20, 1875, p. 3).

October 30, 1875, Wallace Sisters, Minnie's Luck or Ups and Downs of City Life (SDC, Oct. 30, 1875, p. 3).

November 1, 1875, Bryant's Minstrels (SDC, Nov. 1, 1875, p. 3).

November 27, 1875, Frank Mayo, Davy Crockett (SDC, Nov. 27, 1875, p. 3).

November 30, 1875, Lottie as Topsy supported by George Kunkel, Uncle Tom's Cabin (SDC, Nov. 30, 1875, p. 3).

December 4, 1875, Robert McWade, Rip Van Winkle (SDC, Dec. 4, 1875, p. 3).

December 18, 1875, Harry Robinson's Minstrels (SDC, Dec. 18, 1875, p. 3).

January 7, 1876, Benefit for East Saginaw Rifles performed by Amateur Dramatic Society of Saginaw, Among the Breakers or Cast up by the Sea (SDC, Jan. 7, 1876, p. 3).

February 16, 1876, Grand Opera Ernani, (performed by local artists) (SDC, Feb. 16, 1876, p. 3).

February 24, 1876, Cal Wagner's Minstrels (SDC, Feb. 24, 1876, p. 3).

March 8, 1876, Theodore Tilton, lecturer, "The Problem of Life", (SDC, March 8, 1876, p. 3).

March 14, 1876, Madame Rentz's Female Minstrels (SDC, March 14, 1876, p. 3).

March 17, 1876, Troubadors, English Opera Company, Patchwork (SDC, March 17, 1876, p. 3).

March 23, 1876, Mendelssohn Quintet Club of Boston, string and woodwind quintet with added bass and female violin soloist (SDC, March 23, 1876, p. 3).

April 26, 1876, return of Troubadors and Patchwork (SDC, April 26, 1876, p. 3).

May 2, 1876, John T. Raymond as Col. Mulberry Sellers, There's Millions in It (SDC, May 2, 1876, p. 3).

May 12, 1876, Richings-Bernard English Opera Company, Marriage of Figaro (SDC, May 12, 1876, p. 3).

May 29 and 30, 1876, Martino, illusionist and ventriloquist (SDC, May 29, 1876, p. 3).

May 31, 1876, Jerry Cohan's Specialty Company (SDC, May 31, 1876, p. 3).

June 9 and 10, 1876, Great Centennial Panorama of the United States from 1776 to 1876, "complete encyclopedia of our country painted on 56,700 square feet of canvas" (SDC, June 9, 1876, p. 3).

June 23 and 24, 1876, John Thompson, On Hand or True to the Last and Zykes, the Showman (SDC, June 23, 1876, p. 3).

August 29, 1876, The Berger Family, concert troupe, and Sol Smith Russell, comic artist (SDC, Aug. 29, 1876, p. 3).

September 4 and 5, 1876, A. O. Miller Company, Rip Van Winkle and The Days of '76 (SDC, Sept. 4, 1876, p. 3).

September 9, 1876, Callender's Georgia Minstrels (SDC, Sept. 9, 1876, p. 3).

September 14, 15 and 16, 1876, return of Martino, illusionist and ventriloquist (SDC, Sept. 14, 1876, p. 3).

September 26, 1876, Lawrence Barrett and E. L. Davenport, Julius Caesar (SDC, Sept. 26, 1876, p. 3).

September 27, 1876, M. M. Colonna's Living Classic Art Statuary, "Representation of ancient and modern statuary by the most beautifully formed ladies in the world" (SDC, Sept. 27, 1876, p. 3).

October 9, 1876, A. O'Leary, M.D., lecturer, "strength, grace, beauty, anatomy, physiology, hygiene, laws of

life" (SDC, Oct. 9, 1876, p. 3).

October 26, 27, 28, 1876, Le Commandeur Zera, Magician, ventriloquist, Mimic, Pianist (SDC, Oct. 26, 1876, p. 3).

November 1, 1876, George H. Tyler's Humpty Dumpty Troupe (SDC, Nov. 1, 1876, p. 3).

November 7, 1876, Billy Pastor's Vaudeville and Specialty Company (SDC, Nov. 7, 1876, p. 3).

November 9, 1876, Salisbury's Troubadors, English Opera Company, Brook (SDC, Nov. 9, 1876, p. 3).

November 20, 1876, Joe Goss and Steve Taylor, Boxing Exhibition, "Challenge any two local gentlemen to meet them in the ring" (SDC, Nov. 20, 1876, p. 3).

November 30, 1876, Duprez and Benedict's Famous Minstrels (SDC, Nov. 30, 1876, p. 3).

December 8 and 9, 1876, John Thompson, Moses, the Old Clothes Man, Zykes, the Showman and On Hand, or True to the Last (SDC, Dec. 8, 1876, p. 3).

December 20, 1876, Madame Rentz's Female Minstrels (SDC, Dec. 20, 1876, p. 3).

December 21, 1876, General Tom Thumb and wife, Miss Minnie Warren and Major Newell, "Ladies and Gentlemen in Miniature" (SDC, Dec. 21, 1876, p. 3).

December 27, 1876, Lottie as Topsy, Uncle Tom's Cabin (SDC, Dec. 27, 1876, p. 3).

January 1, 1877, Payson's English Grand Opera Company, Martha (SDC, Dec. 31, 1876, p. 3).

January 17, 1877, Richings-Bernard Grand English Opera Company, Bohemian Girl (SDC, Jan. 17, 1877, p. 3).

January 31, 1877, Lawrence Barrett, Richelieu (SDC, Jan. 31, 1877, p. 3).

February 9, 1877, Benjamin DeBar as Sir John Falstaff, King Henry IV (SDC, Feb. 9, 1877, p. 3).

February 12, 1877, Mendelssohn Quintet Club of Boston (SDC, Feb. 12, 1877, p. 3).

March 5 and 6, 1877, Tennessee Colored Jubilee Singers, Benefit for East Saginaw Reform Club (SDC, March 5, 1877, P. 3).

- March 9, 1877, Professor Moses Coit Tyler, University of Michigan, Lecture on English Ballads, Benefit of Central Mission School (SDC, March 9, 1877, p. 3).
- March 16, 1877, Salisbury's Troubadors, Patchwork, Benefit for Academy of Music Manager Samuel G. Clay (SDC, March 16, 1877, p. 3).
- March 21, 1877, Robert McWade, Rip Van Winkle (SDC, March 21, 1877, p. 3).
- March 27, 1877, Frank Mayo, Davy Crockett (SDC, March 27, 1877, p. 3).
- April 5, 1877, Richings-Bernard English Opera Company, Maritana (SDC, April 5, 1877, p. 3).
- April 20, 1877, John E. Owens, comedian, Our Boys (SDC, April 20, 1877, p. 3).
- April 23, 1877, Texas Jack (J. B. Omohoundro) and company, Texas Jack in the Black Hills (SDC, April 23, 1877, p. 3).
- April 27, 1877, Henrietta Chanfrau, Parted (SDC, April 27, 1877, p. 3).
- May 31, 1877, Gangero's Royal Yeddo Japanese Troupe (SDC, May 31, 1877, p. 3).
- June 11, 1877, Rose Eytinge, Led Astray (SDC, June 11, 1877, p. 3).
- July 17, 1877, Haverly Minstrels (SDC, July 18, 1877, p. 3).
- July 16, 1877, Ten Nights in a Barroom, Benefit for East Saginaw Reform Club, production by local amateur talent under auspices of Women's Christian Temperance Union (SDC, July, 16, 1877, p. 3).
- September 8, 1877, Lawrence Barrett, Othello (SDC, Sept. 8, 1877, p. 3).
- September 20, 1877, George Rignold, Henry V (SDC, Sept. 20, 1877, p. 3).
- September 25, 1877, The Reverend Henry Ward Beecher, lecturer, Wealth (SDC, Sept. 25, 1877, p. 3).
- October 1, 1877, M'lle. D'Rosa and Corps de Ballet, Sardanapalus (SDC, Oct. 1, 1877, p. 3).
- October 4 and 5, 1877, Rose Wood, comedienne, and Lewis Morrison's Company, Camille and Frou Frou (SDC, Oct. 4, 1877, p. 3).

- October 11 and 12, Jackets-chy's Japanese Troupe, male and female jugglers, acrobatics (SDC, Oct. 11, 1877, p. 3).
- October 26 and 27, 1877, Henrietta Chanfrau, Was She Right? and London Assurance (SDC, Oct. 26, 1877, p. 3).
- October 31 and November 1, 1877, George K. Fortescue's New York Burlesque and Comedy Combination (SDC, Oct. 31, 1877, p. 3).
- November 2, 1877, Emma Abbott Concert Company (SDC, Nov. 2, 1877, p. 3).
- November 9 and 10, 1877, F. C. Bangs, tragedian, A Soldier's Trust (SDC, Nov. 9, 1877, p. 3).
- November 16, 1877, M'lle. Zoe, Nita, a Life Among the Gypsies, Benefit for East Saginaw Rifles (SDC, Nov. 16, 1877, p. 3).
- November 22, 1877, Harrison's Two Orphans Combination, Two Orphans (SDC, Nov. 22, 1877, p. 3).
- December 4, 1877, Barlow, Wilson, Primrose and West's Minstrels (SDC, Dec. 4, 1877, p. 3).
- December 7, 1877, Jane Coombs as Juliet, Romeo and Juliet (SDC, Dec. 7, 1877, p. 3).
- December 11, 1877, Fanny Davenport as Rosalind, As You Like It (SDC, Dec. 11, 1877, p. 3).
- December 21, 1877, The Honorable George C. Bates, Lately U. S. Attorney of Utah, lecturer, "Utah and the Mormons" (SDC, Dec. 21, 1877, p. 3).
- December 24 and 25, 1877, John A Stevens, Unknown (SDC, Dec. 24, 1877, p. 3).
- January 8, 1878, Lottie as Topsy, Uncle Tom's Cabin (SDC, Jan. 8, 1878, p. 3).
- January 10, 1878, The Bunyan Tableaux, sixty scenes, life-size figures of John Bunyan's Pilgrim's Progress (SDC, Jan. 10, 1878, p. 3).
- January 14, 1878, Theodore Tilton, lecturer, "The Master Motives" (SDC, Jan. 14, 1878, p. 3).
- January 29, 1878, John A. Stevens, Unknown (SDC, Jan. 29, 1878, p. 3).
- January 31, 1878, John B. Cough, temperance lecturer, "The Reform Movement" (SDC, Jan. 31, 1878, p. 3).

- February 1, 1878, Sol Smith Russell, Comedy and Song Company (SDC, Feb. 1, 1878, p. 3).
- February 4, 1878, Alfred J. Knight, Historical Costume Impersonations (SDC, Feb. 4, 1878, p. 3).
- February 13, 1878, J. W. Fitzmaurice, lecturer, "Tramps, Their Cause and Consequence" (SDC, Feb. 13, 1878, p. 3).
- February 26, 1878, Mr. and Mrs. W. J. Florence, Mighty Dollar (SDC, Feb. 26, 1878, p. 3).
- March 4, 1878, Haverly's Minstrels (SDC, March 4, 1878, p. 3).
- March 16, 1878, Janauschek, Queen of Tragedy, Catherine of Russia (SDC, March 16, 1878, p. 3).
- March 24, 1878, Miss Kent Mason, Lady Orator, "What a Lady Thinks of It" (SDC, March 24, 1878, p. 3).
- April 12, 1878, Georgia Minstrels (SDC, April 12, 1878, p. 3).
- April 16, 1878, May Fisk's Troupe of English Blondes, living art pictures, A Celebrated Blonde Case (SDC, April 16, 1878, p. 3).
- April 20 and 22, 1878, The Hyers Sisters Combination, Sam Lucas, Colored Comedian, Out of Bondage (SDC, April 20, 1878, p. 3).
- May 4, 1878, Kate Claxton, The Two Orphans (SDC, May 4, 1878 p. 3).
- May 8, 1878, Boston Philharmonic Club (SDC, May 8, 1878, p. 3).
- May 11, 1878, The Hyers Sisters, Out Of Bondage (SDC, May 11, 1878, p. 3).
- May 22 and 23, 1878, John Dillon and The Wallack Combination, Our Boys and A Widow Hunt (SDC, May 22, 1878, p. 3).
- June 14 and 15, 1878, Daly's Fifth Avenue Company, Owen Fawcett, Big Bonanza and Lemons or Wedlock for Seven (SDC, June 14, 1878, p. 3).
- July 3, 1878, The A. O. Miller Company, Uncle Tom's Cabin (SDC, July 3, 1878, p. 3).
- July 24, 1878, Homes Grover, Jr., The Boy Detective (SDC, July 24, 1878, p. 3).
- August 10, 1878, Professor Martino, Illusionist and Ventriloquist (SDC, Aug. 10, 1878, p. 3).

- September 5, 1878, Wagner and Cotton's Minstrels (SDC, Sept. 5, 1878, p. 3).
- September 6, 1878, Rice-Knox Concert Company (SDC, Sept. 6, 1878, p. 3).
- September 25, 1878, The Lingards (SDC, Sept. 25, 1878, p. 3).
- October 19, 1878, John E. Owens, comedian, Everybody's Friend and Solon Shingle
- October 28, 29 and 30, 1878, "Wonders of European Art", illustrated lectures upon art and mythology by J. Albert Wilson (SDC, Oct. 28, 1878, p. 3).
- November 5, 6 and 7, 1878, Signor Bosco, Wizard, Wit, Humorist (SDC, Nov. 5, 1878, p. 3).
- November 8 and 9, 1878, Effie Ellsler, The Euclid Avenue Opera House Company of Cleveland, Heroine in Rags and La Cigale, The Grasshopper (SDC, Nov. 8, 1878, p. 3).
- November 13, 1878, Henrietta Chanfrau, C. W. Tayleure's Company, A Woman of the People (SDC, Nov. 13, 1878, p. 3).
- November 19, 1878, "Caricature, Its Work and Power", Frederick Woolfenden, auspices of The Young Men's Guild (SDC, Nov. 19, 1878, p. 3).
- November 20, 1878, C. W. Brisco and Company, Magia (SDC, Nov. 30, 1878, p. 3).
- December 5, 1878, Salsbury's Troubadors, Patchwork (SDC, Dec. 5, 1878, p. 3).
- December 6, 1878, The Reverend A. A. Whitman, Colored poet and humorist, lecturing (SDC, Dec. 6, 1878, p. 3).
- December 19 and 20, 1878, Effie Ellsler, The Euclid Avenue Opera House Company of Cleveland, LaCigale and The Grasshopper (SDC, Dec. 19, 1878, p. 3).
- December 25, 1878, matinee and evening, Buffalo Bill (Hon. W. F. Cody) and combination, Knight of the Plains and May Cody or Lost and Won (SDC, Dec. 24, 1878, p. 3).
- January 7, 1879, Emerson's California Minstrels and The Original Big Four, Smith, Waldron, Morton and Martin (SDC, Jan. 7, 1879, p. 3).
- January 11 and 12, 1879, Sullivan's Mirror of Ireland Irish Comedy Company (SDC, Jan. 11, 1879, p. 3).

January 29, 1879, Ann Eliza Young, nineteenth wife of Brigham Young lecturing on "In and Out of Utah" (SDC, Jan. 29, 1879, p. 3).

January 30, 1879, Irish Comedian Joe Murphy, The Kerry Gow (SDC, Jan. 30, 1879, p. 3).

February 4, 1879, Sprague's Georgia Minstrels (SDC, Feb. 4, 1879, p. 3).

February 10 and 11, 1879, Charlotte Thompson, Jane Eyre and Hunchback (SDC, Feb. 10, 1879, p. 3).

February 13, 1879, Theodore Tilton, Lecturer, "Heart's Ease, or a Plain Talk on Hard Times" (SDC, Feb. 13, 1879, p. 3).

February 26, 1879, Fanny Davenport and The Dramatic Company of The Olympic Theatre, St. Louis, Mo., As You Like It (SDC, Feb. 26, 1879, p. 3).

March 3 and 4, 1879, Dickson's Fifth Avenue Pinafore Company of New York, HMS Pinafore (SDC, March 3, 1879, p. 3).

March 12, 1879, Warde and Barrymore, Sardou's Diplomacy (SDC, March 12, 1879, p. 3).

March 17, 1879, Bob Ingersoll, lecturer, "Some Mistakes of Moses" (SDC, March 17, 1879, p. 3).

March 19, 1879, Joseph K. Emmett, New Fritz (SDC, March 19, 1879, p. 3).

April 1, 1879, Lotta, Musette (SDC, April 1, 1879, p. 3).

April 10, 1879, Mme. Helena Modjeska and her own company, Camille (SDC, April 10, 1879, p. 3).

April 14, 15 16 and 17, 1879, Professor Carpenter's Scenes and Experiments in the Wonderful Science of Psychology and Mesmerism (SDC, April 14, 1879, p. 3).

April 22, 1879, Sprague's Georgia Minstrels (SDC, April 22, 1879, p. 3).

April 30, 1879, Mr. and Mrs. Alf Wyman, German-American Comedey, Yakie (SDC, April 30, 1879, p. 3).

May 5, 1879, Tony Denier's Pantomime Troupe, Great Original Clown Grimaldi (George H. Adams), Humpty Dumpty (SDC, May 5, 1879, p. 3).

May 9, 1879, John T. Raymond as Col. Mulberry Sellers in Mark Twain's The Gilded Age (SDC, May 9, 1879, p. 3).

- May 15 and 17, 1879, Maggie Mitchell supported by William Harris, Fanchon, Pearl of Savoy (SDC, May 15, 1879, p. 3).
- May 29, 1879, Gotthold and Rial's revival, Uncle Tom's Cabin (SDC, May 29, 1879, p. 3).
- June 14, 1879, Leonard Grover's Company, Our Boarding House (SDC, June 14, 1879, p. 3).
- July 2, 1879, C. W. Couldock, Chimney Corner (SDC, July 2, 1879, p. 3).
- September 5, 1879, John McCulloch, tragedian, Sheriden Knowles' Virginius, (SDC, Sept. 5, 1879, p. 3).
- September 11, 1879, Fanny Davenport, Augustin Daly's Pique (SDC, Sept. 11, 1879, p. 3).
- September 17, Jane Coombs as Lady Teazle, "Shakespeare's" School for Scandal (SDC, Sept. 17, 1879, p. 3).
- September 23, 1879, Joe Jefferson, Rip Van Winkle (SDC, Sept. 23, 1879, p. 3).
- October 1, 1879, Mrs. D. P. Bowers and Miss Charlotte Thompson Lady Audley's Secret and comedietta "A Day After the Wedding", (SDC, Oct. 1, 1879, p. 3).
- October 18, 1879, Pat Rooney's Specialty Troupe, (SDC, Oct, 18, 1879, p. 3).
- November 5, 1879, Austin and Wier's Minstrels (SDC, Nov. 5, 1879, p. 3).
- November 13, 14 and 15, 1879, Soirees for the benefit of The Home of the Friendless, management of G. B. Bartlett, Concord, Massachusetts, scenes, opera, pantomime (SDC, Nov. 13, 1879, p. 3).
- November 17 and 18, 1879, George C. Boniface, character actor, Queen's Evidence (SDC, Nov. 17, 1879, p. 3).
- November 27, 1879, Duprez and Benedict's Minstrels (SDC, Nov. 27, 1879, p. 3).
- November 29, 1879, Nick Roberts' Humpty Dumpty (SDC, Nov. 29, 1879, p. 3)
- December 16, 1879, Haverly's New York Juvenile Opera Company, HMS Pinafore (SDC, Dec. 16, 1879, p. 3).
- December 17, 1879, Grand Concert; Remenyi, violinist; Emma Thurston, soprano; Edmond de Celle, tenor; Julian Heinze, pianist (SDC, Dec. 17, 1879, p. 3).



December 25, 1879, The Wilkininsons, Uncle Tom's Cabin
(SDC, Dec. 24, 1879, p. 3).

January 2, 1880, Ada Gray, Charles A. Watkins' Fifth Avenue
Combination, East Lynne (SDC, Jan. 2, 1880, p. 3).

January 9 and 10, 1880, return of Ada Gray, The New Magdalen,
East Lynne (matinee, Jan. 10) and Lucretia Borgia
(evening, Jan. 10) (SDC, Jan. 9, 1880, p. 3).

January 21 and 22, 1880, F. S. Chanfrau, Kit, the Arkansas
Traveler and Mrs. Henrietta Chanfrau, Aurora Floyd
(SDC, Jan. 21, 1880, p. 3).

January 29, 1880, J. H. Haverly's Chicago Church Choir
Company, HMS Pinafore (SDC, Jan. 29, 1880, p. 3).

February 2, 3, and 4, 1880, James A. Herne's Hearts of Oak
(SDC, Feb. 2, 1880, p. 3).

February 16, 1880, Theodore Tilton, lecturer, "The Human Mind"
(SDC, Feb. 16, 1880, p. 3).

March 3, 1880, Alice Oates, American Prima Donna Comedienne,
The Oates English Opera Company, Lecocq's Le Petit Duke
(SDC, March 3, 1880, p. 3).

March 9, 1880, Maggie Mitchell, The Pearl of Savoy (SDC,
March 9, 1880, p. 3).

March 12, 1880, The Original Georgia Minstrels (SDC, March 12,
1880, p. 3).

March 20, 1880, Gus Williams, Our German Senator (SDC, March
20, 1880, p. 3).

March 22, 1880, Emma Abbott Grand English Opera Company,
Masse's romantic opera Paul and Virginia (SDC, March
22, 1880, p. 3).

March 24, 1880, Hi Henry's Premium Minstrels (SDC, March 24,
1880, p. 3).

March 30, 1880, Wilkinson's Company, Uncle Tom's Cabin
(SDC, March 30, 1880, p. 3).

April 14, 15 and 16, 1880, Ada Gray supported by Watkin's
Combination, W. S. Gilbert's Ruth Tredgett, the Tramp
(April 14 and 15) and The New Magdalen (April 16)
(SDC, April 14, 1880, p. 3).

April 21, 1880, Pat Rooney and his New York Combination
(SDC, April 21, 1880, p. 3).

- April 23, 1880, Annie Dickinson, Aurelian (SDC, April 23, 1880, p. 3).
- April 24, 1880, John McCullough supported by Fred B. Warde, Richard III (SDC, April 24, 1880, p. 3).
- April 29, 1880, Evangeline and the Lone Fisherman, original music by E. E. Rice (SDC, April 29, 1880, p. 3).
- April 30, 1880, Lawrence Barrett, W. D. Howell's Yorick's Love (SDC, April 30, 1880, p. 3).
- May 7 and 11, 1880, Miles Juvenile Opera Company, HMS Pinafore (SDC, May 7, 1880, p. 3).
- May 8, 1880, Tony Denier's Humpty Dumpty (SDC, May 8, 1880, p. 3).
- May 13, 1880, Mrs. Scott Siddons, The Queen of Readers (SDC, May 13, 1880, p. 3).
- May 31, 1880, One week, Hartz and his unique entertainment, illusionist Frank Lawton comedian; Mary Mitchell clairvoyant and specialist; Frank Vickery pianist and soloist (SDC, May 31, 1880, p. 3).
- June 10, 1880, Haverly's Juvenile Opera Company, HMS Pinafore (SDC, June 10, 1880, p. 3).
- July 22, 1880, Tony Pastor and his Specialty Troupe, Go West on the Emigrant Car (SDC, July 22, 1880, p. 3).
- September 9, 1880, The Bergers and a new company, specialty performers (SDC, Sept. 9, 1880, p. 3).
- September 14, 1880, The Emma Abbott Grand English Opera Company, Lucia (SDC, Sept. 14, 1880, p. 3).
- September 21, 1880, Haverly's Minstrels (SDC, Sept. 21, 1880, p. 3).
- September 24, 1880 Bartley Campbell's The Galley Slave, scenes from Rome, Paris, Venice, Marseilles (SDC, Sept. 24, 1880, p. 3).
- October 2, 1880, Donavin's Original Tennesseans, Colored Concert Company (SDC, Oct. 2, 1880, p. 3).
- October 6, 1880, B. Macauley, E. A. Locke's A Messenger from Jarvis Section (SDC, Oct. 6, 1880, p. 3).
- October 7, 1880, Joseph Murphy, comedian, Shaun Rhue (SDC, Oct. 7, 1880, p. 3).

October 14, 1880, M. B. Leavitt's Vaudeville and Specialty Company, (SDC, Oct. 14, 1880, p. 3).

October 15, 1880, Haverly's Widow Bedott Comedy Company (SDC, Oct. 15, 1880, p. 3).

October 20 and 21, 1880, The Holmans' Spectacular Standard and Comic Opera Company, Satanella and Enchantress Oct. 20, 1880, p. 3).

November 1, 1880, Miss Mary Anderson, Ingomar (SDC, Nov. 1, 1880, p. 3).

November 8, 1880, The Harrisons, musical comedy company, The Photos (SDC, Nov. 8, 1880, p. 3).

November 9, 1880, Rentz's Minstrels, Penn's Aunts Among the Pirates (SDC, Nov. 9, 1880, p. 3).

November 17, 1880, Pat Rooney, grand vaudeville entertainment, thirty star artists (SDC, Nov. 17, 1880, p. 3).

November 18, 19 and 20, 1880, Haverly's Minstrels (SDC, Nov. 18, 1880, p. 3).

November 24, 1880, Mr. Frank Tannehill, Davy Crockett, "Frank Mayo, long famous in role, announces this company has his approval and direction" (SDC, Nov. 24, 1880, p. 3).

November 30, 1880, Nick Robert's Humpty Dumpty (SDC, Nov. 30, 1880, p. 3).

December 1, 1880, Mr. and Mrs. George B. Knight, Fred Marsden's Teutonic drama Otto (SDC, Dec. 1, 1880, p. 3).

December 6, 1880, The Litta Grand Concert Company, (SDC, Dec. 6, 1880, p. 3).

December 8, 1880, Salisbury's Troubadors, Brook or The Jolly Fun at the Picnic (SDC, Dec. 8, 1880, p. 3).

December 10, 1880, Hermann, King of Wizards (SDC, Dec. 10, 1880, p. 3).

December 16, 1880, Miss Ella June Meade, elocutionist (SDC, Dec. 16, 1880, p. 3).

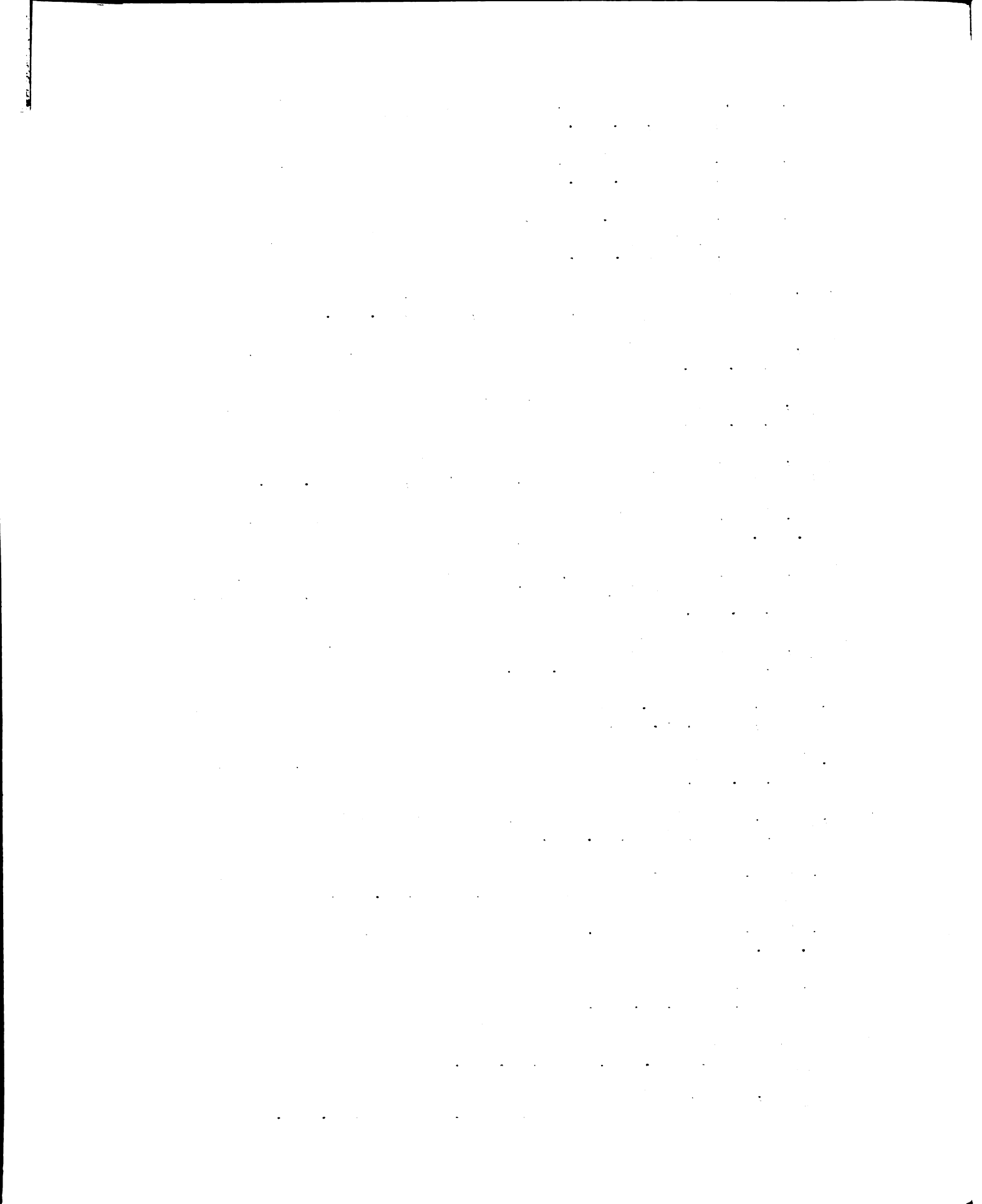
December 24, 1880, Harry Webber, Nip and Tuck (SDC, Dec. 24, 1880, p. 3).

December 29, 1880, Bartley Campbell's Galley Slave Combination, Sidney Rosenfeld's Dr. Clyde (SDC, Dec. 29, 1880, p. 3).



- January 7, 1881, John T. Raymond, comedian, famous impersonation of Col. Mulberry Sellers (SDC, Jan. 7, 1881, p. 3).
- January 8, 1881, George E. Stevens' Uncle Tom's Cabin Combination, Uncle Tom's Cabin (SDC, Jan. 8, 1881, p. 3).
- January 12, 1881, Sol Smith Russell, Edgewood Folks (SDC, Jan. 12, 1881, p. 3).
- January 15, 1881, Gilmore and Miaco's Humpty Dumpty and Specialty Troupe (SDC, Jan. 15, 1881, p. 3).
- January 17, 1881, comic opera The Sorcerer (SDC, Jan. 17, 1881, p. 3).
- January 18, 1881, Mr. F. S. and Mrs. Henrietta Chanfrau and The Tayleure Company, East Lynne (Matinee) and Kit, the Arkansas Traveler (evening) (SDC, Jan. 18, 1881 p. 3).
- January 28, 1881, Callender's Georgia Minstrels (SDC, Jan. 28, 1881, p. 3).
- February 9, 1881, Maggie Mitchell, Little Barefoot, (SDC, Feb. 9, 1881, p. 3).
- February 10, 1881, Jay Rial's Mammoth Humpty-Dumpty and Trans-Atlantic Novelty Combination (SDC, Feb. 10, 1881, p. 3).
- February 18, 1881, Mendelssohn Quintette Club (SDC, Feb. 18, 1881, p. 3).
- February 23, 1881, Mr. and Mrs. George S. Knight and Company, Otto (SDC, Feb. 23, 1881, p. 3).
- February 26, 1881, The Harrisons, musical comedy company, Photos (SDC, Feb. 26, 1881, p. 3).
- February 28, 1881, Mazurette-Beebe Grand Concert Company, (SDC, Feb. 28, 1881, p. 3).
- March 4, 1881, Fanny Davenport, Camille (SDC, March 4, 1881, p. 3).
- March 5, 1881, James A. Herne, Hearts of Oak (SDC, March 5, 1881, p. 3).
- March 10, 1881, Edith O'Gorman, lecture for ladies only, "The Secrets and Mysteries of the Confessional" (SDC, March 10, 1881, p. 3).
- March 22, 1881, Louis Aldrich and Charles T. Parsloe, Bartley Campbell's My Partner (SDC, March 22, 1881, p. 3).

