

A HISTORY OF THE WHITLEY OPERA HOUSE IN  
EMPORIA, KANSAS: 1881-1913

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by  
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## CHAPTER I

### AN INTRODUCTION TO THE STUDY

Great acts of men, recorded by historians, often add much important and crucial information to the life of an institution, a nation, or the individuals of a society. However, the little acts of men which are frequently forgotten may be more typical of a culture.<sup>1</sup>

Much of the history of American theatre assumes that theatrical activity in large cities, such as New York, represents the entirety of the American theatre.

Lawrence Hutton writes:

There can be no question that New York is the dramatic metropolis of the United States . . . a history of Hamlet in New York, therefore, is virtually a history of Hamlet in America.<sup>2</sup>

Perhaps the quantity, even the quality, of American theatrical performances was higher in the eastern cities, but Hutton fails to take into account the importance of theatrical activity in the rest of the nation.

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<sup>1</sup>Elbert Russell Bowen, Theatrical Entertainment in Rural Missouri Before the Civil War (Columbia: University of Missouri Press, 1959), pp. vii-viii.

<sup>2</sup>Ibid., p. vii, quoting Lawrence Hutton, Curiosities of the American Stage (New York: Harper & Brothers, 1891), p. 258.

who attended productions and the numerous newspaper articles which were written about it. Some of the enthusiasm of the citizens of Emporia is reflected in an article which was published in the Emporia Weekly Republican of January 26, 1882, in which the Whitley was called the "most imposing [opera house] yet erected by private parties in the state . . . its exterior is only surpassed in beauty and elegance by its own interior."<sup>4</sup>

Governor Eckridge, on the night the Whitley Opera House opened, expressed pride in being able to attend the new opera house, and he referred to it as "one of the finest opera houses in the West."<sup>5</sup>

A history of the Whitley would not only provide valuable information to Emporia, Kansas, and to general histories of American theatre, but it might also lay the foundation for further research on Kansas theatres.

#### Statement of the Problem

The purpose of this study is to present an historical study of the Whitley Opera House in Emporia, Kansas, from its origin to its end, to describe the physical characteristics of the building, to list its theatrical and non-theatrical uses including local productions as well as those given by numerous travelling

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<sup>4</sup>Emporia Weekly Republican, January 26, 1882, p. 1.

<sup>5</sup>Emporia Weekly Republican, February 2, 1882, p. 1.

companies, and to present a brief comparison between certain trends and developments in the American theatre and their effect on some of the attractions at the Whitley Opera House.

### Definition of Terms

- "origin to end" - This study will begin in 1881 when a group of business men formed a company to discuss the building of the opera house and will conclude with the burning of the opera house on June 18, 1913.
- "physical characteristics" - The physical characteristics include size and seating capacity, style, an approximate floor plan of the building, and equipment and facilities.
- "theatrical productions" - For the purposes of this study, theatrical productions will mean dramatic performances, or plays, minstrel shows and burlesques.
- "non-theatrical productions" - This includes other forms of public events, such as lectures, band concerts and public appearances.
- "travelling companies" - For the purposes of this study, travelling companies will include national and local (Kansas) theatrical groups which travelled to various cities to present entertainment.
- "historical study" - An historical study is the "study of a period, person, or phenomena in human development, in order to record discovered facts in an accurate, coherent, and critical narrative that posits causations and probabilities."<sup>6</sup>

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<sup>6</sup>J. Jeffrey Auer, An Introduction to Research in Speech (New York: Harper & Brothers, 1959), p. 28.

## Sources Used

In this study, the majority of evidence will be taken from the Emporia Daily Republican and the Emporia Gazette because they seem to be the most complete and authoritative in their reports. However, some information about the founders and productions will be taken from the Evening News.

## Newspapers

Emporia Daily Republican. 1881-1904.

Emporia Gazette. 1905-1967.

Evening News. Emporia. 1881-1889.

## Books

Andreas, A. T. History of the State of Kansas. Chicago: A. T. Andreas, 1883.

French, Laura M. History of Emporia and Lyon County. An Introduction by William Allen White. Emporia: Emporia Gazette Print, 1929.

Historical and Descriptive Review of Kansas, The Eastern Section. Vol. II. Topeka: JNO. EETHEM, 1891.

Mechem, Kirke. (ed.), The Annals of Kansas 1886-1925. Topeka: Kansas State Historical Society.

Stotler, Jacob. Annals of Emporia and Lyon County: Historical Incidents of the First Quarter of a Century 1857 to 1882. Emporia, Kansas, 1882.

## Unpublished Material

Corbett, Fred. A scrapbook which includes most programs of plays presented at the Whitley Opera House. 1905-1912. (Located at the Lyon County Historical Museum in Emporia, Kansas.)

### Personal Interviews

Lambert, Mr. Calvin H., June 16, 1967.

Larkin, Mr. and Mrs. William, June 15, 1967.

Lostutter, Mrs. Frank, July 20, 1966 and  
June 14, 1967.

### Procedures

Chapter One includes the background of the problem, the statement of the problem, the definition of terms, methodology and the sources used.

Chapter Two discusses selected trends in American theatre from the late 1800's to the early 1900's. This chapter includes only the following trends: the advent of touring productions, the emergence of the director, the development of new business practices in theatre and the advance of technical innovations. The advance of technical innovations is particularly important to this study because it helps to explain so many of the attractions of the Whitley Opera House.

Chapter Three discusses the founders of the opera house and includes a brief biographical description of each in order to establish his active interest in the community. A discussion of the location of the opera house, both within the town and in relation to the nation, demonstrates how easily Emporia could be reached by both local and national travelling companies. Also included in the third

chapter is a discussion of the physical characteristics of the Whitley as well as the names of men and companies responsible for its construction and decoration. The theatrical and non-theatrical uses of the opera house are discussed briefly, and an account of its burning will conclude the chapter.

Chapter Four lists in chronological order the theatrical and non-theatrical events which took place in the Whitley. The listings in this chapter include only those events that were reviewed or at least mentioned in the newspapers used as sources. It is likely that other events took place in the opera house, but unless these newspapers gave some indication that the event actually took place, the event is not included in the listing.

Chapter Five draws a general comparison between the attractions of the Whitley Opera House and the trends in American theatre during the late nineteenth and early twentieth century. In this chapter, the trends are discussed in the same order that they appear in Chapter Two. Particular attention is given to comparing the popular productions and developments of the American stage to those of the Whitley Opera House.

## CHAPTER II

### TRENDS AND DEVELOPMENTS IN AMERICAN THEATRE

In addition to listing attractions at the Whitley Opera House, this thesis will comment briefly on how national theatrical activity of the period affected the Emporia theatre. In order to establish the basis for a general comparison of these trends and developments, this chapter will discuss a selected list of trends of the American theatre in the late nineteenth century and early twentieth century. No attempt will be made to give a detailed history of that period. Future researchers may wish to make a more thorough comparison for which this can serve as a starting point.

Of the many developments, four major trends in the American theatre of that period seem to be most clearly reflected in the bookings at the Whitley Opera House. They are: the advent of touring productions, the emergence of the director, the development of new business practices in the theatre and the advance of technical innovations.

#### The Advent of Touring Companies

The last thirty years of the nineteenth century marked a turning point in American theatre. Because of

improved transportation, theatres mushroomed throughout the country. Taubman explains:

When the iron rails were joined to knit the country after 1869, the theatre quickly took advantage of the better opportunity to penetrate everywhere. Stars had found it expedient and profitable to travel from one permanent company to another. Now it was possible to move entire troupes with all their equipment as units.<sup>1</sup>

He goes on to say that "as the nation grew, theatres mushroomed. It became a matter of pride for any community, large or small, that fancied its position in its region, to have its own 'op'ry house'."<sup>2</sup>

With the improvement in transportation, touring shows became possible because troupes and scenery could be moved from town to town and even from state to state in a relatively short time and with comparative ease. During the last quarter of the nineteenth century, more and more stars and their companies began to tour productions and play "one night stands." Some of these stars were the last of the actor-managers, who still chose, cast and directed their own plays. "By 1895 there were few of these."<sup>3</sup> Taubman credits Dion Boucicault as

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<sup>1</sup>Howard Taubman, The Making of the American Theatre (New York: Coward McCann, Inc., 1965), pp. 93-94.

<sup>2</sup>Ibid., p. 95.

<sup>3</sup>Kenneth Macgowan and William Melnitz, The Living Stage. (New Jersey: Prentice-Hall, Inc., 1955), p. 397.

being "the man held responsible for devising the idea of touring a complete company in a single work. . . ." <sup>4</sup>

Hewitt gives a concise account of how touring companies were organized in order to reach the potential audience throughout the United States. He says that this audience

. . . was fed almost entirely by combination companies which originated in New York, at first playing repertory, then single plays, and finally carrying their own scenery. By 1900 over five hundred combination companies were on the road. <sup>5</sup>

Certainly, the advent of touring companies opened new doors for the theatre. William Carson paints a vivid, if not attractive, picture of the typical early touring shows:

. . . what strikes us most forcibly is the sloppiness -- the, under the circumstances, unavoidable sloppiness -- of their productions. . . . The kind of smooth performance which we take for granted today was simply out of the question.

In each theatre they had to adapt themselves to such scenery and properties as the house had in its storeroom. The lighting, too . . . had been dependent on local supply. Worse still, rehearsals had been few and haphazard. <sup>6</sup>

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<sup>4</sup>Taubman, op. cit., p. 94.

<sup>5</sup>Bernard Hewitt, Theatre U.S.A. 1668 to 1957 (New York: McGraw-Hill Book Company, Inc., 1959), p. 278.

<sup>6</sup>William G. B. Carson, "Bumping over the Road in the 70's," Educational Theatre Journal, Vol. X (October, 1958), p. 209.

Although some touring companies were faced with many difficulties they could not solve and, as a result, gave performances which left much to be desired, many companies gave excellent performances and were well accepted, as newspaper reviews of the time indicate. Touring companies were a vital part of the American theatre during this time.

### The Emergence of the Producer-Director

Shortly after the advent of the touring show came the emergence of the regisseur, the all-powerful producer-director, and the haphazard productions described by Carson began to disappear rapidly. During the last thirty years of the nineteenth century

. . . the producer-director took over the dominant position which had been held so long by the actor. This was most apparent in the case of the 'star makers' like David Belasco and Charles Frohman who took inexperienced persons, groomed them and publicized them, and set them up as stars without any kind of apprenticeship.<sup>7</sup>

Prior to this time, productions were less complex technically and there was no concentrated attempt at realism; therefore, the actor was forced to rely upon his own initiative and experience to solve many of the problems which occurred.

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<sup>7</sup>Hewitt, loc. cit.

The actor usually played in front of curtains and used properties and costumes to convey the time or location. As technical devices were developed, such as electricity and elaborate box settings, it was necessary for someone other than the actor to coordinate all of the new devices with the acting being done on stage. Although the actor-manager lost control of the production because of the technical advances and the newly established position of the producer-director, the actor as a star was still important. Arthur Hornblow expresses his opinion that during this period the "art of the actor was seen at its best."<sup>8</sup> Perhaps this was true because the actor was finally relieved of the many tasks that the producer-director had assumed.

. . . most recently of all, the drama has taken a new turning, as a result of which the prime responsibility is shouldered no longer either on the actor or on the author, but on a new and very interesting functionary, -- the stage director. This functionary, who has appeared only lately in the history of the theatre, has already, in many instances, assumed dominion over both the author and the actor, and bids fair, in the age that is to come, to be the supreme leader of the acted drama.<sup>9</sup>

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<sup>8</sup> Arthur Hornblow, A History of the Theatre in America (New York: Benjamin Blom, 1919), p. 238.

<sup>9</sup> Clayton Hamilton, "The New Art of Stage Direction," Bookman, Vol. XXXV (July, 1912), p. 483.

The increasing popularity of the stage-director has been attributed partly to

. . . his financial position and partly to the rapid growth in popularity of the realistic style which was apparent in the playwrighting of Herne, in the acting of Herne, Gillette and others, and in the scenery, lighting, and stage direction of Daly, MacKaye, and Belasco. Acting, no matter how good, could not create the realistic production, complete with illusionistic scenery and lighting.<sup>10</sup>

The appeal of the drama had become a visual rather than a primarily auditory one. The theatre, at last, had been "adequately equipped in its mechanical appurtenances, for an approximate imitation of actuality."<sup>11</sup> The visual aspect of any acted play could only be judged by an "advisory artist" who sat in front of the production.

The specific duties of the stage-director, which practically parallel those of the modern director, were to

. . . coordinate the work of the author, the actors, the pictorial artists who design the scenery and costumes, the electrician, the musicians, into a single and self-consistent whole. He decides upon the setting and the lighting of each act, selects and arranges the furniture and properties, and works out what is called the 'business' of the play. He rehearses the associated actors, and patterns their individual contributions into a balanced and harmonious performance.<sup>12</sup>

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<sup>10</sup>Hewitt, loc. cit.

<sup>11</sup>Hamilton, op. cit., p. 484.

<sup>12</sup>Ibid., p. 483.

Hewitt awards Augustin Daly, a press agent, drama critic, and playwright the distinction of being the first "all-powerful producer-director," although others before Daly, such as Dion Boucicault and John E. Owens, displayed some of the characteristics of the regisseur, and he goes on to say that "David Belasco and Steele MacKaye were soon functioning in the same way."<sup>13</sup>

We see for the first time a new position in the American theatre structure -- the director. The reasons for his emergence were briefly these: playwrights were requiring more realistic reproductions of life; more emphasis was placed on the visual aspects of the production which was the result of the development of mechanical equipment to be used in the theatre.

#### The Development of New Business Practices in the Theatre

Theatre first started to become a profitable business around the last forty years of the nineteenth century, and

As the 20th century opened, the theatre was a big and prosperous business. On all levels, from serious drama to burlesque and vaudeville, it was the country's chief medium of entertainment. The moving picture had appeared, but few saw in it more

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<sup>13</sup>Hewitt, op. cit., pp. 218-219.

than a cheap novelty. . . . Voices in criticism of the theatre's commercialism began to be heard, but they went largely unheeded. Theatre people were, with a few exceptions, concerned not with reform but with the struggle for power between conflicting interests.<sup>14</sup>

In order for smaller theatres, especially in the western part of the United States, to afford well known companies from New York, circuits were formed so expenses could be shared by more than one theatre. Bernheim observes

. . . M. B. Leavitt claimed that he originated the circuit system when, upon taking over the Bush Street Theatre in San Francisco in 1882 he found he could not get sufficient attractions, and consequently organized the houses between Omaha and San Francisco and booked attractions over this entire circuit. Leavitt's claim to this distinction is unfounded for there are records of several circuits before that date, but he does seem to have been a pioneer in exploiting the commercial possibilities of circuits.<sup>15</sup>

After circuits were formed, only one representative from a circuit would have to travel to New York. Naturally, the booking cost of each theatre was appreciably reduced and even the poorest theatre in the circuit could be represented in New York during the booking season.<sup>16</sup>

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<sup>14</sup>Ibid., p. 280.

<sup>15</sup>Alfred L. Bernheim, The Business of the Theatre (New York: Benjamin Blom, Inc., 1932), p. 21.

<sup>16</sup>Ibid.

Another important organization was the Opera House Manager's Protective Association (Nebraska and adjoining states), which was organized in 1888 to prevent unwanted companies from playing in their towns and to oppose any "monopolistic circuit that might tend to hinder the coming of companies touring the West."<sup>17</sup>

The New York Dramatic Mirror states that this association . . . apparently was aimed at the Kansas and Nebraska Circuit and at the Silver Circuit (Kansas, Colorado, Nebraska, Wyoming, Arizona, and New Mexico). Both of these were represented in New York City by the newly organized firm of Klaw & Erlanger which was insisting upon exclusive booking privileges with the theatres it booked.<sup>18</sup>

After 1900 little is heard of circuits, because by that time the theatrical syndicate held sway over the theatre. Circuits laid the foundation for the higher degree of centralization, and the syndicate would not have been possible without the preliminary work of the circuits.<sup>19</sup>

The theatrical syndicate was established in 1896 by Marc Klaw and Abraham Erlanger, booking agents working out of New York, joined by Al Hayman and Charles Frohman, New York managers, and Samuel F. Nirdlinger and J. Frederick Zimmerman, Philadelphia managers who owned or

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<sup>17</sup>Ibid., p. 39.

p. 10. (<sup>18</sup>New York Dramatic Mirror, Vol. 20 (October, 1888),

<sup>19</sup>Bernheim, op. cit., p. 40.

controlled many theatres in all parts of the country and booking agencies which supplied other theatres. Soon it exercised "almost complete sway over the American theatre, reducing independent owners, producers, and actors to dependence on their terms."<sup>20</sup> Those who accepted their terms were assured of order and security and a steady flow of popular entertainment without undue competition; the number of theatres was reduced, and the syndicate effectively controlled American theatre for ten years and "operated it as a highly profitable business."<sup>21</sup>

Hewitt summarizes this discussion of the syndicate when he says

Almost all of the theatre, inside and outside New York, came under the control of the few men who formed the Syndicate. Theatre in this country had always been commercial, in the sense that it had always been self-supporting -- had never been subsidized -- but it had been the product of a great many individuals who as star actors, producers, and managers were comparatively free to express through the theatre their individual tastes and ideals. Under the Syndicate, theatre was big business. Much like the moving-picture industry of a later date, it was a purveyor of popular entertainment. Art was not excluded, but for admission it had to show a profit.<sup>22</sup>

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<sup>20</sup>Hewitt, op. cit., p. 257.

<sup>21</sup>Ibid.

<sup>22</sup>Ibid., p. 278.

Before 1856 theatre was far from being a big business, but with the help of circuits and the syndicate, theatre became profitable. Smaller theatres throughout the country could afford to engage well known theatrical companies and actors because of the organization of circuits, and the theatre syndicate, although it met with much resistance as it controlled the booking of shows in almost every theatre in the country, helped to establish a pattern of organization in the nation's theatres.

#### The Advance of Technical Innovations

No discussion of theatre in the transition period between the nineteenth and twentieth centuries would be complete without a consideration of the many developments in the area of technical theatre. This, like the other trends which have been discussed, illustrated that this period was one of tremendous growth. As was mentioned previously, more realistic effects were being demanded, even being made essential because of the trend toward realism in the plays being written. Technical advances in theatre made possible these realistic effects. The trend toward realism made the role of the actor-manager obsolete, because the total production could only be unified by someone who sat in front of the production; thus, the role of the producer-director was created.

The advances in technical theatre made this the most influential trend during the time of the Whitley because of the changes they brought about in the roles of the actor and the director and because of the changes they made in the scenery and effects used in the productions. For this reason, this section will be treated in more detail than the previous ones.

One of the most important and obvious innovations was electricity. Many new effects were made possible when electricity replaced gas as a means of illumination. Limelight was replaced by the electric arc light in 1878, and the incandescent lamp appeared in 1880 to replace gas burners in all the other lighting instruments.<sup>23</sup> Prior to electric illumination, theatres were particularly vulnerable to fire, because heat and flame were frequently very close to highly inflammable scenery.

Electricity was used not only for illumination, but also for various special effects. The December 22, 1888, issue of Scientific American contains an excellent account of some effects which were used in the Metropolitan Opera for a production of Faust. Mr. James Stewart designed an electrical moon, stars, sun, rainbow effect, and even electrical fireflies. The moon was constructed of

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<sup>23</sup>Ibid.

an independent seven and one half horse power motor which actuates winding drums upon which are wound the steel wire ropes. . . .<sup>26</sup>

Obviously, the invention of electricity made possible numerous advances in technical theatre. In keeping with the trend toward more realistic stage productions, various special effects were used in particular productions. Scientific American gives detailed explanations of smoke effects which were produced by pressurized steam escaping through small tubes on the stage floor,<sup>27</sup> lightening effects achieved by using flash powder similar to that used by photographers of the day,<sup>28</sup> and even a stage horse race in which horses were actually placed on stage on conveyor belts while the scenery behind and in front of them moved on endless belts as the horses ran.<sup>29</sup>

The most renowned inventor in American theatre in the nineteenth century was Steele MacKaye. On February 12, 1880, at the Madison Square Theatre, the

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<sup>26</sup>"An Electrically Operated Stage," Scientific American, Vol. 80 (February 11, 1899), p. 84.

<sup>27</sup>"Science in the Theatre," Scientific American, Vol. 65 (July 18, 1891), p. 39.

<sup>28</sup>Ibid.

<sup>29</sup>"The Horse Race on the Stage," Scientific American, Vol. 64 (April 25, 1891), p. 263.

elevator stage, only one of MacKay's inventions, was introduced. It provided a solution to problems posed by the increasing use of the box setting to reproduce interior scenes in detail. The ingenious devices of Steele MacKaye were eventually to change the whole outlook of staging.

On February 7, 1880, The Spirit of the Times announced: 'Tonight Mr. J. Steele MacKaye will open the most exquisite theatre in the world, and all New York will assemble to do honor to the realisation of his artistic visions. . . . Mr. MacKaye will play the drama Hazel Kirke through with only two-minute waits between the acts, and will then exhibit the double stage -- one compartment set for the kitchen of Blackburn Mill, and the other as the boudoir at Fairy Grove Villa.'<sup>30</sup>

"The most exquisite theatre in the world" was soon overshadowed by MacKaye himself when he opened the Lyceum Theatre in 1883. Macgowan and Melnitz list some of the technical advances demonstrated by MacKaye in this theatre.

For the first time in America he lit the stage with electricity, installed an air-cooling system, and used an elevator in the orchestra pit to lower the musicians out of sight during the performance. He pivoted the folding chairs so that the whole floor could become a mass of aisles. Some time before, he had invented the wire frames that still hold the hats of playgoers beneath their seats.<sup>31</sup>

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<sup>30</sup>Hewitt, op. cit., p. 234.

<sup>31</sup>Macgowan and Melnitz, op. cit., p. 397.

Another movement which seems to have been begun by Steele MacKaye was the one toward more adequate fire prevention methods. As was noted earlier, gas lighting was particularly dangerous; in fact, Scientific American noted on January 9, 1904, that

Out of 516 theatre fires of which we have record, 460 burned in the hundred years 1777 to 1877. These figures would now be considerably increased. The average life of an American theatre at this period was only eleven to thirteen years, but fireproof construction has certainly doubled the life of the structures.<sup>32</sup>

Although electricity was less dangerous than gas lighting, fire continued to be a problem. Hewitt says that

No one concerned himself with prevention until Steele MacKaye made a nuisance of himself with buckets, hoses, fire-proofing scenery. Measures to prevent fire and devices for controlling and extinguishing it became more common, but they were often neglected.<sup>33</sup>

Sprinkling systems were developed which, at first, consisted of valves which were hand operated. Later, however, "the automatic sprinkler, which will release and spray water whenever and wherever the temperature rises above a fixed limit (Usually 155 degrees fahrenheit). . ." <sup>34</sup> replaced the inferior manual one. The idea even occurred

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<sup>32</sup>"Can the Theatre Fire Be Prevented?," Scientific American, Vol. 90 (January 9, 1904), p. 22.

<sup>33</sup>Hewitt, op. cit., p. 288.

<sup>34</sup>"Protection Against Fire in Theatres," Scientific American, Vol. 90 (February 20, 1904), p. 160.

to some to provide an increased number of exits so that the audience "even when frightened and suddenly thrown into a state of high mental excitement, can leave the building inside of two or three minutes. . . ."35

The growing concern for fire prevention, combined with the numerous other inventions and special effects, helped to make this period of time outstanding in the area of technical innovations. The technical innovations of the time were directly responsible for many of the developments which took place in other areas of the theatre.

#### Summary

The American theatre underwent important changes in the late nineteenth and early twentieth centuries. Improved methods of transportation helped to expand the nation and, consequently, the reach of the theatre. Because of the new expansion of the railroad, travelling companies could easily and rapidly travel to most areas of the country. As a result, large and small communities alike formed their own theatres and opera houses. The advent of the touring show made entertainment available to the greatest number of people since the beginning of the American theatre.

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35"Can the Theatre Fire Be Prevented?," Scientific American (January 9, 1904), p. 22.

The emergence of the regisseur or director marked a turning point in American theatre. This new position in the theatre structure helped the quality of drama when people were demanding more realistic stage productions. As the director acquired control over the production, the actor-manager lost his control. However, the actor became important in his own right as a "star." The repertory system lost its popularity and because of the director, the star system became important.

At the end of the nineteenth century theatres first began to be big business. Circuits were organized which enabled smaller theatres throughout the country to see popular artists and companies. This would not have been financially possible had circuits not laid the foundation by grouping theatres throughout the country. By the twentieth century, the powerful theatre syndicate controlled the booking of shows in almost every opera house in the country.

To meet the demands of a more discriminating public, more realistic effects were developed for theatrical uses. Electricity played an important role in the technical developments. The pioneer work of Steele MacKaye was particularly impressive in this area as well as in the previously neglected area of fire prevention. Because of

the technical advances, actors lost their control over the production and became "stars" instead, and playwrights and directors could more nearly achieve the public demands for realism. The advance in technical theatre was the most influential trend of the time.

## CHAPTER III

### HISTORY OF THE WHITLEY OPERA HOUSE

The Whitley Opera House was by no means the only opera house in Kansas in the late nineteenth century. The Wichita Eagle and The Wichita Beacon explains that between 1870 and the turn of the century, over seventy-five opera houses in Kansas served as cultural centers for their communities, offering professional and amateur entertainment.<sup>1</sup> Today, the term "opera house" would probably imply a place where operas are performed; however, in the nineteenth century opera houses offered entertainment which was generally of an entirely different nature. The Beacon notes that "travelling lectures, impersonators, theatre companies, hypnotists, masters of the black arts and psychic phenomenon, puppet shows, vocal and instrumental soloists and local musical and theatrical groups"<sup>2</sup> were the main attractions in opera houses.

