THE HISTORY OF TUCSON THEATRE BEFORE 1906

by

Rosemary Gipson

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SIGNED: 

APPROVAL BY THESIS DIRECTORS

This thesis has been approved on the date shown below:

ROBERT A. KEYWORTH, Director
Assistant Professor of Drama 9 May 1967

PETER R. MARRONEY, Co-Director
Professor of Drama 9 July 1967
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ABSTRACT

The development of theatre in Tucson reflected its cultural, social and economic changes. While the village of Tucson was under Mexican rule, entertainment was the same as that found in other Sonoran villages. Even after the village of Tucson became a part of the United States, Mexican performers continued to provide entertainment. As Tucson grew into a city in which the Mexican population was gradually outnumbered by the North American, the Mexican entertainers inevitably were replaced by performers from North America.

With the discovery of mineral wealth in the surrounding area and the arrival of the Southern Pacific Railroad, Tucson began a period of steady growth. During this time the first theatres were built and the first North American professional acting companies arrived.

Although Tucson did not become an important theatre town nor did it make a unique contribution to theatre arts, its early theatre history is representative of the history of frontier theatre along the southwest borderlands.
CHAPTER I
EARLY ENTERTAINMENT

Spain had been in possession of Mexico since 1521, but it was not until 1753 that the first post of Spanish authority was established on Arizona soil. When a Spanish presidio was established in the ancient Indian village of Tubac in 1753, it became the northernmost point of protection for the Spanish Colony. In 1776, "as a result of strategic changes in fort locations, the Tubac garrison was moved to a site east of the Santa Cruz where the downtown area of Tucson is located today."¹ By 1780, the Spaniards had enclosed Tucson within a wall made from adobe, and had settled down to protecting the area from the Apaches. Tucson remained an isolated military fort populated by Spanish soldiers and their families until 1821, when Mexican independence was granted. With the termination of Spanish rule in Mexico, Tucson came under the jurisdiction of the state of Sonora.

During the time Tucson was a Sonoran village (1821-1853), Sonora made little economic, social or cultural progress because of Apache and civil warfare. Throughout the 1830's and 1840's Sonorans remained the target of Apache

hatred. Along the plunder trails the Apache turned to thieving, murdering, and razing every house in the northern region of the state.\(^2\) Tucson several times was reported besieged by large hordes, but these were always repulsed.\(^3\) During this period, the political power struggle which began in 1831 between Manuel María Gándara and Tucson born General José Urrea culminated in civil wars. Soldiers were withdrawn from the garrisons to fight in the political war, and for the decade 1836 to 1846 the Apaches, faced with lessening opposition, intensified their raids. Travel on all the roads was dangerous because of bandits and Indians. Adding to the difficulty the roads of the state were in poor condition except between the chief urban centers of Hermosillo, Guaymas and Ures; and the roads to the outlying villages of Tucson, Fronteras and Santa Cruz were but dirt trails, unfit for wagon travel. By the middle of the nineteenth century, Sonora was in hopeless condition due to the misery of internal wars and the ferocious Apache attacks.\(^4\)

The economic activities of the Sonorans centered in agriculture and mining, but any rapid economic growth was prevented by the scant population. In 1810 the estimated


population of Sonora was 71,000 and this increased only to 137,000 in 1842.\textsuperscript{5} Tucson's population in 1848 was estimated to have been 760, including Indians.\textsuperscript{6}

Sonora's cultural history showed little growth beyond primitive conditions. "Throughout Mexico the preoccupation with parliamentary controversies and the clamor of civil wars meant the retardation of the fine arts and science. On the northwestern frontier such cultural sophistication was almost entirely non-existent."

In 1835 there was not a single educational establishment in the entire state.\textsuperscript{8} By 1850 it was reported that there were fifteen state-controlled schools, five private schools and one normal school.\textsuperscript{9} Throughout Sonora there were but few public buildings, and a theatre building did not exist in Sonora until the Hermosillo theatre was built in 1859.\textsuperscript{10}

\begin{itemize}
\item[5.] Stevens, "Mexico's Forgotten Frontier," p. 227.
\item[7.] Stevens, "Mexico's Forgotten Frontier," pp. 111-112.
\item[9.] \textit{Ibid.}, p. 226.
\item[10.] A description of this theatre building may be found in \textit{Weekly Arizonian}, Tubac, May 12, 1859.
\end{itemize}
The principal diversions in Sonora were cockfighting, gambling, fandangoes and fiestas. During the late 1840's and 1850's, the most popular entertainment was the romeromara, the traveling circus. This was a small group composed of clowns, acrobats, tumblers, and the very popular maroma, the tight-robe walker. The Mexican circus was found in the early theatre history of Mexico City where during the eighteenth century the circus performances were free and frequently featured with the regular theatrical performance. Another entertainment was the titiris, or a group which presented a kind of Punch and Judy show. The titiris and the romeromara provided the only entertainment in the outlying Sonoran villages for many decades.