- March 23, 1881, Neil Burgess, comedian, Widow Bedott (SDC, March 23, 1881, p. 3).
- March 26, 1881, Gus Williams, Our German Senator (SDC, March 26, 1881, p. 3).
- March 31, 1881, Thomas W. Keene, supported by Henrietta Vaders, Richard III or The Battle of Bosworth Field (SDC, March 31, 1881, p. 3).
- April 5, 1881, Bobson and Crane, comedians, Shakespeare's Comedy of Errors (SDC, April 5, 1881, p. 3).
- April 9, 1881, Sprague's Georgia Minstrels (SDC, April 9, 1881, p. 3).
- April 16, 1881, Billy Arlington's Minstrels (SDC, April 16, 1881, p. 3).
- April 20, 1881, Baker and Farron, comedian and character actors, The Emigrants (SDC, April 20, 1881, p. 3).
- April 26, 1881, Haverly's Minstrels (SDC, April 26, 1881, p. 3).
- April 27, 1881, Laura Dainty, "The Pearl of the Platform", humorous, dramatic, pathetic recitations (SDC, April 27, 1881, p. 3).
- April 30, 1881, Barlow, Wilson, Primrose and West's Minstrels (SDC, April 30, 1881, p. 3).
- May 5, 1881, Edward E. Rice's new Evangeline Combination (SDC, May 5, 1881, p. 3).
- May 6, 1881, Denman Thompson as Joshua Whitcomb (SDC, May 6, 1881, p. 3).
- May 9, 1881, A Child of the State, Hoey and Hardie Combination (SDC, May 9, 1881, p. 3).
- May 13, 1881, Gosche-Hopper Company, new American melodrama, One Hundred Wives (SDC, May 13, 1881, p. 3).
- May 17, 1881, Haverly's colored minstrels (SDC, May 17, 1881, p. 3).
- June 30, 1881, Tony Pastor's Immense Company for 1881 (SDC, June 30, 1881, p. 3).
- August 26, 1881, Sol Smith Russell as Tom Dilloway in Edgewood Folks (SDC, Aug. 26, 1881, p. 3).
- September 9, 1881, Fifth Avenue Company, Augustin Daly's new play Needles and Pins (SDC, Sept. 9, 1881, p. 3).



- September 13, 1881, Hooley's Comedy Company from Chicago, Birds of a Feather (SDC, Sept. 13, 1881, p. 3).
- September 16, 1881, Madison Square Theatre Company, Steele MacKaye's Hazel Kirke (SDC, Sept. 16, 1881, p. 3).
- September 19, 1881, Acme Opera Company, Olivette (SDC, Sept. 19, 1881, p. 3).
- September 21, 1881, Frank Mordaunt, character actor, Old Shipmates (SDC, Sept. 21, 1881, p. 3).
- September 27, 28 and 29, Draper's Uncle Tom's Cabin Combination (SDC, Sept. 27, 1881, p. 3).
- October 5, 1881, DeWolfe Hopper and Gosche-Hopper Company, One Hundred Wives (SDC, Oct. 5, 1881, p. 3).
- October 12, 1881, Collier's Banker's Daughter Combination (SDC, Oct. 12, 1881, p. 3).
- October 15, 1881, Lillian Cleves, Elliott Barnes' American drama Only a Farmer's Daughter (SDC, Oct. 15, 1881, p. 3).
- October 24, 1881, Miss Lizzie Leaton, dramatic reader, dialectician, and elocutionist (SDC, Oct. 24, 1881, p.3).
- October 26, 1881, Miner and Rooney Combination, Pat Rooney and Star Company (SDC, Oct. 26, 1881, p. 3).
- November 3, 1881, Snelbaker's Majestic Consolidation, vaudeville company (SDC, Nov. 3, 1881, p. 3).
- November 7, 1881, M. B. Leavitt's Gigantian Minstrels (SDC, Nov. 7, 1881, p. 3).
- November 12, 1881, Hill's All the Rage (SDC, Nov. 12, 1881, p. 3).
- November 22, 1881, Barlow, Wilson, Primrose and West Mammoth Minstrels (SDC, Nov. 22, 1881, p. 3).
- November 24, 1881, Wildman Comic Opera Company, Offenbach's Fleurette or Spoiling the Broth (SDC, Nov. 24, 1881, p. 3).
- November 26, 1881, Dash Combination, Miss Georgie Woodthorpe as Dash in Dash, a Girl of the Hills (SDC, Nov. 26, 1881, p. 3).
- December 1, 1881, Maggie Mitchell, The Little Savage (SDC, Dec. 1, 1881, p. 3).

1. The first part of the document is a list of names and addresses of the members of the committee.

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- December 6, 1881, Mr. and Mrs. N. C. Goodwin (Eliza Weathersby), Hobbies (SDC, Dec. 6, 1881, p. 3).
- December 8, 1881, George H. Adams' New Humpty Dumpty Troupe (SDC, Dec. 8, 1881, p. 3).
- December 9, 1881, matinee and evening, Emma Abbott Grand Opera Company, Chimes of Normandy and Faust (SDC, Dec. 9, 1881, p. 3).
- December 15, 1881, M. B. Curtis, Samuel of Posen, the Commercial Drummer (SDC, Dec. 15, 1881, p. 3).
- December 19, 1881, The Harrisons, Photos (SDC, Dec. 19, 1881, p. 3).
- December 26, 1881, Bartley Campbell's My Geraldine (SDC, Dec. 26, 1881, p. 3).
- December 29, 1881, Neil Dow, lecturer on temperance (SDC, Dec. 29, 1881, p. 3).
- December 31, 1881, matinee and evening, Anthony Ellis Company, Uncle Tom's Cabin (SDC, Dec. 31, 1881, p. 3).
- January 4, 1882, Minnie Palmer, comedienne; R. E. Graham, comedian; William Gill's My Sweetheart (SDC, Jan. 4, 1882, p. 3).
- January 11, 1882, Union Square Theatre success Rose Eyttinge in Felicia or Woman's Love (SDC, Jan. 11, 1882, p. 3).
- January 16 and 17, 1882, grand realistic spectacular drama The World (SDC, Jan. 16, 1882, p. 3).
- January 19, 1882, Bartley Campbell's My Geraldine (SDC, Jan. 19, 1882, p. 3).
- January 31, 1882, Premier Prestidigitator Herrmann and European Company (SDC, Jan. 31, 1882, p. 3).
- February 1, 1882, Mr. and Mrs. George S. Knight, comedy-drama Baron Rudolph (SDC, Feb. 1, 1882, p. 3).
- February 6, 1882, Madame Rentz's Minstrels (SDC, Feb. 6, 1882, p. 3).
- February 7, 1882, D. B. Hess' Acme Opera Company, The Mascotte (SDC, Feb. 7, 1882, p. 3).
- February 13, 1882, Ada Gray supported by Charles A. Watkins' Fifth Avenue Combination, East Lynne or The Elopement (SDC, Feb. 13, 1882, p. 3).

February 16, 1882, Neil Burgess, Widow Redott (SDC, Feb. 16, 1882, p. 3).

February 24, 1882, Hyde and Behman's Star Specialty Company (SDC, Feb. 24, 1882, p. 3).

February 25, Fanny Davenport, Boucicault's London Assurance plus Miss Davenport's adaptation of W. S. Gilbert's drama of Ruth Tredgitt called Ruth, the Tramp (SDC, Feb. 25, 1882, p.3).

March 1 and 2, 1882, M'lle Rhea, Adrienne and Camille (SDC, March 1, 1882, p. 3).

March 4, 1882, Thomas W. Keene, Macbeth (SDC, March 4, 1882, p. 3).

March 9, 1882, B. McAuley as Uncle Dan'l, Deputy Sheriff of Jarvis Section (SDC, March 9, 1882, p. 3).

March 16 and 17, 1882, Henrietta and Frank Chanfrau, The New East Lynne (new play in all respects written for Mrs. Chanfrau by author of the original East Lynne) and Kit, the Arkansas Traveler (SDC, March 16, 1882, p. 3).

March 18, 1882, Mr. and Mrs. George S. Knight, Baron Rudolph (SDC, March 18, 1882, p. 3).

March 21, 1882, Baker and Farron, Chris and Lena (SDC, March 21, 1882, p. 3).

March 22, 1882, Clara Louise Kellogg and her concert company (SDC, March 22, 1882, p. 3).

March 23, 1882, M'lle. Marie Litta and her concert company (SDC, March 23, 1882, p. 3).

March 25, 1882, matinee and evening, H. B. Mahn's Comic Opera Company, Von Suppe's Boccacio and Gilbert and Sullivan's Patience (SDC, March 25, 1882, p. 3).

March 26, 1882, Sunday evening sacred concert by H. B. Mahn's Concert Company (SDC, March 26, 1882, p. 3).

March 29, 1882, Oates Opera Bouffe Company, Alice Oates in Lecocq's Girofle, Girofla (SDC, March 29, 1882, p. 3).

April 1, 1882, Sprague's Georgia Minstrels (SDC, April 1, 1882, p. 3).

April 4, 1882, John T. Raymond, comedian, Fresh, the American (SDC, April 4, 1882, p. 3).

- April 14, 1882, Kate Claxton and Charles A. Stevenson, The Two Orphans (SDC, April 14, 1882, p. 3).
- April 15, 1882, The Original Fiske University Jubilee Singers (SDC, April 15, 1882, p. 3).
- April 17, 1882, Louis Aldrich and Charles Parsloe, Bartley Campbell's My Partner (SDC, April 17, 1882, p. 3).
- April 24, 1882, Frank Mayo, Davy Crockett "To commemorate the 3,029th performance by Mayo in the role the management presents to each lady a photo of Mayo" (SDC, April 24, 1882, p. 3).
- May 2, 1882, John McCullough, Bird's five act tragedy The Gladiator (SDC, May 2, 1882, p. 3).
- May 4, 1882, C. H. Smith's Boston Double Uncle Tom's Cabin (two Topsy's, two Mark's, six bloodhounds) (SDC, May 4, 1882, p. 3).
- May 11, 1882, J. H. Haverly's Comedy Company, The Strategists or A Double Game (SDC, May 11, 1882, p. 3).
- May 17, 1882, Barlow, Wilson, Primrose and West's Minstrels (SDC, May 17, 1882, p. 3).
- June 8, 1882, Donovan's Tennesseans, jubilee singers (SDC, June 8, 1882, p. 3).
- June 15 and 16, 1882, Dan Morris Sullivan's new Irish play A Trip Through the Emerald Isle (SDC, June 15, 1882, p. 3).
- June 21, 1882, Tony Pastor's Company, Pastor's new comic play Fun on the Stage "Mr. Pastor will appear as the perplexed manager" (SDC, June 21, 1882, p. 2).
- August 24, 25, and 26, 1882, spectacular fairy opera Cinderella, three hundred children of East Saginaw will appear under the direction of Agnes Benton of New York (SDC, Aug. 24, 1882, p. 3).
- August 23, 1882, Lawrence Barrett supported by Louis James, Julius Caesar (SDC, Aug. 23, 1882, p. 3).
- September 7, 1882, Haverly's Consolidated Mastodon Minstrels (SDC, Sept. 7, 1882, p. 3).
- September 13, 1882, Harry Webber, Nip and Tuck Detectives (SDC, Sept. 13, 1882, p. 3).
- September 14 and 15, 1882, Berba Welby, One Woman's Life (SDC, Sept. 14, 1882, p. 3).

- September 16, 1882, Tony Denier's Tri-Mammoth Humpty Dumpty Pantomime Company (SDC, Sept. 16, 1882, p. 3).
- September 22, 1882, Bartley Campbell's The White Slave (SDC, Sept. 22, 1882, p. 3).
- September 30, 1882, Salisbury's Troubadors in Bronson Howard's Greenroom Fun (SDC, Sept. 30, 1882, p. 3).
- October 4, 1882, Charles A. Gardiner and Miss Patti Rosa, German dialect comedians, Karl (SDC, Oct. 4, 1882, p. 3).
- October 10, 1882, Herrmann, the Prestidigitator (SDC, Oct. 10, 1882, p. 3).
- October 12, 1882, Roland Reed, Cheek (SDC, Oct. 12, 1882, p. 3).
- October 17, 1882, Palmer, Snelbaker and Company's Celebrities (SDC, Oct. 17, 1882, p. 3).
- October 21, 1882, Minnie Maddern and company, Frogg's Ferry (SDC, Oct. 21, 1882 p. 3).
- October 23, 1882, Bell's Brilliants (SDC, Oct. 23, 1882, p. 3).
- October 24, 1882, Ranch 10 or Annie from Massachusetts, Harry Meredith in role of twin brothers (SDC, Oct. 24, 1882, p. 3).
- October 25, 1882, Madison Square Theatre Company, Hazel Kirke (SDC, Oct. 25, 1882, p. 3).
- October 27, 1882, Janaushek, greatest living tragedienne, Mother and Son (SDC, Oct. 27, 1882, p. 3)
- November 1, 1882, The Original Big Four, Smith, Waldron, Cornin and Martin, their own congress of specialties (SDC, Nov. 1, 1882, p. 3).
- November 6, 1882, Elliot Barnes' Only a Farmer's Daughter, Southern dramatic queen, Agnes Herndon (SDC, Nov. 6, 1882, p. 3).
- November 9, 1882, Robert G. Ingersoll, renowned orator, "Talmagian Theology" (reply to Talmadge's sermons on Ingersoll) (SDC, Nov. 9, 1882, p. 3).
- Nov. 14, 1882, Barlow, Wilson and Company, Mammoth Minstrels (SDC, Nov. 14, 1882, p. 3).
- Nov. 15, 1882, Pat Rooney's Star Combination (SDC, Nov. 15, 1882, p. 3).

November 17, 1882, Rentz-Santley Novelty and Burlesque Company, Claude Duval or Love and Larceny (SDC, Nov. 17, 1882, p. 3).

November 22 and 23, 1882, Chicago Museum Company, The Pygmies' Picnic Party, ten of the smallest, most beautiful, most accomplished little people in the world of spectacular musical production, Cinderella or The Magic Slipper and Jack, the Giant Killer (SDC, Nov. 22, 1882, p. 3).

November 27, 1882, William Stafford, tragedian, The Merchant of Venice (SDC, Nov. 27, 1882, p. 3).

December 1, 1882, Joseph F. Wheelock, Twenty Thousand Pounds (SDC, Dec. 1, 1882, p. 3).

December 4, 1882, Jesse James Dramatic Company, J. J. McCloskey's melodrama, Kentuck, Jesse James' famous horses, roan "Charger" and bay "Raider" (SDC, Dec. 4, 1882, p. 3).

December 14, 1882, M'lle. Rhea supported by William Harris, Adrienne Lecouvreur (performed in English) (SDC, Dec. 14, 1882, p. 3).

December 21, 1882, East Saginaw Amateur Dramatic Society, Rob Roy or Auld Lang Syne (SDC, Dec. 21, 1882, p. 3).

December 22, 1882, William J. Scanlan, Bartley Campbell's Friend and Foe (SDC, Dec. 22, 1882, p. 3).

December 26, 1882, Draper's Boston Double Uncle Tom's Cabin Company (SDC, Dec. 26, 1882, p. 3).

January 1, 1883, matinee and evening, Mr. and Mrs. George S. Knight, Otto, a German and Baron Rudolph (SDC, Jan. 1, 1883, p. 3).

January 9, 1883, Lillian Spencer, The Creole (SDC, Jan. 9, 1883, p. 3).

January 11, 1883, Minnie Palmer, William Gill's My Sweetheart (SDC, Jan. 11, 1883, p. 3).

January 16, 1883, Rancho 10 or Annie from Massachusetts (SDC, Jan 16, 1883, p. 3).

January 18 and 18, 1883, James Birney, lecturer, "Netherlands Institutions and Customs" and "The Curiosities in London" (SDC, Jan. 18, 1883, p. 3).

January 20, 1883, W. H. Fitzgerald, comedian and character actor, Elliott Barnes' The Girl That I Love (SDC, Jan. 20, 1883, p. 3).

- January 26, 1883, Marion Elmore, Chipsa (SDC, Jan. 26, 1883, p. 3).
- February 7, 1883, Barry and Fay, Muldoon's Picnic (SDC, Feb. 7, 1883, p. 3).
- February 8, 1883, Mestayer's Tourists, The Pullman Palace Car (SDC, Feb. 8, 1883, p. 3).
- February 10, 1883, Josephine Gallmeyer, mimic, The Seamstress (SDC, Feb. 10, 1883, p. 3).
- February 13, 1883, Ensign Comedy Company, Rooms for Rent (SDC, Feb. 13, 1883, p. 3).
- February 20, 1883, Joseph Murphy, Kerry Gow (SDC, Feb. 20, 1883, p. 3).
- February 22, 1883, Ada Gray, emotional and tragic actress, supported by Watkins' Fifth Avenue Combination, East Lynne or The Elopement (SDC, Feb. 22, 1883, p. 3).
- February 23, 1883, Leavitt's Gigantian Minstrels (SDC, Feb. 23, 1883, p. 3).
- March 2, 1883, Gorman's Irish Comedy Company, Muldoon's Picnic (SDC, March 2, 1883, p. 3).
- March 8, 1883, Callender's Consolidation Spectacular Colored Minstrels (SDC, March 8, 1883, p. 3).
- March 9, 1883, Sol Smith Russell, Edgewood Folks (SDC, March 9, 1883, p. 3).
- March 13, 1883, Louis Aldrich and Charles Parsloe, Bartley Campbell's My Partner (SDC, March 13, 1883, p. 3).
- March 14, and 15, 1883, Queen Esther, grand chorus of 100 voices (SDC, March 14, 1883, p. 3).
- March 20, 1883, Laura E. Dainty, elocutionist, humorous and dramatic readings (SDC, March 20, 1883, p. 3).
- March 23 and 24, 1883, Fay Templeton and star opera company, The Mascotte and Olivette (SDC, March 23, 1883, p. 3).
- March 26 and 27, 1883, (matinee and evening), London Assurance, Isabel Vane and Kit, the Arkansas Traveler (SDC, March 26, 1883, p. 3).
- March 31, 1883, Thomas W. Keene, Richard III or The Battle of Bosworth Field (SDC, March 31, 1883, p. 3).

- April 3, 1883, M. W. Hanley's Company, Squatter Sovereignty (SDC, April 3, 1883, p. 3).
- April 6, 1883, Nora Vernon and Whitele's Company, The Hidden Hand (SDC, April 6, 1883, p. 3).
- April 14, 1883, Minnie Hauk, prima donna, Donizetti's Daughter of the Regiment (SDC, April 14, 1883, p. 3).
- April 20, 1883, Wilbur Opera Company, Pirates of Penzance (SDC, April 20, 1883, p. 3).
- April 25 and 26, 1883, Emma Abbott Grand English Opera Company, Iolanthe and Martha (SDC, April 25, 1883, p. 3).
- April 27 and 28, 1883, matinee and evening, Frederick Warde, tragedian, Knowle's Virginius or The Roman Father and Bulwer-Lytton's Lady of Lyons and Richelieu (SDC, April 27, 1883, p. 3).
- May 1, 1883, Tony Denier's Tri-Mammoth Humpty Dumpty Pantomime Company (SDC, May 1, 1883, p. 3).
- May 9, 1883, Madison Square Theatre Company, Frances Hodgson Burnett and W. H. Gillette's Esmeralda (SDC, May 9, 1883, p. 3).
- May 10, 1883, Baker and Farron, Chris and Lena (SDC, May 10, 1883, p. 3).
- May 13, 1883, Anna Eva Fay, "Spiritualism", a religious illustrated lecture (SDC, May 13, 1883, p. 3).
- May 16, 1883, Thatcher, Primrose and West's Consolidated Minstrels (SDC, May 16, 1883, p. 3).
- May 17, 1883, Marie Litta, concert soprano, and her company, concert program and third act of Faust (SDC, May 17, 1883, p. 3).
- September 4, 1883, Gus Williams as John Miller, the German Policeman, in One of the Finest (SDC, Sept. 4, 1883, p. 3).
- September 5, 1883, John T. Raymond, comedian, in Paradise (SDC, Sept. 5, 1883, p. 3).
- September 15, 1883, M. B. Curtis, comedian, Samuel of Posen, the Commercial Drummer (SDC, Sept. 15, 1883, p. 3).
- September 22, 1883, Helena Modjeska supported by Maurice Barrymore, Cymbeline (SDC, Sept. 22, 1883, p. 3).

- September 26, 1883, William J. Scanlan, Irish comedian, Friend and Foe (SDC, Sept. 26, 1883, p. 3).
- September 27 and 28, 1883, The Jolly Pathfinders, Scraps or Fun at the Pleasure Grounds and Six Peas in a Pod (SDC, Sept. 27, 1883, p. 3).
- October 5, 1883, B. McAuley, E. A. Locke's comedy, The Jerseyman (SDC, Oct. 5, 1883, p. 3).
- October 9, 1883, Wellesley and Sterling's Dramatic Company, The Danites (SDC, Oct. 9, 1883, p. 3).
- October 12, 1883, Findlay McGregor, Scottish vocalist, and company of vocalists and entertainers, concert sponsored by I.O.O.F. (SDC, Oct. 12, 1883, p. 3).
- October 15, 1883, Mr. and Mrs. George S. Knight, Bronson Howard's Baron Rudolph (SDC, Oct. 15, 1883, p. 3).
- October 17, 1883, Anna Dickinson plays Hamlet and Anne Boleyn (SDC, Oct. 17, 1883, p. 3).
- October 24, 1883, F. R. Wren's Double Uncle Tom's Cabin Company (SDC, Oct. 24, 1883, p. 3).
- October 27, 1883, Pat Rooney and New York star combination (SDC, Oct. 27, 1883, p. 3).
- November 1, 1883, Bertha Welby, Sheridan Knowle's The Hunchback (SDC, Nov. 1, 1883, p. 3).
- November 6, 1883, Gallagher, Gilmore and Gardner's Devil's Auction (SDC, Nov. 6, 1883, p. 3).
- November 13, 1883, Minnie Maddern supported by George Morton, The Puritan Maid (SDC, Nov. 13, 1883, p. 3).
- November 26, 1883, Shook and Collier's Lights O'London Combination, George R. Sims' spectacular melo-drama Lights O' London (SDC, Nov. 26, 1883, p. 3).
- December 3, 1883, Mestayer's Tourists, In a Pullman Palace Car (SDC, Dec. 3, 1883, p. 3).
- December 6, 1883, Grand Concert of War Songs of The War of the Rebellion, chorus of one hundred voices from Saginaw, East Saginaw, Bay City and West Bay City (SDC, Dec. 6, 1883, p. 3).
- December 4, 1883, grand concert, Clara Louise Kellogg (SDC, Dec. 4, 1883, p. 3).

- December 8, 1883, William Stafford, tragedian, Othello (SDC, Dec. 8, 1883, p. 3).
- December 11, 1883, Callender's Collossal Consolidated Colored Minstrel Festival (SDC, Dec. 11, 1883, p. 3).
- December 12, 1883, Emma Abbott English Opera Company, King for a Day (SDC, Dec. 12, 1883, p. 3).
- December 18, 1883, Minnie Hauk, concert and third act of Donizetti's LaFavorita (SDC, Dec. 18, 1883, p. 3).
- December 20, 1883, William A. Mestayer and Company, Hix's Fix (SDC, Dec. 20, 1883, p. 3).
- December 22, 1883, Bronson Howard's The Banker's Daughter (SDC, Dec. 22, 1883, p. 3).
- December 25, 1883, matinee and evening, Rice's Travestie Company, Fun on the Bristol or A Sleepless Night on the Sound (SDC, Dec. 25, 1883, p. 3.)
- December 26, 1883, Elliott Barnes' Our Summer Boarders (SDC, Dec. 26, 1883, p. 3).
- January 1, 1884, matinee and evening, Jane Coombs, Daly's play, Pique (SDC, Jan. 1, 1884, p. 3).
- January 3, 1884, Charles A. Gardner, German dialect comedian, Karl (SDC, Jan. 3, 1884, p. 3).
- January 7, 1884, New York Opera Company, Johann Strauss' Queen's Lace Handkerchief (SDC, Jan. 7, 1884, p. 3).
- January 8, 1884, Sol Smith Russell, Edgewood Folks (SDC, Jan. 8, 1884, p. 3).
- January 16, 1884, Ada Gray supported by Charles A. Watkins' Fifth Avenue Combination, East Lynne or The Elopement (SDC, Jan. 16, 1884, p. 3).
- January 18, 1884, M'ille Rhea, French society star, supported by William Harris, School for Scandal (SDC, Jan. 18, 1884, p. 3).
- January 24, 1884, Wilbur Opera Company, Prince Consort (SDC, Jan. 24, 1884, p. 3).
- January 29, 1884, M. W. Hanley's Company, Edward Harrigan's McSorley's Flirtation (SDC, Jan. 29, 1884, p. 3).
- February 2, 1884, Robert McWade, Rip Van Winkle, Vagabond of the Catskills (SDC, Feb. 2, 1884, p. 3).

- February 3, 1884, Wilbur Opera Company, The Mascot (SDC, Feb. 3, 1884, p. 3).
- February 7, 8 and 9, 1884, from Booth's Theatre, New York, Romany Rye (SDC, Feb. 7, 1884, p. 3).
- February 18, 1884, Atkinson's Comedy Company, Peck's Bad Boy, His Pa and the Groceryman (SDC, Feb. 18, 1884, p. 3).
- February 20, 1884, Professor Hansley, illusionist and ventriloquist, flood sufferers benefit (proceeds to be placed in the hands of the Mayor to be forwarded to the Ohio Valley sufferers) (SDC, Feb. 20, 1884, p. 3).
- February 26, 1884, The Creole, Article 47 (SDC, Feb. 26, 1884, p. 3).
- February 27, 1884, Joseph Murphy, Irish comedian and vocalist, Shaun Rhue (SDC, Feb. 27, 1884, p. 3).
- March 3, 1884, Maggie Mitchell, Lorle or The Artist's Dream (SDC, March 3, 1884, p. 3).
- March 5 and 6, 1884, Henry A. Jones and Henry Herman's spectacular drama in five acts and sixteen scenes, The Silver King (SDC, March 5, 1884, p. 3).
- March 10, 1884, Louis Aldrich and Charles T. Parsloe, My Partner (SDC, March 10, 1884, p. 3).
- March 17, 1884, matinee and evening, Henrietta and Frank S. Chanfrau, The Bankrupt's Wife and Kit, the Arkansas Traveler (SDC, March 17, 1884, p. 3).
- March 19, 1884, Frank Mayo, Davy Crockett (SDC, March 13, 1884, p. 3).
- April 3, 1884, fifth year, Only a Farmer's Daughter (SDC, April 3, 1884, p. 3).
- April 8, 1884, Thomas W. Keene, tragedian, Bulwer-Lytton's Richelieu (SDC, April 8, 1884, p. 3).
- April 10 and 11, 1884, The World, six acts and eight tableaux, "perfect marvel of scenic effect causing you to weep, tremble and rejoice" (SDC, April 10, 1884, p. 3).
- April 16, 1884, Barry and Fay, Irish Aristocracy (SDC, April 16, 1884, p. 3).
- April 24, 1884, Salisbury's Troubadors, Nellie McHenry and Nate Salisbury, Three of a Kind (SDC, April 24, 1884, p. 3).
- April 26, 1884, I. W. Baird's Mammoth Minstrel Festival (SDC, April 26, 1884, p. 3).

May 1, 1884, May Day Festival, Madison Square Theatre Company, Esmeralda (SDC, May 1, 1884, p. 3).

May 2, 1884, Wilbur Comic Opera Company, Mascotte (complete) and Pirates of Penzance (selections) (SDC, May 2, 1884, p. 3).

May 7, 1884, Charles A. Gardner, Karl, the Peddler (SDC, May 7, 1884, p. 3).

May 9 and 10 (matinee and evening), 1884, William J. Scanlan, Irish comedian, The Irish Minstrel and Friend and Foe (SDC, May 9, 1884, p. 3).

May 13, 1884, Tony Denier's Humpty Dumpty Pantomime and Specialty Company (SDC, May 13, 1884, p. 3).

May 15, 1884, Juvenile Musical Festival, McGibeny Family (father, mother and twelve children) (SDC, May 15, 1884, p. 3).

May 17, 1884, John L. Sullivan and his combination of sparrers and athletes (SDC, May 17, 1884, p. 3).

No further attractions were booked in Saginaw by The Academy of Music management until September, 1884, at which time the Germania Hall was used as a theatre until the completion of the new Academy.

September 4, 1884, John T. Raymond, comedian, For Congress (SDC, Sept. 4, 1884, p. 3).

September 8, 1884, Harrison and Gourlay and comedy company, Skipped, By the Light of the Moon (SDC, Sept. 8, 1884, p. 3).

September 13, 1884, M. B. Curtis, character comedian, Spotcash, or Samuel of Posen on the Road (Sept. 13, 1884, p. 3).

September 15, 1884, M'ille. Rhea, Yvonne (SDC, Sept. 15, 1884, p. 3).

September 24, 1884, Hyde and Behman's Minstrels (Sept. 24, 1884, p. 3).

September 25, 1884, Dion Boucicault in his three act play of Irish life and character, Shaughraun (SDC, Sept. 25, 1884, p. 3).

September 27, 1884, Sid Smith, Harry Meredith's comedy-drama Ranch 10 (SDC, Sept. 27, 1884, p. 3).

October 4, 1884, Smith, Waldron, Cronin and Martin's Grotesque Comedy Company, Early in the Morning (SDC, Oct. 4, 1884, p. 3).

October 7, 1884, Barry and Fay, comedians, All Crazy (SDC, Oct. 7, 1884, p. 3).

October 8 and 9, 1884, The Jolly Pathfinders, Scraps (SDC, Oct. 8, 1884, p. 3).

October 28, 1884, Lawrence Barrett, George H. Foker's tragedy in six acts and tableaux, Francesca da Rimini (SDC, Oct. 28, 1884, p. 3).

October 31, 1884, Roland Reed in farcical comedy by Fred Marsden, Humbug (SDC, Oct. 31, 1884, p. 3).

November 7, 1884, Boston Ideal Uncle Tom's Cabin Company, "Only company traveling with sanction of Mrs. Harriet Beecher Stowe" (SDC, Nov. 7, 1884, p. 3).

November 14 and 15, 1884, Shook and Collier Union Square Theatre Combination, Lights O' London (SDC, Nov. 14, 1884, p. 3).

November 25 and 26, 1884, Spitz-Erdeman Dramatic Company, Streets of New York and Under the Gas Light (SDC, Nov. 25, 1884, p. 3).

December 8 and 9, 1884, Edwin Thorne, The Black Flag (SDC, Dec. 8, 1884, p. 3).

December 10, 1884, Baker and Farron, comedians, The Emigrants (SDC, Dec. 10, 1884, p. 3).

The next attraction was the first engagement to play the new Academy of Music upon its opening.

December 16 and 17, 1884, Janisch, Austrian historienne, Leonore and Camille (SDC, Dec. 16, 1884, p. 3).

December 18, 1884, Bride and Frear's Bunch of Keys or The Hotel (SDC, Dec. 18, 1884, p. 3).

December 20, 1884, Harry Lacy supported by Edna Carey, The Planter's Wife (SDC, Dec. 20, 1884, p. 3).

December 23, 1884, The Great Lacy and his Great Concert Company (SDC, Dec. 23, 1884, p. 3).

December 25 and 26, 1884, Frances Bishop and Alfred McDowell, Scott Marble's Mugg's Landing (SDC, Dec. 25, 1884, p. 3).

December 29, 1884, La Charbonniers (The Charcoal Dealer), Mrs. D. P. Bowers (SDC, Dec. 29, 1884, p. 3).

- January 8, 1885, Minnie Maddern under management of Charles Frohman, Caprice or The Rustic Bride (SDC, Jan. 8, 1885, p. 3).
- January 9, 1885, Pat Rooney and New York star company, (SDC, Jan. 9, 1885, p. 3).
- January 12, 1885, Grau's New York Opera Company, Strauss's The Lace Handkerchief (SDC, Jan. 12, 1885, p. 3).
- January 17, 1885, Ford English Opera Company, The Orange Girl (SDC, Jan. 17, 1885, p. 3).
- January 20 and 21, 1885, Bartley Campbell's The White Slave (SDC, Jan. 20, 1885, p. 3).
- February 5, 1885, Rafael Joseffy, pianist (SDC, Feb. 5, 1885, p. 3).
- February 10, 1885, Thompson's Opera Company, The Beggar Student (SDC, Feb. 10, 1885, p. 3).
- February 11, 1885, Joseph Murphy supported by Belle Melville, Fred Marsden's Kerry Gow (SDC, Feb. 11, 1885, p. 3).
- February 15, 1885, Robert G. Ingersoll, lecturer, "Which Way" (SDC, Feb. 15, 1885, p. 3).
- February 18, 1885, Mr. and Mrs. George S. Knight, Over the Garden Wall (SDC, Feb. 18, 1885, p. 3).
- February 21, 1885, J. C. Stewart's Comedy Company, Two Johns (SDC, Feb. 21, 1885, p. 3).
- February 25 and 26, 1885, spectacular drama The World (SDC, Feb. 25, 1885, p. 3).
- March 3, 1885, Charles Hoyt's A Rag Baby (SDC, March 3, 1885, p. 3).
- March 5, 1885, Neil Burgess, comedian, Vien (SDC, March 5, 1885, p. 3).
- March 8, 1885, Free lecture, Professor Walter Sims of West Side Academy, West Bay City, reply to Ingersoll's bombardment of Christianity, "Falsehoods and Follies of Ingersoll exposed" (SDC, March 8, 1885, p. 3).
- March 10 and 11, 1885, Thompson Opera Company, The Beggar Student and HMS Pinafore (SDC, March 10, 1885, p. 3).
- March 17, 1885, Barlow and Wilson's Mammoth Minstrels, The Skating Rink (SDC, March 17, 1885, p. 3).

