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The history of the Homestake Opera House, 1912–1937

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THE HISTORY OF THE HOMESTAKE OPERA HOUSE, 1912-1937

by

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STATEMENT BY AUTHOR

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APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

Rosemary Gipson — May 9, 1989

Rosemary Gipson
Associate Professor of Drama

Date

This thesis is dedicated to my parents, Betty Ann Dyke and the late Donald Lee Dyke for their constant love and encouragement.

I also dedicate this thesis to Darryl F. Patten, my undergraduate professor of drama, and to Rosenary Gipson, my graduate advisor. Without their guidance in the theatre, I surely would have been lost in the shuffle.

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ABSTRACT

Beginning in the mid 19th Century, intercontinental railroad service made it possible for theatrical road companies to move more freely across America and perform in the smaller community opera houses. This thesis is about one of these opera houses, the Homestake Opera House in Lead, South Dakota.

This thesis chronicles the events from the conception of the opera house by Pheobe Hearst and Thomas Grier, to the construction of the structure, 1911 through 1914, and finally through some of the events that took place in the opera house from the opening in August 1914 to late November 1936, at which time the opera house was converted into a movie house.

Focus is given to the road companies that performed in the opera house within the time period specified. Such performances are chronicled by date, company name, title and type of performance, and names of the author(s).

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Introduction

The purpose of this thesis is to present an historical account of the Homestake Opera House in Lead, South Dakota, from 1912, when the opera house was constructed, until late in 1936, when the Black Hills Amusement Company took control of the facility. As well, this thesis will record the theatrical productions, both by traveling repertory companies, known as road companies, and local groups that graced the opera house stage.

In order to better understand the importance that surrounds the history of the Homestake Opera House, one must first examine events that were taking place in the national American theatre movement during the period covered in this thesis. The final half of the 19th century was a time for expansion for theatre in America. The theatre reflected the temper of the land and people. American theatre grew in size and spread across the nation even as the country's population multiplied and settled the vast plains, the majestic mountains and the Pacific West Coast. The gold rush in California in 1849 became an important factor to the influx of gold seekers to the West as did the development of the railroads. In his book, Theatre U.S.A., 1668 to 1957, Bernard Hewitt writes:

> By 1858 one could travel by rail from New York to Chicago. Before the beginning of the Civil War, rail service was available from New York to Pittsburg and from New York to St. Louis. This improvement in transportation tremendously stimulated the traveling star all the way to the Mississippi [River]. Even before actors could cross the continent by rail, enough actors reached the Pacific Coast to provide drama little below that available in the East. As soon as East and West were linked by rail, the vast area between the Mississippi [River] and the Pacific was opened up to traveling stars just as the rapidly growing population would support them (Hewitt 1959:217).

With the advent of transcontinental rail transportation, it was possible to move entire traveling road show companies, with all of their equipment, as units. The pattern, therefore, grew into the self contained touring attraction, usually a single play led by one star and supported by a company ensemble in order to keep costs at a minimum. Howard Taubman, in his book, The Making of the American Theatre, states: "Road shows were ubiquitous, with casts close to the Broadway originals or, more often, diluted versions of glamorous successes. Best patronized were the tours led by great stars, and rare was the performer, however famous, who did not travel across the land" (Taubman 1965:126).

During the last three decades of the 19th century, great changes were felt in all aspects of the American theatre. The permanent company dissapeared and was replaced by the long run. The permanent company survived longer in the larger cities but proved to be uneconomical for the long run. By 1900, the single play and the practice of type casting, fitting the actor to the part, was firmly established as the foundation for employment among actors (Hewitt 1955:278).

While larger cities, mostly in the East, were experiencing the above mentioned theatrical changes, theatrical groups in smaller communities were being organized into road companies. These organizations took to the road, with all of their equipment going with them. These companies would often resort to doing shows in repertory when they were on the road. By the turn of the 20th century, there

was an excess of five hundred such companies on the road (Hewitt 1955:278).

Because small town theatres existed throughout the country, furnishing the road companies with more places and opportunities to perform, the growth of the American theatre was never more prominent. Although part of the history, the theatre of the small town communities has traditionally been overshadowed by the theatre of the much bigger cities. However, a complete history of the American theatre movement would not be complete without research of these small town theatres.

In Town Hall Tonight, Harlow Hoyt talks about some various types of buildings where some of these road companies performed. Hoyt said that in the small communities throughout America, one can find old buildings which had once housed the centers of cultural life. He goes on to say that whether these buildings were known as an Odd Fellows Hall, a Masonic Temple, a Music Hall, an Opera House, or merely a hall with the owner's name embossed on the building front, these cultural centers brought a multitude of entertainers and road companies to the smaller communities (Hoyt 1955:13).

The opera houses, town halls, or whatever names were given these places of entertainment, brought the road companies and copies of Broadway productions to an eager audience. Of these companies and the shows they brought with them, Hoyt says:

> Road shows came and went with Broadway stars in New York hits. Some of them even visited the smaller towns for a one night stand to break their jumps between their week engagements. But these were the most pretentious one nighters with theatres

> equipped to handle a big time production. The smaller towns depended for their entertainment upon the traveling companies that played the local town hall (Hoyt 1955:13).

Because these local town halls were not set up to accommodate the bigger Broadway type productions with their elaborate scenery, they came to rely on the companies that traveled with all their equipment.

Beginning in the late 19th century, and continuing on into the first three decades of the 20th century, midwestern America became the host for small road companies of actors known as "repsters," those who acted in repertory road companies. These enthusiastic companies brought live theatre to the out-of-the-way communities from the Rocky Mountains to the Mississippi River. These road companies were always on the move calling each concert hall, auditorium or opera house "home" for the length of their run. Any memory of these wandering companies has all but faded away as has the yellowed playbills recording their productions, but casual mention of such names as "Clint and Bessie Robbins," Arrington's Comedians" or "Boyd Trousdale Players" brings to the faces of "old timers" proof of the enjoyment that was given by these performers (Farrell 1963:9).

A look into the history of Lead, South Dakota, would help to explain why the Homestake Opera House was Built. The cry that brought hundreds upon thousands of fortune seekers to the Black Hills of South Dakota was, "thars gold in them thar hills." In the middle of the gold camp known as Lead, there arose a need for some sort of culture to aid in relaxing the hard working miners. These circumstances were the very

basis for builing of the Homestake Opera House, or, as it was affectionately called, "The Jewel of the Black Hills."

In the year 1874, General George Armstrong Custer and his military expedition found gold in the Black Hills of Dakota Territory, and the announcement was made to the entire world. The Black Hills were a part of Dakota Territory, which included both North and South Dakota. South Dakota did not become a state until November 2nd, 1889. Two brothers, Fred and Moses Manuel, left Portland Oregon in search of gold, and they reached the northern Black Hills in 1875. On April 9th, 1876, after prospecting through the winter, they discovered the Homestake Ledge or Lead, pronounced "Leed," in the mountainous northern Black Hills region known as Gold Run Gulch.. Any ledge or outcrop of ore was called a "lead," and therefore, the town which grew up around the Homestake Gold Mine was given the name of Lead (Homestake Centennial 1976:5). "A homestake was an ore discovery that would produce enough gold that the owner could take back with him to his home, usually to the East." When the Manuels made their discovery in Gold Run Gulch, Hank Harney, a Texas cowboy who prospected with the two brothers, suggested to Moses Manuel to call the mine "Homestake" (Klock 1987:29). The Manuels first sank a discovery shaft into the side of a hill, built a crude mill, and in the Spring of 1876, the newly discovered Homestake Gold Mine produced five thousand dollars worth of gold, which was quite a successful showing in those days (Homestake Centennial 1976:5).

In June of 1877, L.D. Kellogg, representing a group of California mining men headed by George Hearst, arrived in the northern

Black Hills area to investigate, with the intention to buy, if new gold discoveries were promising. After a short investigation, Kellogg was authorized to purchase the Homestake and Golden Star mining claims and on November 5, 1877, incorporated these holdings into the Homestake Mining Company headquartered in California (Homestake Centennial 1976:6).

When gold was discovered in Gold Run Gulch, in the Spring of 1876, the prospectors in the gulch immediately began a settlement. By July of 1876, this settlement, known then as "Lead City" consisted of fifteen houses, four general supply stores, two saloons and a brewery. Lead City is generally accepted as being the first camp that was in Gold Run Gulch, but there were other camps located in the area at about the same time. There was Washington to the East, Golden was nestled between Lead City and Washington, and another camp to the West known as the Denver Addition. All of these camps eventually became part of Lead City, and in 1890, the "City" was dropped from the name (Klock 1987:4). The United States Census of 1880 registered 1,440 people in Lead, which increased to 6,212 by the century's end, making Lead the second largest city in the state. In 1910, the population increased to 8,392 (South Dakota Legislative 1880, 1900 and 1910:n.p.).

Lead was a melting pot of twenty to twenty five nationalities in those early years. Represented were the English, Swedes, Norwegians, Finns, Italians, Slavonians, French, Germans, Irish, Scottish, Native American Indians, Serbs, Jews, and Blacks. By 1900, fifty percent of the city's population still had family members across the seas, and

whenever an individual had the opportunity of becoming financially independent, they would send money to their families in the "old country" to join them in America (Klock 1987:34). By 1904, Lead was noted for having more nationalities living there than in any other town in the United States (Klock 1983:4).

Lead's rapid development as a mining, commercial, and cultural center caused a 1904 issue of the Black Hills Illustrated magazine to describe the flourishing community in flattering terms:

> The second largest city in the state of South Dakota and one of the most prosperous, providing the best of going wages, constant employment for an army of between 3,000 and 3,500 skilled mechanics, miners and laborers, a city of homes under the watchful care of a municipal government which guides its interest with a jealous care (Baldwin 1904:107).

The road companies arrived in Lead, South Dakota, by way of the Burlington Railroad line. As early as 1880, rail transportation was established in the area of the Black Hills in western South Dakota where the city of Lead is located. The road companies, coming from the East, traveled the Burlington line as far as Ft. Pierre in central South Dakota, then they caught the Black Hills and Ft. Pierre line and rode the remaining 200 plus miles into Lead. The Homestake Mining Company began the Black Hills and Ft. Pierre Railroad, built to bring cordwood fuel from the central part of the state to the various mine shops (Homestake Centennial 1976:13). The Burlington Railroad purchased the Black Hills and Ft. Pierre line from the mining company in 1901, and continued rail service into the area. Shortly thereafter, the Burlington began venturing West into Wyoming. A few years later, the Chicago Northwestern Railroad line, coming up from the south, reached

Lead. This line traveled up through the city and came to rest at the depot in the center of Lead. Since the railroad lines to Lead had been established early on, the road companies took great advantage of the expanding continental rail system to get to the more isolated, but wealthy, areas such as Lead, South Dakota.

The people of Lead were anxious for entertainment, and they welcomed the road companies. The miners were in want of social activities, such as live entertainment, as a release and relaxation from their hectic labor in the gold mine. A man by the name of John Brooke built the first opera house in Lead in 1878. Brooke's opera house and the Miners Union Hall, which was built a few years later, booked plays of various types. A great number of these acts were of the variety type featuring local talent. However, some road companies did make the difficult rail journey into the Black Hills region and performed in the city. Early entertainment at the Miners Union Hall included Shakespeare and grand opera. Many old time residents recalled that some of the best road companies in the country came to Lead City to perform. Among the stars was the actress Grace Hawthorne, who performed in Queena. May Louise Aigen later brought a road company to the city for a week's engagement, and they performed heart rendering Victorian dramas to the accompaniment of an eight piece orchestra (South Dakota History 1968:103,104). The road companies presented a variety of dramas and comedies in their repertoire and were extremely popular in Lead. Some of those productions included such favorites as, Ten Nights in a Barroom, LittleLord Fauntleroy, and Uncle Tom's Cabin. Many of these

companies returned each summer with the same productions, and if one of the performers forgot some lines, someone in the audience was certain to prompt the actor, because the audience was so familiar with the show (Klock 1983:14,15).

In 1894, the local mining union built a new hall that contained an opera house. The older union hall was then converted into a saloon with rooms for lodging on the floor above. The new union hall continued to book the best available road companies. The union hall and opera house often featured local talent as well. Billy Lang, said to be an "outstanding" monologuist from Lead, and Charity Martin, "the Black Hills Nightingale," were regular attractions at the new union hall opera house (South Dakota History 1968:111).

By late in the first decade of the 20th century, the opera house in the union hall was the only place in Lead where the people of the city could enjoy live entertainment, as Brooke's opera house had closed its doors some years earlier. A Homestake Gold Mine strike and company lockout in 1909 and 1910 caused the union hall to be closed as the union could no longer financially support the hall. Although Lead did have three movie theatres, the Lyric, Princess and Loyal, there was no facility for live entertainment for the road companies. The people who once depended upon going there to witness the road companies, looked for a solution. That solution came to them in the form of a proposal to build a structure which was to be the Homestake Opera House and Recreation Building. The idea, for such a structure, was provided by two hamanitarians, Pheobe A. Hearst and Thomas J. Grier, who both

held associations with the gold mine (Some History of 1981:646). The people of Lead would get their opera house, and it would be bigger and grander than anything the city had ever seen before. The magnificent Homestake Opera House would indeed become "the Jewel of the Black Hills."

Chapter I

The Homestake Opera House

Pheobe Hearst's interest stemmed, from her desire to fill the recreational and cultural needs of the citizens of Lead. (Larson 1981:646). She is credited with donating the financial support for the building, though how much money she gave is unclear. Grier, through his position as superintendent of the Homestake Mine, authorized the use of some of the mine's facilities for producing some materials that were to be used in the construction of the opera house. An example of a facility that was used was the Homestake foundry where some of the structural steel for the structure was forged. Grier and the mine also furnished manpower and equipment in the process of construction.

In order to examine the philanthropic Pheobe Hearst, one must first understand her motives that seem to stem from her early life. The following is taken from the pages of The San Jose Mercury Herald. The California newspaper writes on the occasion of her death:

> [Pheobe Hearst] was one of those hardy American pioneers who went into the worst of trackless deserts and dangerous mountains, endured hardships and fought life's battles until won. . . . Mrs Hearst, educated under the care of a governess, gave to the unfortunates in rough mining camps, something of her own courage and developed early in the rule of "help the individual to help himself." This was the maxim she took as her guide in the life of philanthropic work to which she devoted herself (San Jose Mercury 1919:1).

The San Jose Mercury Herald goes on to say that Hearst gave of her time and probably "millions of her money" to educational and cultural institutions and she gave to the individual in need as well. She wedded George Hearst, a former California senator and one of the

original Homestake Mine developers. The connection she had with the townspeople of Lead afforded Pheobe just the right opportunity to help the people in any way she deemed fit. Funding the Homestake Opera House and Recreation Building was just such an opportunity (San Jose Mercury 1919:1).

Pheobe Apperson Hearst died on April 13, 1919, at the age of seventy nine, one week prior to the story of her life published in the California newspaper. An article about her death appeared on page one of the Lead Daily Call, and published Monday April 14, 1919, cited side affects of influenza being the reason for her death. The newspaper expressed that, "In her death, Lead loses its most generous benefactor" (Lead Daily 1919:1). Hearst had previously demonstrated an interest in the mining town by giving the people of Lead a library, located on Main Street in 1894, and by financially funding a free kindergarten located in the parish hall of the Christ Church, also located on the town's Main Street (Klock 1987:31).