However, theatre was gradually making its way northward to Sonora. In 1851, John Russell Bartlett, while on an exploratory expedition, witnessed a performance in Ures, presented by a group of amateurs from Mazatlan, Sinoloa. Bartlett states:


The theatre was a court yard in the open air, and the stage a rude frame work filled with earth; the spectator being at liberty to look before or behind the scenes, as best suited his taste. Seats were not furnished, each person bringing his own, or standing during the performance. The prompter was ensconced in a sort of well in the front part of the stage, his head covered with a tin-plate screen, which strongly resembled a patent Dutch oven. He read the entire play in an undertone, and the actors repeated it after him.

Professional theatre troupes came to Hermosillo in 1859, and to Guaymas and Ures in 1868; however by this time Tucson was no longer a part of Sonora. 14

California gold discoveries and a southern route for a transcontinental railway drew attention to the Sonoran area south of the Gila River. This strip of land, known as the Gadsden Purchase, was bought in 1853 by the United States. Thus for ten million dollars Sonora lost a vast stretch of territory. Its northern boundary was cut back from the Gila River to its present limits, and Tucson then came within the territory of the United States. The newly acquired area was nearly deserted because of the plunder of the Apaches. The mission church of San Xavier, near Tucson, had no priest nor worshippers. Tubac had been completely abandoned and the population of Tucson had dwindled to about three hundred inhabitants. 15


In November 1856, the first United States soldiers arrived in the Tucson area under the leadership of Major Enoch Steen; however in Tucson, Steen "found no public quarters other than 'miserable huts, unfit for use taken in the best condition.'" In 1858, Phocion R. Way, while on his way to Tubac, rode the newly established mail stage as far west as Tucson. As there were no accommodations for travelers, Way was obliged to roll himself in his blanket and sleep on the ground. While in Tucson, Way witnessed this entertainment presented by the local Indians: "The dance was a grotesque affair, like all other Indian dances. They had a clown, like a circus, to act the fool. He was not permitted to speak but acted pantomimes. He at the proper time would provoke the motley group to laughter."

With the arrival of mail service and soldiers, Tucson's isolation was somewhat decreased. In 1857, according to an employee of the Overland Mail Company, "there were but 16 white men resident in Tucson." By 1859 two stage lines were running along the southern route, the Overland Mail operated


by John Butterfield, and the San Antonio and San Diego Mail Line. The fare from San Antonio to Tucson with an allowance of thirty pounds of baggage was one hundred and fifty dollars and to San Diego two hundred dollars.\(^19\) Tucson's isolation was further decreased by the publication of the first Arizona newspaper, the *Weekly Arizonian*, in Tubac on March 3, 1859. It was printed on a small press which had been brought around Cape Horn, and by wagon from Guaymas to Tubac.\(^20\) After a few months of publication the paper was suspended and reissued from Tucson in August 1859:

Entertainment in Tucson during the pre-Civil War days consisted primarily of the traveling circus from Mexico. Hilario Gallego, who lived in Tucson during the time says:

> Once in a great while there would come a "romeriomaras" or traveling circus. These were composed mostly of clowns and acrobats. There would also come "titiris" or "Punch and Judy" shows. They would parade around the streets with these little dolls and at the show would make them dance and do funny things. When they had evening shows they made light by setting chollas on fire.

Occasionally some excitement would be aroused in the somnolent town by the shooting that occurred and the amusements of horse racing, cock fighting, and the ever alluring monte game. There

\(^19\) *Weekly Arizonian*, Tubac, August 18, 1859.


was also music in Tucson. In an interview, Carmen Lucero states the following:

My father was coming from Sonora at the time the Mexicans left Tucson. . . . Father's name is Lorenzo Renteria. He was carrying his violin with him, slung across his shoulders.

He was an aficionado and played well the violin by ear. He was the first violinist in Tucson. He played for the Americans who liked to hear him play the Mexican airs. It was new to them. He played for many places and was popular.  

"In the half dozen years before the Civil War, surveyors, freighters, and cattle drovers, as well as a stream of California-bound immigrants, promised to advance the Old Pueblo to the status of a true city. The war ended all that." With the departure of the soldiers from nearby Fort Buchanan, the Apaches resumed their dreadful attacks. Except for a few hardy souls, most the settlers left the Tucson area. "Although Tucson was a forgotten backwash in the War, it did house a small garrison continually to 1865."  