March 18, 1885, Gus Williams, Captain Mishler (SDC, March 18, 1885, p. 3).

March 19, 1885, Madison Square Theatre Company and Mr. W. H. Gillette, Private Secretary (SDC, March 19, 1885, p. 3).

March 20 and 21, 1885, Shook and Collier's Company, Robert Buchanan's Storm Beaten (SDC, March 20, 1885, p. 3).

March 25 and 26, 1885, William J. Scanlan, Friend and Foe and The Irish Minstrel (SDC, March 25, 1885, p. 3).

March 27 and 28, 1885, The Romany Rye (SDC, March 27, 1885, p. 3).

April 7, 1885, Emma Abbott Grand English Opera Company (SDC, April 7, 1885, p. 3).

April 10 and 11 (matinee and evening), 1885, Wilbur Opera Company, Girofle-Girofla, Mascotte and Olivette (SDC, April 10, 1885, p. 3).

April 17 and 18, 1885, military spectacular drama, Her Atonement (SDC, April 17, 1885, p. 3).

April 20 and 21, 1885, Rose Eytinge, Felicia and Led Astray (SDC, April 20, 1885, p. 3).

April 30, 1885, Harrison and Gourlay, Skipped, by the Light of the Moon (SDC, April 30, 1885, p. 3).

May 4, 1885, Alfred F. Miaco and his new Humpty Dumpty company (SDC, May 4, 1885, p. 3).

May 6, 1885, (matinee and evening) M'lle Rhea, The American Countess and The Power of Love (SDC, May 6, 1885, p. 3).

May 13 and 14, 1885, Templeton Opera Company, Mascotte and La Belle Coquette (SDC, May 13, 1885, p. 3).

May 18, 1885, Sayer's Georgia Minstrels (SDC, May 18, 1885, p. 3).

May 20, 1885, Belva Lockwood, Washington lawyer, speaking on political and social life in Washington (SDC, May 20, 1885, p. 3).

May 28, 1885, Thomas W. Keene, Richard III (SDC, May 28, 1885, p. 3).

June 4, 1885, J. H. Haverly's United American-European Minstrels (SDC, June 4, 1885, p. 3).

June 23, 1885, Theodore Thomas Orchestra, Grand Musical

Festival, 60 solo musicians, 6 vocal artists (SDC, June 23, 1885, p. 3).

July 13, 1885, two weeks, Travernier Dramatic Company, change of program nightly; The Danites, The Mighty Dollar, East Lynne, The Banker's Daughter, Ticket-of-Leave-Man, Hazel Kirke, Camille, Rosedale, Forget Me Not (SDC, July 13, 1885, p. 3).

August 3, 1885, one week, nine performances, Professor George Bartholemew's Equine Paradox, twenty educated horses, reception by horses on stage after each performance (SDC, Aug. 3, 1885, p. 3).

August 17, 1885, six nights and matinee, Arthur C. McKnight's fairy opera The Naiad Queen (SDC, Aug. 17, 1885, p. 3).

September 8, 1885, Gus Williams, comedian, Oh, What a Night (SDC, Sept. 8, 1885, p. 3).

September 11, 1885, Barlow, Wilson and Rankin's Mammoth Minstrels (SDC, Sept. 11, 1885, p. 3).

September 12, 1885, Tony Denier's Humpty Dumpty Pantomime Troupe (SDC, Sept. 12, 1885, p. 3).

September 16, 17, 18 and 19, 1885, Bartley Campbell's romantic play in six acts and seven tableaux Siberia (SDC, Sept. 16, 1885, p. 3).

September 22, 1885, Jacques Kruger and Company, Goodwin and Sanger's burlesque The Skating Rink (SDC, Sept. 22, 1885, p. 3).

September 28 and 29, 1885, Frederick Warde, Tragedian, Virginius or The Roman Father and Damon and Pythias or The Test of Friendship (SDC, Sept. 28, 1885, p. 3).

October 2 and 3, 1885, Thompson Opera Company, The Mikado (SDC, Oct. 2, 1885, p. 3).

October 7 and 8, 1885, spectacular drama Lost (SDC, Oct. 7, 1885, p. 3).

October 15, 1885, Adah Richmond Burlesque Opera Company, fairy extravaganza Sleeping Beauty (SDC, Oct. 15, 1885, p. 3).

October 17, 1885, Lester and Williams present Charles H. Hoyt's A Parlor Match (SDC, Oct. 17, 1885, p. 3).

October 18 and 19, 1885, spectacular drama The World (SDC, Oct. 18, 1885, p. 3).

October 22, 23 and 24, 1885, Shook and Collier's Company,
A Prisoner for Life (SDC, Oct. 22, 1885, p. 3).

October 27, 1885, grand public demonstration at 8:00 P.M.
for raising funds for Parnell and Irish Parliamentary
Party in struggle for Irish independence (SDC,
Oct. 27, 1885, p. 3).

October 30 and 31, 1885, William Stafford and Evalyn Foster
Wanted, a Divorce and A Gilded Pill (SDC, Oct. 30,
1885, p. 3).

November 5, 1885, McNish, Johnson and Slavin's Minstrels
(SDC, Nov. 5, 1885, p. 3).

November 17 and 18, 1885, Sol Smith Russell, Felix McKusick
(SDC, Nov. 17, 1885, p. 3).

November 26 and 27, 1885, Miss Olcott, emotional actress,
Hugh Conway's Dark Days (SDC, Nov. 26, 1885, p. 3).

November 30, 1885, Mestayer's Tourists, A Pullman Palace Car
(SDC, Nov. 30, 1885, p. 3).

December 5, 1885, Laura Dainty, emotional soubrette, A Mountain
Pink (SDC, Dec. 5, 1885, p. 3).

December 7, 1885, James A Barrows and Kitty Cheatham, William
Gillette's comedy The Professor (SDC, Dec. 7, 1885, p. 3).

December 8, 1885, Harrison and Gourlay, Out of the Frying Pan
Into the Fire (SDC, Dec. 8, 1885, p. 3).

December 11 and 12 (matinee and evening), 1885, M'lle. Rhea
supported by George F. Learock, A Dangerous Game,
Adrienne Lecouvreur, and double bill, The Power of Love
and Comedy and Tragedy (SDC, Dec. 11, 1885, p. 3).

December 14, 1885, Mr. and Mrs. George S. Knight, Over the
Garden Wall (SDC, Dec. 14, 1885, p. 3).

December 18 and 19, 1885, Shook and Collier's Union Square
Theatre Combination, Robert Buchanan's Storm Beaten
(SDC, Dec. 18, 1885, p. 3).

December 25 and 26, 1885, two matinees and two evenings,
W. H. Powers Company, Irish Comedy-Drama The Ivy Leaf
(SDC, Dec. 25, 1885, p. 3).

December 30, 1885, Haverly's Minstrels and the Cragg Family
(SDC, Dec. 30, 1885, p. 3).

January 1 and 2, 1886, Frances Bishop supported by R.L.Scott
and Harry Mills, Muggs Landing (SDC, Jan. 1, 1885, p.3).

January 6 and 7, 1886, William J. Scanlan, new Irish play
Shane-na-Lawn (SDC, Jan. 6, 1886, p. 3).

January 8 and 9, 1886, Pyke's Opera Company, The Mikado and
The Beggar Student (SDC, Jan. 8, 1886, p. 3).

January 11, 1886, one week, Egbert Dramatic Company, Two Orphans, Risen from the Ashes, Monte Christo, East Lynne, Carrots (SDC, Jan. 11, 1886, p. 3).

January 19 and 20, 1886, J. K. Emmet, German dialect comedian,
Fritz in Ireland or The Bellringer of the Rhine and
Shamrock (SDC, Jan. 19, 1886, p. 3).

January 22 and 23, 1886, Howard Athenaeum Comedy Company,
variety entertainment and one act play by Frank Dumont
No Trespassing (SDC, Jan. 22, 1886, p. 3).

January 28, 1886, Frank Jones, comedian, supported by
Alice Montague, A. E. Locke's melodrama Si Perkins or
The Girl I Left Behind Me (SDC, Jan. 28, 1886, p. 3).

January 29, 1886, Nevada Grand Concert, Mme. Emma Nevada and
company of artists (SDC, Jan. 29, 1886, p. 3).

February 8 and 9, 1886, Edwin Thorne, The Black Flag (SDC,
Feb. 8, 1886, p. 3).

February 16 and 17, 1886, Minnie Maddern, In Spite of All
(SDC, Feb. 16, 1886, p. 3).

February 19, 1886, Musin Grand Concert Company, Ovide Musin,
violin virtuoso (SDC, Feb. 19, 1886, p. 3).

February 22, 1886, one week, Starr's Opera Company,
LaMascotte, The Mikado, Chimes of Normandy, Girofle,
Girofla, Billie Taylor, Olivette (SDC, Feb. 22, 1886,
p. 3).

March 2, 1886, W. J. Gilmore's Devil's Auction (SDC, March 2,
1886, p. 3).

March 19 and 20, 1886, A Rag Baby (SDC, March 19, 1886, p. 3).

March 26, 1886, George B. Boniface, The Streets of New York
(SDC, March 26, 1886, p. 3).

March 29, 1886, one week, A. R. Wilber's Lyceum Theatre Com-
pany, M'Liss, Two Orphans, Phoenix, Carrots, Hidden
Hand, Divorce, Little Barefoot, (SDC, March 29, 1886,
p. 3).

April 5 and 6, 1886, Maggie Mitchell, Pearl of Savoy and
Maggie the Midget (SDC, April 5, 1886, p. 3).

- April 7, 1886, Lester and Allen's Big Minstrels (SDC, April 7, 1886, p. 3).
- April 9, 1886, Tommaso Salvini, Soumet's tragedy The Gladiator (SDC, April 9, 1886, p. 3).
- April 12, 1886, Arthur Rehan's Company of Comedians, Augustin Daly's comedy A Night Off (SDC, April 12, 1886, p. 3).
- April 14 and 15, 1886, Salsbury's Troubadors, Edward E. Kidder's Tom, Dick and Harry (SDC, April 14, 1886, p. 3).
- April 17, 1886, Henry George, political economist, writer, lecturer, "Labor and Capital" (SDC, April 17, 1886, p. 3).
- April 19, 1886, Kersand's Minstrels (SDC, April 19, 1886, p. 3).
- April 22, 1886, M. B. Curtis, Samuel of Posen or The Commercial Drummer (SDC, April 22, 1886, p. 3).
- April 23 and 24, 1886, Emma Abbott English Opera Company, The Mikado and La Traviata (SDC, April 23, 1886, p. 3).
- April 27, 1886, Haverly's Minstrels and the Cragg Family (SDC, April 27, 1886, p. 3).
- April 30, May 1, 1886, matinee and evening, Miss Adelaide Moore and Company, As You Like It, Lady of Lyons and Romeo and Juliet (SDC, April 30, 1886, p. 3).
- May 6, 1886, John T. Raymond, comedian, supported by Kate Forsyth, The Magistrate (SDC, May 6, 1886, p. 3).
- May 11 and 12, 1886, Annie Pixley, M'Liss and Zara (SDC, May 11, 1886, p. 3).
- May 20, 1886, Baker and Farron, A Soap Bubble (SDC, May 20, 1886, p. 3).
- June 7, 1886, S. H. Barrett's "Hippo Curriculum" of educated Arabian-Mexican horses (SDC, June 7, 1886, p. 3).
- June 17, 1886, C. R. Gardiner's Zo Zo, the Magic Queen (SDC, June 17, 1886, p. 3).
- June 21, 1886, two weeks, Travernier Dramatic Company with Ida Van Courtland; A Rash Marriage, The Creole, Pearl of Savoy, The Danites, The Dangerous Woman, The Mighty Dollar (SDC, June 21, 1886, p. 3).
- July 16, 1886, Haverly's European-American Minstrels (SDC, July 16, 1886, p. 3).

July 19, 1886, one week, A. R. Wilber's Lyceum Theatre Company; Pearl of Savoy, Two Orphans, Fanchon, Phoenix, Ticket-of-Leave-Man, Pink Dominoes, Woman Against Woman, Cinderella at School (SDC, July 19, 1886, p. 3).

August 8, 1886, May Howard assisted by Professors Hearne and Williams, religious illustrated lecture on spiritualism (SDC, Aug. 8, 1886, p. 3).

August 13, 1886, Fowler and Washington's Company, Skipped, by the Light of the Moon (SDC, Aug. 13, 1886, p. 3).

August 23, 1886, one week, Starr's Comic Opera Company; The Golden Hen, Chimes of Normandy, La Mascotte, The Mikado, Patience, Billy Taylor, Olivette (SDC, Aug. 23, 1886, p. 3).

September 6 and 7, 1886, Cora Tanner, Robert Buchanan's Alone in London or A Woman Against the World (SDC, Sept. 6, 1886, p. 3).

September 10 and 11, 1886, McCaull Opera Comique Company, Rudolph Dilling's Don Caesar and The Crowing Hen (SDC, Sept. 10, 1886, p. 3).

September 17 and 18, 1886, matinee and evening, Gus Williams and Company; Oh, What a Night, Captain Mishler and One of the Finest (SDC, Sept. 17, 1886, p. 3).

September 21, 1886, Edwin Booth, Hamlet (SDC, Sept. 21, 1886, p. 3).

September 24, 1886, John T. Raymond, For Congress (SDC, Sept. 24, 1886, p. 3).

September 27, 1886, Boucicault's Long Strike (SDC, Sept. 27, 1886, p. 3).

September 28, 1886, Benjamin Maginley, May Blossom (SDC, Sept. 28, 1886, p. 3).

October 2, 1886, Barry and Fay, Irish Aristocracy (SDC, Oct. 2, 1886, p. 3).

October 5, 1886, Sol Smith Russell, Cal Wallace's comedy Pa, (SDC, Oct. 5, 1886, p. 3).

October 6, 1886, The Silver King (SDC, Oct. 6, 1886, p. 3).

October 11, 1886, Stetson's Double Uncle Tom's Cabin Company, grand street parade (SDC, Oct. 11, 1886, p. 3).

October 14, 15, and 16, 1886, matinee and evening, Amy Gordon and Casino Opera Company; Grand Duchess, La Perichole

- Mikado, Queen's Lace Handkerchief (SDC, Oct. 14, 1886, p. 3).
- October 17, 1886, Grand Sacred Concert, Minnie Vance, contralto, Mexican Typical Orchestra (SDC, Oct. 17, 1886, p. 3).
- October 20, 1886, M. A. Kennedy, Madison Square Theatre Company, Private Secretary (SDC, Pct. 20, 1886, p. 3).
- October 22 and 23, 1886, McKee Rankin, The Danites (SDC, Oct. 22, 1886, p. 3).
- October 27 and 28, 1886, James O'Neill, Dumas' Monte Christo (SDC, Oct. 27, 1886, p. 3).
- October 29 and 30, 1886, Frances Bishop, Muggs Landing (SDC, Oct. 29, 1886, p. 3).
- November 1, 1886, Celia Alsberg and Louis Morrison, Henry Irving's Faust and Marguerite (SDC, Nov. 1, 1886, p. 3).
- November 3, 1886, Lillie Hall's Burlesque Company and Fanny Bloodgood's Comedy Company, Parisian novelty Ox-y-gin (SDC, Nov. 3, 1886, p. 3).
- November 4 and 5, 1886, Minnie Vance, Mexican Typical Orchestra, Mexican Eighth Regiment Band (SDC, Nov. 4, 1886, p. 3).
- November 10, 1886, Bartley Campbell's spectacular drama Clio (SDC, Nov. 10, 1886, p. 3).
- November 13, 1886, Bartley Campbell's White Slave (SDC, Nov. 13, 1886, p. 3).
- November 15 and 16, 1886, McCaull Opera Comique Company, The Black Hussar and Falka (SDC, Nov. 15, 1886, p. 3).
- November 23, 1886, Daniel Kelly, dialect comedian, The Shadow Detective or Leonie, the Waif (SDC, Nov. 23, 1886, p. 3).
- November 25, 1886, matinee and evening, Janaushek, positive farewell appearance of the world-renowned tragedienne, Mother and Son and Meg Merrilies (SDC, Nov. 25, 1886, p. 3).
- December 1 and 2, 1886, Fanny Davenport, Fedora and London Assurance (SDC, Dec. 1, 1886, p. 3).
- December 6 and 7, 1886, Charles C. Maubury's Sterling Dramatic Company, Frank Harvey's drama The Wages of Sin (SDC, Dec. 6, 1886, p. 3).

December 10 and 11, 1886, Richard Mansfield, comedy Prince Karl (SDC, Dec. 10, 1886, p. 3).

December 14, 1886, Ada Gray and Charles A. Watkins' Fifth Avenue Combination, East Lynne or The Elopement (SDC, Dec. 14, 1886, p. 3).

December 17 and 18, 1886, James M. Hardie and Sara Von Leer, A Brave Woman and The Corsican Brothers (SDC, Dec. 17, 1886, p. 3).

December 24 and 25, 1886, Arthur Rehan's Company, Augustin Daly's comedy Nancy and Company (SDC, Dec. 24, 1886, p. 3).

January 1, 1887, Minnie Maddern, Caprice (SDC, Jan. 1, 1887, p. 3).

January 10, 11, 12, and 13, 1887, Tavernier Dramatic Company, Ida Van Courtland, Tillotson's comedy Queen (SDC, Jan. 10, 1887, p. 3).

January 15, 1887, matinee and evening, W. H. Power's Company, Irish comedy, The Ivy Leaf (SDC, Jan. 15, 1887, p. 3).

January 19, 1887, Mme. Julie Rive-King Concert Company (SDC, Jan. 19, 1887, p. 3).

January 20, 1887, B. F. Horning and Charles H. Bradshaw, Wilson Barrett and Henry A. Jones' melodrama Hoodman Blind (SDC, Jan. 20, 1887, p. 3).

January 22, 1887, Bartley Campbell's Siberia, 1,064th performance, (SDC, Jan. 27, 1887, p. 3).

January 27, 1887, George C. Miln, tragedian, Richelieu (SDC, Jan. 27, 1887, p. 3).

February 1, 1887, John A. Stevens, A Great Wrong Righted (SDC, Feb. 1, 1887, p. 3).

February 3 and 5, 1887, Saints and Sinners, original New York Cast (SDC, Feb. 3, 1887, p. 3)

February 8, 1887, Frederick Bryton's Forgiven (SDC, Feb. 8, 1887, p. 3).

February 11, 1887, McNish, Johnson and Slavin's Minstrels (SDC, Feb. 11, 1887, p. 3).

February 14 and 15, 1887, Lizzie Evans, comedienne, Fogg's Ferry and Sea Sands (SDC, Feb. 14, 1887, p. 3).

- February 21, 1887, Joseph Murphy supported by Belle Melville, Irish comedy Kerry Gow (SDC, Feb. 21, 1887, p. 3)
- February 23, 1887, Mr. and Mrs. George S. Knight, Over the Garden Wall (SDC, Feb. 23, 1887, p. 3).
- March 3, 1887, B. F. Horning and Charles H. Bradshaw, Wilson Barrett and Henry A. Jones' Hoodman Blind (SDC, March 3, 1887, p. 3).
- March 9, 1887, Lawrence Barrett, tragedy Rienzi, The Last of the Tribunes (SDC, March 9, 1887, p. 3).
- March 10, 1887, W. J. Gilmore's The Devil's Auction (SDC, March 10, 1887, p. 3).
- March 14, 1887, Pat Rooney and Miss Kate Rooney, Pat's Wardrobe (SDC, March 14, 1887, p. 3).
- March 15, 1887, Wilson and Rankin's Minstrels (SDC, March 15, 1887, p. 3).
- March 16, 1887, Modjeska supported by Maurice Barrymore, Schiller's Mary Stuart (SDC, March 16, 1887, p. 3).
- March 19, 1887, Maggie Mitchell, Maggie, the Midget (SDC, March 19, 1887, p. 3).
- March 24, 1887, Mendelssohn Quintet Club of Boston, Miss Alice Ryan, soprano (SDC, March 24, 1887, p. 3).
- March 30, 1887, Harry Lacy, The Planter's Wife (SDC, March 30, 1887, p. 3).
- April 5, 1887, J. B. Polk, comedian, Mixed Pickles (SDC, April 5, 1887, p. 3).
- April 6, 1887, J. C. Stewart's Comedy Company, The Two Johns (SDC, April 6, 1887, p. 3).
- April 8, 1887, Gilmore and his band of New York (SDC, April 8, 1887, p. 3).
- April 12 and 13, 1887, Murray and Murphy, Our Irish Visitors (SDC, April 12, 1887, p. 3).
- April 22, 1887, McNish, Johnson and Slavin's Minstrels (SDC, April 22, 1887, p. 3).
- April 26, 1887, Original Sparks Company, A Bunch of Keys or The Hotel (SDC, April 26, 1887, p. 3).

- April 29 and 30, 1887, Charles L. Andrews' Michael Strogoff, Edmund Collier and Minuet Carnival Company (SDC, April 29, 1887, p. 3).
- May 6, 1887, W. A. Mestayer and Theresa Vaughan, We, Us and Company at Mud Springs (SDC, May 6, 1887, p. 3).
- May 7, 1887, John L. Sullivan and star combination of athletes, farewell tour (SDC, May 6, 1887, p. 3).
- May 12 and 13, 1887, Robson and Crane, Comedy of Errors and Merry Wives of Windsor (SDC, May 12, 1887, p. 3).
- May 27, 1887, W. H. Powers Company, The Ivy Leaf (SDC, May 27, 1887, p. 3).
- May 30, 1887, one week, Golden Opera Company; The New Mascotte, Olivette, Mikado, Chimes of Normandy, Golden Goose, Saturday night special "Golden's Laughing Night" (SDC, May 30, 1887, p. 3).
- June 6, 1887, one week, Fifth Avenue Theatre Company, repertoire of standard plays, Fanchon, (others not announced) (SDC, June 6, 1887, p. 3).
- June 20, 1887, one week, Lyceum Theatre Company with Marie Brainard and S. S. Simpson; Pearl of Savoy, Streets of New York, The Danites and The Silver King (SDC, June 20, 1887, p. 3).
- July 7, 8 and 9, 1887, The Black Crook (SDC, July 7, 1887, p. 3).
- August 1, 1887, one week, Felton and Connier's Star Theatre Company; Queen's Evidence, Fogg's Ferry, Van, the Virginian, My Mother, East Lynne, Fanchon (SDC, Aug. 1, 1887, p. 3).
- August 8, 1887, one week, Criterion Opera Company, Milton Alborn, comedian; Chimes of Normandy, Mikado, Iolanthe, Olivette, Bohemian Girl, Mascotte (SDC, Aug. 8, 1887, p. 3).
- August 16 and 17, 1887, Charles H. Hoyt's A Tin Soldier (SDC, Aug. 14, 1887, p. 3).
- August 20, 1887, Fowler and Warmington's Company, Skipped, by the Light of the Moon (SDC, Aug. 20, 1887, p. 3).
- August 24, 1887, Charlie Reed, C. H. Hoyt's A Rag Baby (SDC, Aug. 24, 1887, p. 3).
- August 30, 1887, Sol Smith Russell, Edgewood Folks (SDC, Aug. 30, 1887, p. 3).
- September 12 and 13, 1887, MacCollin Opera Comique Company, Merry War and Beggar Student (SDC, Sept. 12, 1887, p. 3).

September 16, 1887, Haverly's Minstrels (SDC, Sept. 17, 1887, p. 3).

September 26, 1887, Alden Benedict and his own company, Monte Christo (SDC, Sept. 26, 1887, p. 3).

September 29, 1887, Watkins' Tea Party in Cat Nip Tea (SDC Sept. 29, 1887, p. 3).

October 3, 1887, Cora Tanner, Robert Buchanan's Alone in London Oct. 3, 1887, p. 3).

October 6, 1887, Sweatman, Rice and Fagan's Progressive Minstrels (SDC, Oct. 6, 1887, p. 3).

October 15, 1887, Bartley Campbell's White Slave, original New York cast (SDC, Oct. 15, 1887, p. 3).

October 17, 1887, Corporal Tanner, lecturer, "Soldier Life, Grave and Gay", benefit of Relief Fund, Gordon Granger Post. No. 38, GAR (SDC, Oct. 17, 1887, p. 3).

October 18, 1887, Marion Abbott, Only a Farmer's Daughter (SDC, Oct. 18, 1887, p. 3).

October 20, 1887, Patti Rosa and her company, Fred Marsden's Bob (SDC, Oct. 20, 1887, p. 3).

October 21, 1887, Richard O'Gorman, character comedian, Human Nature (SDC, Oct. 21, 1887, p. 3).

October 24 and 25, 1887, Arthur Rehan's Company in Daly's comedies Love in Harness and Nancy and Company (SDC, Oct. 24, 1887, p. 3).

October 26, 1887, Dunlap Opera Company, The Black Hussar (SDC, Oct. 26, 1887, p. 3).

October 28, 1887, Robert Louis Stevenson and William Ernest Henley's Deacon Brodie or The Double Life (SDC, Oct. 28, 1887, p. 3).

November 2, 1887, Roland Reed, Fred Marsden's Humbug (SDC, Nov. 2, 1887, p. 3).

November 4, 1887, Leech and Stevens Dramatic Company, Ten Nights in a Barroom (SDC, Nov. 4, 1887, p. 3).

November 7, 8 and 9, 1887, Kellar, illusionist; mysterious automaton "Psycho" (SDC, Nov. 7, 1887, p. 3).

November 10 and 11, 1887, The Bostonians in Ideal English Opera, Von Suppe's Fatinitza and Serpetti's Fanchonette.

- November 14 and 15, 1887, Mrs. General Tom Thumb and her company of comedians (SDC, Nov. 14, 1887, p. 3).
- November 16, 1887, Robert L. Scott and Harry Mills, comedians, Chip o' the Old Block (SDC, Nov. 16, 1887, p. 3).
- November 18, 1887, Tony Denier's Pantomime and Grand Specialty Olio (SDC, Nov. 18, 1887, p. 3).
- November 21, 1887, Frank I. Frayne and his company in Mardo, "Ingersoll" largest captive lion, two performing hyenas, two performing bears (SDC, Nov. 21, 1887, p. 3).
- November 23, 1887, Bartley Campbell's Irish Drama My Geraldine, Mrs. Dion Boucicault (Agnes Robertson) and star cast (SDC, Nov. 23, 1887, p. 3).
- November 24, 1887, The Gormans' Spectacular Minstrels (SDC, Nov. 24, 1887, p. 3).
- December 8 and 9, 1887, Charles Erin Verner, actor and author, Irish drama Shamus O'Brien (SDC, Dec. 8, 1887, p. 3).
- December 10, 1887, Wilson and Rankin's World Champion Minstrels (SDC, Dec. 10, 1887, p. 3).
- December 15, 1887, Mark Price's drama On the Rio Grande (SDC, Dec. 15, 1887, p. 3).
- December 16 and 17, 1887, Conried Opera Company, Strauss' The Gypsy Baron (SDC, Dec. 16, 1887, p. 3).
- December 21, 1887, J. B. Studley, romantic melodrama A Great Wrong (SDC, Dec. 21, 1887, p. 3).
- December 23, 1887, Joseph Murphy, Irish comedian, The Donach (SDC, Dec. 23, 1887, p. 3).
- December 26, 1887, matinee and evening, Maggie Mitchell supported by Charles Abbott, Fanchon and Little Barefoot (SDC, Dec. 26, 1887, p. 3).
- December 28 and 29, 1887, Sisson and Cawthorn's Comedy Company, Little Nugget (SDC, Dec. 28, 1887, p. 3).
- December 30, 1887, E. H. Sothern, original Lyceum Theatre Company, The Highest Bidder (SDC, Dec. 30, 1887, p. 3).
- January 2, 1888, matinee and evening, Agnes Herndon, Married - Not Mated and The Commercial Tourist's Bride (SDC, Jan. 2, 1888, p. 3).
- January 4, 1888, Joseph Arthur's The Still Alarm with Harry Lacy (SDC, Jan. 4, 1888, p. 3).

January 12, 1888, Reilly and Wood's Big Show (SDC, Jan 12, 1888, p. 3).

January 14, 1888, John F. Ward, domestic comedy The Doctor (SDC, Jan. 14, 1888, P. 3).

January 17, 1888, The Dalys and Lizzie Devious, Upside Down (SDC, Jan. 17, 1888, p. 3).

January 18 and 19, 1888, Clara Morris, Renee De Moray and L'Article 47! (SDC, Jan. 18, 1888, p. 3).

January 30 and 31, 1888, Helen Blythe, Only a Woman's Heart and The Creole (SDC, Jan. 30, 1888, p. 3).

February 3, 1888, Charles T. Ellis, German dialect comedian, Casper, the Yodler (SDC, Feb. 3, 1888, p. 3).

February 15, 1888, Rosina Vokes, London Comedy Company, triple bill, "Which is Which," "My Milliner's Bill", "A Pantomime Rehearsal" (SDC, Feb. 15, 1888, p. 3).

February 21, 1888, McNish, Johnson and Slavin's minstrels (SDC, Feb. 21, 1888, p. 3).

February 23, 1888, Richard Mansfield, Dr. Jekyll and Mr. Hyde (SDC, Feb. 23, 1888, p. 3).

February 24 and 25, 1888, Ezra F. Kendall, A Pair of Kids (SDC, Feb. 24, 1888, p. 3).

February 29, 1888, second grand concert, Philharmonic Society, (local chorus and talent) (SDC, Feb. 29, 1888, p. 3).

March 1, 2, and 3, 1888, Mac Collin Opera Company, The Beggar Student, The Musketeers, Merry War (SDC, March 1, 1888, p. 3).

March 7, 1888, Miss Minnie Maddern, Steele MacKaye's In Spite of All (SDC, March 7, 1888, p. 3).

March 9, 1888, Stetson's Uncle Tom's Cabin Company (SDC, March 9, 1888, p. 3).

March 12, 1888, one week, Starr Opera Company, La Mascotte, Chimes of Normandy, The Baron, Billie Taylor, The Three Black Cloaks, Mikado, La Princesse de Trebizonde (SDC, March 12, 1888, p. 3).

March 19, 1888, Hicks-Sawyer Colored Minstrels (SDC, March 19, 1888, p. 3).

March 27, 1888, Lotta, Pawn Ticket No. 210 (SDC, March 27, 1888, p. 3).

- March 29 and 30, 1888, A. M. Palmer presents Jim, the Penman (SDC, March 29, 1888, p. 3).
- April 3, 1888, Lizzie Evans, comedienne, Our Angel (SDC April 3, 1888, p. 3).
- April 4, 1888, Barry and Fay, comedians, McKenna's Flirtation (SDC, April 4, 1888, p. 3).
- April 6, 1888, Rudolph Aronson's Comic Opera Company, Ermine (SDC, April 6, 1888, p. 3).
- April 10, 1888, Mr. and Mrs. George S. Knight, Over the Garden Wall (SDC, April 10, 1888, p. 3).
- April 13, 1888, Frank Jones in his play Si Perkins, the Threshing Machine Agent (SDC, April 13, 1888, p. 3).
- April 18, 1888, Greiner's Bad Boy Company with Gibler's orchestra and comedian Phil S. Greiner (SDC, April 18, 1888, p. 3).
- April 30, 1888, five nights and Wednesday matinee, Eckert-Robinson Dramatic Company; The Child Stealer, Kathleen Mavourneen, Lady Audley's Secret, Reddy's Luck, Checkered Lives, Euchered or Risen from the Ashes (SDC, April 30, 1888, p. 3).
- May 5, 1888, matinee and evening, Edwin Booth and Lawrence Barrett, Othello and Julius Caesar (SDC, May 5, 1888, p. 3).
- May 8, 1888, Joseph Jefferson, Rip Van Winkle (SDC, May 8, 1888, p. 3).
- May 9, 1888, William J. Scanlan, The Irish Minstrel (SDC, May 9, 1888, p. 3).
- May 19, 1888, W. H. Power's Company, Con T. Murphy's The Ivy Leaf, (SDC, May 19, 1888, p. 3).
- June 1, 1888, Webster-Brady Dramatic Company, She, (SDC, June 1, 1888, p. 3).
- June 2, 1888, John Dillon, comedian, Wanted, the Earth (SDC, June 2, 1888, p. 3).
- June 4, 1888, five nights and Wednesday matinee, Ida Van Courtland and The Tavernier's Dramatic Company; Caught in the Web, Forget-Me-Not, Engaged, The New Magdalene, London Assurance, Claire and the Forgemaker (SDC, June 4, 1888, p. 3).
- June 9, 1888, J. K. Emmet, Fritz, Our German Cousin (SDC, June 9, 1888, p. 3)

- June 23, 1888, seven nights and matinee, Hettie Bernard Chase, soubrette; Rags, the Wildcat. M'Liss, The Mariner's Compass, The Octoroon, Uncle Tom's Cabin, Rosedale (SDC, June 23, 1888, p. 3).
- July 24, 1888, Haverly's American-European Mastodon Minstrels, comedian Frank Cushman, The Imperial Japanese Troupe, (SDC, July 24, 1888, p. 3).
- August 2, 1888, Gorman's Spectacular Minstrels (SDC, Aug. 2, 1888, p. 3).
- August 15, 1888, Dockstader's Minstrels (SDC, Aug. 15, 1888, p. 3).
- August 18, 1888, Fowler and Warmington's Company, Skipped, by the Light of the Moon (SDC, Aug. 18, 1888, p. 3).
- August 22, 1888, The Millis Tourists, variety entertainment (SDC, Aug. 22, 1888, p. 3).
- August 23, 1888, McNish, Ramza and Arno's Minstrels (SDC, Aug. 23, 1888, p. 3).
- August 29, 1888, Murray and Murphy, Our Irish Visitors (SDC, Aug. 29, 1888, p. 3).
- September 3, 1888, Sol Smith Russell, Edward E. Cidder's Bewitched (SDC, Sept. 3, 1888, p. 3).
- September 4, 1888, George Bartholemew's Equine Paradox, twenty-four educated horses (SDC, Sept. 4, 1888, p. 3).
- September 17, 1888, four nights and Wednesday matinee, Florence Hamilton; Maud's Peril, Kathleen Mavourneen, My Husband, The Shaughran (SDC, Sept. 17, 1888, p. 3).
- September 21, 1888, Selwin and Kruger's His Royal Highness (SDC, Sept. 21, 1888, p. 3).
- September 28, 1888, McKee Rankin supported by Mabel Bert, The Runaway Wife (SDC, Sept. 28, 1888, p. 3).
- September 29, 1888, matinee and evening, Will C. Cowper, Grandfather's Clock (SDC, Sept. 29, 1888, p. 3).
- October 2, 1888, Maud Banks and Edward J. Buckley, Ingomar the Barbarian or The Power of Love (SDC, Oct. 2, 1888, p. 3).
- October 6, 1888, John D. Griffin, Irish comedian, The Corner Grocery (SDC, Oct. 6, 1888, p. 3).
- October 8, 1888, Charles Erin Verner, Shamus O'Brien (SDC, Oct. 8, 1888, p. 3).