Thomas J. Grier's idea was to have a free recreation building for the people of Lead. He decided that one structure, housing both the recreation facility and the opera house would be the best way to proceed with the construction. His conception of the structure included the Homestake Opera House, a bowling alley with six lanes, a swimming pool, a library, school rooms, and other rooms equipped with with billiard tables (Toms and Stone 1985:1).

Grier and the Homestake Mining Company announced the go ahead for the construction of the Homestake Opera House and recreation

complex on November 13, 1911. Chosen to draw the blueprints for the entire structure, was the architectural firm of Walter Shattuck and Harry Hussey of Chicago. The total estimation of the project was fixed at 250 thousand dollars, and was to be located on Main Street next door to the Christ Church, housing the Hearst Free Kindergarten. The original plans of the building were sent back to the architects by Grier because he felt that the proposed plan took too much land away from the kindergarten's playground. A second set of blueprints was accepted by Grier. The new plans gave the structure a "T" shaped configuration in order to conform to the land space that was accessable (Toms and Stone 1985:2).

Work began on the opera house and recreation building in the early part of July 1912. Workmen sank test pits in order to determine the foundation to be used in construction. The remainder of the summer and the following winter were given over to the tedious project of digging out the foundation pit. In November of 1912, much of the work was suspended in preparation for the harshness of a Black Hills winter. The following spring, work was resumed with a "full head of steam" (Toms and Stone 1985:4).

In an attempt to keep the citizens of the city abreast of the construction progress, the Lead Daily Call regularly published reports of activities that were going on at the work site: More bricks and some structural steel arrived. The brick, brown in color, was imported from a company in Coffeyville, Kansas, professed by government experts to be the best in the world (Lead Daily 1913:1). These bricks were

used extensively in the cities of the midwest for use in streets, factories, and businesses. They have also been put in the walkways of Paris, Hong Kong, Tokyo, as well as other cities around the world (Toms and Stone 1985:4)

On May 14, 1913, the paper reported that, Although most of the structural steel came from a Chicago foundry, a good part of it was cast at the Homestake foundry (Lead Daily 1913:1). On June 20, stone trimmings began to arrive in the city. The white limestone, which was to be used for the trim around the entire structure, came from Bedford, Indiana, and was considered to have been the best stone in the world for the purpose of trimming. On June 28, the first brick was put into place on the southeast corner of the structure, and on November 14, almost five months after the first brick was mortared into place, the final Coffeyville brick was positioned. The construction required approximately 630,000 bricks, an average of 126,000 bricks cemented in place during each of the months at work. The Lead Daily Call termed this, "a remarkable piece of quick work, and it has been done thoroughly and carefully, as one has but to look and examine to be convinced of the fact" (Lead Daily 1913:1).

On November 15, work on the stage roof was reported to be completed, and then, for a second time since the beginning of construction in July 1912, work was halted in preparation for winter. In March of 1914, work was resumed. March third was the next time the newspaper made an entry concerning the opera house proper. That is when four decorators from Minneapolis, T. Olsen, G. Arneson, H.

Johnson and C. Erzgard, began work on the ceiling just as the plasterers had put the final touches on the walls and ceilings. The paper went on to report that; "The ornamentantal work will be a striking detail about the proscenium arch and the boxes and balcony, and together with the splendid furnishings that will go along with it, Lead will be able to boast of a perfectly appointed theatre in every way" (Lead Daily 1914:1).

On May 20, the paper reported that workmen were busy laying down the imported linoleum, rich olive green in color, which would cover the entire floor of the theatre house. The newspaper also reported the arrival of the brass railings that would be installed around the box seats, at the foot of the balcony aisles and around the orchestra pit in front of the stage.

On May 26, carpenters began work on fitting the stage floor. Each board was to be an inch and three quarters in thickness. Of this was said that the plankings used in this process were, "about the heaviest and best flooring that can be put in anywhere" (Lead Daily 1914:1). Several crates containing chairs for the opera house arrived on June 10th, and on the 24th of that month, stage lighting and other lighting fixtures were being installed. Attention was also being given to installing the beams and hoisting equipment that would control the fly system from the wings. Footlights were being put in place at the leading edge of the stage, and the large electric switchboard, that controlled the entire light and sound systems, were readied for use (Lead Daily 1914:1).

Homestake was very concerned with safety in their new opera house, and they were especially concerned with the threat of fire. An asbestos curtain was hung from the front of the stage and would roll down in case of fire, but Homestake decided on adding an extra feature in order to further prevent against the spread of fire. The following, excerpted from the Lead Daily Call, describes in some detail, what the added safety precaution was:

> Many people have been wondering just what the box-like structure is that rises above the stage part of the new Recreation Building. It is the latest thing in the prevention of the spread of fires in theatres. The steel frame of the box-like tower rises above the roof of the stage about fifteen or twenty feet, and clear of any of the surrounding buildings. It is so arranged that its top and sides are collapseable, and in case of fire, works automatically. In case of a fire on the stage of the theatre . . . the big asbestos curtain is lowered, the sides and the roof of the tower are opened up, and the flames and smoke are sucked up through the roof and are dissipated in the air above the building instead of finding their way among the audience (Lead Daily 1914:1).

The article went on to say that the tower was nothing more than a big chimney which opened up only in case of fire so that the huge draft created could suck the fire and smoke up and out of the opera house. "With it in operation, the fire would be confined to one part of the building, and would be concentrated and easier to handle" (Lead Daily 1914:1).

A brief description of the Homestake Opera House was given in the National Register of Historic Places Inventory nomination form, on file with the United States Department of the Interior National Park Service. The Register says that:

> the main facing material consists of brown brick with masonry ornamentation found in the front with four pilasters and entablature on the first floor and window surround and consoles on the second floor. These columns are of the doric style in architecture and separate the three main double doors that serve as the entrance ways. Directly above the entrance are big rectangular windows. The entablature is decorated with dentils and circular ornamentation. The second floor has three glass block windows with smaller clear windows in the middle being supported by consoles. There are also four large decorated brackets with torch lights on top. The cresting [above the main entrance] has the masks of tragedy and comedy along with swag [heavy] ornamentation (National Register 1973:2).

The National Register goes on to say that the interior was decorated with murals on the walls and ceilings, porcelain statues of cherubs, one on each side of the stage and on the main floor, decorated chandeliers, and a great deal of gold and ivory colored inlays (National Register 1973:2).

Newspaper copy contained detailed descriptions of the beauty that would greet those who patronised the opera house. One such article, from the Lead Daily Call, reported the following:

> The decorators certainly have made a paradise of the interior, and now that all the props and scaffolds are down, the theatre presents a mammoth appearance, while the stage, which at first looked small, now has spaces that are well suited to the size of the auditorium. The flys will be commodious and will be operated on a system which will make for all kinds of room and easy operation for the scenery. There are operators balconies and a light regulator's booth, while the stairways [from and leading below the stage] lead to perfectly appointed dressing rooms [eight in all] and a lower rehearsal room (Lead Daily 1914:1).

The article went on to say that there were tiers of radiators, built into the rear wall of the stage, solely for the comfort of the performers, while, in the rear of the balcony, there was an

"electrically equipped" fire proof booth that would house spotlights and "various theatre limelights." The newspaper boasted that the opera house would be the most modern and up-to-date in the country, and that there were very few big cities who had such refined decorations combined with such rich coloring in the scheme (Lead Daily 1914:1).

The proscenium arch was described as being a combination of gold and ivory studded Tiffany scroll work of flowers and leaf patterns. Borders of cream, tan and rose gilt met over the central part of the arch where two cherubs could be seen holding out a medalion with the letters HM, standing for the Homestake Mining Company. Near the ceiling, panels depicting landscapes ran the full width of the opera house. One panel depicted the nearly extinct American Buffalo, drinking from a stream that flowed down through the plains from distant mountains of blue. Another panel presented a view of a group of Indian tepees nestled in a valley of green. Another panel represented the Black Hills buck deer as he grazed on a hillside among the mystic pine and spruce trees. Besides these, there were other smaller panels with pictures of Spring and Autumn complete with blossoming peach trees, and small farm houses, seen in the distance through the tree branches. The coloring of the panels was blended "perfectly, giving the place an almost palatial atmosphere" (Lead Daily 1914:1).

The seats for the opera house were purchased from the American Seating Company of Chicago. Most of the 1,016 seats were made of mahogany and upholstered in green velvet. One hundred chairs, placed

in the eight boxes, were to be highbacked and upholstered in black leather. The total seating capacity of the opera house included 566 seats on the main floor, 350 in the balcony and 100 in the box seating sections (Toms and Stone 1985:14). At last, construction of the Homestake Opera House came to an end, and the facility was about to be opened to the public.

Upon entering the Homestake Opera House, through any of three double doors, the audience stepped into the opera house main lobby. On the right side of the room, and about ten steps in, were stairs that led to the left side of the balcony. Across from these stairs, and inset into the wall, was the box office where all tickets were purchased. The box office front had a window that separated the ticket seller from the patron, and all transactions took place through an opening in the bottom of the glass at waist level. The walls of the lobby were white marble in appearance with flecks of pink coloring mixed in. This room was illuminated by two lamps which hung down approximately one foot from the fifteen foot high ceiling. These lamps were half spherical in shape with pieces of various colored glass surrounding the lamp centers.

Moving past the box office, and directly in front, stood two sets of double doors that opened up to a long hallway, which was approximately twenty to twenty five feet in length and five to eight feet wide. On the hallway's immediate right side, and set into the wall, was the manager's office. A little further down from this office, and set into the wall about ten to twelve feet, was the ladies

sitting room and lavatory. Immediately past these two rooms and back in the hall, was a second staircase that went up to the house right side balcony. Down at the end of the hallway was a window that overlooked the street directly south of the opera house, and, to the right of this window, was the men's restroom. This room was hidden by the underneath side of the balcony staircase, and, as was the ladies restroom, set into the wall. Traveling back down the hallway, and on the opposite wall from the two restrooms, staircase and manager's office, were the two entrances leading down to the opera house center two aisles on the main floor. These entrances were draped with velvet curtains that were drawn to allow entrance into the main auditorium of the opera house. These entrances were approximately two and one half feet wide and seven feet tall. Between the two entrances and into the hallway, along the common wall separating the hallway and the opera house auditorium, was the concession area. Above the concession area, and hanging from the ceiling, was another lamp similar to those found in the main lobby.

At the top of either of the balcony staircases, was the balcony lobby. This room was equal the entire length covered by the lower level lobby and hallway. The lobby was ornately decorated with thin layers of gold and green colored fabric inlays set against flat white walls. On the left side of the balcony lobby was a painting that resembled a very grotesque looking gremlin figure. On the right side of this lobby was a painting of three viking ships, sailing on a calm and mirror-like body of water. This painting was the work of an

employee of the Homestake Mining Company, and was donated to the opera house in 1934. The entire ceiling of the balcony lobby was a flat white color with the illumination coming from three lamps of the same kind found in the main lobby and hall.

The balcony could be accessed from either of two entrances that were similar to the ones on the floor below. From the back of the balcony, the stage, which was some fifty feet away, could clearly be seen. The large proscenium arch rose some twenty seven feet from the stage level and was decorated with rope inlays covered with gold and ivory colored plaster. At either side of the proscenium, and against the walls at balcony level, was a five foot tall candelabra. The balcony box seats numbered six in all, three on either side of the stage, were stepped down in levels until the lowest boxes, those nearest the stage, were about six and a half feet above the level of the stage. With this configuration, one could stand on either side of the stage apron and reach up to shake hands with the people who occupied these boxes. The middle boxes were set up one foot higher from the ones closest to the stage, with the other set of box seats, a foot higher than that. The balcony, excluding the box seats, was made up of ten rows of seats positioned into four seating areas that sloped gently down toward the front edge of the balcony, The levels, which make up the descending slope, were composed of one step down for each of these ten rows. The balcony also had two exits which were located in each of the middle box seats. These exits led down to the two side exits on the main floor. Both main exits led to the outside, one at

street level, and the other led to a fire escape, which was one story above the street. Built into the back of the balcony, was the projection booth which housed all film projectors, and when talkies arrived, sound discs were housed there. The balcony had four aisles, two that led to the box seats on either side of the balcony, and two more surounding the center section of seats.

On either side of the stage were stairs that led from the outer two aisles of the main auditorium, and over the orchestra pit to the stage. The orchestra pit completely surrounded the front of the stage and had a depth of two feet below the level of the main auditorium floor. The stage level was approximately three to three and a half feet above the orchestra pit. The remaining two box seats were found on either side of the outside aisles of the main floor level.

When looking at the ceiling of the auditorium, one could see the two Tiffany chandeliers, one large and one small, hanging from decorative brass chains. Both chandeliers were shaped in a half sphere of colored glass with the rounded part toward the floor. The fixtures were ringed with decorative metal of gold colored gilt. On each of the four corners of the ceiling, were vents for the massive air conditioning and heating system that was installed in the mid 1930's. Above the proscenium arch, and spanning the entire width and length of the auditorium, were the painted panels that were described early on in this chapter.

The main stage curtain was green in color with the letters HMCO embossed in the center of the curtain. These letters, the Homestake

Mining Company logo, were intertwined with each other, and were surrounded by a circular wreath of ivy. The bottom of the curtain was fringed with gold colored tassles.

Looking out from the stage and towards the auditorium, one got the feeling of the roomy, yet very cozy, opera house. The entire front edge of the balcony, including the box seats, was done in the same type of gilt work that could be found on the procenium arch. The balcony was supported by seven marble columns; four ran from the main floor to underneath the balcony boxes, and three were spaced evenly under the main span of the balcony. Underneath the rear of the balcony, and on the main floor in the rear of the seating areas, were four light fixtures of the same kind found in the lobbies and hallway. These fixtures were spaced evenly along the entire width of the auditorium. On the main floor there were four aisles surrounding three sections of seats.

The Homestake Opera House, professed by many to be one of the finest opera houses in the country, spared no expense in construction. Homestake Mining Company, as overseer of the building project, made every effort to make this "Jewel of the Black Hills" a most pleasing and comfortable opera house of the best sort possible.

Chapter II

The "Jewel" Shines

When the Homestake Opera House was nearly complete, the immediate concern focused on the task of finding someone who could manage the facility and schedule peformances, movies, and other functions in the opera house. The man chosen for the position was Melvin C. Kellogg. On August 13, 1914, the Lead Daily Call ran a story telling of Kellogg and his experiences pertinent to the job he was about to take. The newspaper stated that he was a man of wide experience in the theatrical business as he was previously associated with H.L. Walker, one of the largest and best known booking angencies and film distributors in the United States. Kellogg was also once a manager for the theatre and opera house in Deadwood, South Dakota, Lead's sister city three miles to the north. This gave him the advantage of knowing many people in the area (Lead Daily 1914:1).

