History of theater in Butte Montana 1890-1910

Roger George DeBourg

The University of Montana

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A HISTORY OF THEATER IN BUTTE, MONTANA  
1890-1910

by

ROGER DeBOURG

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CHAPTER I

A BACKGROUND OF BUTTE, THE AMERICAN THEATRICAL SCENE AND BUTTE THEATER PERSONALITIES

Five miles west of the extreme apex of the eastern and western watersheds of the Rocky Mountains lies "The Hill," covering four square miles of an uphill portion of Montana's most famous city, Butte. "The Hill"—sometimes called "The Richest Hill on Earth"—once held the world's largest deposit of copper ore, once knew Montana's largest population complex, and between 1890-1910, enjoyed Montana's most active theatrical schedule.

By 1963 thousands of men had chipped away at "The Hill" for over ninety years; but in 1864, the year of Butte's birth, only two men, William Allison, Jr. and G. O. Humphreys, could be found on its site, preparing to attack the wealth of the virgin hill and start the boom.

The two prospectors rapidly uncovered rich placers and a marked influx of gold seekers resulted. By 1866, however, placer claims had reached the height of their productiveness, and a spirit of uneasiness settled over the camp. The decline of Butte as a placer camp continued the succeeding year and before the close of 1867 there were fewer than a hundred residents left in camp.

1See bibliographical note at the end of the chapter.
However, Butte was not to become a ghost town. Some time before Butte's lowest ebb, William Farlin, one of the early arrivals during the prosperous period, had left the district for other areas, taking with him specimens of ore removed from several of the quartz loads about the camp. After submitting the specimens to assay analysis and finding that they were rich in precious metals, including copper, he returned to Butte in 1874, staked his claim, and announced his discovery. News of the new-found ores spread like wildfire and Butte more than ever before became the mecca for hundreds of prospectors and their families. Butte's population had reached three thousand by 1880.

Silver was the principal metal mined at that time, and to further augment Butte's new life, the Utah & Northern Railroad connected the mining camp with Ogden, Utah, on December 11, 1881, opening the mines to the outside world. By 1882, the decline in the price of silver had virtually closed Butte's silver mines, but this time, the change did not affect the city as had the disappearance of gold. Miraculously, in the same year of the silver decline, the discovery of Butte's great body of copper was made in the Anaconda mine. Fortunately, at the same time, an inexpensive process for refining the abundant ore was discovered also. The effects were revolutionary and it was this dual discovery which established the
permanency of the Butte camp.

By 1884 Butte had developed into a well-established city of fourteen thousand, possessed of all manner of civilizing influences. The character of the buildings had increased with the growth of the town and many substantial structures of brick and stone had been erected. Several of these structures were used as temporary or semi-permanent theaters for pre-1890 theatrical entertainment.

John Maguire introduced theater to Butte in 1875 with the performance of his favorite monologue, "Shamus O'Brien," in Butte's first frame structure which stood on the west side of Main Street, about half way between Park and Broadway Streets. The building was used primarily as a gambling house. On his second visit to Butte in the same year, Maguire christened the city's second theater. The Anaconda Standard recorded a description of the makeshift theater's equipment:

Planks resting upon empty nail kegs sufficed for seats and candles held in place by nails driven in a scantling furnished the illumination.2

Maguire returned to Butte in 1876 and performed in Butte's first two-story frame building, which was used primarily for Masonic fraternity meetings. Convinced that

2 Anaconda Montana Standard, May 26, 1912.
he should remain in the young city, Maguire subsequently used Owsley's Hall, the Miners' Union Hall, and Renshaw Hall as temporary theaters for his performances. Finally in 1885, aided by James A. Murray, a successful Butte businessman, Maguire built Butte's first legitimate theater, the Maguire Grand Opera House. The theater was destroyed by fire in 1888 but was quickly rebuilt. The second structure (retaining its original name) served as a principal show place during the city's theatrical heyday from 1890-1910.

By 1900 Butte was a well-established city boasting a population of 30,723. From mining camps all over the country men of practically every nationality converged on Butte, settled in specific areas of the city, named them, and distinguished them for their special dishes, beverages or boisterous living habits. The Cornish, a large Butte group, lived on the east side of "The Hill" and were known for their "pasties"—turnovers filled with loin tips, potatoes and onions; the Irish, who called themselves the Hot Water Plugs, lived in Dublin Gulch on the east side of "The Hill" and were known to order "Sean O'Farrells" in bars—a shot of whisky and a schooner of beer. The Finns lived in Finntown, east on Broadway as far as Gaylord; Austrian and Slavic people lived in McQueen; and Meaderville was as distinctly Italian as
McQueen was Central European. In the old days the Butte Italians took their wine making seriously and boxcars filled with grapes stood on sidings in Meaderville during every Fall season.

More important, for their leisure time, the diverse, colorful nationalities that made up Butte began to take entertainment seriously. They accepted the wide variety of theatrical productions that were made available to them between 1890 and 1910 including the "family-type" repertory shows by local stock companies and the more lavish, spectacular touring productions from the country's theatrical center in New York City.

Because of Butte's importance as a mining center, transportation became a major factor not only in the city's economy but also in its growth as a theatrical center of the state. Beginning with the arrival of the Utah & Northern from Salt Lake City in 1881, Butte rose to become the railroad center of Montana. During the years between 1890 and 1910, the city had access to the Northern Pacific, Union Pacific, Great Northern, and Milwaukee roads. During those years the railroad made it possible for the entertainment-hungry people of Butte to enjoy the best touring shows from New York.

During the twenty year period covered in this study, Butte's population continued to rise at a rapid pace. The
number of theatrical offerings and theaters grew to meet the demands of the growing population. During those years, the Grand Opera House served much of the time as host for lavish, traveling road shows. The Broadway Theater was built by Dick Sutton in 1900 and became Montana's largest legitimate theater, exclusively used for the productions from New York. These theaters held hundreds of thousands of theater-goers during the 1890-1910 period—audiences who applauded such greats of the age as Sarah Bernhardt, James O'Neill, Lillian Russell, Katie Putnam, Maude Adams, Eddie Foy, Alexander Salvini, Sol Smith and Mark Twain.

Butte was equally loyal to its local theatrical groups and avidly supported its resident stock companies. The Lulu Sutton Stock Company held the boards for hundreds of performances at the Grand, the Union Family, and the Lulu Theaters during the second decade discussed here.

Butte's economy remained generally sound during the twenty years, and except for occasional, temporary mine shutdowns, strikes, etc., theater attendance remained at a high level. "The Hill's" inexhaustible supply of copper and the railroad center which resulted exposed Butte to American theater. Butte embraced it with wide-open arms.

A picture of Butte's theatrical rise during
1890-1910 would be incomplete without a review of theater at the national level. The American theater experienced its greatest expansion during the period.

The rise of theater in sections of the country west of New York was a slow process until the middle of the nineteenth century. From 1830 to 1860, play production was centered in the resident stock company. A manager, usually an actor himself, would gather together a group of competent players, establish them in a local theater, and offer a wide-ranging repertory of plays. The major American cities boasted outstanding resident companies and many smaller cities pointed with pride to their own local stock groups.

As transportation facilities improved many of these stock companies traveled to other cities, established themselves in the local theaters, and offered a week or more of repertory. In 1869 the railroads finally linked the West Coast with the East, enabling touring stock companies to entertain at tank towns across the country. With the increase of railroads and the emphasis upon the "star system," American theater underwent a revolution; the long-standing stock company was replaced by a new kind of commercial theatrical production known as the "combination" system.

The "combination" system was evolved by Dion Boucicault, a highly successful producer, playwright and
actor. The system meant simply the touring of a single play with its complete cast over a long period of time. Boucicault had organized his single play-touring company as a method of maintaining more control over the use of his own plays. Copyright laws were few and poor and the piratical use of plays was scandalous. The system succeeded beyond his greatest hopes and it dealt a blow to local and touring stock companies from which they never recovered. The "star system" became dominant as lavish productions of a single play with a nationally known star were sent out from New York to tour the nation. The "combination" system gave rise in 1896 to the powerful theatrical syndicate which eventually controlled a multitude of theaters across the land, dictating what the public would see and when. Until its final defeat at the end of the first decade of the twentieth century the syndicate supplied much of the theatrical entertainment seen in Butte between 1900-1910.

In 1900 the Northwest Theatrical Association was organized by John CORT of Seattle. It came to control most of the theaters in Montana. The New York syndicate, finding a block in this regional association, was finally forced to include it in its national touring plans.

The chief figure responsible for the organization of the national syndicate was an unusually successful producer, Charles Frohman. He became the great "star
maker" of the period, and at the height of his career as America's theatrical dictator he commanded some five thousand theaters across the country, virtually controlling the financial and artistic ends of American theater. Such dictatorial policy finally harmed the American theater:

In spite of his triumphs Charles Frohman is finally judged as a major destructive force in American theater. Through rigidly selecting plays on the basis of their expected success on the road he limited playwriting, providing little opportunity to new writers, and through his booking control system, he achieved a monopolistic power over the theater arts.3

Destructive as the syndicate was to the advancement of better dramatic literature, Frohman and his syndicate supplied the nation's theaters with hundreds of plays—mostly of a sentimental, shallow nature. Although an occasional classic would appear, the standard fare of the period was melodrama. This national trend was reflected in Butte theater offerings for most of the 1890-1910 period. By 1910 theater-goers became hostile toward the monopolistic methods of the syndicate. Tiring of the low quality of touring productions and definitely wanting to see many of the stars of the day who had finally refused to work under syndicate control, the nation's audiences supported a fight for theatrical independence. Leaders in the fight against the theatrical syndicate were the successful

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producers David Belasco and the Shubert brothers who later, ironically, became the barons of the American theater.

For a short time following the syndicate defeat, Butte and the rest of the country were exposed to productions of a higher quality. But the breaking of the syndicate came too late. The rise of vaudeville and the sudden popularity of the motion picture in the latter half of the first decade of the twentieth century were additional blows to legitimate theater.

As influential as Dion Coucicault and Charles Frohman were in establishing the theatrical world of 1890-1910, the three personalities who contributed most to Butte's theatrical local color were John Maguire, Richard Perry Sutton, and his daughter Lulu Sutton.

Maguire "The Father of Butte Theater" was born in Butteevent, County Cork, Ireland, on December 4, 1840. The lure of travel cut short a brief period at St. Coleman's College in his native country where he had studied for the priesthood. Traveling to Australia with his two brothers, John Maguire became involved in the mercantile business before joining a U. S. theatrical touring group. Talent for elocution qualified him for membership and he toured with the company for a short time in Europe before coming to San Francisco. After finally leaving the troupe, Maguire began his career in
theater management in Salt Lake City where he operated the Salt Lake Theater for a brief period before setting off on the road again as a performer.

The energetic Irishman's first theatrical appearance in Butte in 1875 was met with enthusiastic response. He visited Butte twice more before he became a permanent resident in 1882. From that year until his retirement from show business at the turn of the century, Maguire turned his theatrical talents to management to become the major factor in building Butte's theatrical dominance in Montana.

After his retirement from show business in 1900 Maguire worked for a short time on the Salt Lake Tribune, and then moved to Monterey, California, where he died on March 23, 1907. As a final tribute, his friend, Butte millionaire James A. Murray, erected a monument over Maguire's grave representing the proscenium arch of Maguire's Grand Opera House in Butte, with the inscription "Ring down the drop--life's fitful play is o'er."

Richard Perry Sutton was born April 5, 1854, in Jessamine County, Kentucky. Sutton's schooling was limited to what he could absorb between the ages of six and nine, for in 1863 he embarked on his career in show business. His first taste of the theatrical was with the William M. Blake Circus, and later, with the Mike Lipman "Colossal Circus of Trained Animals" in 1864. He used
the experience he gained with circus show business to form his own "Dick P. Sutton Circus, Museum and Menagerie" some years later. Thirsting to try the legitimate side of show business Sutton disbanded his circus, and with his wife Fanny, whom he had married on December 8, 1885, at Ottumwa, Iowa, came to Butte where he gained his greatest theatrical success.

Sutton took up the cause of theater in Butte toward the end of Maguire's era and he eventually became the most successful theater manager in Montana's history. Sutton died at Ocean Park, California, on October 2, 1924. He had retired from the theatrical scene with the advent of motion pictures. He is buried in Butte in the Mountain View Cemetery.

Lulu Sutton, Dick Sutton's adopted daughter, endeared herself to the hearts of Montana theater-goers. As the principal member of the stock company which bore her name she played long runs in Butte and also toured Montana and the Northwest. She became known as "The Montana Girl." During her association with the stock company between 1900-1910, she committed to memory more than four hundred different parts and could be called upon to play any type role from a soubrette to a "heavy." Miss Sutton began her career in show business in her father's circus as a performer on the trapeze and the flying rings. With her older sister Maude, she established a well-known reputation
as a circus performer before adapting her talents to acting and finally winning acclaim as Montana's most popular and beloved actress.

These three theater personalities—John Maguire, Richard Sutton, Lulu Sutton—were Montana representatives of national trends in the American theater. Together with the people of Butte they moved through twenty years of the most intense theater activity the city, the state, and the nation were to see. To detail Butte's theatrical story during that 1890-1910 period is the aim of this study.

General References

Montana History


American Theater History


Regional studies available are: Firman H. Brown, Jr.
CHAPTER II

1890-1895

John Maguire, now equipped with a new opera house, was anxious to begin the last decade of the century by bringing to Butte the best available entertainment. J. K. Heslet, a Butte businessman, recalled in a 1926 newspaper article that Maguire and Butte were "keen for grand opera ... as [was] ... evidenced by a subscription list to guarantee four performances and a matinee by the Emma Juch Grand Opera Company in 1890."¹ Mr. Heslet said that Butte was elated at the prospect of a musical and reported how quickly and eagerly everybody signed the subscription list. A list of fifty names was necessary to secure the appearance of the opera company, and Heslet recalls that it took only a few minutes for the signatures to be rounded up. The eager Butte patrons signed the agreement. The Butte Miner chronicled the contract:

In consideration that the Emma Juch grand opera company shall give four performances (including one matinee) in Butte during the second or third week in March, 1890, the undersigned guarantee said company that it shall realize from said performances the gross sum of four thousand ($4,000) and any loss under this guarantee shall be sustained by

¹Butte /Montana/ Miner, July 5, 1926.
the subscribers share and share alike. The benefactors who had stood by Maguire since he first came to Butte in 1875 and who had seen to it that he had a new theater after the 1888 fire that destroyed his former opera house, "seemed determined that the theater should present excellent productions."^3

John Maguire's troubles, however, were far from over. As he had been from his introduction to Butte fifteen years before, he remained generous to a fault and a haphazard bookkeeper, traits which were to plague him until his retirement from show business some years later. On May 20, 1890, it was reported that the Maguire Opera House had been purchased at a sheriff's sale for the sum of $11,442 by W. R. Kenyon. Unpaid bills that Maguire had either overlooked or was unable to pay totaled the amount of the purchase. The veteran theater manager, however, remained undaunted and cheerfully expressed his intentions to regain possession of the building "before the expiration of the six months in which he [had] . . . to redeem."^4 Maguire's hopes proved true (for a time, at any rate) for in November of that year it was reported that he became the actual owner of the opera house, with all judgments

^2Ibid.
^3Brown, p. 184.
^4Great Falls Montana Tribune, May 21, 1890.
and encumbrances having been paid off. The popular manager was reported as having been "prouder than if . . . every Republican in the land had been elected on November 4." The Maguire Opera House property was valued at between $50,000 and $60,000, with a large share of this as net—just as good as cash—to the pioneer theatrical manager. A newspaper article went on to indicate the popularity of Maguire not only in Butte, but throughout the state, by stating that "everybody in Montana will be glad to know of his good fortunes and will wish him more of it in the years to come." The Great Falls Tribune expressed liking for Maguire by suggesting that he venture to Great Falls with the idea of starting an opera house in that city, a plan that Maguire was to fulfill three years later.\textsuperscript{5}

Maguire continued to carry out his plan to provide Butte with the best available entertainment, and in 1891 he succeeded in bringing to Butte one of the greatest personalities in theatrical history. Sarah Bernhardt was announced as the major attraction for that year, and in anticipation of the large response to the appearance of the "First Lady of the Stage," Maguire announced an auction sale of seats at his opera house for the Bernhardt performance.\textsuperscript{6}

\textsuperscript{5}G. F. T., November 21, 1890.

\textsuperscript{6}A. S., September 24, 1891
Seventy-five dollars was the top bid offered for the first choice of seats at the auction sale, held on September 23. The bid was made by a James Craig, but when the gentleman took as his choice the lower-left box, a misunderstanding occurred, and the bid was declared off. Maguire termed his auction a disappointment. At no time was there a lively bidding or contest for seats, and the bids offered were surprisingly low considering the attraction. The Anaconda Standard felt that "Mr. Maguire did not receive the encouragement he deserved as far as the premiums sale was concerned, but he was... not at all afraid as to the outcome." He was positive that the house would be crowded and that he would come out of the venture at least even, if not ahead. Special trains were scheduled to run to Butte for the Saturday night Bernhardt appearance, or at least the trains running in to Butte were to give reduced rates on the regular trains.⁷

Despite the apprehensions Maguire might have had due to the failure of his auction scheme, Bernhardt was the reigning topic of conversation on Sunday, September 27; reports indicated that those who were fortunate to see her performance would talk about it for many years to come.⁸ Theodora was the vehicle in which the celebrated actress

⁷Ibid.
⁸A. S., September 28, 1891.
starred in her first Butte appearance, and the Anaconda Standard reported that it was spoken in French, having an almost singular effect on the audience. The account stated:

The mere trifle of not having understood a word that was spoken during the entire play makes no difference to the many who sat through the performance. They "saw Bernhardt" and that of itself is enough to stamp them as people of culture and endowed with an appreciation of the artistic.9

Amusing discussions were heard throughout Butte on the day following the performance—discussions relative to the play and "the merits and demerits of everybody in the cast from Sarah down to the 'walking gent.'" Even John Maguire became slightly irate with a Butte resident, George W. Irvin, whose former residence had been France. Irvin contended that Bernhardt's accent was strongly suggestive of the Latin Quarter, but instead of being something of a discredit, proved to be to her advantage because it showed her familiarity with the art centers of Paris. Maguire, who was said to have been "somewhat French" himself, speaking with a true St. Germain accent, denounced Irvin by registering surprise that a man possessed of his knowledge of French should be guilty of such an assertion.10

Years later, the Nevada State Journal quoted Maguire on the production itself. Concerning the attraction,

9Ibid.
10Ibid.
Maguire reminisced:

The house was not yet completed . . . when Mme. Sarah Bernhardt was billed. She laughed when she was shown the stage on which she should play. The boxes were draped with oilcloth such as is used on kitchen tables, and made a very indifferent imitation of marble; the walls and ceilings were of the barest white, unfinished and glaring; there was no ornamentation, and nothing to relieve the monotony of an unending display of white.

But the peerless Sarah went on with the show and ended by being most delighted, as was I, for I paid $3,000 for this attraction, and took in over $5,000.11

Maguire went on to recall that Bernhardt, upon returning to New York City after her Butte engagement, told her friends that in Butte she had found the most cultured audience to which she had ever played. Bernhardt's reaction was explained by the fact that in Butte there existed a large colony of French Canadians, who instinctively "applauded at the nick of time." In addition the actress was probably under the impression that everyone in Butte spoke fluent French because of her meeting with the prominent Butte figure, W. A. Clark, a student of French, at an informal supper following the performance.12

Maguire's success as Butte's first theatrical manager increased with bookings of the best available touring shows, such as the Bernhardt production, but his


12Ibid.
first love—acting—did not wane. In 1891, it was announced that he would reappear in the role of Joe Snorkey in *Under the Gaslight* at the Maguire Opera House on Monday, November 2—a role that he had created just twenty years before at the Metropolitan Theater in San Francisco. It was in this role that Maguire had scored one of the "greatest hits of his life." Butte took this opportunity to give its veteran manager and actor an ovation. The press lauded his performance and complimented him by saying "there were... old-time theater goers in the West who knew Mr. Maguire as an actor in the early days, and who would go many miles to see him again..." He appeared in the revival with the support of Miss Jessaline Rodgers and Frederick Bock, noted actors of the Union Square Company of New York, and the performance was acclaimed one of the best of the season.13

All-around success was Maguire's during this time, and in the fall of 1891, he announced plans for remodeling Butte's only legitimate theater. Maguire, ever anxious to maintain his theater as one of the most complete houses in the west, set the Christmas holidays as the deadline for completion. Included in Maguire's redecorating plans were complete frescoing, new railings for the boxes, large amounts of new scenery and set pieces, a new drop curtain

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13A. S., November 1, 1891.
(the last item to be put in place), and remodeling of the front entrance to the theater, "ornamented with two handsome electric light pedestals." Further improvements were hinted at for the future, and an account of Maguire's project indicated that the "plans would require ... all season and a great part of next summer to finish and at the end of that time Butte would have an amusement place equal to none."14

A newspaper account later in the same month seemed to contradict the length of time it would take to complete the work that Maguire had predicted. The story reported that the progress of redecorating the Maguire Opera House was nearly completed. The frescoing of the house was "both in design and color, superior to any opera house in the west, ... few in the East ... excelled in this respect." New panels which bordered the ceiling center piece were a most unusual and unique addition to the theater. The panels were called to the attention of the play-goers, in a news release, as:

worthy of their attention ... when looking on the beautiful panels ... they will find the names of some of the illustrious dead, who, in their life, contributed to give the American stage a place and a standing equal to any other nation. Inscribed on this roster of fame are the names of Booth, Forest, Davenport, Cushman, Brougham, Owens, Boucicault, Adams, etc., all distinctly

14Ibid.
American. The idea is a graceful one, which Manager Maguire conceived. It would be well if other managers emulated Maguire in this respect, so that the young actor on the stage today, in looking upward, would always be confronted with the great galaxy of stars in whose track he was treading and with the hope that he would derive additional inspiration, and all his best efforts stimulated to the end that when the final curtain rang down on life's drama, his name, for the sake of art, and country, may be added to those whose memories are cherished by the whole land.15

On January 2, 1892, the final touches were added to the exterior face-lifting of Maguire's Opera House--handsome wrought metal railings were placed in position on the three balconies that graced the front of the theater. Other features included silver railings for the boxes, both proscenium and alcove, which were reported as sadly needed, since "hitherto parties buying the alcove boxes or seats in them, had no protection from intruders when the house was crowded." With the completion of the remodeling, Butte's play-goers felt the theater ranked not only with the most handsome theaters in the West, but with the most handsome in the entire country.16

The Anaconda Standard, indicating a possible editorial "theatrical feud," stated that Helena had "lost prestige as a theatrical town, and the papers there were... striving to get Manager Maguire back to the temporary capitol" and induce him to take a lease on the

15_A. S., November 22, 1891.
16_A. S., January 3, 1892.
old house (Helena's Ming Opera House) again, or take an interest in one of the many propositions to build a new house. The paper went on:

It is strange . . . that John Maguire, with his prestige in the Northwest, his many warm friends and his commanding reputation among theatrical people, does not come to Helena and devote a few weeks of hard work to the new opera house.17

The appeal evidently had some effect on Maguire; he told the press that he would go to Helena shortly for the purpose of consulting with some of the business men there and see what could be done toward building a new house. He claimed he had had a proposition made to him and if he accepted, it seemed probable that the house would be built in the capital city, and he would have the management of it.18

The year 1892 saw the activities of Butte's multi-talented theater manager reach out in a new direction. Along with his success as a theatrical manager and actor, Maguire made the announcement that year that he was in the process of writing two plays which he planned to produce the following year (no record of their eventual production is found). Maude Granger, a popular actress of the day, was scheduled to appear in his The Female Gambler the following year. A Poor Stroller was given as the

17A. S., February 14, 1892.
18A. S., May 29, 1892.
title of Maguire's other play—a five-act melodrama.\textsuperscript{19}

Along with his busy schedule of playwriting, Maguire found time to add another touch to his newly redecorated opera house. The latest addition came in the form of portraits of such theatrical celebrities of the time as Edwin Booth, Lawrence Barrett, Frederick Warde, Annie Pixley, Roland Reed and Maguire himself. The year 1892 ended with Butte in possession of a most attractive and fully equipped showplace.\textsuperscript{20}

The year 1893 arrived and passed with few changes in the copper city's theatrical pace; however, a hint of a future entertainment medium—variety—which was soon to play a more important part in the city's show business was forecast: a newspaper theatrical gossip section remarked that the reason for Butte's lack of a good variety theater was because good managers were not aware of the excellent opening in the city for such an institution. The article closed with mention of the few attractions of any kind that had played Butte during the current season.\textsuperscript{21}

Routine as the season seemed to be in Butte during the year, a humorous episode occurred that September concerning the sidewalk in front of the opera house. Before

\textsuperscript{19}A. S., November 27, 1892.
\textsuperscript{20}A. S., March 19, 1893.
\textsuperscript{21}A. S., September 10, 1893.
leaving for the East to book engagements for Butte, Manager Maguire and Proprietor W. A. Murray closed the opera house in what was another chapter in the long, involved history of litigation that surrounded the theater.\footnote{Ibid.} Shortly before, Murray had started to repair the sidewalk in front of the house, but the workmen only got as far as tearing up the walk when they were stopped by the street commissioner upon instructions of one of the aldermen who felt the walk was not being put down according to city regulations. Work was stopped, and the front of the opera house was left in an unusual and dangerous condition; the deep opening under the sidewalk that the workmen had made was covered over with loose, thin boards.\footnote{Ibid.}

Murray consulted several prominent Butte attorneys and they advised him to close the opera house, cancel all attractions and sue the city for damages. His instructions before leaving Butte were to cancel all dates as the house could not be used due to the condition of the front sidewalk. Several of the attractions that were scheduled to play specified large guarantees in their contracts, and Murray promised to pay them "without making any fuss about it and get the money back from the city." With the reassurance from his attorneys that he had a case against
the city, Murray left for the East, assuring the Butte theater-goers that the scheduled appearances of Kate Emmett, the comedian Andrew Mack, who supported Miss Emmett, and another favorite, Rosina Vokes, were scheduled later in the month and would not be affected by the closing.24

During Murray and Maguire's eastern trip, newspaper accounts from that coast reported to residents that Maguire had signed to appear with Katie Emmett in Kilarney; but there were those in the city who felt the reports were only a "little personal advertising for the popular manager," although the eastern theatrical papers seemed positive in their statements. The Anaconda Standard, however, seemed confident that Maguire would not join the Emmett show until the next season, if he did so at all, and that he would still retain management of the opera house in Butte, but would be represented by Tony Ward.25