October 10, 1888, Pete Baker, The Emigrant (SDC, Oct. 8, 1888, p. 3).

October 15 and 16, 1888, World's Greatest Spectacle, The Arabian Nights (SDC, Oct. 15, 1888, p. 3).

October 18 and 19, 1888, The Hanlons, Voyage en Suisse (SDC, Oct. 18, 1888, p. 3).

October 22, 1888, Rusco and Swift's Uncle Tom's Cabin Company (SDC, Oct. 22, 1888, p. 3).

October 31, 1888, Fanny Davenport and her own company, Sardou's La Tosca (SDC, Oct. 31, 1888, p. 3).

November 5, 1888, Bartley Campbell's society comedy Fate (SDC, Nov. 5, 1888, p. 3).

November 9, 1888, Hi Henry's Minstrels (SDC, Nov. 9, 1888, p. 3).

November 16, 1888, Joseph Dowling and Sadie Hasson, Locke's melodrama Nobody's Claim (SDC, Nov. 16, 1888, p. 3).

November 23, 1888, Nelson's Great World Combination, Nelson family, acrobats (SDC, Nov. 23, 1888, p. 3).

November 27, 1888, Johnson and Slavin's minstrels (SDC, Nov. 27, 1888, p. 3).

November 29, 1888, Charles A. Gardner, German comedian, Fatherland, Life in the Tyrol (SDC, Nov. 29, 1888, p. 3).

December 5 and 6, 1888, Madison Square Theatre Company, W. H. Gillette's Held by the Enemy (SDC, Dec. 5, 1888, p. 3).

December 8, 1888, matinee and evening, Henderson, McBaird and Love's Colored Mastodon Minstrels (SDC, Dec. 8, 1888, p. 3).

December 10, 1888, J. C. Duff Opera Company, Von Suppe's A Trip to Africa (SDC, Dec. 10, 1888, p. 3).

December 11, 1888, Fisher and Ransome, comedians, A Cold Day (SDC, Dec. 11, 1888, p. 3).

December 12, 1888, M'lle. Rhea supported by William Harris and company, Much Ado About Nothing (SDC, Dec. 12, 1888, p. 3).

December 14, 1888, The Ruling Passion (SDC, Dec. 14, 1888, p. 3).

December 20 and 21, 1888, Salsbury Troubadors with Nellie McHanry, The Humming Bird and Three of a Kind (SDC, Dec. 20, 1888, p. 3).

December 22, 1888, matinee and evening, Tutein, soubrette, company of comedians, Struck Gas (SDC, Dec. 22, 1888, p. 3).

December 25, 1888, matinee and evening, musical farce, A Postage Stamp (SDC, Dec. 25, 1888, p. 3).

December 26, 1888, Hattie Anderson, company of comedians, Mugg's Landing (SDC, Dec. 26, 1888, p. 3).

December 27 and 28, 1888, fairy operetta, Red Riding Hood's Rescue (SDC, Dec. 27, 1888, p. 3).

December 29, 1888, Alberta Gallatin, A. C. Gunter's Mr. Barnes of New York (SDC, Dec. 29, 1888, p. 3).

December 31, 1888, Sisson and Brady's Company of Comedians, Little Nugget (SDC, Dec. 31, 1888, p. 3).

January 1, 1889, matinee and evening, Reilly and Wood's Big Show (SDC, Jan. 1, 1889, p. 3).

January 4 and 5, 1889, matinee and evening, Robert Downing, tragedian, Spartacus, the Gladiator and Virginus (SDC, Jan. 4, 1889, p. 3).

January 7 and 8, 1889, Kellar, magician, exhibition of "Miracle of Today" (SDC, Jan. 7, 1889, p. 3).

January 10, 1889, L. R. Shewell's melodrama Shadows of a Great City (SDC, Jan. 10, 1889, p. 3).

January 14, 1889, Rice and Shephard's minstrels, European novelty "Fata Morgana" (SDC, Jan. 14, 1889, p. 3).

January 15, 1889, Thomas J. Farron, Irish comedian, Joe Murphy's Help! (SDC, Jan. 15, 1889, p. 3).

January 18, 1889, Charles L. Andrew's Michael Strogoff (SDC, Jan. 18, 1889, p. 3).

January 24, 1889, matinee and evening, Minnie Maddern, Howard P. Taylor's Caprice and Steele MacKaye's In Spite of All (SDC, Jan. 24, 1889, p. 3).

January 29, 1889, James O'Neill, Monte Cristo (SDC, Jan. 29, 1889, p. 3).

January 30 and 31, 1889, The Stowaways, wondrous natural and mechanical effects (SDC, Jan. 30, 1889, p. 3).

February 1, 1889, Frank Daniels and Bessie Sanson, Little Puck (SDC, Feb. 1, 1889, p. 3).

February 6, 1889, James C. Roach in his own Irish-American play Dan Darcy (SDC, Feb. 6, 1889, p. 3).

February 7, 1889, W. H. Power's Company, Irish drama The Fairy's Well (SDC, Feb. 7, 1889, p. 3).

February 13 and 14, 1889, A. M. Palmer presents Charles Young's Jim, the Penman (SDC, Feb. 13, 1889, p. 3).

February 16, 1889, matinee and evening, Newton Beer's Lost in London (SDC, Feb. 16, 1889, p. 3).

February 18, 1889, the picturesque idyll Passion's Slave (SDC, Feb. 18, 1889, p. 3).

February 19, 1889, Donnelly and Girard, comedians, Natural Gas (SDC, Feb. 19, 1889, p. 3).

February 21, 1889, Thatcher, Primrose and West's Minstrels (SDC, Feb. 21, 1889, p. 3).

March 4, 1889, Cora Tanner, Buchanan's Fascination (SDC, March 4, 1889, p. 3).

March 5, 1889, Ambrose Macneil, Scottish orator, "The Scottish Chiefs", auspices of the St. Andrew Society (SDC, March 5, 1889, p. 3).

March 7, 1889, Gus Williams, Keppler's Fortunes (SDC, March 7, 1889, p. 3).

March 13, 1889, Vernona Jarbeau, musical comedy Starlight (SDC, March 13, 1889, p. 3).

March 15, 1889, Robert Buchanan's Alone in London (SDC, March 15, 1889, p. 3).

March 16, 1889, matinee and evening, Stetson Opera Company, Rudigore and Yeoman of the Guard (SDC, March 16, 1889, p. 3).

March 19, 1889, Jerome Stevens, the melodrama Dark Side of a Great City (SDC, March 19, 1889, p. 3).

March 20, 1889, George Wilson and Company, minstrels, and Duval, "The Wonder of East Saginaw, Michigan" (SDC, March 20, 1889, p. 3).

March 23, 1889, Jules Verne's Around the World in Eighty Days (SDC, March 23, 1889, p. 3).

March 26, 1889, May Treat producing melodrama Ranch King (SDC, March 26, 1889, p. 3).

- March 29, 1889, Charles A. Gardner, German comedian, Fatherland (SDC, March 29, 1889, p. 3).
- April 4, 1889, Dockstader's Minstrels (SDC, April 4, 1889, p. 3).
- April 6, 1889, James A. Herne's Hearts of Oak (SDC, April 6, 1889, p. 3).
- April 9, 1889, Robert Mantell, D'Ennery's drama Monbars (SDC, April 9, 1889, p. 3).
- April 17, 1889, John W. Ransome, Will Carlton's comedy-drama Across the Atlantic (SDC, April 17, 1889, p. 3).
- April 20, 1889, matinee and evening, Felix A. Vincent Combination supporting Eva Vincent, Miss Multon and Father and Son (SDC, April 20, 1889, p. 3).
- April 22, 1889, three nights, Ida Van Courtland and company, Pygmalion and Galatea, Romeo and Juliet and Lynwood (SDC, April 22, 1889, p. 3).
- April 25, 1889, Lotta and company of comedians, Pawn Ticket No. 210 (SDC, April 25, 1889, p. 3).
- April 26 and 27, 1889, Adam C. Moree's operatic burlesque Faust (SDC, April 26, 1889, p. 3).
- April 30, 1889, J. B. Polk, eccentric comedian, Mixed Pickles (SDC, April 30, 1889, p. 3).
- May 3 and 4, 1889, spectacular drama The World (SDC, May 3, 1889, p. 3).
- May 6, 1889, Al G. Field's Operatic Minstrels (SDC, May 6, 1889, p. 3).
- May 8, 1889, Stetson's Uncle Tom's Cabin Company (SDC, May 8, 1889, p. 3).
- May 9, 1889, Sol Smith Russell, Edward E. Kidder's A Poor Relation (SDC, May 9, 1889, p. 3).
- May 17, 1889, Ludwig Concert Company, Irish National Music (SDC, May 17, 1889, p. 3).
- May 18, 1889, Bolossy Kiralfy's company from Niblo's Garden, New York, fairy spectacle The Water Queen (SDC, May 18, 1889, p. 3).
- May 27, 1889, one week, Giovanni Novelty Company (SDC, May 27, 1889, p. 3).

- June 26, 1889, S. S. Cox, lecturer, "The Tenth Muse or The Poetry of Mechanism" (SDC, June 26, 1889, p. 3).
- June 27, 1889, four nights, George T. and Lizzie May Ulmer, '49 or Life in the Sierras, Dad's Girl, For Congress, Col. Sellers (SDC, June 27, 1889, p. 3).
- July 1, 1889, one week, Gibney, Gordon, Gibler Comedy Company; Lucille, Caprice, Uncle Dan'l, Chip, My Partner, The Hidden Hand, Mixed Pickles (SDC, July 1, 1889, p. 3).
- July 27, 1889, W. S. Cleveland's Magnificent Haverly Mastodon Minstrels (SDC, July 27, 1889, p. 3).
- July 28, 1889, Blind Tom, vocal and instrumental sacred concert, (SDC, July 28, 1889, p. 3).
- August 10, 1889, R. L. Scott and Harry Mills, Chip O' the Old Block (SDC, Aug. 10, 1889, p. 3).
- August 22 - 27, 1889, Around the World in a Chariot of Song, Phillip Phillips, The Singing Pilgrim, illustrated tour (SDC, Aug. 22, 1889, p. 3).
- August 29, 1889, three nights, Frank Linden supported by Edna Earlie, Ingomar and Son of Monte Cristo (SDC, Aug. 29, 1889, p. 3).
- September 4, 1889, George C. Staley, character actor, A Royal Pass or The Exile of Siberia (SDC, Sept. 4, 1889, p. 3).
- September 10, 1889, Furgeson and Mack's Comedy Company, Irish comedy McCarthy's Mishaps (SDC, Sept. 10, 1889, p. 3).
- September 11, 1889, Draper's Uncle Tom's Cabin Company (SDC, Sept. 11, 1889, p. 3).
- September 13, 1889, Milt G. Barlow, comedian, Three Wives to One Husband (SDC, Sept. 13, 1889, p. 3).
- September 17, 1889, Robert Downing, tragedian, Count Claudio (SDC, Sept. 17, 1889, p. 3).
- September 19, 1889, Nat C. Goodwin, A Gold Mine (SDC, Sept. 19, 1889, p. 3).
- September 20, 1889, W. J. Scanlan, Irish comedian, Myles Aroon (SDC, Sept. 20, 1889, p. 3).
- September 24, 1889, three nights, Mrs. George Knight and company, trio of plays each night; "A Lucky Number", "Hoop La", "My Lord in Livery" (SDC, Sept. 24, 1889, p. 3).

September 27, 1889, Leavitt's European Minstrels (SDC, Sept. 27, 1889, p. 3).

September 28, 1889, McGibney Family, musical ensemble (SDC, Sept. 28, 1889, p. 3).

October 1 and 2, 1889, matinee and evening, Abbott Grand Opera Company; Rose of Castile, Fra Diavolo. Norma (SDC, Oct. 1, 1889, p. 3).

October 5, 1889, Vernona Jarbeau, musical comedy Starlight (SDC, Oct. 5, 1889, p. 3).

October 7, 1889, Dore Davidson, character actor; Mamie Austin, emotional actress; Guilty Without Crime (SDC, Oct. 7, 1889, p. 3).

October 12, 1889, Aiden Benedict and Frances Field, Fabio Romani, a Story of the Dead (SDC, Oct. 12, 1889, p. 3).

October 16, 1889, Donnelly and Girard, Natural Gas (SDC, Oct. 16, 1889, p. 3).

October 17, 1889, musical burlesque King Cole II (SDC, Oct. 17, 1889, p. 3).

October 18, 1889, Roland Reed, D. D. Lloyd's comedy The Woman Hater (SDC, Oct. 18, 1889, p. 3).

October 23, 1889, Bartley Campbell's White Slave (SDC, Oct. 23, 1889, p. 3).

October 24, 1889, Charles A. Loder, German dialect comedian, Hilarity (SDC, Oct. 24, 1889, p. 3).

October 26, 1889, Edgar Selden, Irish comedian, Will O' the Wisp (SDC, Oct. 26, 1889, p. 3).

October 29, 1889, Slensby, West and Barlow's Black Hussar Operatic Minstrels (SDC, Oct. 29, 1889, p. 3).

November 2, 1889, Arthur Rehan's Company, Surprises of Divorce (SDC, Nov. 2, 1889, p. 3).

November 6, 1889, Rice's The Corsair, "A dream of oriental magnificence" (SDC, Nov. 6, 1889, p. e).

November 8 and 9, 1889, Hanlon's fairy spectacular Fantasma (SDC, Nov. 8, 1889, p. 3).

November 12 and 13, 1889, Thomas Q. Seabrooke, The Fakir (SDC, Nov. 12, 1889, p. 3).

- November 14, 1889, three nights and matinee, Pearl Melville, Wells Fargo Messengers, Two Orphans, East Lynne, Kidnapped (SDC, Nov. 14, 1889, p. 3).
- November 19, 1889, M'ille. Rhea, Albert Roland Haven's historical drama Josephine, Empress of the French (SDC, Nov. 19, 1889, p. 3).
- November 22, 1889, William Gillette's military romance Held by the Enemy (SDC, Nov. 22, 1889, p. 3).
- November 27, 1889, Atkinson's Comedy Company, musical comedy Peck's Bad Boy (SDC, Nov. 27, 1889, p. 3).
- November 28, 1889, Henry Lee, military drama The Suspect (SDC, Nov. 28, 1889, p. 3).
- November 29 and 30, 1889, Mrs. Dr. Longshore Potts, famous Quakeress, series of lectures on health and disease (SDC, Nov. 29, 1889, p. 3).
- December 2, 1889, W. H. Power's Company, Irish drama The Fairy's Well (SDC, Dec. 2, 1889, p. 3).
- December 4, 1889, H. C. Kennedy's Lights and Shadows (SDC, Dec. 4, 1889, p. 3).
- December 10, 1889, Lewis Morrison, Faust, elaborate and brilliant electrical effects (SDC, Dec. 10, 1889, p. 3).
- December 16, 17 and 18, 1889, realistic comedy-drama Lost in New York, river of real water, actual steamboat running at full speed (SDC, Dec. 16, 1889, p. 3).
- December 20 and 21, 1889, matinee and evening, Effie Ellsler supported by Frank Weston, The Governess and Egypt (SDC, Dec. 20, 1889, p. 3).
- December 23 and 24, 1889, Mason and Morgan Company, Harry Townsend and Grace Gordon, East Lynne and Fogg's Ferry (SDC, Dec. 23, 1889, p. 3).
- December 25, 1889, matinee and evening, Anderson-Doane Company, Hattie Anderson and Frank Doane, A Great Scheme (SDC, Dec. 25, 1889, p. 3).
- December 27, 1889, Daniel Frohman's Lyceum Theatre Company, DeMille and Belasco's society comedy The Wife (SDC, Dec. 27, 1889, p. 3).
- January 1, 1890, A. W. Pinero's comedy Sweet Lavendar (SDC, Jan. 1, 1890, p. 3).
- January 3, 1890, Denman Thompson's The Old Homestead (SDC, Jan. 3, 1890, p. 3).

- January 11, 1890, W. H. Power's Company, Con T. Murphy's Irish drama The Ivy Leaf (SDC, Jan. 11, 1890, p. 3).
- January 13, 1890, Henry Lee and Minnie Seligman, The Suspect, "A true story of the French Revolution" (SDC, Jan. 13, 1890, p. 3).
- January 15, 1890, Grand Revival, W. A. Mestayer's Tourists, A Pullman Palace Car (SDC, Jan. 15, 1890, p. 3).
- January 16, 1890, Howard Big Burlesque Company, Palace of Lace (SDC, Jan. 16, 1890, p. 3).
- January 29, 1890, Frank F. Miller, comedian, The Persecuted Dutchman (SDC, Jan. 29, 1890, p. 3).
- January 30, 31 and February 1, 1890, three nights and Saturday matinee, Wilbur Opera Company and Susie Kirwin, Manon, Erminie, Grand Duchess, Princess of Trebizonde (SDC, Jan. 30, 1890, p. 3).
- February 5 and 7, 1890, romantic opera The Recluse, produced by local cast, benefit for the Working Woman's Home and hospital (SDC, Feb. 5, 1890, p. 3).
- February 12, 1890, Joseph Murphy, Irish comedian, Shaun Rhue (SDC, Feb. 12, 1890, p. 3).
- February 21 and 22, 1890, matinee and evening, Wood-St. John Company, David Garrick, Called Back and Roger Le Honte or A Man's Shadow (SDC, Feb. 21, 1890, p. 3).
- February 25, 1890, scenes from The Recluse, benefit for the Working Woman's Home and Hospital (SDC, Feb. 25, 1890, p. 3).
- February 26, 1890, J. B. Polk, comedian, Herbert Hall Winslow's The Silent Partner (SDC, Feb. 26, 1890, p. 3).
- February 27 and 28, 1890, Gau's Comic Opera Company, Amorita and Brigands (SDC, Feb. 27, 1890, p. 3).
- March 4, 1890, Gus J. Heege's Swedish dialect comedy Ole Olson (SDC, March 4, 1890, p. 3).
- March 7 and 8, 1890, matinee and evening, Mme. Janauschek, tragedienne, Mother and Son, Meg Merrilies and Macbeth (SDC, March 7, 1890, p. 3).
- March 11, 1890, Kate Claxton and Charles A. Stevenson, Bootle's Baby (SDC, March 11, 1890, p. 3).
- March 13, 1890, McKee Rankin, Mabel Bert, The Runaway Wife (SDC, March 15, 1890, p. 3).

March 14, 1890, Cora Tanner, Fascination (SDC, March 14, 1890, p. 3).

March 15, 1890, Glee and Banjo Clubs of The University of Michigan (SDC, March 15, 1890, p. 3).

March 17 and 18, 1890, matinees and evenings, Frances Hodgson Burnett's dramatic version of her story Little Lord Fauntleroy (SDC, March 17, 1890, p.3).

March 19, 1890, Imre Kiralfy's Lagardere or The Hunchback of Paris (SDC, March 19, 1890, p. 3).

March 21, 1890, George C. Staley's A Royal Pass (SDC, March 21, 1890, p. 3).

March 29, 1890, Murray and Murphy, Our Irish Visitors (SDC, March 29, 1890, p. 3).

April 3, 1890, return of Little Lord Fauntleroy (previously reported March 17 and 18, 1890) (SDC, April 3, 1890, p. 3).

April 4, 1890, Charles F. Higgins Concert Company of New York (SDC, April 4, 1890, p. 3).

April 8, 1890, Conreid's Comic Opera Company, The King's Fool (SDC, April 8, 1890, p. 3).

April 11 and 12, 1890, matinee and evening, Corrine supported by Kimball Comic Opera Company, Monte Cristo, Jr. and Arcadia (SDC, April 11, 1890, p. 3).

April 18, 1890, Edwin Booth and Helena Modjeska, The Merchant of Venice (SDC, April 18, 1890, p. 3).

April 19, 1890, matinee and evening, Stetson's Uncle Tom's Cabin Company (SDC, April 19, 1890, p. 3).

April 22 and 23, 1890, matinee and evening, Boston Ideals Opera Company, Lucia and Bohemian Girl (SDC, April 22, 1890, p. 3).

April 25, 1890, Denman Thompson and George W. Ryer's The Two Sisters (SDC, April 25, 1890, p. 3).

April 26, 1890, C. E. Verner, comedian, Shamus O'Brien (SDC, April 26, 1890, p. 3).

April 28, 1890, one week, Ida Van Cortland, management of the Tavernier Brothers; La Belle Russe, The New Magdalene, A Dangerous Woman, The Bachelors, Romeo and Juliet, Dens and Palaces (SDC, April 28, 1890, p. 3).

- May 12, 1890, one week, Eunice Goodrich supported by James R. McCann and company; Pearl of Savoy, Dad's Foy, Wanted, a Husband, Fisherman's Daughter, Bobolink, Cinderella, Innocent Salt (SDC, May 12, 1890, p. 3).
- May 19 and 20, 1890, Charlotte Thompson, Jane Eyre and East Lynne (SDC, May 19, 1890, p. 3).
- May 22, 23 and 24, 1890, matinee and evening, Pete Baker, The Emigrant and Chris and Lena (SDC, May 22, 1890, p. 3).
- May 26, 1890, one week, matinees and evenings, Friday and Saturday; Professor D. M. Bristol's perfectly educated horses, ponies and mules (SDC, May 26, 1890, p. 3).
- June 2, 1890, three nights, Edwin Barbour and company of comedians, A Legal Document, A Royal Perjury, She (SDC, June 2, 1890, p. 3).
- June 7 and 9, 1890, Merrill and Stanley's Legitimate Minstrels (SDC, June 7, 1890, p. 3).
- June 11, 1890, Gilmore's Band and Vocal Ensemble conducted by P. S. Gilmore (SDC, June 11, 1890, p. 3).
- June 12 and 13, 1890, Thomas W. Keene supported by George Lerock, Richard III and Richelieu (SDC, June 12, 1890, p. 3).
- June 16, 1890, one week, Mora, the comedy sunbeam, supported by Fred Williams; Dad's Girl, Velvet and Rags, Pretty Doll, Gypsies' Fortune, Fire Fly, Once Upon a Time (SDC, June 16, 1890, p. 3).
- June 23 and 24, 1890, Little Mrs. Abbott, The Georgia Magnetic Marvel (SDC, June 23, 1890, p. 3).
- July 30, 1890, Cleveland's Minstrels (SDC, July 23, 1890, p. 3).
- August 9, 1890, Hettie Bernard Chase, dramatic company and The Golden Gate Quartette, Uncle's Darling (SDC, Aug. 9, 1890, p. 3).
- August 16, 1890, Charles Nevins, The Basilisk (SDC, Aug. 16, 1890, p. 3).
- August 23, 1890, Rentfrow's Jolly Pathfinders Musical Comedy Company, Below Zero (SDC, Aug. 23, 1890, p. 3).
- August 29 and 30, 1890, Gracie Emmett, H. H. Winslow's A Barrel of Money (SDC, Aug. 29, 1890, p. 3).
- September 10, 1890, matinee and evening, Abbott Grand English Opera Company, Martha and Ernani (SDC, Sept. 10, 1890, p. 3).

September 12, 1890, Barry and Fay, McKenna's Flirtation (SDC, Sept. 12, 1890, p. 3).

September 13, 1890, matinee and evening, Robert Downing supported by Eugenie Blair and dramatic company, The White Pilgrim and The Gladiator (SDC, Sept. 13, 1890, p. 3).

September 17 and 18, 1890, The Joseph Dowling and Sadie Hasson Company, The Red Spider and Nobody's Claim (SDC, Sept. 17, 1890, p. 3).

September 24, 1890, four nights and Saturday matinee, Hanlon's fairy spectacular Fantasma (SDC, Sept. 24, 1890, p. 3).

September 30, 1890, Alexander Salvini, American actor, Don Caesar De Bazan (SDC, Sept. 30, 1890, p. 3).

October 2, 1890, Eva Mountford supported by Elmer Grandin, Eugenie Le Tour (SDC, Oct. 2, 1890, p. 3).

October 4, 1890, matinee and evening, Conreid's Opera Company, The King's Fool and The Gypsy Baron (SDC, Oct. 4, 1890, p. 3).

October 6, 1890, three nights and Wednesday matinee, Baldwin-Melville Combination, Lynwood, Kidnapped, Messenger from Jarvis Section (SDC, Oct. 6, 1890, p. 3).

October 11, 1890, Charles T. Vincent's musical satire on society Running Wild (SDC, Oct. 11, 1890, p. 3).

October 14, 1890, Belasco and De Mille's The Wife (SDC, Oct. 14, 1890, p. 3).

October 17, 1890, Patti Rosa supported by George C. Boniface, Jr. and Harry W. Rich, comedy-drama Imp (SDC, Oct. 17, 1890, p. 3).

October 22, 1890, William Gillette's The Private Secretary, members of the original Madison Square Theatre cast (SDC, Oct. 22, 1890, p. 3).

October 24, 1890, Miller Brothers production of pantomime Kajanka (SDC, Oct. 24, 1890, p. 3).

October 27, 1890, Agnes Herndon, La Belle Marie (SDC, Oct. 27, 1890, p. 3).

October 28, 1890, Lawrence Barrett, Francesca da Rimini (SDC, Oct. 28, 1890, p. 3).

October 31, 1890, two nights, Denman Thompson's The Old Homestead (SDC, Oct. 31, 1890, p. 3).

- November 4, 1890, Mme. Janauschké, Schiller's Mary Stuart (SDC, Nov. 4, 1890, p. 3).
- November 11, 1890, Willard Spenser's American-Japanese comic opera The Little Tycoon (SDC, Nov. 11, 1890, p. 3).
- November 12, 19 and 28, 1890, The Reverend Mr. Abram Conklin, lectures and stereopticon views; "Scenes in Sunny Italy", "Over the Alps and Down the Rhine" and "A Tour in England and Scotland" (SDC, Nov. 12, 1890, p. 3).
- November 13, 1890, farce comedy The Rustler (SDC, Nov. 13, 1890, p. 3).
- November 14 and 15, 1890, California Comic Opera Company, Said Pasha (SDC, Nov. 14, 1890, p. 3).
- November 17 and 18, 1890, Joseph Murphy and Company, Shaun Rhue and Kerry Gow (SDC, Nov. 17, 1890, p. 3).
- November 21, 1890, William A. Brady's production of Boucicault's After Dark (SDC, Nov. 21, 1890, p. 3).
- November 26, 1890, Lester and Williams London Novelty and Gaiety Company, Me and Jack (SDC, Nov. 26, 1890, p. 3).
- November 27, 1890, Thanksgiving matinee and evening, Adele Frost and Company, Forget-Me-Not (SDC, Nov. 27, 1890, p. 3).
- December 3, 1890, Rice's spectacular comic opera The Corsair (SDC, Dec. 3, 1890, p. 3).
- December 5, 1890, James H. Wallick, sensational actor, and company of trained horses, The Cattle King (SDC, Dec. 5, 1890, p. 3).
- December 6, 1890, Cleveland's Magnificent Minstrels (SDC, Dec. 6, 1890, p. 3).
- December 11, 1890, Signor D. A. Caprio and Company, vocal and instrumental concert (SDC, Dec. 11, 1890, p. 3).
- December 15, 1890, Rose Coghlan, Peg Woffington (SDC, Dec. 15, 1890, p. 3).
- December 16, 1890, George Thatcher's Minstrels (SDC, Dec. 16, 1890, p. 3).
- December 24 and 26, 1890, W. K. Reed's production of She (SDC, Dec. 24, 1890, p. 3).
- December 25, 1890, matinee and evening, Frank Mayo, Nordeck and Davy Crockett (SDC, Dec. 25, 1890, p. 3).

- December 31, 1890, George Adams, pantomime clown, He-She-Him-Her (SDC, Dec. 31, 1890, p. 3).
- January 1 (matinee and evening) and 2, 1891, Blue Beard, Jr. or Fatima and the Fairy (SDC, Jan. 1, 1891, p. 3).
- January 9 and 10, 1891, direct from the Chicago Opera House, Gilbert and Sullivan's The Gondoliers (SDC, Jan. 9, 1891, p. 3).
- January 12, 1891, Sol Smith Russell, Edward E. Kidder's comedy A Poor Relation (SDC, Jan. 12, 1891, p. 3).
- January 13, 1891, Kiralfy's fairy spectacle The Water Queen (SDC, Jan. 13, 1891, p. 3).
- January 22, 1891, Duncan B. Harrison and World's Champion John L. Sullivan in Harrison's comedy-drama Honest Hearts and Willing Hands (SDC, Jan. 22, 1891, p. 3).
- January 27, 1891, N. S. Wood, picturesque melodrama, Out in the Streets (SDC, Jan. 27, 1891, p. 3).
- January 30, 1891, William Gillette's Held by the Enemy (SDC, Jan. 30, 1891, p. 3).
- January 31, 1891, matinee and evening, Thomas E. Murray, mystery Mr. E (SDC, Jan. 31, 1891, p. 3).
- February 3, 1891, a company of French artists, La Malediction (SDC, Feb. 3, 1891, p. 3).
- February 4, 1891, Vernona Jarbeau, comedienne, musical comedy Starlight (SDC, Feb. 4, 1891, p. 3).
- February 5, 1891, Margaret Mather supported by Otis Skinner, Bulwer-Lytton's The Lady of Lyons or Prince and Peasant (SDC, Feb. 5, 1891, p. 3).
- February 17 and 18, 1891, scenic spectacle The Great Metropolis (SDC, Feb. 17, 1891, p. 3).
- February 21, 1891, Walter Sanford's My Jack with the late Matt Morgan's twelve scenic masterpieces (SDC, Feb. 21, 1891, p. 3).
- February 24 and 25, 1891, fairyland comedy Zo Zo, the Magic Queen (SDC, Feb. 24, 1891, p. 3).
- March 2, 1891, Bronson Howard's comedy-drama Shenandoah (SDC, March 2, 1891, p. 3).
- March 3, 1891, Rhea supported by William Harris, Josephine Empress of the French (SDC, March 3, 1891, p. 3).

March 6, 1891, Tony Farrell, Irish comedian, supported by Jennie Leland, The Irish Corporal (SDC, March 6, 1891, p. 3).

March 9 and 10, 1891, Lewis Morrison as Mephisto, Faust (SDC, March 9, 1891, p. 3).

March 27, 1891, Charles L. Davis, farewell appearance, Alvin Joslin (SDC, March 27, 1891, p. 3).

April 2, 1891, Lotta, musical comedy Ina, Lotta plays six characters (SDC, April 2, 1891, p. 3).

April 3, 1891, The Fisk Tennesseans, Fisk University Jubilee Singers (SDC, April 3, 1891, p. 3).

April 9, 1891, Evans and Hoey, farce comedy company, A Parlor Match (SDC, April 9, 1891, p. 3).

April 14, 1891, Hoyt's comedy A Bunch of Keys or The Hotel (SDC, April 14, 1891, p. 3).