Although Kellogg did not apply for the opera house position, and there were many applicants, Homestake Mine Superintendent Grier went to the effort to approach Kellogg about this job. Grier travelled some four hundred miles to Aberdeen, located on the extreme Eastern edge of South Dakota, because he knew Kellogg was the best person for managing the opera house. Financially Kellogg had little, if anything, to gain by accepting the position. The opportunity, however, was there for working with people and giving them the chance for leisure time activity, and this appealed greatly to him. Kellogg was hired in August of 1914 and he served as the Homestake Opera House and

Recreation Building manager until his retirement, thirty two years later in September of 1946 (Toms and Stone 1985:12).

The people of Lead finally learned who would perform on opening night, August 31, 1914. The Sheehan English Opera Company, headed by Joseph F. Sheehan and billed as "America's Greatest Tenor," would present selections from the operas Martha, Il Trovatore and Bohemian Girl. Admission prices for the evening were to range from one quarter to a dollar. Sheehan was billed as the star of the company, but another principal of the cast, Nelson R. Shanley, became a favorite with his audiences wherever he performed. The Deadwood Pioneer Daily Times, a nearby city newspaper, after witnessing the Shehan English Opera Company, reported the following: "[Shanley] sings the barritone roles. . . . and three years ago [1911] he won the scholarship of a years study at the Royal Opera at Stuttgart [Germany], having the reputation of being the youngest principal to appear at the Royal Opera there" (Deadwood Pioneer 1914:2).

As was the case with many travelling theatre and opera companies, the "advance man," a person representing the company, was sent ahead to the place of the company's next engagement to insure the readiness of the theatre. The Shehan Company "advance man," Colonel Riley, arrived at the opera house on August 18, 1914. Riley was very pleased to observe that the Sheehan English Opera Company was opening "this handsome theatre" (Lead Daily 1914:1). Tickets for the opening shows, both matinee and evening, went on sale at the opera house box office at 1:30 the afternoon of August 27, 1914. Homestake employees

and their families were given first priority in making reservations, as this was to be in their honor, and by 4:00 that very afternoon, every seat in the house, for the evening performance, had been sold. There were, however, a few spaces available for the afternoon show (Lead Daily 1914:1).

The long awaited day had finally arrived. Monday August 31, 1914, ushered in the opening performances in the beautiful "Jewel of the Black Hills." The Shehan English Opera Company matinee afforded non-employees of the mine, as well as Homestake night shift personnel, a chance to witness the christening performance. At curtain time almost every seat was filled. Mrs. Thomas J. Grier invited several children from the neighboring Christ Church Sunday School to be her guests at the matinee. A crowd of fashionably dressed men and women, from Lead and surrounding areas were also in attendance (Lead Daily 1914:1). The historic day culminated with the special evening performance. The night's events were recorded by the Lead Daily Call and appeared on page one of the following day's issue. Portions of that review follow:

> The real opening and dedication of the theatre occured in the evening. The seats had all been sold out on last Thursday afternoon, and last evening, before the curtain arose, there was not a vacant seat in the house. It was raining hard, but the people of the city were not deterred from turning out. . . . Mr. Sheehan, in his beautiful tenor, gave perfect interpretation to the parts assigned him. . . . The settings of the stage were perfect, and the actors could not have been more pleasing had they performed before royalty (Lead Daily 1914:1).

The paper went on to call the opera company's evening presentation "a

magnificent event" and claimed that the opening of the Homestake Opera House was an occasion that would live in the memory of every employee of the Homestake Mining Company, in the other citizens of Lead, and in the county fortunate enough to have witnessed either of the opening performances (Lead Daily 1914:1).

Mr. and Mrs. William "Jimmie" Cotton, long time residents of Lead, were among those in attendance at the Homestake Opera House grand opening. Mrs. Cotton remembers that, "the people in the box seats were very dressed up, but the rest of us wore our Sunday best." The Cottons remember the transportation to the opera house and say, "most [patrons] walked, others came by horseback, buggies, or in Model T's" (Mason 1984:1,2). Ann Finola, sixteen years old in 1914, was also among those in attendance. She recalls the opening night festivities by saying, "I wore my first long dress of yellow dotted swiss. I thought I was the belle of the ball." Ann Finola went on to tell about her first reaction to the opera house on that evening:

> I marvelled at the beauty of the Homestake Opera House. I thought it was the most beautiful place I would ever see. I was so enthralled with its artistry that I don't remember much about the performance. You could feel the excitement of the evening. The theatre was filled, not even standing room available. This was a big event in this area. [The Homestake Opera House] was an important part of our city (Finola 1984:n.p.).

Prior to raising the opening curtain, Superintendent Grier delivered an address to the huge audience by saying that he had great pleasure, on behalf of the Homestake Gold Mine, to present the gold mine employees with the splendid opera house and recreation building.

He said that everything, except the opera house portion, would carry no admission charge. Grier then extended an invitation to the entire county to come and use the facility as guests of the Homestake Mine. He commented on how Lead was, "very fortunate in securing such an excellent opener as the Sheehan Opera Company." In closing, Grier left the stage by wishing the audience, "a very enjoyable evening of the highest entertainment" (Lead Daily 1914:1).

The grand opening was over, but the entertainment had just begun. Silent movies were shown almost immediately with films being shown every day with daily change of program. Admission price, for these movies, was one nickle. This was the lowest price in town as Lead's other two movie theatres, the Princess and the Lyric, charged ten cents per movie. Such competitive spirit soon made the Homestake Opera House "the only game in town" concerning live entertainment and movies as both the Lyric and Princess shortly went out of business (Toms and Stone 1985:16,18). September 19 and 20, 1914, marked the debut of the road shows in the Homestake Opera House. D.M. Howe's Traveling Company presented a musical comedy entitled, The Time, the Place and the Girl. A full to capacity house was in attendance and eagerly greeted the company of performers. This proved to be just the beginning of a long tradition of live entertainment, in the form of road shows, that would grace the opera house stage (Lead Daily 1914:1).

Less than a month had passed since that historic opening night in August, when news was received that Thomas J. Grier had passed away. The people of Lead were devastated, and the opera house, out of respect

for one of the co-founders of the Homestake Opera House and Recreation complex, closed her doors. All scheduled performances were immediately postponed for the time of mourning. Grier's body was brought to the recreation portion of the complex to lie in state in order to give the residents of Lead a final chance to view Grier. He was buried in the West Lead Cemetery with an estimated 14,000 people attending the last rites. This was indeed a sad time for the mining community as they laid to rest one of the greatest contributors to recreation and entertainment Lead had ever known. The Homestake Opera House reopened her doors to the public after the funeral with movies and road shows continueing to play to excellent crowds (Toms and Stone 1985:18).

Out of the many road show companies that played the opera house, the most favored of Lead was the Clint and Bessie Robbins Company. Clint Robbins met Bessie Burrows in Minneapolis, Minnesota, where they eventually were married. In a December 4th, 1943, newspaper article, the Lead Daily Call wrote about the Robbins company:

> The Robbins spent many years, after their marriage, in New York and other Eastern cities. Returning West, they joined a stock company as a vaudeville feature at Sioux City, Iowa. This gave them several successful seasons in vaudeville circuits [around the midwest]. They began their tours of South Dakota with the Chase-Lister Company. [After forming their own company] . . . the Robbins show had actors in their casts who later won fame in larger circuits, among them Lyle Talbot, later a successful movie actor and Bob Traut, an announcer for the National Broadcasting Company. The esteem for which the Robbins' were held and the pleasure given by their performances is shown by the fact that they played the same towns every year for 20 years until the company disbanded (Lead Daily 1943:3).

The Clint and Bessie Robbins Company gave their first performances in the opera house, the week of February first through the sixth, 1915.

Each evening a different play was performed. The repertore, for the week included the plays; The Daughter of the Tenement, Ishmael, The Whirlpool, The Heart of a Thief, The Highwayman and Baby (Lead Daily 1914:8). A complete listing of companies, from August 31st, 1914, until November 24th, 1936, along with production names and dates appears in Appendix A, "A List of Performances in the Homestake Opera House from 1914 through 1936."

On February 10, 1916, the Clint and Bessie Robbins Company presented Rip Van Winkle, the play made famous by Joseph Jefferson over a half century earlier. The Lead Daily Call gave one of the most favorable reviews that had yet to be seen. The review appeared in the following day's paper and read as follows:

> It [Rip Van Winkle] gave Clint Robbins one of his best opportunities in a character part. That he took advantage of the opportunity in the fullest manner was evident from the appreciative manner in which the production was received. In some particulars he has adhered to some of the ideas made conventional by the notable actor [Jefferson] who essayed the role, while in other particulars he has allowed his own conception of the part. The combination . . . has led to results that found happy expressions last night (Lead Daily 1915:2).

Although the article failed to further elaborate on just what Clint Robbins did with his performance, the newspaper went on to talk of the nature of modern drama and the merits of the "Rip Van Winkle genre" of plays:

> The contrast between the modern drama and that of a half a century ago, is emphasized when plays of the Rip Van Winkle type are presented. [In the earlier plays] . . . artistic effect was aimed at and care was given to the writing of every line, with the results that classics were produced. Now the author aims to produce a few sensational moments when the

> "punches" are delivered, and the interims are filled with mediocre lines, which serve only to lead from one climax to another (Lead Daily 1916:2).

The newspaper continued by saying that Rip Van Winkle carried the distinction of the former kind, that of the earlier plays, constructed with more substantial dialogue. "So much so," the paper read, "that it will always remain a part of dramatic literature (Lead Daily 1916:2).

Two other very popular road companies of the Homestake Opera House were Arington's Comedians and The Boyd B. Trousdale Company, the latter consisting of sixteen players and billed as "the oldest, largest and best company playing in the West." Arington's Comedians first opened at the opera house in April of 1915, and rendered twelve different performances in a two week period. The Trousdale company played the opera house many times beginning in December of 1916. Like most other traveling stock companies of the day, these two companies would often present their full length plays with vaudeville acts taking place during intermissions (Lead Daily 1915, 1916:8).

The Homestake Opera House featured road companies with very large casts and extravagant sets. One such company appeared on November 20 and 21, 1916, when opera returned to Lead. The Chicago English Opera Company, reported to be "the most perfectly equipped operetic organization in the United States," showed up with a sixty member cast. They also brought their own specially outfitted orchestra chosen from "America's finest orchestral combinations." Three railroad cars brought in the massive collections of scenery, properties and

wardrobe. During the two days of performances, matinee and evening shows were given. Performances of Il Trovatore, Lohengrin, Cavalleria Rusticana, Cleopatra and Carmen played to audiences of over one thousand (Lead Daily 1916:1).

World War I deeply affected the lives of Americans throughout the nation, and Lead was no exception. Entertainment at the Homestake Opera House underwent changes in its usual entertainment. Patriotic rallies and special benefits, to aid the war effort, became regular events along with movies and live entertainment. When President Wilson declared "Red Cross Week," June 18 through 25, 1917, the opera house responded by donating ten percent of all gross receipts for the week to the Lead Red Cross chapter. As well, war news releases became an integral part of each evening's entertainment as they kept audiences informed of war events. There was also an introduction of a three to five cent "patriotic war tax" on all admission prices to aid the war effort. (Lead Daily 1917:8)

The war had other effects on the Homestake Opera House as well. On Saturday September 14, 1918, the Lead Daily Call reported of an expected shrunken theatrical road show season for 1918-1920. The paper blamed this mainly on the fact that railroad transportation, almost the only means of travel used by the traveling companies, had increased to the extent that traveling organizations would not profit to stray away from the main lines. Since the Black Hills region was not on a major rail route, the entire area would suffer by not being able to attract as many road shows (Lead Daily 1918:1).

On October 11, 1918, there was a sign on the Homestake Opera House door informing the theatre patrons that all scheduled performances would be cancelled due to a sudden outbreak of Spanish Influenza in the Lead area. A month earlier, an infuenza epidemic was making an appearance elsewhere in the Black Hills region. Because of this outbreak, the Homestake Opera House was to play a vital role in this tragic time in Lead's history. In October, the Lead Daily Call reported fifty three cases of influenza in Lead, and by the end of the month, that number had risen to over 500. Because there were not enough doctors, nurses or space, to effectively treat the sick, the town leaders decided to convert the opera house into an emergeny hospital and to use a staff of volunteers to help treat the afflicted. Beds, bedding and other necessities were quickly gathered, and the newly converted "hospital" was ready for use. The number of cases incresed to the point where 150 patients were being treated in the facility. The stage area, aisles and all other available spaces received beds to accommodate the increasing number of sick. The opera house lobby was even used as a pneumonia ward (Toms and Stone 1985:22).

Jimmie and Ethel Cotton remembered the time of the Spanish Influenza epidemic. One of Ethel Cotton's worst memories was that of losing two of her teachers to the killer virus. Helen Delaney and Gladys Hofsoos volunteered to care for the stricken at the opers house. Through their heroic efforts to assist the sick, they contracted the disease and died. The Cottons went on to say that many people did not know that the armistice treaty, to end the war, had been signed because

they were afraid to leave their homes and take a risk of coming down with the fatal influenza (Mason 1984:2). The epidemic lasted until December 29, 1918, when the last life in Lead was claimed by influenza. The final death toll stood at ninety four. Surely a greater number would have been recorded had the opera house not been used as an emergency care unit.

World War One was over, as was the influenza epidemic, and the Homestake Opera House opened her doors to the public on Monday, January 27, 1919. Once again, this was short lived as two and one half months later, the doors were closed out of respect for Pheobe Apperson Hearst who succumbed to influenza and passed away at her Pleasanton, California, home on April 13, 1919. Now both initiators of the Homestake Opera House and Recreation Building, Thomas Grier and Pheobe Hearst, were gone, but they had lived long enough to gain worthy praise from the many appreciative patrons who passed through the facility's doors.

With the advent of the 1920's, the Homestake Opera House and Recreation complex lost one neighbor and gained another. In 1920, a decision was made, by Homestake Mining Company, to relocate Christ Episcopal Church to make room for the Hearst Mercantile Company Store. Homestake moved the church, brick by brick, to a vacant lot three blocks up Lead's Main Street, where the church was rebuilt with the addition of a new bell tower. The opera house was used as a temporary church while the other one was being reassembled. The Hearst Mercantile Company opened its doors in 1922 (Toms and Stone 1985:24).

The decade of the 1920's witnessed a continuation of previous years activities, with some notable additions at the opera house. Road companies performed frequently, with the Robbins and Trousdale companies, along with Arington's Comedians, being favorites. The opera house began to stage American Legion Boxing on October 8, 1923. The ten round bout featured Billy Papke of Sacramento, California, and fighting Billy Forster out of Fort Worth, Texas. An eight round semi-final bout was also on the card with Lead's Johnny Ryan against "Fighting Fool" Pepper of Rapid City, South Dakota. A third match pitted Harry Kroske with "Kid" Carter, both of Lead. The event was termed a great success and was witnessed by a "crowded house of frenzied boxing fans from all over the Black Hills." The event was so successful that boxing exhibitions were frequently scheduled. (Lead Daily 1922:2,8).