Eighteen ninety-three was also the year that Maguire's theatrical enterprise expanded. By October, he had assumed management of the Great Falls Opera House to insure that city "the best theatrical troupers on the road." Along with the Butte house, and the theater in Anaconda, John Maguire controlled "most all the houses in Montana worth having, and it was possible that he

24Ibid.
25Ibid.
might . . . secure other houses before another season came around." It became the Maguire policy thereafter that all companies which played Butte would also appear in Great Falls, and most of them would play in Anaconda.26

At the close of the 1893-1894 theatrical season, the books failed to show a stimulating financial picture; by mid-1894, business showed very little improvement, accounting for predictions that fewer first-class companies would venture as far as Butte in the future. Maguire, in hopes of remedying the slump, traveled again to New York in hopes of luring at least some of the better companies to Montana after they played their mid-western engagements in St. Paul, Minnesota. With faith in the popular manager, the theater-minded audiences of Butte seemed confident that at least some good attractions would grace the 1894 season.27

To accompany the business slump, another flare-up in the tangled relations between the Grand Opera House Company and the owner of the opera house, James A. Murray, occurred during the slack season in July, 1894. A court order to show cause, if any, why the defendant Murray should not be prevented from taking all the seats and

26 A. S., August 19, 1894.

27 A. S., July 14, 1894.
fixtures out of the opera house was issued. The case, which was promised "to be a hard fought one" ended in harmony for the time being, with Maguire and Murray coming to a tacit agreement that the latter was not to be alienated from the affairs concerning the opera house.\(^{28}\)

Harmony between John Maguire and his many Butte admirers, however, never seemed in question, that year brought the announcement that Maguire had finally yielded to the repeated urgings of his friends and had started to write a book of stage reminiscences covering the whole period of his interesting stage career.\(^{29}\) Maguire's friends remained generally loyal to him and even if theatrical business had been somewhat slow during the preceding years, Maguire's followers still were members of the audience. In fact, the fear of losing them did not seem to bother a daring reporter when he wrote about their behavior during performances. The Anaconda Standard related the account:

> It is doubtful if there is another opera house in the country where the first act of every performance is so persistently and thoroughly ruined by people coming in late as at Maguire's. There are those of a certain class of theater-goers who would doubtless consider it a breach of the proper thing if they couldn't discommode everybody in the house by walking through the aisles, compelling

\(^{28}\text{Ibid.}^{(\text{The exact nature of the dispute is not given.})}\)

\(^{29}\text{A. S., January 28, 1894. (Maguire did not write the book.)}\)
whole rows of people to get out to admit them to their seats and prevent everybody from seeing what is going on on the stage.30

The patrons reprimanded seemed to fall into a specific class, mainly the fashionable society of Butte, for the reported cited as the habitual latecomers the "well-dressed--the particularly well-dressed--society people, and this fact §was\(^7\) . . . perhaps the only reason they §had\(^7\) . . . for getting in late." He suggested that most of the audience cared less for the fashionable dress of the latecomers than they did for the performance on the stage.31

Not content with only managing his chain of Montana theaters, Maguire, according to dispatches from San Francisco in early 1895, decided to assume managerial duties of a comic opera company in order to please his audiences--the fashionable included. Although Maguire at this time had considerable experience in the theatrical business, he felt that his experience would not be fully rounded until he had a comic opera company under his management. The San Francisco dispatches, however, were not encouraging, stating that if the trials of other comic opera managers were of any value, "two very necessary things §were\(^7\) . . . required in the successful management

30A. S., March 3, 1895.
31Ibid.
of an opera company—the Bank of England as a backer and the patience of Job." Maguire was reminded that an opera company was not "a Sunday school," and that one who had managed one unsuccess fully thought that about three weeks would make him wish he had never heard of a comic opera organization. It seemed that the Pyke Comic Opera Company, which Maguire had taken over, had had a rocky career and recently had suspended business at Portland, Oregon.\(^{32}\) Maguire evidently heeded the warnings, for no records exist as to his having taken over the troupe.

If newspaper accounts were to be taken as gospel, theatrical business in Butte seemed to follow much the same trend in 1895 as it had in the two preceding years. A number of attractions booked for Maguire's Opera House cancelled out in 1895, and several of them did not even give notice to the management that they would not fulfill their bookings. One among the scheduled performers who were expected but did not appear that season was John L. Sullivan, the boxing-champion-turned-actor, "but he couldn't help it, for he got drunk down in Florida ... and his company gave him the shake."\(^{33}\) Box office slump was further underscored by a newspaper advertisement lure announcing an engagement of a Butte favorite, Katie Putnam,

\(^{32}\textit{Ibid.}\)

\(^{33}\textit{Ibid.}\)
in *The Old Lime Kiln*, for February 28 and March 1 and 2.
The ad promised:

A $10 dollar gold piece given to the school scholar at the matinee forming the most proper names from the letters composing the name Katie Putnam, no letter to appear more times than in this name.\(^3^4\)

Also in 1895, bait to bring in larger audiences was offered in the form of a new, fast-growing kind of entertainment, vaudeville. The press seemed eager for Butte to incorporate vaudeville in the town, but it felt that this kind of entertainment, done by amateurs in local establishments without proper license, hindered the possibility. An *Anaconda Standard* article made a prophecy:

Nearly every other town in the state supports one or two respectable variety theaters, but in Butte such a place of entertainment is out of the question as long as the disreputable beer and concert halls are allowed to run in violation of the law.\(^3^5\)

The coming of vaudeville was inevitable, however, and it was to become the major competition for Butte's legitimate houses. The years 1890-1895 saw the Butte stage concentrated upon legitimate entertainment; these years provided the beginning for the city's most successful, prosperous, and colorful theatrical era. The period began the building up of the theater-going public of Butte,

\(^{3^4}\) *A. S.*, February 24, 1895.

\(^{3^5}\) *A. S.*, March 3, 1895.
and the emergence of one of the finest theaters in the area, Maguire's Grand Opera House. Its manager's many theatrical talents—acting and playwriting, as well as the ability to successfully manage a theater most of the time—were revealed. His taste for booking the best entertainment available pleased his followers. Some of the productions to delight Butte theater-goers were Macbeth and Henry VIII, with Frederick Warde and Mrs. D. P. Bowers, Lend Me Your Wife with Roland Reed, Starlight with the celebrated comedienne Miss Verona Jarreau, Pitou and Jessop's The Power of the Press, A Model Husband with John Dillon, and, of course, the great Bernhardt in Theodora, complete with her "Latin Quarter French."
CHAPTER III

1896-1900

Matt Grau, manager of the nationally known Grau Opera Company, arrived in Butte during the latter part of September, 1896, for the purpose of booking his company at the Maguire Opera House. He spent a leisurely evening at the theater on the night prior to his engagement watching a production of Town Topics and then went backstage to check the dressing rooms for the stars of his company and the "lesser lights." The next morning, the manager arose, went down to his hotel dining room for a quiet breakfast, taking a copy of the Butte Miner with him. After ordering his breakfast, he opened his paper, and read that the opera house in which his company expected to perform was to be torn down the next day. He didn't eat any breakfast.¹

Thus another chapter in the battle between the Grand Opera House Company, which owned the land on which the theater stood, and the owner of the theater building, James A. Murray, began. The argument once again was concerned with which side had the right to dictate opera house policy, and the last half of the 1890's was destined to see the continuation of the fiery, colorful, and often hilariously

¹B. M., September 30, 1896.
funny court fights between the two factions.

Colorful is the term to describe the reactions of James A. Murray to the latest disagreement over the theater. Matt Grau was not the only surprised reader in Butte that September morning; the people of the mining city registered surprise at their breakfast tables upon learning that the "only opera house in Butte would probably be torn down immediately." James A. Murray had made his move over the latest disagreement, and there were "those who knew him who were ready to believe that he would keep his word, as they knew that he was not the sort of a man to make baseless threats."2

On the morning of September 27, twenty workmen began tearing down the Maguire Opera House. The press reported that in a very short time it was evident that no idle threats had been made and that the house was actually "coming to pieces as fast as it could be taken apart." First to go were the front doors and all the "loose parts" around the entrance to the theater, and as fast as they could be dismantled, they were loaded on trucks and carted away. To further prove he meant business, Murray also had a force of men inside the theater. They were to remove the seats and the fixtures before the work of taking away the roof and the walls could begin. As fast as a wagon was

2A. S., September 29, 1896.
loaded with the parts of the building, the load was taken to a lot owned by Murray at the corner of Granite and Main Streets and piled up on the part of the lot not already occupied by buildings. Seats and other interior furnishings which would be injured by exposure were carried into Chauvin's warehouse and stored "to await further developments."³

As soon as the people of Butte could finish their breakfasts, they converged in earnest crowds before the West Broadway opera house to see for themselves if Murray's wild threats were actually materializing. As they did, they become convinced that the Butte magnate was not to be taken lightly. They witnessed the rare sight of a comparatively new opera house, "which cost about $50,000 to construct and furnish, converted into wagonloads of debris and hauled away."⁴

Comments of every type were heard from the onlookers as they watched the unusual scene. One bystander said:

I am sorry to see such work go on in an age of civilization and enlightenment and though I don't know who is to blame, it looks bad for the town and is not the sort of an advertisement I would like to see go out to the world. The idea of business men not being able to come to some sort of agreement about property which is simply being destroyed in this way is something remarkable.⁵

³Ibid.
⁴Ibid.
⁵Ibid.
Another sidewalk authority offered this curiously optimistic comment on the proceedings:

I don't care how soon the building is down . . . as it is only a rich men's quarrel and someone will have to spend more money for labor and material in building another opera house. I don't think anyone has any kick coming in the matter. If James A. Murray wants to burn a few thousand dollars he has a perfect right to do so and it don't hurt him any more than it would one of us to lose a 50-cent piece. That building represents $40,000 or $50,000 in money paid out for labor and material. If the building is torn down and its value destroyed then another such a sum will be spent in employing labor and buying material so the general public is just so much benefited.\(^6\)

And finally, after his initial shock at the breakfast table, Matt Grau, the Grau Opera Company's manager, was able to collect his wits and issue the following lament:

They aren't doing a thing to me . . . One man owns the lot, another the house, and between the two, I am in the soup. After this time in all my contracts, I am going to have a clause inserted to the effect that the opera house in which I am billed to appear must not be pulled down and hauled away before the close of my engagement. Of all the peculiar experiences that a theatrical man ever struck, this beats them all. I have often had to put up with peculiar conditions in my travels, but this is certainly the most unique in every way, and one such an experience is enough in a man's lifetime.\(^7\)

Grau, however, was able to see light soon, as

\(^6\)Ibid.

\(^7\)Ibid.
Manager Maguire, not to be daunted by Murray's wrecking ball, had begun that very morning to make plans to move into other quarters--at least for the time being--in order to assure Butte citizens the chance to hear opera, a rarity in the mining city. With his usual energy Maguire made plans to move into the Butte Auditorium and fit it up with stage dressing rooms and all the appurtenances of a first-class theater; he confided to interested parties the information that he expected to bring up the matter with the City Council, and if he could make the arrangements, he expected to soon have the Auditorium in shape to produce anything in the way of a show, even as well as the opera house permitted. In his devotion to keep theater in Butte at any cost, the busy manager seemed two places at once that day, and the reports of the condition of his office in the opera house attest to it. A reporter recorded the scene:

In Mr. Maguire's private office upstairs there was a scene of confusion as great as that in the interior of the main building. Books, papers, busts of actors and many mementoes of the great army of actors and actresses of worldwide fame who were personal friends of the veteran theatrical manager, were strewn about the floor in confusion. Mr. Maguire had secured a room in the Hamilton block where his personal property was carried and stored away to await further developments.8

Maguire's energetic negotiating with the City Council

8Ibid.
ended in his receiving his wish, and it was announced that
upon securing permission to use the Auditorium for the
engagement of the Grau Opera Company, he would go ahead
immediately with the task of putting the hall in proper
shape for the Thursday night opening. The manager's
plans for converting the Auditorium into a reasonably
workable facsimile of a theater included a temporary stage
of the proper dimensions, and, unless a settlement between
Murray and the opera house company could be achieved
within a reasonable time, a false raised floor would be­
come part of the Auditorium. Even though the seating
capacity of the Auditorium was about two hundred less than
the opera house, Maguire seemed satisfied if he "could
fill up at every engagement" of the Grau company. 9

A settlement seemed far-off, according to accounts
concerning Murray's reaction during the first day of the
razing. The Butte millionaire indicated that the tearing
down of the house was a losing game to him, but that on
the other hand, if a person with money couldn't "have some
fun with it," it seemed senseless to have wealth in the
first place. "I can better afford to tear the building
down, perhaps, than the members of the Grand Opera Company
can afford to see it done," he said. In his confidently
liberal manner he added:

9Ibid.
I am perfectly willing to sell the house at a small valuation or I am willing to buy the lot at a good big price, but I am not willing to let my building stand on the ground until October 18, and see it claimed by the company without paying me for it. It is not going to cost me nearly so much as I thought at first it would to move the building away. I figured it would cost about $2,500, but from the start made today, I can move it for about $500. The old saying that it is easier to tear down than to build up is a perfectly true one, as you can see by the hole few men have made in a few hours in the front of the building.10

M. J. Connell, a Butte businessman and a stockholder in the Grand Opera House Company, announced that a meeting of the stockholders was to be held the same week in an attempt to come to some agreement before the theater was completely destroyed; and although Connell was unable to offer Murray any proposition, the opera house owner expressed his confidence in Connell, stating that if "Connell had the majority of the stock there would never have been any trouble, as they... would have settled long ago, if they... had to shake dice for it." Connell, however, did express the belief that the opera house would not be torn down completely, and that satisfactory arrangements would be made soon between the owners of the house and the owners of the property. He displayed optimism when he said that John O'Rourke, the majority stockholder, would agree to any terms he recommended, and

10Ibid.
that any reasonable proposition from Murray would be accepted by the company.¹¹

Murray's "reasonable" proposition was soon made known to the stockholders, and the people of Butte were finally let in on the actual nature of the dispute between the land owners and the theater owner. It was revealed that the dispute arose over which faction--Murray or the stockholders--should handle opera house finances.

While a settlement was being attempted, demolition work continued. Men were busily engaged in pulling up the flooring, the front plastering, and the stairways; teams of horses were employed in carting away the wagonloads full of interior furnishings. As confident as Murray may have seemed that he would become owner of the lot on which his theater stood, he was intent to show the stockholders that he meant business in removing the building by not calling off his workmen. However, an astute reporter hinted at the idea that Murray was as "sly as a fox" as he knew all along that he would eventually become sole owner of the property, and that his tearing out the interior and the front of the theater was an act with a hidden intent--an excuse to spend more money on badly needed improvements which he had intended to do all along, even if the dispute had not occurred. "The work so far

¹¹Ibid.
done in tearing down the theater could be easily replaced if an agreement would be reached that day," a reporter wrote.12

As luck, or Murray, would have it, an agreement was reached and the colorful week's proceedings came to an end. Murray became the owner of the lot. And as he had probably planned it, work began immediately on the remodeling of the gutted opera house at a cost of about $10,000 for rearranging the interior of the building, and "making it one of the most complete theaters of its dimensions in the country." At the time of the settlement, it became known that the "astute reporter" was correct in his assumptions that the work that had been done in tearing out the front of the theater, and the removal of its interior furnishings, had been in line with projected improvements for the place all along.13

John Maguire, meanwhile, was busy in his temporary quarters at the city Auditorium where the Grau Opera Company played to capacity houses. Upon the settlement between Murray and the opera house company, Maguire announced that the Auditorium would be in use only until November 2, at which time the newly remodeled Maguire Opera House would reopen with one of the most popular New York

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12Ibid.
13Ibid.
stars, Katie Emmet.¹⁴

The reopening of the Maguire Opera House, however, was delayed because Murray's plans for improvement had grown considerably since the work of rebuilding had commenced, and he would not consent to the use of the theater until all the improvements were completed sometime in December.¹⁵

Even though Maguire's offerings played to packed houses most of the time at the Auditorium, the manager announced in mid-November that the Auditorium would be dark until the reopening of the Maguire theater, claiming that every attraction that had played at the Auditorium had lost money because of the building's small size.¹⁶

No more theatrical attractions were booked into Butte and theater-goers eagerly anticipated the reopening of the Maguire house. Improvements were being made on the partially dismantled building as fast as materials and manpower could be utilized. The most important improvement to the theater was the entrance, which was so arranged to "do away with the deadly draft of air that came . . . in through the main entrance." The middle alcove boxes were taken out and the space was converted into a foyer; the

¹⁴A. S., October 18, 1896.
¹⁵A. S., November 1, 1896.
¹⁶A. S., November 18, 1896.
seats in the lower part of the house were spaced farther apart, thus favoring the long-legged patrons. The "new look" was said to "compare favorably with any theater in the west" and it would "meet the requirements of the city for many years to come."17

Maguire announced that the remodeling would be completed by the second week of December. He set December 10 for the grand opening and booked Nat C. Goodwin for a three day run. Goodwin was Maguire's second choice for the re-opening; Katie Emmet had been forced to cancel because the theater was not finished earlier.18

Upon his arrival in Butte Goodwin learned that he most likely would not be able to appear at the newly redecorated opera house. A sudden disagreement between the Building Trade Council and Murray occurred shortly before the completion of the house, and a boycott was ordered. In order to save Goodwin and the opera house any financial loss, Maguire announced that the engagement would be filled at the Auditorium. But the scenery used at the Auditorium had already been moved back to the Maguire, and the plan was found to be impractical. Goodwin made it known that he "would never have... appear... at the Auditorium with its altogether inadequate facilities."

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17 A. S., October 18, 1896.
18 A. S., December 6, 1896.
An effort was made to book Goodwin at the Margaret Theater in Anaconda, providing special trains for patrons from Butte to the neighboring city; but the plan wasn't necessary—Goodwin himself intervened between Murray and the trade council.19

In forcing a settlement of the opera house boycott, Nat Goodwin accomplished what the newspapers and a large number of Butte citizens had been unable to do.20 Goodwin was praised for the stand he took in settling the dispute—that of pleading for the many who would be left unemployed due to a shutdown. He was thanked publicly for his stand "that saved the city from the burning and lasting shame and disgrace that would have followed the closing of the house for the season as had been threatened. The respect and gratitude gained assured Goodwin lasting box office support from Butte theater-goers.21

Close on the heels of the Goodwin-solved boycott, James A. Murray was informed that certain stock, which he had supposedly purchased during the controversy over the ownership of the Murray Opera House property, was still, in effect, held by O'Rourke. Disclosure of new entanglements came at what was to be a routine meeting of the

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19 A. S., December 9, 1896.
20 The exact details of Goodwin's tactics in breaking the boycott are unavailable to the writer.
21 A. S., December 13, 1896.
Grand Opera House Company on December 20. A newspaper story recounted the events:

A meeting had been called for 2 o'clock yesterday afternoon at the opera house for the purpose of electing trustees. It was anticipated that this meeting would be a perfectly formal affair and very harmonious, but it was not. None of the officers of the company were present and only two stockholders—John Maguire and John H. Curtis. The other persons present were James A. Murray and his attorney, Charles O'Donnell; N. E. Hersam, representing John O'Rourke, and Attorney J. O. Bender, attorney for O'Rourke and proxy for A. Eustis, a stockholder who owns 30 shares of stock. The meeting opened with a motion by Mr. Curtis that John Maguire be elected chairman. There were only a few votes cast but Mr. Maguire was elected. Mr. Bender then presented proxy for the 30 Eustis shares, which was recognized by the chairman. Hersam presented a proxy for the 1,019 shares held by O'Rourke, which the chairman refused to recognize. The proxy was a surprise, as the shares it represented were the identical shares Mr. Murray had recently purchased for $1,000.22

Bender was called upon for an explanation and he stated that it was clear enough: "the stock simply had not been transferred on the books of the company, and therefore, still stood in the name of O'Rourke." It was revealed that the transfer was not made because "certain conditions imposed upon Murray had not been complied with, "which came as a complete surprise to Murray's lawyers, who immediately advised the stockholders that O'Rourke had a right to vote the stock as long as it stood in his name. Several hurried meetings followed—the Maguire

22A. S., December 20, 1896.
faction dividing from the Bender camp—and it was decided
to adjourn the main meeting until such time that Murray
could cast a vote—ten days after the stock had been
transferred to the books in Murray's name. O'Rourke
finally shed light on the dealings, which perhaps attests
to Murray's shrewdness and keen business sense. According
to the Anaconda Standard:

O'Rourke holds off because he claims
Murray had promised at the time of the sale
that he would have the tax title suit of
King against the county treasurer dismissed,
and release O'Rourke from a $10,000 bond in
the case. This has not yet been done, but
it is said Mr. Murray again promised yester-
day to do so.23

O'Rourke made it clear by not having the stock in
question transferred to Murray's name that he was probably
as shrewd, at least in corporate matters, as Murray, for
O'Rourke feared that Murray was attempting to secure a
tax title to the opera house property through the King
suit and then "laugh at the other stockholders." The
close of 1896 was a troubled time for Butte's only opera
house, and its trials seemed far from settled as the
business-heads who were concerned with the theater con-
tinued to wage the battle for control of its shaky

23Ibid. (The King case referred to is of no rela-
tive importance to the history of Maguire's Opera House,
except as a device through which Murray attempted to gain
further control of the theater.)
foundation.\textsuperscript{24}

Against this backdrop of turmoil, which seemed somehow to mark the beginning of the end for the kind of "old guard" theatrical personalities personified by John Maguire and James A. Murray, the time seemed ripe for a new theater manager to appear on the Butte scene. That man was "Uncle" Dick F. Sutton. In the fall of 1896, Sutton began the career which was to elevate him to the position of the most successful theatrical entrepreneur in the state, and one of the most successful in the country.\textsuperscript{25}

Sutton, who began his theatrical ventures as a circus performer at the age of nine, was touring the west in the summer of 1896 in the most popular melodrama of the day, \textit{Uncle Tom's Cabin}, and was booked to play in a renovated livery barn in Butte.\textsuperscript{26} The stable in which he was booked to play had been rented by two devotees of the theater, James F. Post, and Irish comedian, and Frank Pollard. Discussing the two, the \textit{Anaconda Standard} said:

\ldots but by the time they had remodeled the place into a "family theater," they had run out of funds. In the meantime they had made several bookings, including that of Sutton's troupe. When they were unable to pay the

\textsuperscript{24}\textit{Ibid.}

\textsuperscript{25}\textit{Brown, p. 187.}

\textsuperscript{26}\textit{Ibid.}
second month's rent, they surrendered the partially remodeled building to the owner--but failed to cancel the bookings.27

Sutton arrived and found to his dismay that he had no place for his troupe to perform. However, a hall in the red-light district proved adequate for several weeks' run; and, in the meantime, Sutton negotiated for the abandoned livery barn, remodeled it, and moved into his new theater--the Union Theater--in mid-October.28 The immediate success of Dick Sutton's Union Theater posed serious competition to Maguire's Opera House, which already had had box office difficulty because of the constant litigation. Added to that, Maguire was unable to present his road productions at the low prices offered at the Sutton house due to "rapid changes in transcontinental train travel which brought new complexities to local opera house productions." Sutton's introduction of the popular ten, -twenty, -thirty-cent repertory companies proved a boon to the Butte miners of little means.29 Sutton's arrival in Butte was indicative of a trend that would become felt on the national theatrical scene in just a few short years--the rise of the independent manager over the syndicate-controlled type.

28A. S., October 25, 1896.
29Brown, p. 189.
Press reaction to Sutton's Union Theater seemed to be in agreement with the majority of Butte's theater-goers. The *Anaconda Standard* described the house:

Dick P. Sutton's new Union theater is indeed a delightful family resort. It is a snug little place, handsomely fitted up with a home-like air about it that makes the audience appear like a gathering of old friends. The new theater in every respect is a model and deserves the splendid success it is meeting with.30

Accompanying his low-price policy, Sutton's repertory company proved to be a popular innovation to most Butte theater-goers who, until then, had been accustomed to big name stars from the East appearing for a few night stands. Sutton's resident group presented a new play each week, usually melodrama, which proved to be the most popular to the Union Theater clientele of middle and lower-class patrons. The company was hailed as "stronger and more evenly balanced than any other company that [had] . . . visited Butte . . . the plays produced [were] . . . excellently performed and admirably staged."31

The original Sutton stock company included such popular Butte favorites as Georgiana Haynes, Mrs. Charles Edmunds, Babetta Lewis, Richard Lewis, Charles Edmunds, F. J. Donovan, Carl Fleming, Will Z. Rogers, Fred Thomas,

30 *A. S.*, November 22, 1896.

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Harry Lewis, and W. A. White. Completing the cast was the young lady who, in a very short time, became the toast of the state as "The Montana Girl," Lulu Sutton, step-daughter of "Uncle" Dick Sutton. Lulu, with her colleagues, presented many favorite plays during her first season in Butte during the latter part of 1896. The theater was crowded at every performance and became known as the place "for people who sought ... good, clean entertainment at a small cost." Fifty cents was the highest price charged for the evening performances and 25 cents was asked for the matinees. A few of the offerings included Black Diamonds or Heroine of Hazelton Valley, The Factory Girl, Under the Gaslight, Ten Nights in a Bar Room, Tit for Tat or A Born Liar.

The year 1897 brought further proof that the people of Butte were ready for the type of low-cost repertory theater which "Uncle" Dick Sutton had introduced at the Union Family Theater. Litigation problems at the Maguire Opera House accounted for much of Sutton's success at his theater. The problems of James A. Murray, John Maguire, and the stockholders of the opera house caused untold loss; the theater was dark much of the time during the legal 'entanglements which plagued it that year.

32 A. S., December 13, 1896.
33 A. S., February 14, 1897.
Further headaches were added to Manager Maguire's troubles in early 1897 when several bookings scheduled for showing at the opera house were forced to cancel due to one cause or another, bringing more dark nights to the theater. In February, it was noted that the Stockwell Company of New York, scheduled to play the Maguire that month, was forced to cancel due to the alleged sickness of its manager, L. R. Stockwell. It was speculated that Stockwell, while playing in Spokane prior to his Butte engagement, had encountered more of his "rather frequent financial difficulties" and for that reason, was unable to get out of the State of Washington. Whatever the nature of Stockwell's troubles, situations of this type seemed to plague Maguire, forcing him to close the theater frequently until such time as he could bring in a show. The failure of bookings at the opera house turned more people to the popular amusement place operated by Dick Sutton, and the Union Family was reported crowded every night. Maguire's booking troubles, however, were only partially responsible for the ever-increasing popularity of Sutton's amusement house; vaudeville was introduced that February.  