It is no surprise that many opera houses could be found in the larger cities of Kansas. What is surprising, perhaps, is the fact that smaller communities such as

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<sup>1</sup>Terry Sellards, The Wichita Sunday Eagle and The Wichita Beacon, "Kansas Opera Houses Furnished Top 19th Century Entertainment," April 30, 1967, p. 1B.

<sup>2</sup>Ibid.

"Sedan, Caldwell, Oberlin, and Plainville . . . supported opera houses which featured travelling professional entertainment and served as focal points for local musical and theatrical groups.<sup>3</sup>

Apparently, most of the opera houses constructed in Kansas were alike in that some business establishments were found on the ground floor of the same building which housed the opera house on the second floor.<sup>4</sup> In this, as well as in many other respects, the Whitley Opera House was typical of the opera houses located in Kansas in the late nineteenth century.

#### The Founding of the Whitley Opera House

In April, 1881, a group of interested citizens in Emporia, Kansas, met to discuss the formation of a stock company and the building of an opera house. The Emporia Weekly Republican records the formation of the company and the purchase of the building site:

To carry out and give fame and life to this conception the ground where the opera house now stands was purchased by Col. Whitley and Van R. Holmes, and about eight months ago five of our modest but earnest citizens met together and resolved to build the subject of this sketch. A company was hastily formed consisting of H. C. Cross, L. Severy, Van R. Holmes, William Martindale, and H. C. Whitley. A charter was duly filed and the organization of the

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<sup>3</sup>Ibid.

<sup>4</sup>Ibid., p. 4.

company was effected by the selection of Col. H. C. Whitley as president and Van R. Holmes as secretary.<sup>5</sup>

Other officers of the company were also chosen. They included: Charles S. Cross, treasurer; L. Severy, H. C. Cross and William Martindale, directors.<sup>6</sup> Brief biographical sketches of the members of the stock company will help to give a more complete picture of the origin of the opera house.

Hiram C. Whitley was born at Camden, Maine, on August 6, 1834. Mr. Whitley received his Bachelor of Arts degree from Western Reserve Teacher's Seminary at the age of sixteen. In 1857 he moved to Lawrence, Kansas, and opened a grocery business. Two years later he went to California.<sup>7</sup> Not meeting the success he hoped for in California, he went to New Orleans during the Civil War. There, he became a United States Secret Service agent; probably his most outstanding achievement was his appointment to suppress the Ku Klux Klan in its criminal activities in the South, ". . . a task that he carried out with marked ability."<sup>8</sup> The date of Mr. Whitley's resig-

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<sup>5</sup>Emporia Weekly Republican, January 26, 1882, p. 1.

<sup>6</sup>A. T. Andreas, History of the State of Kansas, ed. William G. Cutler (Chicago: A. T. Andreas, 1883), Vol. II, p. 851.

<sup>7</sup>Emporia Gazette, October 16, 1919, pp. 1-8.

<sup>8</sup>Ibid., p. 3.

nation from the secret service is uncertain, but when he did come to Emporia, he bought the hotel known at that time as the Coolidge House. "For many years he was one of the best known hotel keepers in the Middle West. . . . Colonel Whitley has the distinction of putting more bricks together than any man in Emporia."<sup>9</sup> He was responsible for the building of one hotel, the remodelling of two other hotels, and he donated most of the \$35,000 which made possible the construction of the Whitley Opera House in 1881. Mr. Whitley died of an "inflammation of the bladder" on April 19, 1919 at six o'clock in the morning in his apartment in the Kynaston Hotel which he owned.<sup>10</sup>

Van R. Holmes, a native of Arcadia, New York, "settled in Emporia Township in September, 1857 and engaged in farming and stock raising, which he carried on for three years."<sup>11</sup> When Kansas was admitted as a state, Mr. Holmes served as its first Justice of the Peace. He later moved to Emporia City and established a mercantile business called Caterson & Holmes, a business with which he was affiliated until January of 1868. After being out of active business for a year, he engaged in the real estate business.

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<sup>9</sup>Ibid., p. 1.

<sup>10</sup>Ibid., p. 8.

<sup>11</sup>A. T. Andreas, op. cit., p. 855.

Mr. Holmes was a secretary for both the Kansas City and Emporia Railroad Company and the St. Louis and Emporia Railroad Company. He served at one time as a commissioner for the sale of Normal School lands.<sup>12</sup> He accumulated much valuable property and promoted various enterprises which were beneficial to the city. "He left a first class record as an honorable and straightforward man and good citizen."<sup>13</sup>

Luther Severy, a native of Chautauqua County, New York, moved to Emporia in the fall of 1828 and was in the cattle business for four years. A. T. Andreas noted that

Mr. Severy has the finest farm house in Lyon County, besides seven tenant houses and excellent barns, and cultivates about 1,000 acres of land. Besides this magnificent property, he has a good stock ranch of 2,500 acres, on a branch of the Fall River, thirteen miles northwest of Eureka, another farm one mile from Emporia, extensive real estate and property interests in that city and Northern Michigan, and is interested in the mines of Colorado and New Mexico, and the coal fields of Missouri.<sup>14</sup>

In 1878 Mr. Severy was elected a director of the Atchison, Topeka and Santa Fe Railroad Company. He built the Eureka

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<sup>12</sup>Ibid.

<sup>13</sup>Jacob Stotler, Annals of Emporia and Lyon County: Historical Incidents of the First Quarter of a Century 1857 to 1882, Emporia, Kansas, 1882, p. 56.

<sup>14</sup>A. T. Andreas, op. cit., p. 860.

branch of that road, "and a town in the southern part of Greenwood County has been named in his honor."<sup>15</sup>

He was the manager of the Osage Carbon Company and in the fall of 1880 he organized the Osage County Bank in Osage City and served as vice-president of that institution. He was vice-president of the Hotel Coolidge, a director of the First National Bank and president of the Emporia Street Railway Company.<sup>16</sup>

William Martindale moved to Kansas from Ohio in 1857 and settled in Greenwood County, where he was engaged in the stock business and farming. In 1866 Mr. Martindale and his family moved to Emporia, where he was a director of the First National Bank from its organization and vice-president for several years. He amassed a large fortune in banking and milling and was prominent in state politics. He was a member of the house of representatives in 1865, and was re-elected in 1866. Later, he was sent to the state senate from Lyon and Greenwood Counties.<sup>17</sup>

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<sup>15</sup>Ibid.

<sup>16</sup>Ibid.

<sup>17</sup>Jacob Stotler, op. cit., p. 20.

H. C. Cross moved to Kansas in 1865 from Clark County, Ohio, after having served as a captain in the army. He opened a law office and was later appointed deputy collector of revenue. He was elected the first mayor of Emporia, and filled several local positions, including a directorship in the Missouri, Kansas and Texas Railroad. Mr. Cross was appointed as a receiver of the Missouri, Kansas and Texas Railroad when it was having financial difficulty and he "showed such ability as a financier and railroad manager that the road was relieved from receivership."<sup>18</sup> He was appointed president and general manager of the company, a position which he held until his death. He helped establish the Neosho Valley Bank, which later became the First National Bank of Emporia.

As these short biographies indicate, the officers of the stock company were prosperous, active and influential men in the city and county, and some were active in state politics. The interest and fortitude of these men made possible the establishment of the Whitley Opera House and contributed to its artistic and commercial success.

#### Location

The Whitley Opera House was located on the north-east corner of Sixth and Merchant in Emporia, Kansas. In

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<sup>18</sup>Ibid., p. 54.

terms of facilities for transportation, Emporia possessed advantages which could be claimed by few towns in the state.

It secured . . . the Missouri, Kansas and Texas Railroad, the the Atchison, Topeka and Santa Fe Railway division headquarters for the main line from Kansas via Ottawa; of the line south via Eureka and Howard; and the new southwest line via Arkansas City to Galveston, Texas.<sup>19</sup>

As can be readily seen, the location of Emporia in the state made it easily accessible by citizens of other cities. Mrs. Frank Lostutter,<sup>20</sup> in an interview on July 20, 1966, said that many people from Madison, Strong City and Cottonwood Falls came by train to see shows at the Whitley Opera House and frequently spent the night at one of the town's hotels. An account of one such visit was recorded in the Emporia Daily Republican.

The elite of Burlington to the number of about fifty of her most intelligent men and best looking women came to Emporia on yesterday for the purpose of attending the splendid entertainment at the Whitley Opera House last evening. The central section of the parquette was reserved by Col. Whitley for their special accommodation.<sup>21</sup>

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<sup>19</sup>Historical and Descriptive Review of Kansas, The Eastern Section, Vol. II (Topeka: JHO. EETHEM, 1897), p. 117.

<sup>20</sup>Mrs. Frank Lostutter attended numerous productions at the opera house, when, at the age of seventeen, she dated the head usher of the theatre. She also performed in some of the local productions.

<sup>21</sup>Emporia Daily Republican, February 2, 1882.

Mrs. Austin, daughter of H. C. Whitley, in an interview with Verna Dell Hearn, indicated that because of Emporia's being "in direct route from New York to the coast, many of the great entertainers of the day stopped here."<sup>22</sup>

From the time of its origin, the Whitley Opera House was ideally located both within the state and the nation. Superior transportation made it easily accessible within the state. Emporia's size, and its national location made it ". . . the last town of any size where it would pay theatrical companies to stop before taking the long trip to California where they would put on plays that had had a successful run in the East."<sup>23</sup>

#### Physical Characteristics

The Whitley Opera House was opened on January 30, 1882. In order for the reader to get an accurate idea of the physical characteristics of the opera house, it is necessary to include the names of the men who were directly in charge of building the edifice itself, and the names of companies which supplied the various equipment.

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<sup>22</sup>Emporia Gazette, March 3, 1950, p. 3.

<sup>23</sup>Emporia Gazette, November 23, 1965, p. 8.

C. W. Squires designed and made the actual plans for the construction of the building, and E. F. Sprague was chosen as the head contractor and builder of the Whitley. Mr. E. F. Sprague's responsibilities included all brick and stone work, steel girder construction, plastering, installation of gas fixtures and roof work. The following companies were subleased by Mr. Sprague to do various duties:

The cut stone work was done by Pickens and Summers, the tinning, plumbing, and gas fitting, by Osborne and Jeremy, the plastering, coloring, stucco, ornamental work and statuary by C. A. Cole, the painting and wood decorating by F. F. Beine of Chicago, assisted by Hail and Vail, of the city. The scenery has been done by that skillful and well known artist, John Tcheudy of Switzerland, and is a marvel of beauty.<sup>24</sup>

The curtains and the draperies for the windows were furnished by J. D. Fox and Company. G. W. Newman and Company furnished all the other draperies, such as balcony trim and proscenium boxes' trim; in addition, they supplied all the carpeting in the building. All the gas light fixtures were furnished by Archer and Pancoast Company from New York, and the theatre chairs were supplied by A. H. Andrew's Grand Opera Company.<sup>25</sup>

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<sup>24</sup>Emporia Weekly Republican, January 26, 1882, p. 1.

<sup>25</sup>Ibid.

The Whitley Opera House was lighted with gas, and it was probably the first public building in Emporia to use this "new" medium of illumination, since the Emporia Gas Works had just started producing gas. As was stated in the Emporia Weekly Republican of January 26, 1882:

The Emporia gas works, on Market Street, just south of the A.T. and S.F. Railroad tracks, were fully completed Wednesday, and began manufacturing gas on Thursday. This Saturday evening, it is expected that Emporia will for the first and for all times unless gas becomes superceded by a better illumination, be lighted by gas.<sup>26</sup>

The illumination of the auditorium was provided by a twenty-four light chandelier hanging from the dome and by twelve double bracket lights hanging above and below the balcony area, all with cut glass globes. "The hallways and vestibule are lighted with fine glass lamps and chandeliers of the most [i]mproved patterns."<sup>27</sup> This type of illumination was by no means new during this time, as Barnard Hewitt notes, in New Orleans, James H. Caldwell opened the Camp Street Theatre which was illuminated by gas in 1824, "two years before gas appeared in any New York theatre."<sup>28</sup> However, this means of illumination was new to Emporia. Electricity was added in 1910.

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<sup>26</sup> Ibid., p. 3.

<sup>27</sup> Ibid.

<sup>28</sup> Barnard Hewitt, Theatre U.S.A. 1668 to 1957 (New York: McGraw-Hill Book Company, Inc., 1959), p. 90.

An old landmark in the Whitley was torn down this month. Patrons of the house will remember the old glass chandelier that was suspended from the ceiling. This has been torn down and a cluster of electric lights has been put up.<sup>29</sup>

In the Emporia Weekly Republican of January 26, 1882, the fire protection facilities are described in detail:

The precautions taken for protection against fire are ample, there having been a full sized street main introduced into the auditorium with fifty feet of two inch hose attached. There is also a water main behind the drop curtain on the stage with sufficient hose attached to reach over the flys. The scenery is sized with fire proof sizing and cannot be kindled into a blaze. . . . The means of exit from the auditorium and balcony are well provided for.<sup>30</sup>

Apparently, as this commentary indicated, the writer of this particular article, at least, felt that the fire protection facilities were adequate to protect the theatre. Little did he know that thirty-two years later the theatre would burn.

The Whitley Opera House was sixty-five feet wide, ninety feet long, and sixty feet deep. The stage was thirty-six feet deep and sixty feet long. The theatre could accomodate an audience of one thousand, giving it the largest seating capacity of any theatre in the state at that time.<sup>31</sup>

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<sup>29</sup> Emporia Gazette, August 27, 1910.

<sup>30</sup> Emporia Weekly Republican, January 26, 1882, p. 1.

<sup>31</sup> Ibid.

The opera house was heated with hot air, a practical measure which allowed the fumes from the gas lights to be carried away. Barnard Hewitt notes the difficulties involved in using gas lighting: "Although gas made difficulties at first . . . the fumes forced improvement in ventilation -- it [gas lighting] was widely adopted as soon as it was readily available."<sup>32</sup> The Whitley Opera House was like other theatres in the United States as far as improved ventilation was concerned.

Originally, the seats in the opera house were placed on a level and were not permanently attached to the auditorium floor, so they could be removed readily and the auditorium could be used for dancing. After only a month, however, the Emporia Daily Republican announced:

Experiment, however, has demonstrated that the chairs must be placed in successive rises, in order to give a good view, and hence after the conductor's ball tonight, the floor will be arranged so as to give the best possible view of the stage, and it will not again be available for dancing purposes.<sup>33</sup>

An interview with Mrs. Frank Lostutter on July 20, 1966, and again on June 14, 1967, was extremely beneficial in helping to clarify certain points about the decoration and arrangement of the Whitley. Her descriptions helped

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<sup>32</sup>Hewitt, op. cit., p. 105.

<sup>33</sup>Emporia Daily Republican, February 22, 1882, p. 4.

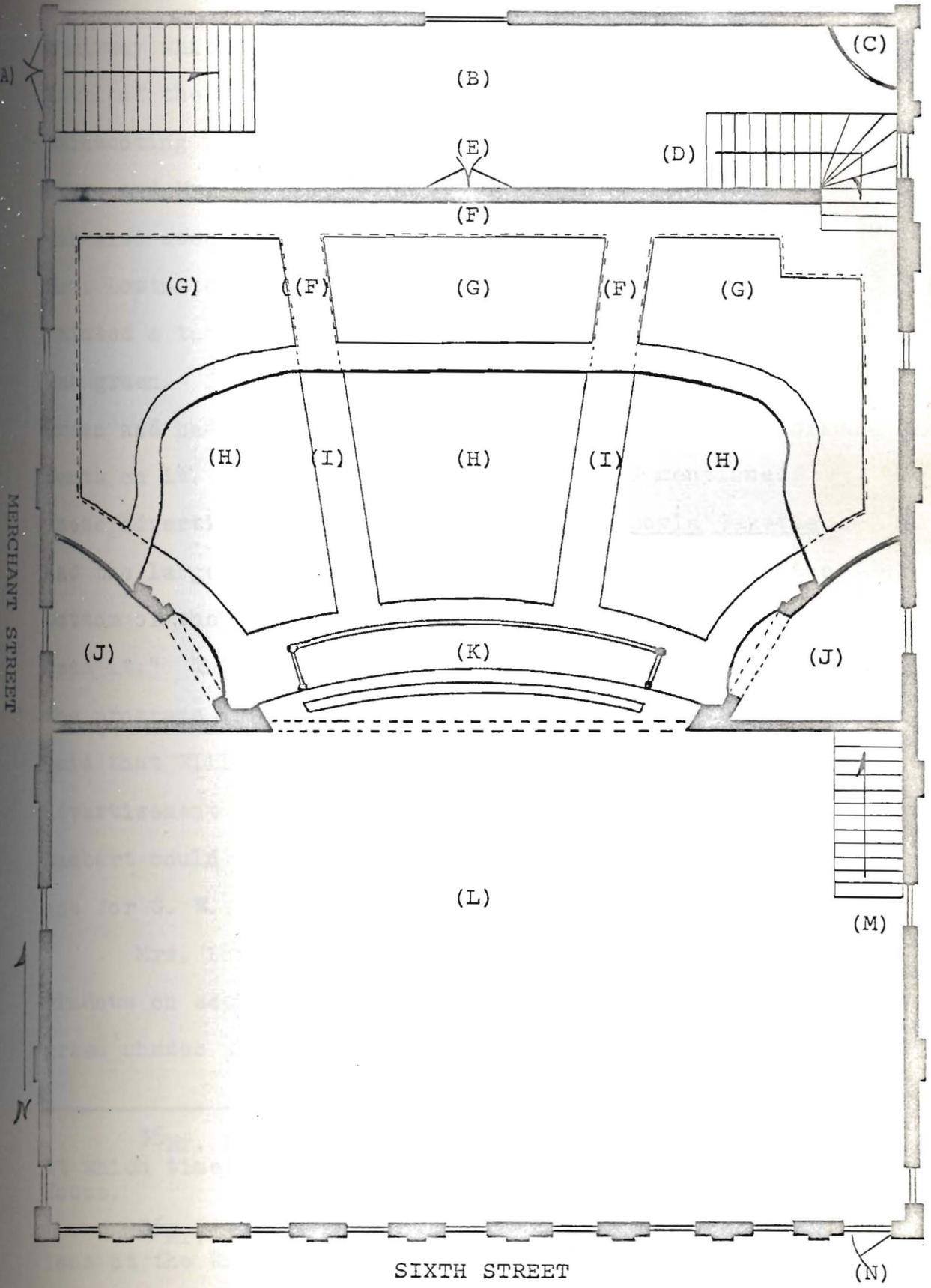
to prepare a reconstruction of the floor plan of the opera house which appears on the following page. This floor plan is not exact. The writer has been unable to find any official drawings. It appears that any that may have existed were lost or destroyed. The drawing included here was prepared from all the available data -- including descriptions given in various interviews and pictures of the building -- and gives the reader a reasonably accurate idea of the general arrangement of the Whitley.

There were two entrances to the opera house. The one on Sixth Street was used primarily by actors and for unloading baggage. This entrance is also thought to have led to the dressing rooms.<sup>34</sup> Mrs. Lostutter said that there were two dressing rooms on the first level, and they had only the barest necessities -- a mirror, a few tables, hooks to hang clothes, and a few gas lamps. The second entrance was on Merchant Street and was used by the audience. This double door led to a stairway to the second level where the entrance to the auditorium was located.

In the southeast corner of the lobby was a circular shaped ticket booth, and in the northeast corner was a

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<sup>34</sup>Emporia Daily Republican, February 23, 1882, p. 1.



SIXTH STREET

stairway which led to the balcony seats on the third level of the building. Mrs. Lostutter recalls that wainscoting was used on the stairways and in the entrance area, and Mr. William Larkin<sup>35</sup> added that wainscoting was also used on the back and sides of the auditorium. Mrs. Lostutter said that the auditorium walls were painted a tan or natural color and that the act curtain was green. She also said that the scene curtain was green and had advertisements for local business establishments on it. Mr. Calvin H. Lambert<sup>36</sup> also mentioned these advertisements and said that the Emporia Gazette had the largest advertisement. It was located near the bottom of the curtain and read: "Cuss the Gazette, but read it." This advertisement also appeared on some of the programs in Mr. Corbett's scrapbook. Mr. Lambert said that William Allen White was fond of this particular advertisement and made frequent reference to it. Mr. Lambert could remember only one other advertisement -- one for G. W. Newman and Company.

Mrs. Lostutter added that there were two large windows on each side of the auditorium; on them were green shades which were used during matinees. There

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<sup>35</sup>Mr. William Larkin moved to Emporia in 1905, at which time he served as an usher at the Whitley Opera House.

<sup>36</sup>Mr. Calvin H. Lambert attended numerous productions at the Whitley Opera House.

were four aisles in the auditorium, and the wooden seats with their individual hat racks were, according to Mrs. Lostutter, the hardest seats imaginable. Mr. Larkin stated that only the arms of the chairs were upholstered. The more expensive seats were those in the back center sections. The sight lines were apparently poor, and from the first ten rows the audience could not see the actors well. One section of balcony seats was reserved for prominent members of the community. The lower stage left box seat, Mrs. Lostutter recalls, belonged to Colonel Whitley, but the box seats were seldom used. A brief statement of some of the facilities of the Whitley Opera House is provided by the Emporia Daily Republican:

It may not be generally understood, yet it is nevertheless true, that the Whitley Opera House is actually more commodious and better equipped than the theatres generally are in many of the large eastern cities. Seated with Andrew's grand opera chair (upholstered), has a capacity of nine hundred and four elegant proscenium boxes. The stage is 36x60, and has all the appointments of a first-class eastern theatre. Full sets of elegant fireproof scenery, and commodious dressing rooms.<sup>37</sup>

To be entertained in this elegant theatre the audience paid, according to Mrs. Lostutter, ten cents, twenty cents and thirty cents for local productions and seventy-five cents to one dollar for most professional shows. The

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<sup>37</sup> Emporia Daily Republican, January 1, 1884.

Emporia Daily Republican published this statement:

". . . and no shows, excepting large opera companies and other very expensive organizations, will be admitted who do not contract to grade their prices not to exceed 25, 50 and 75 cents."<sup>38</sup>

Mrs. Lostutter said that when the show was ready to begin, a man would come out and light the footlights, and then the scene curtain with advertisements would rise.

Mrs. Lostutter described the outside of the opera house as gray in color and constructed entirely of wood. Like most opera houses of the time, the Whitley Opera House had three businesses located on the first level; they were "Colyar's barber shop, the Farmer's Cooperative Store, and Vrooman's Live Meat Market."<sup>39</sup>

Evidently, several improvements were proposed, or at least being considered, for the opera house in 1884.<sup>40</sup> They included the addition of a second gallery, new equipment and scenery and an increase in the seating capacity to 1,400. According to the newspapers, no improvements were actually made until 1897; the Emporia Daily Republican gives the following description:

The walls have been frescoed a beautiful pink that is restful to the eye and a harmonizing background to all the decorations. The balcony front is

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<sup>38</sup>Ibid.

<sup>39</sup>Emporia Gazette, June 19, 1913, p. 3.

<sup>40</sup>Emporia Daily Republican, op. cit.

painted a delicate green with the panels pink; the boxes are in corresponding colors.

But it is the curtain and scenery that have been given the artist's touch. The old style rolling curtain has been done away with and a sliding one put in. It represents a large picture of a rolling lake shore set in a heavy gilt frame, around and above which is a rich red plush, artistically draped with gold cord.<sup>41</sup>

On April 8, 1902, an article appeared in the Emporia Daily Republican which said that extensive remodelling was to be done at the Whitley. Colonel Whitley proposed to "tear out the whole interior of the house and rebuild it, making the auditorium on the ground floor."<sup>42</sup> These renovations would have increased the capacity of the auditorium about twenty-five percent, and Colonel Whitley hoped that it would attract companies "that now go by because of the condition and size of our opera house."<sup>43</sup> Unfortunately, an article in the same newspaper two months later indicated that the actual remodelling was considerably less extensive than they had planned. The walls were finished in "empire red and gold;" the cove moulding, boxes, and pillars were in white and gold; the gridiron was raised six feet; a trap door was put in, and a stairway was put in that led to the stage from

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<sup>41</sup>Emporia Daily Republican, September 18, 1897.

<sup>42</sup>Emporia Daily Republican, April 8, 1902.

<sup>43</sup>Ibid.

the proscenium boxes.<sup>44</sup> Eight years later the Whitley was again re-painted; the ceiling was painted "cream and gold" and the lower part of the theatre was painted "cream and red." Some refurnishing was also done.<sup>45</sup> The last mention of improvements in the Whitley was on September 13, 1911, when a new furnace was installed.<sup>46</sup>

### Theatrical and Non-theatrical Uses

There are many indications that the Whitley Opera House was used for important functions other than theatrical productions. Public receptions were held for such political figures as Mr. de Belle, a Danish minister to the United States.<sup>47</sup> The Order of Railway Conductors frequently assembled at the opera house for meetings,<sup>48</sup> and "big bands came at intervals, including Sousa's, Pat Gilmore's, Sorentino's, Innes', and the Royal Canadian Band."<sup>49</sup>

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<sup>44</sup> Emporia Daily Republican, July 9, 1902.

<sup>45</sup> Emporia Gazette, August 27, 1910.

<sup>46</sup> Emporia Gazette, September 13, 1911.

<sup>47</sup> Emporia Weekly News, November 23, 1882.