The Homestake Opera House and Recreation Building, in an effort to become a faithful community center, began to schedule benefit performances in order to aid various organizations. These organizations included the Elks Club, Demolay, the Lead High School Association, the Modern Woodmen of America, The Shriners, the Lion's Club, and the Lead High School Athletic Association (Toms and Stone 1985:25). These performances were usually national traveling shows, but at times local productions were also featured. A special benefit was Melodyland, presented by the Young People's Service League of Christ Church and billed as a "musical extravaganza with 250 people in the cast." Prices for both showings were fifty cents, seventy five

cents and one dollar. The J. T. Cloutier Production Company of New York added the direction for the performance staged on October 23 and 24, 1923 (Lead Daily 1923:8). Lead High School also presented benefits and frequently produced class plays and operettas there with prices fixed of twenty five, thirty five and fifty cents. Lead High School Commencenent Excercises also took place on the opera house stage with an admission charge of ten and fifteen cents. (Lead Daily:8).

The decade of the 1920's ended with a valuable addition to the opera house. That was when a Wurlitzer pipe organ was installed. The 1928 model organ, manufactured by the Rudolph Wurlitzer Company from Cincinnati, had been originally sold to the Ford Theatre in Lead, but as the Ford Theatre went out of business in the Summer of 1929, the organ was moved to the Homestake Opera House. The purpose of the instrument was to add accompaniment to silent movies and to provide entertainment before and during intermissions of movies.
The Grand Wurlitzer had been installed in the Homestake Opera House, but there was something still missing; someone who could play the organ. Manager Kellogg reasoned that there was only one logical man for the job, and that man was Joe Brite. Brite was the organist at the Ford Theatre prior to its doors being closed. He was a very talented musician, and had received his training at the Chicago Musical College. Brite accepted the position as the opera house organist, and he was greeted with enthusiasm from a public already familiar with his ability. He succeeded Alvin Foss who had previously announced his plans to move to California (Toms and Stone 1985:32,33). The newly

installed Wurlitzer was dedicated during grand opening ceremonies on Sunday December 8, 1929, with one matinee and two evening performances of MGM's recently released film, A Man's Man, and Brite's accompaniment brought generous applause from the audience. This prompted the Lead Daily Call to refer to Brite as an "expert in 'cuing' his pictures" (Lead Daily 1929:3). Pre-show performances by Brite continued to be crowd pleasers, and newspaper ads reminded movie patrons to leave their musical requests at the box office as Brite would accommodate them. A "Joe Brite Organ Club" and sing alongs were early added features at the opera house. Brite provided such family type entertainment at the facility until his final performance in 1937 (Toms and Stone 1985:33).

The 1930's ushered in changes at the Homestake Opera House. Around the United States, movie theatres had been changing over from silent films to the new "talkies," and the Homestake Opera House joined in. On July 14, 1930, the opera house closed its doors for the installation of talking picture equipment. Such added equipment included the addition of a new "heroic" size screen measuring 25 feet in length by 30 feet in width. The screen replaced was one that was a mere 14 feet by 16 feet. The much bigger screen had been built specifically for the new sound pictures. Two motion picture projectors, designed for the "talkies," were installed in the projection booth. They were capable of handling either the disk or film types of sound recordings. Focus was also given to accoustical features of the opera house. New carpet was placed to cover the noise made by walking, the rear walls were covered with balsa wood to absorb

sound, and a muffling device was constructed and put on the fans to further reduce any unwanted noise (Lead Daily 1930:2).

The theatre continued to be renovated and readied for the advent of the new sound pictures as new seats "of the most comfortable type" replaced the original mahogany seats. The latest in Western Electric wide range microphone system, for projecting the movie sound out into the audience, was also installed. A major innovation was the construction of a cry room off of the opera house balcony.

The road companies were showing up less and less at the Homestake Opera House beginning in the 1930's. The new talking pictures had a lot to do with this as people seemed to be fascinated with the new cinematic achievement. Not until early in November of 1934, did another road company make its way to the opera house. That is when the Boyd B. Trousdale Players showed up for a two week engagement. Before that time the opera house was used mainly for the movies, high school plays, some local variety shows, and high school commencement exercises (Lead Daily 1930-34:4,8).

In October of 1935, a 15,000 dollar Kooler-Air conditioning system was installed in the attic of the Homestake Opera House for the additional comfort of the opera house patrons. The system was installed under the supervison of the United States Air Contitioning Corporation from Minneapolis, Minnesota, and provided cool air during hot weather with warm air circulation and humidity control during the winter months. With this system in operation, a complete change of

fresh air would circulate through the opera house every three minutes (Stone and Toms 1985:34).

On the last day in November of 1936, the public learned of an important change taking place with the opera house. The change was reported in the Lead Daily Call: "Tommorow, December 1, [1936] the Black Hills Amusement Company will take over on lease, from the Homestake Mining Company, the Homestake theatre here, with plans to make it the 'ace house' of the string of theatres now operated by this company in the Black Hills and Nebraska." The final "Homestake Opera House" ad also appeared in that paper's issue, and beginning the very next day, a new ad woud be headed with the inscription reading, "Homestake Theatre - A Black Hills Amusement Co. Unit" (Lead Daily 1936:1,8). The final road company to be booked in the Homestake Opera House was the Wilbur Cushman Stage Unit, and they presented Ed Gardner's Sirens in Silk on Tuesday, November 24, 1936 (Lead Daily 1936:8).

With the final curtain on the Wilbur Cushman Stage Unit show being drawn at the Homestake Opera House, an end of an era seemed to be at hand. The opera house was no longer viewed as a stopping off place for the road companies. The Black Hills Amusement Company now controled the opera house management and were no longer calling the facility an "opera house." Instead, they chose to call it a "theatre." This was a good indication that the building would be used as a cinematic movie theatre, since the company was in the movie business. Perhaps, that is what the public wanted. The movie industry had

fascinated the theatre audiences since the silent screen appeared, and people were even more fascinated with the advent of talkies. The road show was almost forced to take a "back seat" as they were being replaced by the talkies.

The Homestake Opera House, once the center of high class road shows and considered to be "one of a kind," now was becoming a movie theatre. The Homestake Opera House, or "Jewel of the Black Hills," was about to become just another movie house, but one that could boast of a past filled with a history of road shows and other live entertainment. The events described above were typical events in the American theatre taking place all across the nation.

Summary

The Homestake Opera House, in Lead, South Dakota, stood proud as one of many opera houses that sprang up in smaller communities all across mid-America in the late 19th and early 20th centuries. There are many reasons for the existence of the Homestake Opera House. There seemed to be a need for Lead, and the small communities like Lead, to be more like the larger eastern cities and to have all the luxuries that they enjoyed, and one of those luxuries was live theatrical entertainment. The people in the gold mining town of Lead, desired the kind of live entertainment that was enjoyed in the eastern towns such as New York, Boston and Chicago.

The development of the continental railroad system aided in the construction of opera houses as well. Such a development allowed the traveling road show companies to reach the isolated areas, such as Lead, and these companies could travel with all of their costumes and sets.

Another reason for the existence of the Homestake Opera House, was the fact that Lead was a mining "boom" town, and the prosperity and wealth found there allowed for such a building. Finally, the Homestake Mining Company wanted to give the opera house, as a gift, to the people of the community to satisfy the mine employees and to keep the work atmosphere there free from strife. This reason, on the surface, seems rather selfish on the part of the mining company, but when given more scrutiny, the company was using good business strategy, and everybody involved gained. The people of the community were able to enjoy all the live entertainment, plus the movies, being offered at the opera house,

and the mine was enabled to maintain a happy and contented relationship with her workers.

The people of Lead welcomed the idea of having the Homestake Opera House and anxiously awaited the day when they could attend functions there. There had been temporary opera houses in the city since a little after Lead's establishment in 1876, and when these places of entertainment were gone, the town immediately started to think of a permanent replacement to house entertainment. The Homestake Opera House quickly became the solution. Since the historic opening day in August of 1914, tens of thousands of people from all over the area attended live theatre, movies, boxing exhibitions, high school plays and other social events that took place in the opera house. The opera house often hung the "standing room only" sign on her doors as all seats were sold, sometimes days before the performances. This was certainly the case for opening night.

Phoebe Hearst and Thomas Grier wanted to give the people of Lead and the surrounding area a place for social activity. They envisioned a complex that would house both the entertaining and recreational needs of the people. The vision became the Homestake Opera House and Recreation Building. The Homestake Opera House was centrally located on Lead's Main Street, and was faced with brown brick and limestone trim. The actual construction of the opera house began in the summer of 1912 with the expectation being that the opera house would be one of the finest facilities in the country. The people were constantly given reports of construction updates as the local newspaper, the Lead Daily Call,

provided the citizens with regular reports from the workings of the opera house complex. Once the exterior work was completed, workers were free to ready the theatre's insides. The interior was ornately decorated with colorful scenic panel which spanned the width and breadth of the auditorium's walls near the ceiling. Statues of cherub figures, candelabrum, chandaliers, brass railings, gold and ivory inlays, mahogany chairs, and box seats, along with the spacious stage area, added to the splendor one could find in the Homestake Opera House.

Theatre fires were a constant threat causing the Homestake Opera House to be built with an asbestos curtain for the stage area, along with a sort of giant chimney, rising up from the stage, designed to suck flames and smoke harmlessly up and out into the atmoshpere. With these safety feature, the opera house patron was able to concentrate freely on the entertainment rather than worrying so much about his/her personal safety.

Comfort, for those who attended the many entertainments of the Homestake Oppera House as well as for the performers, was addressed by the installation of radiators and systems for heating and cooling. All seats were upholstered with soft back leather, for the box seats, and green velvet for all other seats.

The kind of live entertainment that was enjoyed in the opera house may not have been of the same quality that was enjoyed in the East, mainly due to the fact that the big entertainment stars seldom traveled to the rough mining camps and places that were not on the main rail lines, but there were times when the people of the city were able

to witness some very high quality entertainment. The fact that opera appeared often at the opera house seems to reinforce the fact that the people of the region longed for the entertainment of the sophisticated theatre. English opera seemed to be high on the list as Lead enjoyed many visits from such renowned groups as the Sheehan English Opera Company and The Chicago English Opera Company. Many companies came through with operas such as Il Trovatore, Lohengrin, Martha and Carmen.

In further examining the types of stage plays that were brought to the Homestake Opera House, one gets the feeling that the plays were very light in their entertainment value. There were mainly comedies and musicals, as opposed to serious drama, being shown. Controversial dramas such as those by Ibsen or Shaw were not seen at the opera house. The reason for this seems to rest with the fact that Lead, like so many other mid-American communities, was really quite conservative in its views. Since the road companies wanted to return the next season, they were wise not to present any play that would go against the community's conservatism. Because of this, most of these companies did not have the controversial type dramas in their repertoire.

There were many road companies that made their way regurlarly back to Lead and the Homestake Opera House. Some of these companies became perennial favorites in the area. Arington's Comedians, the Clint and Bessie Robbins Company, the Chase Lister Stock Company and the Boyd B. Trousdale Players were just a few who often found their way back to the opera house.

Vaudeville seems to have been a big part of the entertainment that was seen at the opera house. Whenever the management was unable to book a regular road company, there was usually a vaudevillian company waiting in the wing. Like the stage shows, the vaudeville presented at the opera house was very light in content. Burlesque, which was part of the vaudeville of some of the eastern cities, remained unheard of and taboo in such communities as Lead. The vaudeville presented in Lead included comedy, song, and dance.

The Homestake Opera House provided the people of Lead, South Dakota, and the surrounding Northern Black Hills area with constant live theatrical entertainment from the time of the opening in August of 1914, to the time when the Black Hills Amusement Company took control of the lease in December of 1936. During that time period, the road companies regularly made their way to the opera house, and always left an appreciative audience in their wake. However, when the Black Hills Amusement Company assumed control of the opera house, the road companies ceased to make their way to Lead as the Amusement Company transformed the opera house into a movie house. Perhaps part of the reason for the disappearance of the road companies was due to the almost total fascination that people found with the new talking picture. Live theatre from these road companies had begun to show a marked and steady decrease as early as two to three years before the advent of the talking pictures in Lead. From 1934 to 1936, the opera house was witness to a little more than two dozen road shows. This marked the beginning of the

end of the road company that was to appear in the Homestake Opera House for decades to come.

On the morning of April 2nd, 1984, the Homestake Opera House was completely gutted by fire. Although the building shell still stands, there are no plans to revitalize the opera house.

Appendix A

A List of Performances

in the Homestake Opera House from 1914 through 1936

Date(s)	Company or Group	Title, Author(s), Type
1913-1914 Season		
August 31, Monday Matinee and Evening	The Sheehan Opera Company	Il Trovatore by Guiseppe Verdi, The Bohemian Girl by Michael Balfe, Martha by Fredrich von Flotow (operas)
1914-1915 Season		
October 15, Thursday Evening	Unknown	The Rejuvination of Aunt Mary by Anne Warner (comedy)
October 23, Friday Matinee and Evening	Unknown	A Modern Eve by Victor Hollander and John Gilbert (musical comedy)
November 7, Saturday Evening	The Metropolitan Grand Quartet	Concert
November 13, Friday Matinee and Evening	Unknown	Alma, Where Do You Live? by Paul Herve and Jean Briquet (drama)
November 16, Monday Evening	Griplin Comedy Company	Hypnotism and telepathy show
November 17, Tuesday Evening	Griplin Comedy Company	Hypnotism and telepathy show
November 18, Wednesday Evening	Griplin Comedy Company	Hypnotism and telepathy show
November 19, Thursday Evening	Griplin Comedy Company	Hypnotism and telepathy show
November 20, Friday Evening	Griplin Comedy Company	Hypnotism and telepathy show
November 21, Saturday Matinee and Evening	Griplin Comedy Company	Hypnotism and telepathy show

November 30, Monday Evening	Ardin Dramatic Company	The Taming of the Shrew by William Shakespeare (comedy)
December 7, Monday Evening	Chase Lister Stock Company	The Country Boy by Edgar Selwyn (comedy)
December 8, Tuesday Evening	Chase Lister Stock Company	The Gamblers by Charles Klein (comedy)
Decmber 9, Wednesday Matinee and Evening	Chase Lister Stock Company	The Price of Silence by J. DeGrasse (drama)
December 10, Thursday Evening	Chase Lister Stock Company	Why Lindy Ran Away (comedy)
December 11, Friday Evening	Chase Lister Stock Company	Thorns and Orange Blossoms by Lem B. Parker (comedy)
December 12, Saturday Matinee and Evening	Chase Lister Stock Company	The American Girl by P. Dezeno (comedy)
December 18, Friday Matinee and Evening	Unknown	Forty Five Minutes From Broadway, by George M. Cohan (musical comedy)
January 1, Friday	The Oberlin Glee Club	Singing Concert
January 7, Thusday Matinee and Evening	The Clamage Musical Comedy Company	His Highness, the Boy (musical comedy)
January 8, Friday Matinee and Evening	The Clamage Musical Comedy Company	The Pink Widow (musical comedy)
January 9, Saturday Matinee and Evening	The Clamage Musical Comedy Company	The Girl From Luxemburg (musical comedy)
January 11, Monday Matinee and Evening	The Clamage Musical Comedy Company	His Highness, the Boy (musical comedy)
January 12, Tuesday Matinee and Evening	The Clamage Musical Comedy Company	The Suffragette by E.S. Pankhurst (musical comedy)