Many of Butte's theater-goers previously had expressed the desire for the addition of vaudeville to the list of types of amusement already offered in the city;  

\[34\text{i}b\text{id.}\]
and Dick Sutton, showing his progressive attitude and shrewd business sense, complied with his patrons' wishes. High-class vaudeville specialists began to appear between the acts of the regularly scheduled melodramas, and Sutton's pleasure with the success of his experiment prompted him to negotiate for some of the best talent in that field. Light and frivolous entertainment, however, was not the only brand of entertainment offered in his intimate family theater. Sutton knew enough of theater to realize the importance of more serious drama. At intervals his stock company put such plays on the boards as Camille, prompting a local newspaper to comment that "Camille had... proved conclusively that plays, not trash, were... what the theater going public require... and demand... , and "Uncle" Dick Sutton had... caught the amusement-goer's fancy." Manager Maguire, quick to attempt to amend the many difficulties he had encountered in recent months, and intelligent enough to realize the popularity for Sutton's resident stock company, announced in May that he was forming a company of his own. Promised to be one of the strongest organizations of that character in the West, Maguire's company was scheduled to open its summer

35A. S., May 16, 1897.

36A. S., May 2, 1897.
engagement at the Murray Opera House (the theater's name having been changed in 1897 from Maguire's to the Murray) during the current season. Maguire was confident that when the curtain went up on the first act every seat in the house would be occupied. In an all-out effort to regain his lost audiences, Maguire made elaborate plans for new scenery and stage settings, and a revamped price schedule which would match that of Sutton: 50 cents for the lower part of the house, and 25 cents for the balcony and gallery. His company scheduled to open on May 2, Maguire assured himself that the troupe would achieve a triumph. The Maguire Company, headed by the well-known leading man from the Union Family Theater, S. S. Simpson, whom Maguire had won over to his side, opened with The Two Orphans; and the stock company proved successful for Maguire until the fall, at which time the regular road attractions again became the opera house's principal fare.

Not to be outdone in the friendly war between the two theatrical managers, Dick Sutton countered Maguire's newly-formed resident stock company with plans for an original type of summer entertainment: tent drama.

37Ibid.
38A. S., April 11, 1897.
39A. S., July 4, 1897.
Called the Union Pavilion Theater and located at the corner of Broadway and Wyoming Streets, Sutton moved his stock company under canvas in July, played for about two months, and then closed the project in order to get ready for the coming season at the Union Family Theater. Sutton's tent shows, although running for a short summer season, were reported to have done well at the box office. Experiencing its first full season of summer theater, Butte showed itself an eager and responsive theater-going center.

Pleased with the local enthusiasm for theater even in the warm summer months, Sutton energetically went ahead with plans to "practically rebuild his Union Family Theater" for the coming theatrical season. Enlargement of the house, new scenery, a season of "altogether" royalty plays, engagements of traveling companies, and of course, productions featuring his own stock company, were on the slate. The coming season's schedule indicated Sutton's enthusiastic desire to bring the best in theater to the Butte public--a public which had supported him generously ever since his theatrical career in Butte began in 1896.

Sutton opened his redecorated Union Family Theater

\[40\] A. S., August 8, 1897.

\[41\] A. S., August 29, 1897.
on September 6 with a newly organized stock company presenting Bartley Campbell's *The Gally Slave*, "a beautiful comedy-drama in five acts." In addition to new faces in the Sutton company, audiences were pleased to see that many of their old favorites had been retained. Staying on for the new season as leading man was Frank Linden, who doubled as stage manager; Miss Emma Whitney; and "Uncle" Dick's daughter, Lulu.\(^{42}\)

Many new innovations greeted the first-nighters at the opening. It was noted that "Mr. Sutton had put in a great deal of money and labor in remodeling his little theater, and that it had become one of the neatest and prettiest houses in the country." The floor of the parquet had been dropped to an incline, and the remainder of the lower part of the house had been raised so that each row of seats was elevated about three inches above the one in front. Under the new arrangement, the house could comfortably seat a thousand people. In addition, Sutton saw fit not only to decorate the house elaborately but to install electric lights and other conveniences found only in first-class theaters.\(^{43}\) The artists Dolph Levino, McFarland and Edison were employed to paint the scenery, and a new drop curtain, the work of Levino, was put in

\(^{42}\)Ibid.

\(^{43}\)Ibid.
place. The *Anaconda Standard* claimed "... it was... one of the prettiest designs and most artistic executions to be seen in any western theater."\(^{44}\)

Sutton's foresight proved successful and the theatrical season of 1897-1898 got under way with much success and continued good patronage. The season at the Maguire Opera House (the house having reverted quietly to its former name at the beginning of the season) seemed to meet with equal success, for in October an advertisement announced that due to an enormous demand for seats, Maguire had scheduled two performances of the popular play *A Trip to Chinatown*.\(^{45}\) Butte had reached a new plateau of theatrical importance during the year 1897, and December attendance at the Union Family Theater was large enough to prompt "Uncle" Dick to inaugurate continuous performances—two performances of a play in the same evening without intermission—another "first" for Butte.\(^{46}\) Business proved to be so good for Sutton that in early 1898 it was announced that he intended to expand his interests into a chain of theaters, and it was predicted that with the negotiating that was being conducted at the time for two additional theaters in Montana, the enterprising

\(^{44}\) *A. S.*, October 9, 1897.

\(^{45}\) *A. S.*, December 5, 1897.

\(^{46}\) *A. S.*, January 16, 1898.
manager would soon "have a circuit covering all Montana."

The new year showed a continuation of excellent patronage of Butte's theaters, not only for Maguire's Opera House and Sutton's Union Family Theater, but for another newcomer which had established itself in the mining city during the previous year: The Imperial Theater, managed by a Mr. Ritchie. Because of the success of vaudeville introduced to Butte by Sutton, the new Imperial—strictly a vaudeville theater—emerged with hopes of cashing in on the current tastes of many of Butte's theater-goers. The Anaconda Standard stated that Manager Ritchie had demonstrated the fact that a meritorious show (vaudeville) could receive liberal patronage in Butte. It was a period of "milk and honey" for Butte's theaters, and not even a mildly humorous set-back for Manager Maguire could dampen the theatrical spirit of the day. The Anaconda Standard told readers:

Manager John Maguire says Melba will not appear in Butte or anywhere else in the state. It is announced that Melba declines to sing in Butte because of the smelter smoke.

The days of wine, roses and SR0 signs, however, were short lived; and by mid-May, Butte, as the rest of the nation, shared in a depression resulting from the

47A. S., February 13, 1898.
48A. S., April 17, 1898.
Spanish-American War. "The war excitement . . . played havoc with the theatrical business in the West, and Butte . . . shared in the general depression," the Anaconda Standard reported. During the first two weeks in May, the local theaters were reported to have "played to probably the worst business within the history of their experience."⁴⁹

Though the tables had turned for the Butte theaters during the national scare, Butte theater-goers still found the means to pack the Union Family Theater for a special engagement on June 25 and 26. The occasion proved an exceptional opportunity for Butte theater patrons to forget the unpleasant news of the day in a production of a satire on Butte society life entitled Married Life in Butte.⁵⁰ Carrie Clarke Ward and a special company of players were featured in the satire billed as "full of comedy local hits."⁵¹

The depression continued to keep the theater patronage in Butte small, and by mid-August all the theaters were dark but confident that a new season and new developments on the war front would bring business back to the peak it had enjoyed just a few short months

⁴⁹A. S., May 15, 1898.
⁵⁰Author unknown.
⁵¹A. S., June 26, 1898.
before. Manager Maguire showed his confidence in improving conditions when he announced that his house would reopen on August 29 with many physical improvements. His promise was fulfilled, and upon the reopening of the opera house for the new season patrons were pleased to see that the theater had been "thoroughly renovated and painted inside and out, and the dressing rooms papered." 52

Despite the optimism displayed by Butte's theatrical managers they were soon to lament another burden placed upon them due to the war. The headlines of August 21 announced that a war tax had been placed on theaters—a tax scaled in relation to local population. Because of the comparatively large population of Butte, its theaters were the only theaters in Montana to which the tax applied. Much to the dismay of Maguire and Sutton the Revenue Department ruled that

... proprietors of theaters, museums, and concert halls in cities having more than 25,000 population as shown by the last preceding United States census, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays or performances, for admission to which entrance money is received, not including halls rented or used occasionally for concert or theatrical representations shall be regarded as a theater: Provided, That whenever any such edifice is under lease at the passage of this act, the tax shall be paid by the lessee, unless otherwise stipulated between the

52 A. S., August 21, 1898.
53 Ibid.
parties to said lease.\textsuperscript{53}

Maguire and Sutton, already over-burdened by failing business due to the world situation, became concerned over the possibilities of a further war tax being placed on traveling companies they had booked for the season. Upon investigation they learned that the tax was somewhat inconsistent in its relation to touring companies. Companies playing in Butte, they learned, were not required to pay a war tax since the city's theaters were forced to pay the $100 annual fee; but if the companies played other towns in Montana they were required to pay a $10 tax to the state. It became clear that the large theatrical companies would play in the cities exclusively, thus escaping tax payment. The "small struggling companies, which principally played the smaller towns and visited a dozen different states \textsuperscript{\textcopyright} such as Sutton's troupe\textsuperscript{7} would pay a tax that would run up to $100 or $150 for an entire season."\textsuperscript{54}

The Butte managers were quick to react to the somewhat contradictory and unfair law, and Maguire publicly announced his opposition:

Speaking about theatrical taxes . . . aside from the war tax the theaters in Montana are taxed higher than they are in New York,

\textsuperscript{53}\textit{Ibid.}

\textsuperscript{54}\textit{Ibid.}
Boston, or San Francisco. In Butte the tax on a house is $25 a month for a county license and $15 for a city license, which is just about double the tax paid by New York theaters. In the little town of Hamilton, the house is taxed $5 a night for the town and $6 for the county, a year. The city of San Francisco gets $200 a year from each house, but that includes every tax and performances are given from nine to ten times a week the whole year around. The theaters in Montana are taxed to death.

John Maguire obviously had his own situation in mind concerning the new financial demands imposed on theaters, for in early November the veteran theatrical personality announced his retirement. Perhaps because of the changing methods being employed in the theatrical world, perhaps because of his advancing age, perhaps out of a desire to change the scene and gain a new perspective, Maguire decided to move upstage and leave management to younger men. Butte was quick to show its regret in losing its "First Citizen of the Theater," and the press voiced public feeling in stating that "Maguire's Opera House without John Maguire will appear to many Butte theater-goers like the play of Hamlet with the chief character omitted."

Maguire had been long identified with the amusement world in Butte and all of Montana as well, and his retirement "seemed like the close of the play business in the

55 Ibid.
56 Ibid.
city." And in appreciation for the years of entertainment Maguire had brought them, Butte's citizens made plans for a John Maguire Benefit. The affair was planned to break all records for Butte benefits, one that would make the "old man's heart glad and his purse joyful." Because of the large turnout of admirers expected for the benefit, it was decided that two days would be set aside for the event. The logical place for the double tribute was the opera house. The Anaconda Standard predicted "a performance that will be the greatest of its kind ever given at the opera house," and it was expected that several other cities in the state would follow the example set forth by Butte and give testimonials for their veteran manager. On January 2 and 3, 1899, crowds of Butte well-wishers paid final tribute to their favorite showman and John Maguire officially retired.

Maguire ended a career that had spanned approximately twenty-five years in show business. Just before his retirement he came in for some sharp criticism concerning an innovation in theatrical policy that he helped introduce—the Sunday night opening. Various church groups were able to enlist the aid of the editorial press

57 Ibid.
58 A. S., November 20, 1898.
59 A. S., November 6, 1898.
in denouncing Maguire's new practice, which was to pose a problem for the opera house's new managers, McFarland and Parks, upon their taking over the theater. The factions complained:

From a box office standpoint the innovation is a success, but from a moral and other points of view it must be regretted that the management of Maguire's opera house has found it necessary, as a move of self-protection to inaugurate Sunday night performances. There has been much feeling in Butte on the subject on the part of good citizens, but many protests against Sunday night theatrical performances have been met with an increase in the obnoxious custom. Butte is not so large, and its theater-going public is not so great that it cannot be sufficiently accommodated by weekday performances. There is therefore no demand and no reason for the Sunday night shows.60

The offense to church groups was the main reason for the objections; specifically, it was frowned upon because of the "immediate vicinity of many churches [to the theaters]... and the frequent brass bands which played on the streets [presumably to attract theater patrons to opening night performances]..." For a time there were threats to take the matter to the coming State Legislature, but the objections soon died away and Sunday night openings were continued; newspaper theater advertisements recorded many Sunday night openings in the following years.61

60A. S., December 18, 1898.
61A. S., October 9, 1898.
Local matters such as the controversy over Sunday night theatrical performances and John Maguire's retirement from Butte's theatrical scene soon gave way to an innovation which would change the concept of theater in Montana and the entire Northwest--organization of the Northwest Theatrical Syndicate. Dick Sutton, still very active on the Montana theatrical scene, was a charter member of the organization that included, besides Butte, the cities of Salt Lake, Spokane, Seattle, Tacoma, and Portland in the West, and Chicago and St. Paul at the eastern end of the circuit. Announcing the formation of the syndicate the Anaconda Standard told its readers that

\[\ldots\] a combination of managers of popular price houses in the Northwest has been made, and it promises for the people of Butte and other cities in the combination a lot of attractions for the coming season that have heretofore been booked only at the leading theaters and at first class prices.

John Orton, John Considine and Cal Herlig of Seattle, were the principal organizers of the new syndicate which would "secure well-known stars and shows with a metropolitan reputation to appear on the list of Manager Sutton for the approaching season at his theater in Butte."

\[62\text{Ibid.}
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\[63\text{Brown, p. 193.}
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\[64\text{A. S., July 29, 1900.}
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Under the combination the attractions which came under the syndicate's control were compelled to play at all the popular houses in the circuit, and if they refused, at none. "The agreement among the managers was made necessary for self-protection but the people are to have the benefit of it," a news release explained. Thus, beginning in the summer of 1900, Butte was to have its first taste of syndicate control over much of its theatrical entertainment; and like the rest of the nation, Butte was to feel, from time to time, the advantages and disadvantages of such power.

Innovation of a more immediate nature took place in Butte that summer during the organization of the Association. The Clay Clement and L. R. Stockwell Company, after finishing an engagement at the Grand Opera House with No Thoroughfare, went into rehearsals for an "open air" presentation of Shakespeare's As You Like It at Columbia Gardens, Butte's popular resort, located just a few miles from the city. Ten days were spent in intensive rehearsing and studying of the classic which was presented al fresco on Wednesday, Thursday and Friday evenings, with matinee performances on Thursdays and Fridays, beginning August 1. Much preparation went into transforming the "beautiful plot of green in front of the

65 Ibid.
big pavillion into an elaborate setting for the open air production." "With the trees for wings, native sod for the carpet and the blue canopy of heaven for the roof" the production proved a new, novel and delightful departure in theatrical experience in Butte. A large block of tiers was placed directly in front of the pavillion affording the public an unobstructed view of the stage and the players; in front of these was placed a row of loges, which were reserved at an advanced price. Between this and the stage was a beautiful bed of pansies and other flowers and completely surrounding the stage was a circular bed of flowers. Opening night audiences commented that As You Like It had never before found such expression amid such luxuriant and beautiful surroundings.66

Attendance for the special attraction was one of the largest gatherings of its kind ever held in Butte and the street railroad company arranged extra trains for handling the throngs of people which numbered 2,500 for the opening performance.67 The evening performances began at 9 o'clock "giving those employed till 6 o'clock ample time to have supper and get out to the gardens without hurry or rush."68

66Ibid.
67Ibid.
68A. S., August 2, 1900.
A drama reviewer had favorable comments on the opening performance:

The production of *As You Like It*, presented *al fresco* at Columbia Gardens last night by the Clay Clement and L. R. Stockwell company, was in every way one of the prettiest and most delightful things in theatrical entertainment ever witnessed in the state of Montana. The production was gorgeous and presented one of the most beautiful pictures of play settings. The boxes lined the front and entire width of the space while the flower beds separated the audience and the electric footlights. Back of the "stage" was a large artificial forest of pines. The entire scene was brilliantly lighted and presented a most beautiful appearance.

Favorable reviews of the acting of the company members were published the following day. Particularly praised for their performances were Stockwell as Touchstone and Mrs. Clement as Rosalind; but Clement's interpretation of Jacques evidently came off second-best. He was, however, politely excused with the critical notation that "he showed that he had necessarily neglected his own part . . . to drill and make perfect the others."70

While Shakespeare met with success on the lawns of Columbia Gardens, Manager McFarland was getting his first taste of managerial difficulties in litigation which once again descended on the opera house. The latest trouble enabled the current leading theatrical figure, Dick Sutton, to take over the jinxed theater. Sutton became the new

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69A. S., July 29, 1900.
70A. S., August 2, 1900.
lessee and manager of the Grand on September 7, "but he did not get control of it without some little trouble."71 McFarland's lease had actually expired on the first of the month, but he had been given no notice that he was to surrender possession so soon and consequently a heated disagreement resulted. The press detailed the event:

As soon as the bond of Mr. Sutton was furnished and approved by the receiver /the house having gone into receivership/ the latter /Sanders/ accompanied him to the opera house and notified Mr. McFarland that the new manager would take charge. He demanded the keys to the house and McFarland refused to give them up. He explained that he had a lot of property in the house and a lot of valuable contracts, besides he had billed several shows which he should have the privilege of playing.72

McFarland's attorneys and several friends advised the surprised manager not to surrender the keys; officers were called to the scene and threats were made about arresting McFarland. The article went on:

For a time there was a lively and heated argument in front of the opera house and some sharp words were exchanged, in which three or four managers of traveling companies took part.73

The "street scene" in front of the Grand may have been equal to any seen on its stage for humor, and it ended diplomatically when a private agreement was reached between Sutton and McFarland. Possession of the theater

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71 Ibid.
72 A. S., September 8, 1900.
73 Ibid.
was given to Sutton, while McFarland was assured the box office take of that night's performance of *A Texas Steer*.\(^7^4\) The somewhat comic encounter between Sutton and McFarland was only the first battle for the new owner. A series of further litigations involving the opera house were to be met by Sutton in the years ahead. Sutton lost and regained control of the theater several times until he finally purchased it in 1905 for $22,500.\(^7^5\)

Accompanying the litigation that beset the city's only opera house were rumors of a new grand opera house. One such story indicated that Butte copper-millionaire W. A. Clark planned to erect a new theater at the corner of Granite and Wyoming Streets, but the local press was quick to brand the story as false:

> The Clark opera house story has had its run . . . . Before giving further details about this latest story it may as well be remarked that W. A. Clark is not associated with the project.\(^7^6\)

However, the press seemed to echo the Butte theater-goers' desire for such a structure and predicted that "someday in the future" Butte would have a new theater, and that "there is no more available site in the city than the one mentioned in connection with the latest rumor."\(^7^7\)

\(^7^4\)Ibid.

\(^7^5\)Brown, p. 191.

\(^7^6\)Ibid.

\(^7^7\)A. S., September 2, 1900.
The account continued:

A good, modern house will prove a paying investment. That ought to be evident from the fact that men figure it out that they can afford to pay rental of $700 a month for a property like the Grand.78

The Butte public's eagerness to increase the theatrical potential of the city was satisfied when it was announced in December that the rumor of a new opera house was fact. The new theater was planned to be ready for the beginning of the 1901 season and it was to be on the corner of Granite and Wyoming Streets and "to connect with the new Thornton Hotel on Broadway, the Thornton estate being the chief backer of the splendid enterprise."79 Theater patrons joined with the enthusiasm of the press for the theater that was to become Butte's finest, and to provide housing for the high-class touring companies that were to come to Butte from 1901 until the decline of the Road. Plans for the future Broadway Theater hinted at the magnificence of the structure. The Anaconda Standard gave the forecast:

The house will cover the present site of the old Thornton residence on Granite street, the ground being 92 feet on that street and 122 feet deep, every inch of which will be covered by the theater. The main entrance will be on Granite, though it is probable an entrance will also be made from Broadway, the plans being to purchase the small storeroom occupied by the

78Ibid.
79Ibid.
J. E. Rickards company and converting it into an arched capacity of 1,500 and a stage large enough to permit the production of any play and to accommodate any scenery carried by a traveling organization. It will have both a large balcony and a separate gallery in addition to the auditorium.80

A well-known architect in New York was reported to have begun work on the drawings of the house, and a spring "ground breaking" was scheduled in hopes of having the house finished in time for the beginning of the next theatrical season.81

With the assurance of a modern theater with all the latest conveniences in store for them, Butte play-goers still insisted on comfort in the old theaters. The Anaconda Standard took up the crusade for solving a heat problem in the Grand Opera House. It predicted:

The hope is general that Manager Sutton may hang a thermometer in the opera house, and that once up it be paid a large measure of attention. A good, reliable thermometer, attentively and zealously guarded, watched and regarded, would doubtless do much towards making the atmosphere agreeable to patrons of the house. It is up to Mr. Sutton, who, it is supposed, and generally believed has the welfare of the public at heart and who is endeavoring to give the theater-goers the best there is. A few more Frank Daniels matinees, 20 below, and night performances, 90 above, would probably convert every theater patron in Butte to Buddhism.

During the years 1896-1900, great gains were made

80A. S., December 9, 1900.
81Ibid.
which strengthened Butte's position as the leading theatrical center of the state. Theater-goers paid tribute to its "Grand Old Man of the Theater" John Maguire, whose retirement ended a fruitful career begun in Butte in 1876; they stood by during the frequent litigations and other entanglements involving the Grand Opera House and were always ready with suggestions on how to solve the problem; they welcomed "Uncle" Dick Sutton who introduced low-priced entertainment along with the beginnings of syndicate-controlled productions; and they supported such varied offerings as Shakespeare's The Merchant of Venice and Richard III with the American tragedian Thomas Keene, Haggard's She, Williams' A Bowery Girl, Georgianna Haynes in Hazel Kirke, Sutton's production of Uncle Tom's Cabin, and Carrie Clarke Ward in Married Life in Butte.
CHAPTER IV

1901-1905

During the second year of the new century Dick Sutton became firmly entrenched as the most successful theatrical manager in Montana. After John Maguire's retirement from local theatrical management and George McFadden's short lease on Butte's opera house, Sutton obtained possession of the theater by placing the highest bid for the property at a public auction conducted by the United States Marshall.¹

By early 1901 construction had begun on Sutton's new theater on Broadway which would represent a major improvement in Montana theaters and remain a principal drama center of the state for the rest of the great theatrical entertainment years.² The largest legitimate theater ever built in Montana opened as The Broadway Theater on September 29, 1901. Speculation was high regarding the physical characteristics of its interior and the public was cautioned not to form an estimate of the auditorium from the very plain exterior

¹A. S., May 26, 1912.
²Brown, p. 196.
of the building. The press reassured its readers that "its finished state presented a handsome appearance, and one of the finest playhouses in the West." The seating capacity of the Broadway Theater was an unheard of 2,200 --the lower floor seating 692; the balcony, 634; the gallery, 800; and five boxes on each side of the stage and six in the rear of the parquet were each equipped with from six to eight seats.

Acoustically, the theater rivaled the best in the country. The *Anaconda Standard* pointed up that fact:

> The acoustics of the house are splendid. Manager Sutton declares they are fully as good as those of the famous Tabernacle of Salt Lake. A test was made a few days ago, before the doors and windows of the house were inclosed. A dime was dropped on the stage by Mr. Sutton and the sound was clearly and distinctly heard in the back row of seats in the gallery.

Theater-goers eagerly anticipated the opening of the Broadway Theater, not particularly for the performance of *The Belle of New York* that was to open the house but for a chance to view what was reported to be one of the largest theaters in the West. Built to accommodate the largest productions possible, the extreme width from wall to wall was 72 feet; the depth, 45 feet; the height of the gridiron, 65 feet; the width of the stage opening,
36 feet, 6 inches; the width between girders, 54 feet; and the height to the pin rails, 27 feet. Backstage space was ample, including sixteen dressing rooms, one of which was set apart from the others for the star of the productions. Although on opening night the house was far from finished, theater-goers were assured that a full set of new scenery was ready for the first production, a new drop curtain of fire proof asbestos was in place, and a full stock of properties was on hand. The Broadway was in many ways ready for its formal debut, but the local press voiced disapproval of Sutton's decision to open on a Sunday night. The article opened old wounds and said:

   It is perhaps unfortunate that Manager Sutton has decided to open the house on a Sunday night. The people who make up Butte's finest theater audiences are opposed to Sunday night performances, and they will not be out tonight. They will, however, be in attendance tomorrow night.6

The press proved correct, and although the opening night performance played to "a large audience--large enough to overflow the old opera house considerably," it was the second night audience, made up largely of Butte's society people who regarded Monday night as the real opening of the new theater. Both audiences, however, were unanimous in their praise of Butte's new show place and Cal Herlig, manager of the Marquam Grand Opera House

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of Portland and the Tacoma (Washington) Theater, described it as "one of the handsomest and best arranged theaters in the West. The acoustics are perfect and there seems to be nothing wanting." E. J. Connelley, manager of The Belle of New York troupe, had equal praise of the theater:

You have a splendid theater now, and one of the finest stages to be found anywhere. The arrangements and comforts provided for the actors have been a wonderful and agreeable surprise to all of us. Usually the opening night of an opera house means damp walls, unfinished dressing rooms, bare floors and chaos everywhere behind the curtain. We came to Butte with fear and trembling and were most pleasantly surprised to find everything about the stage finished and the dressing rooms all completed, furnished, heated and carpeted. The requirements are all there, and they are perfect.

The future of the new Broadway Theater seemed assured while Butte's first opera house, the Grand, once again became embroiled in litigation in May of 1902. John O. Bender, a Spokane attorney, emerged as the owner of the old opera house after complicated legal snarls became solved. According to the Anaconda Standard, "the owner of the Grand Opera House is determined, and as far as the public is concerned, that ends the opera house litigation."