<sup>48</sup> Emporia Daily Republican, February 9, 1882.

<sup>49</sup> Emporia Gazette, March 3, 1950, p. 3.

"In 1889 the first annual commencement exercises of the Lyon County Schools were held in the Whitley Opera House, and this custom ever since has been observed."<sup>50</sup> There were also ". . . church benefits and for many years the E.H.S. [Emporia High School] commencement exercises."<sup>51</sup>

Some local productions presented in the opera house were the annual Elk minstrel shows, "A Southern Romance" performed by the stage employees of the opera house, the Emporia Rifle Club's presentation of "Our Heroes" in 1882, a production of "Strongheart" by students of the College of Emporia, and "The Aisle of Palms."

Mr. Lambert said that the local and professional minstrel shows were about the most popular, and the annual city spelling bees were attended by the entire community.

A listing of well known actors and companies which played at the Whitley is given in the following commentary:

Joe Jefferson came, as did the famous Shakespearean actors Charles Hanford and his wife. . . . He played

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<sup>51</sup> Emporia Gazette, June 26, 1957, p. 6.

Shylock and she played Portia. Other Shakespearean plays that the two performed were 'Taming of the Shrew,' 'King Richard III,' and perhaps 'Hamlet.' William Clark, noted in his time, added 'Midsummer Night's Dream.' Some of the finest stock companies, such as the Boston Stock Company and the Ehler Company would put on a new show every night and matinee on Saturday. They came every year and the townspeople took them to their hearts, loved to see the Morey Stock Company with Lucila Morey, in the leading role of Ramona and 'East Lynne.' Kilroy and Briton were popular with melodramas such as 'Cripple Creek' and 'My Friend from Arkansas.'<sup>52</sup>

In the Emporia Gazette of March 3, 1950, other actors and shows were listed:

There were Max Figman in 'The Man on the Box,' Rose Melville in 'Sis Hopkins,' May Robson in her famous 'Rejuvenation of Aunt Mary,' Montgomery and Stone in 'Wizard of Oz'. . . Leo Ditrichstein in 'Before and After,' 'Servant in the House,' and 'Lion and the Mouse.'<sup>53</sup>

Chapter Four will provide a more complete listing of the shows which appeared in the Whitley. In order to be certain that Chapter Four consists of a listing of shows which were actually presented, it will include only those shows which were reviewed or for which there was some indication in newspapers consulted by the writer of actual performance. It is likely that other shows were performed, but if they were not reviewed or mentioned in news stories they are not listed.

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<sup>52</sup> Emporia Gazette, November 23, 1965, p. 8.

<sup>53</sup> Emporia Gazette, March 3, 1950, p. 8.

The Burning of the Whitley Opera House

The burning of the Whitley Opera House, described as "one of the most destructive fires in the history of Emporia,"<sup>54</sup> occurred on Wednesday, June 18, 1913. The Emporia Gazette gave a lengthy account of the event. The cause of the fire is unknown, but the most commonly accepted theory advanced was that of defective wiring in the ceiling of the first story of the building.

The fire was discovered at 10:25 pm by Probate Judge W. W. Parker, and the thick clouds of smoke which were pouring down the baggage stairway at the southeast corner of the building at that time indicated that the fire had probably been under way for some time. The city firemen responded promptly to the alarm and entered the door to the stairway. At first the fire was confined to the dressing room area beneath the stage, but the firemen could not retard its advance. The water pressure, although "at its best -- a force of 100 lbs. having been recorded on the gauge in the city building at times"<sup>55</sup> was insufficient to lift the water streams high enough. The firemen fought the big blaze all night and "made a

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<sup>54</sup>Emporia Gazette, June 19, 1913, p. 1.

<sup>55</sup>Ibid., p. 3.

splendid fight against the big fire, but accomplished little, except in saving surrounding buildings."<sup>56</sup>

P. J. Concannon, who held a lease on the opera house, said to a reporter:

From all that I have heard, it seems likely that the fire started in the ceiling of the first floor. I don't believe it could have started in the opera house, unless it had been set, and I do not think it was set. There was no chance for a fire from defective wiring in the opera house. All of our wires were encased in steel conduits, and besides, the switch was off. There was not a spark of current in the house.<sup>57</sup>

At 11:10 the blaze had burst through the roof and within twenty-two minutes the entire building was burning. The loss totaled \$40,000; Colonel H. C. Whitley was the heaviest individual loser, and he estimated his loss at \$25,000 which was covered by insurance to the amount of \$10,500.

The next day, under the direction of Fire Chief Charles Stinson, the west wall and the larger portion of the north wall, which were standing, were pulled down, but not without considerable effort. The burning of the Whitley Opera House left Emporia without a public stage or auditorium large enough to accommodate a large crowd, and, according to the Emporia Gazette of June 19, 1913,

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<sup>56</sup>Ibid.

<sup>57</sup>Ibid., p. 1.

plans for a new theatre, which were already being made, were to continue.

One of the most dramatic passages in the article, which was also a sort of tribute to the old Whitley Opera House, read as follows:

Thousands of thespians in its years of service had walked the stage of the Whitley Opera House. Ask any old time trooper [sic] and he would revolve 'Whitley' and 'Emporia' in his mind a moment and tell you with a reminiscient smile that he remembered the house well. He might add that the place was the worst barn he had ever played in, but troopers [sic] are notoriously addicted to knocking. This tendency to roar was greatly minimized at the Whitley by a sign nailed on the wall just outside the dressing rooms during the reign of the late King Corbett. 'We know the house is rotten,' read the inscription. 'How about your show?'<sup>58</sup>

The destruction of the Whitley Opera House was a blow to the city of Emporia, and it is interesting to note that "With the summing up of the fire losses for 1913, the City Commission decided that a paid fire department had become a necessity for the safeguarding of Emporia property. The fire loss for the year, \$60,000.00 had never been so large."<sup>59</sup>

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<sup>58</sup>Ibid., p. 6.

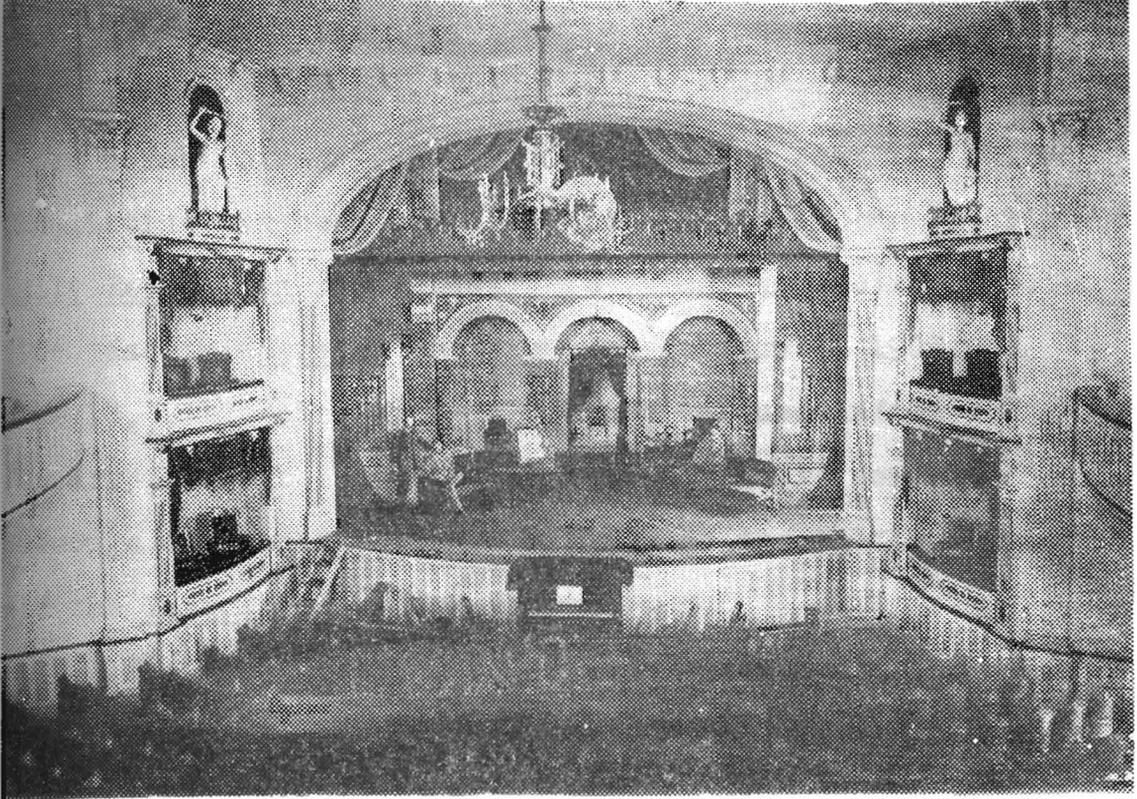
<sup>59</sup>French, op. cit., p. 103.

Exterior Picture of the Whitley Opera House



This picture of the Whitley Opera House was taken in May, 1898 from the corner of Sixth and Merchant. The main entrance, which was located on the west side of the building, can be seen in the lower left hand corner of the picture.

## Interior Picture of the Whitley Opera House



This picture was taken in May, 1889, shortly after the Whitley Opera House was repainted. Notice the four proscenium box seats, the orchestra pit just below the apron of the stage and the set on stage. The set was not identified. The two statues and the gas chandelier in the auditorium were said to have been Colonel H. C. Whitley's pride.

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## CHAPTER IV

### THEATRICAL AND NON-THEATRICAL PRODUCTIONS

The following is a listing of productions, both theatrical and non-theatrical, which took place at the opera house between January 30, 1882, and June 18, 1913. The listing has been compiled from issues of the Emporia Daily Republican from January 28, 1882, to December 30, 1904, and the Emporia Gazette from January 1, 1905, to June 18, 1913. The Emporia Gazette was used after January, 1905, because it began to give more complete coverage of events which took place at the Whitley than did the Emporia Daily Republican.

The listing includes each of those productions for which there was either 1) a newspaper review or 2) some article which indicated that it was actually presented. Perhaps other shows played and other events took place, but because they were not reviewed or mentioned, they will not be listed.

Each entry will be made according to the following pattern: first, the event or play title; second, the director (indicated by the word "director"); third, the name of the touring company; fourth, the actors and actresses; fifth, any matinees will be indicated by the

word "matinee"; sixth, special information of particular interest. The above order will be used throughout the chapter and a division will be omitted when no information was available. For example, if no director was given, the name of the touring company would follow the title of the show.

To further clarify the listings, the following key will be used to categorize the events that took place at the Whitley: (A) represents an Emporia theatrical production; (B) represents a national touring company; (C) represents a Kansas touring company; (D) represents a local non-theatrical event; (E) represents a Kansas non-theatrical event; (F) represents a national non-theatrical event; (G) represents an event for which the classification is uncertain. One of these letters appears in front of each entry.

## 1882

- January 30 (B) Fanchon or Cricket on the Hearth; Miss Grace Cortland, John Murray and H. W. Mitchell.
- February 1 (B) Pygmalion and Galettea; same company.
- February 2 (B) The Avalanche; same company; matinee.  
(B) Camille; same company; translated from the original manuscript used by Sara Bernhardt.
- February 3 (B) Poor Nance; same company; a dramatization of Charles Dickens' Oliver Twist.

## 1882 cont'd

- February 4 (B) Romeo and Juliet; same company.
- February 5 (B) East Lynne; same company; matinee.  
(B) French Spy and Faint Heart; same company.
- February 10 (A) Olivette; Emporia Musical Union.
- February 13 (B) Mascotte; Alice Oates Opera Bouffe Company; Alice Oates, Charles H. Drew and Alice Townsend.
- February 14 (B) Nip and Tuck; George A. Fair Company; Harry Webber and Charles Theodore.
- February 15 (B) Three Days' Grace and Green-Eyed Kansas Stranger; same company.
- February 22 (D) Conductor's Ball; Emporia Division No. 11, Order of Railway Conductors.
- February 24 (A) Kit's Experience; Normal School.
- February 25 (B) Nip and Tuck; George A. Fair Company; Harry Webber and Charles Theodore; Repeated at the request of the citizens of Emporia.
- March 3 (A) Our Heroes; the Emporia Rifles.
- March 4 (A) Our Heroes; the Emporia Rifles.
- March 5 (A) Our Heroes; the Emporia Rifles.
- March 7 (C) Fatinitza; Grove Comic Opera Company of Council Grove.
- March 8 (C) Fatinitza; same company.
- March 9 (C) Fatinitza; same company.
- March 10 (C) Fatinitza; same company; presented at request.
- March 11 (B) Duprez and Benedict Minstrels.
- March 13 (B) The Two Orphans; Forhan's Dramatic Company; May Wheeler.

## 1882 cont'd

- March 14 (B) Joshua Whitcomb and The Captain's Not a Miss; same company; matinee and evening.
- March 15 (B) East Lynne; same company; matinee and evening.
- March 16 (B) Rip Van Winkle; same company; matinee and evening.
- March 17 (B) Kilrush; same company.
- March 18 (B) Swap, the Yankee; same company; matinee.  
(B) Black Diamonds; same company.
- March 25 (B) Hazel Kirke; Madison Square Theatre Company.
- March 29 (E) Convention; central committee of the third congressional district.
- April 17 (B) Mother and Son; Mme. Janauschek.
- May 10 (D) Meeting of Medical Society.
- May 11 (B) Maud Muller; Genevieve Rogers and Frank E. Aiken.
- May 12 (B) Ticket-of-Leave Man; same company.
- May 13 (B) Maud Muller; same company; matinee.  
(B) Foul Play; same company.
- May 17 (G) Display of the supernatural; The Miller Brothers.
- June 24 (B) The Phoenix; Milton Nobles and Company.
- August 9 (G) Lecture on ornithology, ventriloquism; Professor Andress.
- August 10 (G) Display of the supernatural; Professor Andress.
- September 5 (G) Musical performance; The Nightingales.

## 1882 cont'd

- September 23 (G) "Beedles and Prindle Pleasure Party".
- September 27 (D) Band contest; Knights Templar Band and Beedles and Prindle Band.
- September 29 (B) States Attorney; John Dillon, Nellie Walters and George W. Walters.
- October 12 (B) Rice and Hooley Minstrel Troupe.
- October 16 (B) Edgewood Folks; Sol Smith Russell.
- October 18 (B) Interview; Milton and Dollie Nobles.
- October 19 (B) Nick Roberts Carnival (variety); The Nick Roberts Humpty Dumpty.
- October 24 (B) The Child Stealer; Leland Troupe; Emma Leland.
- October 25 (B) Our Boys; same company
- October 26 (B) Six Weeks in Rome; same company.
- October 27 (B) East Lynne; same company.
- October 28 (B) The Honeymoon; same company; matinee.  
(B) Rosedale; same company.
- November 2 (B) Only a Farmer's Daughter; Helen Blythe.
- November 3 (B) Only a Farmer's Daughter; same company.
- November 4 (F) Speech; Colonel Jesse Harper, a member of the National Greenback Party.
- November 6 (E) Meeting; Republican Central Committee.
- November 7 (B) The Princess of Paris; Brooklyn Park Theatre Company, Rose Eyttinge.
- November 14 (B) Old Shipmates; Frank Mordaunt Company.
- November 22 (B) Uncle Tom's Cabin; Anthony and Ellis Company; Effie Newcombe and John Howard.
- November 24 (B) Davy Crockett; Sheridan Corbyn Company.
- December 4 (B) Hi Henry's Minstrels.

## 1882 cont'd

- December 8 (F) The Oakes Brothers Concert and Specialty Company.
- December 9 (F) Kellogg-Brignolia Concert Company.
- December 16 (B) The New Orleans Minstrels.
- December 19 (B) Camille; Rogers and Blake Company; Katherine Rogers.
- December 25 (F) Wilberforce Concert Company; from Wilberforce College in Ohio.
- December 26 (F) Concert; same company.

## 1883

- January 1 (B) Galatea; May Wheeler Company.
- January 2 (B) Galatea; same company.
- January 3 (B) Galatea; same company.
- January 4 (B) The Lancashire Lass; same company; performed at request.
- January 15 (B) Esmeralda; Madison Square Theatre Company; R. F. McClannin, Mrs. Leslie Adams and Nellie Kline.
- January 27 (B) Merry War; Haverly Opera Company; Dora Wiley, Hattie Richardson, and James Sturgis.
- January 29 (B) Strictly Business; Mr. C. B. Bishop.
- February 2 (B) The Creole; Lillian Spencer and Arthur H. Forrest; Mr. Forrest was the leading man for Mrs. Langtry in London for two years.
- February 7 (B) La Mascotte; Sargents' English Opera Company; Miss Marie Roe.
- February 8 (B) Olivette; same company.

## 1883 cont'd

- February 15 (B) Baron Rudolph; Superior Dramatic Artists Company; Mr. and Mrs. George S. Knight.
- February 22 (B) Lucretia Borgia; Claire Scott.
- February 23 (B) Lucretia Borgia; same company.
- February 24 (B) Lucretia Borgia; same company.
- February 25 (B) Lady of Lyons; same company; matinee.  
(B) Lucretia Borgia; same company; repeated at request.
- March 1 (E) Band concert; Knights Templar Band.
- March 2 (G) Showing of sixty paintings illustrating Bunyon's Pilgrim's Progress.
- March 3 (G) Same showing; matinee and evening.
- March 8 (G) The Fairy Queen; Mrs. I. D. Fox; William Burke; Hattie Churchill and W. R. Irwin.
- March 9 (G) The Fairy Queen; same company.
- March 21 (B) Chris and Lena; Baker and Farron Dramatic Company.
- March 26 (B) Karl; Charles A. Gardner and Patti Rosa.
- March 27 (E) Temperance meeting.
- March 29 (F) "The Philosophy of Wit and Humor"; Lecture; Eli Perkins.
- March 31 (F) Mr. George Osborne, magician.
- April 6 (A) Enoch Arden; Emporia High School.
- April 9 (B) Hazel Kirke; Madison Square Theatre Company; Belle Archer.

## 1883 cont'd

- April 16 (B) The Banker's Daughter; Lambert and Richardson's Dramatic Company; Julia Blake; Miss Blake was the leading lady for Edwin Booth for three years.
- April 17 (B) Our Bachelors; same company.
- April 19 (A) Custer and the Warrior's Revenge; Emporia Rifles.
- April 20 (A) Custer and the Warrior's Revenge; same company.
- April 24 (G) Mestayer's Tourists.
- April 27 (G) Wax works show; Mrs. Jarley.
- May 4 (B) Iolanthe; Charles E. Ford's English Comic Opera Company; Letitia Louise Fritch.
- May 12 (B) Gold Hunters of the Black Hills; a professional company and local Apache Indians.
- May 16 (B) Haverly's Minstrels.
- May 23 (G) Concert; Madame Fry; church benefit.
- June 4 (F) J. Randall Brown, mind reader and medium.
- June 21 (D) Old Folks Concert.
- June 22 (B) Article 47; Nellie Boyd.
- July 23 (B) Barlow and Wilson's Minstrels.
- August 23 (B) Zillah; Madame Janauschek, George D. Chaplin and Alex Stuart.
- August 27 (B) French Spy; Waites Union Square Company.
- September 13 (B) Henry VII; Claire Scott and S. K. Coburn.
- September 14 (B) Henry VII; same company.

## 1883 cont'd

- September 17 (F) Violin concert; Remenyi.
- September 21 (F) "Reign of the Common People" (lecture); Henry Ward Beecher.
- September 22 (B) The Little Duchess; Williams Dramatic Company; Marie Williams.
- September 25 (B) Princess Chuck; Comley Dramatic Company; Lizzie Harold.
- September 26 (B) Princess Chuck; same company.
- October 2 (B) Heywood Mastodon Minstrels.
- October 8 (B) Blackville Twins; Hyer's Colored Musical Comedy Company.
- October 9 (B) Shaun-a-Gow; George A. Fair Company.
- October 15 (B) Fun in a Boarding School; John E. Ince and Alice Baldwin.
- October 16 (F) Lecture on hygiene, anatomy and physiology; Dr. O'Leary.
- October 17 (F) "The Brain and Nerves and Their Diseases"; Dr. O'Leary.
- October 18 (B) Callender's Black Zouaves.
- October 19 (F) "Throat and Lungs -- Diseases of the Chest"; lecture; Dr. O'Leary.
- October 20 (F) Lecture on the heart; Dr. O'Leary.
- October 22 (F) Lecture on the stomach and liver; Dr. O'Leary.
- October 24 (F) "Origin of Life"; Dr. O'Leary; men only.
- October 25 (F) "Diseases of Woman"; Dr. O'Leary; women only.
- October 30 (B) Hamlet; George C. Miln.
- October 31 (B) Pique; Jane Coombs.

## 1883 cont'd

- November 3 (B) Haverly's Minstrels.
- November 8 (B) The Bandit King; J. H. Wallick.
- November 9 (B) Reddy's Luck; Rose Lisle.
- November 10 (B) Reddy's Luck; same company; matinee and evening.
- November 14 (B) The Hunchback; Josephine Reilly.
- November 15 (B) State's Attorney; John Dillon.
- November 20 (B) Karl; Charles A. Gardner and Patti Rosa.
- November 21 (B) Hidden Hand; Whiteley Company.
- November 26 (B) Girofle-Girofla; Fay Templeton and Company.
- December 4 (B) Fun on the Bristol; Rice's Travestie Company; Edwin H. Carroll.
- December 8 (B) Castle's Celebrities.
- December 12 (B) A Friendly Tip; W. J. Ferguson.
- December 18 (B) Edgewood Folks; Sol Smith Russell.
- December 19 (B) Esmeralda; Madison Square Theatre Company; John Woodard, May Roberts and Belle Gilbert.
- December 31 (B) La Mascotte; St. Quinton Company.

## 1884

- January 1 (B) Bohemian Girl; St. Quinton Company.
- January 3 (B) Foggs Ferry; Fourteen Star Artists Company; Lizzie Evans.
- January 7 (B) Uncle Tom's Cabin; C. A. Smith's Double Mammoth Company.

## 1884 cont'd

- January 12 (B) Boston Operatic Minstrels and Night in a Mad House; Walter S. Moss Company.
- January 19 (B) Our Bad Boy and His Pa; Hi Henry's Operatic Minstrels.
- January 21 (B) Ingomar; Phasa McAllister and Company.
- January 22 (B) Arrah Na Pogue; same company; the author of the play is Dion Boucicault.
- January 23 (B) Romeo and Juliet; same company.
- January 24 (B) Rosedale; same company.
- January 25 (B) Around the World and The Happy Pair; same company.
- February 8 (B) Scraps and Sparks; The Jolly Pathfinders.
- February 9 (B) Six Peas in a Pod and Sparks; same company.
- February 11 (B) Bijou; Connie and Her Merrymakers.
- February 15 (B) I. W. Baird's Minstrels.
- February 28 (B) Only a Farmer's Daughter; Adelaide Cherie.
- March 7 (F) Concert; Camilla Urso, violinist.
- March 18 (D) Concert; Knight's Templar Band.
- March 20 (B) Otto; Mr. and Mrs. George S. Knight.
- March 24 (B) Linwood Case; Louie Lord and Company.
- March 25 (B) Mad Cap Peg; same company.
- March 27 (A) Sorcerer; Young People's Society of the Methodist Church.
- March 28 (A) Sorcerer; same group.
- March 29 (A) Sorcerer; same group.

## 1884 cont'd

- April 4 (F) Spanish Students from Madrid, Spain.
- April 5 (B) Yakie; Lulu Wilson and Alfred Wyman.
- April 9 (B) Peck's Bad Boy; Atkinson Company.
- April 18 (B) The New Magdelin and Our Laundress; Rose Lisle and Company.
- April 23 (E) Republican Political Convention.
- April 25 (B) The Blackville Twins; Hyers Comedy Opera Company.
- April 26 (B) The Blackville Twins; same company.
- April 27 (G) Harper's Quartette.
- May 5 (B) The Galley Slave; Edwin Clifford Dramatic Company.
- May 6 (B) The Planter's Wife; same company.
- May 7 (B) Davy Crockett; same company.
- May 10 (B) Ingomar, the Barbarian; same company.
- May 27 (B) Jane Eyre; C. D. Craig Company.
- May 28 (B) Nell Gwynne; same company.
- June 15 (F) Lecture; "Temperance and Woman's Suffrage"; Mrs. Helen Gougar.
- July 24 (B) Bohemian Girl; C. D. Hess Grand English Opera Company.
- August 7 (B) La Belle Russe; David Belasco, director; Effie Ellsler; Miss Ellsler was the original leading lady in Hazel Kirke.
- August 8 (B) Callender Colored Minstrels.
- September 9 (B) Uncle Reuben Lowder; Waite's Union Square Comedy Company.
- September 13 (B) Georgia Minstrels.

## 1884 cont'd

- September 15 (B) Edgewood Folks; Sol Smith Russell.
- September 25 (B) Electrical Doll; Lillian Brown's Original Jollities.
- October 3 (G) Recital; Abbie Carrington.
- October 6 (B) A Messenger from Jarvis Section; Barney McAuley and Miss Jessie West.
- October 10 (B) Uncle Tom's Cabin; Draper's Double Mammoth Company.
- October 11 (B) Uncle Tom's Cabin; same company; matinee and evening.
- October 12 (G) Draper's Jubilee Singers.
- October 13 (B) Freaks; Louise Sylvester and Company.
- October 14 (B) Reuben Lowder; Waite's Union Square Company.
- October 16 (D) Flambeau Clubs and Band meeting.
- October 17 (E) Colonel Martin and Senator Ingalls Debate.
- October 27 (B) Rip Van Winkle; Robert McWade.
- November 4 (F) Svenden Concert Company.
- November 5 (B) Burr Oaks; Walter Bentley.
- November 6 (B) Burr Oaks; same company.
- November 8 (G) Magic show; Lulu Hurst.
- November 11 (B) La Belle Coquette; Templeton Opera Company; Fay Templeton.
- November 12 (B) The Planter's Wife; Harry Lacy and Company.
- November 25 (G) Henning benefit entertainment.
- December 2 (B) We, Us and Company; W. A. Mestayer and Theresa Vaughn.