January 26, Tuesday Matinee and Evening	Unknown	Mutt and Jeff in Mexico by Bud Fisher (musical comedy)
February 1, Monday Evening	Clint and Bessie Robbbins Company	The Angel of the Tenement (drama)
February 2, Tuesday Evening	Clint and Bessie Robbins Company	Ishmael by Stewart Baird (drama)
February 3, Wednesday Matinee and Evening	Clint and Bessie Robbins Company	The Whirlpool by William J. Rapp (drama)
February 4, Thursday Evening	Clint and Bessie Robbins Company	The Heart of a Thief by Paul Armstrong (drama)
February 5, Friday Matinee and Evening	Clint and Bessie Robbins Company	The Highwayman by Alfred Noyes (song) play)
February 6, Saturday Evening	Clint and Bessie Robbins Company	Baby by M. Stenton (comedy)
February 25, Thursday Matinee and Evening	Unknown	The Calling of Dan Matthews by Hugh B. Wright and Elsbery W. Reynolds (drama)
March 4, Thursday Evening	Lawrence Deming Theatre Company	The Man on the Case by Grace Livingston Furniss (melodrama)
March 5, Friday Evening	Lawrence Deming Theatre Company	The Chorus Lady by James Forbes (musical comedy)
March 6, Saturday Matinee and Evening	Lawrence Deming Theatre Company	Little Miss Nobody by H. Millarde (comedy)
March 8, Monday Evening	Lawrence Deming Theatre Company	The Sweetest Girl in Dixie (comedy)
March 9, Tuesday Evening	Lawrence Deming Theatre Company	Saint Elma (drama)
March 10, Wednesday Matinee and Evening	Lawrence Deming Theatre Company	My Friend From Arkansas

March 11, Thursday Evening	Lawrence Deming Theatre Company	Doris by Maxwell Bodenheimer
March 12, Friday	Lawrence Deming Theatre Company	On the Trail of the Lonesome Pine by Eugene Walter and John Fox Jr.
March 13, Saturday Matinee	Lawrence Deming Theatre Company	Ole Olsen Jr. (comedy)
Evening		The Gambler and the Girl (drama)
March 15, Monday Matinee and Evening	Chathan and Dancourt	Vaudeville
March 16, Tuesday Matinee and Evening	Chathan and Dancourt	Vaudeville
March 17, Wednesday Matinee and Evening	Chathan and Dancourt	Vaudeville
March 19, Friday Matinee and Evening	Unknown	September Morn by Rowland and Clifford (musical comedy)
March 20, Saturday Matinee and Evening	Unknown	September Morn by Rowland and Clifford (musical comedy)
April 19, Monday	Arington's Comedians	Broadway Jones by George M. Cohan (drama)
April 20, Tuesday	Arington's Comedians	Little Tenderfoot (comedy)
April 21, Wednesday Matinee and Evening	Arington's Comedians	Pals by Tracie May Hanna (comedy)
April 22, Thursday Evening	Arington's Comedians	In the Bishop's Carriage by Miriam Michelson (drama)
April 23, Friday Evening	Arington's Comedians	The Girl in the Taxi by Prentiss Ingraham (comedy)

April 24, Saturday Matinee and Evening	Arington's Comedians	The Fatal Wedding by Theodore Kremer (comedy)
April 26, Monday Evening	Arington's Comedians	Dora Thorne (comedy)
April 27, Tuesday Evening	Arington's Comedians	The Devil by Ben Pikowsky (comedy)
April 28, Wednesday Matinee and Evening	Arington's Comedians	East Lynne by Ned Albert (comedy)
April 29, Thursday Evening	Arington's Comedians	Solomey Jane by Paul Armstrong and Bret Harte (drama)
April 30, Friday Evening	Arington's Comedians	Trilby by H. Shaw (drama)
May 1, Saturday Matinee Evening	Arington's Comedians	Human Hearts by John H. Turner (comedy) Brown's in Town (comedy)
May 17, Monday Matinee and Evening through Saturday, May 22	Milton Schuster Musical Comedy Company	A Prince for a Day (musical comedy) -plays unknown
May 31, Monday Matinee and Evening	Richard's and Pringle's Famous Georgia Minstrels	Minstrel Show
June 2, Wednesday Matinee and Evening through Saturday June 15	The Denoyer and Daniel Musical Melange	-plays unknown
June 19, Monday Evening	The Virginia Minstrels	Minstrel Show
1915 through 1916 Season		
January 12, Wednesday Matinee and Evening	H.H. Frazee Company	A Pair of Sixes by Edward Peple (comedy)
January 24, Monday Evening	Hank and Mandy	Vaudeville
January 25, Tuesday Evening	Hank and Mandy	Vaudeville

January 26, Wednesday Matinee and Evening	Hank and Mandy	Vaudeville
February 7, Monday Evening	Clint and Bessie Robbins Company	A Dangerous Friend (drama)
February 8, Tuesday Evening	Clint and Bessie Robbins Company	The Banker's Wife (comedy)
February 9, Wednesday Matinee and Evening	Clint and Bessie Robbins Company	Ishmael by J. Baird (drama)
February 10, Thursday Evening	Clint and Bessie Robbins Company	Rip Van Winkle by Dion Boucicault (drama)
February 11, Friday Evening	Clint and Bessie Robbins Company	The Traffic by Robert Marshall and Oliver Baily (comedy)
February 12, Saturday Matinee Evening	Clint and Bessie Robbins Company	Cinderella or The Glass Slipper by Eleanor and Herbert Farjeon (comedy) Kentucky Sue (drama)
February 28, Monday Evening	Chase Lister Company	For the Love of a Girl (comedy)
February 29, Tuesday Evening	Chase Lister Company	Human Hearts (drama)
March 1, Wednesday Matinee and Evening	Chase Lister Company	The Man Who Came Back by Kathryn Kavenaugh (drama)
March 2, Thursday Evening	Chase Lister Company	The Fight by Bayard Veiller (drama)
March 3, Friday Evening	Chase Lister Company	The Man of the World by Herbert Mackenzie (comedy)
March 4, Saturday Matinee and Evening	Chase Lister Company	Grit, the Newsboy (comedy)
April 3, Monday Matinee and Evening	Halowell Concert Company	Concert

April 4, Tuesday Matinee and Evening	Halowell Concert Company	Concert
April 6, Thursday Evening	Mysterious Smith and His Own American Co.	Transformist Magic Show
April 7, Friday Evening	Mysterious Smith and His Own American Co.	Transformist Magic Show
April 8, Saturday Evening	Mysterious Smith and His Own American Co.	Transformist Magic Show
April 10, Monday Evening	The Famous Bostonians	Iroma (musical comedy)
April 11, Tuesday Matinee and Evening	The Famous Bostonians	Tipperary Mary (musical comedy)
April 12, Wednesday Matinee and Evening	The Famous Bostinians	The Girl From Hawaii (musical Comedy)
April 13, Thursday Matinee Evening	The Famous Bostonians	The Girl From Hawaii (musical comedy) My Dream Girl (comic operetta)
April 14, Friday Matinee Evening	The Famous Bostonians	My Dream Girl (comic operetta) My Tango Maid (musical comedy)
April 15, Saturday Matinee Evening	The Famous Bostonians	My Tango Maid (musical comedy) The Gypsy Prince (operetta)
April 17, Monday Matinee Evening	The Famous Bostonians	My Dream Girl (comic operetta) The Fountain of Youth by Louis Evan Shipman (musical comedy)
April 18, Tuesday Matinee and Evening	The Famous Bostonians	The Gypsy Prince by (operetta)
April 19, Wednesday Matinee and Evening	The Famous Bostonians	The Al-O-Ha Revue or The Farewell Play (musical revue)

October 31, Tuesday Evening	Gaskill and MacVitty Company	The Other Man's Wife by Victor E. Lambert (drama)
November 3, Friday Evening	Lacey's Colored Company	Animal acts and variety show
November 4, Saturday Matinee and Evening	Lacey's Colored Company	Animal acts and variety show
November 13, Monday Evening	Chase Lister Company	No Mother To Guide Her by Lillian Mortimer (comedy)
November 14, Tuesday Evening	Chase Lister Company	God's Country and the Woman by F.W. Keighly (drama)
November 15, Wednesday Matinee and Evening	Chase Lister Company	A Fight for a Million William Duncan (comedy drama)
November 16, Thursday Evening	Chase Lister Company	Why Women Sin (drama)
November 17, Friday Evening	Chase Lister Company	The Devil's Lane by Louise S. Perry (comedy)
November 18, Saturday Matinee Evening	Chase Lister Company	Uncle Tom's Cabin by C.W. Taylor (drama) Brother Against Brother (comedy)
November 20, Monday Matinee and Evening	The Chicago English Opera Company	Il Trovatore Guiseppe Verdi (opera)
November 21, Tuesday Matinee Evening	The Chicago English	Lohengrin by Richard Wagner (opera) Selections from Cavalleria Rusticana by G. Verga, Cleopatra by Basil Horsefall and Carmen by Georges Bizet (operas)
November 30, Thursday Matinee and Evening	Uknown	Freckles by Rose Warner (song play)

December 17, Friday Matinee and Evening	Unknown	Don't Tell My Wife by Daniel B. Haber (comedy)
December 25, Monday Matinee	The Boyd B. Trousdale Players	Beyond the Law by J. Baruth (drama)
December 26, Tuesday Matinee and Evening	The Boyd B. Trousdale Players	The Fool Flyer (comedy)
December 27, Wednesday Matinee and Evening	The Boyd B. Trousdale Players	The Man on the Box by Grace Livingston Furniss (drama)
December 28, Thursday Matinee and Evening	The Boyd B. Trousdale Players	The Fool Flyer (comedy)
December 29, Friday Matinee and Evening	The Boyd B. Trousdale Players	The Man on the Box by Grace Livingston Furniss (drama)
December 30, Saturday Matinee and Evening	The Boyd B. Trousdale Players	Two Married Men by Vincent Lawrence (comedy)
January 9, Tuesday Evening	Unknown	This Is the Life by Holton Powell (musical comedy)
January 10, Wednesday Matinee and Evening	Unknown	This Is the Life by Holton Powell (musical comedy)
January 18, Thursday Evening	The Oxford Entertainers	Musical act
January 22, Monday Evening	Clint and Bessie Robbbins Company	The Sins of Society by Henry Hamilton and Cecil Raleigh (comedy)
January 23, Tuesday Evening	Clint and Bessie Robbins Company	The Woman Pays by E. Boyd Jones (comedy)
January 24, Wednesday Matinee Evening	Clint and Bessie Robbins Company	A Dangerous Friend (drama) Little Lost Sister (drama)
January 25, Thursday Evening	Clint and Bessie Robbins Company	Molly Brown by C.M. Hepworth (comedy)

January 26, Friday Evening	Clint and Bessie Robbins Company	Syndicates and Souls (drama)
January 27, Saturday Matinee Evening	Clint and Bessie Robbins Company	Uncle Tom's Cabin by C.W. Taylor (drama) Mexico by Paul Max (comedy)
February 6, Tuesday Evening	L.C. Yeoman Company	The Winning of Barbara Worth by Mark E. Swan (drama)
April 5, Thursday	The Harity Company	Song and Dance Show
April 6, Friday	The Harity Company	Song and Dance Show
April 7, Saturday	The Harity Company	Song and Dance Show
April 23, Monday Evening	The Famous Bostonians	The Rose of Honalulu (operetta)
April 24, Tuesday Evening	The Famous Bostonians	The Isle O' Dreams by Rida Johnson Young (musical)
April 25, Wednesday Evening	The Famous Bostonians	The Girl and the Bandit (operetta)
April 26, Thursday	The Famous Bostonians	Iroma (musical comedy)
April 27, Friday Evening	The Famous Bostonians	Bonnie Jean (musical comedy)
April 28, Saturday Matinee Evening	The Famous Bostonians	Bonnie Jean (musical comedy) Tipperary Mary (musical comedy)
May 19, Saturday	The Tennesee Minstrels	Song and Dance Show
June 8, Friday	The Royal Hawaiian Songbirds	Variety Show
June 9, Saturday	The Royal Hawaiian Songbirds	Variety Show
June 18, Monday Evening	Unknown	Any Man's Sister (drama)

July 26, Thursday Evening	Buckley's Famed Trained Monkey Circus	Animal act
September 22, Saturday Evening	George H. Bubb Company	Ikey and Abbey (musical comedy)
1917 through 1918 Season		
October 23, Tuesday Matinee and Evening	Robert Sherman Company	The Girl Without a Chance by Whitney Collins (comedy)
November 3, Saturday Matinee and Evening	Unknown	My Soldier Girl by J. Lorch Barber, William Murphy and Omer Herbert (musical comedy)
November 9, Friday Evening	Unknown	His Bridal Night by Kenneth Webb (musical comedy)
January 7, Monday Evening	Clint and Bessie Robbins Company	Under Cover by Roi Cooper Megrue (comedy)
January 8, Tuesday Evening	Clint and Bessie Robbins Company	The Little Shepherd of Bargain Row (drama)
January 9, Wednesday Matinee and Evening	Clint and Bessie Robbins Company	Kick In by Willard Mack (comedy)
January 11, Friday Evening	Clint and Bessie Robbins Company	What Money Can't Buy by Lou Tellegen
January 12, Saturday Matinee Evening	Clint and Bessie Robbins Company	The Dummy by Harvey O'Higgins and Harriet Ford (comedy) So Much for So Much by Willard Mack (comedy)
January 19, Saturday Matinee and Evening	Gus Hill Company	Mutt and Jeff Divorced by Bud Fisher (comedy)
March 22, Friday Evening	Cal Stewart's Punkin Center Folks	Musical entertainment
April 9, Thursday Evening	Peter McClynte Company	The Duet of the Earth Kathryn Kavanaugh (drama)

May 20, Monday Evening	Doc Allen and His 3 Ginger Girls	Vaudeville
September 4, Wednesday Evening	Hippodrome Road Show	4 Acts of Vaudeville
September 16, Monday Matinee and Evening	Hippodrome Road Show	4 Acts of Vaudeville
September 17, Tuesday Matinee and Evening	Hippodrome Road Show	4 Acts of Vaudeville
September 23, Monday Matinee and Evening	Hippodrome Road Show	4 Acts of Vaudeville
September 24, Tuesday Matinee and Evening	Hippodrome Road Show	4 Acts of Vaudeville
September 30, Monday Matinee and Evening	Hippodrome Road Show	4 Acts of Vaudeville
1918 through 1919 Season		
October 1, Tuesday Matinee and Evening	Hippodrome Road Show	4 Acts of Vaudeville
October 7, Monday Matinee and Evening	Hippodrome Road Show	4 Acts of Vaudeville
October 8, Tuesday Matinee and Evening	Hippodrome Road Show	4 Acts of Vaudeville
March 14, Friday Evening	Murdock	Hindu Magic and Mystery Show
March 15, Saturday Evening	Murdock	Hindu Magic and Mystery Show
March 20, Thursday Evening	Giersdorf Musical Company	Musicale and Drama Program
March 21, Friday Matinee and Evening	Giersdorf Musical Company	Musicale and Drama Program
March 22, Saturday Matinee and Evening	Giersdorf Musical Company	Musicale and Drama Program
April 18, Friday Evening	Ben Crow	Vocal Musical Program of Pop and Classical Music