The press reported that Forbis & Evans, attorneys for Bender in the Grand Opera House case had

7A. S., September 30, 1901.
8A. S., October 1, 1901.
received word that the United States circuit court in San Francisco, Judge Knowles sitting in, had ruled in favor of Bender as the legal owner of the opera house. Bender had become involved in the legal problems of the theater in the early days of litigation as an attorney representing one of the original holders of the mortgaged ground on which the building stood. When James A. Murray, the original owner of the theater, refused or neglected to pay attorney's fees and nominal claims against the property, Bender filed suit. Bender's claim was for the sum of $1,500; but Murray, who had subsequently secured the majority of the stock of the house and ground, stubbornly refused to recognize the attorney's claim and went into court as defendant in a suit which involved the entire ownership of the property. The loss of Murray's opera house to Bender closed another chapter in the litigation. The press had little sympathy for Murray:

After the matter has all been considered carefully and the several points reasoned impartially, the conclusion is readily apparent that after all J. A. Murray is not loser to any considerable extent by his experience as an owner of an opera house. He got the property through the purchase of mechanics' liens in the infantile days of the litigation, and by the acquisition of stock at low figures. For years he received the revenues of the house, which it is figured reimbursed him for all he expended.9

9A. S., May 13, 1902.
With the problems of the Grand Opera House solved for the time being, theater business was reported improving in the first month of 1903. A business slump during the latter part of 1902 had forced cancelation of a number of companies scheduled for the Broadway Theater. The open dates were taken quickly by other attractions, and companies that were originally booked for appearances at the Grand switched to the Broadway in order to get on the syndicate circuit.\(^{10}\)

Along with the new optimism, early 1903 saw Al Onken emerge as the manager of the Union Family Theater (still owned by Sutton), and on January 18, a packed house greeted the opening of the newly renovated house. The little building had been remodeled throughout and the new management announced the theater would become "a vaudeville house with comic opera and burlesque as the features." A word of warning to tipplers in the audience was sounded in the press by Manager Onken. The warning read:

"... under no circumstances would drinks be served in the house, my intention being to give a clean and entertaining performance in which the best vaudeville artists of the West would appear, and at which nothing will be done to offend the tastes of the women, from whom I expect a large patronage.\(^{11}\)

\(^{10}\)A. S., January 4, 1903.

\(^{11}\)A. S., January 19, 1903.
Onken's words of warning to the robust audiences of Butte evidently did not offend, for good houses reportedly prevailed at the cozy little theater. Stronger and better fare than had been presented at the theater in months helped the Union Family to gain in popularity.\(^{12}\)

Better business prompted Manager Marks of the Grand Opera House to announce that his theater would inaugurate its own stock company of well-known players to produce standard plays at popular prices. In stating his plans, Marks said that he believed Butte to be large enough to support a good stock company similar to those being maintained successfully in all the large cities of the United States. With his announcement of "a strong company which would be at the Grand for an indefinite period," Marks named J. M. Hutchinson, a stage manager of many years' experience, as director.\(^{13}\)

The life of the Grand Stock Company, however, was short. In April 1903, the theater formally passed into the control of the Northwest Theatrical Association which thereafter booked its own attractions. The transfer of the Grand to the infant but powerful syndicate was another step in the long history of litigation involving Butte's oldest theater. The arrangements for the transfer were

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\(^{12}\) A. S., January 22, 1903.

\(^{13}\) A. S., January 28, 1903.
completed on April 20, 1903, with the purchase of the house from J. O. Bender of Spokane, who had obtained the property the previous year at a sheriff's sale ordered under a judgment and execution for attorney's fees. The property, after paying off all the existing liens against it, cost Bender about $18,000 in 1902; his price to the syndicate was a handsome $45,000. Having valiantly avoided falling into the hands of a syndicate, the Grand Opera House finally was forced to succumb to the type of operation that was more and more controlling the theaters of the United States. Financial and legal difficulties had beset the theater for years and it "had become a very steady and heavy money loser . ..".

Manager Marks, who held a five-year lease on the Grand, retained an interest in the house with the Association, and it was announced by Dick Sutton that Marks would continue as manager but would have nothing to do with the booking of attractions. Sutton outlined the future for the house now under syndicate control. The Anaconda Standard published the projected plans:

"It is our intention to play a better class of attractions at the Grand than has been played there during the past season . .. all dollar shows will be sent to that house, and none of them will be played at the Broadway. Only the highest class of shows will appear at the Broadway hereafter. A

14A. S., April 21, 1903."
number of changes will be made at the Grand, and we will put in a steam heating plant at once.\(^\text{15}\)

And so with the additions of steam heat and syndicate control, Butte's oldest theater lost its independent status, and along with the Broadway Theater brought the number of theaters under the control of the Northwest Theatrical Association to thirty-five, indicative of the state of theater across the country.\(^\text{16}\)

Although tight reign was kept on all syndicate controlled houses, thus limiting independent theatrical ventures, many quality touring productions under the syndicate aegis and featuring the major stars of the day were able to appear in Butte. One of the most celebrated ladies of the stage, Mrs. Patrick Campbell, appeared in Butte during May of 1903, giving Butte and its theater-goers its "most noteworthy and important event of the theatrical season."\(^\text{17}\)

Mrs. Campbell thrilled Butte audiences at the Broadway Theater in Herman Sudermann's *The Joy of Living*, a translation by Edith Wharton from the original "Es Lebe das Leben," and in a comedy by E. F. Burson, *Aunt Jeannie*.

Syndicate control and quality productions, however, did not prove to be the panacea intended. The press

\(^{15}\text{Ibid.}\)

\(^{16}\text{A. S., February 22, 1903.}\)

\(^{17}\text{A. S., May 3, 1903.}\)
reported in May that "although theatrical business had lately picked up a little, it still continued bad over the circuit of the Northwest Association, and several companies had been compelled to close their season and cancel the remainder of their dates."18

The Anaconda Standard seemed to have the last word concerning the shaky theater business in Butte. In an editorial, the paper stated that although some good productions had been seen in Butte during the past months, the inferior ones far outweighed the good, and laid blame on the "theatrical trust" for the slump. The theory that Butte's current financial situation was the major cause for the setback was dismissed:

It is admitted that Butte today is as solid financially as it ever was and that there is just as much money in circulation, so that a change in financial conditions cannot be pleaded. Is it possible that the theater-going public is becoming more discriminate in its demands? May the reason "poor business" is found be in the refusal of the people to be satisfied with the class of attractions offered them? It is not unreasonable to believe there is something in that, and that the managers themselves, rather than the people, are to blame.19

The editorial went on to remark that there was a time when the Butte public found amusement in listening to "indifferent vocalists and broken down song and dance

18A. S., May 16, 1903.
19A. S., June 28, 1903.
artists," but those days were past and the public now wanted quality in return for their money. Theatrical managers were berated for not having outgrown the idea that Butte was "still easy." After chastising the local managers, the newspaper did a turnabout and put the blame on "outside" control:

> It should be understood, however, that the local managers of theaters are not responsible either for the class of attractions sent to Butte or the number of them. So far as the selection of companies is concerned they have no choice and very little voice in the matter. That is attended to entirely by the convenient and much condemned system designated as the "theatrical trust," which has headquarters in New York, and which, through its managers, tells us what we shall have and what we shall pay for it. The experience, a sad one for many managers, may teach the syndicate managers a profitable lesson... The expectation that the people will turn their pockets inside out to relieve a lot of water-tank companies from the necessity of walking out of town will also receive some revision.

Butte joined the rest of the nation with unfavorable reaction to syndicate policy and the protests were to become louder in the years ahead.

Burdened with the unfavorable results of syndicate control over Butte's two leading theaters, Dick Sutton welcomed good news concerning a member of his family and her sudden theatrical success in Chicago. Maude Sutton,  

\[20\text{Ibid.}\]
\[21\text{A. S., May 17, 1903.}\]
Sutton's older daughter who had gone east in 1902 as a member of a traveling stock company, was praised in flattering terms in Chicago newspapers for her role as the leading soubrette in Out of the Fold, playing that June at the Great Northern Theater in the midwestern city. In a letter to Dick Sutton, a well-known theatrical manager spoke of Miss Sutton's performance as "positively wonderful, and the hit of the piece." Maude Sutton's rise to prominence foreshadowed the popularity and success of Dick Sutton's younger daughter, Lulu.

Butte theater-goers were treated to a pleasant bit of nostalgia in September when their old friend John Maguire was spotted taking tickets at the Grand Theater during a successful run of the Shirley Company at that house. A comment by the local press said that Maguire's presence gave the place "a tone of the old days," and reminded one of the years of selfless service Maguire had given Butte during his reign as manager of the Grand.

During Maguire's brief return to Butte with the Shirley Company, the problems that were then confronting Butte's managers must have seemed foreign to him when compared with operations in his day. The booking of the

22 *A. S.*, June 28, 1903.

23 *A. S.*, September 17, 1903.
Nordica Concerta, through the theatrical syndicate, touched off an attack by the press concerning a price hike in admissions (unheard of in Maguire's time). It was announced that prices for the concerts were raised to $1, $1.50, $2, $3, $4, and $5, with boxes at $25 and $30, in comparison to a high of $2.50 asked for the same attraction in Salt Lake City where the concerts were playing prior to the Butte engagement. The press asked why a higher price was charged to witness a performance by the same theatrical companies in Butte and if the performances were better in Butte than in Salt Lake, etc., or if extra expense was involved in their visit to Butte. The syndicate was indignantly berated for "holding up" the people of Butte, and the Anaconda Standard cautioned:

Butte is not a city of millionaires--it is a city of working men. Ninety-five percent of the people of Butte are men who work for wages or salaries or are members of the families of such men. The presumption that Butte is a city of millionaires is utterly without foundation; it is possible that there are three men in Butte entitled to be called millionaires, but it would be a hard job to pick out the fourth one.24

The cries from Butte were heard and answered. Beginning with the Broadway Theater engagement of The Prince of Pilsen Company scheduled for an engagement beginning November 1, Dick Sutton ordered a price cut from a $2 maximum to a $1.50 top, despite the fact that

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24A. S., October 18, 1903.
the company had charged $2 at some of the other theaters in the West. Sutton announced that beginning with the Pilsen company, fair prices would prevail in Butte from then on, or he "would know the reason why."26

Despite the new fair-price policy, at the close of 1903 the future of theatrical business in Butte and throughout the country seemed bleak. Theatrical managers coming to Butte all commented on the "hard times" ahead. They predicted the new season would be the worst season in twenty years. William A. Brady forecast a theatrical depression: "There is bound to be a smash . . . there are too many shows, and everybody in the business is overpaid."27

To add to the expected theatrical depression, Butte and the entire world was shocked and saddened by the loss of 587 lives in the great Iroquois Theater fire in Chicago on December 30, 1903. Following the example of Chicago's Mayor Harrison, Butte's Mayor Mullins, on January 2, 1904, began inspecting every theater in the city to ascertain whether all safeguards and precautions were used to prevent a similar disaster in the copper city. Mullins appointed a committee of three men for the

25 Ibid.
26 A. S., November 15, 1903.
27 Ibid.
inspection team: C. M. Palmer, the chemist at the Colorado smelter; Dr. Sullivan, Butte's health officer, and Charles Lane, the city's building inspector.\textsuperscript{28}

The committee examined the exits, aisles, stairways, fire escapes, etc., in Butte's theaters. The first step was to examine the fire curtain at the Sutton theater to determine if it was really of asbestos. The fire curtain in the Chicago theater was of such poor quality that it had burned in the blaze. It was found that Sutton's curtain was of a non-combustible nature.\textsuperscript{29}

At the conclusion of the committee's examinations, Manager Sutton was notified by the building inspector that he was to change the interior of the Broadway Theater according to the recommendations of the committee. He was given three days in which to begin the improvements.\textsuperscript{30}

Sutton complied with the request, and even invited the team to make a second inspection with him of the Broadway. He informed the council that he had some recommended changes of his own, which included placing one hundred feet of one and one-half inch new hose, properly connected to the fire taps; and the placing of

\textsuperscript{28}A. S., January 24, 1904.  
\textsuperscript{29}Ibid.  
\textsuperscript{30}Ibid.
two three-gallon extinguishers in the basement. Sutton recommended that the doors to the boiler room, to the musicians' pit, and the door leading from the fly gallery to the lodging house be covered with sheets of twenty-eight guage iron.31

Further suggestions by Sutton included strengthening of the fire escapes from the first gallery to the ground, placing new braces or brackets on the fire escapes; placing hand rails of one and one-quarter inch wrought iron pipe upon both sides of all stairways; installing more lights in the passageways and stairways; hanging two lights on suitable brackets projecting not less than three and one-half feet from the face of the wall on the Montana Street side of the theater; unlocking of all doors and exits on the inside of the building, keeping them in such condition that they could at all times be pushed outward; connecting of a fire-alarm by the fire department under the direction of the chief engineer; placing of lighted Exit signs over every door and exit; making an opening at the foot of the gallery into the large hall on the north side of the theater, in order that the occupants of the second gallery would not be compelled to climb the forty steps leading to an outside fire escape, but would follow the natural tendency of going

31 A. S., January 3, 1904.
downhill to an opening; making a similar opening from the second gallery and a large opening from the auditorium through one of the rooms being used as a storeroom on Montana Street.32

Full cooperation between Sutton and the inspection committee enabled the manager to improve the safety of Montana's largest legitimate theater, insuring it against becoming a fire hazard and thus averting a possible holocaust such as fated Chicago's Iroquois Theater. Work that may have been done on the Grand Opera House to lessen its fire danger is not recorded, but it is assumed improvements also were made on that house, it being older and not as well equipped as the newer Broadway Theater.

Because it was the poorest financial year in Butte's theatrical history, 1904 recorded few notable events. Perhaps the brightest spot of the local scene occurred in June when the distinguished American actress, Maude Adams, made her first Butte appearance at the Broadway Theater on June 20. Her performance as Lady Baddie in The Little Minister delighted the Butte audience which filled the theater to capacity.33

Another significant development occurred earlier

32A. S., July 1, 1904.
33A. S., May 1, 1904.
than the Adams' appearance: the old Union Family Theater was reopened after several months of darkness. Despite the poor business Dick Sutton tried to win back audiences by converting the intimate theater into a strictly vaudeville house, naming it the Family Theater. Reopening the theater under the Butte Amusement Company, Sutton named Charles E. Aslop as manager and announced that the house was "to be conducted pretty much on the same plan as the Grand . . . the same schedule of prices--ten- and twenty-cents--for each performance."

Sutton, however, did not escape 1904 without an old criticism coming forth again. The Butte Ministerial Association gave notice that beginning on September 25 the law against Sunday theatrical attractions would be enforced against him. He promptly quieted the Association:

> I have the highest respect for the gentlemen of the cloth . . . but, leaving out of the question the fact that the gentlemen are endeavoring to regulate the way in which the people shall spend their day of rest, upon which men will honestly differ, the present agitation does not bear all the evidence of sincerity. If the movement were one to elevate and improve the moral tone of the city, it would begin where the evil is greatest. People want the legitimate Sunday night theater, for they have them in every city of the country. If the theaters are closed for Sunday night entertainments, a very large percentage of the people who patronize them will find other places, and so long as less desirable places exist, they will draw a large portion of them.

\[34\] A. S., September 25, 1904.

\[35\] Butte Montana Inter-Mountain, January 27, 1905.
Blanche Bates, starring in Belasco's *The Darling of the Gods*, was scheduled for a Butte appearance in early 1905, but the announcement soon came that she would be barred from the Broadway because of her refusal to join the syndicate. In town after town she was met with opposition from the agents and friends of the Klaw & Erlanger Syndicate. The doors of the larger theaters were closed to her by orders of the syndicate manager in New York City. Butte was no exception. When Miss Bates' manager attempted to secure a booking for her in the mining city, he met with a flat refusal.36

It had been rumored in Butte that Miss Bates had made an attempt to secure a booking, and that John Ort, manager of Seattle's Grand Opera House and the leading exponent of the Klaw & Erlanger Syndicate in Seattle, had visited Butte to confer with local managers. The result of the meeting prevented Miss Bates from playing in Butte in any house with anything like adequate stage room. The press echoed Butte's dislike for syndicate control in lamenting the fact that the city would be deprived of one of the most "elaborate productions on the road that season."37

The Broadway Theater continued to book only Klaw &

36Ibid.
37Ibid.
Erlanger attractions in 1905, even though Dick Sutton retired from active management of the theater. With Sutton no longer personally connected with the house, J. K. Heslet was named the new manager. It was announced that Sutton would devote his time to the Grand, his interests in road companies and other theaters. Mrs. Sutton, who had done much of the managing for her husband, remained with the theater as assistant manager in charge of the box office. The press took the change-over as opportunity to comment about some irritating habits of certain personnel employed at the Broadway. The Anaconda Standard humorously editorialized:

It is not to be expected that the new manager will make any changes or improvements at the Broadway, but there is one suggestion many patrons of the theater might feel like offering. At best the Broadway is poor in acoustics and only about half of what is said on the stage can be heard by about half the people in the audience. In addition to that, it never fails that when the curtain goes up on an act the energetic stoker in the furnace room begins work, and, without half trying, he can always ruin half an act. When he gets through slamming furnace doors and shoveling coal, a dog in the cellar sets up a howl, and between the dog and the stoker the audience and the actors have a time of it. That trouble could, perhaps, be ended without much trouble and with little expense.38

A transfer involving the Family Theater occurred during April when the lease of E. E. Alsop expired and the house went to a Mr. McKenzie, who represented

38A. S., April 2, 1905.
S. Morton Cohan of Seattle, owner of the Star vaudeville houses on the West Coast. It was announced that the Family would continue to be a rival of the Grand Opera House and would produce in opposition to all other circuits. It was further announced that the house would be entirely rebuilt within a six month period.39

In May the papers carried flattering reports concerning the success of Dick Sutton's younger daughter, Lulu, who had been touring cities across the nation with her own stock company. It was reported that she had twenty plays in her repertory, which included The Switchman's Daughter, Monte Cristo, The Prisoner of Algeria, Texas or The Siege of the Alamo, M'liss, Roanoke, Nugget Nell, Little Ferrett, Reddy the Mail Girl, Pawn Ticket No. 210, The Western Girl, East Lynne, He Forgive Her, Corner Grocery, Uncle Tom's Cabin, and a vaudeville routine for special performances. Lulu Sutton's success on the road was equaled when her company settled down in the Grand Opera House in July for a long run. Butte opened its arms wide for its favorite actress and it was reported that the Montana Girl's company "had the good sense not to attempt to play anything that was beyond their capabilities, but what they did attempt they did

39A. S., April 16, 1905.
attempt they did as well as anyone could."40

The year 1905 saw yet another transfer in management for one of Butte's theaters. The Family Theater was added to the Sutton-Considine Circuit and Francis Nelsonia was named manager of "the only strictly vaudeville house in Butte."41

The period 1900-1905 saw many significant changes on Butte's theatrical scene. The major development was the erection of Montana's largest legitimate theater, The Broadway, and the emergence of Dick Sutton as the most prominent theatrical manager in the state. The young talents of Maude and Lulu Sutton were recognized and the organization of the Lulu Sutton Stock Company became an important part of Butte's world of entertainment—a part that was to grow even more during the next several years.

The powerful theatrical syndicates affected Butte as they did the rest of the nation and the mining city, through its colorful press, was quick to praise or damn the results. During the years 1900-1905, stars such as Mrs. Patrick Campbell and Maude Adams added to the satisfaction of Butte's theater-goers, and, although audiences often stayed away from the box office because of disagreeable syndicate policy or the raising of

40 A. S., May 14, 1905.
41 A. S., July 15, 1905.
prices, those who came were entertained by such stage offerings as *Wanted--A Wife*, *Zaza*, *Down By the Sea*, *Ivan the Terrible*, and *The Great Train Robbery*.

Butte audiences emerged as surprisingly discriminate people toward what they wanted to see on the stage and the prices they wanted to pay. They often succeeded in forcing management to comply with their wishes and a healthier atmosphere resulted.
CHAPTER V

1906-1910

Late in 1905, Dick Sutton temporarily installed burlesque at the Grand Opera House following a successful run of his daughter Lulu's stock company. In January of the next year Lulu returned and Butte theater-goers were happy to welcome her back. Her first show, Ruby's Romance or A Country Courtship, was enthusiastically received by a packed house, not only for the "excellent performance given," but for the return of their favorite. By July, the stock company had completed thirty-two consecutive weeks at the Grand, and due to such sustained residency, Dick Sutton was able to give the Butte audiences a reduced schedule of prices during Lulu's successful run. The charges were gallery: children ten cents, adults twenty cents; balcony: reserved, thirty cents; entire lower floor, fifty cents.¹

Another Butte favorite of more world-wide renown played in Butte that May, but under adverse conditions. Sarah Bernhardt, the toast of continents, played to a crowd of only several hundred people on May 5 and because

¹A. S., January 14, 1906.
of her well-publicized refusals to join the powerful theatrical syndicate, she was forced to perform at the new Holland Ice Rink. The press was bitter:

Mme. Sarah Bernhardt, the world's most noted actress, filled her Butte engagement and under difficulties and adverse circumstances that would have caused rebellion in the breast of a younger actress, she played her greatest role, Camille, last night in the new Holland street rink. The building is a fine structure for the purpose for which it was built, but it is not a theater, nor even a convention hall. Half way down the hall not a sound from the stage could be heard, and the place was so cold that the players were compelled to wear furs and the people in the audience were wrapped up in their winter garments. The conditions in "free" America that compel Mme. Bernhardt to appear and play in tents and places like the Butte rink have so often been commented on that nothing remains to be said, and not even the French language is strong enough to express what people feel, or say over it.2

The 1905-1906 theatrical season in Butte ended with the disappointing Bernhardt production, and the season of 1906-1907 was marked with yet another development concerning the ownership of the Grand Opera House. It was reported on October 7 that Dick Sutton had taken up the deed on the house which had been in escrow for several years, making him the sole owner of the house. The new owner presented his wife with the deed to the property as a gesture of gratitude for her untiring work as co-manager in the Sutton theatrical ventures.

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2A. S., May 6, 1906.
The Suttons held a substantial interest in Butte's Family Theater, a part interest in The Broadway Theater, full ownership of the Great Falls Opera House and a theater in Baker City, Oregon. Besides the theaters, Dick Sutton also owned a number of road shows and "other interests of a theatrical nature."

In January of 1907 the Grand Opera House passed a milestone in Butte entertainment history. The Lulu Sutton Stock Company finished its fifty-second consecutive week of performance. The company had presented fifty-two different plays of all classes. The plays (see index) included standard works which had been used in the strongest repertory companies throughout the country. The organization's efforts during its fifty-two week stay at the Grand had been well patronized, and the Lulu stock company as well as the Grand had "become household words."

The company was directed by a Mr. Sharpley, who evidently took on acting roles from time to time, much to the delight of the audience:

The audience last Sunday evening at the Grand had the laugh on Director Sharpley, who played the Swedish sailor in the first act. In his drunken scene he showed the photograph of his girl at home, and all those present said lovely, beautiful, elegant. He then said, "See what she wrote on the back," and turned the picture so that the audience could see the face, and, behold, it was a photograph

3A. S., October 7, 1906.
of Uncle Dick Sutton. Since then, he has not turned the picture, but has been satisfied to tell them that they can see what she wrote under her face.4

Public disturbances in the audience continued to rise and the management of the Broadway Theater raised admission prices hoping thus to keep the topmost balcony more orderly.5 Before resorting to this final solution, Heslet had tried "moral persuasion in the form of appeals to reason, special policemen and an increased force of ushers" to quell the noises of the "hoodlum class" in the balcony. Admission to the gallery was raised to fifty cents from twenty-five cents in order to keep out the disturbing element of "youngsters and half-grown boys who issued senseless cat-calls and whistles at inopportune times during performances." With his latest edict, Heslet threatened the gallery crowd who "tended to rival Sioux Indians on the warpath" with the possibility of something more stringent to be enforced if the disturbances continued.6

Butte was saddened in the spring of 1907 to learn of the death of the "Father of Butte Theater," John Maguire. He had introduced theater to Butte in 1875, become Montana's first major theatrical manager during

4A.S., January 13, 1907.
5A.S., January 27, 1907.
6P.M., February 10, 1907.
the last of the nineteenth century; and had faded from the local theatrical scene in 1900. His death on March 23, 1907, in Monterey, California, was mourned by theater-goer and non theater-goer alike. The *Anaconda Standard* best expressed the town's feelings for Maguire:

> In the death of John Maguire, actor, playwright, literateur, scholar, gentleman, every man lost a friend; no man lost an enemy. If in his whole life an act of his caused a tinge of pain or an ill-spoken word, it was due to a heart too big and tender. Where in all the world is there man or woman without fault, without imperfection of character? Where in all the world is there a man whose faults caused so little ill as did the faults of John Maguire? Today there is no man who is not proud to say, "John Maguire was my friend."?

With Maguire's passing, the pioneer spirit of theater in Butte was dead, but even as he died a new spirit was pushing Butte theater forward. Rumors of a new theater for Butte began to circulate, and at one point tangible steps were taken. A meeting of vaudeville men was held in Butte on April 11 and plans were made for a rearrangement of alliances and an extension of circuits. The rumor that the Bennett Block on East Park Street had been purchased for $64,000 to be converted into a new theater was "confirmed." Mose Oppenheimer was listed as the purchaser, representing other interests—John Considine and John Cort of Seattle and Butte's Dick Sutton. Possession

7 A. S., March 31, 1907.
of the block was expected to be secured within sixty days, and although poor labor conditions in Butte prevailed at the time, it was hoped that the house would be converted into a theater by November. But the Anaconda Standard reports were wrong and a rival newspaper scooped the paper on the true facts. The Butte Miner the same day carried the information that the building of a new theater was not at all the purpose of the vaudeville meeting. Instead the Grand was handed over to the Sullivan & Considine vaudeville circuit on a ten-year contract basis. The latter proved to be true, and the rumors that the Grand would become once again strictly a vaudeville house was confirmed by Sutton. Acting for his wife (the actual owner of the Grand property), he signed over the new lease. The contract also carried with it the control of all vaudeville in Montana, with Dick Sutton as general state-wide manager for all the Sullivan & Considine attractions. The article went a step further to report that Sutton was looking over two or three possible sites for a new theater of his own which would not be involved in the Sullivan & Considine circuit.