April 16, 1891, Stuart Robson and company, Bronson Howard's comedy The Henrietta (SDC, April 16, 1891, p. 3).

April 20, 1891, one week, De Shon Opera Company; Boccacio, Erminie, Beggar Student, Chimes of Normandy, La Mascotte, Bohemian Girl, Olivette, Billie Taylor (SDC, April 20, 1891, p. 3).

April 28, 1891, Neil Burgess' The County Fair (SDC, April 28, 1891, p. 3).

May 7, 1891, Stetson's Uncle Tom's Cabin Company (SDC, May 7, 1891, p. 3).

May 8, 1891, William J. Gilmore's scenic ballet and pantomime spectacle Temptations (SDC, May 8, 1891, p. 3).

May 13, 1891, Gilmore's Great Festival Party, band and soloists (SDC, May 13, 1891, p. 3).

May 15, 1891, W. A. Brady's production of The Clemenceau Case (SDC, May 15, 1891, p. 3).

May 16, 1891, The Mikado, comic opera by our home opera company, benefit for the free kindergarten (SDC, May 16, 1891, p. 3).

May 22 and 23, 1891, C. B. Jefferson and H. S. Taylor's aquatic spectacle A Dark Secret, real boats, racing shells, steam launches on a river of real water (SDC, May 22, 1891, p. 3).

- June 1, 1891, The Ovide Musin Grand Concert Company (SDC, June 1, 1891, p. 3).
- July 13, 1891, one week, Kendall-Weston Comedy Company, repertoire of charming short comedies (SDC, July 13, 1891, p. 3).
- August 1, 1891, Cleveland's Consolidated Minstrelsy (SDC, Aug. 1, 1891, p. 3).
- August 7 and 8, 1891, Western romance Devil's Mine (SDC, Aug. 7, 1891, p. 3).
- August 12, 1891, comedy A Barrel of Money (SDC, Aug. 12, 1891, p. 3).
- August 13, 1891, George Thatcher's Minstrels allied with Rich and Harris Comedy Company, minstrel farce Tuxedo (SDC, April 13, 1891, p. 3)
- August 20, 21 and 22, 1891, Stearn-Zanzic World of Mystery Combination (SDC, Aug. 21, 1891, p. 3).
- August 25, 1891, Hallen and Hart, the new Later On (SDC, Aug. 25, 1891, p. 3).
- August 28, 1891, pantomime spectacle Kajanka (SDC, Aug. 28, 1891, p. 3).
- September 1, 1891, Frederick Warde, tragedian, Henry Guy Carleton's The Lion's Mouth (SDC, Sept. 1, 1891, p. 3).
- September 2, 1891, Charles Frohman's comedians, William Gillette's Mr. Wilkinson's Widows (SDC, Sept. 2, 1891, p. 3).
- September 3, 1891, Fowler and Warmington Company, Skipped, by the Light of the Moon (SDC, Sept. 3, 1891, p. 3).
- September 4, 1891, Neil Burgess' The County Fair (SDC, Sept. 4, 1891, p. 3).
- September 5, 1891, Donnelly and Girard, comedians, accompanied by May Howard, Natural Gas (SDC, Sept. 5, 1891, p. 3).
- September 8, 1891, Sprague's comedians accompanied by Plack Hussar Band, farce comedy A Social Session (SDC, Sept. 8, 1891, p. 3).
- September 17, 1891, Lizzie Annandale Grand English Opera Company (late of Emma Abbott company), Flctow's Martha (SDC, Sept. 17, 1891, p. 3).

September 18 and 19, 1891, matinee and evening, Little Goldie, Rocky Mountain Waif and Ziz, the Pet of the West (SDC, Sept. 18, 1891, p. 3).

September 21, 1891, William Barry of Barry and Fay, McKenna's Flirtation (SDC, Sept. 21, 1891, p. 3).

September 22, 1891, Ray L. Royce, comedian, musical comedy, Tom's Vacation (SDC, Sept. 22, 1891, p. 3).

September 26, 1891, Ole Olson, new cast, music, songs, specialties, Swedish Lady Quartette from Stockholm (SDC, Sept. 26, 1891, p. 3).

September 30, 1891, Robert Downing, tragedian, supported by Eugenie Blair, John Banim's Damon and Pythias (SDC, Sept. 30, 1891, p. 3).

October 1, 1891, comic opera extravaganza Pearl of Pekin (SDC, Oct. 1, 1891, p. 3).

October 2, 1891, Brunaeus Company, realistic melodrama Roger La Honte (SDC, Oct. 2, 1891, p. 3).

October 5, 1891, Charles L. Davis Comedy Company, Alvin Joslin (SDC, Oct. 5, 1891, p. 3).

October 4 and 6, 1891, Dr. J. Charles Harrison, lecturer, two lectures to men only, stereopticon views of anatomy, art and travel (SDC, Oct. 4, 1891, p. 3).

October 10, 1891, W. H. Powers Company, The Ivy Leaf (SDC, Oct. 10, 1891, p. 3).

October 14, 1891, Rose Coghlan, comedienne, Dorothy's Dilemma (SDC, Oct. 14, 1891, p. 3).

October 16, 1891, Daniel Frohman's Company, Belasco and DeMille's The Charity Ball (SDC, Oct. 16, 1891, p. 3).

October 17, 1891, Gorman's Minstrels (SDC, Oct. 17, 1891, p. 3).

October 21, 1891, Robert Mantell, The Corsican Brothers (SDC, Oct. 21, 1891, p. 3).

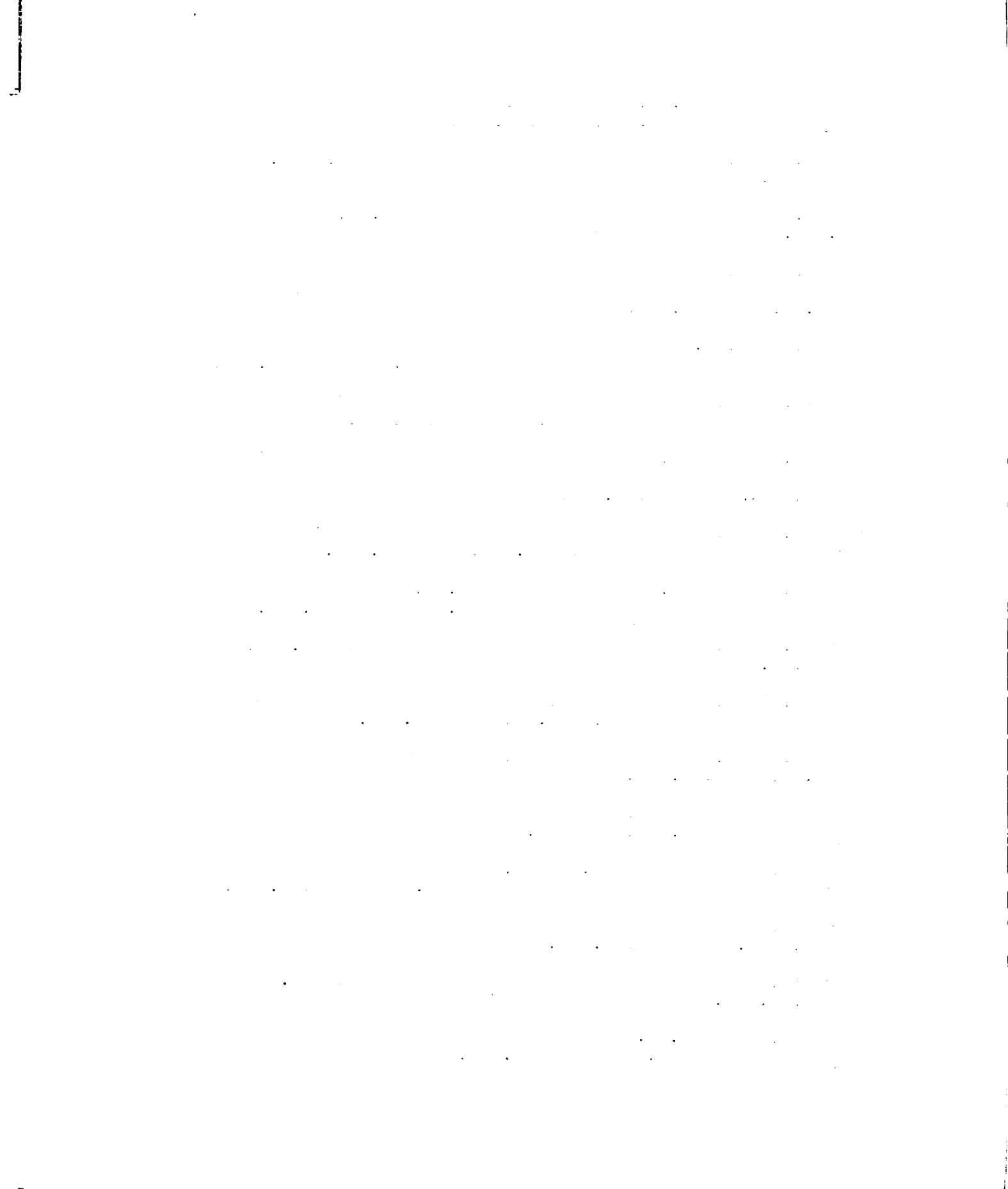
October 22, 1891, Denman Thompson's The Old Homestead (SDC, Oct. 22, 1891, p. 3).

October 23, 1891, Miss Gale, Maria Lovell's romantic drama Ingomar (SDC, Oct. 23, 1891, p. 3).

October 24, 1891, Russell's comedians, The City Directory (SDC, Oct. 24, 1891, p. 3).

- October 27, 1891, Emma Juch Grand Opera Company, Cavalleria Rusticana and Act II of Faust (SDC, Oct. 27, 1891, p. 3).
- October 31, 1891, Rice's extravaganza Evangeline and C. H. Smith's Clever Comic Players (SDC, Oct. 31, 1891, p. 3).
- November 2, 1891, Nellie McHenry and company, H. Grattan Donnelly's A Night at the Circus (SDC, Nov. 2, 1891, p. 3).
- November 4, 1891, Bronson Howard's Shenandoah (SDC, Nov. 4, 1891, p. 3).
- November 6, 1891, Boston Symphony Orchestral Club (SDC, Nov. 6, 1891, p. 3).
- November 7, 1891, Billy Emerson Minstrels, "refined negro minstrelsy" (SDC, Nov. 7, 1891, p. 3).
- November 13, 1891, Dan McCarthy's True Irish Hearts (SDC, Nov. 13, 1891, p. 3).
- November 17, 1891, Frank W. Wills, farce comedy, Two Old Cronies (SDC, Nov. 17, 1891, p. 3).
- November 19, 1891, Gus Thomas' comedy-drama The Burglar (SDC, Nov. 19, 1891, p. 3).
- November 20 and 21, 1891, matinee and evening, Hines and Remington, comedy-drama Hearts of New York (SDC, Nov. 20, 1891, p. 3).
- November 26, 1891, Lincoln J. Carter's production The Fast Mail (SDC, Nov. 26, 1891, p. 3).
- November 30, 1891, Dominick Murray and Walter Edwards, Master and Man (SDC, Nov. 30, 1891, p. 3).
- December 4 and 5, 1891, Irene Kent, A Child of Destiny and The Hunchback (SDC, Dec. 4, 1891, p. 3).
- December 9, 1891, scenic melodrama by Charles Gaylor, Lights and Shadow (SDC, Dec. 9, 1891, p. 3).
- December 16 and 17, 1891, Joseph Arthur's newproduction, The Still Alarm (SDC, Dec. 16, 1891, p. 3).
- December 22, 1891, Lew Dockstader's Minstrels (SDC, Dec. 22, 1891, p. 3).
- December 25, 1891, matinee and evening, N. S. Wood, spectacular melodrama The Orphans of New York (SDC, Dec. 25, 1891, p. 3).

- December 31, 1891, E. W. Varney, Jr., New York cast, The Vendetta (SDC, Dec. 31, 1891, p. 3).
- January 1, 1892, Olivet College Male Quartette (SDC, Jan. 1, 1892, p. 3).
- January 2, 1892, Hands Across the Sea (SDC, Jan. 2, 1892, p. 3).
- January 4, 1892, Julia Marlowe assisted by Robert Taber and the American Company, Much Ado About Nothing (SDC, Jan. 4, 1892, p. 3).
- January 6, 1892, M. B. Leavitt's spectacular pantomime extravaganza The Spider and the Fly (SDC, Jan. 6, 1892, p. 3).
- January 12, 1892, Walter Sanford's production, Benjamin Landeck's My Jack (SDC, Jan. 12, 1892, p. 3).
- January 14, 15 and 16, 1892, Wilbur Opera Company and Susie Kerwin; Fanchette, Falka, Jolly Perfume and Princess To To (SDC, Jan. 14, 1892, p. 3).
- January 18, 1892, Conried's Opera Company, Millocher's comedy opera Poor Jonathan (SDC, Jan. 18, 1892, p. 3).
- January 25, 26 and 27, 1892, Professor O. R. Gleason and his horse training exhibition (SDC, Jan. 25, 1892, p. 3).
- January 28, 1892, the melodrama The Paymaster (SDC, Jan. 28, 1892, p. 3).
- February 1, 1892, Agnes Herndon, comedy-drama La Belle Marie, A Woman's Revenge (SDC, Feb. 1, 1892, p. 3).
- February 3, 1892, The Great Hermann, a carnival of magic (SDC, Feb. 3, 1892, p. 3).
- February 10 and 11, 1892, Joseph Arthur's comedy-drama Blue Jeans (SDC, Feb. 10, 1892, p. 3).
- February 15, 1892, Charles T. Ellis, singing comedian, William Carlton's Casper the Yodeler (SDC, Feb. 15, 1892, p. 3).
- February 16, 1892, William Gillette's The Private Secretary (SDC, Feb. 16, 1892, p. 3).
- February 17, 1892, Effie Ellsler, Hazel Kirke (SDC, Feb. 17, 1892, p. 3).
- February 18, 1892, A. M. Palmer's Company, Augustus Thomas' Alabama (SDC, Feb. 18, 1892, p. 3).



- February 25, 1892, Elsie Leslie, Daniel Frohman's production of The Prince and the Pauper (SDC, Feb. 25, 1892, p. 3).
- February 29, 1892, His Nibs, the Baron (SDC Feb. 29, 1892, p. 3).
- March 3, 1892, Steele Mackaye's Paul Kauvar (SDC, March 3, 1892, p. 3).
- March 9, 1892, William Gillette's Held by the Enemy (SDC, March 9, 1892, p. 3).
- March 10, 1892, Mme. Sarah Bernhardt, Sardou's La Tosca (SDC, March 10, 1892, p. 3).
- March 12, 1892, Barlow Brothers' Mammoth Minstrels (SDC, March 12, 1892, p. 3).
- March 16, 1892, Mark Murphy and company, O'Dowd's Neighbors (SDC, March 16, 1892, p. 3).
- March 17, 1892, Helen Barry, A Night's Frolic (SDC, March 17, 1892, p. 3).
- March 18, 1892, Florence Bindley's comedy-drama The Pay Train (SDC, March 18, 1892, p. 3).
- March 22, 1892, Rhea, Scribe's La Czarina, Empress of Russia, "Mlle. Rhea will wear costumes which are models of the present Empress' gowns" (SDC, March 22, 1892, p. 3).
- March 28, 1892, Abbott and Teal's Comedy Company, Niobe (SDC March 28, 1892, p. 3).
- March 29, 1892, The Stowaway "Safe blowing by 'Apike' Hennessey and 'Kid' McCoy, eminent reformed burglars" (SDC, March 29, 1892, p. 3).
- April 1 and 2, 1892, Hanlon Brothers' Fantasma (SDC, April 1, 1892, p. 3).
- April 5, 1892, R. D. MacLean and Marie Prescott, Cleopatra (SDC, April 5, 1892, p. 3).
- April 18, 1892, Charles A. Gardner, Captain Karl (SDC, April 18, 1892, p. 3).
- April 19 and 20, 1892, Elmer E. Vance's The Limited Mail (SDC, April 19, 1892, p. 3).
- April 25, 1892, one week, Ida Van Cortland and Company; The Law Breaker, The Honeymoon, Romeo and Juliet, Lucretia Borgia, Galley Slave, The Mutual Friend (SDC, April 25, 1892, p. 3).

- May 2, 1892, Uncle Josh Spruceby, "The banner of all Down East plays" (SDC, May 2, 1892, p. 3).
- May 3, 1892, Patti Rosa, comedienne, Charles T. Vincent's Dolly Varden (SDC, May 3, 1892, p. 3).
- May 5, 1892, Alfred Hennequin's A Modern Husband (SDC, May 5, 1892, p. 3).
- May 7, 1892, James O'Neill, Monte Cristo (SDC, May 7, 1892, p. 3).
- May 9, 1892, one week, Browne's Theatre Company; Myrtle Ferns, Chain Lightning, A Brave Woman, A Wonderful Girl, Hoop of Gold, A Noble Outcast, Reddy's Luck (SDC, May 9, 1892, p. 3).
- May 18, 1892, Mr. and Mrs. Kendal and their London Company, direction of Daniel Frohman, The Ironmaster (SDC, May 18, 1892, p. 3).
- May 20, 1892, Fisher's farce comedy, A Cold Day (SDC, May 20, 1892, p. 3).
- June 1, 1892, Lincoln J. Carter's The Fast Mail (SDC, June 1, 1892, p. 3).
- June 7, 1892, W. S. Cleveland's great Consolidated Minstrelsy (SDC, June 7, 1892, p. 3).
- June 9, 1892, Charles A. Loder, comedy novelty Oh, What a Night (SDC, June 9, 1892, p. 3).
- June 13, 1892, one week, Kendall-Weston Company; The Sculptor, Uncle's Will, Young Mrs. Winthrop, In Honor Bound, American Fascination, Withered Leaves (SDC, June 13, 1892, p. 3).
- August 10, 1892, Louise Rial, Harry Broker and company, James M. Martin's The Harvest Moon (SDC, Aug. 10, 1892, p. 3).
- August 18, 1892, Sadie Hasson, character soubrette, Fred S. Gibbs' A Kentucky Girl (SDC, Aug. 18, 1892, p. 3).
- September 9 and 10, 1892, original Chicago cast, Sidetracked (SDC, Sept. 9, 1892, p. 3).
- September 13 and 14, 1892, Katherine Germaine Comic Opera Company, Amorita, Said Pasha (SDC, Sept. 13, 1892, p. 3).
- September 20, 1892, Nelson's Combination, vaudeville company (SDC, Sept. 20, 1892, p. 3).

- September 27, 1892, Mr. and Mrs. John Scott, The Scott Recitals, Benefit of the Woman's Hospital (SDC, Sept. 27, 1892, p. 3).
- September 29, 1892, Mme. Janauschek, the tragic queen, supported by Edmund K. Kollier, Macbeth (SDC, Sept. 29, 1892, p. 3).
- September 30, 1892, Charles Frohman's Company, fashionable comedy Jane (SDC, Sept. 30, 1892, p. 3).
- October 1, 1892, thrilling romance Hands Across the Sea (SDC Oct. 1, 1892, p. 3).
- October 5, 1892, Sousa's New Marine Band (SDC, Oct. 5, 1892, p. 3).
- October 11, 1892, Frank W. Sanger's Company, The New Wing (SDC, Oct. 11, 1892, p. 3).
- October 12, 1892, Clay Clement supported by Adelaide Fitz-Allen and company, The Bells (SDC, Oct. 12, 1892, p. 3).
- October 14, 1892, The Fast Mail (SDC, Oct. 14, 1892, p. 3).
- October 15, 1892, Haverly's Mastodon Minstrels (SDC, Oct. 15, 1892, p. 3).
- October 19, 1892, Frank Mayo, Davy Crockett (SDC, Oct. 19, 1892, p. 3).
- October 21, 1892, Bartley Campbell's romantic melodrama Siberia (SDC, Oct. 21, 1892, p. 3).
- October 25, 1892, Katie Emmett's spectacular melodrama The Waife of New York (SDC, Oct. 25, 1892, p. 3).
- October 27 and 28, 1892, Charles McCarthy's comedy-drama One of the Bravest, "Six beautiful snow white Arabian horses and a real fire engine!" (SDC, Oct. 27, 1892, p. 3).
- November 4, 1892, John Dillon and company, C. T. Dazey's A Model Husband (SDC, Nov. 4, 1892, p. 3).
- November 8, 1892, Edouard Remenyi, Hungarian violin virtuoso, and musical company (SDC, Nov. 8, 1892, p. 3).
- November 9, 1892, Joseph Murphy, Irish comedian, supported by Belle Melville, The Kerry Gow (SDC, Nov. 9, 1892, p. 3).
- November 14, 1892, Nellie McHenry and her "Greatest Show on Earth", A Night at the Circus (SDC, Nov. 14, 1892, p. 3).
- November 16, 1892, Rhea, Haven's historical drama Josephine, Empress of the French (SDC, Nov. 16, 1892, p. 3).
- November 17 and 18, 1892, Robert Downing, tragedian, Virginus and The Gladiator (SDC, Nov. 17, 1892, p. 3).

- November 22, 1892, Ole Olson (SDC, Nov. 22, 1892, p. 3).
- November 23, 1892, The Chicago Orchestra directed by Theodore Thomas (SDC, Nov. 23, 1892, p. 3).
- November 24, 1892, matinee and evening, Daniel Frohman presents The Grey Mare (SDC, Nov. 24, 1892, p. 3).
- November 25, 1892, Bill Nye and A. P. Burbank, program of recitations and elocutions (SDC, Nov. 25, 1892, p. 3).
- November 28, 1892, Wade's Metropolitan Stars, variety attractions, (SDC, Nov. 28, 1892, p. 3).
- November 29, 1892, A. C. Gunter, Mr. Potter of Texas (SDC, Nov. 29, 1892, p. 3).
- November 30, 1892, musical farce The Hustler (SDC, Nov. 30, 1892, p. 3).
- December 2, 1892, Robin Hood Opera Company (SDC, Dec. 2, 1892, p. 3).
- December 5, 1892, Crawford Brothers' Minstrels Company (SDC, Dec. 5, 1892, p. 3).
- December 13, 1892, Robert Gaylor, Irish comedian, Sport McAllister (SDC, Dec. 13 1892, p. 3).
- December 14, 1892, comedy The Junior Partner preceded by Clyde Fitch's one act play "Frederick Le Maitre", direction of Daniel Frohman (SDC, Dec. 13, 1892, p. 3).
- December 21, 1892, Irish play Mavourneen (SDC, Dec. 21, 1892, p. 3).
- December 26, 1892, Agnes Herndon, LaBelle Marie (SDC, Dec. 26, 1892, p. 3).
- December 27, 1892, Edwin Travers and Company, William Gillette's Private Secretary (SDC, Dec. 27, 1892, p. 3).
- December 31, 1892, Florence Bindley's comedy-drama The Pay Train (SDC, Dec. 31, 1892, p. 3).
- January 2, 3 and 4, 1893 Ida Van Cortland and her own company; Lucretia Borgia and Life Among the Gypsies (SDC, Jan. 2, 1893, p. 3).
- January 5, 1893, James J. Corbett and his own dramatic company in Gentleman Jack (SDC, Jan. 5, 1893, p. 3).

- January 7, 1893, George Peck's melodramatic spectacle Under the Lion's Paw, "Col. M. D. Boone and Milli Carlotta and their seven Nubian Lions frolicking like children in a massive steel cage" (SDC, Jan. 7, 1893, p. 3).
- January 10, 1893, Edwin Arden, romantic actor, assisted by Marion Elmore and Frank Losee, Eagle's Nest (SDC, Jan. 10, 1893, p. 3).
- January 12, 1893, Charles Frohman's comedy Gloriana, A Joy Forever (SDC, Jan. 12, 1893, p. 3).
- January 17, 1893, Donnelly and Girard, Laughing Gas (SDC, Jan. 17, 1893, p. 3).
- January 18, 1893, Katherine Rober, emotional actress, Bartley Campbell's A Heroine in Rags (SDC, Jan. 18, 1893, p. 3).
- January 20, 1893, Frederick Warde and Louis James, Julius Caesar (SDC, Jan. 20, 1893, p. 3).
- January 23, 1893, Steel MacKaye's Paul Kauvar (SDC, Jan. 23, 1893, p. 3).
- January 25, 1893, Modjeska supported by Otis Skinner, Macbeth (SDC, Jan. 25, 1893, p. 3).
- January 27, 1893, William Gillette's Mr. Wilkinson's Widows direction of Daniel Frohman (SDC, Jan. 27, 1893, p. 3).
- January 28, 1893, matinee and evening, R. D. MacLean and Marie Prescott, The Duke's Wife and The Merchant of Venice (SDC, Jan. 28, 1893, p. 3).
- January 31, 1893, The Honorable John J. Ingalls, former Senator from Kansas, "American Politics and Politicians" (SDC, Jan. 31, 1893, p. 3).
- February 2, 1893, Stuart Robson, comedian, and company, Bronson Howard's The Henrietta (SDC, Feb. 2, 1893, p. 3).
- February 3, 1893, Vernona Jarbeau, comedienne, musical comedy, Starlight (SDC, Feb. 3, 1893, p. 3).
- February 6, 1893, C. F. Phillips and Percy Fendall's Husband and Wife (SDC, Feb. 6, 1893, p. 3).
- February 9, 1893, Leslie Louise Carter with Lottie Collins, Belasco's comedy with Audran's music Miss Helyett (SDC, Feb. 9, 1893, p. 3).
- February 10, 1893, M. B. Leavitt's production of The Spider and the Fly (SDC, Feb. 10, 1893, p. 3).

- February 14, 1893, William A. Brady's production of Boucicault's After Dark (SDC, Feb. 14, 1893, p. 3).
- February 23, 1893, Walter Lawrence and Frances Field, Alden Benedict's spectacular drama Fabio Romani (SDC, Feb. 23, 1893, p. 3).
- March 7, 1893, Fitz and Webster, comedians, musical comedy A Breezy Time (SDC, March 7, 1893, p. 3).
- March 9, 1893, Charles Frohman's Boston Stock Company, Augustus Thomas' comedy Surrender (SDC, March 9, 1893, p. 3).
- March 11, 1893, University of Michigan Glee and Banjo Club with college music (SDC, March 11, 1893, p. 3).
- March 18, 1893, Murray and Mack, Irish comedians, Our Irish Neighbors (SDC, March 18, 1893, p. 3).
- March 21 and 22, 1893, Charles Frohman's comedians, H. C. DeMille's The Lost Paradise (SDC, March 21, 1893, p. 3).
- March 23, 1893, military comedy-drama A Fair Rebel (SDC, March 23, 1893, p. 3).
- March 30, 1893, Barlow Brothers' Mammoth Minstrels (SDC, March 30, 1893, p. 3).
- April 3, 1893, Tony Farrell, Irish comedian and singer, James A. Herne's My Colleen (SDC, April 3, 1893, p. 3).
- April 5, 1893, James O'Neill, Fontenelle (SDC, April 5, 1893, p. 3).
- April 12 and 13, 1893, Hanlon Brothers' pantomimic spectacle Fantasma (SDC, April 12, 1893, p. 3).
- April 14, 1893, Charles L. Davis, comedian, and company, Yankee comedy Alvin Joslin (SDC, April 14, 1893, p. 3).
- April 17, 1893, Charles Rohlf's, Anna Katherine Green's law romance The Leavenworth Case (SDC, April 17, 1893, p. 3).
- April 19, 1893, Charles A. Loder, his comedy novelty Oh, What a Night (SDC, April 19, 1893, p. 3).
- April 20, 1893, Gus Williams, comedian, April Fool (SDC, April 20, 1893, p. 3).
- April 22, 1893, Stetson's spectacular Uncle Tom's Cabin (SDC April 22, 1893, p. 3).
- April 26, 1893, Charles H. Gale's Devil's Auction (SDC, April 26, 1893, p. 3).

- April 28 and 29, 1893, Augustus Thomas' The Burglar (SDC, April 28, 1893, p. 3).
- May 1, 1893, Charles A. Gardiner, German dialect comedian and singer, romantic comedy Fatherland (SDC, May 1, 1893, p. 3).
- May 4, 1893, massive and picturesque production The Vendetta (SDC, May 4, 1893, p. 3)
- May 8, 1893, Mapleson Operatic Concert Company, concert of operatic ballads and Act III of Faust (SDC, May 8, 1893, p. 3).
- May 9, 1893, one week, Frank Tucker, comedian; A Noble Outcast, Myrtle Ferns, Uncle Josh, Ranch 10, Is Marriage a Failure?, Mismatched (SDC, May 9, 1893, p. 3).
- May 23, 1893, farewell appearance, Effie Ellsler supported by C. W. Couldock and Frank Weston, Hazel Kirke (SDC, May 23, 1893, p. 3).
- May 25, 1893, William H. Cranes, David D. Lloyd and Sidney Rosenfeld's The Senator (SDC, May 25, 1893, p. 3).
- May 27, 1893, May Smith Robbins, Irish comedienne, musical comedy Little Trixie (SDC, May 27, 1893, p. 3).
- May 30, 1893, Ezra Kendall, comedian, A Pair of Kids (SDC, May 30, 1893, p. 3).
- June 9 and 10, 1893, African Native Choir in native costume, only Kaffir choir of its kind in the world, representing seven distinct tribes (SDC, June 9, 1893, p. 3).
- June 13, 1893, J. Jay Dowling and William Gray, comedy My Aunt Sally (SDC, June 13, 1893, p. 3).
- June 16, 1893, J. C. Lewis supported by Jeannette Lewis and company, Yankee comedy Si Plunkard (SDC, June 16, 1893, p. 3).
- June 29, 1893, R. L. Scott, Chip O' the Old Block (SDC, June 29, 1893, p. 3).
- July 10, 1893, one week, Frank Tucker; A False Marriage, Stricken Blind, The Banker's Daughter (SDC, July 10, 1893, p. 3).
- August 18 and 19, 1893, Carrie Sweeney, The Pulse of New York (SDC, Aug. 18, 1893, p. 3).
- September 1, 1893, comedy A Cracker Jack (SDC, Sept. 1, 1893, p. 3).

- September 4, 1893, Skipped, By the Light of the Moon (SDC, Sept. 4, 1893, p. 3).
- September 9, 1893, Hands Across the Sea (SDC, Sept. 9, 1893, p. 3).
- September 18, 1893, The Masked Ball (SDC, Sept. 18, 1893, p. 3).
- September 25, 1893, Lillian Lewis, Lady Lil (SDC, Sept. 25, 1893, p. 3).
- September 28, 1893, Denman Thompson's The Old Homestead (SDC Sept. 28, 1893, p. 3).
- September 29, 1893, spectacular melodrama Lost in New York (SDC, Sept. 29, 1893, p. 3).
- October 10, 1893, Carl A. Haswin's revival of The Silver King (SDC, Oct. 10, 1893, p. 3).
- October 11, 1893, Russell's comedians, The City Directory (SDC, Oct. 11, 1893, p. 3).
- October 18, 1893, Zeffie Tilbury and Elita Proctor Otis, The Crust of Society (SDC, Oct. 18, 1893, p. 3).
- October 19, 1893, Rhea and W. S. Hart, The Queen of Sheba (SDC, Oct. 19, 1893, p. 3).
- October 21, 1893, Lillian Kennedy and original New York cast, She Couldn't Marry Three (SDC, Oct. 21, 1893, p. 3).
- October 27, 1893, historical naval drama The Ensign (SDC, Oct. 27, 1893, p. 3).
- October 24, 1893, James Whitcomb Riley, hoosier poet, and Douglas Shirley, southern author (SDC, Oct. 24, 1893, p. 3).
- November 1, 1893, Walker Whiteside, tragedian, Hamlet (SDC, Nov. 1, 1893, p. 3).
- November 2, 1893, Elmer E. Vance's railroad comedy-drama The Limited Mail (SDC, Nov. 2, 1893, p. 3).
- November 10, 1893, Bronson Howard's Aristocracy (SDC, Nov. 10, 1893, p. 3).
- November 13, 1893, Three nights, Frank Tucker Theatre Company; Caprice, The Gold King, Mabel Heath (SDC, Nov. 13, 1893, p. 3).

November 21, 1893, John Temple Graves, lecturer, "The Reign of the Demagogue" (SDC, Nov. 21, 1893, p. 3).

November 23, 24 and 25, 1893, matinee and evening, Charles C. Vaught's Company with Lillian Tucker; A Woman's Revenge, Lady Audley's Secret, The Police Alarm, Fanchon (SDC, Nov. 23, 1893, p. 3).

November 29, 1893, Ole Olson (SDC, Nov. 29, 1893, p. 3).

November 30 and December 1, 1893, matinee and evening, Urania, "Greatest spectacle ever conceived by human minds or ingenuity", two parts; Nov. 30, matinee and evening, "Trip to the Moon"; Dec. 1, evening, "Chaos to Man" (SDC, Nov. 30, 1893, p. 3).

December 2, 1893, Lincoln J. Carter's scenic production The Tornado (SDC, Dec. 2, 1893, p. 3).