## 1884 cont'd

- December 11 (B) The Galley Slave; Edwin Clifford Dramatic Company.
- December 12 (B) Peril; same company.
- December 13 (B) The Planter's Wife; same company; matinee.  
(B) Davy Crockett; same company.
- December 15 (B) Madame Stanley's Female Mastodons and Burlesque Company.
- December 31 (B) Creole; Edward Clayburgh, director; Helen Blythe.

## 1885

- January 8 (B) The Galley Slave; Clifford Dramatic Company; Edward R. Marsden.
- January 16 (B) Dewdrop; Lizzie Evans.
- January 22 (B) Dad's Girl; Lizzie May Ulmer.
- January 26 (B) Our Strategists; Morton and Bell Comedy Company.
- February 3 (F) "An Evening with Dickens"; George R. Wendling, orator.
- February 4 (F) "An Evening with Hamlet and His Interpreters"; George R. Wendling, orator.
- February 5 (B) Uncle Tom's Cabin.
- February 7 (F) Ahlander-Bergstrom Concert Company.
- February 8 (F) Ahlander-Bergstrom Concert; matinee.
- February 9 (A) The Naiad Queen.
- February 10 (A) The Naiad Queen.
- February 11 (A) The Naiad Queen.
- February 12 (A) The Naiad Queen.

## 1885 cont'd

- February 13 (B) I. W. Baird's Minstrels.
- February 17 (B) Little Ferret; Louise Sylvester; Miss Sylvester was originally from Emporia.
- February 18 (B) Freaks and Nan, the Good for Nothing; Louise Sylvester and Barry Maxwell.
- February 19 (B) Alvin Joslin; Charles L. Davis.
- February 26 (B) A Mountain Pink; Laura Dainty.
- February 27 (B) Scraps; The Jolly Pathfinders.
- February 28 (B) Six Peas in a Pod; The Jolly Pathfinders.
- March 10 (B) A Hoop of Gold; Beatrice Lieb.
- March 12 (G) Professor Cumnock; elocutionist.
- March 13 (E) State Oratorical Contest.
- March 16 (G) Professor Cumnock; elocutionist.
- March 17 (D) "Ins and Outs of Mormanism"; Frank Vrooman.
- March 24 (B) King Richard III; Thomas Keene.
- March 26 (B) The Power of Money; George Morris Company.
- March 27 (F) Lecture; Belva Lockwood; Miss Lockwood was the first woman to run for President.
- April 2 (B) The Wages of Sin; Annie Baldwin, Marie Prescott and Charles C. Manbury.
- April 15 (B) J. H. Webb's United States Operatic Minstrels and Royal Military Band.
- April 20 (B) Jane Eyre; Charlotte Thompson and C. G. Craig.
- April 21 (B) Caprice; Minnie Maddern.

## 1885 cont'd

- April 30 (B) Fuss and Feathers; The Jolly Pathfinders.
- May 5 (G) Nella Brown, elocutionist.
- June 12 (B) A Cold Day When We Get Left; William Welch, John Rice and Frank Wills.
- June 18 (B) Camille; Grace Hawthorne and William F. Clifton.
- June 24 (B) Nip and Tuck; Harry Webber and Eva Webber.
- August 5 (B) Kersand's Colored Minstrels.
- August 11 (B) M'Liss or The Judge from Arkansas; McCords Comedy Company; Lorna Moone.
- August 17 (F) Concert; Mexican Orchestra.
- September 4 (B) Richelieu; George C. Miln.
- September 9 (D) Mrs. Olive Lunbeck, elocutionist.
- September 19 (B) Rip Van Winkle; Robert McWade.
- September 25 (B) Felix McKusick; Sol Smith Russell.
- September 29 (B) Heywood's Mastodons.
- October 1 (B) A Hot Time; Louise Sylvester and Company.
- October 2 (B) A Hot Time; same company.
- October 3 (B) Monte Cristo; Edwin Clifford Company.
- October 9 (B) The World; J. Z. Little and Company.
- October 10 (B) The World; same company.
- October 13 (B) Crazy Patch; Kate Castledon and Company.
- October 19 (B) Fanchon; Maude Atkinson and Company.
- October 20 (B) Pygmalion and Galatea; same company.

## 1885 cont'd

- October 21 (B) French Spy; same company.
- October 22 (B) Fanchon; same company.
- October 23 (B) Frou Frou; same company; matinee.  
(B) Satan in Paris; same company.
- October 24 (B) Lady Camilla; same company.
- October 30 (B) The Two Johns; J. C. (Fattie)  
Stewart and William Murray.
- November 7 (B) Only a Woman's Heart; Miss Anderson.
- November 19 (B) Fun on the Bristol; Miss St. George  
Hussey.
- November 20 (B) Fun on the Bristol; same company;  
repeated at request.
- November 23 (B) Hazel Kirke; Madison Square Theatre  
Company; Maud Melville, Walter Baldwin,  
Francois Xavier and Perl Melville.
- November 24 (B) Danites; same company.
- November 25 (B) East Lynne; same company.
- November 27 (B) Fanchon, the Cricket; same company.
- November 28 (B) Queen's Evidence; same company.
- November 30 (B) Across the Atlantic; John W. Ransone.
- December 1 (B) The Mikado; Peak's Opera Company.
- December 2 (B) Macbeth; Madame Janauschek and George  
D. Chaplin.
- December 10 (B) Uncle Dan'l; Barney M'Cauley.
- December 21 (B) Dad's Girl; Lizzie May Ulmer.

## 1886

- January 4 (B) Karl, the Peddler; Superior Dramatic  
Company; Charles A. Gardner.

## 1886 cont'd

- January 6 (B) As You Like It; Adelaide Moore and Company.
- January 20 (B) Out of Bondage; Hyer's Colored Troubadours.
- January 25 (B) Carrots; Lyceum Theatre Company.
- January 26 (B) The Two Orphans; same company.
- January 27 (B) M'Liss; same company.
- January 28 (B) Galley Slave; same company.
- January 29 (B) My Partner; same company.
- January 30 (B) Divorce; same company.  
(B) Little Barefoot; same company; matinee.
- January 31 (B) East Lynne; same company.
- February 1 (B) M'Liss; same company.
- February 4 (B) Dreams or Fun in a Photograph Gallery; Jacques Kruger and Company.
- February 5 (B) Six Peas in a Pod; Rentfrow's Musical Comedy Company.
- February 17 (A) Better Than Gold.
- February 18 (G) Stirk Family entertainment.
- February 19 (B) Uncle Tom's Cabin; McFadder's Company.
- February 20 (B) Uncle Tom's Cabin; same company; matinee and evening.
- March 8 (G) Lecture; "Give Us a Rest"; Judge A. W. Tourgee.
- March 9 (B) Fritz in Ireland; J. K. Emmet and Company.
- March 16 (G) Lecture; "Paris, the Magnificent"; Mr. H. H. Ragan.
- March 17 (G) Lecture; "Rome"; Mr. H. H. Ragan.

## 1886 cont'd

- March 23 (B) Nick in the Woods and Your Neighbor's Wife; Joseph Proctor and Company.
- March 24 (B) Zip; Patti Rosa and Company.
- April 7 (B) I. W. Baird's Mammoth Minstrels.
- April 9 (B) The Galatea; The Vescetius Opera Company.
- April 10 (B) Bianca; same company.
- April 13 (B) Little Nugget; Sisson and Cawthorn Nugget Comedy Company.
- April 14 (B) Little Nugget; same company; repeated at request.
- April 21 (B) Humpty Dumpty; Tony Denier's Humpty Dumpty Pantomime Company.
- April 27 (B) Rip Van Winkle; Robert Buck Dramatic Company; Robert Buck.
- April 28 (B) Joshua Whitcomb; same company.
- May 5 (D) Old Folks Concert.
- May 7 (B) Queena; Grace Hawthorne Dramatic Company.
- May 8 (B) Oliver Twist; same company.  
 (B) Fanchon, The Cricket; same company; matinee.
- May 12 (B) Over the Garden Wall; George S. Knight company.
- May 24 (B) La Mascotte; Starr's Comic Opera Company.
- May 25 (B) The Mikado; same company.
- May 26 (B) The Chimes of Normandy; same company.
- May 27 (B) Girofle-Girofla; same company.

## 1886 cont'd

- May 28 (B) Billee Taylor; same company.
- May 29 (B) Pinafore; same company; matinee.  
(B) Olivette; same company.
- May 30 (D) Meeting of Ministerial Association.
- June 4 (B) Barlow, Wilson and Rankin's Mammoth Minstrels.
- June 9 (A) Romeo and Juliet, burlesque; Owl Club.
- June 15 (B) A Mountain Pink; Miss Bella Moore.
- July 1 (B) Smith's Paragon Minstrels.
- July 2 (B) Smith's Paragon Minstrels.
- July 3 (B) Smith's Paragon Minstrels; matinee and evening.
- July 5 (B) Smith's Paragon Minstrels.
- July 6 (B) Smith's Paragon Minstrels.
- July 12 (B) Fanchon, the Cricket; A. R. Wilber's Madison Square Theatre Company.
- July 13 (B) The Galley Slave; same company.
- July 14 (B) A Wife's Peril; same company.
- July 15 (B) Flowers of the Forest; same company.
- July 16 (B) The Willow Corpse; same company.
- July 17 (B) Edith's Burglar and Joshua Whitcomb; same company; matinee.  
(B) East Lynne; same company.
- August 9 (D) Fairy Land, cantata; Emporia Union Schools.
- August 10 (D) Fairy Land; same group.
- August 23 (B) Private Secretary; Richardson and Arnold's Union Square Company; W. S. Richardson and Joe Davenport.

## 1886 cont'd

- August 24 (B) My Partner; same company.
- August 25 (B) Nip and Tuck; same company.
- August 26 (B) Upon the World; same company.
- August 27 (B) Monte Cristo; same company.
- August 28 (B) The Old Homestead; same company;  
matinee.  
(B) Meg's Diversion or The Irish Doctor;  
same company.
- September 7 (B) McIntyre and Heath's Minstrels.
- September 15 (B) ZOZO; C. R. Gardiner's Dramatic  
Company.
- September 16 (B) ZOZO; same company.
- September 23 (B) Devil's Auction; W. J. Gilmore Company.
- October 4 (B) Pearl of Savoy; Wilber Lyceum Company.
- October 5 (B) Two Orphans; same company.
- October 6 (B) The Little Detective; same company.
- October 7 (B) Ticket of Leave Man; same company.
- October 8 (B) Danites; same company.
- October 9 (B) Hidden Hand; same company; matinee.  
(B) The Pink Dominoes; same company.
- October 11 (B) The Two Johns; J. C. Stewart's  
Comedy Company.
- October 20 (B) Mikado; Chicago Opera Company.
- November 3 (B) Marcelle; Kate Forsyth and Company.
- November 8 (B) Queen's Evidence; Clark's Comedy  
Company.
- November 9 (B) Hidden Hand; same company.

## 1886 cont'd

- November 10 (B) The Galley Slave; same company.
- November 11 (B) The Shaughraun; same company.
- November 12 (B) Esmeralda; same company.
- November 13 (B) Uncle Tom's Cabin; same company;  
matinee.  
(B) Ticket of Leave Man; same company.
- November 20 (B) Our Boys; Graves and Harrison Grand  
Dramatic Company.
- November 25 (B) The Mirror of Ireland; Dan Morris  
Sullivan and Company; matinee and  
evening.
- November 26 (B) Muldoon, the Solid Man; same company.
- November 27 (B) Alvin Joslin Comedy Company.
- December 3 (B) The Little Duchess; Mattie Wilson  
and Company.
- December 4 (B) Ten Night's in a Barroom; same company;  
matinee.  
(B) All Fool's Day; same company.
- December 6 (B) Fanchon, the Cricket; Dot Putnam  
and Company.
- December 7 (B) Child of the Regiment; same company.
- December 8 (B) Pygmalion and Galatea; same company.
- December 9 (B) Lady Audley's Secret; same company.
- December 10 (B) East Lynne; same company.
- December 11 (B) Lady Isabel; same company.
- December 13 (B) Stranglers of Paris; Mr. Tannehill  
and Miss Eva Munford; written by  
David Belasco.
- December 14 (B) Stranglers of Paris; same company.
- December 16 (F) Brandom Concert Company.

## 1886 cont'd

- December 20 (B) Woman Against Woman; Effie Ellsler and Company.
- December 21 (B) The Black Hussar; M'Caull Opera Comique Company.
- December 23 (B) Uncle Tom's Cabin; McFadden's Company.
- December 30 (B) The White Slave; Mary Newman and Company.

## 1887

- January 9 (B) Upon the World; Mr. Harry Arnold's Union Square Company.
- January 11 (F) Concert; John and Meta Henning.
- January 13 (B) Foggs Ferry; Lizzie Evans
- January 16 (B) A Cold Day or The Laplanders; Fisher and Hassan Company.
- January 20 (B) A Heroine in Rags; Florence J. Bindley.
- February 5 (B) Ten Nights in a Barroom.
- February 9 (B) Bob; Patti Rosa.
- February 18 (B) Mikado; Chicago Casino Opera Company.
- February 19 (B) Mascotte; same company.
- March 9 (B) The Black Flag; Edwin Thorne.
- March 11 (B) Two Orphans; Kate Claxton and Charles A. Stevenson.
- March 15 (D) Belshazzar; cantata.
- March 16 (D) Belshazzar; same group.
- March 17 (D) Belshazzar; same group.
- March 21 (B) The Two Dans.
- March 29 (B) Othello; George C. Miln.

## 1887 cont'd

- April 1 (B) Hicks and Sawyer's Minstrels.
- April 6 (D) Welsh Glee Club Concert.
- April 8 (B) Queenena; Clair Patee Company.
- April 9 (B) Hazel Kirke; same company.  
(B) Banker's Daughter; same company.
- April 21 (A) Prince Charming.
- April 22 (A) Prince Charming; same group.
- April 23 (A) Prince Charming; matinee and evening.
- April 26 (B) The Widow; Miss Rhea and Arthur Forrester.
- April 28 (B) Crazy Patch; Kate Castledon.
- May 1 (A) Prince Charming; matinee and evening.
- May 7 (B) Burr Oaks; D. K. Higgins and Jay Simms.
- May 13 (D) Board of Trade Meeting.
- May 25 (G) "Why Kansas Booms"; Albery A. Whitman, colored poet and orator.
- August 1 (B) The Galley Slave; Wilber Comedy Company; Genevieve Rogers.
- August 2 (B) Called Back; same company.
- August 3 (B) Shadows of a Home; same company.
- August 4 (B) Streets of New York; same company.
- August 5 (B) East Lynne; same company.
- August 6 (B) Fanchon, the Cricket; same company; matinee.  
(B) The Banker's Daughter; same company.
- August 17 (B) Montezuma; R. E. French.
- September 9 (B) Skipped by the Light of the Moon; Fowler and Warmington's Company.

## 1887 cont'd

- April 1 (B) Hicks and Sawyer's Minstrels.
- April 6 (D) Welsh Glee Club Concert.
- April 8 (B) Queen; Clair Patee Company.
- April 9 (B) Hazel Kirke; same company.  
(B) Banker's Daughter; same company.
- April 21 (A) Prince Charming.
- April 22 (A) Prince Charming; same group.
- April 23 (A) Prince Charming; matinee and evening.
- April 26 (B) The Widow; Miss Rhea and Arthur Forrest.
- April 28 (B) Crazy Patch; Kate Castledon.
- May 1 (A) Prince Charming; matinee and evening.
- May 7 (B) Burr Oaks; D. K. Higgins and Jay Simms.
- May 13 (D) Board of Trade Meeting.
- May 25 (G) "Why Kansas Booms"; Alberty A. Whitman, colored poet and orator.
- August 1 (B) The Galley Slave; Wilber Comedy Company; Genevieve Rogers.
- August 2 (B) Called Back; same company.
- August 3 (B) Shadows of a Home; same company.
- August 4 (B) Streets of New York; same company.
- August 5 (B) East Lynne; same company.
- August 6 (B) Fanchon, the Cricket; same company; matinee.  
(B) The Banker's Daughter; same company.
- August 17 (B) Montezuma; R. E. French.
- September 9 (B) Skipped by the Light of the Moon; Fowler and Warmington's Company.

## 1887 cont'd

- September 19 (B) Bewitched; Sol Smith Russell.
- September 20 (B) Dad's Boy; Eunice Goodrich and Company.
- September 21 (B) Wanted, a Husband; same company.
- September 22 (B) Gipsy Dell; same company.
- September 23 (B) Fun at a Boarding School; same company.
- September 24 (B) East Lynne; same company; matinee.  
(B) A Straw Man; same company.
- September 26 (B) Shamus O'Brien; Charles Erin Verner.
- September 30 (B) Ruddygore; New York Ideal Opera Company.
- October 1 (B) Two Old Cronies; Wills, Henshaw and Broeck.
- October 4 (B) McIntyre and Heath's Minstrels.
- October 8 (F) Equal Suffrage Meeting; Rev. Anna H. Shaw and Susan B. Anthony.
- October 9 (F) Equal Suffrage Meeting; Shaw and Anthony.
- October 17 (B) Married, Not Mated; Agnes Merndon.
- October 20 (B) Plum Pudding; Minnie Sartelle.
- October 24 (B) J. H. Halladay Company's Colored Georgia Minstrels.
- October 29 (B) Erma, the Elf; Katie Putnam.
- October 31 (B) E. Pluribus Unum; Will L. Smith and Sons.
- November 1 (D) College Home Concert.
- November 2 (D) Mass meeting of citizens to discuss manufacturing interests.
- November 7 (B) Uncle Tom's Cabin; Gotthold's Original version.

## 1887 cont'd

- November 14 (B) Called Back; Joseph Grismer and Phoebe Davis.
- November 15 (B) Fool's Revenge; George C. Miln.
- November 18 (B) A Pair of Kids; Ezra F. Kendall, Arthur and Jennie Dunn.
- November 28 (F) Equine Paradox; Professor Bartholomew.
- November 29 (F) Equine Paradox; Bartholomew.
- November 30 (F) Equine Paradox.
- November 31 (F) Equine Paradox.
- December 1 (F) Equine Paradox.
- December 2 (F) Equine Paradox.
- December 6 (B) Virginus; Louis James and Marie Wainwright.
- December 8 (G) Singing and lecturing; Phillip Phillips.
- December 9 (G) Phillip Phillips.
- December 10 (G) Phillip Phillips.
- December 13 (B) Honeymoon; Margaret Mather and Milnes Levick.
- December 22 (B) Hidden Hand; Cora Van Tassel and Company.

## 1888

- January 9 (B) My Geraldine; Mrs. Dion Boucicault.
- January 11 (G) Speech; "Soldier Life", Major Oliver M. Wilson.
- January 13 (A) Goodluck and Badluck or The Fairy's Kiss; Children.
- January 19 (A) Goodluck and Badluck.
- January 20 (A) Goodluck and Badluck.

1888 cont'd.

- January 30 (B) The Gypsy Baron; Conreid Opera Company.
- February 1 (B) Julius Caesar; Thomas Keene and Joseph Wheelock.
- February 9 (B) Foiled or A Struggle for Life and Liberty.
- February 10 (B) Foiled or A Struggle for Life and Liberty.
- February 22 (B) McKenna's Flirtation; Barry and Fry Irish-American Comedy Company.
- February 27 (B) Only a Farmer's Daughter; Marion Abbott.
- February 29 (B) Fairy Fingers; Miss Rhea and Mr. Edward Bell.
- March 5 (B) Town Lots or A Paper City; Marguerite Fish and E. L. Walton.
- March 8 (B) The Deacon's Daughter; Annie Pixley.
- March 9 (B) Sybil; Frankie Kemble.
- March 13 (B) Sam'l of Pasen.
- March 21 (B) Ranch King; Joseph D. Clifton and May Treat.
- April 4 (D) Welsh Prize Singers.
- April 20 (B) Shaun Rhue; J. S. Murphy Dramatic Company.
- April 24 (F) Charles Dickens reading his father's works.
- April 25 (D) Meeting about the furtherance of the Memorial Library at College of Emporia.
- April 28 (B) I. W. Baird's Mammoth Minstrels.
- May 8 (E) District Republican Convention.
- May 9 (B) Soap Bubble; T. J. Farron Opera Company.
- May 17 (B) Wages of Sin; Adele Payn and Company.

## 1888 cont'd

- June 21 (B) Mascotte; Templeton Opera Company.
- July 28 (F) The Peck Family -- Bell Ringers and Concert Company.
- September 6 (B) J. H. Halladay and Company Minstrels.
- September 24 (B) Soap Bubble; T. J. Farron.
- September 26 (B) Wanted the Earth; John Dillon and Company.
- October 5 (A) Mikado; Emporia Musicians.
- October 6 (A) Mikado; same group.
- October 10 (B) Old Curiosity Shop; Katie Putnam; written by Charles Dickens.
- October 15 (B) Hilarity; Charles L. Loder.
- October 23 (B) Two Old Cronies; Wills, Henshaw and Broeck Opera Company.
- October 27 (B) Si Perkins from Pughtown; Frank Jones.
- October 31 (B) The Merchant of Venice; Prescott and Mc Lean Company.
- November 3 (G) Boston Quartette Club.
- November 7 (G) Michael Strogoff and Minuet Carnival Company.
- November 16 (B) Virginus; Prescott and Mc Lean Company.
- November 17 (B) A Cold Day; Fisher's Musical Company.
- November 22 (B) A Night Off; Mr. Augustin Daly's New York Cast.
- November 24 (B) The Emigrant; Pete and Baker Company.
- November 28 (B) Our Irish Visitors; Murray and Murphy Company.
- November 30 (B) Lost in London; Newton Beers Company.

## 1888 cont'd

- December 4 (B) Legal Document; Edwin Barbour and Ethel Hodgson.
- December 13 (B) Shamus O'Brien; Charles E. Varner.
- December 18 (D) Kirness Grand Military Drill Team.
- December 19 (D) Kirness Grand Military Drill Team.
- December 21 (D) Kirness Grand Military Drill Team.
- December 31 (B) A Wonderful Woman and A Member of Congress; L. J. Carter's Dramatic Company.

## 1889

- January 1 (B) A Wonderful Woman and A Member of Congress; same company.
- January 6 (F) Camilla Urso, violinist.
- January 7 (B) Scraps and Two T. J.'s; The Jolly Pathfinders.
- January 8 (B) Six Peas in a Pod and The Fool of the Family; same company.
- January 9 (B) Fun by Express; same company.
- January 10 (B) Doncaster Station; same company.
- January 11 (B) A Pair of Owls; same company.
- January 12 (B) Just for Fun; same company; matinee.  
(B) Fast Mail; same company.
- January 21 (B) Col. Mulberry Sellers; George T. Ulmer and Lizzie May Ulmer.
- January 23 (B) A Pair of Kids; Ezra F. Kendall and Company.
- January 24 (B) Chip o' the Old Block; Scott and Mills.
- January 28 (B) Uncle Tom's Cabin; Kirk Troupe.

## 1889 cont'd

- February 8 (E) State Oratorical Company.
- February 13 (B) Siberia; Forrest Robinson and Eleanor Moretti.
- February 21 (B) A Postage Stamp.
- March 11 (F) Canine Paradox; Professor C. Norris.
- March 21 (B) Erminie; Andrew's Opera Company
- April 15 (B) The Sleeping Queen and the second act of Martha; Kate Bensberg and Company.
- April 18 (F) James Whitcomb Riley.
- April 28 (D) County Convention.
- May 9 (B) Montezuma; R. E. French.
- May 17 (B) Il Trouvatore; Clara Louise Kellogg.
- June 6 (D) High School Commencement.
- June 25 (F) James Sauvage, operatic singer.
- August 9 (B) Goodyear, Cook and Dillon's Refined Minstrels.
- September 19 (D) The Old Settlers mass meeting.
- October 1 (B) Held in Slavery; Martin Hayden.
- October 12 (D) Sparring match.
- October 15 (B) Noble Outcast; Charles Wells and Mollie Jeffries.
- October 17 (B) The Circuit Judge; John Dillon.
- October 22 (B) She; Gilbert and Dickson's Company.
- October 24 (B) Idyl of the Tyrol Fatherland; Karl Gardner.
- November 4 (B) Uncle Tom's Cabin.

## 1889 cont'd

- November 8 (B) Richard III; Thomas Keene.
- November 11 (B) Falsely Accused or The Lawyer Detective; The Burleigh Combination; Harry Robinson and Kate Eckert.
- November 12 (B) Escaped from the Law; same company.
- November 13 (B) The Black Spider; same company.  
(B) The Crystal Slipper; same company; matinee.
- November 19 (B) The Kerry Gow; John S. Murphy and Helen Fox.
- November 20 (B) A Soap Bubble; Edward J. Connelly.
- December 4 (B) Jacquine; Mattie Vickers.
- December 9 (B) A Bunch of Keys; Louise Raymonde.
- December 31 (B) Chip o' the Old Block; Scott and Mills.