May 19, Monday Matinee and Evening	Hippodrome Vaudeville	Musical and Comedy Acts
May 20, Tuesday Matinee and Evening	Hippodrome Vaudeville	Musical and Comedy Acts
May 26, Monday Matinee and Evening	Hippodrome Vaudeville	Musical and Comedy Acts
May 27, Tuesday Matinee and Evening	Hippodrome Vaudeville	Musical and Comedy Acts
June 2, Monday Matinee and Evening	Hippodrome Vaudeville	Musical and Comedy Acts
June 3, Tuesday Matinee and Evening	Hippodrome Vaudeville	Musical and Comedy Acts
July 30, Wednesday Matinee and Evening	Clark Oldfield Company	Novelty Acts with Song and Dance
July 31, Thursday Matinee and Evening	Clark Oldfield Company	Novelty Acts with Song and Dance
August 21, Thursday Evening	The Cinderella Girls	Comedy, Music and Dancing
August 22, Friday Evening	The Cinderella Girls	Comedy, Music and Dancing
August 23, Saturday Evening	The Cinderella Girls	Comedy, Music and Dancing

1919 through 1920 Season

September 13, Saturday Matinee and Evening	Kilroy and Britton Inc. Musical Company	My Sammy Girl by Lem B. Parker and W.R. Williams (musical)
October 18, Saturday Matinee and Evening	Kilroy and Britton Inc. Musical Company	Oh, Daddy by Richard C. Maddox (musical comedy)
December 19, Friday Evening	Mme. Christine Langenhan	Operetic Soprano Concert
March 24, Wednesday Evening	Ralph Dunbar Company	Robin Hood by Reginald DeKoven (comic opera)

March 25, Thursday Evening	Ralph Dunbar Company	Robin Hood by Reginald DeKoven (comic opera)
April 26, Monday Evening	Elks Minstrels (local talent)	Jazz Bands and Balads
May 3, Monday Evening	Ralph Dunbar Company	The Chocolate Soldier by Oscar Straus (comic opera)
May 5, Wednesday Matinee and Evening	Harvey D. Orr Company	Come Along Mary (musical comedy)
May 7, Friday Evening	Stone and Stone	Vaudeville
May 8, Saturday Evening	Stone and Stone	Vaudeville
May 26, Wednesday Evening	The Imperial Sextet Vaudeville Company	Vaudeville Revue
May 29, Saturday Matinee and Evening	The Imperial Sextet Vaudeville Company	Vaudeville Revue
June 8, Tuesday Evening	Lead High School Class of 1920	It Pays To Advertise by Roi Cooper Megrue (comedy)

1920 through 1921 Season

November 14, Thursday Evening	The American Legion (local talent)	Magic and Song Show
April 6, Tuesday Evening	Lead High School	The Gypsy Rover (operetta)
April 9, Saturday Matinee and Evening	Yankton Glee Club	Vocal and Instrumental Show
April 15, Friday Evening	Herbert's Greater Minstrels	Musical and Vaudeville Show
April 16, Saturday Matinee Evening	Herbert's Greater Minstrels	Musical and Vaudeville Show
June 13, Monday Evening	Lead High School	Officer 666 by Augustin Machugh (comedy)

June 14, Tuesday Evening	Hillman's Ideal Stock Company	Dr. Quack (comedy)
June 15, Wednesday Evening	Hillman's Ideal Stock Company	Mexican Love (comedy)
June 16, Thursday Evening	Hillman's Ideal Stock Company	Our Wives by Frank Mandel and Helen Craft (comedy)
June 17, Friday Evening	Hillman's Ideal Stock Company	Dr. Jeckyl and Mr. Hyde by Robert L. Stevenson
June 18, Saturday Matinee Evening	Hillman's Ideal Stock Company	The Heart of Erin (comedy) The Easy Mark by Jack Larrie (comedy)
September 22, Friday Evening	Le Comte and Flesher Production Company	Listen to Me (musical comedy)
September 23, Saturday Matinee and Evening	Le Comte and Flesher Production Company	Listen to Me (musical comedy)

1921 through 1922 Season

October 29, Saturday Evening	Elsie Baker and Company	Musical Attraction
December 2, Friday Evening	The National Male Quartet	Vocal Performance
February 22, Wednesday Evening	Shrine San Francisco Pilgrimage Dramatic Club	Nothing But the Truth by James Montgomery (comedy)
March 6, Monday Evening	John B. Ratto	Vaudeville
June 13, Tuesday Evening	Lead High School	The Spell of the Image
August 24, Thursday Matinee and Evening	The Anderson Sisters	Musical Act
August 25, Friday Matinee and Evening	The Anderson Sisters	Musical Act

August 26, Saturday Matinee and Evening	The Anderson Sisters	Musical Act
September 18, Monday Evening	Oldfield and Drew	Vaudeville
September 19, Tuesday Evening	Oldfield and Drew	Vaudeville
September 29, Friday Evening	Madame Henrikke Olsen-Solem (dramatic soprano)	Repertoire of Songs

1922 through 1923 Season

October 4, Wednesday Evening	The Three Musical La Vettes	Musical and Vaudeville Acts
October 5, Thursday Evening	The Three Musical La Vettes	Musical and Vaudeville Acts
October 16, Monday Evening	Arington Stock Company	The Girl in the Case by Mario Costillo and R. Gaillord (comedy)
October 17, Tuesday Evening	Arington Stock Company	The Air-O-Plane Girl (comedy)
October 18, Wednesday Evening	Arington Stock Company	My Mother's Rosemary by Owen Davis (comedy)
October 19, Thursday Evening	Arington Stock Company	One Girl's Experience (drama)
October 20, Friday Evening	Arington Stock Company	Rebecca of Sunny Brook Farm by Kate D. Wiggin (drama)
October 21, Saturday Matinee Evening	Arington Stock Company	Twin Bachelors (comedy) Paid in Full by Joseph Harding (comedy)
October 23, Monday Evening	J.T. Cloutier Production Company	Musical Extraviganza
October 24, Tuesday Evening	J.T. Cloutier Production Company	Musical Extraviganza
November 20, Monday Evening	Lua Hawaiian	Music, Song and Dance Show

November 21 Tuesday Evening	Lua Hawaiian	Music, Song and Dance Show
December 1, Friday Evening	Lua Hawaiian	Music, Song and Dance Show
December 2, Saturday Evening	Lua Hawaiian	Music, Song and Dance Show
December 11, Monday Evening	Elks Home Talent (local talent)	Just Girls (musical comedy)
December 12, Tuesday Evening	Elks Home Talent (local talent)	Just Girls (musical comedy)
January 1, Monday Evening	Boyd B. Trousdale Stock Company	-play unknown
January 2, Tuesday Evening	Boyd B. Trousdale Stock Company	Turn to the Right by Winchell B. Smith and John E. Hazzard (comedy)
January 3, Wednesday Evening	Boyd B. Trousdale Stock Company	Honeymoon Town (comedy)
January 4, Thursday Evening	Boyd B. Trousdale Stock Company	He Fell in Love With His Wife (comedy)
January 5, Friday Evening	Boyd B. Trousdale Stock Company	The Girl Without a Chance by Whitney Collins (comedy)
January 6, Saturday Matinee and Evening	Boyd B. Trousdale Stock Company	Mr. and Mrs. Jiggs by E.F. Cline (comedy)
February 19, Monday Evening	Mammoth Home Talent (local talent)	Better Times by R.H. Burnside (comedy)
February 20, Tuesday Evening	Mammoth Home Talent (local talent)	Better Times by R.H. Burnside (comedy)
March 5, Monday Evening	Clint and Bessie Robbins Company	Scrambled Wives by Hubert Griffith (comedy)
March 6, Tuesday Evening	Clint and Bessie Robbins Company	Our Little Wife by Avery Hopwood

March 7, Wednesday Evening	Clint and Bessie Robbins Company	Our Little Wife by Avery Hopwood
March 8, Thursday Evening	Clint and Bessie Robbins Company	The Night Cap by Max Marcin and Guy Bolten (comedy)
March 9, Friday Evening	Clint and Bessie Robbins Company	The Night Cap by Max Marcin and Guy Bolten (comedy)
March 10, Saturday Matinee and Evening	Clint and Bessie Robbins Company	The Haunted House by Bob Martin (comedy)
March 12, Monday Evening	Clint and Bessie Robbins Company	Mrs. Jimmie Thompson or A Beautiful Liar by Norman S. Rose and Edith Ellis (comedy)
March 13, Tuesday Evening	Clint and Bessie Robbins Company	Lombardi Ltd. by Frederic and Fanny Holton (comedy)
March 14, Wednesday Evening	Clint and Bessie Robbins Company	Lombardi Ltd. by Frederic and Fanny Holton (comedy)
March 15, Thursday Evening	Clint and Bessie Robbins Company	Nobody's Money by William Le Baron (comedy)
March 16, Friday Evening	Clint and Bessie Robbins Company	"The Follies on 1923" Comedy, Song and Dance Show
March 17, Saturday Matinee and Evening	Clint and Bessie Robbins Company	Over the Hill to the Poorhouse (comedy)
April 10, Tuesday Evening	Lead High School	Sylvia by Leighton Osmun (operetta)
June 4, Monday Evening	Lead High School (class of 1923)	Come Out of the Kitchen by J.S. Robertson
July 11, Wednesday Evening	Bulger's Comedy Animal Circus	Animal Acts

July 12, Thursday Evening	Bulger's Comedy Animal Circus	Animal Acts
July 13, Friday Matinee	Bulger's Comedy Animal Circus	Animal Acts
August 11, Saturday Evening	Miss Eileen Butler	Dance Program
September 3, Monday Evening		wrestling and boxing exhibitions
1923 through 1924 Season		
October 5, Friday Matinee and Evening	Musical Zanos, Clifford and Purtell, Medel Thompson, and Bert and Hyman	4 Acts of Vaudeville
October 6, Saturday Matinee and Evening	Musical Zanos, Clifford and Purtell, Medel Thompson, and Bert and Hyman	4 Acts of Vaudeville
October 12, Friday Matinee and Evening	Vardo and Kinston, Dick and Ruby Wren, Ambassador Crowley, and O'laughton and Williams	4 Acts of Vaudeville
October 13, Saturday Matinee and Evening	Vardo and Kingston, Dick and Ruby Wren, Ambassador Crowley, and O'laughton and Williams	4 Acts of Vaudeville
October 15, Monday Evening	Boyd B. Trousdale Stock Company	Two Blocks Away by Aaron Hoffman (comedy)
October 16, Tuesday Evening	Boyd B. Trousdale Stock Company	Going Straight by Peg Franklin (comedy)
October 17, Wednesday Evening	Boyd B. Trousdale Stock Company	Goodness Gracious by Joe Young (musical)
October 18, Thursday Evening	Boyd B. Trousdale Stock Company	The Call of the Woods

October 19, Friday Evening	Boyd B. Trousdale Stock Company	Silk Husbands and Calico Wives (comedy)
October 20, Saturday Matinee and Evening	Boyd B. Trousdale Stock Company	Who's Baby Are You? (comedy)
October 22, Monday Evening	Boyd B. Trousdale Stock Company	Buddies by George V. Hobart and B.C. Hilliam (musical)
October 23, Tuesday Evening	Boyd B. Trousdale Stock Company	Mickey by F.R. Jones (comedy)
October 24, Wednesday Evening	Boyd B. Trousdale Stock Company	Brother Against Brother (comedy)
October 25, Thursday Evening	Boyd B. Trousdale Stock Company	Don't Lie To Your Wife (comedy)
October 26, Friday Evening	Boyd B. Trousdale Stock Company	Dollars and Sense by Alan Brook (comedy)
October 27, Saturday Matinee and Evening	Boyd B. Trousdale Stock Company	Spark Plug (comedy)
November 2, Friday Evening	Dick and Dick	"Old Man and Girl" (musical act)
November 3, Saturday Matinee and Evening	Lolita, Grunville and Fields, and Dixon Rigg Trio	Vaudeville acts
November 19, Monday Evening	Al Bolck, Randall and Marston, Ellis Norton and Harold Kane, and Tropical Trio	4 Acts of Vaudeville
November 20, Tuesday Evening	Al Bolck, Randall and Marston, Ellis Norton and Harold Kane, and Tropical Trio	4 Acts of Vaudeville
November 26, Monday Evening	Rubye Latham Duo, George and June, Eddie Russel, and Knight, Benson and Gray	4 Acts of Vaudeville

November 27, Tuesday Evening	Rubye Latham Duo, George and June, Eddie Russel, and Knight, Russel and Gray	4 Acts of Vaudeville
December 3, Monday Evening	Allan and Allan, Billy Tan, Elliot and Burke, The Four Dodges, and The Dainty Dolls of Vaudeville	4 Acts of Vaudeville
December 4, Tuesday Evening	Allan and Allan, Billy Tan, Elliot and Burke, The Four Dodges, and The Dainty Dolls of Vaudeville	4 Acts of Vaudeville
December 10, Monday Evening	American Legion Sponsored	Boxing Exhibition
December 11, Tuesday Evening	Burt Ford, Joan and Edna Burton, Yankee Comedy Trio, and Wright and Juran	4 Acts of Vaudeville
December 18, Tuesday Evening	Roma and Roma Nelli, Jack Hallen and Frances Day, Smith and Earl, and La Rose and La Rose	4 Acts of Vaudeville
December 25, Tuesday Evening	Unknown	4 Acts of Vaudeville
January 1, Tuesday Evening	Unknown	4 Acts of Vaudeville
January 8, Tuesday Matinee and Evening	Charles Carson and Company, Reno and Willoughby, Art Fletsher and Maxon Brothers and Wood	4 Acts of Vaudeville
January 15, Tuesday Matinee and Evening	Ted Schwab, May, June and Miles, Fred and Villa Royce, and The Wilsons	4 Acts of Vaudeville

January 22, Tuesday Matinee and Evening	Herbert and Crossman, Hall-Van and Lee, Lane and Norton, and Little Sunshine and Company	4 Acts of Vaudeville
January 28, Monday Evening	Chase Lister Stock Company	The Builder of Bridges by Alfred Sutro (comedy)
January 29, Tuesday Evening	Chase Lister Stock Company	The Good Little Bad Girl (comedy)
January 30, Wednesday Evening	Chase Lister Stock Company	The Phantom Trail (comedy)
January 31, Thursday Evening	Chase Lister Stock Company	The Marriage Gamble (comedy)
February 1, Friday Evening	Chase Lister Stock Company	The Balloon Girl (comedy)
February 2, Saturday Matinee Evening	Chase Lister Stock Company	The Yankee Doodle Boy (comedy) The Call of the West by A. Ray (drama)
February 18, Monday Evening	American Legion Sponsored	Boxing Exhibition
February 20, Wednesday Evening	Arington's Comedians	Why Wives Go Wrong (comedy)
February 25, Monday Evening	Elks Home Talent (local talent)	It's All a Mistake (comedy)
February 27, Wednesday Evening	Homestake Mining Company	Safety First Mass Meeting
March 17, Monday Evening	Clint and Bessie Robbins Company	It's a Boy by William McGuire (comedy)
March 18, Tuesday Evening	Clint and Bessie Robbins Company	Her Temporary Husband by John F. McDermott (comedy)
March 19, Wednesday Evening	Clint and Bessie Robbins Company	Dear Me by Henry Hamilton and Lewis Reed