December 7, 1893, McCarthy's Mishaps with Barney Ferguson (SDC Dec. 7, 1893, p. 3).

December 9, 1893, University of Michigan Glee and Banjo Club (SDC, Dec. 9, 1893, p. 3).

December 11, 1893, D. W. Truss and Company, comic opera Wang (SDC, Dec. 11, 1893, p. 3).

December 12, 1893, grand revival, The Black Crook (SDC, Dec. 12, 1893, p. 3).

December 15, 1893, Denman Thompson's The Old Homestead (SDC, Dec. 15, 1893, p. 3).

December 25, 1893, four nights and Christmas matinee, California Opera Company; Chimes of Normandy, Said Pasha, Girofle, Girofla, Princess of Trebizonde (SDC, Dec. 25, 1893, p. 3).

December 29, 1893, Katie Emmett's Waife of New York (SDC, Dec. 29, 1893, p. 3).

December 30, 1893, Fitz and Webster, A Breezy Time (SDC. Dec. 30, 1893, p. 3).

January 2, 1894, Rice and Barton's comedians, Razzle Dazzle (SDC, Jan. 2, 1894, p. 3).

January 9 and 10, 1894, Robert Mantell and company, The Face in the Moonlight and Othello (SDC, Jan. 9, 1894, p. 3).

January 12 and 13, 1894, Dan McCarthy's Irish drama The Irish Hearts (SDC, Jan. 12, 1894, p. 3).

January 16, 1894, R. L. Scott, Chip O' the Old Block (SDC, Jan. 16, 1894, p. 3).

January 18, 1894, Brothers Byrne, Eight Bells (SDC, Jan. 18, 1894, p. 3).

January 22, 1894, aquatic drama A Dark Secret, "The Thames River is represented by a tank full of water on the surface of which boats glide hither and thither" (SDC, Jan. 22, 1894, p. 3).

January 23, 1894, five nights, Clark and Cox's spectacular Ben Hur, "By authority of General Lew Wallace" (SDC, Jan. 23, 1894, p. 3).

February 6, 1894, Augustus Pitou's company in his play The Power of the Press (SDC, February 6, 1894, p. 3).

February 7, 1894, Charles Dickson, the comedy Incog. (SDC, Feb. 7, 1894, p. 3).

February 9, 1894, Waldo Light Infantry Minstrels, "grand street parade at 2:30" (SDC, Feb. 9, 1894, p. 3).

February 14, 1894, Mabel Eaton and company, Belasco's drama La Belle Russe (SDC, Feb. 14, 1894, p. 3).

February 15, 1894, "England's Pride" Bessie Bonehill, musical comedy Playmates (SDC, Feb. 14, 1894, p. 3).

February 16, 1894, the necromantique comedian, Herrmann, the Great (SDC, Feb. 16, 1894, p. 3).

February 23, 1894, Robert G. Ingersoll, orator, "What Shall We Do to Be Saved?" (SDC, Feb. 23, 1894, p. 3).

February 27, 1894, Agnes Herndon, LaBelle Marie or A Woman's Revenge (SDC, Feb. 27, 1894, p. 3).

February 28, 1894, Effie Ellsler assisted by Frank Weston, Robert Drouet and C. W. Couldock, Doris (SDC, Feb. 28, 1894, p. 3).

March 1, 1894, Barlow Brothers' Minstrels (SDC, March 1, 1894, p. 3).

March 2, 1894, Chauncy Olcott, singing comedian, supported by Augustus Pitou's company, Mavourneen (SDC, March 2, 1894, p. 3).

March 5, 1894, Charles A. Gardner, comedy-drama The Prize Winner (SDC, March 5, 1894, p. 3).

March 6, 1894, Bronson Howard's Aristocracy (SDC, March 6, 1894, p. 3).

March 12 and 13, 1894, Hanlon Brothers' pantomimic spectacle Fantasma (SDC, March 12, 1894, p. 3).

March 21, 1894, "Kananda", lecture on Buddhism (SDC, March 21, 1894, p. 3).

March 22, 1894, Michigan Military Academy Dramatic Company (Orchard Lake Cadets), comedy, The End of the Tether, exhibition drill and musical specialties concluding with French absurdity Rastus Troubles (SDC, March 22, 1894, p. 3).

March 26 and 27, 1894, J. W. Harrington, mimic star, Yankee comedy-drama Rube Stacey (SDC, March 26, 1894, p. 3).

April 3, 1894, Charles Frohman's Comedians, Gillette's comedy Mr. Wilkinson's Widows (SDC, April 3, 1894, p. 3).

April 5, 1894, Tony Farrell, comedian, singer and dancer, James A. Herne's comedy-drama My Colleen (SDC, April 5, 1894, p. 3).

April 12, 1894, Henry C. DeMille's railroad play The Danger Signal (SDC, April 12, 1894, p. 3).

April 13, 1894, Archie Boyd's new rural drama The Country Squire (SDC, April 13, 1894, p. 3).

April 14, 1894, Thomas W. Keene and company, Richard III (SDC, April 14, 1894, p. 3).

April 17, 1894, Primrose and West's Famous Minstrels (SDC, April 17, 1894, p. 3).

April 23, 1894, Gus Reynolds, sensational drama Master and Man, grand scenic and mechanical effects, "See the Carlton Iron Mills in full blast" (SDC, April 23, 1894, p. 3).

April 25, 1894, A Trip to Chinatown (SDC, April 25, 1894, p. 3).

April 27, 1894, William H. Crane and company, Brother John (SDC, April 27, 1894, p. 3).

May 5, 1894, Marie Tempest and the Whitney Opera Company, deKoven and Smith's opera The Fencing Master (SDC, May 5, 1894, p. 3).

May 8, 1894, comedy Zeb, "16,230 feet of scenery for one act alone" (SDC, May 8, 1894, p. 3).

May 16, 1894, matinee and evening, Frank Tucker, comedian, Edith's Burglar and Called to Account (SDC, May 16, 1894, p. 3).

- May 17, 1894, matinee and evening, Edward F. Davis' spectacular production of Uncle Tom's Cabin (SDC, May 17, 1894, p. 3).
- May 19, 1894, Nibbe's Farce Comedy Company, The Nibbe Brothers, specialties, dancing, singing (SDC, May 19, 1894, p. 3).
- May 29, 1894, sensational naval drama A Perilous Voyage (SDC, May 29, 1894, p. 3).
- June 2, 1894, Roland Reed, comedian, Innocent As a Lamb (SDC, June 2, 1894, p. 3).
- June 4, 1894, Queen of comedies Jane, direction of Gustavus Frohman (SDC, June 4, 1894, p. 3).
- September 5, 1894, Harry Connor and original New York cast, A Trip to Chinatown (SDC, Sept. 5, 1894, p. 3).
- September 18, 1894, John Kernell, Davis and Keogh's farce comedy McFadden's Experiment (SDC, Sept. 18, 1894, p. 3).
- September 20, 1894, Sol Smith Russell, Peaceful Valley (SDC, Sept. 20, 1894, p. 3).
- September 21, 1894, Rose Coghlan and company, Sardou's Diplomacy (SDC, Sept. 21, 1894, p. 3).
- September 26, 1894, In Old Kentucky (SDC, Sept. 26, 1894, p. 3).
- October 8, 1894, "Grand opera in English", Marie Tavary Grand English Opera Company, Il Trovatore (SDC, Oct. 8, 1894, p. 3).
- October 12, 1894, Hi Henry's Famous Minstrels (SDC, Oct. 12, 1894, p. 3).
- October 13, 1894, A. G. Pearson's patriotic naval spectacle The White Squadron (SDC, Oct. 13, 1894, p. 3).
- October 15, 1894, aquatic spectacle Lost in New York (SDC, Oct. 15, 1894, p. 3).
- October 18 and 19, 1894, The Derby Mascot (SDC, Oct. 18, 1894, p. 3).
- October 26, 1894, The Stowaway (SDC, Oct. 26, 1894, p. 3).
- November 2, 1894, Frohman's Comedy Company, The New Boy (SDC, Nov. 2, 1894, p. 3).
- November 3, 1894, Sousa's Peerless Band assisted by dramatic soprano Francesca Guthrie-Moyer (SDC, Nov. 3, 1894, p. 3).

- November 5, 1894, Rhea, Wilkie Collins' play The New Magdalen (SDC, Nov, 5, 1894, p. 3).
- November 9, 1894, Lewis Morrison and Florence Roberts, Faust (SDC, Nov. 9, 1894, p. 3).
- November 10, 1894, Cosgrove and Grant's comedians, musical farce The New Dazzler (SDC, Nov. 10, 1894, p. 3).
- November 14, 1894, Donnelly and Girard, comedians, Frank Dumont's The Rainmakers (SDC, Nov. 14, 1894, p. 3).
- November 19, 1894, comedy-drama Ship of State, "realistic reproduction of the famous naval battle on Lake Erie and Perry's victory" (SDC, Nov. 19, 1894, p. 3).
- November 23, 1894, Davis and Keogh's On the Bowery, "Showing Steve Brodie in his picture-lined Bowery resort at night and in a thrilling midnight leap from Brooklyn Bridge." (SDC, Nov. 23, 1894, p. 3).
- November 24, 1894, matinee and evening, Augustus Thomas' The Burglar (SDC, Nov. 24, 1894, p. 3).
- November 28, 1894, Lincoln J. Carter's scenic production The Tornado (SDC, Nov. 28, 1894, p. 3).
- November 29, 1894, matinee and evening, W. S. Cleveland's Minstrels and singer Billy Emerson (SDC, Nov. 29, 1894, p. 3).
- November 30, 1894, Belasco and DeMille's play The Charity Ball (SDC, Nov. 30, 1894, p. 3).
- December 4, 1894, Kimball Opera Comique Company, operatic extravaganza Hendrich Hudson (SDC, Dec. 4, 1894, p. 3).
- December 6, 1894, Walker Whiteside, tragedian, Richelieu (SDC, Dec. 6, 1894, p. 3).
- December 10, 1894, Irish comedy McNulty's Visit (SDC, Dec. 10, 1894, p. 3).
- December 13, 1894, comedy-drama The Brooklyn Handicap (SDC Dec. 13, 1894, p. 3).
- December 18, 1894, D. W. Truss and Company, comic opera Wang (SDC, Dec. 18, 1894, p. 3).
- December 25, 1894, matinee and evening, Emily Bancker, musical comedy Our Flat (SDC, Dec. 25, 1894, p. 3).

- December 26, 1894, Conroy and Fox, Celtic comedians, Hot Tamales (SDC, Dec. 26, 1894, p. 3).
- December 27, 1894, Charles Frohman's military play The Girl I Left Behind Me (SDC, Dec. 27, 1894, p. 3).
- January 1, 1895, Clay Clement, The New Dominion, direction of Gustave Frohman (SDC, Jan. 1, 1895, p. 3).
- January 5, 1895, University of Michigan Banjo and Glee Clubs (SDC, Jan. 5, 1895, p. 3).
- January 8, 1895, James R. Adams, comedian, and company, A Crazy Lot (SDC, Jan. 8, 1895, p. 3).
- January 10, 1895, John Griffith as Mephistopheles, Goethe's Faust (SDC, Jan. 10, 1895, p. 3).
- January 12, 1895, matinee and evening, Ada Gray, East Lynne (SDC, Jan. 12, 1895, p. 3).
- January 18, 1895, Murphy and Canfield, comedians, Herbert Hall Winslow's satire Alimony (SDC, Jan. 18, 1895, p. 3).
- January 22, 1895, Rice's Surprise Party, operatic extravaganza 1492 (SDC, Jan. 22, 1895, p. 3).
- January 23, 1895, Roland Reed, comedian, and company, The Politician or The Woman's Plank (SDC, Jan. 23, 1895, p. 3).
- January 29, 1895, The Blackville Belles, variety, songs, dances, "composed of Saginaw elite", benefit for The House of the Friendless (SDC, Jan. 29, 1895, p. 3).
- February 2, 1895, matinee and evening, The new Ole Olson (SDC, Feb. 2, 1895, p. 3).
- February 5, 1895, Charles Dickson, comedian Incog. (SDC, Feb. 5, 1895, p. 3).
- February 8, 1895, M. B. Leavitt's pantomimic production The Spider and the Fly (SDC, Feb. 8, 1895, p. 3).
- February 9, 1895, Alba Heywood and company, Edgewood Folks and Down in Injianny (SDC, Feb. 9, 1895, p. 3).
- February 11, 1895, Thomas Q. Seabrooke and his opera company and orchestra, Grand Vizier (SDC, Feb. 11, 1895, p. 3).
- February 16, 1895, "First and principal organization presenting the enormous hit of the century", Brandon Thomas' Charley's Aunt, management of Charles Frohman (SDC, Feb. 18, 1895, p. 3).

- February 19, 1895, Barnabee and McDonald's Robin Hood Opera Company, Robin Hood (SDC, Feb. 19, 1895, p. 3).
- February 21, 1895, Joseph Murphy, Irish comedian, Shaun Rhue (SDC, Feb. 21, 1895, p. 3).
- February 23, 1895, musical comedy A Gaiety Girl, management of Augustin Daly (SDC, Feb. 23, 1895, p. 3).
- February 26, 1895, Bronson Howard's Young Mrs. Winthrop (SDC, Feb. 26, 1895, p. 3).
- March 1, 1895, Canary and Liderer's production, The Passing Show (SDC, March 1, 1895, p. 3).
- March 2, 1895, spectacular romance The Black Crook (SDC, March 2, 1895, p. 3).
- March 5, 1895, Rosenquest and Arthur's company, Blue Jeans (SDC, March 5, 1895, p. 3).
- March 11, 1895, Jane (SDC, March 11, 1895, p. 3).
- March 12, 1895, Stetson's Uncle Tom's Cabin (SDC, March 12, 1895, p. 3).
- March 13, 1895, Della Fox Opera Company, The Little Trooper (SDC, March 13, 1895, p. 3).
- March 14, 1895, Grand Concert by the Chicago Orchestra, Theodore Thomas conducting, (SDC, March 14, 1895, p.3).
- March 28 and 29, 1895, Hanlon Brothers' pantomimic spectacle Fantasma (SDC, March 28, 1895, p. 3).
- March 30, 1895, Miss Johnstone Bennett and company, The Amazons, management of Charles Frohman (SDC, March 30, 1895, p. 3).
- April 1, 1895, one week, Mr. and Mrs. Day and company; Devil's Web, Forget-Me-Not, Her Second Husband, Inside Track, Ten Nights in a Bar Room (SDC, April 1, 1895, p. 3).
- April 8, 1895, In Old Kentucky (SDC, April 8, 1895, p. 3).
- April 9, 1895, Rhea supported by W. S. Hart, Bulwer-Lytton's Lady of Lyons (SDC, April 9, 1895, p. 3).
- April 16, 1895, Amy Lee, soubrette, Frank Doane, singing comedian, original New York cast, Pawn Ticket 210 (SDC, April 16, 1895, p. 3).
- April 17, 1895, Charles H. Yale's production, The Devil's Auction (SDC, April 17, 1895, p. 3).

- April 18, 1895, Robert Downing, tragedian, The Gladiator (SDC, April 18, 1895, p. 3).
- April 19, 1895, Robert G. Ingersoll, lecturer, "The Bible" (SDC, April 19, 1895, p. 3).
- April 24, 1895, The Brothers Byrne, Eight Bells (SDC, April 24, 1895, p. 3).
- April 30, 1895, Nellie McHenry and her "Greatest Show on Earth", A Night at the Circus (SDC, April 30, 1895, p. 3).
- May 3, 1895, J. C. (Fatty) Stewart Comedy Company, The Two Johns (SDC, May 3, 1895, p. 3).
- May 7, 1895, Lincoln J. Carter's The Fast Mail (SDC, May 7, 1895, p. 3).
- May 16, 1895, Murray and Mack, comedians, Finnegan's Ball (SDC, May 16, 1895, p. 3).
- May 17, 1895, Edward F. Davis' production of Uncle Tom's Cabin (SDC, May 17, 1895, p. 3).
- May 18, 1895, John Dillon, comedian, Wanted, the Earth (SDC, May 18, 1895, p. 3).
- May 23, 1895, Stuart Robson as Tony Lumpkin, She Stoops to Conquer, direction of William R. Hayden (SDC, May 23, 1895, p. 3).
- May 27, 1895, one week, Howard Wall's Ideals; In Dixie's Land, The Black Flag, A Midnight Call, The Census Taker, Dashing Widows, Myrtle Fern (SDC, May 27, 1895, p. 3).
- July 13, 1895, The A. G. Field Refined Negro Minstrels (SDC, July 13, 1895, p. 3).
- August 15, 1895, Barlow Brothers Magnificent Minstrels (SDC, Aug. 15, 1895, p. 3).
- August 16, 1895, Lincoln J. Carter's The Defaulter (SDC, Aug. 16, 1895, p. 3).
- August 24, 1895, Roland Reed, satirical comedy, The Politician (SDC, Aug. 24, 1895, p. 3).
- August 26, 1895, Cora Van Tassell, Scott Marble's Tennessee's Pardner (SDC, Aug. 26, 1895, p. 3).
- September 14, 1895, Sidney Grundy's Sowing the Wind (SDC, Sept. 14, 1895, p. 3).

September 16, 1895, Cosgrove and Grant, comedians, The Dazzler (SDC, Sept. 16, 1895, p. 3).

September 20, 1895, Lillian Lewis and Edmund Collier, Cleopatra (SDC, Sept. 20, 1895, p. 3).

September 24, 1895, Sol Smith Russell as Bob Acres, Sheridan's The Rivals (SDC, Sept. 24, 1895, p. 3).

September 26, 1895, Brandon Thomas' Charley's Aunt, management of Charles Frohman (SDC, Sept. 26, 1895, p. 3).

October 1 and 2, 1895, Olive Coolidge and Ernest Hogan, Southern musical comedy-drama Old Tennessee (SDC, Oct. 1, 1895, p. 3).

October 15, 1895, Chicago Marine Band, J. P. Brooke, conductor (SDC, Oct. 15, 1895, p. 3).

October 16, 1895, Otis Skinner, Villon the Vagabond (SDC, Oct. 16, 1895, p. 3).

October 17, 1895, Donnelley and Girard, comedians, The Rainmakers (SDC, Oct. 17, 1895, p. 3).

October 18, 1895, William C. Andrews and company, Fred Marsden's My Wife's Best Friend (SDC, Oct. 18, 1895, p. 3).

October 22, 1895, Walker Whiteside, tragedian, Hamlet (SDC, Oct. 22, 1895, p. 3).

October 23, 1895, Harry Williams' scenic play A Bowery Girl (SDC, Oct. 23, 1895, p. 3).

October 28, 1895, Barney Ferguson, Irish character singer, McCarthy's Mishaps (SDC, Oct. 28, 1895, p. 3).

November 1, 1895, Camille D'Arville and her opera company, comic opera Madeleine or The Magic Kiss (SDC, Nov. 1895, p. 3).

November 8 and 9, 1895, The Fatal Card, management of Gustave Frohman (SDC, Nov. 8, 1895, p. 3).

November 11, 1895, Sidney R. Ellis' romantic play Bonnie Scotland (SDC, Nov. 11, 1895, p. 3).

November 13, 1895, A. M. Palmer's Company, Trilby, Paul M. Potter's dramatization of Du Maurier's novel (SDC, May 13, 1895, p. 3).

November 18, 1895, Frederick Bancroft, "Prince of Magicians", (SDC, Nov. 18, 1895, p. 3).

November 21 and 22, 1895, Gladys Wallis and company, The Cricket, Clay M. Green's dramatization of George Sand's La Petite Fadette (SDC, Nov. 21, 1895, p. 3).

November 25, 1895, one week, A. Y. Pearson's Stock Company; Land of the Midnight Sun, Midnight Alarm, White Squadron, Police Patrol, Marble Heart, Derby Mascot, Tale of Four Cities (SDC, Nov. 25, 1895, p. 3).

December 4, 1895, Walter Perkins, comedian, farce comedy All the Comforts of Home (SDC, Dec. 4, 1895, p. 3).

December 6 and 7, 1895, matinee and evening, Mrs. General Tom Thumb and her American Liliputians (SDC, Dec. 6, 1895, p. 3).

December 19, 1895, Pauline Hall Company, comic opera Dorcas (SDC, Dec. 19, 1895, p. 3).

December 20 and 21, 1895, John Griffith, Goethe's Faust and Tom Taylor's The Fool's Revenge (SDC, Dec. 20, 1895, p. 3).

December 25, 1895, matinee and evening, comic opera Wang (SDC, Dec. 25, 1895, p. 3).

December 27, 1895, Clement Bainbridge's New York Company, Augustus Thomas' Alabama (SDC, Dec. 27, 1895, p. 3).

December 30, 1895, J. E. Toole, German dialect and singing comedian, Killarney and the Rhine (SDC, Dec. 30, 1895, p. 3).

December 31, 1895, January 1, 1896, Joseph Hart, musical farce comedy A Gay Old Boy (SDC, Dec. 31, 1895, p. 3).

January 2, 1896, Charles Rohlf's and company, Harwell (The Leavenworth Case) and Moliere's Physician in Spite of Himself (SDC, Jan. 2, 1896, p. 3).

January 6, 1896, Emily Bancker, Our Flat (SDC, Jan. 6, 1896, p. 3).

January 9, 1896, Richard Mansfield presents E. M. and Joseph Holland supported by Mansfield's Stock Company from Garrick Theatre, New York, A Social Highwayman (SDC, Jan. 9, 1896, p. 3).

January 10, 1896, Russ Whytal's For Fair Virginia (SDC, Jan. 10, 1896, p. 3).

January 18, 1896, matinee and evening, Ada Bothner, A Bunch of Keys (SDC, Jan. 18, 1896, p. 3).

January 20, 1896, Tim Murphy, comedian, A Texas Steer (SDC, Jan. 20, 1896, p. 3).

January 22 and 23, 1896, G. B. Jefferson, Klaw and Erlanger's production of Palmer Cox's Brownies (SDC, Jan. 22, 1896, p. 3).

January 25, 1896, Elmer E. Vance's railroad drama The Limited Mail (SDC, Jan. 25, 1896, p. 3).

January 27, 1896, Country Circus (SDC, Jan. 28, 1896, p. 3).

January 29, 1896, Thomas Q. Seabrook and his company, George H. Broadhurst's The Speculator (SDC, Jan. 29, 1896, p. 3).

February 5, 1896, Whitney Opera Company, De Koven and Smith's Rob Roy (SDC, Feb. 5, 1896, p. 3).

February 15, 1896, matinee and evening, Minnie Maddern Fiske and company; matinee, Ibsen's A Doll's House and A Light From Saint Agnes; evening, The Queen of Liars (SDC, Feb. 15, 1896, p. 3).

February 21, 1896, Al. G. Field's Big White Minstrels (SDC, Feb. 21, 1896, p. 3).

February 25, 1896, James A. Herne's Shore Acres (SDC, Feb. 25, 1896, p. 3).

March 5, 1896, Rice's 1492 (SDC, March 5, 1896, p. 3).

March 7, 1896, A. Thoroughbred (SDC, March 7, 1896, p. 3).

March 12, 1896, Elihu Spencer and Nora O'Brien, Othello, presented Charles Hanford (SDC, March 12, 1896, p. 3).

March 14, 1896, Stetson's Uncle Tom's Cabin (SDC, March 14, 1896, p. 3).

March 19, 1896, DeKoven and Smith's The Fencing Master (SDC, March 19, 1896, p. 3).

March 27 and 28, 1896, Rhea, Paul Kester's Nell Gwynne and Albert Roland Haven's Josephine, Empress of the French (SDC, March 27, 1896, p. 3).

March 30, 1896, The Fast Mail (SDC, March 30, 1896, p. 3).

March 31, 1896, The Brothers Byrne, Eight Bells (SDC, March 31, 1896, p. 3).

April 10 and 11, 1896, matinee and evening, Louis James, tragedian, Macbeth, Romeo and Juliet and Julius Caesar (SDC, April 10, 1896, p. 3).

April 13, 1896, comedy-drama Side-Tracked (SDC, April 13, 1896, p. 3).

April 14, 1896, H. C. Miner's production of Hal Reid's Human Hearts, (SDC, April 14, 1896, p. 3).

April 18, 1896, matinee and evening, military play The Girl I Left Behind Me (SDC, April 18, 1896, p. 3).

April 22, 1896, Effie Ellsler supported by Frank Weston, As You Like It (SDC, April 22, 1896, p. 3).

May 2, 1896, Neil Burgess, The County Fair, management of Charles Frohman (SDC, May 2, 1896, p. 3).

May 6, 1896, Alexander Salvini and his company, Dumas' romance The Three Guardsmen (SDC, May 6, 1896, p. 3).

May 7, 1896, Sidney R. Ellis' Company, H. Grattan Donnelly's melodrama Darkest Russia (SDC, May 7, 1896, p. 3).

May 15, 1896, Stuart Robson, Mrs. Ponderbury's Past (SDC, May 15, 1896, p. 3).

May 21, 1896, Nellie McHenry, musical "Cyclo-novelty" The Bicycle Girl (SDC, May 21, 1896, p. 3).

May 28 and 29, 1896, Courtleigh Stock Company, My Partner and Moths (SDC, May 28, 1896, p. 3).

June 4, 1896, one week, Courtleigh Stock Company, A Dangerous Game, Ticket-of-Leave-Man, Our Boys, My Partner, Moths (SDC, June 4, 1896, p. 3).

June 18, 19 and 20, 1896, Courtleigh Stock Company, Queenie, Whirlwind and The Open Gate (Double bill) (SDC, June 18, 1896, p. 3).

June 25, 26 and 27, 1896, Courtleigh Stock Company, Caste, Our Regiment, Moths (SDC, June 25, 1896, p. 3).

June 29 and 30, 1896, Courtleigh Stock Company, Woman Against Woman (SDC, June 29, 1896, p. 3).

July 1, 1896, Courtleigh Stock Company, Our Regiment (SC-H July 1, 1896, p. 3).

July 9, 10 and 11, Courtleigh Stock Company, London Assurance and Woman Against Woman (SC-H, July 9, 1896, p. 3).

July 13, 1896, one week, Courtleigh Stock Company; School, Caste, A Dangerous Game, A Bed of Roses and Snow Ball (SC-H, July 13, 1896, p. 3).

September 7 and 8, 1896, Baldwin-Melville Company, The Black Hag and A Legal Wrong (SC-H, Sept. 7, 1896, p. 3).

September 9, 1896, Carroll and Kane and company of comedians, singers and dancers, Lannigan's Fall (SC-H, Sept. 9, 1896, p. 3).

September 11, 1896, Charles W. Daniel's melodrama The Wyoming Mail (SC-H, Sept. 11, 1896, p. 3).

September 14, 1896, one week, Baldwin-Melville Company; Golden Giant Mine, The Galley Slave, The Devil's Web, The Phoenix, Monte Cristo, Mr. Nobody, Louisiana (SC-H, Sept. 14, 1896, p. 3).

September 26, 1896, matinee and evening, Denman Thompson's The Old Homestead (SC-H, Sept. 26, 1896, p. 3).

October 3, 1896, Salter and Martin production, Uncle Tom's Cabin (SC-H, Oct. 3, 1896, p. 3).

October 9, 1896, Ralph Lumley's comedy Thoroughbred, New York cast headed by Thomas Q. Seabrooke direct from Garrick Theatre, Charles Frohman production (SC-H, Oct. 9, 1896, p. 3).

October 14, 1896, Digby Bell and Laura Joyce Bell, Hoyt's comedy A Midnight Bell (SC-H, Oct. 14, 1896, p. 3).

October 16, 1896, matinee and evening, C. B. Jefferson, Klaw and Erlanger's spectacle, Palmer Cox's Brownies (SC-H, Oct. 16, 1896, p. 3).

October 20, 1896, Joseph Jefferson, Rip Van Winkle (SC-H, Oct. 20, 1896, p. 3).

October 24, 1896, In Old Kentucky (SC-H, Oct. 24, 1896, p. 3).

November 4 and 5, 1896, Clay Clement, The New Dominion and The Bells (SC-H, Nov. 4, 1896, p. 3).

November 7, 1896, Otis Skinner, Richard III (SC-H, Nov. 7, 1896, p. 3).

November 9, 1896, for one week, Samri and Mrs. Baldwin, "The White Mahatmas" and company of entertainers, feats of magic and musical variety (SC-H, Nov. 9, 1896, p. 3).

November 19, 1896, A. M. Palmer's Company, Trilby (SC-H, Nov. 19, 1896, p. 3).

November 21, 1896, Henderson's Comedians, A Straight Tip, (SC-H, Nov. 21, 1896, p. 3).

November 25, 1896, Carl A Haswin's scenic production Lion's Heart (SC-H, Nov. 25, 1896, p. 3).

November 26, 1896, matinee and evening, Harry Clay Blaney, Charles E. Blaney's extravaganza A Boy Wanted (SC-H, Nov. 26, 1896, p. 3).

November 27, 1896, Thomas Keene, The Merchant of Venice, management of Charles R. Hanford (SC-H, Nov. 27, 1896, p. 3).

November 30, 1896, three nights and Wednesday matinee, Norris Brothers' Dog and Pony Show (SC-H, Nov. 30, 1896, p. 3).

December 3, 1896, Gilmore's Band, Victor Herbert, conductor (SC-H, Dec. 3, 1896, p. 3).

December 9, 1896, Celle Ellis Doctor Bills (SC-H, Dec. 9, 1896, p. 3).

December 21, 1896, one week, "William Owen and his superior players in a classic repertoire"; Hamlet, Richelieu, Romeo and Juliet, Othello, Lady of Lyons, Much Ado About Nothing, David Garrick, Gay Londoners (SC-H, Dec. 21, 1896, p. 3).

December 27, 1896, Colonel Finley Smiley, lecturer, "Is Fraternal Secrecy Detrimental to Christianity?" (SC-H, Dec. 27, 1896, p. 3).

December 28, 29 and 30, 1896, Frank Tucker's company, band and orchestra, A Noble Outcast, Divorce, Mabel Heath (SC-H, Dec. 28, 1896, p. 3).

December 31, 1896, Harry Martell's production The South Before the War (SC-H, Dec. 31, 1896, p. 3).

January 1, 1897, matinee and evening, Bert Coote and Nick Long and company of comedians, The Other Man's Wife preceded by one act "A Soldier of France" (SC-H, Jan. 1, 1897, p. 3).

January 5, 1897, Walker Whiteside, tragedian, and company, dramatization of Bulwer-Lytton's novel Eugene Aram (SC-H, Jan. 5, 1897, p. 3).

January 6, 1897, Roland Reed and company, George H. Broadhurst's comedy The Wrong Mr. Wright (SC-H, Jan. 6, 1897, p. 3).

January 8, 1897, Fanny Rice, At the French Ball (SC-H, Jan. 8, 1897, p. 3).

January 13, 1897, comic opera of Siam Wang (SC-H, Jan. 13, 1897, p. 3).

January 20, 1897, Minnie Maddern Fiske, The Right to Happiness (SC-H, Jan. 20, 1897, p. 3).

January 23, 1897, Daniel Frohman presents The Prisoner of Zenda (SC-H, Jan. 23, 1897, p. 3).

January 26, 1897, James O'Neill, Monte Cristo (SC-H, Jan. 26, 1897, p. 3).

January 27, 1897, Andrew Mack supported by Olive White, Irish play Myles Aroon (SC-H, Jan. 27, 1897, p. 3).

January 29 and 30, 1897, Pelham's Animated Pictures and Company of Popular Players (SC-H, Jan. 29, 1897, p. 3).

February 3, 1897, Mlle. Rhea, historical romance by Paul Kester Nell Gwynne (SC-H, Feb. 3, 1897, p. 3).

February 4, 1897, Tin Murphy, double bill, Old Innocence and Sir Henry Hypnotized (SC-H, Feb. 4, 1897, p. 3).

February 8, 1897, one week, Europe's greatest hypnotist, Marvel P. Leeds (SC-H, Feb. 8, 1897, p. 3).

February 16 and 17, 1897, matinee and evening, James H. Wallick's scenic production When London Sleeps (SC-H, Feb. 16, 1897, p. 3).

February 18, 1897, Della Fox and company, comic opera Fleur de Lis (SC-H, Feb. 18, 1897, p. 3).

February 23, 1897, original New York Company, comedy-drama Tennessee's Pardner (SC-H, Feb. 23, 1897, p. 3).

March 2, 1897, Frederick Warde, King Lear (SC-H, March 2, 1897, p. 3).

March 10, 1897, Ignacio Martinetti and Frank Tannehill, Jr., comedians, comedy farce The Nancy Hanks (the name of a salted gold mine) (SC-H, March 10, 1897, p. 3).

March 11 and 12, 1897, John W. Isham's Octoroons (SC-H, March 11, 1897, p. 3).

March 19, 1897, Hoyt's A Texas Steer (SC-H, March 19, 1897, p. 3).

March 20, 1897, Sousa and his band (SC-H, March 20, 1897, p. 3).

March 24, 1897, Lewis Morrison supported by Florence Roberts, White Whittlesey and Morrison Dramatic Company, Goethe's Faust (SC-H, March 24, 1897, p. 3).