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8A. S., April 12, 1907.
9B. M., April 12, 1907.
10A. S., April 14, 1907.
Rumors persisted, however, concerning the other new theaters to be built in Butte. Theater gossips discussed reports that the Klaw & Erlanger Syndicate had purchased the Silver Bow County courthouse building with the intentions of converting it into a "continuous house"; reports that the Shuberts had taken an option of a South Main Street lodging house in order to make a theater out of it; and reports that the Sullivan & Considine people had already broken ground for a new vaudeville theater on Excelsior Avenue. The sea of conflicting reports soon had Butte's populace in a quandary and even Dick Sutton's intention of building a theater became suspect. However, the Sutton plan began to materialize and ground was broken finally on West Broadway for the last legitimate theater to be built in Butte. The reality of preliminary construction soon killed the fictitious reports of other theater construction.12

Sutton announced that his new theater would be named for his younger daughter, Lulu. With the Messrs. W. Kirk and Cohan, he purchased the lots then occupied by the Broadway Lodging House, 75 to 81 West Broadway, for $28,000. The company thus formed planned to erect the theater and lease it to Sutton and I. M. Binnard for a

11 A. S., June 2, 1907.
12 A. S., April 27, 1907.
period of five years. Preliminary reports concerning the new Lulu Theater called for it to be "one of the handsomest in the state." Sutton retained Architect Houghton, builder of all playhouses for the Northwestern Theatrical Association, as designer; the theater was planned to be somewhat on the style of the Grand, but larger. The structure was to adjoin the Miner Building on West Broadway, and its cost was estimated at $60,000. Actual construction of the building was given to W. J. Keeler, Sutton's brother-in-law.13

While Butte awaited the opening of its newest theater, the theatrical world was pleased to hear of an alliance between the Klaw & Erlanger Syndicate and the independent Shuberts and David Belasco, which allowed the latter companies to play their productions at syndicate-controlled houses. The loosening of the once tight reins held by the syndicate was looked upon favorably by Butte theater-goers. It was anticipated that the coming season of 1907-1908 would be the best ever offered in Butte since the coming of the Klaw & Erlanger organization.14 Butte seemed to come out of its theatrical slump that had held it for several years, and large, enthusiastic audiences once again applauded almost all

\[\text{13Ibid.}\]
\[\text{14A. S., July 28, 1907.}\]
of the remaining stage offerings of the 1907 season. The "old spirit" seemed back; the characteristic Butte fervor was rekindled. The great Lillian Russell sensed the change and on the occasion of her first visit to Butte in a production called The Butterfly, had high praise for the city: "... and to say I like it is putting it mildly."\(^{15}\)

The summer and fall of 1907 was spent in great anticipation by Butte theater-goers for the scheduled fall opening of the new Lulu Theater. Only minor developments during the waiting period occurred in Butte's theatrical world. Included among them was the retirement of Francis Nelsonia from the position of manager of the Family Theater which he had held for several years. His replacement, named by the Sullivan & Considine organization, was Frank M. Clark of New York City. Nelsonia was transferred to Los Angeles to manage a house there for the circuit.\(^{16}\)

In November the farewell week of the Lulu Sutton Stock Company at the Grand Opera House was announced. November 23 marked the conclusion of the ninety-seventh consecutive week of performances at that theater for the Lulu company--a record that had never been equaled in the state of Montana. For its closing week before moving into

\(^{15}\)B. M., May 29, 1907.

\(^{16}\)A. S., October 27, 1907.
its new home at the Lulu Theater, the company performed "one of the best melodramas it was possible to procure for a permanent organization," Joseph LeBrant's The Guilty. 17

The move to the new Lulu Theater was made on Saturday, November 24, leaving the Grand Opera House to become once again a variety house--but this time, one which would present "high-class vaudeville." The Lulu troupe formally opened Dick Sutton's new theater with an afternoon matinee of A Square Deal, with Lulu Sutton as the star. The opening audience came away assured that the performances by the company would be of the same good quality at the new house as they had been at the Grand for the past year. 18

The opening day audiences were awed by the physical aspects of Butte's newest legitimate theater. Construction had begun on June 27. All had not worked smoothly during the construction period, however; on September 17, the building collapsed. The setback only hindered progress for a day, it was reported, and Sutton met the opening day deadline by placing all the available workers in Butte on the job to complete the structure. Many finishing touches on the interior of the building had not

17 A. S., November 17, 1907.
18 Ibid.
been completed in time for the opening and an additional thirty days were needed for its completion. The Anaconda Standard reported that Sutton had "worked day and night to have the building in readiness for the opening" and he had taken advantage of the weakness shown by the earlier collapse by strengthening the building everywhere until it was pronounced by experts in the building line to be a "model of safety and security."  

The cost of the Lulu Theater was approximately $80,000. Its seating capacity reached 1,400 and although the Broadway Theater still held the largest audiences, the Lulu's lower floor sat more than that section of the Broadway. A special feature of the lower floor at the Lulu was the absence of balcony support posts in front of the seats. The balcony was suspended from the roof by means of steel rods. The rods were anchored in a buttress and reportedly a railway train, heavily loaded, could have passed over them in safety.

Sutton's theater boasted twelve boxes, with seats on the lower floor upholstered in leather. The balcony seats were of a plainer design, but were "almost as comfortable." Differing from either the Grand or the Broadway Theaters, the floor of the Lulu Theater was not

\[\text{\textsuperscript{19}}\text{A. S., November 24, 1907.}\]

\[\text{\textsuperscript{20}}\text{Ibid.}\]
arranged in "rises," but sloped gradually from the entrance to the pit to give an unobstructed view of the stage from any point in the house. Red lights indicated the exits and easy access through wide doorways to the outside was assured patrons in cases of emergency. Gallery patrons had access to two broad stairways leading to the well-lighted exits."^{21}

The actors in the Lulu Stock Company found their new stage housing to be more advantageous than the one to which they had been accustomed at the Grand. The twenty-eight foot stage opening twenty-six feet in height, and the sixteen feet four-inch wing space on either side of the proscenium opening offered the needed space for more elaborate productions than were afforded at their previous home. The asbestos drop curtain, complete with a "scene painted in Butte," hung from a rigging loft which was forty-three feet from the stage floor."^{22}

To accommodate the actors there were eight dressing rooms in the theater's basement and four for the leading players just off-stage. The heating plant, located in the basement, consisted of two large forced air heaters, the system similar to that used in the Grand. In planning the theater Sutton wanted to insure his patrons of

"^{21}Ibid.

"^{22}Ibid."
fire-proof protection in every way possible, and, as a result, special care was taken in installation of electrical circuits. A novel innovation included installation of two switchboards—one in front of the building and the other on the stage—both made of slate secured from an old billiard table—to insure that the wires never came in contact with wood and thus greatly lessening the possibility of an electrical fire. 23

Standard sets of scenery were new, all painted locally. Speaking of his new theater, Sutton told the press:

The building is thoroughly a Butte product. . . . Everything that would be bought or made here was bought here. Not a dollar was sent from Butte that could be expended in the city. It is a theater built by Butte capital, by Butte men and for the pleasure of the people of Butte. It is my intention to give the people a good, clean show all of the time at a popular price and I think I have one of the prettiest little theaters in the entire country to do it in. 24

The day before the opening nearly one hundred men were engaged in putting finishing touches on the building. It was early in the morning hours before the last of the carpenters left the building. In spite of all the setbacks and the rushed construction schedule to insure a late fall opening, Dick Sutton raised the curtain on that

23Ibid.
24Ibid.
Saturday afternoon in Butte's last legitimate playhouse. As Ruth Leighton, a school teacher in *A Square Deal*, Lulu Sutton lead her fellow actors in the initial performance in what was to be the last home for the beloved Butte stock company.\(^{25}\)

The Lulu Sutton Stock Company gained a greater place than ever before in the hearts of Butte theater-goers during its run at its new home:

> There is not one word in the various languages of earth, however differently designated that is of more importance . . . than the one in the English nomenclature denominated "entertainment." Not alone because it embraces every form of imparting diverting amusement, but because it is the one thing above all else which lightens the burdens, cares, struggles and sorrows of mankind, and is more instrumental than any other factor in causing them to be forgotten.

Amusement that will interest is the one factor on which the Lulu Sutton company has been built. The public may expect to see satisfactory actors in satisfactory roles which is something that very rarely happens to a permanent organization.\(^{26}\)

On December 8 the Lulu Sutton Stock Company entered its one-hundredth week in Butte, and Dick Sutton rewarded the Butte theater patrons for their long support of the company with a new scale of prices "within the reach of all."\(^{27}\) Although a temporary shutdown of some of the


\(^{26}\) *A. S.*, December 1, 1907.

\(^{27}\) *A. S.*, December 8, 1907.
mines at Butte that month resulted in less business "to some extent," most of the theater patrons were able to afford Sutton's new low-price scale of ten cents for the gallery, twenty cents for the reserved balcony seats, thirty cents for most of the lower floor, with a few choice seats and the boxes selling for fifty cents. The high-priced attractions at the Broadway suffered during the shutdown, but Butte was not alone in the current theatrical depression. The entire country suffered and Butte found itself better off than most communities. The press still extolled Butte as "the best show town in the Northwest," and local theater managers blamed the depression on "a panic of prosperity and too much Roosevelt."28

The theater managers, however, were unable to take the slump lightly, and during the first part of the year 1908, business continued to be below average. Dick Sutton, demonstrating his fine business sense, inaugurated several special evenings in order to bring audiences to the Lulu Theater. Tuesday, January 7 was set aside as Newsboys' night and the "little merchants" were invited to a showing of the "pleasing melodrama" Saved from Shame. The choicest seats on the lower floor were reserved for the youngsters and a publicity release explained why the lads were invited to a performance of that

28 A. S., December 29, 1907.
particular play:

The management feels that it /Saved from Shame/ is the kind of play which will help educate the little fellows, as there is a strong moral story taught in it which plainly shows right from wrong.29

Sutton went further in trying to win back dis­appearing audiences by announcing at one point that any person in Butte who had "a shade of red hair" would be admitted to Tuesday evening performances free of charge and be given the best seat in the house.30 The Anaconda Standard reported that this advertising stunt was

... suggested through the argument of two of the actors, one saying that he thought there were less red-headed people in Butte than any city he had ever played in. Uncle Dick was quick to grasp the situation, and so he advertised a red-headed night at the Lulu on Tuesdays.31

Finally even a scheme of offering free seats to patrons who donated wearing apparel which might be useful to the Salvation Army did not succeed in filling the theater for a special performance.32 Sutton was forced to inaugurate a new program in conjunction with performances by the Lulu company. On March 8 the theater became a continuous vaudeville and motion picture house, giving two performances each evening, and offering a new

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29A. S., January 5, 1908.
30Ibid.
31A. S., January 12, 1908.
32A. S., January 19, 1908.

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low in admission prices—ten, twenty and thirty cents. In announcing his new "desperation policy," Sutton promised two of the best and latest films available, an illustrated song, and a clever little vaudeville playlet by the most prominent members of the Lulu Sutton Company. Sutton had made arrangements with one of the largest and best moving picture firms in the country, and they contracted to give him prompt service and the first choice of all the films they supplied the state of Montana.33 In 1908 Butte had seven motion picture houses in operation at one time. The inauguration of movies at Butte's newest legitimate theater marked the beginning of the end of regularly scheduled legitimate stage performances in the city.

Early in 1909, Butte welcomed home Dick Sutton's older daughter, Maude, in town for a week's engagement at the Grand. One of Butte's favorites, Miss Sutton performed in an offering first produced in New York City that season at the One Hundred and Twenty-fifth Street Theater. The show was hailed as the best vaudeville sketch of the New York season. The comedy playlet was Dindrell, and Butte audiences were once again delighted with the Butte actress' ability on the stage.34

33A. S., March 8, 1908.
34A. S., February 9, 1908.
Although poor business continued for Butte's theaters, making it necessary for Dick Sutton to close the Lulu Theater for the season prematurely on March 29, plans for the coming season were highly optimistic—remodeling of the theaters, changes in policy, and the reorganization of the Lulu Stock Company were hopefully suggested for the new fall season. It seemed that Butte was determined not to give up its reputation as "the best little showtown in the Northwest."

In July it was announced that the Orpheum circuit would come to Butte, presenting an all-vaudeville bill at the Grand Opera House. In announcing the future plans for the Grand, John F. Cordray, the general representative of the Orpheum circuit, assured Butte patrons that they would not only see the best in vaudeville during the coming season, but that the decor of the Grand would take on a new appearance. Cordray announced that with the approval of Dick Sutton, "thousands of dollars would be expended in the improvement of the theater."35

Carpenters, electricians, plumbers and decorators converged on the old Grand Opera House during the summer of 1908 and began readying the theater for its debut as a full-time vaudeville house. Not only was the interior and the bill changed, the theater was also given its

35A. S., July 12, 1908.
third name. Once called Maguire's, then the Grand, it now became known as the Orpheum Theater. Under the supervision of John F. Cordray of the Orpheum circuit, the entrance and the foyer of the theater were enlarged. Each seat in the house was refitted and the entire theater was recarpeted, which prompted the Butte Miner to comment that "Butte was very fortunate to have the Orpheum circuit take over one of its theaters and turn it into one of the circuit's best western theaters."

The new Orpheum opened on August 15 "crowded with a splendid audience, made largely of society people, and an entertainment in Butte seldom had received such generous applause as was accorded the entertainers on the first Orpheum bill." The fine reception given the performance on opening night raised hopes that Butte would soon "have the Orpheum habit," and that it would become necessary to engage seats weeks in advance. The distinguished first night audience included Mayor and Mrs. Corby and party in the lower-right box; Mrs. William Tuohy and party in the lower-left box; Mrs. E. B. Weireck in the upper-right box and Mrs. W. A. Clark, Jr., in the upper box.

The first nighters were pleased with the receding

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36. M., August 2, 1908.

37. S., August 16, 1908.
and comments were heard that it had become "the best and coziest playhouse in Butte." The color scheme was termed "beautiful," with the walls done in two soft shades of brown, the ceiling a light yellow and the boxes and trimmings in white and gold. The reconstruction of the rear of the auditorium pleased the patrons and added much to the attractiveness and convenience of the house. Congratulatory messages flooded the office of Manager Cordray, among which was one from San Francisco: "Wishing you and the Orpheum all kinds of good luck. David Belasco." 38

As a final note concerning the improvements made on the old Grand, the managers of the new Orpheum Theater were lauded for removing the "ad curtain." The press called upon the people of Butte "to rise up and call them blessed." The curtain advertising was obliterated in accordance with the general policy of the Orpheum circuit. The Anaconda Standard was delighted:

... the patrons of that house were... no longer compelled to look at the hideous curtain plastered over with the names of the best brands of beer, medical specialists, beauty doctors, painless dentists, soap makers, etc. 39

To replace the unattractive ad curtain, the management equipped the stage with olio drops upon which were

38 Ibid.
39 A. S., November 1, 1908.
Along with the optimism for the coming season shown by the management at the Orpheum Theater, the Family Theater and the Broadway house underwent major surgery. In order to handle the larger attractions, the stage at the Broadway underwent "a great many alterations," with intentions of continuing to handle only the first-class touring attractions. During the summer, the Lulu Theater finally was completed, and Dick Sutton, realizing the strong counter attractions scheduled for the Broadway and the Orpheum, decided to make another strong bid for the patronage of the theater-going public. He engaged what was reported to be the strongest dramatic organization ever under his management. It was still known as the Lulu Theater Company, but the policy of having no individual stars was a major change. The favorite actor of the company was left up to the determination of the audience. Among the members of the newly reorganized group were such old favorites as Rilla Willard, Henry Chesterfield, Lulu Sutton, Fannie Keeler, Charles Edmonds, Al C. Newman and Cora Morris.\(^{41}\)

Realizing that competition had never been as keen in Butte's theatrical history as it was that season,

\(^{40}\)Ibid.

\(^{41}\)A. S., August 2, 1908.
Sutton worked day and night to build an organization of ability and all-around merit. He wanted to surpass anything ever offered before "in the history of stock companies in the northwest."\(^{42}\)

The 1908-1909 season saw a new system of management inaugurated at the Butte theaters. An independent manager was named for each house, although the financial interests in the four leading theaters remained more or less identical. Dick Sutton was induced to assume "the more exalted title of proprietor and director" of the four houses— the Broadway, the New Orpheum, the Family, and the Lulu. J. K. Heslet, who for several years managed the Broadway Theater, remained in that capacity; George Donahue, who for a year had been the hustling business manager of the Lulu, Grand and Family Theaters under Dick Sutton, devoted his time exclusively to the management of the Family Theater, the home of the Sullivan & Considine attractions; John F. Cordray assumed management of the new Orpheum Theater for the Orpheum circuit; and J. H. Huntley, a successful theater manager from New York City, was hired as the Lulu's chief.\(^{43}\)

Under the stage direction of Frank Lindon, the Lulu Stock Company began its last full successful season

\(^{42}\)B. M., August 8, 1908.
\(^{43}\)A. S., August 9, 1908.
in 1908-1909. The Lulu Theater, the last home for Montana's only stock company of the time, was created as a result of the changing conditions in Butte's theatrical picture; and the company that was to soon disband was the result of a reorganization of the original Sutton Stock Company, which for fourteen years had intermittently furnished Montana with its popular-priced entertainment.\textsuperscript{44}

By 1909, the Sutton enterprises found their greatest strength in popular-priced drama and the entire state was familiar with the Sutton name. His resident company was harbored at the Family Theater in its early days. The group's first success came at Maguire's Opera House. It was there that the resident company played one hundred weeks "without losing a week." It was at that house that Dick Sutton made enough money to buy the theater that was now rented to the Orpheum circuit. When the old Grand went to vaudeville following an arrangement between Sutton and Sullivan & Considine, Sutton bought the lot on which he built the present Lulu Theater.\textsuperscript{45}

During the summer months, Sutton's Stock Company frequently toured Montana and the Northwest in its private railroad car, giving the people in outlying communities a chance to see repertory theater. Company

\textsuperscript{44} A. S., December 13, 1908.

\textsuperscript{45} Ibid.
members came and went, and for the 1908-1909 season "the strongest group of players was assembled" for what was to be the beginning of the end for the company. For its second year in the Lulu Theater, the 1908-1909 company included Harry Cornell in leads; Henry Chesterfield as the villain; Fred Hagan in genteel comedy; Otto Oretto in character comedy; Al Newman in juvenile roles; Miss Rilla Willard in "heavy" roles; Miss Lorton playing leads and ingenue parts; Miss Keeler in female character roles; Miss Cora Morris in soubrette, boy, and tomboy parts; and, of course, the mascot of the company, Lulu Sutton.

Butte's pride in its stock company was perhaps best expressed in a newspaper story. The Anaconda Standard said:

Evolutions of theatrical conditions . . . have led it to greater ambitions. It has led to the securing of the plays that are not melodramatic and sensational, but which are high-class and up to date. Each year sees greater achievement by the company which pursues its labors regardless of all opposition. Each year sees changes of which bring new and more competent actors and actresses to Butte.

It exists in the interests of entertainment and economy--the big thrill and the little price--the playhouse of the people whose finances are not those of the capitalist. It claims that through all the changes of theatrical fad and fancy "the play's the thing," which will endure when all other forms of footlight frolics and foibles have become passe.**

**Ibid.

Ibid.
Further changes in management in 1909 occurred at the Orpheum and Family Theaters. C. N. Sutton (no relation to Dick Sutton) from the Orpheum Theater in Portland, Oregon, arrived in Butte in July to assume the managerial post at the Orpheum, succeeding John F. Cordray who retired from the Orpheum circuit and returned to his former home in Portland.\textsuperscript{48} Harry Cornell, a well-known popular actor who had been connected with theatrical affairs in Butte since 1907, took control of the Family Theater with plans to reopen the house on September 5 with a new stock company of his own. Cornell consented to take the Family Theater for the 1909-1910 season and install a first-class stock company on condition that Dick Sutton allow him to retain the services of Lulu Sutton, Miss Keeler and Miss Lorton, three favorites among Butte theater-goers.\textsuperscript{49} Sutton complied. The actresses became available after the disbanding of the Lulu Sutton Stock Company on April 4, with plans for reopening the Lulu Theater as a home for musical comedy, sketches and farces "in deference to the demands of theater-goers."\textsuperscript{50} At the Family Theater, Cornell planned to select plays "from a long list of late eastern

\textsuperscript{48}\textit{A. S.}, January 17, 1909.
\textsuperscript{49}\textit{A. S.}, August 15, 1909.
\textsuperscript{50}\textit{A. S.}, April 4, 1909.
and western successes" and he hoped to run the gamut of variety from romantic costumed plays of the sixteenth century to "the good old and reliable melodrama."

A note of tragedy entered the theatrical scene of Butte when on February 27, an actress who had appeared with Patterson's Bronze Players at the Family Theater on November 16, 1908, was found dead from suicide at the Northern Hotel in South Butte. She was identified as Vivian Lagrange, twenty-five years old. The circumstances surrounding her death were quick to circulate. It was revealed that she had become despondent, had taken previous doses of poison, until the fatal three doses "carried her off." In the prose of the day, the Anaconda Standard had much to say of the tragedy:

The death which she persistently wooed through the medium of three doses of poison finally succeeded in taking Vivian LaGrange, a strikingly handsome actress . . . at an early hour yesterday morning. To the last the young woman refused to give the motive for her rash act, refused to tell her religion --and did not desire the ministrations of a clergyman--and would not divulge the names of her relatives. When told after her first attempt at suicide that she would recover, Miss LaGrange voiced her disappointment in no unemphatic manner, and seized upon the first opportunity to swallow another poisonous potion.

There is evident conclusion that she wished an end to all things mortal because she was crossed in love.52

51A. S., April 15, 1909.
52A. S., February 28, 1909.
An incident of a humorous nature occurred at the Broadway Theater during March, and J. K. Heslet, the theater's manager, had difficulty explaining the matter. The press reported the incident—a row over ticket-scalping—caused by two young men, H. C. Levinski and Martin Meyer. In answering complaints made by an elderly female Broadway patron, the boys revealed that the lady had wanted them to get her certain seats for a particular performance; but since they had already had orders from another party to purchase the same seats, they offered to get her others. She became angry, they said, and told them she would get her own seats. The boys' defense of themselves regarding their business of purchasing blocks of tickets for people unable to get to the box office during working hours, was found favorable by Heslet. They denied having pushed their way to the ticket window ahead of the lady, as she had charged; and they added that even though they received twenty-five cents for each ticket they purchased, they were not speculators (as also charged) but merely agents. Heslet made the following public statement exonerating the boys and quieting the complaints of the irate lady.

I investigated the case the first thing this morning. The ticket seller told me that when the box office was opened yesterday there were two or three persons in the line in front of the lady who made the complaint, two of them being boys... The ticket seller told me that
the tickets were picked out and passed through the window as rapidly as possible. The lady . . . had to wait, of course, but not longer than it required to make the exchange.

. . . We do not want to be a party to any scalping business . . . We will not tolerate any graft along the waiting line if we are aware that such a thing is being done.

Heslet made it plain that during every big attraction boys were always present in line with orders from regular theater patrons, and the boys had to be waited upon the same as any other purchaser.

The remaining days of the decade revealed once and for all the dominant effect of vaudeville and motion pictures on legitimate stage offerings in Butte, as well as over the rest of the nation. Nine months after the Orpheum circuit had leased the old Grand Opera House and installed their vaudeville attractions, the circuit cancelled its schedule for the summer months. The house's limited seating capacity made it impossible for the circuit to pay for its costly vaudeville attractions.

Sullivan & Considine, who had been leasing the Family Theater, Sutton's first Butte theater, took up the lease on the Orpheum, renamed it the Majestic (its fourth name change) and offered their successful, less-costly

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53A. S., March 7, 1909.
54Ibid.
vaudeville shows. Before releasing their control on
the old Grand, the Orpheum managers met with Sutton and
secured a lease on the Lulu. The new location for the
Orpheum people would guarantee them additional seating
essential for their continued operation in Butte. Sutton
remodeled the Lulu for the syndicate and the new Orpheum,
now called the Orpheum Vaudeville, opened again in Butte
during late August, 1909. "Only the Broadway, still
operated by Sutton, still Butte's principal legitimate
house, continued on its steady course of presenting major
touring attractions."56

By 1910, the restless transition from a predominately
legitimate theater town to a town comprised chiefly of
vaudeville houses and motion picture palaces had been
completed. As in the rest of the nation, Butte's tastes
had settled for the new medium of motion pictures; and
in 1910, the city boasted four such film theaters, each
showing six shows daily. The theaters were The American
and The Park, operated by the Montana Amusement Company
and managed by William Cutts; the Alcazar and the Orpheum,
operated independently, the former under the management
of J. F. Scone and the latter under the management of
Castro Brothers.57

56Brown, p. 216.
Legitimate offerings at the Broadway, however, were still regularly patronized. But the long theatrical syndicate wars did take their toll—ironically enough in Butte again on Sarah Bernhardt. It was announced in October that the great Sarah, who was to begin her farewell American tour, would skip Butte. The reason was not that she feared an empty house at the Broadway, but rather because Butte no longer had the right theatrical connections. The *Anaconda Standard* humorously reported the issue:

Sarah Bernhardt . . . will not include Butte in her tour this time. On her last previous farewell tour she was at odds with the syndicate and walked through a chilling performance in French in the old skating rink on South Montana Street. Now she is "in" with the syndicate, and the syndicate is "out" with Butte, so that not even the skating rink will know her. 'Tis too tough.58

Discouraging as it was that the great Bernhardt would not reappear in Butte, an encouraging bit of news reached Butte theater-goers in late December. The once powerful and autocratic Klaw & Erlanger Syndicate announced it would agree to the open-door policy.59 The Shubert Association, which had fought bitterly for ten years for the rights of the theater owner, had finally succeeded in crushing the giant octopus which had dictated for years

58 *A. S.*, October 23, 1910.
what the nation's audiences would see on the stage. Butte, with love for the legitimate stage still alive, looked with eager anticipation toward a new decade and performances by the greats of the day--Mrs. Fiske, Margaret Anglin, Walker Whiteside, Viola Allen, John Mason, Joseph E. Powers, DeWolf Hopper, William Faversham, James K. Hackett, Nazimova, Margaret Illington and a host more.