## 1890

- January 6 (B) Peck's Bad Boy; Atkinson's Comedy Company.
- January 7 (B) The Falca; Andrews Comic Opera Company; May Morgan.
- January 9 (G) Lecture; "Love, Courtship and Marriage"; Professor English.
- January 10 (G) Lecture; Professor English.
- January 11 (G) Lecture; Professor English.
- January 13 (B) Hilarity; Charles A. Loder and Company.
- January 16 (B) The Galley Slave; Baldwin-Melville Company; Peri Melville.
- January 17 (B) Wells-Fargo Messenger; same company.
- January 18 (B) The Two Orphans; same company; matinee.  
(B) Monte Cristo; same company.

## 1890 cont'd

- January 20 (B) The Banker's Daughter; same company.
- January 21 (D) Benefit Concert; College of Emporia.
- February 1 (G) Lecture; Dr. Hauser.
- February 2 (G) Lecture; Dr. Hauser.
- February 3 (G) Lecture; Dr. Hauser.
- February 4 (G) Lecture; Dr. Hauser.
- February 5 (G) Lecture; Dr. Hauser.
- February 6 (G) Lecture; Dr. Hauser.
- February 20 (B) The Success Unprecedented; Bill Nye and James Whitcomb Riley.
- March 1 (B) A Quick Match; The Noss Family.
- March 3 (F) Rev. Annie H. Shaw.
- March 4 (B) The New Magdalen; Lillian Lewis.
- April 19 (B) The World; Little's Dramatic Company.
- April 21 (A) Battle of Gettysburg; Emporia Post No. 50, G.A.R.; matinee and evening.
- April 28 (B) Silver King; Harry Langdon.
- April 29 (B) Mc Cabe and Young's Operatic Minstrels.
- May 2 (B) Criss Cross; Nellie Walters Company.
- May 3 (B) Kittie; same company.
- May 4 (B) Vixie; same company; matinee.
- May 7 (A) Bohemian Girl; Professor Page, director.
- May 8 (B) The Governess; Frank Weston Dramatic Company; Effie Ellsler.
- June 4 (B) Said Pasha; California Opera Company.
- June 18 (D) Common School Commencement.

## 1890 cont'd

- July 2 (B) Miss Moulton; Chambers-King Company.
- July 4 (B) Little Lord Fauntleroy; same company.
- July 15 (E) Meeting of People's Party.
- July 12-26 (G) The Wizard Oil Company Variety Show.
- August 27 (B) Chris and Lena; Pete Baker and Josie Sisson.
- September 17 (G) Lecture; Dr. Tiffany.
- September 26 (B) Mc Cabe and Young's Operatic Minstrels.
- October 24 (E) Campaign meeting; Senator Plumb.
- October 31 (E) Campaign speech; Senator Ingalls.
- November 6 (G) L'Héritage de Hélène; W. H. Wilkinson, director.
- November 12 (D) Public Library entertainment.
- November 20 (B) Pearl of Peking; Rice and Dixy's Opera Company; Edward A. Stevens, director.
- November 22 (B) Arizona Joe.
- November 24 (B) Running Wild.
- December 5 (B) State's Attorney; John Dillon and Company.
- December 11 (B) Lights and Shadows; Frank C. Gaylor, director.
- December 17 (B) The Fireman's Ward; Ollie Redpath and Charles P. Morrison.
- December 19 (B) Alba Heywood; Madison Square Theatre Company.
- December 29 (F) Equine and Canine Paradox; Professor Gentry; matinee and evening.

1891

- January 7 (B) Opera Burlesque; London Gaiety Girls.
- February 5 (B) Beach and Bowers' Minstrels.
- February 6 (B) Uncle Tom's Cabin; McFadden Company.
- February 9 (B) Little Lord Fauntleroy; Grace Hezlep Dramatic Company.
- February 10 (B) Forget-Me-Not; same company.
- February 11 (B) East Lynne; same company.
- February 12 (B) Tom's Vacation; Royce and Lansing Company.
- February 13 (B) Pat's New Wardrobe.
- February 16 (G) Lambeth's Scotch Choir.
- February 19 (B) McCanlass' Colored Specialty.
- February 20 (E) State Oratorical Contest.
- February 23 (B) The Ironmaster; Lilah Stuart's Theatrical Company.
- February 24 (B) A Desperate Game; same company.
- February 25 (B) The Princess of Thule; same company.
- February 26 (B) Just at Dawn; same company.
- February 27 (B) The Little Castaway; same company.
- February 28 (B) Ten Nights in a Barroom; same company; matinee.  
(B) The Banker's Daughter; same company.
- March 16 (B) Below Zero; Rentfrow's Jolly Pathfinders.
- March 17 (B) Fun by Express; same company.
- March 18 (B) A Pair of Owls; same company.

## 1891 cont'd

- March 19 (B) The Fast Mail; same company.
- March 20 (B) The Fast Mail; same company; matinee.  
(B) Six Peas in a Pod; same company.
- March 21 (B) Scraps; same company.
- March 31 (B) Duncan Clark's Lady Minstrels.
- May 1 (G) Mind reading; Steen-Wood.
- May 23 (D) Address to High School Graduating Class;  
Chancellor F. H. Snow.
- May 28 (A) H.M.S. Pinafore.
- May 29 (A) H.M.S. Pinafore.
- June 2 (A) H.M.S. Pinafore.
- June 3 (D) Emporia High School Graduation.
- August 17 (B) The Shadows of Old Orchard Farm;  
Beebe-Barbour Dramatic Company;  
Edwin Barbour and Gracie Beebe.
- August 18 (B) Black Diamond; same company.
- August 19 (B) A Legal Document; same company.
- August 20 (B) Nobody's Child; same company.
- August 21 (B) She; same company.
- August 22 (B) Our Boys; same company.
- September 2 (G) A. A. Waite, M. D., exposé of medium-  
istic frauds.
- September 26 (B) Turner's English Girls; Burlesque  
and Vaudeville Company.
- September 29 (B) Imp; Patti Rosa and Will Mandeville.
- October 2 (B) Hicks-Sawyer Minstrels.
- October 14 (B) Si Plunkard; Farmer J. C. Lewis.

## 1891 cont'd

- October 17 (E) Lecture; J. R. Burton; Young Men's Republican Club.
- October 23 (E) Lecture; Governor George T. Anthony.
- October 27 (B) A Royal Pass; George C. Staley.
- October 31 (A) From Sumter to Appomattox; Sons of Veterans.
- November 2 (E) Speech; Senator Plumb.
- November 4 (F) Canine Paradox; Professor Norris.
- November 5 (B) Two Orphans; Kate Claxton and Charles A. Stevenson.
- November 16 (B) The Circus Queen; Mattie Vickers.
- November 17 (F) P. S. Gilmore's Band.
- November 23 (B) Inez; Spooner Comedy Company.
- November 24 (B) Guardeen; same company.
- November 25 (B) The Judge's Wife; same company.
- November 26 (B) Reddy's Luck; same company.
- November 27 (B) A Mountain Pink; same company.
- November 28 (B) Little Lord Fauntleroy; same company; matinee.  
(B) Uncle Josh Whitcomb; same company.
- December 1 (B) Kajanka; Miller Brothers Company.
- December 18 (B) Dan'l Boone; Peck and Furman Company.
- December 21 (G) Mary Calhoun Dixon, elocutionist.

## 1892

- January 4 (B) Pearl of Savoy; Spooner Comedy Company; Edna May and Cecil Spooner.

## 1892 cont'd

- January 5 (B) Uncle Josh Whitcomb; same company.
- January 6 (B) Little Miss Mab; same company.
- January 7 (B) A Fight for a Million; same company.
- January 8 (B) Hidden Hand; same company.
- January 9 (B) Inez; same company.
- January 14 (B) Wanted the Earth; John Dillon.
- January 19 (A) Queen Esther; Emporia Musical Society; Fund raising performance for High School library.
- January 20 (A) Queen Esther; same group.
- January 22 (B) Uncle Hiram; A. H. Woodhull and Troja Griswold.
- January 27 (B) Ole Olson.
- February 4 (B) Archie White and Kusell's Refined Minstrels.
- February 6 (B) An Irishman's Love; Lida Holden Lester and Jes B. Bonovan.
- February 17 (D) Old Folks Concert.
- February 23 (B) Uncle Tom's Cabin; Sutton's Company.
- March 3 (B) Our Irish Visitors; Thomas E. Murray.
- March 17 (F) Violin concert; Remenyi.
- March 19 (B) Avenged; Madeline Merli.
- March 21 (B) Little Trixie; May Smith Robbins.
- April 6 (B) Al G. Field and Company's Minstrels.
- April 7 (B) Oh, What a Night; Charles A. Loder and Company.
- April 13 (B) His Nibs and His Nobs; Nibbe's Big Burlesque Company.

## 1892 cont'd

- April 21 (B) The Rivals; Mrs. General Tom Thumb.
- April 30 (D) Election of delegates; Lyon County Republicans.
- May 17 (A) The Pirates of Penzance; Emporia Musical Association.
- May 18 (A) The Pirates of Penzance; same company.
- May 21 (A) The Pirates of Penzance; same company; entertained at the Kansas Traveliers Association meeting.
- May 22 (E) Kansas Traveliers Association meeting.
- May 23 (E) Democratic Convention; Governor Glick addressed the group.
- May 24 (E) Democratic Convention.
- May 26 (B) The Police Patrol; A. Y. Pearson Production.
- June 1 (D) Emporia High School Class Day Exercises.
- June 4 (A) Pirates of Penzance; Emporia Musical Association.
- June 17 (D) Graduation Exercises; Lyon County Schools.
- June 21 (G) The Flower Queen; benefit for First Congregational Church.
- August 26 (B) Married for Money; The Paragon Theatre Company; Ella Grosjean and Earl Caldwell.
- September 1 (E) Republican Fourth Congressional District Rally.
- September 15 (B) A Royal Pass; George C. Stanley.
- September 17 (B) Faust and Marguerite; John Griffith and Anne Burton.
- September 21 (G) Emancipation Day Celebration; Hon. B. K. Bruce, speaker.

## 1892 cont'd

- September 23 (G) Debate; Republican; Hon, E. P. Allen of Michigan and Hon. Lew Hanback of Kansas.
- October 4 (G) Campaign speech; Hon, Rudolph Hatfield.
- October 7 (E) Young Men's Republican Rally; Hon. Ed C. Little, speaker.
- October 10 (F) Liberati's Band.
- October 18 (E) Political address; Jerry Simson.
- October 19 (E) Political address; Charles Curtis.
- October 24 (B) The Pirates of Penzance, a burlesque; Charles E. Schillings Minstrels.
- October 27 (E) Republican Rally; Governor George T. Anthony.
- October 28 (E) Democratic Rally; Col. Harris and W. M. Mitchell, speakers.
- October 31 (E) People's Party Meeting; Judge Frank Doster, speaker.
- November 8 (E) Republican Campaign.
- November 11 (E) State Alliance Public Meeting.
- November 21 (B) Tangled Up; Delange and Rising Company; Lottie Mortimer.
- November 28 (B) The Rag Baby; Johnny Orr and Company; Mr. Orr was originally from Emporia.
- November 30 (B) The Midnight; A. Y. Pearson's Production; E. Chippington Chaser.
- December 6 (B) That Spaniard; Cauffman's Dramatic Company; R. Guy Cauffman and Alice Byno.
- December 7 (B) Sailor's Honor; same company.
- December 8 (B) New Edgewood Folks; Alba Heywood and Company.

## 1892 cont'd

- December 10 (B) Uncle Josh Spruceby.
- December 21 (B) The Hobo; Kimball Opera Comique Company; Knude Knudson.
- December 23 (B) Arcadia; same company; Jennie Kimball, director.
- December 28 (B) Davy Crockett; Frank Mayo and Company.

## 1893

- January 5 (B) A Turkish Bath; Marie Heath and Company.
- January 7 (B) Dorothy; Andrews Opera Company; Marie Roe.
- January 11 (A) Trial by Jury.
- January 12 (A) Trial by Jury.
- January 14 (B) Beach and Bowers' Minstrels.
- January 16 (B) St. Valentine's Day; Rentfrow's Jolly Pathfinders.
- January 17 (B) The Lightening Rod Agent; same company.
- January 18 (B) Below Zero; same company.
- January 19 (B) The Fast Mail; same company.
- January 20 (B) A Pair of Owls; same company.
- January 21 (B) The Lightening Rod Agent; same company.
- January 28 (F) Edith Ross Grand Scottish Concert Company.
- February 1 (F) Equine and Canine Paradox; Professor Burton.
- February 2 (F) Equine and Canine Paradox; Professor Burton.

## 1893 cont'd

- February 7 (B) Uncle Hiram; Aaron H. Woodhull and Troja Griswold.
- February 17 (B) Our Married Men; Clark and Williams.
- February 18 (B) Barlow Brothers Minstrels.
- February 20 (B) Mascotte; Boston Opera Company; F. A. Wade.
- February 21 (B) Mikado; same company.
- February 22 (B) Chimes of Normandy; same company.
- February 23 (B) Said Pasha; same company.
- February 24 (B) Pinafore; same company.
- February 25 (B) Mikado; same company; matinee. Olivette; same company.
- February 28 (B) Julius Caesar; Charles Hanford and Marie Drofna.
- March 1 (B) Ingomar; same company.
- March 4 (B) Bleak House; Jane Coombs.
- March 6 (B) Foggs Ferry; Isaac Payton Comedy Company.
- March 7 (B) The Almighty Dollar; same company.
- March 8 (B) Mother and Son; same company.
- March 9 (B) Under the Gas Lights; same company.
- March 10 (B) Master Man; same company.
- March 11 (B) Struck Gas; same company.
- March 15 (D) Masonic Concert.
- March 18 (B) Si Plunkard; Farmer J. C. Lewis.
- March 25 (B) Mystic Mountain; Paul Alexander Johnstone.

## 1893 cont'd

- March 30 (F) Lecture; "Arctic Explorations";  
Lieut. Peary.
- March 31 (B) A Model Husband; John Dillon.
- April 1 (E) Debate; G. L. Douglas and E. W. Hock.
- April 4 (B) Dr. Cupid; Frank Daniels and Bessie  
Sanson.
- April 14 (B) A Cold Day; Dick Mososco and P. D.  
Fisher.
- April 21 (D) Columbian Concert.
- April 25 (B) Said Pasha; Calhoun Opera Company.
- April 27 (D) Spelling, speaking and singing contest;  
school children of Emporia.
- May 11 (G) G.A.R. Meeting.
- May 12 (G) G.A.R. Meeting.
- May 24 (D) Emporia High School Commencement.
- August 16 (D) Old Folks Concert.
- September 1 (D) New Columbian Chorus Concert.
- September 14 (B) Convict No. 777; A. W. Fremont.
- September 18 (B) Only a Farmer's Daughter; Isaac Payton.
- September 19 (B) Rose Garland; same company.
- September 20 (B) Uncle Josh Whitcomb; same company.
- September 21 (B) East Lynne; same company.
- September 22 (B) Driven from Home; same company.
- September 23 (B) Kathleen Mavourneen; same company;  
matinee.  
(B) The Justice of the Peace; same company.
- September 26 (B) Uncle Tom's Cabin; Edward F. Davis  
Company.

## 1893 cont'd

- October 13 (B) New York Belles.
- October 14 (B) Orator; Joseph Ady from Newton.
- October 19 (B) My Colleen; Tony Farrell.
- October 20 (B) Si Perkins; Sam J. Burton and Lillie Coleman.
- October 28 (B) The Tornado.
- November 4 (F) Lecture; "The Philosophy of Wit"; Eli Perkins.
- November 8 (E) Populist meeting; Jerry Simpson, speaker.
- November 18 (B) The Cashier; F. A. Wade and E. L. Graves.
- November 28 (B) Oh, What a Night; Charles A. Loder.
- November 30 (E) Southeastern Kansas Teachers Association Meeting; Dr. Thomas, speaker.
- December 9 (B) Devil's Auction; Charles H. Yale Company.
- December 14 (B) Miss Dixie; Patti Rosa and John D. Gilbert.
- December 18 (B) Fast Mail; Lincoln J. Carter Company.
- December 27 (B) Fra Diavolo; Andrews Opera Company.

## 1894

- January 10 (B) The Burglar; A. Q. Scammon, director.
- January 12 (F) Mexican Lady Orchestra Company.
- January 13 (F) Mexican Lady Orchestra Company.
- January 20 (G) Lecture; "The Worst Boy"; General A. B. Campbell; G.A.R. benefit.
- January 29 (B) A Fight for a Million; Spooner Comedy Company.

## 1894 cont'd

- January 30 (B) The Dean; same company.
- January 31 (B) 468; same company.
- February 1 (B) Inez; same company.
- February 2 (B) The Eccles Girls; same company.
- February 3 (B) The Hidden Hand; same company.
- February 6 (A) The Living Statue.
- February 7 (B) A Duel of Hearts; Craiger-Paulding Company; Maida Craiger and Frederick Paulding.
- February 9 (A) The Living Statue.
- February 10 (A) The Living Statue.
- February 14 (F) "The Circus"; Professor E. M. Burks; the show included educated horses, ponies, mules and dogs.
- February 22 (B) Si Plunkard; Farmer J. C. Lewis and Company.
- February 28 (B) Little Trixie; May Smith Robbins and Company.
- March 5 (B) Michael Strogoff; Rutledge Dramatic Company.
- March 6 (B) The Red Fox; same company.
- March 7 (B) Tempest Tossed; same company.
- March 8 (B) Coast Guard; same company.
- March 9 (B) Jack o' the Mines; same company.
- March 12 (D) Library Benefit Concert.
- March 13 (D) Library Benefit Concert.
- March 15 (F) Grand Concert; Remenyi.
- April 4 (D) Concert; Sacred Heart School.

1894 cont'd.

- April 11 (B) Jolly Stars; Carrie Lamont and Company.
- April 12 (B) Jolly Stars; same company.
- April 19 (A) Macbeth; students of Normal School and St. Andrews Church; Grace King and Jessie Taylor.
- April 23-28 (F) Professor Sylvain, mesmerist.
- May 1 (B) Uncle Tom's Cabin; Mammoth Ideal Company.
- May 4 (D) Concert; Choral Society.
- May 11 (F) Professor Dieus, hypnotist.
- May 16 (D) Lyon County Commencement Exercises.
- May 17 (D) Suffrage Association Meeting.
- May 22 (G) Lecture; Judge Botkins; "Liquor Habits and the Importance of a 'Keely Cure'."
- May 29 (F) Miss Ellen Beach Yaw, soprano.
- June 5 (B) The Parson's Charge; Valentine and Dollie Malmburg and Company.
- June 9 (B) The Parson's Charge; same company; repeated at request.
- June 19 (E) Populist Meeting; Capt. Frank Kane, Speaker.
- July 14 (E) Populist Party Convention.
- August 2 (E) Democratic Political Rally; David Overmyer, speaker and candidate for governor.
- August 6 (A) 200 Young People; First Methodist Church.
- August 20 (B) Ingomar, the Barbarian; Morton and Pennington Tragi-Comedy Company.
- August 21 (B) Forget-Me-Not; same company.
- August 22 (B) Pygmalion and Galatea; same company.

## 1894 cont'd

- August 23 (B) Leah; same company.
- August 24 (B) The Clemenceau Case; same company.
- August 25 (B) The Factory Girl; same company.
- August 29 (G) Colored Republican Political Meeting; Mr. Watkins of Topeka and Rev. George A. Griffith of Emporia, speakers.
- September 17 (B) Esther's Guardeen; Spooner Comedy Company.
- September 18 (B) The Dean; same company.
- September 19 (B) A Fight for a Million; same company.
- September 20 (B) Fanchon, the Cricket; same company.
- September 21 (B) Buckeye; same company.
- September 22 (B) Uncle Josh; same company.
- September 24 (F) Professor Lee Sylvain, mesmerist.
- September 25 (F) Professor Sylvain, mesmerist.
- September 26 (B) The Tornado; Lincoln J. Carter Company.
- September 27-29 (F) Professor Sylvain, mesmerist.
- October 3 (E) Republican Rally; J. C. Caldwell and Hon. Charles Curtis, speakers.
- October 4 (E) Republican Rally.
- October 11 (B) Devil's Auction; Charles Yale and Company.
- October 15 (B) The Golden Giant Mine; James H. Brown's Dramatic Company.
- October 16 (B) The Black Flag; same company.
- October 17 (B) A Prisoner for Life; same company.

## 1894 cont'd.

- October 18 (B) A Runaway Wife; same company.
- October 19 (B) The Girl I Love; same company.
- October 20 (B) The Silver King; same company.
- October 26 (B) The Silver Wedding; The "Silver Wedding" Company.
- October 30 (E) Republican Rally.
- November 1 (B) A Cold Day and Chip o' the Old Block; Perkins D. Fisher and Robert L. Scott.
- November 2 (B) Charley's Aunt; Charles Frohman, director.
- November 5 (E) Republican Rally.
- November 8-18 (F) Lecture on temperance; Dr. N. W. Tracy of Kentucky.
- November 20 (B) Oh, What a Night; Charles A. Loder and Company.
- December 6 (B) Jane; Gustave Frohman, director; and The Great Mogul.
- December 8 (F) Lecture on Ben Hur; Dr. N. W. Tracy.
- December 11 (B) A Girl's Way; Patti Rosa Comedy Company.
- December 14 (B) The Fast Mail; Lincoln J. Carter Company.
- December 31 (B) Midnight Call; Maudie Phelps and Edwin R. Whelan.

## 1895

- January 1 (B) Our Jennie; same company.
- January 2 (B) An American Hero; same company.
- January 3 (B) In Old Kentucky; same company.

## 1895 cont'd

- January 4 (B) Little Ferret; same company.
- January 12 (E) Glee and Banjo Club of Kansas University; benefit of High School Library.
- January 16 (F) Arctic exhibits and lecture; Fred Funston; featured one hundred stereopticon views.
- January 23 (B) Aunt Sally; William Gray and Bertie Conway.
- January 31 (B) Paul Kauvar; J. Harney Cook and Ester Lyons; by Steele MacKaye.
- February 2 (B) Fritz in a Madhouse; J. K. Emmett.
- February 8 (G) Entertainment by pupils of the city schools.
- February 13 (B) Jewell; Opal Street.
- March 15 (B) Bell's Kombination Kompany.
- March 16 (B) Bell's Kombination Kompany.
- March 22 (B) The Lady of Lyons; Mlle. Rhea and W. S. Hart.
- March 26 (B) A Turkish Bath; Marie Heath and Company.
- April 3 (B) The Black Crook; there was much controversy about this play in Emporia because of the publicity posters which displayed ballet dancers' knees.
- April 15 (C) The Cold Cure; Americus Comedy Company.
- April 17 (D) "Jeptha and His Daughter"; Professor C. A. Boyle of the Normal School.
- April 22 (F) Lecture; Governor Robert L. Taylor.
- May 3 (D) Concert; Choral Society.
- May 16 (D) Entertainment; pupils of Sacred Heart School.

## 1895 cont'd

- May 22 (B) Variety; Our Little Folks Company.
- May 23 (B) Variety; same company.
- June 8 (G) Lecture on Chiromancy and Palmistry;  
Mrs. Benjamin Franks.
- June 19 (D) Lyon County Schools Commencement.
- July 22 (B) The Circus Girl; Spooner Comedy Company.
- July 23 (B) Little Miss Mab; same company.
- July 24 (B) The Hidden Hand; same company.
- September 3 (D) "Dreams of Fairyland"; juvenile cantata.
- September 16 (B) Little Southerner; Gussie Johnstone  
Company.
- September 17 (B) Pawn Ticket No. 210; same company.
- September 18 (B) Jack's Sweetheart; same company.
- September 19 (B) True Irish Hearts; same company.
- September 20 (B) Our Dorothy; same company.
- September 21 (B) Bound to Win; same company.
- September 25 (B) The Derby Winner; Viola Arthur.
- September 28 (B) A Fatted Calf; Jennie Lind Lewis and  
Herman Hirschberg.
- October 10 (A) Yeomen of the Guard.
- October 11 (A) Yeomen of the Guard.
- October 24 (B) The Prize Winner; Charles A. Gardner.
- October 25 (G) Signor Blitz and his company of wonder  
workers.
- October 29 (E) Lecture; Jerry Simpson, Populist.
- November 16 (F) Royal Hawaiian Band.

## 1895 cont'd

- November 18 (B) Green Goods Man; Frank Jackson and Barry Maxwell.
- November 26 (D) "Queen Esther", cantata.
- December 2 (B) Alvin Joslin; Charles L. Davis.
- December 13 (B) Hamlet; Thomas Keene.
- December 19 (A) Local Minstrels.
- December 23 (B) A Soap Bubble; Van Dyke and Eaton.
- December 26 (B) Face to Face; same company.
- December 27 (B) Pulse of New York; same company.
- December 28 (B) A Happy Pair and Senator Mike; same company.

## 1896

- January 11 (B) The Tornado; Lincoln J. Carter Company.
- January 24 (F) Caledonians; Scotland Company; promoting songs, dances and traditions.
- January 30 (B) Al G. Field Refined Negro Minstrels.
- February 1 (B) Trilby; Miss Orris Ober and Company.
- February 4 (B) Chimes of Normandy; T. J. Johnson and Company.
- February 5 (B) Chimes of Normandy; same company.
- February 7 (B) Chimes of Normandy; same company; matinee.  
(F) Lecture; Arctic Highlands Expedition; Professor Lewis Lindsay Dyche.
- February 8 (B) Beach and Bowers' Minstrels.
- February 10 (B) Brother John; Charles B. Marvin and Company.
- February 11 (B) Two Orphans; same company.