- March 27, 1897, extravaganza on popular operas, dramas and comedies The Merry World, Catherine Bartho from Imperial Theatre, Moscow, with grand ballet (SC-H, March 27, 1897, p. 3).
- March 29, 1897, one week, Edison's marvelous Vitascope plus Royal Japanese Troupe and vaudeville company (SC-H, March 29, 1897, p. 3).
- April 6, 1897, Hermann III, nephew and only successor to Hermann the Great, "Magic, mirth and mystery" (SC-H, April 6, 1897, p. 3).
- April 7, 1897, Brothers Byrne, spectacular production, The New Eight Bells (SC-H, April 7, 1897, p. 3).
- April 9, 1897, De Wolf Hopper and famous opera company, Sousa's El Capitan, original cast, chorus and costumes (SC-H, April 9, 1897, p. 3).
- April 20, 1897, James A. Herne's comedy-drama Shore Acres (SC-H, April 20, 1897, p. 3).
- April 29, 1897, William H. Cranes and company, Martha Morton's A Fool of Fortune (SC-H, April 29, 1897, p. 3).
- May 7 and 8, 1897, Frank Dumont's Darkest America, "An exposition of Negro life", management of Al. G. Field (SC-H, May 7, 1897, p. 3).
- May 17, 1897, one week, Mackay Opera Company; Mascotte, Olivette, Said Pasha, Fra Diavolo, Chimes of Normandy, Bohemian Girl, HMS Pinafore (SC-H, May 17, 1897, p. 3).
- May 24, 1897, one week, Columbia Comedy Company with J. Knox Gavin; The Cashier, Race for Congress, The Phoenix, The Pearl of Savoy, The Black Flag, In Old Virginia (SC-H, May 24, 1897, p. 3).
- June 30 and July 1, 1897, Veriscope, "Full life-sized pictures of Corbett-Fitzsimmons fight at Carson City" (SC-H, June 30, 1897, p. 3).
- July 27, 1897, Al. G. Field's Negro Minstrels (SC-H, July 27, 1897, p. 3).
- August 19, 20 and 21, 1897, W. S. Hart supported by Constance Williams and dramatic company, Man in the Iron Mask, Lady of Lyons and Camille (SC-H, Aug. 19, 1897, p. 3).
- September 3, 1897, Ward and Vokes, comedians, The Governors, a satire on gold mining and woman suffrage (SC-H, Sept. 3, 1897, p. 3).

- September 8, 1897, Frank Murphy, Queenie Dale Comedians and company, musical comedy A Turkish Bath (SC-H, Sept. 8, 1897, p. 3).
- September 14, 1897, Kelly and Mason and company, Who Is Who, a legal satire (SC-H, Sept. 14, 1897, p. 3).
- September 15 and 16, 1897, Edwin Travers, A Jolly Night (SC-H, Sept. 15, 1897, p. 3).
- September 20, 1897, one week (Six evenings and four matinees), Wilbur Opera Company; Royal Middy, Maritana, Merry War, Fra Diavolo, Mascotte, Martha, Grand Duchess, Olivette, Bohemian Girl, Two Vagabonds (SC-H, Sept. 20, 1897, p. 3).
- October 1 and 2, 1897, W. H. Power, E. E. Kidder's East India war spectacle Shannon of the Sixth (SC-H, Oct. 1, 1897, p. 3).
- October 7, 1897, George Backus and company, Madeleine Ryley's Christopher, Jr. (SC-H, Oct. 7, 1897, p. 3).
- October 9, 1897, Frank M. Wills and comedy company, musical comedy In Atlantic City (SC-H, Oct. 9, 1897, p. 3).
- October 11, 12 and 13, 1897, matinee and evening, The William Owen Company; Richelieu, Othello, David Garrick and Ingomar (SC-H, Oct. 11, 1897, p. 3).
- October 14, 1897, Clyde Stanley, comedian, and company, Charles E. Blaney's comedy A Baggage Check (SC-H, Oct. 14, 1897, p. 3).
- October 18, 19, 20 and 21, 1897, S. W. Brady's Stock Company; Woman Against Woman, Niobe and Arabian Nights (SC-H, Oct. 18, 1897, p. 3).
- October 23, 1897, Etienne Girardot, famous as "Charley's Aunt", and company, Miss Francis of Yale (SC-H, Oct. 23, 1897, p. 3).
- October 26, 1897, Richard Golden and Katherine Germaine, comic opera Isle of Champagne (SC-H, Oct. 26, 1897, p. 3).
- October 27, 1897, farce comedy The Prodigal Father (SC-H, Oct. 27, 1897, p. 3).
- October 29, 1897, William Owen Company, Much Ado About Nothing (SC-H, Oct. 29, 1897, p. 3).
- November 2, 1897, Tim Murphy, double bill, Old Innocence and Two Can Play at the Same Game (SC-H, Nov. 2, 1897, p. 3).

- November 3, 1897, Flo Irwin, John McNally's The Widow Jones (SC-H, Nov. 3, 1897, p. 3).
- November 4, 1897, Charles E. Blaney's musical comedy A Hired Girl, James T. Kelly and company (SC-H Nov. 4, 1897, p. 3).
- November 5 and 6, 1897, James H. Wallick's scenic production A Guilty Mother (SC-H, Nov. 5, 1897, p. 3).
- November 9, 1897, Roland Reed, Sydney Rosenfeld's A Man of Ideas (SC-H, Nov. 9, 1897, p. 3).
- November 10, 1897, George Backus and company, Christopher, Jr. (SC-H, Nov. 10, 1897, p. 3).
- November 12, 1897, Black Patti's Troubadours, colored variety acts (SC-H, Nov. 12, 1897, p. 3).
- November 15, 1897, spectacular production, Sutton Vane's Humanity (SC-H, Nov. 15, 1897, p. 3).
- November 19, 1897, At Piney Ridge, new romantic play of the South (SC-H, Nov. 18, 1897, p. 3).
- November 20, 1897, Howard Gould, Fanchon Campbell and company, Daniel Frohman production, The Prisoner of Zenda (SC-H, Nov. 20, 1897, p. 3).
- November 24, 1897, Charles Frohman presents Henry Miller, romantic drama Heartsease (SC-H, Nov. 24, 1897, p. 3).
- November 25, 1897, Thanksgiving matinee and evening, Smyth and Rice, comedians, Du Souchet's farce My Friend from India (SC-H, Nov. 25, 1897, p. 3).
- November 26, 1897, Charles Frohman presents William Gillette's romance of the Confederacy Secret Service (SC-H, Nov. 26, 1897, p. 3).
- November 29, 1897, Helena Modjeska and Joseph Haworth, Sudermann's play Magda (SC-H, Nov. 29, 1897, p. 3).
- November 30, 1897, John W. Isham's Octoroons (SC-H, Nov. 30, 1897, p. 3).
- December 1, 1897, Kathryn Kidder, Sardou's Madame Sans Gene (SC-H, Dec. 1, 1897, p. 3).
- December 3, 1897, Davis and Keogh's spectacle Fallen Among Thieves (SC-H, Dec. 3, 1897, p. 3).
- December 6, 1897, Primrose and West's Minstrels (SC-H, Dec. 6, 1897, p. 3).

- December 10, 1897, Clay Clement and company, A Southern Gentleman (SC-H, Dec. 10, 1897, p. 3).
- December 16, 1897, William Calder's Company, The Span of Life
- December 25, 1897, matinee and evening, Charles Frohman presents Under the Red Robe (SC-H, Dec. 25, 1897, p. 3).
- December 27 and 28, 1897, Mark Twain's Pudd'nhead Wilson as dramatized by Frank Mayo, Edwin Mayo in title role (SC-H, Dec. 27, 1897, p. 3).
- December 29, 1897, John Griffith, tragedian, as Mephisto in Goethe's Faust (SC-H, Dec. 29, 1897, p. 3).
- January 1, 1898, matinee and evening, Agnes Wallace Villa, The World Against Her (SC-H, Jan. 1, 1898, p. 3).
- January 3, 1898, "The Great play of the Czar's Realm", Darkest Russia (SC-H, Jan. 3, 1898, p. 3).
- January 7, 1898, "Go-Won-Go-Mohawk, only American Indian actress, in sensational play written by herself", Wep-ton-No-Mah, The Indian Mail Carrier (SC-H, Jan. 7, 1898, p. 3).
- January 10, 1898, Kirk LaShelle's comic opera production The Wizard of the Nile (SC-H, Jan. 10, 1898, p. 3).
- January 11, 1898, Sidney Grundy's Sowing the Wind (SC-H, Jan. 11, 1898, p. 3).
- January 12, 1898, Charles H. Yale's spectacle The Twelve Temptations (SC-H, Jan. 12, 1898, p. 3).
- January 14, 1898, Cissy Fitzgerald, original Gaiety Girl, William Lestocq and E. M. Robson's The Foundling (SC-H, Jan. 14, 1898, p. 3).
- January 17, 1898, Jacob Litt's scenic Cuban play The Last Stroke, "a reflex of the Cuban rebellion" (SC-H, Jan. 17, 1898, p. 3).
- January 19, 1898, Grand Concert; Helen Hastreiter, contralto; John Edgard, Tenor; William Yunch, violinist; Watts Humphrey, pianist (SC-H, Jan. 19, 1898, p. 3).
- January 27, 28 and 29, 1898, William Jerome's Herald Square Comedians, A Jay in New York and Reception (SC-H, Jan. 27, 1898, p. 3).
- February 2, 1898, Digby Bell supported by Laura Joyce Bell and company, Augustus Thomas' The Hoosier Doctor (SC-H Feb. 2, 1898, p. 3).

February 3, 1898, Hoyt's comedy A Black Sheep (SC-H, Feb. 3, 1898, p. 3).

February 7, 1898, Denman Thompson and George W. Ryer's character drama The Sunshine of Paradise Alley (SC-H, Feb. 7, 1898, p. 3).

February 9, 1898, Mr. and Mrs. Russ Whytal, romantic drama For Fair Virginia (SC-H, Feb. 9, 1898, p. 3).

February 12, 1898, matinee and evening, James A. Herne's Shore Acres, direction of H. C. Miner (SC-H Feb. 12, 1898, p. 3).

February 16, 1898, Murray and Mack, Irish comedians, Finnegan's Courtship (SC-H, Feb. 16, 1898, p. 3).

February 17, 18 and 19, 1898, matinee and evening, Simon Comedy Company; The Factory Girl, Ticket-of-Leave-Man, My Mother-in-Law, Rip Van Winkle (SC-H, Feb. 17, 1898, p. 3).

February 21 and 22, 1898, matinee and evening, E. R. Spencer, tragedian, supported by Isabel Pengra and company; Merchant of Venice, Romeo and Juliet and Julius Caesar (SC-H, Feb. 21, 1898, p. 3).

February 23, 1898, Hoyt and McKee's Comedy Company, Hoyt's A Stranger in New York (SC-H, Feb. 23, 1898, p. 3).

February 24, 1898, sixteenth edition of Charles H. Yale's Forever Devil's Auction (SC-H, Feb. 24, 1898, p. 3).

March 2 and 3, 1898, Robert Downing, tragedian, and company, The Gladiator and Damon and Pythias (SC-H, March 2, 1898, p. 3).

March 8, 1898, Etienne Girardot, Miss Francis of Yale (SC-H, March 8, 1898, p. 3).

March 9, 1898, James B. Mackie supported by Louise Sanford, musical comedy Grimes' Cellar Door (SC-H, March 9, 1898, p. 3).

March 15, 1898, Fanny Rice and company, At the French Ball (SC-H, March 15, 1898, p. 3).

March 19, 1898, James A. Herne's comedy-drama The Hearthstone (SC-H, March 19, 1898, p. 3).

March 24, 1898, Mme. Sofia Scalchi, contralto, miscellaneous operatic concert and entire third act of Gounod's Faust (SC-H, March 24, 1898, p. 3).

March 25, 1898, Charles Frohman presents his own comedy Never Again (SC-H, March 25, 1898, p. 3).

March 29, 1898, Katie Emmett, Waifs of New York (SC-H, March 29, 1898, p. 3).

March 30, 1898, Casgrove Grant's Comedians, musical farce The Dazzler (SC-H, March 30, 1898, p. 3).

March 31, April 1 and 2, 1898, Courtney Morgan Company; La Belle Marie, Fun on the Farm, Ten Nights in a Barroom, The Heart of Cuba (SC-H, March 31, 1898, p. 3).

April 13, 1898, Hennessy Leroy, comedian, Other People's Money (SC-H, April 13, 1898, p. 3).

April 15 and 16, 1898, Hi Henry's Big City Minstrels (SC-H, April 15, 1898, p. 3).

April 18, 1898, one week, J. Knox Gavin supported by Columbian Comedy Company; The Black Flag, A Fatal Error, Joe's Wife, The Lancashire Lass, Woman Against Woman, Blunders and Hoosier Lass (SC-H, April 18, 1898, p. 3).

April 30, 1898, Stetson's spectacular Uncle Tom's Cabin (SC-H, April 30, 1898, p. 3).

May 2, 1898, Hoyt's comedy A Bachelor's Honeymoon, George F. Nash and original company (SC-H, May 2, 1898, p. 3).

May 10 and 11, burlesque The Order of Hercules (SC-H May 10, 1898, p. 3).

May 16, 1898, Afro-American extravaganza, John W. Vogel's Darkest American (SC-H, May 16, 1898, p. 3).

May 19, 1898, Grand Festival Concert, Boston Festival Orchestra (SC-H, May 19, 1898, p. 3).

May 20 and 21, 1898, popular drama, Little Lord Fauntleroy (SC-H, May 20, 1898, p. 3).

June 1 and 2, 1898, Courtleigh Stock Company, "return of the favorites for a summer season"; double bill, Pink Dominoes and balcony scene from Romeo and Juliet, Moths (SC-H, June 1, 1898, p. 3).

June 9 and 10, 1898, Courtleigh Stock Company, The Lost Paradise and Arabian Nights (SC-H, June 9, 1898, p. 3).

June 16 and 17, 1898, Courtleigh Stock Company, The Late Mr. Costello and School (SC-H, June 16, 1898, p. 3).

June 23, 24 and 25, 1898, The Courtleigh Stock Company, Sweet Lavender, The Lost Paradise and East Lynne (SC-H, June 23, 1898, p. 3).

June 30 and July 2, 1898, Courtleigh Stock Company, The Rajah (SC-H, June 30, 1898, p. 3).

July 1, 1898, Courtleigh Stock Company, In Honor Bound preceded by A Matrimonial Blizzard (SC-H, July 1, 1898, p. 3).

July 11, 12 and 13, 1898, "Three farewell performances", The Courtleigh Stock Company, The Late Mr. Costello, Sweet Lavender, Harvest of Sin (SC-H, July 11, 1898, p. 3).

August 19 and 20, 1898, Kelly and Mason, singers and humorists, legal satire Who is Who (SC-H, Aug. 19, 1898, p. 3).

August 24, 1898, Ward and Vokes, musical farce The Governors (SC-H, Aug. 24, 1898, p. 3).

September 5, 1898, J. C. Lewis, comedian, and company, Si Plunkard (SC-H, Sept. 5, 1898, p. 3).

September 21, 1898, Dorothy Lewis and company, J. A. Frazer's sensational melodrama Alone in Greater New York (SC-H, Sept. 21, 1898, p. 3).

September 26, 1898, one week, The Marks Brothers' Dramatic Company, comedian Tom Marks, dramas and comedies, song and dance specialties, and "War-Graph," latest invention in moving picture machines showing all the late Cuban war views; The Rose of Herry, The Duke's Daughter, A Wife's Peril, The Irish Detective, In Cuba, East Lynne and Dublin Dan (SC-H, Sept. 26, 1898, p. 3).

October 4, 1898, Belle Archer, Charles Hoyt's A Contented Woman (SC-H, Oct. 4, 1898, p. 3).

October 7, 1898, Edward E. Rice's spectacle The Girl from Paris (SC-H, Oct. 7, 1898, p. 3).

October 10, 1898, Fairy of the Fountain, drama in three acts, beautiful costumes, drills and marches, one hundred children in play (performance by local children) (SC-H, Oct. 10, 1898, p. 3).

October 13, 1898, Mark Twain's Pudd'n Head Wilson dramatized by Frank Mayo, Edwin Mayo as Pudd'n Head (SC-H, Oct. 13, 1898, p. 3).

October 15, 1898, matinee and evening, Fitz and Webster Comedy Company, musical comedy A Breezy Time (SC-H, Oct. 15, 1898, p. 3).

October 19, 1898, East Y.M.C.A. Entertainment Course, first selection, Redpath Grand Concert Company (SC-H, Oct. 19, 1898, p. 3).

October 20, 1898, Harrison J. Wolfe, The Lost Paradise (SC-H, Oct. 20, 1898, p. 3).

October 21 and 22, 1898, matinee and evening, Edward C. White presents the great Indiana play On the Wabash by Joseph Arthur (SC-H, Oct. 21, 1898, p. 3).

October 26, 1898, Etienne Girardot and Agnes Rose Lane, Miss Frances of Yale (SC-H, Oct. 26, 1898, p. 3).

October 27, 1898, Kindred Hearts with Frederick Mosley (SC-H, Oct. 27, 1898, p. 3).

November 1, 1898, Mark Murphy, comic novelty Casey's Wife (SC-H, Nov. 1, 1898, p. 3).

November 4 and 5, 1898, Henry Bedford, English actor, Shirley and Laudeck's melodrama A Grip of Steel (SC-H, Nov. 4, 1898, p. 3).

November 7, 1898, Murray and Mack, Irish comedians, Finnegan's 400 (SC-H, Nov. 7, 1898, p. 3).

November 11, 1898, romantic opera by Toepel and Culver Milord (SC-H, Nov. 11, 1898, p. 3).

November 12, 1898, matinee and evening, "The Passion Play of Oberammergau" in animated pictures (SC-H, Nov. 12, 1898, p. 3).

November 15, 1898, Y.M.C.A. Lecture Course, General John B. Gordon, "The Last Days of the Confederacy" (SC-H, Nov. 15, 1898, p. 3).

November 17, 1898, Charles Hoyt's A Stranger in New York (SC-H, Nov. 17, 1898, p. 3).

November 18 and 19, 1898, matinee and evening, Bobby Granger, Irish comedian, McSorley's Twins (SC-H, Nov. 18, 1898, p. 3).

November 21, 1898, Sousa's comic opera El Capitan (SC-H, Nov. 21, 1898, p. 3).

November 23, 1898, Russian drama Lost in Siberia "great scenic production" (SC-H, Nov. 23, 1898, p. 3).

November 24, 1898, matinee and evening, Frederick Mosley and company, Kindred Hearts (SC-H, Nov. 24, 1898, p. 3).

- November 26, 1898, matinee and evening, Primrose and Dockstader's American Minstrels (SC-H, Nov. 26, 1898, p. 3).
- November 26, 1898, Daniel Frohman's Company with Howard Gould, romantic drama Prisoner of Zenda (SC-H, Nov. 28, 1898, p. 3).
- November 29, 1898, John L. Sullivan's Comedy Company, musical farce A Trip Across the Ocean "John L. Sullivan and Jake Kilrain in the great gymnasium scene" (SC-H, Nov. 29, 1898, p. 3).
- December 2, 1898, Charles Frohman presents Henry Miller, The Master (SC-H, Dec. 2, 1898, p. 3).
- December 7, 1898, Mme. Scalchi, contralto, and company, grand opera concert followed by Act II of Flotow's Martha and Act I of Rossini's Semiramide (SC-H, Dec. 7, 1898, p. 3).
- December 9, 1898, Kelcey-Shannon Company, Clyde Fitch's society comedy The Moth and the Flame (SC-H, Dec. 9, 1898, p. 3).
- December 10, 1898, William Morris, romance Under The Red Robe (SC-H, Dec. 10, 1898, p. 3).
- December 12, 1898, Broadhurst's Company of Comedians, George H. Broadhurst's Why Smith Left Home (SC-H Dec. 12, 1898, p. 3).
- December 13, 1898, Walker Whiteside assisted by Lelia Wolstan and company, comedy-drama of Napoleonic era The Red Cockade (SC-H, Dec. 13, 1898, p. 3).
- December 14, 1898, Y.M.C.A. program series, The Listemann String Quartette (SC-H, Dec. 14, 1898, p. 3).
- December 17, 1898, John Phillip Sousa's comic opera The Bride-Elect (SC-H, Dec. 17, 1898, p. 3).
- December 21, 1898, Klaw and Erlanger's extravaganza, Barrett and Sloan's Jack and the Beanstalk (SC-H, Dec. 21, 1898, p. 3).
- December 26, 27 and 28, 1898, Blondell and Fennessey's production combining fun, comic opera and spectacular extravaganza; A Cheerful Idiot, A Joy on Broadway and Katzenjammer Kids (SC-H, Dec. 26, 1898, p. 3).
- January 1, 1899, William L. Roberts' farce comedy The Girl from Chili (SC-H, Jan. 1, 1899, p. 3).

- January 3, 1899, Katie Rooney, musical farce The Girl from Ireland (SC-H, Jan. 3, 1899, p. 3).
- January 5, 1899, Charles Hoyt's A Milk White Flag "Illustrating follies and foibles current among popular militia" (SC-H, Jan. 5, 1899, p. 3).
- January 11, 1899, Edward Girard presents Girard and Donnelley's Natural Gas (SC-H, Jan. 11, 1899, p. 3).
- January 13, 1899, Denman Thompson's character drama The Sunshine of Paradise Alley (SC-H, Jan. 13, 1899, p. 3).
- January 17, 1899, Camille D'Arville and Broadway Theatre Company, DeKoven and Smith's The Highwayman (SC-H, Jan. 17, 1899, p. 3).
- January 19, 1899, Brothers Byrne, pantomimic racing comedy, Going to the Races (SC-H, Jan. 19, 1899, p. 3).
- January 20, 1899, Y.M.C.A. Series, Leland T. Powers, Impersonator, Subject: David Garrick (SC-H, Jan. 20, 1899, p. 3).
- January 26, 1899, James A. Herne's comedy drama Shore Acres (SC-H, Jan. 26, 1899, p. 3).
- January 27 and 28, 1899, matinee and evening, Robert B. Mantell and company under management of M. W. Hanley; A Secret Warrant, Monbars, and The Face in the Moonlight (SC-H, Jan. 27, 1899, p. 3).
- January 31, 1899, Robert Fitzsimmons (Champion of all Champions) and company of thirty, two and one-half hours of fun and surprises (SC-H, Jan. 31, 1899, p. 3).
- February 1, 1899, Stuart, the male Patti, as Isabella in the operatic extravaganza 1492 (SC-H, Feb. 1, 1899, p. 3).
- February 5, 1899, afternoon, Eugene V. Debs, orator and leader, lecture: "Labor and Liberty" (SC-H, Feb. 5, 1899, p. 3).
- February 7, 1899, Sol Smith Russell, Charles Klein's comedy The Honorable John Grigsby (SC-H, Feb. 7, 1899, p. 3).
- February 8 and 9, 1899, William Jerome's Herald Square Comedians, A Joy in New York
- February 10, 1899, Y.M.C.A. Series, Temple Male Quartette of Boston assisted by Elvie Everette, reader (SC-H, Feb. 10, 1899, p. 3).
- February 17, 1899, J. H. Haverly's American-European Minstrels (SC-H, Feb. 17, 1899, p. 3).

- February 18, 1899, David Belasco's The Heart of Maryland under the personal direction of the author (SC-H, Feb. 18, 1899, p. 3).
- February 23, 1899, Smyth and Rice, comedians, with Walter E. Perkins, My Friend from India (SC-H, Feb. 23, 1899, p. 3).
- February 27 and 28, 1899, James H. Wallick's scenic production Devil's Island based on the Dreyfus Case (SC-H, Feb. 27, 1899, p. 3).
- March 3, 1899, Koster and Bial's extravaganza Gayest Manhattan (SC-H, March 3, 1899, p. 3).
- March 7, 1899, W. H. Ryan's Company, comedy-drama Lost in New York (SC-H, March 7, 1899, p. 3).
- March 9, 1899, Roland Reed accompanied by Isadore Rush, Sydney Rosenfeld's His Father's Poy (SC-H, March 9, 1899, p. 3).
- March 11, 1899, matinee and evening, Stetson's Uncle Tom's Cabin (SC-H, March 11, 1899, p. 3).
- March 15, 1899, Russell H. Conwell, preacher, author, orator; lecture: "Heroism of a Private Life" (SC-H, March 15, 1899, p. 3).
- March 17, 1899, Side-Trackd, a comedy of tramp characters (SC-H, March 17, 1899, p. 3).
- March 20, 1899, one week, Marks Brothers' Comedy and Vaudeville Company, plus motion pictures; An Irish Hero, The Duke's Daughter, Rose of Kerry, The Jail Bird, East Lynne, The Irish Detective (SC-H, March 20, 1899, p. 3).
- March 28, 1899, one week, Columbia Stock Company; Our Summer Boarders, Mother and Son, Rip Van Winkle, An Irish-American Cousin, Our Mascot, (SC-H, March 27, 1899, p. 3).
- April 5, 1899, Charles E. Blaney's musical A Hired Girl (SC-H, April 5, 1899, p. 3).
- April 7, 1899, Charles H. Yale's mechanical trick surprise The Evil Eye, manager and author Sidney R. Ellis (SC-H, April 7, 1899, p. 3).
- April 8, 1899, Broadhurst's Anglo-American play What Happened to Jones? (SC-H, April 8, 1899, p. 3).
- April 10, 1899, The Geisha, comic opera from Augustin Daly's New York and London theatres (SC-H, April 10, 1899, p. 3).

- April 12, 1899, Y.M.C.A. Series, George R. Wendling, lecturer (SC-H, April 12, 1899, p. 3).
- April 13 and 14, 1899, Lincoln J. Carter's American naval drama Remember the Maine (SC-H, April 13, 1899, p. 3).
- April 18, 1899, Nellie McHenry, H. Grattan Donnelly's farce comedy A Night at the Circus (SC-H, April 18, 1899, p. 3).
- April 25, 1899, Lieutenant Dan Godfrey and British Guards, "England's greatest Band" (SC-H, April 25, 1899, p. 3).
- April 27, 1899, Porter J. White accompanied by Olga Verne, Goethe's Faust (SC-H, April 27, 1899, p. 3).
- May 2, 1899, Robert Downing, Dumas' The Commander (SC-H, May 2, 1899, p. 3).
- May 10, 1899, Eugenie Blair and company, Frances Hodgson Burnett's A Lady of Quality (SC-H, May 10, 1899, p. 3).
- May 27, 1899, matinee and evening, John W. Vogel's Afro-American Mastodon Minstrels combined with historical Darkest America (SC-H, May 27, 1899, p. 3).
- May 29, 1899, one week, Baldwin-Melville Stock Company; Bulls and Bears, Hazel Kirke, Humbug, Two Orphans, Over the Sea, Prisoner of Algiers, Devil's Web and Signal of Liberty (SC-H, May 29, 1899, p. 3).
- June 5, 1899, one week, Bryan's Comedians; Grit, or True As Steel, The Census Taker, triple bill of "The Girl From the Bowery", vaudeville entertainments, and a light comic opera, Mabel Heath or A Wife's Peril, The Diamond Mystery, A Hot Time in the Old Town (SC-H, June 5, 1899, p. 3).
- August 25, 1899, Dave B. Levi's production, Uncle Josh Spruceby (SC-H, Aug. 25, 1899, p. 3).
- August 28, 1899, one week, Davidson Stock Company; Hand of Fate, Irish American, Love and Law, Curse of Gold, The Sultan's Daughter, A True Yankee Girl, Cinderella (SC-H Aug. 28, 1899, p. 3).
- September 8, 1899, Dorothy Lewis, Hal Reid's Hearts of the Blue Ridge (SC-H, Sept. 8, 1899, p. 3).
- September 14, 1899, Joseph Le Brandt's comedy-drama On The Stroke of Twelve (SC-H, Sept. 14, 1899, p. 3).
- September 16, 1899, Murray and Mack, James D. Flynn's Finnegan's 400 (SC-H, Sept. 16, 1899, p. 3).

- September 18, 1899, one week, Wilbur Opera Company; Mascotte, Boccacio, Grand Duchesse, Bohemian Girl, Fra Diavola, Black Hussar, Two Vagabonds (SC-H, Sept. 18, 1899, p. 3).
- September 26, 1899, Biograph reproduction of Jeffries-Fitzsimmons contest at Coney Island (SC-H, Sept. 26, 1899, p. 3).
- September 27, 1899, Jule Walter's How Hopper Was Sidetracked (SC-H, Sept. 27, 1899, p. 3).
- September 28, 1899, Murray and Mack, Irish comedians, Finnegan's Fall (SC-H, Sept. 28, 1899, p. 3).
- October 4, 1899, Edwin Mayo, Mark Twain's Pudd'n Head Wilson (SC-H, Oct. 4, 1899, p. 3).
- October 6, 1899, William H. West's Big Minstrel Jubilee (SC-H, Oct. 6, 1899, p. 3).
- October 7, 1899, Flaney's scenic production, King of the Opium Ring (SC-H, Oct. 7, 1899, p. 3).
- October 9, 1899, one week, John A. Himmelhein's Imperial Stock Company; The Eagle's Nest, Dr. Jekyll and Mr. Hyde, In the Heart of the Storm, Driven from Home, Flies in the Web, Northern Lights (SC-H, Oct. 9, 1899, p. 3).
- October 19, 1899, Rose Melville, Carroll Fleming's pastoral comedy Sis Hopkins (SC-H, Oct. 19, 1899, p. 3).
- October 24, 1899, Harry Gilfoil, Hoyt's A Trip to Chinatown (SC-H, Oct. 24, 1899, p. 3).
- October 25, 1899, Sol Smith Russell, grand revival of A Poor Relation (SC-H, Oct. 25, 1899, p. 3).
- October 26, 1899, Charles Frohman presents J. M. Barrie's Little Minister (SC-H, Oct. 26, 1899, p. 3).
- October 28, 1899, matinee and evening, Morrison's production of Goethe's Faust (SC-H, Oct. 28, 1899, p. 3).
- October 31, 1899, The Stowaway (SC-H, Oct. 31, 1899, p. 3).
- November 1, 1899, Frank Daniels, comic opera The Ameer, music by Victor Herbert, book by F. Rankin and Kirk La Shelle (SC-H, Nov. 1, 1899, p. 3).
- November 3, 1899, Kirk La Shelle and Fred R. Hamlin present Augustus Thomas' Arizona (SC-H, Nov. 3, 1899, p. 3).
- November 9, 1899, Charles Frohman presents R. Marshall's farcical romance His Excellency, the Governor (SC-H, Nov. 9, 1899, p. 3).

November 14, 1899, Liebler and Company present Hall Caine's The Christian (SC-H, Nov. 14, 1899, p. 3).

November 17, 1899, Daniel Frohman presents Howard Gould in A Colonial Girl (SC-H, Nov. 17, 1899, p. 3).

November 23, 1899, Charles Frohman presents David Belasco's Zaza (SC-H, Nov. 23, 1899, p. 3).

November 30, 1899, matinee and evening, Tim Murphy, character comedian, Opie Reed and Frank Pixley's The Carpetbagger (SC-H, Nov. 30, 1899, p. 3).

December 1, 1899, Hal Reid's A Child of the South (SC-H, Dec. 1, 1899, p. 3).

December 7, 1899, Katie Putnam, Hoyt's A Texas Steer (SC-H, Dec. 7, 1899, p. 3).

December 8, 1899, William Gillette's comedy, Because She Loved Him So (SC-H, Dec. 8, 1899, p. 3).

December 11, 1899, H. G. Sommers and W. D. Russell present Guy F. Steele's farce Hunting for Hawkins with comedians Girard and Garvie (SC-H, Dec. 11, 1899, p. 3).

December 13, 1899, E. D. Stair and G. H. Nicolai present Harry Glazier in Dumas' Three Musketeers (SC-H, Dec. 13, 1899, p. 3).

December 14, 15 and 16, 1899, matinee and evening, Vance Comedy Company; The Limited Mail, Patent Applied For, Queen of the Circus, The Hidden Hand (SC-H, Dec. 14, 1899, p. 3).

December 19 and 20, 1899, Harrison J. Wolfe, tragedian, Hamlet and Dumas' The Corsican Brothers (SC-H, Dec. 19, 1899, p. 3).

December 25, 1899, matinee and evening, Bert Coote, comedian, Willis M. Goodhue's farce A Battle-Scarred Hero (SC-H, Dec. 25, 1899, p. 3).

December 26 and 27, 1899, "America's Best Vaudeville Stars" (SC-H, Dec. 26, 1899, p. 3).

December 30, 1899, La Matte and Sowersby present Lew H. Newcomb in Brown's in Town (SC-H, Dec. 30, 1899, p. 3).

January 1, 1900, matinee and evening, farce The Turtle (SC-H, Jan. 1, 1900, p. 3).

January 2, 1900, James T. Kelly and Charles A. Mason, Irish comedy Maloney's Wedding (SC-H, Jan. 2, 1900, p. 3).