However encouraging the prospects for theater in Butte seemed for the second decade of the twentieth century, the mining city was never again to experience the theatrical importance it knew during the years from 1890-1910. Memory had to serve in recalling the color, surge, and spirit that prevailed when the legitimate stage was Butte's primary source of entertainment. The fervent years that saw John Maguire, Dick Sutton and Lulu Sutton emerge as vital theatrical personalities who shaped the course of theater in the mining city, the era that recorded the beginnings of Montana's leading theaters--the Grand, the Broadway, The Union Family and the Lulu--were over. In Butte, as across the land, the motion picture was gradually shifting legitimate theater upstage.
APPENDIX A

The following list of plays is an attempt to record the legitimate stage offerings presented at Butte theaters from April 1891 through December 1910. The titles are taken from theatrical advertisements in *Anaconda Standard* newspapers made available at the Montana State Historical Library in Helena, Montana, and the School of Journalism library at Montana State University in Missoula. Records of plays produced in Butte from January 1890 through March 1891 are not available. The authors, stars and producing companies of the plays accompany the titles when known. The list should not be considered complete for all produced plays probably were not advertised.

1891

Apr 8, M,¹ *The Millionaire* by Leander Richardson.

Apr 17, M, *Henry VIII* by Shakespeare, Frederick-Warde Company.


Apr 20, 21, 22, M, *Virginius, Henry VIII, Macbeth*.

¹In order to save unnecessary repetition, the names of the theaters following the dates in the listing are abbreviated, i.e., M: Maguire's, G: Grand, B: Broadway, Mu: Murray, F: Union Family, L: Lulu; LP: Le Petit (formerly Family); O: Orpheum; S: Sutton. The names of the months also appear abbreviated.
Apr 4, 5, 6, M, Two Sisters by Thompson and Ryder.

May 9, 10, M, Love and Law; The Phoenix.

May 28, 29, 30, M, Lend Me Your Wife, Roland Reed Company.

Ju 2, 3, 4, M, A Social Season.

Ju 6, 7, 8, M, Starlight, with Verona Jarbeau.

Ju 27, 28, 29, M, The Bottom of the Sea, Webster & Brady Co.

Aug 6, 7, 8, M, The Limited Mail, by Elmer E. Vance.

Aug 13, 14, 15, M, A Royal Pass, with George C. Staley.

Aug 31, M, Jack the Ripper, Harry Montague Co.

Sept 26, M, Fedora by Sardou, with Sarah Bernhardt.


Oct 19, 20, 21, M, Yon Yonson, by Jacob Litt, with Annie Lewis, Gus Heege.

Nov 5, 6, 7, M, Incog, with Charles Dickson, Geo. W. Lederer Model Co.

Nov 10, 11, M, A Turkish Bath.

Dec 2, 3, 4, 5, M, Ferncliff, The Burglar, Beacon Lights, with Joseph R. Grismer, Phoebe Davis.


1892

Feb 9, 10, 11, 12, 13, M, Devil's Auction by William Gilmore, Charles H. Yale Co.

Mar 23, 24, M, The Henrietta, by Bronson Howard, Stuart Robson Co.


Mar 31; Apr 1, 2, 3, M, comedian Patti Rosa, (play not recorded).

Apr 21, 22, 23, M, The Lion's Mouth, Virginius, The Mountebank, Frederick Warde Co.

Apr 28, 29, 30, M, Spider and Fly, producer M. B. Leavitt.

Je 2, 3, 4, M, Keppler's Fortunes, with Gus Williams.

Je 15, M, A Parisian Romance, by Octabe Feuillet, with Richard Mansfield.


Ju 11, 12, 13, M, The Gossoon, by E. E. Kidder, with Carroll Johnson.


Aug 8-14, M, The Millionaire, Daddy Nolan, Tammany Hall, Corner Grocery, Daniel Sully Repertory Co. in rotation.

Aug 25, 26, 27, M, Von Yonson, by Jacob Litt.

Aug 29, 30, 31, M, The Witch, with Marie Frohman.

Sept 22, 23, 24, M, The Lady of the Lyons, The Egyptian, Nace Oldfield, with Margaret Mather, Frank Carlos Griffith, Manager.

Oct 6, 7, 8, M, Little Tippett, by Alexander Bisson, Harrison & Belle's Comedy Organization.


Oct 31; Nov 1, 2, M, The Junior Partner, and one-act play "Frederick Lemaitre," by Henry Miller, Charles Frohman, director.
Nov 14, 15, M, McFee of Dublin, with John T. Kelly.
Nov 21, 22, 23, M, Clothilde, Forget Me Not, and La Bel Russe, by David Belasco, with Jeffreys Lewis.
Dec 12, 13, 14, M, After Dark, by Dion Boucicault, William A. Brady, producer.

1893
Jan 2, 3, 4, M, Are You Married?, A Model Husband, The Earth, with John Dillon.
Jan 25, 26, 27, 28, M, The Honeymoon by Lobin, A Celebrated Case by Demeery, A Double Wrong, with Carolyn Gage.
Feb 9, 10, 11, M, Julius Caesar, Francisca di Rimini, Romeo and Juliet (Saturday matinee), Othello, with Frederick Warde, Louis James.
Feb 15, 16, M, U and I!, with George P. Murphy, Lederer Comic Co.
Mar 20, 21, 22, M, Spider and Fly, M. C. Leavitt, producer.
Apr 3, 4, 5, M, Dolly Varden, Miss Dixie, both by Charles T. Vincent, with Patti Rosa.
Apr 6, 7, M, The Prodigal Father, Klaw & Erlanger Co., with Carmencita.
Apr 10, 11, 12, M, New Edgewood Folks, with Alba Heywood, O. W. Heywood, manager.
Apr 24, 25, M, Old Slavery Days, Butte African Methodist Episcopal Church benefit, Ernest Hogan, director.
Je 20, 21, 22, M, The Mighty Dollar, with Mrs. W. J. Florence.
Ju 12, 13, M, The Fringe of Society, with Maude Granger, Harry L. Pugh, director.

Aug 3, 4, 5, M, O'Dowd's Neighbors, with Mark Murphy.


Oct 5, 6, 7, M, Friends, by Edwin Milton Royle.


Nov 2, 3, 4, M, Killarney, with Katie Emmett.

Nov 8, 9, M, Fanchon the Cricket by George Sands, An Unclaimed Express Package, with Katie Putnam.

Dec 1, 2, M, Uncle Tom's Cabin, with Dick Sutton, Maude Sutton, Boston All-Star Specialty Co.


1894

Feb 6, 7, 8, M, Spider and Fly, M. B. Leavitt, producer.

Feb 13, 14, 15, M, Ole Olson, with Richard Baker.

Feb 22, 23, 24, M, A Jolly Surprise, Miss Innocence Abroad, with Fanny Rice.

Mar 7, 8, 9, 10, M, Miss Dixie, Dolly Varden (in rotation), with Patti Rosa.

Mar 20, 21, 22, M, McFee of Dublin, with John T. Kelly.

Apr 9, 10, M, Look, Gaze and Wonder.

Apr 16, 17, 18, M, The World.

Apr 26, 27, 28, M, Innocent As A Lamb, Lend Me Your Wife, Dakota, with Roland Reed.
Apr 30; May 1, 2, M, Monte Cristo, with James O'Neill.

May 7, 8, 9, 10, M, The Black Crook, by Charles Barras.

May 21, 22, 23, 24, 25, M, The Lion's Mouth, Julius Caesar, Francesca da Rimini, Othello, Damon and Pythias, with Frederick Ware, Louis James.

Je 1, 2, M, The New South, with Joseph Grismer, Phoebe Davis.

Je 6, 7, 8, 9, M, Doris, by Robert Drouet (playing the 6th and 8th), Hazel Kirke (playing the 7th), A Woman's Power (playing the 9th), with Effie Ellsler.


Sept 21, 22, M, The Millionaire, with Daniel Sully.

Oct 8, 9, 10, M, Killarney, with Katie Emmett.

Nov 7, 8, 9, 10, M, Three Guardsmen, Don Caesar de Bazan, Zamar, with Alexander Salvini, Wm. Redmund Co.


Dec 17-22, M, Il Trovatore, Faust, Carmen, Rigoletto, Martha, Lohengrin, with Marie Tavary, Charles H. Pratt, director.

Dec 24-31, M, County Fair, with Neil Burgess.

Dec 31, M, Jolly Old Chums.

1895

Jan 1, 2, M, Jolly Old Chums.

Jan 16, 17, 18, 19, M, A Night at the Circus, with Nellie McHenry.
Jan 23, 24, 25, 26, M, Colonel Jack, with Rickett's Troubadours.

Jan 28, 29, 30, 31, M, Hamlet, Louis XII, Merchant of Venice, Richard III, with Thomas Keene in repertory.

Feb 4, 5, 6, M, Out Flat, with Emily Bancker.


Feb 18, 19, 20, M, Lord Rooney, with Pat Rooney.

Feb 28; Mar 1, 2, M, The Old Lime Kiln, An Unclaimed Express Package, The Little Maverick, with Katie Putnam.

Mar 25, 26, 27, M, Drifted Apart, Frou Frou, Woman of the World, with Charlotte Bessie, Minnie Tittel.

Apr 10, 11, 12, 13, M, The Fringe of Society, Inherited, Camille, with Maude Granger.

May 2, 3, M, Alabama, by Augustus Thomas, Clement Bainbridge Company, New York City.

May 6, 7, 8, M, Two Old Cronies.

May 13, 14, 15, M, The Fencing Master, by Reginald de Koven and Harry Smith.


Jun 8, 9, 10, M, Jane, and one-act play "The Lost Sheep," by Sedley Brown, Gustave Frohman, director.

Aug 1, M, Talks and Readings by Mark Twain.


Sept 2, 3, M, The Merchant of Venice, Richelieu, with Daniel E. Bandmann.

Nov 14, 15, 16, M, A Social Lion, Daddy Nolan, with Daniel Sully.

Nov 21, 22, 23, M, The Magistrate, by A. W. Pinero, Peg Woffington, Masks and Faces, with Rose Coghlan, L. R. Stockwell Co.

Nov 28, 29, 30, M, The Passing Show, Canary & Lederer Co.

Dec 2, 3, 4, 5, M, Trilby, by Paul M. Potter based on novel by George DuMaurier, A. M. Palmer Co.

1896

Jan 6, 7, 8, M, Louis XI, Richelieu, Merchant of Venice, Richard III, with Thomas Keene.
Jan 9, 10, 11, M, The Old Lime Kiln, by C. T. Dazey, with Katie Putnam.


Feb 17, 18, 19, M, A Railroad Ticket, with Eugene Canfield.

Feb 24, 25, 26, 27, M, In Old Kentucky.


Mar 16, 17, 18, M, Hamlet, Othello, Romeo and Juliet, Macbeth, with Louis James.


Apr 27, 28, 29, M, The Courier of Lyons, Monte Cristo, with James O'Neill.


Je 10, M, *Rivarde*.


Sept 9, 10, 11, 12, M, *A Bowery Girl*, by Harry Williams, with Lillian Keene.

Sept 24, 25, 26, M, *Town Topics*.


Nov 14-21, F, *Kathleen Mavourneen*.


Dec 17, 18, 19, Mu, *The Kerry Gow*, Shaun Rhue, with Joseph Murphy, Murphy Stock Co.
Dec 27, 28, 29, Mu, The Dazzler, Cosgrove & Grant Co.

1897

Jan 4-11, F, Tit for Tat or A Born Liar, Sutton Co.
Jan 13, 14, 15, 16, Mu, Spartacus, Hamlet, My Lord and Some Ladies, Othello, with Louis James.
Jan 11-17, F, Paradise Lost or The Lightning Rod Agent, Sutton Co.
Jan 18-25, Mu, (Repertory not listed), with Katie Putnam.
Jan 18-24, F, Rip Van Winkle or The Sleep of Twenty Years, Sutton Co.
Feb 1, 2, 3, 4, Mu, La Mascotte, Baccacio, Ermine, Pasha, Bohemian Girl, Columbia Comic Opera Co.
Feb 8-14, F, Streets of New York, Sutton Co.
Feb 25, 26, 27, Mu, Devil's Auction, by Charles H. Yale.
Mar 1-7, F, Ticket of Leave Man or The Convict, Sutton Co.
Mar 8, F, My Wife's First Husband, Sutton Co.
Mar 15-21, Mu, Cad the Tomboy, My Son In-Law, The Two Governors, Grover Ideal Comedy Co.
Mar 29-Apr 4, F, *The Lightening Express* or *Our Railroad Man*, Sutton Co.

Apr 1, 2, 3, Mu, *At the French Ball, A Flower Girl of Paris*, with Fanny Rice.

Apr 7, 8, 9, 10, Mu, *Shore Acres*, by James A. Hearne, with James A. Hearne.

Apr 19-25, Mu, *Our Little Cinderella*.


May 2, Mu, *Damon and Pythias*, Anaconda Dramatic Club.

May 3-9, Mu, *The Two Orphans*, with Maguire Co., Simpson and Edmonds, directors.

May 3-10, F, *Forgiven or Jack O' Diamonds*, Sutton Co.


May 24, 25, 26, Mu, *Led A stray* by Boucicault, Maguire Co.

May 24, 30, F, *Oliver Twist*, Sutton Co.


Je 7-13, F, *Ingomar the Barbarian*, Sutton Co.


Ju 26, 27, 28, M, Young Mrs. Winthrop, Our Regiment, Huntington Broadway Co.


Sept 6-12, F, The Galley Slave, by Bartley Campbell.
Sept 21-25, M, Sam'il of Posen, Chela, with M. B. Curtis.
Sept 20-26, F, Myrtle Ferns, by Joseph D. Clifton, Sutton Co.

Oct 3, M, An American Beauty, with Corinne, Opera Comique Co.
Sept 30; Oct 1, 2, M, The Hoosier Doctor, by Augustus Thomas, with Digby Bell.

Oct 7, 8, 9, M, A Trip to Chinatown, by Hoyt, with Frank Landon.

Sept 27-Oct 2, F, The Dazzler, Cosgrove & Grant Co.
Oct 10, 11, 12, M, Side-Tracking, with Horatio Walters.
Oct 11-17, F, Flirtation, by Bartley Campbell.
Oct 21, 22, 23, M, Faust, with John Griffith, Harry Marell, manager.

Oct 17, 18, 19, 20, M, In Old Kentucky.

Oct 25, 26, 27, 28, M, A. C. Valier of France, Spartacus, Othello, with Louis James, Wagenhals & Kemper Co.

Oct 25-Nov 6, F, Shore Acres.

Oct 31, M, Julius Caesar, with Louis James as Brutus.

Nov 1-7, F, The Dark Side of a Great City.

Nov 7, 8, 9, 10, M, Tennessee's Pardner.


Nov 15-21, F, Dad's Darling, Empire Comedy Co.

Nov 22-28, F, Always on Time, Sutton Co.

Nov 29, 30; Dec 1, M, The Milk White Flag.

Dec 6, 7, 8, M, In Old Madrid.

Dec 6-12, F, Bad Money, Sutton Co.

Dec 16, 17, 18, 19, M, Lost, Strayed or Stolen, by J. Cheever Goodwin.

1898

Jan 10-16, F, Railroad Jack, Sutton Co.

Jan 26, 27, 28, 29, M, Shenandoah, Christopher, Jr.; Charity Ball; An International March, Sue, The Frawley Co.

Jan 24-30, F, A Circus Girl, with Adgie.

Jan 31-Feb 5, F, Uncle Tom's Cabin, Sutton Co.

Feb 7-13, F, She, by H. Rider Haggard, with Sadie Farley.

Feb 11, 12, 13, M, A Bachelor's Honeymoon.

Feb 20-26, F, A Southern Home, by Frank Rice.

Mar 3, 4, 5, M, Miss Philadelphia, with Joe Cawthorne, Julius Howe, director.


Mar 6, 7, 8, 9, M, A Naval Cadet, with James J. Corbett.

Mar 7-13, F, Maloney's Wedding.

Mar 14, 15, 16, M, O'Brien the Contractor, with Daniel Sully.

Mar 10, 11, 12, M, A Night in New York, by H. Grattan Daly, with Nellie McHenry.

Mar 20, 21, 22, 23, M, A Stranger in New York.


Mar 31-Apr 1, 2, M, *A Texas Steer*, by Charles H. Hoyt, with Katie Putnam.


Apr 6, 7, M, *Old Innocence*, with Tim Murphy.

Apr 4-10, F, *Don Caesar de Bazan*, with Frank Readick, Frank Readick Co.

Apr 10, 11, 12, 13, M, *Shall We Forgive Her?*, with Marie Wainwright.

Apr 11-17, F, *Kidnapped*, Frank Readick Co.


Apr 29, 30-May 1, M, *Mysterious Mr. Bugle*, by Madeleine Lucette Ryley.


Apr 25-May 1, F, *Town Topics*, with Keller and Mack.

May 2-8, F, *The Black Bostonians*.


Je 6-12, F, *A Hired Girl*.


Sept 4, 5, 6, 7, M, The Heart of Chicago, by Lincoln J. Carter.

Sept 11, 12, 13, 14, M, Under the Dome, by Lincoln J. Carter.


Sept 26-Oct 2, F, By the Sad Sea Waves, with Mathews & Bulger.

Oct 2-8, F, The South before the War, Harry Martell producer.


Oct 24-26, M, Romeo and Juliet, As You Like It, Ingomar, with Janet Waldorf.


Oct 31-Nov 6, F, Fabio Romani, by Aiden Benedict, with Aiden Benedict, Martha Beauford.

Nov 7-13, F, The New Dazzler, Cosgrove & Grant Comedy Co.

Nov 10-12, G, A Romance of Coon Hollow.

Nov 17-19, G, The Old Coat, Smith & Rice Comedy Co.

Nov 24-26, G, Pudd'nhead Wilson, by Mark Twain dramatized by Frank Mayo, with Edwin Mayo.

Nov 20-23, G, Uncle Rob, O'Brien the Contractor, with Daniel Sully.

Nov 21-27, F, Alone in Greater New York, with Dorothy Lewis & Co.

Dec 12-14, G, At Gay Coney Island.
Dec 12-18, F, How Hopper Was Side Tracked, with Jule Walters.
Dec 22-24, G, Shaft No. 2, Jacob Litt, producer.
Dec 19-25, F, Texas, Sutton Stock Co.
Dec 25-28, G, Mistakes Will Happen, by Grant Stewart, Jacob Litt producer, with Charles Dickson, Henrietta Crossman.
Dec 26-31, F, My Wife's Companion, Sutton Co.

1899
Jan 5, 6, 7, G, A Contented Woman by Hoyt with Belle Archer.
Week Jan 5, F, Hands across the Sea, by Simms & Pettit, R. E. French Theater Co.
Jan 8, 9, 10, G, Gayest Manhattan, directed by John F. Harley.
Jan 12, 13, 14, 15, G, Ole Olson.
Week Jan 9, F, A Fair Rebel by Harry F. Mawson, R. E. French Theater Co.
Jan 15, 16, 17, 18, G, Hogan's Alley, Gilmore & Leonards production.
Week Jan 16, F, Dad's Girl, R. E. French Theater Co.
Jan 23, 24, 25, G, A Parlor Match by Hoyt.


Feb 5, 6, G, *Prisoner of Spain*.

Week Feb 6, F, *A Bunch of Keys or The Hotel*, with Ada Bothner.

Week Feb 13, F, *Uncle Tom's Cabin*, Davis & Busby Co.

Feb 21, 22, G, *Queen Esther*, benefit opera, First Presbyterian Church.


Feb 26, 27, 28; Mar 1, G, *A Midnight Bell*, by Hoyt with L. R. Stockwell.

Mar 2, 3, 4, 5, 6, G, *The Wizard of the Nile*, with Frank Danielson; *The Idol's Eye* opera, by Harry B. Smith and Victor Herbert.


Mar 12, 13, 14, G, *A Doll's House*, by Henrik Ibsen with Clara Thropp, and one-act play, "The Truant Spouse."


Mar 16, 17, 18, 19, G, *Faust* with Lewis Morrison.


Apr 6, 7, 8, 9, G, The Avenger, The Bells, Fool's Revenge, with John Griffith, Kathryn Purnell.

Week Apr 2, F, Nanette, Esther Wallace Co.

Apr 10, 11, 12, G, Magda, The Jewess, Ingomar, Camille, with Nance O'Neil & Co.

Week Apr 9, F, Ta and Ta Ta, Marie Rostelle Co.

Apr 16, 17, 18, 19, G, Casey the Fiddler, with Bobby Gaylord.

Apr 20, 21, 22, 23, G, Spider and Fly, M. B. Leavitt producer.

Apr 26, 27, G, The Meddler, Two Rogues and A Romance, with Marie Burroughs, Stuart Robson & Co.

Week Apr 23, F, The Colonel adapted by Oscar P. Sisson.

May 4, 5, 6, G, Row of Flats, McFadden production.

May 7, 8, 9, G, A Trip across the Ocean, with John L. Sullivan.

May 11, 12, G, A Southern Gentleman, The New Dominion, with Clay Clement.

Week May 7, F, A High Roller.

May 13, 14, G, A Bachelor's Honeymoon, by Stapleton.

May 16, 17, G, Devil's Auction, by Charles H. Yale.

May 18, 19, G, Triumph of Love.

Week May 14, F, The Pay Train.

May 21, 22, 23, 24, G, The Turtle with Isabelle Evesson.

May 28, 29, 30, G, Ingomar, Othello, Damon and Pythias, with John S. Lindsay.

Je 1, 2, 3, G, The Wrong Mr. Wright, by George H. Broadhurst, His Father's Boy, by Sidney Rosenfield with Roland Reed, Isadore Rush.

Je 6, G, La Tosca, by Sardou with Blanche Walsh, Melbourne MacDowell.
Ju 5, 6, 7, G, The Moth and the Flame, by Clyde Fitch, with Herbert Kelcey, Effie Shannon, Daniel Frohman production.

Ju 30, G, Ishavogue, Bittner Dramatic Theater Co.

Week Aug 27, G, Herbert L. and Grace Marion Flint in repertory (shows not advertised).

Sept 14, 15, 16, G, A Breach of Promise.


Oct 1, 2, 3, G, Yon Yonson.

Oct 4, 5, 6, G, The Girl from Chile, by Wm. L. Roberts.

Oct 7, 8, G, Mistakes Will Happen, with Charles Dickson, Jacob Litt production.

Oct 12, 13, 14, G, My Friend from India, by H. A. DuSouchet, with Walter E. Perkins.

Week Oct 15, G, Wang, Mikado, Paul Jones, Gondoliers, Olivette, Grau Opera Co.

Oct 22, 23, 24, G, In Old Kentucky.

Nov 2, 3, 4, G, The Widow Wiggles, with Miss St. George Hussey.

Nov 5, 6, 7, 8, G, A Romance of Coon Hollow.

Nov 9, 10, 11, G, Hotel Topsy Turvy.

Nov 12, 13, 14, G, A Yenuine Yentlemann, with Ben Hendricks.


Nov 19, 20, G, Pudd'inhead Wilson, by Mark Twain, with Edwin Mayo & Co.

Week Nov 19, S, The Ensign, by Wm. Haworth.

Nov 29, G, The Electrician, Chas. E. Blaney production.

Week Nov 26, S, The Three Musketeers, Woodward Stock Co.

Dec 3, 4, 5, 6, G, Human Hearts, Wm. E. Nankeville production.
Week Dec 3, S, Incog, by Charles Dickson.

Dec 10, 11, 12, G, Remember the Main, by Lincoln J. Carter.

Week Dec 10, S, The Gay Mr. Bender, translated from the German by George F. Bird.

Dec 14, 15, 16, G, At Gay Coney Island.

Week Dec 17, S, A Game of Cards, Pink Dominoes.


Dec 27, 28, 29, 30, G, A Gilded Fool, Captain Lettarr Blair of the Dublin Fusiliers, Captain Swift, A Bachelor's Romance, Lady Windermere's Fan, the Neill Co.

Week Dec 25, S, Pavements of Paris.

Jan 7, 8, 9, 10, G, Sowing the Wind.


Jan 14, 15, 16, 17, G, Shenandoah, by Bronson Howard, Jacob Litt production.

Jan 17, 18, 19, 20, G, Robin Hood, The Serenade, The Smugglers, Bostonian Co.

Jan 21, 22, 23, G, Too Much Johnson, by Wm. Gillette.


Week Jan 21, S, Held in Slavery, with the Davenport Sisters.

Feb 1, 2, 3, G, The Hottest Coon in Dixie.


Week Feb 4, S, Davy Crockett, with Lizzie Peasly.

Feb 11, 12, 13, G, An Affair of Honor, Rentz Santley Co.
Week Feb 18, S, Nugget Nell or The Pet of Poker Flat.
Feb 21, 22, 23, 24, G, A Doll's House, by Henrik Ibsen,
A Remedy for Divorce, by Sardou, with Clara Thropp.
Week Feb 25, S, Uncle Tom's Cabin, Cyrene Noonan Co.
Feb 26, 27, 28, G, The Nominee, by Henry Guy Carleton.
Feb 25, 26, 27, 28, G, A Contended Woman, by Hoyt, with
Belle Archer.
Mar 1, 2, 3, G, The Winter's Tale, The Rivals, Macbeth,
with James, Kidder, Hanford Co.
Mar 4, 5, 6, G, Toll Gate Inn.
Week Mar 4, S, A High Roller.
Mar 15, 16, 17, G, Cleopatra, Fedora, La Tosca, by Sardou,
with Blanche Walsh, Melbourne MacDowell.
Week Mar 11, S, A Woman's Love or Fun in the Kitchen.
Week Mar 18, S, Quo Vadis.
Mar 27, G, Toll Gate Inn.
Week Mar 25, S, Turned Up, with Macoy Co.
Apr 1, 2, 3, G, Who Is Who?
Week Apr 1, S, Black Flay, by Henry Pettitt with Russell
Basset.
Apr 8, 9, 10, G, Darkest Russia, Edwin C. Jepson production.
Week Apr 8, S, The Mascott, A Box of Monkeys.
Week Apr 15, S, Sapho.
Apr 26, 27, 28, 29, G, Pudd' nhead Wilson, by Mark Twain, with
Burr McIntosh.
Week Apr 22, S, Sapho.
May 6, 7, 8, G, Have You Seen Smith?
Week May 6, S, Cyrano de Bergerac, by Rostand.
May 13, 14, 15, G, On the Swanee River, with Stella Mayhew.
Week May 13, S, A Fatal Card or Love and Duty.
May 20, 21, G, The Floor Walkers, with Ward & Vokes.
May 22, G, Quo Vadis, with Charles Riggs, Sosman & Landis production.
May 23, 24, 25, 26, G, La Mascotte, Rigoletto, Olivette, Il Trovatore, Martha, Boccaccio, Boston Lyric Opera Co.
Week May 20, S, A Man of Honor.
May 27, 28, 29, 30, G, Knobs O'Tennessee by Hal Reid.
Week May 27, S, The Heroes of '98, The Legion of Honor.
Je 6, 7, G, A Spring Chicken, with Burt Platt.
Week Je 3, S, Queen of Hearts, East Lynne, The Mail Girl, Clara Mathes Co.
Je 17, 18, 19, G, The Evil Eye, by Chas. H. Yale.
Week Je 10, S, Ten Nights in a Bar Room.
Two weeks beginning Ju 1, S, The Real Widow Brown.
Week Ju 22-29, G, No Thoroughfare, Clement-Stockwell Co.
Week Sept 9, S, China War.
Sept 7, 8, 9, G, A Texas Steer, by Hoyt.
Sept 10, 11, 12, G, A Hindoo Hoodoo, by John Fowler with Anna Boyd, Mattie Lockette.
Week Sept 16, S, For Her Sake, Rusco & Holland production.