## 1896 cont'd

- February 12 (B) Everybody's Friend; same company.
- February 13 (B) East Lynne; same company; matinee.  
(B) Wild Oats; same company.
- February 18 (G) Lecture; "Scientific Religion"; Miss Anna Lepatia.
- February 24 (B) Kidnapped; Craig's Comedians.
- February 25 (B) Mrs. Partington; same company.
- February 26 (B) True Devotion; same company.
- March 2-16 (G) The Veno Wonder Workers, variety.
- March 18 (G) Order of Mystic Brotherhood; Col. C. S. Ellsworth, lecturer.
- March 31 (B) Uncle Tom's Cabin; Salter and Martin Company.
- April 7 (E) Benefit for St. Andrews Episcopal Church; Rev. S. E. Busser and Neosho Quartette and church chorus.
- April 16 (B) The Bicycle Girl; Jolly Nelly McHenry and Company.
- April 27 (B) Forget-Me-Not; Sharpley's Lyceum Theatre Company; Aida Lawrence.
- April 28 (B) After the Ball; same company.
- April 29 (B) In Old Kentucky; same company.
- April 30 (B) Is Marriage a Failure?; same company.
- May 1 (B) Trilby; same company.
- May 2 (B) The Midnight; same company; matinee.  
(B) On the Bowery Call; same company.
- May 5 (A) Mystic Midgets; Anna Bigges and Sallie Flenniken, directors.
- May 8 (A) Mystic Midgets; same group.
- May 29 (G) Lecture; Colonel Allen Buckner.

## 1896 cont'd

- June 12 (D) Commencement; Lyon County Schools.
- June 29 (B) Lynnwood; Criterion Dramatic Company; Sidney S. Toler.
- June 30 (B) The Diamond Mystery; same company.
- July 1 (B) Kathleen Mavourneen; same company.
- July 2 (B) The Parisian Princess; same company.
- July 3 (B) East Lynne; same company.
- July 4 (B) Big Specialty Bill; same company.
- July 31 (E) Republican Rally; Hon. Dick Blue, speaker.
- August 19 (E) Republican Meeting.
- September 23 (G) John F. Scanlon; presented a speech attacking American Industry.
- September 26 (E) Populist Party Meeting.
- September 28 (B) A Turkish Bath; Rentfrow's Jolly Pathfinders.
- September 29 (B) Jane; same company.
- September 30 (B) Wanted, a Husband; same company.
- October 1 (B) Little Romp; same company.
- October 2 (B) A Fight for a Fortune; same company.
- October 3 (B) Wanted, a Husband; same company.
- October 8 (E) Populist Party Meeting.
- October 10 (E) Republican Rally.
- October 12 (E) Populist Party Meeting
- October 16 (B) Devil's Auction; Charles H. Yale and Company.
- October 19 (B) L'Article 47; Logan and Hamilton American Dramatic Company.

## 1896 cont'd

- October 20 (B) Shadows of a Great City; same company.
- October 21 (B) Sea of Ice; same company.
- October 22 (B) Life for Life; same company.
- October 23 (B) She; same company.
- October 24 (B) After Dark; same company.
- October 26 (E) Republican Meeting.
- October 28 (B) A Bowery Girl; Lillian Keene and Company.
- November 12 (B) The Twelve Temptations; Charles H. Yale and Company.
- November 17 (B) The Defaulter; Lincoln J. Carter Company.
- November 30 (A) A Bunch of Roses; G.A.R. benefit.
- December 4 (B) Tennessee's Pardner; Harry Mainhale.
- December 21 (F) Concert; Alpine Band; benefit.
- December 26 (B) Beach and Bowers' Minstrels.
- December 28 (B) In Old Kentucky; Sharpley Lyceum Theatre Company; Aida Lawrence.
- December 29 (B) The Lost Paradise; same company.
- December 30 (B) In Missouri; same company.
- December 31 (B) The Lady of Lyons; same company.

## 1897

- January 2 (B) After the Ball; same company.
- January 3 (B) The Girl I Left Behind Me; same company.
- January 7 (F) Tennessee Jubilee Singers.
- January 13 (A) Local All Star Minstrels.

## 1897 cont'd

- January 16 (A) Local All Star Minstrels.
- January 18 (B) The Golden Giant Mine; Ray Eldridge's Players.
- January 19 (B) On the Potomac; same company.
- January 20 (B) Farce comedy and specialties; same company.
- January 21 (B) Farce comedy and specialties; same company.
- January 22 (B) The Embassy Ball; same company.
- January 23 (B) On the Potomac; same company.
- January 29 (F) Ellen Beach Yaw, soprano.
- February 10 (F) John Phillip Sousa's Band.
- February 16 (B) Fabio Romani; Aiden Benedict and Olive West.
- February 18 (B) Uncle Tom's Cabin; Cook Twin sisters.
- February 24 (B) Martha; Andrews Opera Company.
- March 9 (B) Temptation of Money; William Monroe and Company.
- March 10 (B) Monte Cristo; same company.
- March 27 (C) The Rivals; K. U. Comedy Club.
- April 6 (F) Waldemar von Dahlen, tenor.
- April 7 (A) The Union Spy; Sons of Veterans.
- April 8 (A) The Union Spy; Sons of Veterans.
- April 9 (A) The Union Spy; same group.
- April 10 (A) The Union Spy; same group.
- April 13 (B) Spartacus; Louis James.

## 1897 cont'd

- April 24 (F) Schumann Concert; Jeanette Wren Lewis and Waldemar von Dahlen.
- May 10 (B) Miss Nobody; Johnie Pringle's Comedy Ideals.
- May 11 (B) The Eccles Girls; same company.
- May 12 (B) The Sea Waif; same company.
- May 13 (B) A Happy Pair; same company.
- May 14 (B) A Bashful Lover; same company.
- May 15 (B) My Sweetheart; same company.
- May 18 (B) The Eccles Girls; same company.
- May 19 (B) Nancy; same company.
- June 1 (D) Concert; "The Creation"; Choral Society.
- June 3 (D) Normal School Commencement.
- June 17 (D) Commencement Exercises; Lyon County Schools.
- June 21 (B) The Flower Girl; F. E. Spooner Dramatic Company.
- June 22 (B) The Little Passenger; same company.
- June 23 (B) Pearl of Savoy; same company.
- June 24 (B) The Lawyer's Wedding; same company.
- June 25 (B) The Trial at Midnight; same company.
- June 26 (B) An American in Cuba; same company.
- October 4 (B) Faust; William L. Roberts and Olive Martin.
- October 5 (B) Don Caesar de Bazan; same company.
- October 7 (G) Corbett-Fitzsimmons prize fight à la animatoscope.

## 1897 cont'd

- October 11 (B) A Celebrated Case; Sharpley's Lyceum Theatre Company.
- October 12 (B) A Kentucky Thoroughbred; same company.
- October 13 (B) Forget-Me-Not; same company.
- October 14 (B) The Girl from Texas; same company.
- October 15 (B) Camille; same company.
- October 16 (B) A Swede from Sweden; same company.
- October 18 (B) Railroad Jack; Harry Fitzgerald.
- October 22 (B) The White Goose; Edna May Forshay and Armand Bouchet.
- October 25 (B) The Embassy Ball; Head and Westland's Players.
- October 26 (B) Vaudeville show; same company.
- October 27 (B) Way Down East; same company.
- October 28 (B) Eccles Girls; same company.
- October 29 (B) Lady Audley's Secret; same company.
- October 30 (B) Uncle Tom's Cabin; same company; matinee.  
(B) Eccles Girls; same company.
- November 13 (B) The Man in the Iron Mask; W. S. Hart.
- November 17 (D) Band Concert; First Regiment.
- November 18 (B) Said Pasha; MacKay Comic Opera.
- November 19 (B) Chimes of Normandy; same company.
- November 23 (A) "The Carnival of Industries."
- November 24 (B) An American Beauty; Corinne and Her Opera-Comique Company.
- December 1 (B) Al G. Field Minstrels.

## 1897 cont'd

- December 7 (B) The Hoosier Doctor; Digby Bell.
- December 8 (B) Othello; Thomas Keene and Charles Hanford.
- December 14 (B) Richard III; John Griffith.
- December 21 (E) Jayhawk Quartette Club; University of Kansas.
- December 25 (B) A Breezy Time; Fitz and Webster Company.
- December 27 (B) Variety show; Warner Comedy Company; Cora Warner, Ed Ellis and Fred Sanford.
- December 28 (B) Dads and Dollars; same company.
- December 29 (B) The Golden Giant Mine; same company.
- December 30 (B) After the Ball; same company.
- December 31 (B) The Lawyer Detective; same company.

## 1898

- January 4 (B) Uncle Tom's Cabin; Coup and Reynold's Company.
- January 18 (B) Beach and Bowers' Minstrels.
- January 25 (B) Fabio Romani; Aiden Benedict's Opera Company.
- February 1 (B) Kilarney and The Rhine; J. E. Toble and Company.
- February 3 (B) South Before the War; Harry Martell Company.
- February 4 (A) All Star Minstrels.
- February 5 (A) All Star Minstrels.
- February 8 (A) Union Spy.
- February 9 (A) Union Spy.
- February 12 (A) Union Spy.

## 1898 cont'd

- February 17 (B) The Smugglers; Holmes and Walford Company.
- February 18 (B) Mystic Mountain; same company.
- February 19 (B) The Brand of Cain; same company; matinee.  
(B) The Streets of New York; same company.
- February 24 (B) Mascotte; F. A. Wade's Company.
- February 25 (B) For a Million.
- March 2 (B) Pyramid Lady Minstrels.
- March 3 (B) Pyramid Lady Minstrels.
- March 14-19 (D) Gas Company sponsored demonstrations on fancy cooking by Miss Lucy C. Andrews.
- March 26 (B) Devil's Auction; Charles M. Yale and Company.
- March 31 (B) Si Plunkard; J. C. Lewis Comedy Company.
- April 1 (B) The Gay Matinee Girl; Monroe and Hart Comedy Company.
- April 8 (G) A.O.U.W. Lecture; J. G. Tate.
- April 11 (B) Olivette; Marie Bell Opera Company;  
Ada Palmer Walker and Edgar F. Seaman.
- April 12 (G) "Edison's Masterpiece"; moving pictures were shown.
- April 13 (B) Mascotte; Marie Bell Opera Company.
- April 22 (E) Republican Meeting; Fourth Congressional District.
- April 30 (E) Lyon County Republican Convention.
- May 4 (D) Band Concert; First Regiment Band.
- May 12 (D) Band Concert; First Regiment Band.

## 1898 cont'd

- May 17 (E) Populist Convention; Fourth Congressional District.
- May 25 (D) Emporia High School Commencement.
- June 3 (F) Hawkins and Green Dog and Pony Company.
- June 4 (F) Hawkins and Green Dog and Pony Company.
- June 11 (D) Normal School Commencement.
- August 30 (E) Populist Party Convention.
- September 5 (B) Fanchon, the Cricket; Sharpley's Lyceum Theatre Company.
- September 6 (B) My Mother-in-Law; same company.
- September 7 (B) A Yankee Farmer; same company.
- September 15 (B) Oliver Scott's Refined Negro Minstrels.
- September 20 (B) A Breezy Time; Fitz and Webster's Company.
- September 23 (G) "Home and Our Relations to It"; Rev. T. Martin.
- October 7 (D) Red Cross Entertainment; "Rough Riders in Cuba"; Mr. Vyne, speaker.
- October 10 (B) An American Widow; H. H. Schmidling, director; Gay Rhea Dramatic Company; Gay Rhea.
- October 11 (B) The Girl from Chicago; same company.
- October 12 (B) Love and War; same company.
- October 14 (B) Mother and Son; same company.
- October 21 (G) "Political Issues of Today"; J. R. Burton.
- October 25 (B) A Bunch of Keys; Charles H. Hoyt's Comedy Company.
- October 27 (E) Political Rally.

## 1898 cont'd

- October 28 (B) Uncle Tom's Cabin; Davis and Busby Company.
- November 4. (B) French Marriage, the flower scene from Ingomar, and The Gladiator; John Shaw, director.
- November 5 (G) "The Political Issues of the Campaign"; I. L. Lambert.
- November 9 (B) Tennessee's Pardner; Arthur C. Aiston's Company.
- November 10 (B) Cardinal Richelieu; Edwin Rostell and Company.
- November 11 (B) Hamlet.
- November 29 (B) What Happened to Jones; Harry Carson Clarke.
- December 13 (B) Remember the Maine; Lincoln J. Carter Company.
- December 14 (B) The Hoosier Doctor; Digby Bell and Company.
- December 28 (B) Darkest Russia; "Darkest Russia" dramatic Company.

## 1899

- January 5 (B) Finnigan's Ball; Murray and Mack.
- January 7 (B) The Pulse of New York.
- January 17 (D) Merchant's Carnival.
- January 18 (D) Merchant's Carnival.
- January 26 (B) Pay Train.
- January 30 (B) Town Topics; World, Garnella and Mack.
- February 1 (B) Beach and Bowers' Minstrels.
- February 6 (B) The Beggar Student; Dorothy Morton and Hubert Wilke.

## 1899 cont'd

- February 7 (B) The Merchant of Venice; Charles Hanford, R. D. MacLean and Odette Tyler; Miss Tyler was the niece of General Tyler.
- February 17 (B) The Heart of Chicago.
- February 22 (B) Around the World in 80 Days; Frank Readick.
- February 23 (B) Monte Cristo; same company.
- February 24 (B) Under the Dome; by Lincoln J. Carter.
- February 28 (B) Hogan's Alley; by Gilmore and Leonard.
- March 6 (B) A Boy Wanted; by Charles E. Blaney.
- March 7 (B) Beach and Barlow's Minstrels.
- March 18 (B) Uncle Tom's Cabin; John F. Stowe Company; Mr. Stowe was the nephew of Harriet B. Stowe.
- March 20 (G) Lecture; "Health and Disease"; Mrs. Longshore-Potts, M. D.
- March 21 (B) Devil's Auction; Ben Grinnel and Phyllis Allen.
- March 22-25 (G) Afternoon Lectures for Women; Mrs. Longshore-Potts, M. D.
- April 20 (D) Concert; Vernon's Mandolin Club.
- April 26 (B) The Shadows of a Great City; Wilford-Sheridan Company.
- May 2 (D) "Clarice of Ebberstein"; Emporia Choral Society.
- May 31 (D) Emporia High School Commencement.
- June 6 (F) British Guard Band; led by Lieutenant Dan Godfrey, R.A.M.
- July 12 (F) Vitascope pictures of the Fitzsimmons-Jeffries prize fight; Edison Company.

## 1899 cont'd

- August 29 (B) Mahara's Colored Minstrels.
- September 6 (B) Grimes Cellar Door; James B. Mackie and Louise Sanford.
- September 11 (F) Variety; Victor Lee Wizzard Oil Company.
- September 12 (F) Variety; same company.
- September 13 (F) Variety; same company.
- September 18 (B) A Royal Slave; Morey Stock Company.
- September 20 (B) Uncle Sam in Cuba; same company.
- September 22 (B) Faust; same company.
- September 23 (B) In Pennsylvania; same company.
- October 2 (B) Bartlett's Road to Seltzerville; John Dillon.
- October 4 (B) Il Trouvatore; Lambardi Italian Grand Opera Company.
- October 10 (F) Herrmann the Great.
- October 21 (B) Two Merry Tramps; Wood and Ward.
- October 23 (B) Dear Hearts of Ireland; Myles McCarthy.
- October 26 (B) Richards and Pringle's Georgia Minstrels.
- November 1 (B) Chattanooga; Lincoln Carter Company.
- November 8 (A) Variety; Old Maids Convention.
- November 14 (B) Muskateers; Paul Gilmore.
- November 15 (B) Paul Kauvar; E. R. Spencer and Isabel Pengra.
- November 17 (D) Children's cantata.
- November 18 (D) Children's cantata.
- November 22 (B) Uncle Tom's Cabin; George P. Stetson's Company.

## 1899 cont'd

- November 28 (B) Two Married Men; Mr. Simpson.
- December 1 (B) Aunt Jerusha.
- December 6 (B) A Yenuine Yentleman; Ben Hendricks and Company.
- December 11 (B) Rip Van Winkle; Thomas Jefferson, William Jefferson and Joseph Jefferson, Jr.
- December 12 (B) Duncan Clark's Lady Minstrels.
- December 19 (B) Uncle Tom's Cabin; Dobbins Brothers Company.

## 1900

- January 6 (B) Beach and Bowers' Minstrels.
- January 10 (B) All a Mistake.
- January 11 (B) 1492 Burlesquers; Della Rocco and Company.
- January 12 (G) Scandinavian Quartette.
- January 22 (B) A Chain of Evidence; Rentfrow's Manhattan Stock Company.
- January 23 (B) The Two Orphans; same company; matinee.  
(B) The Lightening Rod Agent; same company.
- January 24 (B) Below Zero; same company.
- January 25 (B) The Two Orphans; same company.
- January 26 (B) Monte Cristo; same company.
- January 27 (B) St. Valentine's Day; same company.
- February 2 (B) Black Patti Troubadours.
- February 3 (B) What Happened to Jones; Harry Carson Clark Company.
- February 5 (B) Little Lord Fauntleroy; Kempton Komedey Kompany.

## 1900 cont'd

- February 6 (B) Divorce; same company.
- February 7 (B) The Mysterious Mr. Brisk; same company.
- February 9 (B) State's Evidence; same company.
- February 10 (B) Josh Whitcomb; same company.
- February 14 (B) A Wise Woman; Marie Lamour and Frederick Murphy.
- February 15 (D) "David, the Shepherd Boy"; First Presbyterian Church choir.
- February 28 (B) The Girl from Chile; Joseph Miller's "The Girl from Chile" Company.
- March 15 (B) Herminie; Clara Mathes' Dramatic Company.
- March 16 (B) The Shadows of a Great City; same company.
- March 17 (B) Red Cross Nurse; same company.
- March 28 (B) A Poor Relation; Sol Smith Russell and Company.
- April 4 (B) The Nominer; Walter Walker and Company.
- April 16 (F) Blatchford Kavanough and Rooney's Boys Choir; Episcopal Church benefit.
- April 25 (B) La Fiesta de San Xavier; Grace Bouvier and Company.
- May 4 (B) Quo Vadis; H. H. Brady Religious Company.
- May 5 (B) Midnight in Chinatown; V. O. Edwards Company.
- May 7 (A) Koontown 400; Local Minstrels; St. Mary's Hospital Benefit.
- May 8 (A) Koontown 400; same company.
- May 9 (B) Sapho; Lyllian Atwood and Company.

## 1900 cont'd

- August 17 (A) Local Colored Minstrels; Col. Whitley donated the use of the opera house.
- September 28 (B) What Did Tomkins Do?; Harry Carson Clark and Company.
- October 12 (E) Republican Rally; Judge J. Buck, speaker.
- October 13 (E) Republican Rally.
- October 18 (E) Republican Rally; Mr. W. T. Vernon, speaker.
- October 22-26 (F) Professor E. C. Griffith, hypnotist.
- October 27 (B) Where is Cobb?; Elmer Walters Comedy Company.
- November 1 (B) Fabio Romani; Aiden Benedict's Company.
- November 3 (E) Republican Rally; I. E. Lambert, speaker.
- November 5 (B) The Ivy Leaf; W. H. Power's Dramatic Company.
- November 6 (B) A Man of Mystery; Leary and Hagan Company.
- November 9 (A) Laila; Mrs. Poindexter, director; Christian Church benefit.
- November 10 (A) Laila; same group.
- November 13 (B) The Irish Rough Rider.
- November 15 (D) Railroad Meeting.
- November 19 (B) Little Trixie; Fred Robbins and Company.
- November 21 (B) Si Perkins; "Si Perkins" Opera Company.
- November 23 (F) Innes' Band.
- November 29 (B) Quo Vadis; Aiden Benedict's Company.
- November 30 (B) Little Egypt's Extravaganza.
- December 1 (D) Railroad Meeting.

## 1900 cont'd

- December 3 (B) A Royal Slave; Clarence Bennett, director; Morey Stock Company.
- December 5 (B) M'lle Satan; same company.
- December 6 (B) Uncle Sam in Cuba; same company.
- December 7 (B) Cleopatra; same company.
- December 8 (B) Humpty Dumpty; same company; matinee.  
(B) Warning Bell; same company.
- December 12 (F) "A Night with Spirits"; Harto and Nathoo, magicians.
- December 19 (B) Private John Allen; Charles B. Hanford.
- December 21 (B) A Hindoo Hoodoo; Whiting and Willis Company.
- December 24 (B) Ten Night's in a Barroom; Busby Brothers Company.
- December 26 (B) Richard the Lionhearted; Robert Downing and Company.
- December 29 (B) A Stranger in New York; Hoyt's Company.

## 1901

- January 4 (B) The Prisoner of Zenda; Helen Bell, Vaughn Glaser and Helen Strickland.
- January 10 (B) My Friend from India; Myron B. Rice Comedy Company.
- January 14 (B) Hans Hanson; James T. McAlpin.
- January 29 (B) Si Plunkard; J. C. Lewis and Company.
- February 4 (B) George and Hart's Minstrels.
- February 6 (B) King Lear; Mr. Edwin Rostell.
- February 18 (B) La Belle Marie; Chase-Lister Theatre Company.
- February 19 (B) Mystic Mountain; same company.

## 1901 cont'd

- February 20 (B) Mother and Son; same company.
- February 21 (B) Oak Ridge; same company.
- February 22 (B) Young Mrs. Winthrop; same company.
- February 23 (B) A Hot Time; same company.
- February 27 (B) A Hole in the Ground; Fred E. Wright, director.
- February 28 (B) Spartacus the Gladiator; same company.
- March 1 (B) Virginus; same company; the company was held over for one day.
- March 7 (B) The Sorrows of Satan; William A. Brady, director; Edward Mawson and Julian Reed.
- March 11 (B) My Friend from Arkansas; Robert Sherman Company.
- March 12 (B) The Way of the World; same company.
- March 13 (B) Her Enemy's Hand; same company.
- March 14 (B) East Lynne; same company.
- March 15 (B) Sapho; same company.
- March 16 (B) Dixie Land; same company.
- March 23 (B) Side Tracked; Jule Walters and Louise Llewellyn.
- March 29 (B) Knobs o' Tennessee.
- April 11 (B) Carmen; Andrews Opera Company.
- April 12 (B) Il Trovatore; same company.
- April 18 (B) A Thoroughbred Tramp; Elmer Walters and Company.
- April 24 (A) On the Picket Line; Sons of Veterans.
- May 2 (B) A Turkish Bath; F. A. Wade Company.

## 1901 cont'd

- May 7 (B) The Angel of the Alley; ". . . they could not erect their own scenery, which was too tall for the opera house stage."
- May 13 (D) Concert; Choral Society.
- May 22 (B) Held by the Enemy; The Howard Company.
- May 24 (D) Spelling Bee.
- May 30 (D) Band Concert.
- June 12 (A) The Pixies.
- June 13 (A) The Pixies.
- September 2 (B) A Woman's Revenge; Price-Arlington Company.
- September 3 (B) No'th Caliny Folks; same company.
- September 4 (B) Two Nights in Rome; same company.
- September 5 (B) The Other Girl; same company.
- September 6 (B) Jack's Sweetheart; same company.
- September 7 (B) Nell Gynne; same company.
- September 11 (B) Finnigan's Ball; Kearney and Ryan Company.
- September 19 (B) The Tigress; Marie Fountain Theatre Company.
- September 20 (B) My Florida; same company.
- September 21 (B) The Gambler's Wife; same company.
- September 30 (B) M'ille Satan; The Morey Stock Company.
- October 1 (B) Faust; same company.
- October 2 (B) Frou Frou; same company.
- October 3 (B) A Royal Slave; same company.

## 1901 cont'd

- October 4 (B) Cleopatra; same company.
- October 5 (B) In Pennsylvania; same company.
- October 21 (B) Gus Sun American Minstrels.
- October 28 (B) The Parisian Princess; Ashley-Rush Company.
- October 29 (B) The Man from Italy; same company.
- October 30 (B) Domestic Blizzard; same company.
- October 31 (B) Woman against Woman; same company.
- November 1 (B) Under Two Flags; same company.
- November 2 (B) The Jack of Diamonds; same company.
- November 6 (B) Brown's in Town; Charles Horn and Fannie Midgely.
- November 20 (B) Finnigan's Ball; Kearney and Ryan Company; return engagement by request.
- November 22 (B) For Her Sake.
- November 28 (B) My Friend from Arkansas; Robert Sherman.
- November 29 (B) Uncle Tom's Cabin; Milton G. Barlow.
- November 30 (B) Gideon's Minstrels.
- December 2 (B) Man and Master; Chase-Lister Company.
- December 3 (B) A Man of Mystery; same company.
- December 4 (B) Senator's Daughter; same company.
- December 5 (B) Man from Kokomo; same company.
- December 6 (B) Down in Maine; same company.
- December 7 (B) A Father's Curse; same company; matinee.  
(B) Wicked London; same company.

## 1901 cont'd

- December 13 (B) Alvin Joslin.
- December 14 (B) Two Merry Tramps; Wood and Ward Company.
- December 16 (B) Too Rich to Marry.
- December 17 (D) William Allen White lecture.
- December 20 (F) "Ancient Rome"; Professor Riley, lecturer.
- December 21 (B) The Pretty Persian; Boston Ideal Opera Company.
- December 23 (B) Ostler Joe; Lucille York and John Hymer.
- December 25 (D) Amateur Fiddlers' Contest.
- December 28 (B) The Denver Express; Holden Brothers.
- December 30 (B) A Poor Relation; Frederic Summerfield.
- December 31 (B) Secret Service; by William Gillette.