- January 5, 1900, William Morris and Frances Drake, Anthony Hope's The Adventures of Lady Ursula (SC-H, Jan. 5, 1900, p. 3).
- January 9, 1900, Belle Archer, Hoyt's comedy A Contented Woman (SC-H, Jan. 9, 1900, p. 3).
- January 12 and 13, 1900, LeRoy, Fox and Powell, "World's Greatest Magicians" (SC-H, Jan. 12, 1900, p. 3).
- January 15, 1900, David Belasco's play The Heart of Maryland (SC-H, Jan. 15, 1900, p. 3).
- January 19 and 20, 1900, Ben Hendricks, Swedish dialect comedian, A Yenuine Yentleman (SC-H, Jan. 19, 1900, p. 3).
- January 25 and 26, 1900, Fanny Rice, A Wonderful Woman (SC-H Jan. 25, 1900, p. 3).
- January 29, 1900, one week, Davidson Stock Company, supporting comedy pair James F. Kelly and Dorothy Kent; Cheek, The Hand of Fate, All for Gold, Love and Law, Zuluma, or the Sultan's Daughter, My Mother-in-Law, Cinderella, and Two Orphans (SC-H, Jan. 29, 1900, p. 3).
- February 9, 1900, Aiden Benedict and company, spectacular melodrama Fabio-Romani or The Vendetta (SC-H, Feb. 9, 1900, p. 3).
- February 10, 1900, matinee and evening, Richards and Canfield, Hoyt's A Temperance Town (SC-H, Feb. 10, 1900, p. 3).
- February 14 and 15, 1900, Dickson and Mustard's trick pantomime production Fall and Rise of Humpty Dumpty (SC-H, Feb. 14, 1900, p. 3).
- February 19, 1900, Sousa and his band (SC-H, Feb. 19, 1900 p. 3).
- February 23, 1900, Dunne and Pyley present Mathews and Fulger in vaudeville operetta By the Sad Sea Waves (SC-H, Feb. 23, 1900, p. 3).
- March 2 and 3, 1900, Stetson's Uncle Tom's Cabin (SC-H, March 2, 1900, p. 3).
- March 7, 1900, Herbert Kelcey and Effie Shannon and Company, Clyde Fitch's The Moth and the Flame (SC-H, March 7, 1900, p. 3).
- March 8, 1900, Sapho, by arrangement with Olga Nethersole, adapted by Clyde Fitch (SC-H, March 8, 1900, p. 3).
- March 15, 1900, Russ Whytal's For Fair Virginia (SC-H, March 15, 1900, p. 3).

- March 16, 1900, Walker Whiteside assisted by Lelia Wolstan, Hamlet (SC-H, March 16, 1900, p. 3).
- March 17, 1900, matinee and evening, Jule Walter's farce Side-Tracked (SC-H, March 17, 1900, p. 3).
- March 19, 1900, The Rays' variety success A Hot Old Time (SC-H, March 19, 1900, p. 3).
- March 20, 1900, Robert Mantell, management of M. W. Hanley, The Dagger and the Cross (SC-H, March 20, 1900, p. 3).
- March 26, 1900, Otis Skinner and company with Manette Comstock, The Liars (SC-H, March 26, 1900, p. 3).
- March 29, 1900, Lincoln J. Carter's The Heart of Chicago (SC-H, March 29, 1900, p. 3).
- April 5, 1900, The Telephone Girl, original New York Casino production (SC-H, April 5, 1900, p. 3).
- April 9, 1900, Lincoln J. Carter's scenic spectacle Under the Dome (SC-H, April 9, 1900, p. 3).
- April 12 and 13, 1900, pantomimist George H. Adams, Muldoon's Picnic (SC-H, April 12, 1900, p. 3).
- April 14, 1900, matinee and evening, Hi Henry's Minstrels (SC-H, April 14, 1900, p. 3).
- April 17, 1900, The Brothers Royer, acrobatic farce Next Door (SC-H, April 17, 1900, p. 3).
- April 18 and 19, 1900, Wood and Ward, farce, Two Merry Tramps (SC-H, April 18, 1900, p. 3).
- April 23, 1900, Louis James, Kathryn Kidder, Charles Hanford, scenic production of Shakespeare's The Winter's Tale (SC-H, April 23, 1900, p. 3).
- April 25, 1900, Colonial romance Kindred Hearts (SC-H, April 25, 1900, p. 3).
- May 2, 1900, George H. Broadhurst's farce What Happened to Jones (SC-H, May 2, 1900, p. 3).
- May 5, 1900, Edwin C. Jepson presents Darkest Russia (SC-H, May 5, 1900, p. 3).
- May 7, 1900, Murray and Mack, Irish comedians, Finnegan's Ball (SC-H, May 7, 1900, p. 3).

- May 11, 1900, New England play The Village Postmaster (SC-H, May 11, 1900, p. 3).
- May 17, 1900, Klaw and Erlanger present Ada Rehan, The Taming of the Shrew (SC-H, May 17, 1900, p. 3).
- May 21, 1900, one week, Gaskell's Stock Company; The World, The Buckeye, A Jealous Wife, Heart of the Alleghenies, Dashing Widows, Atlantic Express (SC-H, May 21, 1900, p. 3).
- May 31, 1900, Vogel and Deming's Big Minstrels (SC-H, May 31, 1900, p. 3).
- June 4, 1900, one week, The Jossey Stock Company; Moths, Two Flags, Lost in Egypt, Signal of Liberty, All a Mistake, Sapho, Camille and Quo Vadis (SC-H, June 4, 1900, p. 3).
- September 4, 1900, Liebler and Company's production of Hall Cain's The Christian (SC-H, Sept. 4, 1900, p. 3).
- September 5 and 6, 1900, Fitz and Webster's company of comedians, A Breezy Time (SC-H, Sept. 5, 1900, p. 3).
- September 8, 1900, matinee and evening, J. C. Lewis and company, rural farce Si Plunkard (SC-H, Sept. 8, 1900, p. 3).
- September 10, 1900, one week, Wilbur Opera Company; Mascotte, The Royal Middy, Grand Duchess, Bohemian Girl, Eoccacio, Fra Diavolo, Two Vagabonds, Merry War (SC-H, Sept. 10, 1900, p. 3).
- September 17, 1900, W. H. Power's Irish drama The Ivy Leaf (SC-H, Sept. 17, 1900, p. 3).
- September 24, 1900, one week, Davidson Stock Company; Darkest Russia, She Couldn't Marry Three, A Bachelor's Housekeeper, Mystery of Blarney Castle, East Lynne, The Three Twins, Dangers of a Great City (SC-H, Sept. 24, 1900, p. 3).
- October 1, 1900, Alberta Gallatin, Sapho (SC-H, Oct. 1, 1900, p. 3).
- October 4, 1900, Barney Ferguson, McCarthy's Mishaps (SC-H, Oct. 4, 1900, p. 3).
- October 5, 1900, Lincoln J. Carter's naval drama Remember the Maine (SC-H, Oct. 5, 1900, p. 3).
- October 10, 1900, F. C. Whitney presents John E. Kellard in Charles Klein's play of Washington life The Cipher Code (SC-H, Oct. 10, 1900, p. 3).
- October 12, 1900, William Mack and Charles A. Morgan, Charles Hoyt's comedy A Brass Monkey (SC-H, Oct. 12, 1900, p. 3).

- October 15, 1900, one week, John A. Himmelein's Stock Company; The Lost Paradise, Northern Lights, In the Heart of the Storm, The Victorian Cross, Dr. Jeckyll and Mr. Hyde, The Black Flag, Lost in New York (SC-H, Oct. 15, 1900, p. 3).
- October 22, 1900, Patrick Reinger and Company present Joseph Arthur's comedy-drama Blue Jeans (SC-H, Oct. 22, 1900, p. 3).
- October 24 and 25, 1900, Carl A. Haswin, romantic actor, scenic melodrama A Lion's Heart (SC-H, Oct. 24, 1900, p. 3).
- October 30, 1900, Jerome K. Jerome's Miss Hobbs (SC-H, Oct. 30, 1900, p. 3).
- November 1, 1900, Chauncey Olcott, comedian and singer, Mavourneen (SC-H, Nov. 1, 1900, p. 3).
- November 3, 1900, matinee and evening, Pusey and St. John, comedians, A Run on the Bank (SC-H, Nov. 3, 1900, p. 3).
- November 6, 1900, Edward Warren and Marguerite Hammond, comedians, Arthur Tubbs' pastoral novelty Cowslip Farm (SC-H, Nov. 6, 1900, p. 3).
- November 12, 1900, Charles Frohman presents J. M. Barrie's The Little Minister (SC-H, Nov. 12, 1900, p. 3).
- November 15, 1900, Walter Perkins, comedian, H. A. Du Souchet's The Man from Mexico (SC-H, Nov. 15, 1900, p. 3).
- November 17, 1900, matinee and evening, David Higgins presents his Southern play At Piney Ridge (SC-H, Nov. 17, 1900, p. 3).
- November 24, 1900, What Happened to Jones (SC-H, Nov. 24, 1900, p. 3).
- November 26, 1900, Tim Murphy supported by Sol Smith Russell's company, A Bachelor's Romance (SC-H, Nov. 26, 1900, p. 3).
- November 27, 1900, Margaret Wilkes, Charles Choghlan's The Girl from Calcutta (SC-H, Nov. 27, 1900, p. 3).
- November 29, 1900, matinee and evening, Porter J. White accompanied by Olga Verne, Goethe's Faust (SC-H, Nov. 29, 1900, p. 3).
- November 30, 1900, Frank Mayo's Davy Crockett with Frank Cleaves as Davy (SC-H, Nov. 30, 1900, p. 3).

December 3, 1900, one week, (except Friday), North Brothers comedians, Princess Vergie, An American Cousin, Paradise Regained, Old Farmer Allen and Camille (SC-H Dec. 3, 1900, p. 3).

December 7, 1900, Willis Maxwell Goodhue's farce Hello Bill (SC-H, Dec. 7, 1900, p. 3).

December 11, 1900, Charles Hoyt's farce A Hole in the Ground (SC-H, Dec. 11, 1900, p. 3).

December 13, 1900, Thomas Jefferson (son of Joseph), Rip Van Winkle (SC-H, Dec. 13, 1900, p. 3).

December 18, 1900, Russian melodrama For Her Sake (SC-H, Dec. 18, 1900, p. 3).

December 25, 1900, matinee and evening, Daniel and Charles Frohman present At the White Horse Tavern (SC-H, Dec. 25, 1900, p. 3).

December 26, 1900, Charles Frohman presents Haddon Chambers "comedy of temperament" The Tyranny of Tears (SC-H, Dec. 26, 1900, p. 3).

December 27, 1900, Clay Clement, The New Dominion (SC-H, Dec. 27, 1900, p. 3).

ILLUSTRATIONS

JACKSON HALL.

The Appy Concerts

Thursday and Friday Evenings,
JUNE 8th & 9th, 1871.

MR. ALFRED VON ROCHOW
Editor, please to communicate to the editor of East Saginaw & vicinity

TWO GRAND CONCERTS!
When he will present the World-renowned Violinist,

MR. HENRI APPY,
Assisted by the following great artists:

MISS NELLIE FREEMAN,
The Charming California Prima Donna.

MR. WM. MACDONALD,
*The Popular Tenor and Celebrated Scotch Balladist,
(Late of the OLE BULL and CLARA LOUISE KELLOGG Concert Troupes.)*

MR. GUSTAVUS HALL,
The Eminent Baritone, (Late of the FAIRFAX BOSSA English Opera.)

MR. FRED. KENYON JONES,
Composer, Pianist and Conductor.

The Piano used on this occasion is from the Extensive Warehouse of JAMES B. JACKSON,

Price of Admission, 50 Cents. Reserved Seats, 75 Cents.
Reserved Seats can be had at J. B. Jackson's Music Store.

Doors open at 7 1/2. Concert commences at 8 o'clock.

East Saginaw Daily Enterprise Steam Print.

Fig. 1.--Page one of program for Appy Concert Troupe appearing at Jackson Hall, East Saginaw, Michigan, June 8 and 9, 1871.

BLIND TOM CONCERTS
AT
Jackson Hall

MONDAY & TUESDAY EVENINGS,
JUNE 13th & 14th.

Seats may be secured in advance at James B. Jackson's Music Store.


THE GREAT

MUSICAL

PRODIGY

OF

THE AGE



THE MOST

MARVELOUS

MUSICAL

GENIUS

LIVING

THE WONDERFUL NEGRO BOY PIANIST,

BLIND TOM

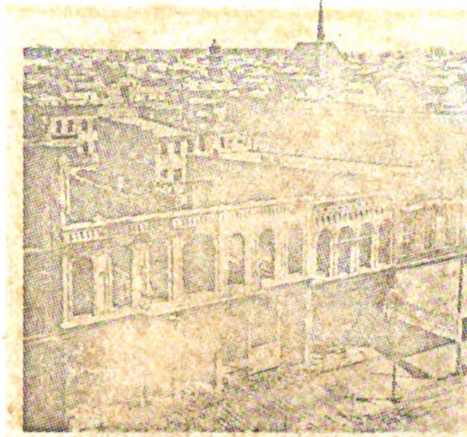
THE GREAT

MUSICAL MYSTERY

OF THE

NINETEENTH CENTURY!!

Fig. 2.--Page one of advertising circular announcing Blind Tom Concert at Jackson Hall, East Saginaw, Michigan, June 13 and 14, 1871.



RUINS OF JACKSON HALL, BURNED
MAY 25, 1873

Fig. 3.--
Jackson Hall
following
fire.

EOLAH HALL
SAGINAW CITY, MICH.
TUESDAY EVENING, NOV. 23d, 1875,

COMPLIMENTARY TESTIMONIAL
Concert,

Given by the Musicians of the Saginaws to Michigan's
Young Lyric Artists

MISS INEZ A. SEXTON.

H. B. RONEY, DIRECTOR.

PART I.

1. PIANO SOLO, "Silver Spring," *William Mason.*
Mr. H. B. Roney.
2. ARIA, "Angels Ever Bright and Fair," from *Handel.*
"Theodore," Miss Inez A. Sexton.
3. MALE QUARTETTE, "The Two Roses," *Werner.*
Messrs. Terry, Shaw, Smith and Norris,
of the Conservatory Glee Club.
4. ARIA, "Robert, Idol of My Heart," from *Meyerbeer.*
"Robert, the Devil," Mrs. Frank Krenkell Stevens.
5. QUARTETTE, "Come where Flow'rs are Flinging," *Flotow.*
from "Martha," Miss Lizzie Chadwick, Miss Georgie Greene,
Jas. A. Hudson and J. N. Penoyer.
6. PIANO SOLO, "Zampa," Grande Fantasia *S. Smith.*
de Concert, Miss Carrie Gaylord.
7. DUET, "The Fisherman," *Gabussi.*
Mrs. Stevens and Mr. Shaw.

PART II.

8. ARIA, "O, mio Fernando," from *Donizetti.*
"La Favorita," Miss Sexton.
9. SONG, The Yeoman's Wedding Song, *Poniatowski.*
Mr. A. G. Bigelow.
10. MALE QUARTETTE, "Champagne Song,"
Messrs. Terry, Shaw, Smith and Norris.
11. TRIO, "Believe Me," from "Attila," *Verdi.*
Mrs. Stevens, Messrs. Jas. G. Terry and W. L. Smith.
12. BALLAD, "The Love Star," *Kucken.*
Miss Sexton.
13. TRIO, "The Mariners," *Randegger.*
Miss Sexton, Messrs. Bigelow and Norris.
14. PIANO DUET, "Radieuse," Grand Valse de *Gottschalk.*
Concert, Miss Gaylord and Mr. Roney.

The Celebrated McPhail & Co. Piano used at this Concert
is from the Music Rooms of Miss Benedict, Binder Block.

Fig. 4.--
Program for
concert at
Eolah Hall.

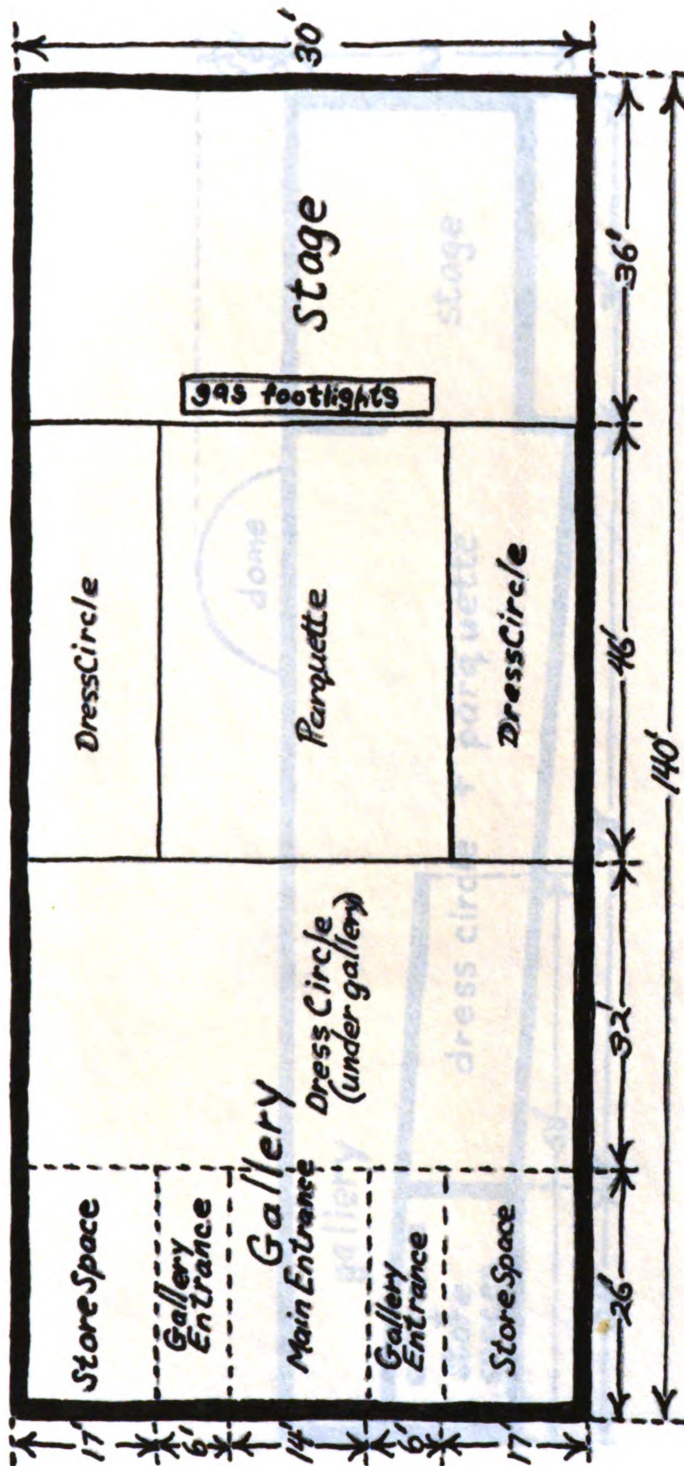


Fig. 5.--Plan of the first Academy of Music, East Saginaw, Michigan, constructed in 1873 within the shell of a former roller skating rink.

scale, $\frac{1}{2}'' = 10'$

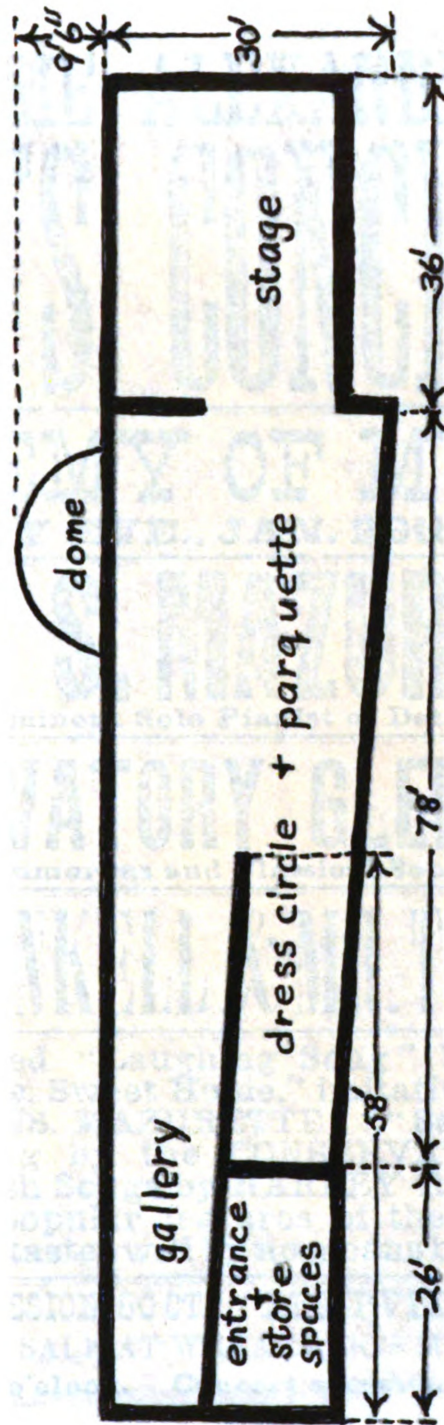


Fig. 6.--Section of the first Academy of Music. scale, $\frac{1}{2}" = 10'$

MADAME ALEXANDRINE BURT'S CONCERT!

ACADEMY OF MUSIC!

TUESDAY EVE., JAN. 26th, 1875.

MONS. S. MAZURETTE

The Eminent Solo Pianist of Detroit.

CONSERVATORY GLEE CLUB

In Humorous and Classical Songs.

MISS KRENKELL & MR. TIBBETTS

The celebrated "Laughing Song" by MADAME BURT; "Home, Sweet Home," imitating waves in a storm, by MONS. MAZURETTE; "Sara-Neighed," humorous song by the CONSERVATORY GLEE CLUB, and Irish Songs by HARLEY R. CLARK, are some of the popular features of the programme, while classical tastes will by no means be overlooked.

GENERAL ADMISSION, 50 CTS. RESERVED SEATS 75 CTS.

TICKETS FOR SALE AT WHEAT & CO'S MUSIC STORE.

Doors open at 7 o'clock. Concert commences at 8 o'clock.

Fig. 7.--Advertising circular for concert at first Academy of Music, East Saginaw, Michigan, Jan. 26, 1875.

ACADEMY OF MUSIC, EAST SAGINAW.

Madame Alexandrine Burt's
CONCERT!

Tuesday Evening, January 26, 1875.

—♦♦♦♦♦—
PARTICIPANTS:

MONS. S. MAZURETTE, of Detroit,
SOLO PIANIST.

THE EAST SAGINAW "CONSERVATORY GLEE CLUB."

1st TENORS: ANDREW HECKLER. JAS. G. TERRY.
2d TENORS: CHARLES F. SHAW. T. C. RONEY.
1st BASSES: W. L. SMITH. H. B. RONEY.
2d BASSES: H. R. CLARK. JAS. H. NORRIS.

MISS JOHANNA KRENKELL.
MR. G. W. TIBBETTS.
H. B. RONEY, Director.

PROGRAMME:
PART FIRST.

1. PIANO SOLO, { *a. "Elle repose" (Meditation) Mazurette*
 { *b. "Fantasie sur Lucrezia Borgia, Gorla*
 MONS. S. MAZURETTE.
2. MALE CHORUS, "March," *Becker*
 CONSERVATORY GLEE CLUB.
3. ARIA, "Una Voce" from "Barber of Seville," *Rossini*
 MADAME BURT.
4. HUMOROUS SONG,
 MR. CLARK.
5. PIANO SOLO, { *a. "Le Presto" morceau de genre, Mazurette*
 { *b. Barcarolle brillante, Mazurette*
 MONS. MAZURETTE.
6. "LAUGHING SONG," *Auber*
 MADAME BURT.
7. CAVATINA, "Come into the garden, Maud," *Balfe*
 MR. HECKLER.

DOORS OPEN AT 7. CONCERT TO COMMENCE AT 8

DAILY REPUBLICAN STEAM PRINT.

Fig. 8.--Page one of program for concert at first Academy of Music, East Saginaw, Michigan, Jan. 26, 1875.

ACADEMY OF MUSIC.

THURSDAY EVENING, MARCH 23, 1876.

MENDELSSOHN
QUINTETTE CLUB
CONCERT

of Boston, (organized 27 years), composed of the following artists:—

WILLIAM SCHULTZE, Violin.

CHARLES N. ALLEN, Violin.

THOMAS RYAN, Clarinette and Viola.

EDWARD HEINDL, Flute and Viola.

RUDOLPH HENNIG, Violoncello.

ASSISTED BY

MR. ALEXANDER HEINDL,
 DOUBLE BASS AND CELLO,

And the distinguished Vocalist,

MISS E. A. HUMPHREY.

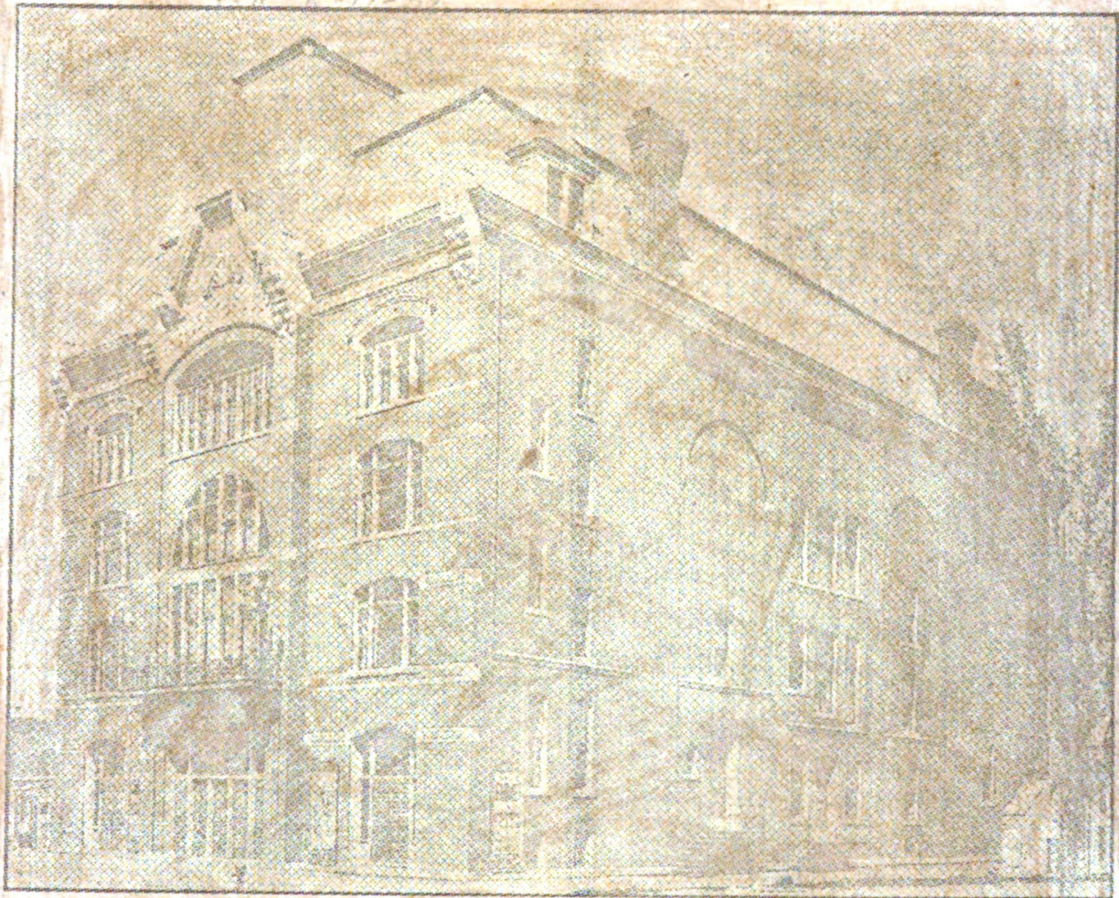
General Admission.....	50 Cents
Reserved Seats.....	75 "

For sale by Wheat & Co. and Penoyer & St. John.

CONCERT WILL BEGIN AT EIGHT O'CLOCK.

Fig. 9.--Advertising circular for concert at first Academy of Music, East Saginaw, Michigan, March 23, 1876.

Gone, But Its Happy Memory Lingers



Thousands on thousands of Saginawians mourned when flames devoured this building--the Academy of Music, that from 1884 to 1917 was the principal scene of Saginaw folks' contact with the drama. One of the finest playhouses west of New York when it was built in 1884, the Academy burned April 17, 1917. It stood at the northeast corner of Washington and Janss avenues, the site now occupied by the Standard Oil company office building.

Fig. 10.--Newspaper picture of second Academy of Music, East Saginaw, Michigan.

THE SAGINAW NEWS

Sunday, September 26, 1948.

Page 25.

SOUVENIR

Inauguration of the Academy of Music

EAST SAGINAW, MICHIGAN,

Tuesday Evening, December 16, 1884,

BY

MADAME JANISH.

(Countess D'Arco)

REMEMBER?—You are a real old-timer if you can recall the gala occasion this card commemorates. It was the opening of Saginaw's famed Academy of Music on Dec. 16, 1884. The Academy, which stood on the corner of South Washington and Janes, was the center of the City's brilliant theatrical life in the Gay 90's.

Fig. 11.--Souvenir card for opening attraction at second Academy of Music, East Saginaw, Michigan, Dec. 16, 1884.

Thursday Evening, Oct. 26,

MR. CHARLES FROMMAN,

Presents a New Collection of
Four Sets, Entitled

1. *Chlorophyll *a** was determined in 100% methanol extracts of the leaves and roots of the plants. The absorbance of the extracts was measured at 663 nm. The concentration of chlorophyll *a* was calculated using the following equation: $\text{Chlorophyll } a \text{ (mg g}^{-1}\text{)} = 12.7 \times \text{Absorbance at } 663 \text{ nm}$.

By J. M. Barrie, founded on his novel of the same name.

Cast of Characters.

[illegible]

Autopsy.

ACT IV.—The main scene is in the interior of the castle.
ACT V.—Scene 1.—The main scene is in the interior of the castle.
ACT VI.—The main scene is in the interior of the castle.

Acts II, III and IV are incidents of domestic terrorism.

As the ending of the play is perceived as a reflection on the role of the reader, the ending suggests that the character is

FOR SALE. NOTICE. On sale in the Mayor's Court, London, on the 10th inst. one and several very fine and valuable Indian muskets, viz. Marine Muzzles and Light Muzzles, of the late Government, "The India Musket" with a telescopic sight, and a

Fig. 12.--Program for The Little Minister performed at second Academy of Music, East Saginaw, Michigan, Oct. 26, 1899.

ACADEMY

MONDAY, Nov. 22, 1909.

"A Divine Comedy of the Slums," HARRISON GREY FISKE presents

MRS. FISKE AND THE MANHATTAN COMPANY —IN— Salvation Nell

A Play in Three Acts, by Edward Sheldon.

CHARACTERS.

Jim Platt	Holbrook Blinn
Major Williams	R. V. Tucker
Sid J. McGovern	W. T. Clark
"Squirt" Kelly	Robert Trent
Al. McGovern	John Dillon
Chris. Johnson	Thomas Carroll
Callahan	E. F. Nagle
Jerry Gallagher	Robert M. Downing
Joe Madden	N. D. Phillips
Denny Giffen	Mark Ross
Tommy Blake	Frank Foley
Blumenthal	Lewis Short
O'Rourke	William De Vere
O'Brien	Harold R. Chase
Butler	Lewis Short
Dr. Benedict	Edwin Brewster
Jimmy Sanders	Antrim Short
Baxter	John Dillon
Bradley	Henry Davis
Paddy	Henry Williams
Bob	David Gilmore
Pete	Charles Henderson
Packey	N. D. Phillips
Antonio	Frank Danzilli
Nell Sanders	Mrs. Fiske
Hallelujah Maggie	Alice John
Myrtle Odell	Winifred Voorhees
Susie Callahan	Grace Shanley
Old Mary	Mary Maddern
Mrs. Elanagan	Leila Romer Tyler
Mabel Keeney	Gilda Varesi
Sal	Mabel Reed
Rosie Hubbell	May Barton
Frau Schmidt	Petra Folkman
Mame Marsh	Mabel Reed
Mrs. Spratt	Marion Shanley
Mrs. Baxter	Gilda Varesi
Mrs. Mellen	Mary Maddern
Jennie	Jeannette Henry
Mamie	Corinne Ford

Salvationists, Musicians, Street Vendors, etc.

ACT I—Christmas Eve at Sid J. McGovern's Empire Bar, Tenth Ave. and 48th St.
 ACT II—Nell's tenement flat near Cherry St. A night in July. Eight years later.
 ACT III—Before Corps No-1 Hall, on Cherry Hill. Evening, a week later.
 Place—New York. Time—Now.

Fig. 14.--Program for Salvation Nell
 performed at second Academy of Music, East
 Saginaw, Michigan, Nov. 22, 1909.

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