March 20, Thursday Evening	Clint and Bessie Robbins Company	Potash and Perlmutter by Montague Glass (comedy)
March 21, Friday Evening	Clint and Bessie Robbins Company	Alias Nora O'Brian (comedy)
March 22, Saturday Matinee and Evening	Clint and Bessie Robbins Company	Spite Corner by Frank Craven (comedy)
April 21, Monday Evening	Lead Chapter of De Molay	Clarence by Booth Tarkington
April 28, Monday Evening	American Legion Sponsored	Boxing Exhibition
May 5, Monday Evening	Lead High School Class of 1924	Golden Days by Sidney Stoler and Marion Short (musical)
June 14, Saturday Evening	American Legion Sponsored	Boxing Exhibition
July 11, Friday Evening	Karr, Josephine La Rue, and Hi-Gill	3 Acts of Vaudeville
July 12, Saturday Evening	Karr, Josephine La Rue, and Hi-Gill	3 Acts of Vaudeville
July 14, Monday Evening	The Endresen Duo Company	Instrumental Concert
July 15, Tuesday Evening	The Endresen Duo Company	Instrumental Concert
July 19, Saturday Evening	F.P. Hilman Company	Henpecked Henry (musical comedy)

1924 through 1925 Season

September 19, Friday Evening	Miss Helen Coleman	Dance Program
September 20, Saturday Evening	Miss Helen Coleman	Dance Program
September 29, Monday Evening	The Mayme Arington Associated Players	Won by Waiting (comedy)

September 30, Tuesday Evening	The Mayme Arington Associated Players	The Man She Loved by Ralph Ince (comedy)
October 1, Wednesday Evening	The Mayme Arington Associated Players	The Man She Loved by Ralph Ince (comedy)
October 2, Thursday Evening	The Mayme Arington Associated Players	Just Married by Anne Nichols and Adelaide Matthews (comedy)
October 3, Friday Evening	The Mayme Arington Associated Players	The Crash by E.F. Cline
October 4, Saturday Matinee	The Mayme Arington Associated Players	The Trail of the Lonesome Pine by Eugene Walter and John Fox Jr.
Evening		The Call of the North by Joseph Henabery (drama)
October 17, Friday Evening	La Comte and Flesher	Listen To Me (musical)
October 18, Saturday Matinee and Evening	La Comte and Flesher	Listen To Me (musical)
November 3, Monday Evening	Phillips Brothers Stock Company	The Gilded Fool (comedy)
November 4, Tuesday Evening	Phillips Brothers Stock Company	When Dreams Come True by Philip Bartholomae and Silvio Hein (comedy)
November 5, Wednesday Evening	Phillips Brothers Stock Company	Driftwood by Owen Davis (drama)
November 6, Thursday Evening	Phillips Brothers Stock Company	The Block Head (comedy)
November 7, Friday Evening	Phillips Brothers Stock Company	Spooks by Robert J. Sherman (drama)
November 8, Saturday Matinee	Phillips Brothers Stock Company	A Southern Romance (comedy)
Evening		Kentucky Feud (comedy)
November 24, Monday Evening	Obrecht Sisters Stock Company	Rolling Home by W.A. Seiter (comedy)

November 25, Tuesday Evening	Obrecht Sisters Stock Company	What's Your Wife Doing? by L. Ingraham (comedy)
November 26, Wednesday Evening	Obrecht Sisters Stock Company	The White Sister by Francis M. Crawford (drama)
November 27, Thursday Evening	Obrecht Sisters Stock Company	Just Married by Anne Nichols and Adelaide Matthews (comedy)
November 28, Friday Evening	Obrecht Sisters Stock Company	Keep It To Yourself by Mark E. Swan (comedy)
November 29, Saturday Evening	Obrecht Sisters Stock Company	Kempy by John C. Nugent (comedy)
December 5, Friday Evening	Unknown	The Cat and the Canary by John Willard (melodrama)
December 6, Saturday Matinee and Evening	Unknown	The Cat and the Canary by John Willard (melodrama)
December 11, Thursday Evening	Obrecht Sisters Stock Company	What's Your Wife Doing? by L. Ingraham (comedy)
December 12, Friday Evening	Obrecht Sisters Stock Company	Just Married by Anne Nichols and Adelaide Matthews (comedy)
December 13, Saturday Matinee and Evening	Obrecht Sisters Stock Company	The Hottentot by William Collier (comedy)
January 20, Tuesday Matinee and Evening	Stetson Production Company	Uncle Tom's Cabin by C.W. Taylor
January 26, Monday Evening	American Legion and Ladies Auxillary Lead Chapter	Jim's Girl by Earl Carroll and Thomas Gray
January 27, Tuesday Evening	American Legion and Ladies Auxillary Lead Chapter	Jim's Girl by Earl Carroll and Thomas Gray

February 23, Monday Evening	Clint and Bessie Robbins Company	So This is London by Arthur Goodrich (comedy)
February 24, Tuesday Evening	Clint and Bessie Robbins Company	New Toys by Oscar Hammerstein II and Milton Gropper
February 25, Wednesday Evening	Clint and Bessie Robbins Company	The Old Soak by Don Marquis (comedy)
February 26, Thursday Evening	Clint and Bessie Robbins Company	Blue Beard's 8th Wife by S. Wood (comedy)
February 27, Friday Evening	Clint and Bessie Robbins Company	Remnant by Darlo Niccodemi and Michael Moiton (comedy)
February 28, Saturday Matinee Evening	Clint and Bessie Robbins Company	The End of a Perfect Day (comedy) Mike Angelo by Edward Locke (comedy)
March 2, Monday Evening	Homestake Mining Company	2nd Annual "Safety First Meeting"
March 9, Monday Evening	Modern Woodmen of America Local Chapter	Partner's by Henry King (comedy)
March 13, Friday Evening	Lead High School	Gymnastics Exhibition
March 14, Saturday Evening	Lead High School	Gymnastics Exhibition
March 17, Tuesday Evening	American Legion Sponsored	Boxing Exhibition
March 25, Wednesday Evening	Brookings State College Men's Glee Club	Musical Entertainment
March 28, Saturday Matinee and Evening	Yankton Glee Club	Musical Entertainment
April 4, Saturday Evening	The Georgia Minstrels	Minstrel Show
April 27, Monday Evening	The Mayme Arington Associated Players	Under Cover by Robert G. Vignola (comedy)

April 28, Tuesday Evening	The Mayme Arington Associated Players	Jim, the Westerner (melodrama)
April 29, Wednesday Evening	The Mayme Arington Associated Players	Rose of Killenary (comedy)
April 30, Thursday Evening	The Mayme Arington Associated players	Town Marshall (comedy)
May 2, Saturday Evening	The Mayme Arington Associated Players	Should a Woman Tell? by John Ince (comedy)
May 4, Monday Evening	Lead High School Senior Class	Seventeen by Robert G. Vignola (comedy)
June 4, Thursday Evening	Lead High School	Commencement Exercises
June 26, Friday Evening	Unknown	Abie's Irish Rose by Anne Nichols (musical)
June 27, Saturday Matinee and Evening	Unknown	Abie's Irish Rose by Anne Nichols (musical)
July 2, Thursday Evening	The Ambrose Family	Music and Novelty Acts
July 4, Saturday Evening	Hoffman's Novelty Circus	Vaudeville and Animal Acts
July 8, Wednesday Evening	Clark Oldfield and Company	Vaudeville
July 18, Saturday Evening	Woof's Novelty Vaudeville Company	Vaudeville
July 27, Monday Evening	Miss Dorothy Lube (local talent)	Piano Recital
July 28, Tuesday Evening	Miss Dorothy Lube (local talent)	Piano Recital
August 12, Tuesday Evening	Wetsern Managers Vaudeville Association	8 Acts of Vaudeville
August 19, Thursday Evening	Baby Frances	Song and Dance Act

1925 through 1926 Season

September 28, Monday Evening	Arington's Comedians	Kick In by Willard Mack (comedy)
September 29, Tuesday Evening	Arington's Comedians	Putting It Over by Edward G. Jones (comedy)
September 30, Wednesday Evening	Arington's Comedians	So Much for So Much by Willard Mack (comedy)
October 1, Thursday Matinee and Evening	Arington's Comedians	The Law of the North by I. Willat
October 2, Friday Evening	Arington's Comedians	No Place Like Home (comedy)
October 3, Saturday Matinee and Evening	Arington's Comedians	Goofy Wives (comedy)
October 12, Monday Evening	American Legion Sponsored	Boxing Exhibition
October 19, Monday Evening	Phillips Brothers Stock Company	Little Miss Light Fingers (comedy)
October 20, Tuesday Evening	Phillips Brothers Stock Company	Irish Hearts (comedy)
October 21, Wednesday Evening	Phillips Brothers Stock Company	When Peggy Passes By (comedy)
October 22, Thursday Evening	Phillips Brothers Stock Company	Charley's Aunt by Brandon Thomas (comedy)
October 23, Friday Evening	Phillips Brothers Stock Company	Broken Doll by A. Dwan (comedy)
October 24, Saturday Matinee Evening	Phillips Brothers Stock Company	In Wyoming (comedy) The Meanest Man in Town (comedy)
November 7, Saturday Matinee and Evening	The Winnipeg Kiddies	Music Revue (juvenile show)
November 26, Thursday Evening	American Legion Sponsored	Boxing Exhibition

November 30, Monday Evening	Lead Dramatic Club (local talent)	The Whole Town's Talking by Edward Laemmle (comedy)
December 16, Wednesday Evening	Lead High School Junior Class	The Romantic Age by R. Florey
December 25, Friday Matinee and Evening	La Comte and Flesher	My China Doll by Charles George (musical comedy)
December 26, Saturday Matinee and Evening	La Comte and Flesher	My China Doll by Charles George (musical comedy)
January 25, Monday Evening	Boyd B. Trousdale Stock Company	Honest Crooks by P. Powell (comedy)
January 26, Tuesday Evening	Boyd B. Trousdale Stock Company	The Girl He Couldn't Buy (comedy)
January 27, Wednesday Evening	Boyd B. Trousdale Stock Company	In Walked Jimmy (comedy)
January 28, Thursday Evening	Boyd B. Trousdale Stock Company	From Rags to Riches by Charles A. Taylor (comedy)
January 29, Friday Evening	Boyd B. Trousdale Stock Company	When East Meets West (comedy)
January 30, Saturday Matinee Evening	Boyd B. Trousdale Stock Company	The Millionaire and the Flapper (comedy) The Law of the North (melodrama)
February 15, Monday Evening	Clint and Bessie Robbins Company	The Best People by David Gray and Avery Hopwood
February 16, Tuesday Evening	Clint and Bessie Robbins Company	The Bride by V. Burk (comedy)
February 17, Wednesday Evening	Clint and Bessie Robbins Company	The Humming Bird by by Maude Faulton (comedy)
February 18, Thursday Evening	Clint and Bessie Robbins Company	Wages for Wives by Guy Bolten (comedy)

February 19, Friday Evening	Clint and Bessie Robbins Company	The Easy Mark by Jack Larrie (comedy)
February 20, Saturday Matinee Evening	Clint and Bessie Robbins Company	Revelations of a Wife (comedy) Kiss and Make Up by Al Christie
April 7, Wednesday Evening	Cartwright's Tumblers from Lead High School	Acrobatic Stunts
April 12, Monday Evening	Lead High School	The Blue Moon by Harrold Ellis, Paul A.N. Rubens and Percy Greenbank (operetta)
April 30, Friday Evening	Winnipeg Kiddies Companies	Shore Leave by Hubert Osborne (comedy)
May 1, Saturday Evening	Winnipeg Kiddies Companies	Shore Leave by Hubert Osborne (comedy)
May 19, Wednesday Evening	Lead High School Senior Class	The Goose Hangs High by Lewis Beach (comedy)
June 9, Wednesday Evening	Lead High School	Commencement Exercises
June 11, Friday Evening	Indian School of Rapid City, S.D.	The Pioneer's Papoose (operetta)
June 12, Saturday Evening	Indian School of Rapid City, S.D.	The Pioneer's Papoose (operetta)
July 23, Friday Evening	Little Maxine Gully	Dancing, Singing and Whistling Program
July 24, Saturday Matinee and Evening	Little Maxine Gully	Dancing, Singing and Whistling Program
1926 through 1927 Season		
October 11, Monday Evening	Boyd B. Trousdale Stock Company	The Only Road by F. Reicher (comedy)
October 12, Tuesday Evening	Boyd B. Trousdale Stock Company	The Hoodlum by S.A. Franklin (comedy)

October 13, Wednesday Matinee and Evening	Boyd B. Trousdale Stock Company	Bertie's Cave Woman (comedy)
October 14, Thursday Evening	Boyd B. Trousdale Stock Company	Her Honor the Mayor by Arlene Van Ness (comedy)
October 15, Friday Evening	Boyd B. Trousdale Stock Company	The Cross-Eyed Parrot (comedy)
October 16, Saturday Matinee Evening	Boyd B. Trousdale Stock Company	Dolly of the Follies (comedy) The Whiz Bang Revue Broadway Revue
November 8, Monday Evening	Black Hills Chapter of De Molay (local)	The Gipsy Trail by Robert Housum (comedy)
November 11, Thursday Matinee and Evening	Griffin's Minstrels	Minstrel Show
November 15, Monday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	Apple Sauce by Barry Conners (comedy)
November 16, Tuesday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	Little Miss Bluebeard by Avery Hopwood (comedy)
November 17, Wednesday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	She Walked in Her Sleep by Mark Swan (comedy)
November 18, Thursday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	The Show Off by George Kelly (comedy)
November 19, Friday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	Billy by G.R. Drew (comedy)

1927 through 1928 Season

February 6, Monday Evening	Clint and Bessie Robbins Company	If I Was Rich by William A. McGuire (comedy)
February 7, Tuesday Evening	Clint and Bessie Robbins Company	Loose Ankles by Sam Janney (comedy)

February 8, Wednesday Evening	Clint and Bessie Robbins Company	Gentlemen Prefer Blondes by Anita Loose and John Emerson
February 9, Thursday Evening	Clint and Bessie Robbins Company	Alias the Deacon by John B. Hymer and Le Roy Roy Clemens
February 10, Friday Evening	Clint and Bessie Robbins Company	The Last of Mrs. Cheney by Frederick Lonsdale
February 11, Saturday Matinee Evening	Clint and Bessie Robbins Company	One of the Family by Kenneth Webb The Butter and Egg Man by George S. Kaufman (comedy)
February 20, Monday Evening	"4th Cavalry People" Officers and Men From Ft. Meade (S.D.)	Minstrel Show
March 26, Monday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	The Patsy by Barry Conners (comedy)
March 27, Tuesday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	The Mad Honeymoon by Harry Connors (comedy)
March 28, Wednesday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	Laff That Off by Don Mullaly (comedy)
March 29, Thursday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	Square Crooks by James P. Judge (comedy)
March 30, Friday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	What Price Glory? by Maxwell Anderson (drama)
March 31, Saturday Matinee and Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	Pigs by Patterson McNutt (comedy)
April 2, Monday Evening	Lead High School Boys and Girls Glee Club	The Belle of Barcelona (musical comedy)