## 1902

- January 6 (B) Richards and Pringle's Minstrels.
- January 7 (B) Hans Hanson.
- January 8-11 (F) Illustrated lectures; Professor Houser; for Ladies only.
- January 12-14 (F) Illustrated lectures on sex and marriage; for men only.
- January 16 (B) Way Down East; William A. Brady, director.
- January 23 (B) A Thoroughbred; Spedden and Paige's Comedy Company.
- January 24 (B) Our American Cousin; same company.

## 1902 cont'd.

- January 25 (B) A Knotty Affair; same company.
- January 27 (G) Lecture; Judge Madden.
- January 28 (B) Nip and Tuck; Harry Webber and Company.
- February 4 (B) Naughty Anthony; Marie Doro, Patti Rosa and Will F. Phillips.
- February 5 (F) Innes' Band.
- February 10 (B) When We Were Twenty-One; William Morris and John T. Hall.
- February 17 (B) Quo Vadis.
- February 20 (B) Bachelor's Hall; Will Madden's Merry Makers.
- February 21 (B) Shoot the Chutes; same company.
- February 22 (B) The Green Eyed Monster; same company.
- February 27 (B) An Enemy to the Queen; The Slayton New York Stock Company.
- March 3 (B) Brother and Sister; The Warner Company.
- March 4 (B) After the Ball; same company.
- March 5 (B) Sylvia's Romance; same company.
- March 6 (B) Dads and Dollars; same company.
- March 7 (B) Out of Arizona; same company.
- March 8 (B) What Happened to Smith; same company.
- March 11 (B) Black Patti Troubadours.
- March 17 (A) A Night in Bohemia; Elks Charity Benefit.
- March 20 (B) The Telephone Girl; Dave Lewis.

## 1902 cont'd

- March 26 (B) Uncle Josh Spruceby; Dave Lewis.
- April 1 (B) Other People's Money; Hennessey Le Royle Company.
- April 7 (B) Escaped from Sing Sing; Noble Dramatic Company.
- April 8 (B) The Gold Bug; same company.
- April 9 (B) Reuben Glue; same company.
- April 10 (B) A Bitter Atonement; same company.
- April 11 (B) Embassy Ball; same company.
- April 12 (B) Dora; same company; matinee.  
(B) Lucky Ranch; same company.
- April 25 (B) Euchered; Curts Dramatic Company.
- April 26 (B) Joshua Whitcomb; same company.
- May 2 (D) Concert; Choral Society.
- May 10 (C) All the Comforts of Home; A Kansas City Company.
- May 14 (B) The Christian; Leibler and Company; Edward Morgan.
- May 24 (B) Monte Cristo; Edward Southers.
- May 29 (D) Commencement; Emporia High School.
- July 11 (E) Congressional committees; Democratic and Populist; fourth district.
- August 18 (B) The Way of the World; Spadden and Paige Comedy Company.
- August 19 (B) The James Boys; same company.
- August 20 (B) Foggs Ferry; same company.
- September 12 (G) Governor Stanley's speech.
- September 15 (B) Galley Slave; Ashley-Rush Company.

## 1902 cont'd

- September 16 (B) Octoroon; same company.
- September 17 (B) A Domestic Blizzard; same company.
- September 18 (B) A Man of the People; same company.
- September 19 (B) The Gutta-Percha Girl; same company.
- September 20 (B) A Parisian Princess; same company.
- September 22 (B) A Chicago Tramp; Chicago Tramp Company.
- September 24 (B) Woman against Woman; C. S. Sullivan's Company.
- October 6 (B) Credit Lorraine; Morey Stock Company.
- October 7 (B) Michael Strogoff; same company.
- October 8 (B) Article 47; same company.
- October 9 (B) Game of Life; same company.
- October 10 (B) Cleopatra; same company.
- October 11 (B) The Fatal Likeness; same company.
- October 18 (B) Uncle Tom's Cabin; Stetson's Company; matinee and evening.
- November 5 (B) My Uncle from New York; Hoskins and Patterson Company.
- November 6 (B) The Peddler's Claim; Sam Morris.
- November 10 (B) The Evil Eye; Charles H. Yale and Sidney R. Ellis Company.
- November 12 (B) Nevada; Miller and Hogarty Company.
- November 13 (B) Just Struck Town.
- November 20 (B) Her Lord and Master; Helen Grantly.
- November 21 (B) A Breezy Time; Fitz and Webster Company.
- November 22 (B) The Denver Express; Golden Brothers Company.
- November 24 (B) Il Trouvatore; Gardon-Shay Grand Opera Company.

## 1902 cont'd

- November 26 (B) The Eleventh Hour; Lincoln J. Carter Company.
- December 2 (B) Two Married Women.
- December 3 (B) A Thoroughbred Tramp; Elmer Walters Dramatic Company.
- December 6 (B) Mc Carthy's Mishaps; Barney Ferguson and John Mack.
- December 12 (B) Pudd'n Head Wilson; Shipman Brothers Company; based on the novel by Mark Twain.
- December 13 (B) The Broadway Burlesquers.
- December 16 (B) The Convict's Daughter; William Flagg and Lee Daniel.
- December 23 (B) The Taming of the Shrew; Charles Hanford and Marie Drofna.
- December 25 (B) Brown's in Town; matinee and evening.
- December 31 (B) For Her Sake; E. J. Carpenter Company.

## 1903

- January 5 (B) Nell Gynne; Viola Kibbe.
- January 8 (B) At the Old Cross Roads; Estha William and Mrs. Charles Craig.
- January 9 (B) Two Married Men; Charles Schilling and Charles Welsh.
- January 15 (B) When We Were Twenty-One; Morris and Hall Company.
- January 19 (B) Way Down East; Ruby Bridges and William Frederick.
- January 21 (D) Concert; Second Regiment Band.
- January 23 (B) The Game Keeper; Thomas J. Smith.

## 1903 cont'd

- January 26 (B) The Show Girl; Charlotta Gilman.
- January 29 (B) Richard Carvel; Andrew Robson and Thomas C. Hamilton.
- February 2 (B) Casey's Troubles.
- February 4 (B) Yon Yonson; Nelse Erickson.
- February 5 (B) Mr. Jolly of Joliet; Edward Garvie.
- February 11 (B) In Arkansas; Robert Downing.
- February 14 (B) Beggar Prince; E. L. Graves and Etta Merris.
- February 17 (B) Thelma.
- February 18 (B) The Telephone Girl; Max Flohn, director; Joe Kane.
- February 19 (F) The Peerless Entertainers; moving pictures.
- February 20 (F) The Peerless Entertainers; moving pictures of the Jeffries-Fitzsimmons fight.
- February 21 (F) The Peerless Entertainers; moving pictures.
- February 23 (B) A Wise Woman; Marie Lamour.
- February 24 (B) The Merchant of Venice; Walter Whiteside and Lelia Wolstan.
- February 25 (B) The Millionaire Tramp; Gus Martiner.
- March 5 (B) Finnigan's Ball; Gallagher and Barrett Company.
- March 9 (B) Little Outcast; May Stockton.
- March 10 (B) Mahara's Minstrels.
- March 12 (B) The Prisoner of Zenda; Thomas Alexander.
- March 13 (B) The Power behind the Throne; Katherine Willard and Wright Lorimer.

## 1903 cont'd

- March 26 (B) Si Plunkard; J. C. Lewis and Company.
- April 6-8 (F) Northwestern Entertainment Company; moving pictures and illustrated songs.
- April 16 (D) Band Concert.
- April 20 (G) Mr. Victor Lee, magician.
- April 21 (G) Mr. Victor Lee, magician.
- May 26 (B) A Runaway Tramp.
- August 17 (B) Along the Wabash; Marie Fountain Theatre Company.
- August 18 (B) Blue and Gray; same company.
- August 20 (B) The Dangers of a Great City; same company.
- August 21 (B) In the Shadow of the Cross; same company.
- September 16 (B) Ward and Wade's Minstrels.
- September 18 (F) "Life of Christ and Passion Play"; music and illustrated lecture.
- September 28 (B) The Iron Mask; Earle Doty.
- October 6 (B) At the Races; Lyman Twins.
- October 16 (B) Carmen; Waleska Storbeck.
- October 19 (B) In Dixie Land; Morey Stock Company.
- October 20 (B) Michael Strogoff; same company.
- October 21 (B) Little Miss Military; same company.
- October 22 (B) Romance of a Gypsy Queen; same company.
- October 23 (B) Cleopatra; same company.
- October 24 (B) A Fatal Likeness; same company.
- October 26 (B) In Convict Stripes.
- November 2 (B) For Mother's Sake; Marie Heath.

## 1903 cont'd

- November 4 (B) The Merchant of Venice; Joseph DeGrosse.
- November 5 (B) Legally Dead; The Shannons.
- November 9 (B) A Daughter of Corsica; Jack Hoeffler Shows.
- November 11 (B) Grand Ruby; same company.
- November 12 (B) A Bowery Boy; same company.
- November 13 (B) Sign of the Crucifix; same company.
- November 14 (B) Jesse James; same company.
- November 16 (B) The Midnight Express.
- November 27 (A) The Drummer Boy of the Rapahannock; Major Hendershot; G.A.R. benefit.
- December 2 (B) The Chaperons; Miss Hite.
- December 7 (B) The Irish Pawnbroker; Marie Trumbull.
- December 10 (B) Uncle Tom's Cabin; Leon Washburn Company.
- December 12 (B) Satania; Virginia Drew Trescott.
- December 21 (B) Nebraska; Breckenridge Stock Company.
- December 22 (B) An Irish American; same company.
- December 23 (B) In Old No'th Ca'lina; same company.
- December 24 (B) Guilty without Crime; same company.
- December 25 (B) Down Where the Cotton Blossoms Grow; same company.
- December 26 (B) Her Bashful Admirer; same company.
- December 29 (B) Down by the Sea; Fannie Curtis.
- December 30 (B) Devil's Lane.

1904

- January 1 (B) A Breezy Time; Fitz and Webster Company.
- January 7 (B) A Night on Broadway; Murray and Mack Company.
- January 12 (B) The Power behind the Throne; Katherine Willard and Edwin Caldwell.
- January 15 (B) Miss Hursey from Jersey; Marie Dale and Company.
- January 18 (B) The Katzenjammer Kids; Blondell and Fennessey's Company.
- January 21 (B) Uncle Josh Spruceby; Dave B. Lewis Company.
- January 22 (B) The Professor's Love Story; Harry Beresford Company.
- January 27 (B) Quincy Adams Sawyer; based on the book by Carro M. Clark.
- February 2 (B) Old Jed Prouty; Robert Craig and Harry M. Morse.
- February 11 (B) Durno; Durno Opera Company.
- February 13-19 (E) Republican Convention; district congressional committee.
- February 17 (B) A Millionaire Tramp; Elmer Walters Company.
- February 23 (B) Eight Balls; Brothers Byrne Company.
- February 26 (B) Just Struck Town; Jule Walters Company.
- March 8 (B) Way Down East; W. A. Brady Company.
- March 10 (B) The Pride of Jennico; Charles Frohman, director; Edward R. Mawson.
- March 17 (B) The Faust Minstrel Company.
- March 26 (B) Hamlet; Walker Whiteside.
- March 31 (B) Macbeth; John Griffith.

## 1904 cont'd

- April 4 (B) War of Wealth; Murry Comedy Company.
- April 5 (B) Her First Born; same company.
- April 6 (B) Pike County Folks; same company.
- April 7 (B) The Heart of Tennessee; same company.
- April 8 (B) The Resurrection; same company.
- April 9 (B) The Black Flag; same company.
- April 13 (B) Devil's Auction; Charles H. Yale Company.
- April 16 (B) Sandy Bottom; Hampton and Hopkins Company.
- April 21 (B) Si Plunkard; J. C. Lewis Comedy Company.
- April 27 (D) Second Regiment Band Concert.
- May 11 (D) Second Regiment Band Concert; Benefit of Mrs. William Austin.
- May 17 (D) G.A.R. Meeting.
- May 18 (D) G.A.R. Meeting.
- May 19. (D) G.A.R. election of officers.
- June 1 (D) Commencement; Emporia City Schools.
- June 11 (D) Commencement; county schools.
- June 25 (E) Democratic and Populist Party Convention.
- August 23 (B) My Friend from Arkansas; Robert Sherman Company.
- August 29 (B) Nebraska; Charles Breckenridge Stock Company.
- October 1 (B) Mahara's Minstrels.
- October 3 (B) The War of Wealth; Morey Stock Company.

## 1904 cont'd

- October 4 (B) Faust; same company.
- October 5 (B) Risen from the Ranks; same company.
- October 13 (B) A Runaway Match; Clint and Bessie Robbins and Company.
- October 24 (B) Darkest Russia; Ellis and Cunningham Company; Eva Mountford.
- November 3 (B) Over Niagara Falls; Rowland and Clifford Company.
- November 5 (B) Devil's Auction; Charles H. Yale Company.
- November 21 (B) Fabio Romani; Marie Corelli Company.
- November 23 (B) Poor Mr. Rich; W. W. Shuttleworth.
- November 25 (B) The Sign of the Four; True S. James.
- November 26 (B) Sweet Clover; Schafer and Cross Company.
- November 30 (B) Why Girls Leave Home; Pearl Sherwood.
- December 1 (B) Clover Dale; Chase-Lister Theatre Company.
- December 3 (B) The Black Hawk Mine; same company; matinee.  
(B) The Two Orphans; same company.
- December 5 (B) A Bunch of Keys; Charles Hoyt Company.
- December 7 (B) Side Tracked; Jule Walters Company.
- December 8 (B) Alphonse and Gaston.
- December 16 (B) Peck's Bad Boy; Leroy E. French Company.
- December 23 (B) Don Caesar de Bazan; Charles B. Hanford and Marie Drofna.
- December 27 (B) Quincy Adams Sawyer; Mason's Corner Folks.
- December 29 (D) Old Fiddlers' Contest.

## 1904 cont'd

December 31 (B) Ten Nights in a Barroom; Beecher and Stanley Company.

## 1905

- January 3 (B) Rip Van Winkle; Jefferson Company; Thomas Jefferson.
- January 6 (B) Irish Pawnbroker; Wesley, Mack and Mazie Trumbull.
- January 9 (B) Muggs Landing; Leroy J. French Company.
- January 10 (F) Lecture; Mr. Pearson.
- January 11 (B) Faust; Porter J. White and Olga Verne.
- January 19 (B) My Uncle's Will and The Open Gate; Mr. Harrison J. Wolfe.
- January 24 (B) Twelfth Night; Charlotte Burnett.
- January 31 (B) The Fatal Wedding; Mary K. Tyler and Jefferson Osbourne.
- February 2 (F) The German Lilliputians.
- February 4 (B) Her Lord and Master; Helen Grantly and Ernest Richard.
- February 11 (B) Shore Acres; Atkins Lawrence.
- February 14 (B) Fra Diavolo; Wade's Opera Company; Irene Palmer and J. C. Taylor.
- February 20 (B) Rudolph and Adolph; Broadhurst and Currie.
- February 27 (A) Elk Minstrels.
- March 1 (B) Dr. Jekyll and Mr. Hyde; James Hartigan.
- March 3 (B) The Midnight Flyer.
- March 7 (B) The Rivals; William Jefferson and Joseph Jefferson, Jr.
- March 10 (B) Il Trouvatore; Mantelli Grand Opera Company.

## 1905 cont'd

- March 14 (B) Way Down East; W. H. St. James and Cyril Raymond.
- March 25 (B) A Jolly American Tramp.
- March 27 (B) The Heart of Chicago; John F. Nicholson.
- April 6 (B) Nettie, the News Girl; Wanda Ludlow.
- April 11 (B) A Trip to Egypt; Shea Amusement Company.
- April 13 (B) David Harum; Julius Cahn.
- April 21 (B) Hi Henry's Big City Minstrels.
- May 17 (F) Lecture; "Henry George and His Doctrine"; John Z. White.
- September 13 (B) An Aristocratic Tramp; Kilroy and Britton's Company.
- September 18 (B) At Cripple Creek; Millicent Evans.
- September 22 (B) My Friend from Arkansas; Robert Sherman, director.
- October 2 (B) Only a Private; Morey Stock Company.
- October 3 (B) The Minister's Sweetheart; same company.
- October 4 (B) Way Out West; same company.
- October 5 (B) Three of a Kind; same company.
- October 6 (B) The Power of the Cross; same company.
- October 7 (B) Dora Thorne; same company; matinee.  
(B) Way Out West; same company.
- October 13 (B) Polly Primrose; Carol Arden and Frank Justice.
- October 14 (B) Uncle Tom's Cabin.
- October 16 (B) A Bachelor's Honeymoon; Marie Fountain Company.
- October 17 (B) Vermont Folks; same company.

## 1905 cont'd

- October 18 (B) The Masked Ball; same company.
- October 23 (B) Lost Paradise; Fulton Brothers Stock Company.
- October 24 (B) In the Shadow of the Cross; same company.
- October 25 (B) In Missouri; same company.
- October 28 (B) Little Lord Fauntleroy; same company; matinee.  
(B) Winsome Nan; same company.
- October 30 (B) Ramona; Miss Virginia Calhoun.
- November 1 (B) Du Barry; William Jossey.
- November 4 (B) East Lynne; Walter Belknap.
- November 6 (B) Shadows on the Hearth; Estha Williams.
- November 7 (B) The Wayward Son; J. Howard Springer Company.
- November 10 (B) Miss America; Emma Abbot DeBold.
- November 14 (B) The Rustlers; Lyman Twins.
- November 18 (B) Si Plunkard; J. C. Lewis and Company.
- November 20 (B) The Last Rose of Summer; W. B. Patton.
- November 21 (B) Lord Baltimore; J. N. Renfrow Company.
- November 23 (B) Two Merry Tramps; H. C. Lefever.
- November 24 (D) Old Fiddlers' Contest.
- November 25 (B) Sweet Clover; Otis B. Thayer.
- December 1 (B) Liberty Bells; Florence Browning.
- December 4 (B) A thoroughbred Tramp; John H. Stewartwood.
- December 11 (B) The Belle of Richmond; Woodward Stock Company.
- December 12 (B) The Galley Slave; same company.

## 1905 cont'd

- December 13 (B) The Inventor; same company.
- December 14 (B) Woman against Woman; same company.
- December 15 (B) Van, the Virginian; same company.
- December 16 (B) Dora Thorne; same company.
- December 23 (B) The Marriage of Kitty; Jules Murry's Company.
- December 26 (B) A Royal Slave; same company.
- December 28 (B) My Jim!; Fred Seward and Company.
- December 29 (B) The Black Eagle; same company.
- December 30 (B) To Be Buried Alive; same company.

## 1906

- January 1 (B) Ole Olson; Ben Hendricks Company.
- January 5 (B) The Merchant of Venice; Charles B. Hanford and Marie Drofah.
- January 9 (B) A Human Slave; Duncan Penwarder.
- January 10 (B) The Honeymoon; George Sylvester.
- January 13 (B) A Bunch of Keys; Lillian Lawson.
- January 18 (B) Richards and Pringle's Minstrels.
- January 20 (B) What Women Will Do; T. J. Johnson and Company.
- January 24 (B) Over Niagara Fall; William Garrette.
- January 30 (B) San Toy.
- February 1 (B) Old Arkansas; Vic Lambert.
- February 8 (B) Buster Brown.
- February 9 (B) Old Homestead; William Lawrence.
- February 10 (C) Wizard of Oz; Topeka Company.

## 1906 cont'd

- February 15 (B) The Prince of Liars; Olivea Stock Company.
- February 16 (B) Triss; same company; Cathy Barrett.
- February 17 (B) The Village Storekeeper; same company.
- February 21 (B) When Women Love; Joseph Gillow.
- February 27 (A) Elks Minstrels.
- February 28 (A) Elks Minstrels.
- March 1 (B) Dora Thorne; Rowland and Clifford Company.
- March 5 (B) All Sides of Life.
- March 9 (B) The Huston-Franklin Orpheum Vaudeville Show.
- March 10 (B) The Huston-Franklin Orpheum Vaudeville Show.
- March 12 (B) Heart and Sword; Walker Whiteside.
- March 15 (B) Taming of the Shrew; Margaret Ralph.
- March 20 (B) Beautiful Bagdad; Rover and Darnaby Company.
- March 23 (B) The Clansman; George H. Brennan.
- March 26 (B) The Slave Girl; Myrkle-Harden Stock Company.
- March 27 (B) The Evils of Paris; same company.
- March 28 (B) The Quaker Tragedy; same company.
- March 29 (B) The Fisherman's Daughter; same company.
- March 30 (B) At Pike's Peak; same company.
- March 31 (B) Vaudeville; same company; matinee.  
(B) A Child of the Slums; same company.
- April 17 (A) The Perils of a Great City; Whitley Opera House stage employees benefit.

## 1906 cont'd

- April 26 (F) Ellery Royal Italian Band.
- May 3 (B) Night Owls Extravaganza.
- May 4 (B) Lost in a Female Seminary.
- May 5 (B) The Holy City; Gordon and Bennett Company.
- August 27 (B) At Cripple Creek; E. J. Carpenter Company.
- September 10 (B) How Hopper Was Side-Tracked; Elmer Walters Company.
- September 25 (B) My Wife's Family; Steven and Linton's Comedy Company.
- September 27 (B) Uncle Tom's Cabin; Al W. Martin Company.
- September 29 (B) Two Merry Tramps; Wood and Ward Company.
- October 4 (B) My Friend from Arkansas; George Murdock.
- October 6 (B) Human Hearts; W. E. Nankeville.
- October 15 (B) The Belle of Richmond; Morey Stock Company.
- October 16 (B) The Darkest Hour; same company.
- October 17 (B) Reaping the Whirlwind; same company.
- October 18 (B) The Whole Damn Family; same company.
- October 19 (B) Thelma; same company.
- October 20 (B) The Price of Silence; same company.
- October 22 (B) The Moonshiner's Daughter; W. F. Mann Company.
- October 23 (F) Speech; Senator William Warner.
- October 25 (B) The Shoo-Fly Regiment; Melville B. Raymond Company.
- October 30 (B) Race for a Widow; Peter Baker and Company.

## 1906 cont'd

- October 31 (B) The Volunteer Organist; W. W. Newcomer Company.
- November 1 (B) Haverly's Mastodon Minstrels.
- November 8 (B) Wonderland; Julian Mitchell Company.
- November 9 (B) Hi Henry's Minstrels.
- November 12 (B) Ikey and Abey; Joseph King, director.
- November 15 (B) Happy Hooligan's Trip around the World; John C. Meany.
- November 17 (B) The Rustlers; Lyman Twins.
- November 21 (F) Canada's Concert Band, The Kilties.
- November 22 (B) As Told in the Hills; W. F. Mann Company.
- November 23 (B) The Kansas Sunflower; The Lockes and Company.
- November 24 (B) William H. West's Jubilee Minstrels.
- November 28 (B) Swell Elegant Jones; Ezra Kendall.
- November 30 (B) A Mad Love; Edward R. Salter Company.
- December 1 (B) A Pair of Country Kids; Charles J. Smith Company.
- December 8 (B) Lost in New York; I. Newt Bronson Company.
- December 12 (B) Devil's Auction; Charles H. Yale Company.
- December 15 (B) The Hoosier Girl.
- December 20 (B) Thorns and Orange Blossoms; Rowland and Clifford Company.
- December 22 (B) Nobody's Claim; George E. Edwards Company.
- December 27 (B) The Toast of the Town; C. Weiss, director; Jane Kennark.

## 1906 cont'd

- December 29 (B) Buster Brown; Melville B. Raymond Amusement Company.
- December 31 (B) Uncle Tom's Cabin; William Kibble Company.

## 1907

- January 4 (B) The Little Homestead; Macauley and Patten Company.
- January 8 (B) The Holy City; Luella Morey.
- January 9 (B) The Little Joker; Richard F. Carroll, director.
- January 11 (B) The Clansman; George H. Brennan Company.
- January 12 (B) Black Crook, Jr. Burlesquers.
- January 15 (B) A Royal Slave; Gordon and Bennett Company.
- January 19 (B) The Girl from Out Yonder; Adelaide Thurston.
- February 5 (B) Julius Caesar; Charles Hanford and Marie Drofna.
- February 9 (B) Dora Thorne; Rowland and Clifford Company.
- February 18 (B) Mahara's Minstrels.
- February 20 (B) The Pit.
- February 26 (A) Alice in Wonderland.
- February 27 (A) Alice in Wonderland.
- February 28 (B) King Richard III; John Griffith.
- March 4 (B) Ole Olson; John R. Cumpson.
- March 7 (B) The One Woman; Helena Hadley.
- March 9 (B) The Little Prospector; "Chic" Perkins.

## 1907 cont'd

- March 11 (E) Kansas Inter-Collegiate Oratorical Contest.
- March 12 (B) Hoity Toity; Joseph M. Gaites, director.
- March 16 (A) Isle of Spice.
- March 19 (B) Our Old Kentucky Home; Heywood and Jeancon's Enterprises.
- March 26 (B) The Minister's Son; Macauley and Patton Company.
- March 28 (B) Peck's Bad Boy; Rita Mayoux.
- April 4 (D) Grady's Second Regiment Band.
- April 6 (B) The Belle of Japan; Bessie Clifton.
- April 11 (B) At Cripple Creek; E. J. Carpenter Company.
- April 15 (B) A Southern Rose; Marie Fountain Company.
- April 16 (B) Home Sweet Home; same company.
- April 17 (B) The Fatal Scar; same company.
- April 18 (B) The Fast Mail; Scott and Raynor Company.
- April 24 (B) The Convict's Daughter; Edward R. Salter Company.
- May 2 (B) Romeo and Juliet; Sanford Dodge and Louise Marshall.
- September 17 (B) Billy Kersand's Minstrels.
- September 23 (B) Broken Hearts; Trousdale Stock Company.
- September 24 (B) Midnight in Chinatown; same company.
- September 25 (B) Stormy Ann; same company.
- September 26 (B) Stormy Ann; same company.
- September 27 (B) Princess Lou; same company.
- September 28 (B) Lost Heiress; same company.