Sept 13, 14, 15, G, King of the Opium Ring, by Chas. E. Blaney, Chas. A. Taylor.

Sept 16, 17, 18, G, A Black Sheep, by Hoyt.

Sept 26, 27, 28, G, A Wise Guy with Anna Mortland.

Week Sept 30, S, Uncle Josh Spruceby, by Dave B. Levis.

Oct 7, 8, 9, G, The Hottest Coon in Dixie.

Oct 10, 11, G, A Young Wife, with Frank Tanehill, Jr.

Week Oct 14, S, A Breezy Time, Fitz & Webster Co.

Oct 14, 15, 16, 17, G, A Stranger in New York, by Hoyt.


Oct 31; Nov 1, G, A Night in Town, with Eddie Foy.

Nov 2, 3, 4, G, A Trip to Chinatown, by Hoyt.

Week Oct 28, S, Ole Olson, with Ben Hendricks.

Week Nov 6, S, Brownies in Fairyland.

Nov 2, 3, 4, G, A Trip to Chinatown, by Hoyt.

Nov 6, 7, G, At the White Horse Tavern, King & Norcrosse production with Minerva Dorr.

Nov 8, 9, 10, G, Human Hearts, W. E. Nankeville production.

Nov 16, 17, G, Shenandoah, by Bronson Howard, Jacob Litt production.

Nov 18, 19, 20, G, A Man from Mexico, Broadhurst Bros. production.

Week Nov 18, S, A Turkish Bath.


Nov 28, 29, 30, S, The Beggar Prince, with Frank A. Warde.


Dec 9, 10, 11, G, A Stranger in a Strange Land.

Week Dec 9, S, A Day and a Night, by Hoyt.

Dec 12, 13, 14, 15, G, King Rastus, Grand Operatic Co.

Dec 16, 17, 18, 19, G, Fabio Romani, by Aiden Benedict.

Week Dec 16, S, Among the Pines, by Will R. Wilson.


Dec 30, 31; Jan 1 (1901), G, Brown's in Town.


1901

Jan 6, 7, 8, G, The Sorrows of State, by Wm. A. Brady.

Jan 9, 10, G, That Man, with Walter Walker.

Week Jan 6, S, An Arkansaw Romance, Saved from the Sea, East Lynne, An American Abroad, McPhee & Downies Co.

Jan 13, 14, 15, G, What Did Tomkins Do? with Harry C. Clarke.

Jan 20, G, A Bell Boy, John M. Welch production.


Feb 10, G, Little Lord Fauntleroy, with Della Pringle.

Feb 15, 16, 17, G, Carmen, with Eugene Blair.


Feb 26, 27, 28, G, The Rounders, with Thos. Seabrooke.

Mar 3, G, Shooting the Chutes, with Murray & Mack.

Mar 4, 5, 6, G, The Parish Priest, Daniel Sully production.

Mar 14, 15, 16, G, A Brass Monkey, by Hoyt.

Mar 17, 18, 19, G, The Prisoner of Zenda, by Anthony Hope, Daniel Frohman production.


Mar 17, 18, 19, S, Uncle Tom's Cabin, Ed. F. Davis production.

Mar 24, 25, 26, G, County Fair, with Neil Burgess.

Apr 1, 2, 3, G, Fra Diavolo, Josephine Stanton Opera Co.

Apr 7, 8, 9, 10, G, The Village Parson, by W. E. Nankeville.

Apr 12, 13, 14, G, Faust, Lewis Morrison production.

Apr 18, 19, 20, G, King John, Mary Stuart, Macbeth, with Mme. Modjeska, Wagenhals & Kemper Co.

Apr 21, 22, 23, 24, G, The Highwayman, Dekoven and Smith Comic Opera Co.


Week May 5, S, A Klondyke Claim.

May 16, 17, G, The Evil Eye, by Chas. H. Yale.

May 19, 20, G, Nathan Hale, by Clyde Fitch, Howard Kyle Co.


Je 9, 10, 11, G, Sag Harbor.

Je 13, 14, 15, G, A Blaze of Glory.
Je 16, 17, 18, 19, G, Shamus O'Brien, Chas. Erin Verner Co.

Week Je 30, G, Current Cash, Colleen Bawn, East Lynne, Uncle Tom's Cabin, Chas. Erin Verner Co.

Aug 18, 19, 20, G, The Limit.

Aug 21, 22, G, Garrett O'Magh, by Augustus Pitou.


Aug 29, 30, 31, G, East Lynne, with Courteney Morgan.

Sept 1, 2, G, A Baggage Check.

Sept 8, 9, 10, G, A Runaway Girl, by Augustin Daly.

Sept 11, 12, 13, 14, G, Two Married Men, by George R. Edeson.

Sept 18, 19, 20, G, A Home-Spun Heart.

Sept 22, 23, 24, G, Sporting Life.

Oct 1, 2, S, Yon Yonson.

Oct 3, 4, 5, S, King of the Opium Ring, by Chas. E. Blaney, Chas. A. Taylor.

Oct 6, 7, 8, 9, S, Hunting for Hawkins, Theodora, Cleopatra, The Henrietta by Bronson Howard, Katherine and Petruchio by Shakespeare, adapted by David Garrick.

Oct 16, 17, 18, 19, S, Jess of the Bar Z Ranch, by Forbes Heermans.

Oct 14, 15, M, A Wise Woman, with Marie Lamour.

Oct 20, 21, 22, 23, S, A Barrel of Money.


Oct 27, 28, 29, 30, S, Honolulu Coon.


Nov 3, 4, 5, 6, B, Rip Van Winkle.
Nov 11, 12, B, A Lion's Heart, by Arthur Shirley, Benjamin Landeck.

Nov 12, 13, B, Devil's Auction, by Charles H. Yale.

Nov 10, 11, 12, 13, S, Two Merry Tramps, with Wood and Ward.

Nov 17, 18, 19, 20, S, Fogg's Ferry.

Nov 17, 18, 19, M, The Wrong Mr. Wright, by Geo. Broadhurst.

Nov 24, 25, M, Sapho, with Olga Nethersole.

Dec 1, 2, B, Old Jed Prouty, with Richard Golden.

Dec 1, 2, 3, 4, S, Ole Olson.

Dec 3, 4, 5, B, Camille, Peg Woffington, Eugenie Blair Co.

Dec 2, M, Iolanthe, by Gilbert & Sullivan.

Dec 8, 9, 10, 11, B, The Mountebank, King Lear, Julius Caesar, Virginius, with Frederick Warde.

Dec 8, 9, 10, S, The Irish Pawnbrokers.


Dec 13, 14, B, Shore Acres, by James A. Herne.

Dec 15, 16, 17, 18, B, Burgomaster.

Week Dec 15, S, Jefferson Farm, In Old Virginia, My Old Kentucky Home, East Lynne, The Live Wire, Hutchinson Imperial Stock Co.

Dec 21, 22, B, On the Quiet, by Augustus Thomas, Jacob Litt production.


Dec 29, 30, 31; Jan 1 (1902), B, At Valley Forge.

Dec 29, S, The Battle of Santiago.

1902

Jan 5, 6, 7, 8, S, Maloney's Wedding Day.
Jan 12, 13, B, A Royal Rogue, by Charles Klein.

Jan 12, 13, 14, M, Human Hearts.

Jan 17, 18, 19, B, Rupert of Hentzau.

Jan 19, 20, 21, 22, S, Uncle Tom's Cabin, Terry Co.

Week Jan 26, S, Alvin Joslin.


Feb 14, 15, 16, B, Carmen, Barber of Seville, Il Trovatore, Rigoletto, Collamarini-Repetto Co.


Feb 21, 22, 23, B, The Parish Priest, with Daniel Sully.

Feb 24, 25, B, Henry VIII, The Merchant of Venice, with Mme. Modjeska.


Feb 28, Mar 1, B, The Princess Chic, Kirke LaShelle Opera Co.

Mar 2, 3, 4, B, For Her Sake, by E. J. Carpenter.

Week Mar 2, F, He Forgave Her, W. A. White Elite Co.

Mar 9, 10, 11, B, The Taming of the Shrew, by Shakespeare, James B. Delcher Co.

Mar 9, 10, 11, F, The Butte Mine.

Mar 21, 22, B, Ostler Joe.


Apr 6, 7, B, Forget Me Not, Lady Barter, by Chas. Coghlan, preceded by one-act play "Between Matinee and Night," with Rose Coghlan.

Apr 13-16, F, Uncle Tom's Cabin, Leon W. Washburn Co.
Apr 11, 12, B, The Mountebank, Julius Caesar, Othello, with Frederick Warde.

Apr 13, 14, 15, B, Arizona, by Augustus Thomas.

Apr 21, M, The Merchant of Venice, Acts I & IV; Romeo and Juliet balcony scene, one-act play "David Garrick," with Daniel E. Bandmann for benefit of Humane Society.

Apr 27-30, B, Way Down East, by Lottie Blair Parker.

May 1, 2, 3, B, Nathan Hale, with Howard Kyle.

Week May 4, B, In Missouri, Alabama, Brother Officers, Blue Jeans, Frawley Co.

Week May 4, F, A White Elephant.

May 11, 12, 13, B, Sons of Ham, Williams & Walker Co.

May 25, 26, B, Faust, Lew Morrison & Co.

Je 9-11, G, Butterflies, by Henry Guy Carleton.

Je 12, 13, 14, G, Sire To Son, by Milton Nobles.

Je 17, B, Beaucaire, by Booth Tarkington, Evely Greenleaf Sutherland, with Richard Mansfield.


Sept 7, 8, 9, B, Down Mobile, by Lincoln J. Carter.

Sept 14, 15, B, Nevada, by Fred Darcey, with Elsa Ryan.

Sept 18, 19, B, The Tempest, by Shakespeare, with Louis James and Frederick Warde.

Sept 18, 19, 20, G, Wanted - A Wife, with Harry E. Daly.

Sept 21, 22, 23, B, The Strollers.


Sept 28, 29, 30, B, King Dodo.

Oct 2, 3, 4, B, Liberty Belles.
Oct 5, 6, 7, G, A Broken Heart.
Oct 9, 10, 11, B, On the Stroke of Twelve.
Oct 12, 13, 14, B, Florodora, Fisher & Ryley production.
Oct 17, 18, B, Hunting for Hawkins.
Oct 13, 14, 15, G, Lost in New York.
Oct 16, 17, 18, G, Yon Yonson.
Week Oct 26, B, Under the Red Robe, Hon. John Grigsby,
Nov 2, 3, B, Shore Acres.
Nov 4, 5, B, The Belle of New York.
Nov 6, 7, 8, B, The Penitent.
Nov 9, 10, 11, F, A Little Outcast.
Nov 14, 15, B, The Henrietta, by Bronson Howard, A Comedy of Errors, by Shakespeare, with Stuart Robinson.
   Nov 10, 11, 12, 13, G, The James Boys in Missouri.
Nov 14, 15, 16, G, Barbara Frietchie, with Mary E. Forbes.
Nov 18-22, G, Peck's Bad Boy.
Nov 20, 21, 22, B, Rip Van Winkle, with Thomas Jefferson.
Nov 30, B, Hello, Bill.
Nov 30, F, Sandy Bottom, Hampton & Hopkins production.
Dec 1, 2, B, Foxy Quiller.
Dec 4, 5, B, Richard Carvel.
Dec 4, 5, 6, G, The Telephone Girl.
Dec 7, 8, 9, G, Zaza, with Florence Roberts.
Dec 7, 8, B, Lost River, with Joseph Arthur.
Dec 9, 10, 11, B, Princess Chic, Kirke La Shelle Opera Co.
Dec 12, G, Camille, by Alexander Dumas.
Dec 12, 13, B, Hearts of Oak, with James A. Herne.
Dec 13, G, Sapho.
Dec 14, 15, G, Sidetracked.
Dec 14, 15, B, A Gambler's Daughter.

Week Dec 21, G, The Lion's Mouth, Othello, Romeo and Juliet, Gaston Cadol, Macbeth, Charles D. Herman & Wardé Co. in repertory.

Week Dec 21, LP, Uncle Tom's Cabin.
Dec 28, B, Other People's Money.
Week Dec 28, LP, A Warm Baby.

1903
Jan 4, 5, B, The Devil's Auction.
Jan 11, 12, 13, B, Human Hearts.
Jan 18, 19, 20, B, Zaza, Magda, The Unwelcome Mrs. Hatch, with Florence Roberts.
Jan 21, 22, B, Lord Strathmore, with Virginia Prescott.
Jan 25, 26, 27, B, The Auctioneer, with David Warfield.
Jan 28, 29, B, The Tyranny of Tears.
Jan 30, 31, B, The Wrong Mr. Wright, with Harry Beresford.
Jan 25, 26, G, A Runaway Match.
Feb 1, 2, B, Corianton.
Feb 4, 5, B, The Old Mill Stream.
Feb 6, 7, B, Down by the Sea.
Feb 9, 10, B, The Heart of Maryland.
Feb 8, 9, 10, 11, G, Forgiven, Beyond Pardon, Our American Cousin, Imperial Stock Co.
Feb 11, 12, G, Much Ado About Nothing, The Taming of the Shrew, with Charles B. Hanford.
Feb 13, 14, G, Miss Simplicity, with Frank Daniels.
Feb 20, 21, B, Il Trovatore, Faust, Carmen, Gordon-Shay Grand Opera Co.
Feb 22, 23, B, Caught in the Web.
Feb 24, 25, B, The Two Orphans, with Kate Claxton.
Feb 27, 28, B, Francesca Rimini, with Warde and James.
Feb 25, 26, G, My Friend from India.
Mar 1, B, The Tempest, with James and Warde.
Mar 1, 2, 3, G, Burglar and the Waif.
Mar 5, 6, 7, G, Reaping the Harvest.
Mar 8, 9, 10, G, The Man from Sweden.
Mar 11, 12, 13, G, Macbeth, with John Griffith.
Mar 22, G, Uncle Tom's Cabin, Stetson Co.
Mar 17, 18, B, Faust.
Mar 22, 23, B, Lover's Lane.
Mar 25, 26, B, The Cowboy and the Lady.
Mar 27, 28, B, Unorna, with Mrs. Brune.
Mar 22, G, The Peddler's Claim, with Sam Morris.
Mar 29-Apr 2, B, Elizabeth the Queen, Magda, The Jewess, Camille, Hedda Gabler by Henrik Ibsen, Nance O’Neill in repertory.

Apr 3, 4, G, Arizona.

Apr 5, 6, 7, G, The Game Keeper.

Apr 12, 13, 14, B, David Harum, with William H. Crane.

Apr 12, 13, 14, G, California.

Apr 19, 20, B, The Darkest Hour.

Apr 24, 25, B, The Second Mrs. Tangueray, with Rose Coughlan.

Apr 28, 29, B, When Knightwood Was in Flower, with Effie Ellsler.

May 3, 4, B, A Fatal Wedding.

May 6, 7, B, The Joy of Living, by Hermann Sudermann, with Mrs. Patrick Campbell.

May 10, 11, B, Are You a Mason?

May 25, 26, B, Our New Minister.

May 10, 11, 12, G, Michael Strogoff, Russell's Comedians.

May 31, B, The Village Postmaster.

May 24, 25, 26, G, Ole Olson.

May 28, 29, 30, G, Resurrection.

May 31; Je 1, B, Zig Zag Alley, with Zeb and Zarrow.

Je 26, 27, B, The Stubbornness of Geraldine, by Clyde Fitch.

Ju 5, 6, B, If I Were King.

Ju 13, B, Sporting Life, by Cecil Raleigh and Seymour Hicks.

Ju 19-22, B, My Jack, Walter Sanford Co.

Ju 24, 25, B, The Struggle of Life, Walter Sanford Co.

Aug 27, B, The Climbers, by Clyde Fitch, with Amelia Bingham.


Nov 1, 2, B, Prince of Pilsen, by Pixley and Luders.

Nov 8, 9, 10, G, Old Jed Prouty, by Richard Golden.

Nov 11, 12, B, A Gentleman of France, with James Neill.

Nov 13, B, Floradora.


Nov 16, 17, G, Mr. Jolly of Joliet, with Edward Garvie, Broadhurst and Currie production.

Nov 26, B, Dolly Varden, by Stanislaus Strange, Julian Edwards, with Lulu Glaser.

Nov 26, G, Rudolph and Rudolph, with Mason & Mason.

Dec 18, 19, B, Ben Hur, by William Young, Klaw & Erlanger production.

1904

Jan 3, B, Faust.

Jan 4, 5, 6, B, A Chinese Honeymoon, Shubert production.

Week Jan 3, G, The Doll Maker's Dilemma, with the Four Roberts.

Jan 9, B, Human Hearts.

Jan 15, 16, B, Foxy Grandpa, Wm. A. Brady production.

Jan 17, B, Devil's Auction.

Jan 21, 22, 23, B, The Briar Bush, Kirke La Shelle Co.
Jan 31, B, Slaves of the Mine.

Feb 7, 8, B, Sag Harbor, by James A. Herne.

Feb 9, 10, B, Twelfth Night, by Shakespeare, with Marie Wainwright.

Feb 12, 13, B, Happy Hooligan.


Feb 18, B, The Chief Justice, with Daniel Sully.

Feb 19, 20, B, Fatal Wedding.

Feb 21, B, Are You A Mason?

Feb 25, B, Erik of Sweden, with Ben Henricks, Sidney R. Ellis production.

Feb 26, 27, B, Ghosts, by Henrik Ibsen, with Alberta Gallatin.

Mar 1, 2, 3, B, The Eternal City, by Hall Caine, with Edward Morgan.


Mar 13, 14, B, Mam'selle Napoleon, adapted by Joseph W. Herbert, with Anna Held, Florenz Ziegfeld production.

Mar 16, 17, B, Rosemary, by Louis N. Parker, with Howard Kyle.


Apr 8, 9, B, Uncle Tom's Cabin, Stetson Co.

Apr 15, 16, B, Resurrection, by Tolstoy, dramatized by Batille and Morton with Blanche Walsh, Wagenhalls & Kemper production.

Apr 17, B, Brown's in Town.

Apr 21, 22, 23, B, The Game Keeper, with Thomas J. Smith.

Apr 24, 25, B, The Silver Slipper.

May 17, B, "An Evening with Shakespeare" with Dr. Maurice Elsenberg under auspices of F. O. E. for building fund benefit.


Je 3, 4, 5, B, *Running for Office,* by George M. Cohan, with the Four Cohans.

Je 8, B, *Ivan the Terrible,* by Count Alexix Tolstoi, with Richard Mansfield.

Je 30; Ju 1, B, *The Little Minister,* with Maude Adams, Charles Frohman production.


Aug 27, 28, B, *A Texas Steer,* by Hoyt, with May Stockton.

Sept 1, 2, B, *Sweet Clover,* with Gertrude Bondhillle.

Sept 7, 8, B, *The Burgomaster,* with Oscar L. Figman, W. F. Cullen production.

Sept 11, 12, B, *The Sign of the Four,* adapted from the A. Conan Doyle novel.

Sept 18, 19, 20, B, *Salammbô,* by Stanislaus, with Frederick Warde, Kathryn Kidder, Wagenhalls & Kemper production.

Sept 25, 26, B, *East of an Orphan's Prayer,* by Edgar Humphrey.


Oct 9, 10, B, *Glittering Gloria,* with Isadore Rush.

Oct 17, 18, B, *The County Chairman,* by George Ade.

Oct 21, 22, B, *Raffles the Amateur Cracksman,* with E. M. Holland.
Oct 26, B, *As You Like It*, by Shakespeare, with George Sylvester, Florence Gale, Kane, Shipman & Colvin production.


Nov 9, B, *The Office Boy*, by Harry B. Smith, Ludwig Englander with Frank Daniels.


Nov 22, B, *Davy Crockett*, by Frank Mayo, with James J. Jeffries.


Nov 27, 28, B, *Yon Yonson*.

Nov 29, 30, B, *Fritz and Snitz*, by Mark E. Swan.

Dec 1, B, *The Fatal Scar*.

Dec 2, 3, B, *The Tenderfoot*.


Dec 25, 26, 27, B, *Devil's Auction*, by Charles H. Yeates.

1905
Jan 1, 2, B, Pretty Peggy, by Francis Mathews.
Jan 8, 9, B, A Chinese Honeymoon.
Jan 10, B, Her Own Way, by Clyde Fitch, with Maxine Elliott.
Jan 13, 14, B, The Dictator, with William Collier.
Jan 15, 16, B, Faust, with Lewis Morrison, Jules Murray production.
Jan 25, 26, B, Under Southern Skies.
Jan 27, 28, B, In Dahomey, with Williams & Walker.
Jan 29, 30, 31, B, The Show Girl, with Hilda Thomas, B. C. Whitney production.
Feb 5, 6, B, The Sultan of Sulu, by George Ade, Henry W. Savage production.
Feb 19, 20, B, A Country Mouse, by Arthur Law, with Edna Hopper.
Mar 3, 4, B, The Virginian, with Dustin Farnum, Kirke La Shelle production.
Mar 7, B, The Merry Widow, by Moliere, with John Maguire.
Apr 2, 3, B, Monsieur Beaucaire, adapted from Booth Tarkington's novel, with Creston Clarke, Jules Murray production.
Apr 10, B, Our New Man, by Charles T. Vincent.
Apr 30; May 1, B, The Marriage of Kitty, with Max Figman, Jules Murray production.
May 31, B, Red Feather, by Dekoven, Klein & Cook.

Je 11, 12, B, Romance of Athlone, by Augustus Pitou, with Chancey Olcott.


Week Ju 23, G, My Little Fard, Lulu Co.

Week Ju 30, G, Monte Cristo, adapted by Frank Lindon from Alexander Dumas, Lulu Co.

Week Aug 6, G, M'Liss, Lulu Co.

Week Aug 20, G, Man and Master, Lulu Co.

Aug 22, 23, B, The Pit, adapted by Channing Pollock from the Frank Norris novel, with Wilton Lackaye, William A. Brady production.


Sept 3, 4, B, The Chaperones, by Isadore Witmarks.


Sept 17, 18, B, Weather Beaten Benson, by Ezra Kendall.

Sept 19, 20, B, Merely Mary Ann, by Israel Zangwill, with Eleanor Robson.


Sept 24, B, Dora Thorne, adapted from the Bertha M. Clay novel, Rowland & Clifford production.

Oct 8, 9, B, The Marriage of Kitty, with Jules Murray Co.

Oct 12, 13, B, Mrs. Wiggs of the Cabbage Patch.

Oct 13, 14, B, When Knighthood Was in Flower, Kane, Shipman & Colvin Co.

Two weeks starting Oct 22, B, Ostler Joe with Passie Mae Lester, Sharpley Co.

Nov 5, 6, 7, B, Ann La Mont, with Florence Roberts, John Cort production.
Nov 23, B, The Sultan of Sulu, by George Ade.
Dec 10, B, Ghosts, by Henrik Ibsen, Harry Mestayer Co.

1906

Week Jan 15, G, Ruby's Romance, Lulu Co.
Week Jan 21, G, Fanchon the Cricket, Lulu Co.
Week Jan 28, G, The Price of Honor, The Devil's Chimney, Escaped from Sing Sing, Lulu Co.
Week Feb 11, G, A Struggle for Gold, Lulu Co.
Feb 20, 21, B, Dorcas, Pauline Hall Opera Co.
Feb 25, 26, B, Little Johnny Jones, by George M. Cohan.
Week Feb 25, G, To Be Buried Alive, Lulu Co.
Mar 4, 5, 6, B, Fires of St. John, by Sudermann, Magda, by Sudermann, Mona Vanna, by Maeterlinck, with Nance O'Neil.
Mar 8, 9, B, Woodland, by Pixley & Luder, Henry W. Savage production.
Week Mar 4, G, A Royal Spy or Devil's Island, Lulu Co.
Mar 11, B, Yon Yonson.
Mar 12, B, A Thoroughbred Tramp, by Elmer Walters.
Week Mar 18, G, East Lynne, Lulu Co.
Mar 25, 26, B, Captain Debonnaire, with Paul Gilmore.

Week Mar 25, G, The Lady from Laramie, by Jessie Mae Hall, Lulu Co.

Week Apr 1, G, Browser's Baby, Lulu Co.

Apr 8, 9, B, Sleeping Beauty and the Beast.

Week Apr 8, G, The Octofoon, by Dion Boucicault, Lulu Co.

Apr 10, 11, B, The Woman in the Case, by Clyde Fitch, Wagenhal & Kemper production.

Apr 20, 21, 22, B, The Christian, by Hall Caine.

Week Apr 15, G, A Little Pauper or From Rags to Riches, Lulu Co.

Week Apr 22, G, In A Woman's Power, Lulu Co.

Apr 26, 27, B, Cousin Kate, with Alberta Gallatin, Kane & Shipman Co.

Apr 29, 30, B, Monsieur Beaucaire, with Creston Clarke.

Week Apr 29, G, Escaped from the Law or The Woman from Martinique, Lulu Co.

May 1, 2, B, The Heir to the Hoorah, by Paul Armstrong with Guy Bates Post.

May 5, New Holland Rink, Camille, by Alexander Dumas, with Sarah Bernhardt.

Week May 6, G, Beware of Men, Lulu Co.

Week May 13, G, Camille or The Fate of a Coquette, Lulu Co.


Week May 27, G, Forget-Me-Not, Lulu Co.

Week Je 3, G, Rip Van Winkle or The Sleep of Twenty Years, Lulu Co.