April 23, Monday Evening	Wilkes' Orpheum Musical Players	"Miss Manhattan" Musical Revue
April 24, Tuesday Evening	Wilkes' Orpheum Musical Players	Charley's Aunt by Brandon Thomas (comedy)
April 25, Wednesday Evening	Wilkes' Orpheum Musical Players	Boss of the Bar Z Ranch (musical comedy)
April 26, Thursday Evening	Wilkes' Orpheum Musical Players	The Bride Picker (comedy)
April 27, Friday Evening	Wilkes' Orpheum Musical Players	Henpecked Henry (comedy)
April 28, Saturday Matinee Evening	Wilkes' Orpheum Musical Players	Jiggs and Maggie by E.F. Cline Jiggs' Night Out by E.F. Cline
May 14, Monday Evening	Lead High School Senior Class	Gypsy Jim by Oscar Hammerstein II and Milton Gropper (musical)
May 30, Wednesday Evening	Lead High School	Commencement Exercises
July 13, Friday Evening	Madie and Ray	Dance and Roping Novelty Act
July 14, Saturday Evening	Madie and Ray	Dance and Roping Novelty Act
August 15, Wednesday Evening	Clark Oldfield and Company	"Hawaiian Singers and Dancers"
August 16, Thursday Evening	Clark Oldfield and Company	"Hawaiian Singers and Dancers"
1928 through 1929 Season		
December 3, Monday Evening	Black Hills Chapter of De Molay (local)	Square Crooks by J.P. Judge (comedy)
January 14, Monday Evening	Chase Lister Stock Company	The Patsy by Barry Conners (comedy)

January 15, Tuesday Evening	Chase Lister Stock Company	Laff That Off by Don Mullaly (comedy)
January 16, Wednesday Evening	Chase Lister Stock Company	The Old Grouch (comedy)
January 17, Thursday Evening	Chase Lister Stock Company	My Man by Forrest Halsey (comedy)
January 18, Friday Evening	Chase Lister Stock Company	Her Compassionate Marriage (comedy)
January 19, Saturday Evening	Chase Lister Stock Company	Sunset Trails by B.R. Eason
January 21, Monday Evening	Chase Lister Stock Company	Three Wise Fools (comedy)
January 22, Tuesday Evening	Chase Lister Stock Company	Why Girls Walk Home (comedy)
January 23, Wednesday Evening	Chase Lister Stock Company	College Crimes (comedy)
February 11, Monday Evening	Boyd B. Trousdale Stock Company	Gossip by K. Baggot (comedy)
February 12, Tuesday Evening	Boyd B. Trousdale Stock Company	The Haunted House by Owen Davis
February 13, Wednesday Evening	Boyd B. Trousdale Stock Company	The Girl Who Came Back by C. Lamont (comedy)
February 14, Thursday Evening	Boyd B. Trousdale Stock Company	Bringing Up Father by Mat Leroy, R.F. Carroll and Seymour Furth (comedy)
February 15, Friday Evening	Boyd B. Trousdale Stock Company	The Cabaret Girl (comedy)
February 16, Saturday Matinee and Evening	Boyd B. Trousdale Stock Company	Gerry (comedy)
March 11, Monday Evening	Mysterious Smith Company	Mystical Show
March 12, Tuesday Evening	Mysterious Smith Company	Mystical Show

March 13, Wednesday Evening	Mysterious Smith Company	Mystical Show
March 14, Thursday Evening	Mysterious Smith Company	Mystical Show
March 15, Friday Evening	Mysterious Smith Company	Mystical Show
March 16, Saturday Matinee and Evening	Mysterious Smith Company	Mystical Show
April 8, Monday Evening	Lead High School Junior and Senior Classes	The Treasure Hunters by Sholem Aleichem (musical comedy)
April 22, Monday Evening	Homestake Mining Company	"Big Safety First and Mine Rescue Meeting"
April 25, Thursday Evening	Harry Evans Players	Baby Mine by Margaret Mayo
May 13, Monday Evening	Lead High School Senior Class	Mrs. Bumpstead-Leigh by Harry James Smith (comedy)
May 20, Monday Evening	Harry Evans Players	Fair and Warmer by Avery Hopwood (comedy)
May 25, Saturday Evening	Harry Evans Players	Stutter's (comedy)
May 27, Monday Evening	Harry Evans Players	50 Miles From Boston by George M. Cohan (comedy)
June 1, Saturday Evening	Harry Evans Players	Vaudeville
June 3, Monday Evening	Harry Evans Players	Vaudeville
June 6, Thursday Evening	Lead High School	Commencement Exercises
June 8, Saturday Evening	Harry Evans Players	Vaudeville
July 3, Wednesday Matinee and Evening	M. Drayton Musical and Vaudeville Company	Vaudeville

July 4, Thursday Evening	M. Drayton Musical and Vaudeville Company	Vaudeville
July 11, Thursday Evening	Harry Evans Players	Song and Dance Show
July 12, Friday Evening	Harry Evans Players	Song and Dance Show
July 17, Wednesday Evening	East Minneapolis Kiddie Revue	Music, Singing, Dancing, and Comedy Show
July 18, Thursday Evening	East Minneapolis Kiddie Revue	Music, Singing, Dancing, and Comedy Show
July 25, Thursday Evening	Harry Evans Players	The Sweetest Girl in Dixie (comedy)
August 5, Monday Matinee and Evening	The Original Virginia Ravens	Song and Dance Show
August 7, Wednesday Evening	Merle Johnson	Fancy Roping and Trick Whip Act
August 12, Monday Evening	Houdgen and Delmar	"A Night in Wonderland" (vaudeville show)
August 19, Monday Evening	The La Vette Musical Family	Musical Show
1929 through 1930 Season		
December 2, Monday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	Tildy Ann (comedy)
December 3, Tuesday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	Self Defense (comedy)
December 4, Wednesday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	When Dreams Come True by Phillip Bartholomae and Silvio Hein (comedy)

December 5, Thursday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	Gossip by K. Baggot (comedy)
December 6, Friday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	Mary Behave (comedy)
December 7, Saturday Evening	The Obrecht Sisters and Johnnie Sullivan Stock Company	The Girl From Mums (musical comedy)
December 8, Sunday Matinee and Evening	Joe Brite, Homestake Opera House Organist	Organ Concert
December 9, Monday Evening	Kiwanis Club Local Home Talent	Take the Air by Anne Caldwell, Dave Stamper and Gene Buck (musical comedy)
December 23, Monday Evening	Chase Lister Stock Company	The Fourflusher by Caesar Dunn (comedy)
December 24, Tuesday Evening	Chase Lister Stock Company	The Family Up Stairs by Harry Delf (comedy)
December 25, Wednesday Matinee and Evening	Chase Lister Stock Company	Adam and Eva by Guy Bolten and George Middleton (comedy)
December 26, Thursday Evening	Chase Lister Stock Company	The Old Grouch (comedy)
December 27, Friday Evening	Chase Lister Stock Company	The Cat and the Canary by John Willard (comedy)
December 28, Saturday Matinee and Evening	Chase Lister Stock Company	The Virginian by Owen Wister and Kirk La Shelle
January 9, Thursday Matinee and Evening	The Manhattan Marionettes	Puppet Show
January 28, Tuesday Evening	Black Hills Chapter of De Molay	The Poor Nut by J.C. Nugent
March 25, Monday Evening	Lead High School Band	Band Concert

April 6, Saturday Evening	Yankton College Women's Glee Club	Variety Show
April 8, Tuesday Evening	Lead High School Glee Club	Paul Revere (operetta)
May 10, Monday Evening	Lead High School Senior Class	A Prince There Was (comedy)
May 28, Wednesday Evening	Lead High School	Commencement Exercises

1930 through 1931 Season

May 27, Wednesday Evening	Lead High School	Commencement Exercises

1931 through 1932 Season

May 25, Wednesday Evening	Lead High School	Commencement Exercises

1932 through 1933 Season

November 15, Tuesday Evening	The China Rosebuds	"Stage Revue"
November 16, Wednesday Evening	The China Rosebuds	"Stage Revue"
May 29, Monday Evening	Lead High School	Commencement Exercises

1933 through 1934 Season

March 27, Tuesday Matinee and Evening	Homestake Mining Company	Free Public Safety Meeting
May 29, Tuesday Evening	Lead High School	Commencement Exercises
September 6, Thursday 2 Evening Shows	Unknown	Variety Show
September 13, Thursday Matinee and Evening	Frisco Frolics	Revue and Comedy Show

1934 through 1935 Season

October 5, Friday Matinee and Evening	The Mississippi Showboat Four	Vaudeville
October 6, Saturday Matinee and Evening	The Mississippi Showboat Four	Vaudeville
November 4, Sunday Matinee and Evening	Showboat Follies	Varuety Show
November 5, Monday Matinee and Evening	Showboat Follies	Variety Show
November 12, Monday Evening	Boyd B. Trousdale Stock Company	Let's Get Married by George La Cava (comedy)
November 13, Tuesday Evening	Boyd B. Trousdale Stock Company	Let's Get Married by George La Cava (comedy)
November 14, Wednesday Matinee and Evening	Boyd B. Trousdale Stock Company	Laff That Off by Don Mullaly (comedy)
November 15, Thursday Evening	Boyd B. Trousdale Stock Company	The Nut Farm by John C. Brownell (comedy)
November 16, Friday Evening	Boyd B. Trousdale Stock Company	The Nut Farm by John C. Brownell (comedy)
November 17, Saturday Matinee and Evening	Boyd B. Trousdale Stock Company	Borrowed Husbands by D. Smith (comedy)
November 18, Sunday Matinee and Evening	Boyd B. Trousdale Stock Company	One Man's Family (comedy)
November 19, Monday Evening	Boyd B. Trousdale Stock Company	One Man's Family (comedy)
November 20, Tuesday Evening	Boyd B. Trousdale Stock Company	Gossip by K. Baggot (comedy)
November 21, Wednesday Evening	Boyd B. Trousdale Stock Company	Gossip by K. Baggot (comedy)
November 22, Thursday Evening	Boyd B. Trousdale Stock Company	What Ann Brought Home by Larry E. Johnson (comedy)

November 23, Friday Evening	Boyd B. Trousdale Stock Company	What Ann Brought Home by Larry E. Johnson (comedy)
November 24, Saturday Matinee and Evening	Boyd B. Trousdale Stock Company	Where's Elmer (comedy)
December 21, Friday Matinee and Evening	Female Impersonators	"Boys Will be Girls" Novelty Acts
January 9, Wednesday Evening	The Rio Grande Riders	Vaudeville
January 16, Wednesday Matinee and Evening	The Harlem Rhapsody Revue	Musical Stage Reveu
January 23, Wednesday Evening	Broadway Vanities	10 Acts of Vaudeville
February 13, Wednesday Matinee and Evening	Happy Harrison Company	Circus Acts
March 19, Tuesday Matinee and Evening	Singers' Midget Revue	Vaudeville
May 7, Tuesday Evening	(various local groups)	Community Musical Program
May 15, Wednesday Evening	Bavarian Singers	Native and English Song Show
May 16, Thursday Evening	Bavarian Singers	Native and English Song Show
May 18, Saturday Matinee	Edward's School of Dancing	Musical, Novelty and Dance Program
May 29, Wednesday Evening	Lead High School	Commencement Exercises
June 6, Thursday Matinee and Evening	Melody Lane Revue	Comedy, Song and Dance Show
July 10, Wednesday Evening	Glen Rice and His Beverly Hill Billies	Chasing Yesterday by G. Nicholls Jr.
July 17, Wednesday Evening	Roisman's Alabamians	Variety Show

August 3, Saturday Matinee and Evening	Jarvis Dancing School (local)	Dance Program
August 15, Thursday Evening	Dan Fitch and His Girl revue	"Dixiana Revue" (musical comedy revue)
August 27, Tuesday Evening	The Broadway Kiddies	Broadway Revue Show
September 4, Wednesday Evening	"Virgil"	Mystic Act

1935 through 1936 Season

October 28, Monday Matinee and Evening	Richard's and Pringle's Famous Georgia Minstrels	Minstrel Show
October 30, Wednesday Evening	Harry Fletcher's Purple Sage Riders	Vaudeville
February 7, Friday Evening	M.B.A. Amateurs	Music and Dance Show
March 21, Saturday Evening	Jean Wheter School of Dance (local)	Dance Program
April 8, Wednesday Evening	"The Kentucky Corn Hunters"	Music, Comedy and Dance Show
April 26, Sunday Evening	Aloira Morten Company	"Rainbow Revue" (comedy, music and dance revue)
April 27, Monday Evening	Aloira Morten Company	"Rainbow Revue" (comedy, Music and dance revue)
May 1, Friday Evening	Music Department of Lead's Woman's Club	The Japanese Girls (operetta)
May 12, Tuesday Evening	Wilbur Cushman Stage Unit	Comedy Show
May 13, Wednesday Matinee and Evening	Wilbur Cushman Stage Unit	Comedy Show
May 8, Friday Evening	"The Spanish Troubadours"	Vaudeville

May 9, Saturday Evening	"The Spanishh Troubadours"	Vaudeville
May 26, Tuesday Evening	Lead High School	Commencement Exercises
May 27, Wednesday Evening	Wilbur Cushman Stage Unit	"Let's Have a Party" (stage revue)
May 28, Thursday Evening	Wilbur Cushman Stage Unit	"Let's Have a Party" (stage revue)
June 11, Thursday Evening	Brown Skin Models	Stage Show
June 12, Friday Evening	Brown Skin Models	Stage Show
June 16, Tuesday Evening	Wilbur Cushman Stage Unit	"Hollywood Holiday" (stage revue)
June 17 Wednesday Evening	Wilbur Cushman Stage Unit	"Hollywood Holiday" (stage revue)
July 7, Tuesday Evening	Wilbur Cushman Stage Unit	"Passing Parade" (vaudeville acts)
July 8, Wednesday Evening	Wilbur Cushman Stage Unit	"Passing Parade" (vaudeville acts)
July 14, Tuesday Evening	Wilbur Cushman Stage Unit	"Russian Fantasies" (dance revue)
July 15, Wednesday Evening	Wilbur Cushman Stage Unit	"Russian Fantasies" (dance revue)
July 22, Wednesday Matinee and Evening	Major Bowe's Stage Unit	Variety Show
July 28, Tuesday Matinee and Evening	Meek's Merry Marvels	Variety Show
July 29, Wednesday Matinee and Evening	Meek's Merry Marvels	Variety Show

1936 through 1937 Season

October 31, Saturday Evening	The Vores School of Dance	Dance Program

November 24, Tuesday Evening	Wilbur Cushman Stage Unit	Sirens in Silk by Ed Gardner (comedy)

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