1907 cont'd

- October 1 (B) A Millionaire Tramp; Elmer Walter's Company.
- October 9 (B) No Mother to Guide Her; Holden Brothers and Edwards Company.
- October 14 (B) Primrose Minstrels.
- October 17 (F) Famous Motion Pictures; Lyman Howes Company.
- October 21 (B) Anita; Morey Stock Company.
- October 22 (B) The Little Homestead; same company.
- October 23 (B) The World and the Woman; same company.
- October 24 (B) The Minister's Son; same company.
- October 25 (B) Carmen; same company.
- October 26 (B) Tobe Hoxie; same company.
- October 28 (B) Rafferty's Flirtation; Thomas and Peterson's Irish Comedy Company.
- October 29 (B) Are You a Mason?; J. W. Treadwell's, Inc.
- November 1 (B) The House of a Thousand Candles; E. H. Holland.
- November 2 (B) Sex against Sex; Richard Mandell.
- November 4 (B) Before and After; Mr. Lee Ditrichstein.
- November 5 (B) The Sweetest Girl in Dixie; Will R. Hughes Company.
- November 13 (B) My Dixie Girl; Mae Abbott.
- November 14 (B) The Little Detective; Dorrit Ashton.
- November 21 (B) The Moonshiner's Daughter; Darlington and Kingston Company.
- November 22 (B) East Lynne; Gertrude Arden.
- November 30 (B) The Girl and the Stampede; Victor Lambert Company.

## 1907 cont'd

- December 3 (B) Devil's Auction; Charles H. Yale Company.
- December 6 (B) In Old Kentucky; Jacob Litt Company.
- December 9 (B) The Flaming Arrow; W. C. Herman.
- December 13 (B) Two Men and a Girl; Tim Murphy.
- December 14 (B) The Missouri Girl; Dorothy Raynol.
- December 23 (B) Uncle Tom's Cabin.

## 1908

- January 2 (B) Anthony and Cleopatra; Charles Hanford.
- January 3 (B) The Yankee Drummers; Lyman Twins.
- January 6 (B) The Girl and the Gawk; Lockes Company.
- January 7 (B) Single Little Susie; same company.
- January 8 (B) A Western Man; same company.
- January 11 (B) A Romance in Ireland; Allen Doone.
- January 14 (B) Sis Hopkins; Rose Melville.
- January 23 (B) Under Southern Skies; Willard Perry and Victoria Brooks.
- January 28 (B) The Burgomaster; Gus Weinburg and Ruth White.
- January 31 (B) Ma's New Husband; Harry Scott Amusement Company.
- February 3 (B) Human Hearts; W. E. Nankeville Company.
- February 6 (B) Variety show; Manhattan Theatre Company.
- February 7 (B) War of Wealth; same company.
- February 8 (B) Robinson Crusoe; same company; matinee.  
(B) Cattle King; same company.

## 1908 cont'd

- February 10 (B) Humpty Dumpty; George A. Adams.
- February 11 (B) The Man on the Box; Max Figman.
- February 13 (B) Painting the Town; Charles H. Yale Amusement Company.
- February 17 (B) The Show Girl; by J. P. Goring.
- March 6 (B) Quincy Adams Sawyer; George S. Lockwood and William A. Rodgers.
- March 7 (B) A Bachelor's Honeymoon; Herbert DeGuerre.
- March 9 (B) The District Leader.
- March 10 (D) The Colonial Troubadors; College of Emporia.
- March 11 (B) The Holy City; Luella Morey.
- March 12 (B) The Rejuvenation of Aunt Mary; May Robson.
- March 18 (B) Why Girls Leave Home; E. J. Carpenter Company.
- April 1 (B) A Prince of Sweden; Carl Olson.
- April 3 (B) Big Hearted Jim; Kilmt and Gazzolo Company.
- April 4 (B) The Heart of an Indian; Belcher-Wright Company.
- April 10 (B) A Missouri Swede; by M. W. Belcher.
- April 14 (B) Tom Thumb Wedding.
- April 16 (B) Uncle Tom's Cabin; Downie Company.
- April 17 (B) The Denver Express; Harry Rowe Company.
- April 23 (B) The Lion and the Mouse; Henry B. Harris Company.
- August 26 (B) Texas; A. L. Rheinstrom, director.
- September 9 (B) The Stranger from Berlin.

## 1908 cont'd

- September 15 (B) Hans and Nix; Dixon and Bernard Company.
- September 17 (B) Little Johnny Jones; George M. Gaites Company.
- September 21 (B) A Prince of His Race; Barrie-Graham Stock Company.
- September 22 (B) At Sunrise Hollow; same company.
- September 23 (B) Circle C Ranch; same company.
- September 24 (B) A Soldier of Japan; same company.
- September 25 (B) Shadows of the Past; same company.
- September 26 (B) The Actor's Dilemma; same company; matinee.  
(B) The White Caps; same company.
- October 5 (B) In Spite of All; Morey Stock Company.
- October 6 (B) Michael Strogoff; same company.
- October 7 (B) Hearts of Blue Ridge; same company.
- October 8 (B) Our Strategists; same company.
- October 9 (B) Anna Karenina; same company.
- October 10 (B) On the Frontier; same company.
- October 21 (B) The Devil; Richard Thornton.
- October 22 (B) Three Years in Arkansaw; Price R. Benton Company.
- October 26 (B) Reaping the Harvest; Duckworth and Murdock Company.
- November 9 (B) Othello; Charles B. Hanford and Marie Drofna.
- November 14 (B) The Moonshiner's Daughter; R. G. Kingston Company.
- November 23 (B) Two Merry Tramps; Wood and Ward Company.
- November 26 (B) Devil's Auction; Charles H. Yale Company.

## 1908 cont'd

- November 28 (B) As Told in the Hills; W. F. Mann Company.
- December 4 (B) The Wolf; Canadian Hudson Bay Company.
- December 8 (B) Faust; Porter J. White Company.
- December 16 (B) Lena Rivers; Burton and Nixon Company.
- December 25 (B) Ma's New Husband; Harry Scott Company.
- December 28 (B) Uncle Tom's Cabin; William Kibble Company.
- December 31 (B) The Man of the Hour; William A. Brady and Joseph R. Grismer Company.

## 1909

- January 7 (B) The Burgomaster; William P. Cullen Company.
- January 8 (B) A Good Woman Will Win; J. J. Dunlap Company.
- January 11 (B) Salome; Bessie Stuart Bacon.
- January 12 (B) The Servant in the House; Henry Miller, director.
- January 15 (B) A Night at College; Reginalde Poole.
- January 18 (B) The Thief; Charles Frohman Company.
- January 21 (B) The Toymaker's Dream; William C. Cushman.
- January 23 (B) Meadow Brook Farm; W. F. Mann Company; Lou Streeter.
- January 26 (B) Old Innocence; Tim Murphy.
- February 1 (B) Under Southern Skies.
- February 2 (B) Tempest and Sunshine; Kathryn Dale and Crystal Vizzard.
- February 4 (B) Human Hearts; W. E. Nankeville Company.

## 1909 cont'd

- February 5 (B) The Flaming Arrow.
- February 8 (B) Too Proud to Beg; Lincoln J. Carter Company.
- February 11 (B) A Millionaire Tramp; Duke Voile.
- February 13 (B) In Wyoming; H. E. Pierce and Company.
- February 16 (B) Montana; Miss Frances Hooper.
- February 19 (B) The Cowboy and the Thief; J. H. Harris, director.
- March 1 (B) Along the Kennebec.
- March 6 (B) The Three Musketeers; Sanford Dodge; matinee.  
(B) The Merchant of Venice; same company.
- March 25 (B) The District Leader; Frank J. Sardam Company.
- March 29 (B) Mascotte; Boston Ideal Opera Company.
- March 30 (B) Said Pasha; same company.
- March 31 (B) The Bohemian Girl; same company.
- April 16 (B) The Lion and the Mouse; Henry B. Harris Company.
- April 22 (B) Slaves of the Orient; Gertrude Ewing Company.
- April 23 (B) Sapho; same company.
- April 24 (B) A Family Muddle; same company.
- April 30 (A) Lover's Lane; children's show.
- May 1 (A) Lover's Lane; same group.
- June 3 (D) Emporia High School Commencement.
- September 6 (B) The Toymaker's Dream; William C. Cushman Company.
- September 7 (B) Lonesome Luke's Luck; same company.

## 1909 cont'd

- September 8 (B) Kelly's Hotel; same company.
- September 9 (B) His Affinity; same company.
- September 10 (B) Lonesome Luke's Luck; same company.
- September 11 (B) Minstrel, vaudeville; same company.
- September 23 (B) The Wolf; Sam and Lee Shubert Company.
- September 25 (B) Jesse James; Attebery and Guy Company.
- October 12 (F) John Philip Sousa's Band.
- October 27 (E) Lecture; "Cook Peary and the North Pole"; Lewis L. Dyche of K.U.
- November 1 (A) Elks Minstrels Charity Benefit.
- November 2 (A) Elks Minstrels Charity Benefit.
- November 5 (B) The Hustler; Charles LeRoy.
- November 6 (B) Foxy Mr. Bowser; Morgan-Pepple Company.
- November 8 (B) A Silent Partner; Dan Russell.
- November 15 (B) The King of Kokomo; Billie Allen's Musical Comedy Company.
- November 18 (B) Montana; Hoop Hadley Company.
- November 20 (B) The Blue Mouse; Sam and Lee Shubert Company.
- November 22 (G) Illustrated Lecture; "Oliver Cromwell vs Charles I of England"; E. P. Fitch.
- November 23 (G) Illustrated Lecture; same title and lecturer.
- November 24 (B) The House of a Thousand Candles; W. T. Gaskell and Edward Rowland Company.
- November 25 (B) An American Gentleman; Emma Boulton Company.
- November 26 (B) Her Bitter Atonement; same company.

## 1909 cont'd

- November 27 (B) Hearts Adrift; same company.
- December 2 (A) At Fort Selby; Kansas National Guards; Second Regiment.
- December 3 (B) Girls; Sam and Lee Shubert Company.
- December 8 (B) The Prize Winners; Lyman Twins.
- December 9 (B) The Strolling Players; George F. Belfrage Company.
- December 16 (B) Sis Hopkins; Rose Melville.
- December 20 (A) Columbia Fête; historical pantomime.
- December 23 (B) The Blockhead; W. B. Patton.
- December 27 (B) Faust; Olga Verne White Company.

## 1910

- January 1 (B) The Irish Senator; James L. McCabe.
- January 5 (B) Taming of the Shrew; Charles B. Hanford and Marie Drofnah.
- January 8 (B) A Pair of Country Kids; Henry W. Link Company.
- January 10 (A) A Perplexing Situation; high school senior class play.
- January 13 (B) The Old Clothes Man.
- January 20 (B) A Southern Romance; Whitley Opera House stage employees benefit.
- January 22 (B) A Girl at the Helm; Billy Clifford.
- February 2 (A) A Minstrel Comedy; local colored boys.
- February 3 (B) The Only Law; Corinne Snell.
- February 22 (B) Polly of the Circus.

## 1910 cont'd

- February 23 (B) Come Back to Erin; Charles K. Mack.
- March 7 (B) The Servant in the House; Henry Miller Associate Players.
- March 16 (B) Widow Jones; Dorothy Morton.
- March 29 (B) The Flower of the Ranch; LeComte, Flesher and Wade Company.
- March 30 (B) The Climax; Howard Lange and Leona Watson.
- April 7 (A) Emporia Dramatic Club Benefit.
- April 9 (B) Tempest and Sunshine; Marie de Beau and Bess Dunlop.
- April 19 (G) Hackenschmidt and Alex Swanson (The Terrible Swede) wrestling match.
- May 6 (G) Wrestling match; Alex Swanson and "The Mysterious Conductor."
- May 11 (D) Town meeting concerning town improvement.
- May 20 (G) Wrestling match; Alex Swanson and "The Mysterious Conductor."
- May 31 (D) Band Concert.
- June 1 (B) The Red Mill; Martin and Emery Company.
- June 9 (A) Strongheart; College of Emporia
- September 28 (B) Cast Aside; Frank Ramsdell Company.
- September 29 (B) The House of a Thousand Candles.
- October 10 (B) The Squaw Man; Edward Westfield.
- October 20 (A) The Innside Inn; Elks' Charity Benefit.
- October 21 (A) The Innside Inn; same group.
- October 27 (B) The Man of the Hour; John Moore.
- November 1 (E) Speech; Governor Stubbs.
- November 4 (B) Richards and Pringle's Minstrels.

## 1910 cont'd

- November 10 (B) The Port of Missing Men; Edward R. Rose, director.
- November 11 (B) Under Southern Skies; John Burke and Viola Bancroft.
- November 18 (D) Band Concert.
- November 23 (B) My Cinderella Girl; William Norris.
- December 7 (B) Three Weeks; The Syndicate Company; Marcella Hamilton.
- December 8 (B) A Stubborn Cinderella; Lillian Goldsmith.
- December 14 (B) The Climax; The United Play Company.
- December 26 (B) St. Elmo; George Amusement Company.
- December 27 (B) A Gentleman from Mississippi; William A. Brady and Company.
- December 30 (B) The Golden Girl; Mort H. Singer Company.

## 1911

- January 5 (B) An Aristocratic Tramp; Aulger Brothers Company.
- January 11 (B) Mildred.
- January 19 (D) Charity Ball; Episcopal Church Benefit.
- January 26 (B) The Wolf; Edward W. Rowland and Edwin Clifford Company.
- January 27 (B) The Widow McCarthy.
- January 28 (B) The Isle of Spice; F. A. Wade Company.
- February 9 (A) The Man of the People; Whitley Opera House stage employees benefit.
- February 16 (B) The Air Ship; Dan Russell and William Gross.
- February 17 (B) The Silent Partner; same company.

## 1911 cont'd

- February 18 (B) The Congressman; same company.
- March 11 (B) The Time, the Place and the Girl;  
L. R. Willard Company.
- March 30 (B) Paid in Full; United Play Company.
- April 2 (D) Street car meeting.
- April 19 (A) College Minstrels; College of Emporia.
- April 24 (B) Billy; M. A. Brewer Stock Company.
- April 25 (B) Forget-Me-Not; same company.
- April 26 (B) A Man's Way; same company.
- April 27 (B) Sin of Father; same company.
- May 5 (A) Sylvia; Emporia High School.
- May 22 (B) New York Passion Play Company.
- May 23 (B) New York Passion Play Company.
- June 1 (D) Emporia High School Commencement.
- June 7 (A) The Coe Affair; College of Emporia.
- October 4 (B) Don't Lie to Your Wife; Dave Lewis.
- October 17 (G) Buster Brown Show.
- October 18 (B) The Prince of Tonight; Harry Woodruff.
- October 26 (G) Inferno; movie.
- November 20 (B) The Rosary; Edward W. Rowland and  
Edwin Clifford Company.
- November 25 (B) Madame Sherry; New York Amsterdam  
Theatre Company.
- November 28 (B) The Lion and the Mouse; United Play  
Company.
- December 1 (B) The Servant in the House; Gaskel and  
Macvitty.
- December 4 (F) Bohumir Kryl, cometist.

## 1911 cont'd

- December 5 (B) Cattle King.
- December 8 (B) The House Next Door; William V. Mong.
- December 12 (B) Brewster's Millions; Lewis Kimball and Grace Nile.
- December 15 (B) Macbeth; The Coburn Players.

## 1912

- January 9 (B) Bright Eyes; Cecil Lean and Florence Holbrook.
- January 10 (B) Polly of the Circus; Frederic Thompson Company.
- January 23 (F) Mountain Ash Male Choir.
- January 29 (B) William McCabe's Georgia Minstrels.
- February 12 (B) Royal Sam; Jolly John Larkin.
- February 16 (B) My Wife's Family; Dan Russell.
- February 19 (B) The Travelling Salesman; A. S. Stearns Company
- February 27 (B) Miss Nobody from Starland; Olive Vail.
- April 17 (A) Our College Town; College of Emporia.
- April 26 (D) Band Concert.
- September 16 (B) The Martyne Sisters, vaudeville; motion pictures after the main attraction.
- September 19 (B) Rivers and Rochester, vaudeville; motion pictures after the main attraction.
- September 20 (B) Rivers and Rochester, vaudeville; motion pictures after the main attraction.
- September 21 (B) The Village Vagabond, vaudeville.
- September 23 (B) A Bunch of Nonsense, vaudeville.
- September 24 (B) The Honeymooners; Harrington Reynolds.

## 1912 cont'd

- September 25 (B) A Bunch of Nonsense; vaudeville.
- October 4 (G) Progressive Rally; Benjamin Fay Mills, speaker.
- October 7 (B) Montana; Garner Zimmerman Players.
- October 8 (B) A Faithful Wife; same company.
- October 9 (B) Paid Up; same company.
- October 10 (F) Speech; Champ Clark.
- October 11 (G) Odyssey; film.
- October 12 (G) Odyssey; film.
- October 22 (F) Lecture on Christian Science; W. D. McCracken, C.S.B.
- October 25 (F) Speech; Dr. Anna Howard Shaw.
- October 31 (B) A Quaker Tragedy; Morey Stock Company.
- November 1 (B) In God's Country; same company.
- November 6 (B) The Girl from Rector's; William Wamsher Company.
- November 15 (B) The Arab; Bay Kaufman.
- December 4 (G) A Trip to the Garden of Allah; film.
- December 5 (G) A Trip to the Garden of Allah; film.
- December 19 (B) The Servant in the House; William Phillips.
- December 24 (B) Mutt and Jeff.

## 1913

- January 1 (B) Kindling; Sarah Padden.
- January 6 (B) The Sweetest Girl in Dixie; Nellie Warner.
- January 24 (B) Beverly of Graustark.

## 1913 cont'd

- January 28 (A) Home talent musical comedy.
- January 31 (A) Our Aunt from California and Van and The Price of Silence; Emporia High School.
- February 4 (B) A Bachelor's Honeymoon; Gilson and Bradfield Company.
- February 22 (B) Faust; Manley and Campbell Dramatic Company; George G. Wakefield; matinee and evening.
- March 13 (B) The Shepherd of the Hills; Gaskell and MacVitty Company.
- March 20 (B) Naughty Marietta; Oscar Hammerstein's Comic Opera Company; Florence Webber.

## CHAPTER V

### CONCLUSION

This chapter will comment on the relationship between trends of the Whitley Opera House and those of theatres throughout the country during the nineteenth and twentieth centuries. The following procedures will be used to note these relationships: first, a discussion of the location of the opera house within the country; second, a consideration of famous directors and their shows which appeared at the Whitley Opera House; third, a review of circuits and the syndicate and their appearance at the Whitley; finally, an examination of technical devices used at the Whitley as compared with those used nationally.

The Whitley Opera House was ideally located within the nation. The four railroads which led to Emporia from various areas of the country made the Whitley easily accessible to companies from New York and California as well as other companies from the north and south. In fact, Emporia was one of the few towns of any size where it would pay touring companies to stop and perform on their long trip across the nation. There is frequent reference in interviews and some newspaper articles to

the fact that the Whitley was conveniently located for any company from almost any area. As Mr. Taubman explained, by 1869 "it was possible to move entire troupes with all their equipment as units."<sup>1</sup> The Whitley was no exception; many of the touring companies which were listed in Chapter Four came to Emporia bringing with them entire troupes and all of the equipment they needed for the production.

Secondly, the role of the director became clearly established in American theatre during this time. The shows which were presented at the Whitley helped to illustrate this fact. Although some companies did not name a director, many of them did. Probably, the four most important directors represented at the Whitley by their productions were David Belasco, Charles Frohman, Augustin Daly and Steele MacKaye. On August 25, 1882, Steele MacKaye's Hazel Kirke was presented; on August 7, 1884, Mr. Belasco's La Belle Russe was performed; on November 22, 1888, Mr. Daly's A Night Off appeared, and on November 2, 1894, Charles Frohman's Charley's Aunt visited Emporia. These are merely a sample of the many plays which enabled Emporia audiences to see the

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<sup>1</sup>Howard Taubman, The Making of the American Theatre (New York: Coward Mc Cann, Inc., 1965), pp. 93-94.

productions of some of the most important directors of the nineteenth century. The appearance of Mr. Daly's productions was particularly significant since he was the first "all powerful producer-director" in American theatre history.

A complete survey of the Emporia Daily Republican and the Emporia Gazette revealed the fact that many famous actors and actresses performed at the Whitley Opera House. The most popular Shakespearian actors were Charles Hanford and Thomas Keene. Their performances of Othello, Hamlet, King Richard III and many other Shakespearian plays were well received. Although the famous Joseph Jefferson III did not appear at the Whitley, a company composed of his sons, Thomas Jefferson, William Jefferson and Joseph Jefferson, Jr., did. On December 7, 1899, the Jeffersons presented Rip Van Winkle in Emporia, and they must have given the Emporia audience an idea of how Rip would have been played by their father. The Emporia Daily Republican noted that Rip Van Winkle "was the best thing that has been seen at the Whitley this season." It goes on to say

The scenery was well handled -- Thomas Jefferson as Rip was the best actor on the stage. The only criticism offered by those who had witnessed the famous Joseph Jefferson in the play, was that the son makes the play a little too light.<sup>2</sup>

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<sup>2</sup>Emporia Daily Republican, December 8, 1899.

Other important actors, such as Miss Lucila Morey, Kiley and Briton in their melodramas, Max Figman, Rose Melville, May Robson, May Wheeler and Leo Detrichstein visited the Whitley and were obviously favorites of Emporians.

One of the most significant plays in this country during the Whitley's existence was Uncle Tom's Cabin. It was performed twenty-six times at the Whitley; that it was one of the best liked plays ever presented at the opera house is readily seen not only in the number of times it was presented there, but also by the fact that each time it was presented, it played to a crowded house.

Other shows worthy of mention because of their popularity throughout the country, as well as at the Whitley Opera House, are East Lynne, Davy Crockett, The Two Orphans, Hazel Kirke and numerous Shakespearian plays.

Theatre first became organized into a money-making business in the late nineteenth century. Circuits were formed, making theatre a more profitable business and in order for local opera house owners to share the expenses of obtaining touring companies. The Whitley Opera House belonged to the Crawford Circuit.<sup>3</sup> After 1900, little was heard about circuits, because a theatrical

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<sup>3</sup>Emporia Gazette, August 27, 1910.

syndicate had become the controlling power. Evidently, the Whitley also belonged to the syndicate. In the early 1900's, the programs of the Whitley were changed, and below the name of the opera house appeared these words: "The Amusement Syndicate, Lessees". It is apparent, then, that in the business of the theatre, the Whitley Opera House, like other theatres throughout the country, followed the trends of the period.

The Whitley Opera House was possibly the first building in Emporia to have gas installed. This was not a particularly new means of illumination because gas had been used in theatres since 1824, but it was new to Emporia. In 1910, electricity was installed in the Whitley, and although electricity had been used in some American theatres since 1880, it was an important step in the growth of the Whitley and certainly made possible the use of more realistic stage effects.

The movement of the theatre toward more realistic technical effects was discussed at some length in Chapter Two of this study. The reviews of many of the shows which appeared at the Whitley indicated that the Emporia audience was treated to (and thrilled by) many of the same technical advances which were being used in theatres throughout the nation. Frequent mention was made of the electrical and other effects. The review of

A Royal Pass stated that "The realistic race between the two locomotives fitted with steam and boilers, and manned by an engineer and fireman, was the most striking stage mechanism ever produced at the Whitley."<sup>4</sup> Many other shows won approval because of new realistic effects. The review of The Tornado noted that "the tableaux at the end of the second act showing the passengers and crew of the wrecked steamships tossing about on the waves and clinging to pieces of the vessels were especially fine. . . ."<sup>5</sup> In Arizona Joe live horses were used on stage,<sup>6</sup> and for Lights and Shadow the entire stage was flooded.<sup>7</sup>

The Whitley Opera House was, indeed, a part of the American theatre picture in the late nineteenth and early twentieth centuries. It was directly influenced by theatrical innovations of the time. Well known touring companies featuring prominent actors and actresses frequented the Whitley. The opera house was part of the "big business" of the theatre; it belonged to the

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<sup>4</sup>Emporia Daily Republican, October 28, 1891.

<sup>5</sup>Emporia Daily Republican, September 27, 1894.

<sup>6</sup>Emporia Daily Republican, November 22, 1890.

<sup>7</sup>Emporia Daily Republican, December 11, 1890.

Crawford Circuit and finally the syndicate. New, realistic stagecraft techniques were popular at the Whitley.

The Whitley Opera House served the needs of the people well. Its many functions locally and statewide included band concerts, college plays, lectures, minstrel shows and political conventions. Its functions also included national events such as popular bands, touring productions, minstrel shows, hypnotists and vocal and instrumental soloists. Even more importantly, perhaps, because of the Whitley, the people of Emporia and neighboring areas could take part in American theatre during a time when it was making some of its most tremendous strides and enjoying its most rapid growth.

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