Week Je 10, G, A Man of Mystery, Lulu Co.
Je 23, 24, B, Message from Mars, with David Proctor.

Week Je 17, G, The Showman's Daughter, Lulu Co.

Week Je 24, G, The Belle of Richmond, Lulu Co.

Week Ju 1, G, A Family Muddle, Lulu Co.

Week Ju 8, G, Roanoke, Lulu Co.

Ju 13, B, Mary, Mary, Quite Contrary, with Henrietta Grossman.

Week Ju 8, G, The Devil's Mine, Lulu Co.

Week Ju 22, G, Lost on the Pacific, Lulu Co.

Week Ju 29, G, The Church across the Way, Lulu Co.

Week Aug 5, G, Uncle Tom's Cabin, Lulu Co.

Week Aug 12, G, Montana, Lulu Co.

Week Aug 15, B, Babette, by Victor Herbert, Harry Smith, Steward Opera Co.

Week Aug 19, G, Dora Thorne, Lulu Co.

Week Aug 26, G, Fallen by the Wayside, Lulu Co.

Aug 26, B, On the Bridge at Midnight.

Week Sept 2, G, A Ragged Hero, Lulu Co.

Sept 2-3, B, The Royal Chief, Shubert Bros. production.

Week Sept 9, G, The Queen of the White Slaves, Lulu Co.

Sept 9, B, The World.

Week Sept 16, G, Nell Gwynne, Lulu Co.

Sept 20, B, As Told in the Hills, W. F. Mann production.

Sept 23, B, Checkers, by Henry M. Blossom, Jr.

Sept 24, B, Fra Diavolo, by Auber, Roscian Comic Opera Co.

Week Sept 23, G, Friends, by Frohman, Lulu Co.
Sept 30, B, Dora Thorne, Rowland & Clifford production.
Week Sept 30, G, Uncle Dan'l, the Messenger from Jarvis Section, Lulu Co.
Oct 2, 3, B, Parsifal, adapted by William Lynch Roberts.
Oct 5, B, H. M. S. Pinafore, by Gilbert & Sullivan, Anaconda Juvenile Opera Co.
Oct 13, 14, B, The College Widow, by George Ade.
Week Oct 7, G, Charity Ball, Lulu Co.
Week Oct 21, G, The Girl I Left Behind Me, Lulu Co.
Oct 21, B, The Lion and the Mouse, by Charles Klein, Henry E. Harris production.
Oct 24, B, The Education of Mr. Pipp, by Augustus Thomas, with Digby Bell.
Week Oct 28, G, Fogg's Ferry, Lulu Co.
Oct 29, B, Sign of the Four, with Theodore Lorch.
Nov 4, B, The Illusion of Beatrice, by Martha Morton, with Maude Fealy.
Nov 10, B, Strongheart, with Robert Edeson.
Week Nov 11, G, Dangers of Working Girls, Lulu Co.
Week Nov 18, G, The Lost Paradise, Lulu Co.
Week Nov 25, G, Confessions of a Wife, Lulu Co.
Nov 26, B, Her Great Match, by Clyde Fitch, with Maxine Elliot.
Nov 28, 29, B, Arizona, by Augustus Thomas, Hollis E. Cooley production.

Week Dec 2, G, The Slave Girl or Little Alabama, Lulu Co.

Week Dec 9, G, The Two Orphans, Lulu Co.

Dec 16, 17, B, Uncle Josh Spruceby.

Dec 23, 24, 25, B, Peggy from Paris, by George Ade, Madison Corey production.

Week Dec 23, G, Fallen among Thieves, Lulu Co.

Week Dec 30, G, A Celebrated Case, Lulu Co.

1907

Jan 6, 7, B, Human Hearts.

Week Jan 6, G, Kathleen Mavourneen, Lulu Co.

Jan 13, 14, B, The Heir to the Hoorah, by Paul Armstrong, Kirke La Shelle production.


Week Jan 20, G, The White Rat, Lulu Co.


Jan 27, B, Tilly Olson, with Adelaide Harland.

Week Jan 27, G, Under the City Lamps, Lulu Co.

Feb 2, 3, B, The Sultan of Sulu, by George Ade.

Feb 5, B, The Old Clothes Man, Rowland & Clifford production.

Week Feb 3, G, Younger Brothers, Lulu Co.

Feb 8, 9, B, Sapho, by Clyde Fitch, with Olga Nethersole.

Feb 10, B, The Second Mrs. Tangueray, by Arthur Wing Pinero, with Olga Nethersole.

Feb 12, 13, B, A Country Girl, by Augustin Daly.

(A Butte and Anaconda newspaper strike from February 14, 1907 through May 30, 1907, prevents the recording here of legitimate stage productions offered during that period.)

Apr 1, B, The Ragged Messenger, with Creston Clarke.

Week Mar 31, G, Four Minutes from Broadway, Lulu Co.

Apr 5, 6, B, The Virginian, by Owen Wister, Kirke La Shele Co.

Apr 10, 11, B, The Magic Melody, with Walker Whiteside.

Week Apr 7, G, The Queen of the Highbinders, Lulu Co.

Apr 18, B, Old Arkansaw, by Fred Raymond.

Apr 21, 22, B, The Tenderfoot, with Oscar L. Figman.

Week Apr 14, G, The Roof Garden Tragedy, Lulu Co.

Week Apr 21, G, The Heart of the Klondike, Lulu Co.

Apr 23, B, The Missouri Girl, by Fred Raymond.

Apr 27, 28, B, Free Lance, with Joseph Hawthorn.

Apr 30, B, Ole Olson, with Ben Hendricks.

Week Apr 28, G, On the Bowery, Lulu Co.

May 3, 4, B, Mrs. Wiggs of the Cabbage Patch, Liebler & Co.

May 11, 12, B, Mrs. Warren's Profession, by George Bernard Shaw, with Rose Coghlan.

Week May 5, G, Held by the Enemy, Lulu Co.


Week May 12, G, The Little Mother, Lulu Co.


Week May 19, G, The Lighthouse by the Sea, Lulu Co.

Week Je 2, G, Winchester, Lulu Co.

Je 10, 11, B, A Midsummer Night's Dream, by Shakespeare, with Annie Russell, Wagenhal & Kemper Co.

Je 14, 15, B, Peggy, by Ernest Denny, with Henrietta Crosman.

Week Je 9, G, The Colleen Bawn, Lulu Co.

Je 19, 20, B, Du Barry, by David Belasco, Zaza, with Mrs. Leslie Carter.

Je 21, 22, B, The Duel with Otis Skinner, Charles Frohman production.

Week Je 16, G, The Holy City, Lulu Co.

Je 28, 29, B, Twelfth Night, by Shakespeare, with Viola Allen.

Week Je 23, G, Engaged, Lulu Co.

Week Je 30, G, Sapho, Lulu Co.

Week Ju 7, G, Tracy the Outlaw, Lulu Co.

Week Ju 14, G, East Lynne, Lulu Co.

Week Ju 21, G, Lost in Siberia, Lulu Co.

Week Ju 28, G, Shamus O'Brien, Lulu Co.


Week Aug 11, G, Blow for Blow, Lulu Co.

Aug 18, 19, B, For Mother's Sake, with Pearl Golding.


Week Aug 25, G, A True Kentuckian, Lulu Co.

Sept 1, 2, B, Salomy Jane, by Paul Armstrong.
Sept 4, 5, B, Thorns and Orange Blossoms, by Lem B. Parker, Rowland & Clifford production.

Week Sept 1, G, Over Niagara Falls, Lulu Co.

Sept 8, 9, B, Little Johnny Jones, by George M. Cohan.

Sept 11, 12, B, The Mayor of Tokyo, by Richard Carle.

Week Sept 8, G, Secret Service Sam, Lulu Co.

Sept 15, 16, B, The Squaw Man, with William Faversham.

Sept 17, 18, B, Swell Elegant Jones, with Ezra Kendall.

Week Sept 15, G, Queen of the Convicts, by P. H. Sullivan, Lulu Co.

Sept 21, 22, B, The Cowpuncher, by Hall Reid.

Sept 23, B, The Three Musketeers, with Sanford Dodge.

Week Sept 24, G, Nellie the Beautiful Cloak Model, by Al H. Woods, Lulu Co.

Week Sept 29, G, When Women Love or Why Girls Go Wrong, Lulu Co.

Oct 5, 6, 7, B, Checkers, by Henry M. Blossom, Jr.

Oct 8, 9, B, Raffles, with S. Miller Kent.


Oct 19, B, Tilly Olson, with Aimee Commons.


Week Oct 20, G, From Farm to Factory, by Ernest Lamson, Lulu Co.


Week Oct 27, G, Across the Desert, Lulu Co.
Week Nov 3, G, Sheridan Keene Detective or Secrets of Police, Lulu Co.


Nov 12, 13, B, The Three of Us, by Rachel Crothers, Walter H. Lawrence production.

Week Nov 10, G, The Road to Frisco, Lulu Co.

Nov 22, 23, B, Man on the Hoss, by Harold MacGrath, John Cort production.

Week Nov 17, G, Not Guilty, Lulu Co., last performance for company in Grand Opera House on Nov. 22.

Week Nov 23, L, A Square Deal, Lulu Co., first production of company in new Lulu Theater.


Dec 1, B, The Denver Express, Holden Bros. production.

Dec 4, 5, B, Woodland, by Henry W. Savage.

Week Dec 1, L, A Day of Judgment, Lulu Co.

Dec 7, 8, B, The Vanderbilt Cup.

Dec 9, B, The Show Girl, with J. H. Goring.

Week Dec 8, L, The Way to Kenmare, by Andrew Mack, Lulu Co., Lulu Company enters into its one-hundredth consecutive week of performing in Butte.

Week Dec 15, L, Uncle Josh Whitcomb, Lulu Co.

Dec 20, 21, B, The Man of the Hour, by George Broadhurst.

Dec 22, B, The Royal Chief, Frazee & Wade production.

Dec 24, 25, B, The Stronger Sex, by John Valentine, with Maude Fealy, John Cort production.

Week Dec 22, L, A True American.

Week Dec 29, L, In Spite of All, Lulu Co.
Dec 29, B, The Rollicking Girl.


1908

Week Jan 5, L, Saved from Shame, Lulu Co.

Jan 11, 12, B, The Alaskan, by Blethen, Figman & Girard, John Cort production.

Week Jan 12, L, Driven to Bay, Lulu Co.

Jan 19, B, The Lion and the Mouse, by Charles Klein.

Jan 22, 23, B, Happyland, with De Wolf Hopper.

Week Jan 19, L, For Love of Gold, Lulu Co.

Jan 26, B, Strongheart, with Ralph Stuart.

Jan 27, 28, B, Divorcees, by Sardou, with Grace George.


Week Jan 26, L, Red River, Lulu Co.

Week Feb 2, L, Uncle Tom's Cabin, Lulu Co.

Feb 9, 10, B, Zira, with Florence Roberts.

Feb 11, 12, B, Sham, by Geraldine Bonner, Elmer B. Harris; George Washington, Jr., by George M. Cohan, with Florence Roberts.

Week Feb 9, East Lynne, Lulu Co.

Week Feb 9, G, Cinderella, with Maude Sutton.

Week Feb 16, L, The Two Orphans, Lulu Co.

Feb 22, 23, B, Dream City, by Joe Weber.

Feb 25, B, The Tattooed Man, with Frank Daniels.

Week Feb 23, L, In Old Virginia, Texas or The Siege of the Alamo, Lulu Co.

Mar 1, 2, B, Kerry Gow, by Joseph Murphy, with Bernard Daly.
Week Mar 1, L, The Sultan's Daughter, Lulu Co.

Mar 7, 8, B, Forty-five Minutes from Broadway, by George M. Cohan.

Mar 9, 10, B, The Walls of Jericho, by Alfred Sutro.

Mar 11, B, The Toymaker, San Francisco Opera Co.


Mar 22, B, Uncle Tom's Cabin.

Week Mar 22, L, Bluebeard, Lulu Co.

Apr 10, 11, B, Coming through the Rye, by Hobart & Sloane.


Apr 19, B, The Black Crook.

Apr 23, B, The Notorious Mrs. Ebbsmith, by Arthur Wing Pinero, with Mrs. Patrick Campbell.

Week May 3, L, A California Detective, Sandy Bottom, Arington Comedians.

Week May 10, L, At Cripple Creek, Arington Comedians.

May 10, B, Cupid at Vassar, with Florence Gear.

May 19, 20, B, The District Leader, with Frederick Truesdell.

Week May 17, L, A Texas Ranger, Arington Comedians.

May 31; Je 1, B, The Bondman, by Hall Caine.

Je 2, B, The Rejuvenation of Aunt Mary, with May Robson.

Je 3, 4, B, When Knights Were Bold, with Francis Wilson, Charles Frohman production.

Je 30; Ju 1, B, Cupid in Posterland, musical benefit for Butte Woman's Club.
Week Ju 5, L, Olivette, the Zinn Musical Co., with Bob Athon, a Butte boy.

Aug 21, B, The Thief, by Henri Bernstein, with Margaret Illington.

Sept 1, 2, B, The Four Corners of the Earth, by Klimt & Grazzolo.

Week Sept 6, L, The Missourians, Lulu Co.

Sept 6, 7, B, The Cat and the Fiddle, with Charles A. Sellon.

Sept 10, B, Coming thro' the Rye, by Hobart & Sloane.


Week Sept 13, L, The Danites, Lulu Co.

Week Sept 27, L, Woman against Woman, Lulu Co.

Sept 27, B, Checkers, by Henry Blossoms, Jr.

Week Oct 4, L, The Devil, Lulu Co.

Oct 11, 12, B, Just Out of College, by George Ade.


Oct 18, 19, 20, B, Paid in Full, by Eugene Walter.

Week Oct 18, L, Young Buffalo, The Boy Detective, Lulu Co.

Week Oct 25, L, Chinatown Charley, Lulu Co.

Week Nov 1, L, The Queen of the White Slaves, with Vera Hall.

Nov 6, 7, B, Sis Hopkins, with Rose Melville.

Nov 8, 9, B, On Parole, by Henry Miller, with Maude Leone.

Nov 10, 11, 12, B, The Crystal Slipper.

Week Nov 8, L, Forgiven, Lulu Co.

Week Nov 15, L, The Silver King, Lulu Co.

Nov 15, 16, B, The Time, the Place, and the Girl, with John E. Young.
Nov 17, B, *The Lion and the Mouse*.


Week Nov 22, L, *For Liberty and Love*, Lulu Co.


Dec 1, 2, B, *The Great Divide*, by William Vaughn Moody.


Dec 6, B, *Babes in Toyland*.

Dec 11, 12, B, *Hip, Hip, Hooray!*

Week Dec 13, L, *The Hypnotist*.

Week Dec 20, L, *Virginia* or *Princess of Patches*.


Week Dec 27, L, *Ireland As It Is*, Lulu Co.

1909


Week Jan 2, L, *The Sea of Ice* or *Wild Flower of Mexico*, Lulu Co.

Jan 10, B, *The Land of Nod*.


Jan 18, 19, B, *Peer Gynt*, by Henrik Ibsen, with Louis James.


Week Jan 31, L, Amy a Child of the Circus, Lulu Co.
Week Feb 7, L, An American Drummer, Lulu Co.
Week Feb 13, 0, "The Naked Truth," one-act comic opera.
Week Feb 14, L, Fabio Romani or The Vendetta, by Marie Corelli.
Week Feb 20, F, A Butterfly Wife, with Eva Wescott.
Week Feb 21, L, For Hearth and Home, by Hal Reed, Lulu Co.
Feb 22, 23, 24, B, Ben-Hur, Klaw & Erlanger production.
Feb 28; Mar 1, B, Brewster's Millions, by Winchell Smith, Byron Ongley, Cohan & Harris Co.
Week Feb 28, L, Out of the Fold, Lulu Co.
Week Feb 28, 0, Marriage in a Motor Car, by Edgar Allen Wolff.
Week Mar 7, L, Michael Strogoff or The Courier of the Czar, Lulu Co.
Week Mar 7, 0, The Night of the Wedding, by Richard Duffy.
Week Mar 13, 0, "The Lady across the Hall," one-act play by Julian Street.
Week Mar 14, L, Robert Emmet, by Frederick H. Wilson, Lulu Co.
Mar 15, 16, B, The Wolf, by Eugene Walker, with Andrew Robson.
Apr 11, B, Uncle Tom's Cabin, Stetson Co.
Apr 15, 16, B, Marrying Mary, by Royal, Burt & Hein.
Week Apr 11, F, A Wild Rose, with Mr. and Mrs. Arthur Forbes.
Week Apr 18, L, In Gay New York, Lulu Co.
Apr 22, 23, B, Girls, by Clyde Fitch, Shubert, Inc., production.
Week Apr 25, L, Wiggily-Piggily, Lulu Co.
May 7, 8, B, Mary's Lamb, by Richard Carle.
Week May 2, L, Isle of Zaza, with Daisy Thorne, Lulu Co.
Week May 2, F, The Girl from Stampede, Lambert & Co.
Week May 9, L, Jungle Town, with Cora Morris, Lulu Co.
May 21, 22, B, Wildfire, with Lillian Russell, by George Broadhurst, George V. Hobart, Joseph Brooks production.
Week May 16, O, "Futurity Winner," one-act play by Edmund Day.
May 31, B, The Honor of the Family, by Balzac, with Otis Skinner, Charles Frohman production.
Je 1, B, A Midsummer Night's Dream, by Shakespeare.
Je 4, 5, B, A Doll's House, by Henrik Ibsen, Comtesse Coquette, by E. Bracco, with Mme. Nazimova, Shubert production.
Week Je 6, F, Folks of Kaintuck, When We Were Pals, The Prevaricators, The Donahue Players.

Week Je 19, F, Roanoke, by Hal Reed.

Je 19, B, The Easterner, by George Broadhurst, with Nat C. Goodwin.

Je 26, 27, B, The Burgomaster, with Harry Hermsen.

Week Je 27, F, An American Drummer, Donahue Players.

Ju 10, B, Jack Straw, by W. Somerset Maugham, with John Drew, Charles Frohman production.

Week Ju 4, F, Circumstantial Evidence.

Ju 24, B, Salvation Nell with Mrs. Fiske.

Ju 25, 26, B, The Girl from Rectors, by Paul M. Potter.

Aug 20, 21, B, The Time the Place and the Girl.

Aug 24, 25, B, A Gentleman from Mississippi, by Harrison Rhodes, Thomas A. Wise.


Sept 12, B, The Cat and the Fiddle, by Carleton Thompson.

Sept 14, 15, B, Three Twins, Joseph M. Gaits production.

Sept 18, 19, B, Polly of the Circus, by Frederic Thompson.

Sept 21, B, Sunny Side of Broadway, by Boyle Woolfoll, with Max Bloom.

Sept 29, 30; Oct 1, 2, B, The Shepherd King, by Wright Lorimer.


Oct 10, 11, B, Lo, by Henry, Adams & Sloan, with John E. Young.

Oct 13, 14, B, The Parisian Model.


Oct 20, 21, B, Commencement Days, by Virginia Frame and Margaret Mayo, John Cott production.


Oct 26, 27, B, Cameo Kirby, by Booth Tarkington, Harry Leon Wilson, with Dustin Farnum.

Oct 29, 30, 31, B, King Dodo, by Pixley & Luders.


Nov 5, 6, B, The Fighting Hope, by W. J. Hurlbut, David Belasco production.

Week Nov 7, F, The Two Orphans, by John Oxenford, Cornell Co.

Nov 10, B, Love Watches, by R. deFlers, G. de Caillavet, adapted by Gladys Unger, with Billie Burke, Charles Frohman production.

Week Nov 14, F, The Pride of Newspaper Row, by Hal Reed, Cornell Co.

Nov 14, 15, B, A Girl at the Helm, by Smith, Hubbell.

Week Nov 12, F, On Thanksgiving Day, Cornell Co.

Nov 12, 13, B, The Vinegar Buyer, by Herbert Hall Winslow.

Week Nov 28, F, East Lynne, Cornell Co.

Dec 2, 3, 4, B, The Climax, by Edward Locke, Joseph Breil.

Week Dec 5, F, For Her Sake, Cornell Co.

Dec 5, 6, B, Beverly, by George Barr McCutcheon.

Dec 7, B, The Alaskan, with Richard F. Carroll.

Dec 10, 11, B, Mary Jane’s Pa, by Edith Ellis, with Max Figman, John Curt production.

Week Dec 12, F, Camille, by Alexander Dumas, Cornell Co.

Dec 13, 14, B, Father and the Boys, by George Ade, with Wm. H. Crane, Charles Frohman production.

Week Dec 19, F, Night before Christmas, Cornell Co.

Dec 19, 20, 21, B, The Third Degree, by Charles Klein.

Dec 25, 26, B, In Dreamland, by Emmet Devoy.

Week Dec 26, F, The Man of Mystery, Cornell Co.

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Jan 2, B, The Yankee Prince, by George M. Cohan, with George M. Cohan.

Jan 5, B, The Boys and Betty, with Marie Cahill.

Jan 9, B, The Soul Kiss, by Smith & Levi.

Week Jan 9, F, In a Woman's Power, Cornell Co.

Jan 9, 10, B, Hayti, by McNally & Schwartz, Klaw & Erlanger production.

Week Jan 16, F, The Girl Engineer, Cornell Co.

Jan 20, B, The Man of the Hour, by George Broadhurst.

Week Jan 23, F, The Lighthouse Robbery, Cornell Co.

Week Jan 30, F, When the Bell Tolls, Cornell Co.

Feb 3, 4, B, The Merry Widow, by Franz Lehár.
Feb 6, B, Sweet Innisfallen, by Bernard Daly, with Bernard Daly.

Week Feb 6, F, Queen of the Highway, Cornell Co.

Feb 14, 15, 16, B, The Music Master, by Charles Klein, with David Warfield, David Belasco production.

Week Feb 13, F, Reap in the Harvest, by Tom Fitch, Cornell Co.

Feb 20, B, A Stubborn Cinderella, Homer B. Mason Co.

Feb 22, 23, B, The Writing on the Wall, Sapho, with Olga Nethersole.

Week Feb 20, F, Rags to Riches, Cornell Co.


Week Feb 27, F, St. Elmo, by Myron Leffingwell, Cornell Co.

Week Mar 6, F, Lost to the World, Cornell Co.

Week Mar 13, F, Robert Emmet, by Frederick H. Wilson, Cornell Co.

Mar 17, B, Rejuvenation of Aunt Mary, by Anne Warner, with May Robson.

Mar 19, B, Vasta Herne, by Edward Peple, with Mrs. Leslie Carter.

Week Mar 19, M, "The Dream Scene," from The Bells, with John Griffith.

Week Mar 20, F, The Man from the West, Cornell Co.

Mar 29, B, Cousin Kate, by Hubert Henry Davies.

Week Mar 26, M, Freckles, with Anne Blancke & Co.

Week Mar 27, F, Escaped from the Harem, by Charles A. Taylor, Cornell Co.

Week Apr 11, F, King of the Desert, by Dave Woods, Cornell Co.

Week Apr 17, F, Ten Nights in a Bar Room, Cornell Co.
Apr 24, B, The Arrival of Kitty.

Apr 26, 27, B, Macbeth, King Lear, by Shakespeare, with Mr. Mantell, Wm. A. Brady production.

Apr 29, 30, B, The Round Up, with Maclyn Arbuckle, Klaw & Erlanger production.


Week May 1, F, For Mother's Sake, Cornell Co.

May 10, B, Your Humble Servant, with Otis Skinner, Charles Frohman production.

Week May 8, F, Uncle Tom's Cabin, Cornell Co.

Week May 15, F, Sapho, adapted from the French by Joseph King, Cornell Co.

Week May 22, F, The Derby Mascot or The One Girl Who Won, by Charles A. Taylor, Cornell Co.

Jul 10, B, A Woman's Way, by Thompson Buchanan, with Grace George.

Week Jul 9, M, Thirty Dollars, Dorothy de Schelle & Co.

Week Jul 16, M, Keeping an Appointment, by Sear Allen, Violet Allen & Co.

Week Jul 23, M, The Saintly Mr. Billings, by Emmet de Voy.

Aug 11, B, Becky Sharp, with Mrs. Fiske.

Week Aug 14, F, Thorns and Orange Blossoms, by Lem B. Parker, Cornell Co.

Aug 20, B, The Awakening of Helena Ritchie, by Charlotte Thompson, with Margaret Anglin.


Week Aug 27, M, Captain Barry, Daniel Sullivan & Co.

Aug 30, B, The Melting Pot, by Israel Zangwill.

Week Aug 28, F, My Girl from Dixie, Cornell Co.
Week Sept 4, F, The Deserted Bride or Wife in Name Only, Cornell Co.

Week Sept 11, F, Gates of Justice, Cornell Co.

Sept 13, B, The Witching Hour, by Augustus Thomas, with John Mason.

Week Sept 18, F, Girl from Alaska, by Myron Leffingwell, Cornell Co.

Sept 18, B, Arizona, by Augustus Thomas.


Sept 23, B, The Cow and the Moon, with Charles A. Selon.


Week Oct 2, F, When Her Soul Speaks, Cornell Co.

Oct 2, 3, B, The Ransom, Rose Blandon, Bostonian Juvenile Co.


Oct 16, 17, B, The Battle, by Cleveland Moffett.

Week Oct 16, F, Girl Engineer, Cornell Co.

Week Oct 23, F, Thelma, by Marie Corelli, Cornell Co.

Week Oct 30, F, On the Bridge at Midnight, Cornell Co.


Nov 2, B, The Whirlwind, with Margaret Illington.

Week Nov 6, F, Driven from Home or Over the Hill to the Poorhouse, Cornell Co.

Week Nov 13, F, The Orphan's Prayer, Cornell Co.

Week Nov 20, F, A Homespun Heart, by Hal Reed, Cornell Co.


Week Nov 27, F, Davy Crockett, Cornell Co.


Dec 1, B, The Woman He Married, by Herbert Bashford, with Virginia Harned.

Dec 4, B, Our New Minister, by Denman Thompson.


Week Dec 11, F, Aristocratic Tramp, Cornell Co.

Dec 18, B, Honeymoon Trail.


Week Dec 25, F, What a Woman Will Do, Cornell Co.

Dec 27, B, The Inferior Sex, with Maxine Elliott.

Dec 28, B, Joshua Simpkins, with Frank O. Ireson.

Dec 30, B, The Squaw Man.
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