With the end of the War between the States, Tucson entered a period of progressive development. Camp Lowell, which had been established in downtown Tucson for a short time in 1860 and reopened as a military supply depot in 1862, was reactivated after the Civil War and became "a


permanent and important supply and remount depot." With
the arrival of soldiers and the beginning of mining activity
in southern Arizona, ranchers came to provide food for miners
and soldiers and their horses and mules. Enterprising
merchants arrived to handle the trade, and Tucson rapidly
became an important supply depot.

In 1863, Arizona was made a Territory of the United
States, and the first territorial capital established in
Prescott was relocated in Tucson from 1868 to 1877. With
the arrival of state legislatures in Tucson, the need for a
hotel was greatly increased. In 1868, Hodges House was
opened as a hotel by Francis M. Hodges. The first public
school in Tucson was taught in the winter of 1868-1869 by
Augustus Brichta. Along with Tucson's economic and social
expansion, entertainment for the first time offered some
variety other than the Mexican circus. In August 1869, the
Tucson Glee Club was organized, and a Professor Lorio enter­
tained Tucsonans throughout that summer with outdoor perform­
ances of legerdemain. On December 18, 1869, the Weekly
Arizonan reported that a "Key Stone Troop gave a performance
in the Court House."

27. Estelle M. Buehman, Old Tucson: A Hop, Skip and
Jump History from 1539 Indian Settlement to New and Greater
Tucson (Tucson, 1911), p. 45.
Tucson, however, did not suddenly become a modern city. When Captain John G. Bourke arrived at Camp Lowell in 1871, he described Tucson as the "Naples of the desert," but added the following: "Streets and pavement there were none; lamps were unheard of; drainage was not deemed necessary and water was bought from the old Mexican who hauled it in barrels." Nevertheless during the 1870's some progress was made. The telegraph was connected in 1873, and Tucson was incorporated into a city in 1877. During the decade of the 1870's, four newspapers were established in Tucson: the Arizona Citizen in 1870, the Arizona Star in 1878; and two Spanish language newspapers, Las Dos Republicas in 1877, and El Fronterizo in 1878. Bonds were issued for the right-of-way for the Southern Pacific Railroad and depot in 1876, and Tucson anxiously awaited the arrival of the railroad.

In 1874, Tucson had a population of 3,500 persons and within four years, in 1878, the population increased to 4,500 persons. The population shifted during the 1870's from a Mexican to a North American majority. Mexicans made up ninety per cent of the total population in 1864, sixty-seven per cent in 1878, and forty-three per cent


in 1881. The shift in population resulted in a corresponding change in entertainment, and by the end of the 1870's, the performers from Mexico were replaced by those from North America. However, during this decade the only dramas performed in Tucson were in the Spanish language, and the most frequent entertainment remained the Mexican circus.

Mose Drachman, a young man during the 1870's, gives this interesting account of a day at the Mexican circus:

They usually had a parade in the morning, followed by a lot of boys, including myself, and the clown, or paiazo. The paiazo, in a loud voice, would extol the wonders and marvels of his circus, inviting the public to attend. He almost always ended this peroration by the question: "Isn't it true, boys?" and we would yell: "si, si." This circus usually consisted of acrobatics, principally, in which the Mexicans were very proficient. It never began until about midnight as the management waited for the crowd to gather. You had to bring your own chair or cushion, or sit on the ground as there were no seats.

Captain Bourke enjoyed the Mexican circus while he was stationed at Camp Lowell. Bourke records:

The first, in popular estimation, were the "maromas," or tight-rope walkers and general acrobats, who performed many feats well deserving of the praise lavished upon them by the audience. . . . There were trained dogs and men who knew how to make a barrel roll up or down an inclined plane.

31. Ibid., p. 9.
33. Bourke, On the Border, p. 84.
Captain Bourke recorded a dramatic event performed in 1871 by a group of amateurs from Mexico. Bourke's entire account is included here because the performance is typical of the outdoor theatre of Tucson. Bourke states:

Nothing compares to the enthusiasm which greeted the advent of the genuine "teatro." That was the time when all Tucson turned out to do honor to the wearers of the buskin. If there was a man, woman, or child in the old pueblo who wasn't seated on one of the cottonwood saplings which, braced upon other saplings, did duty as benches in the corral near the quartermaster's, it was because that man, woman, or child was sick, or in jail. It is astonishing how much enjoyment can be gotten out of life when people set about the task in dead earnest.

There were gross violations of all the possibilities, of all the congruities, of all the unities in the play, "Elena y Jorge," presented to an appreciative public the first evening I saw the Mexican strolling heavy-tragedy company in its glory. But what cared we? The scene was lighted by bon-fires, by great torches of wood, and by the row of smoking footlights running along the front of the little stage.

The admission was regulated according to a peculiar plan; for Mexicans it was fifty cents, but for Americans, one dollar, because the American had more money. Another unique feature was the concentration of all the small boys in the first row, closest to the actors, and the clowns who were constantly running about, falling head over heels over the youngsters, and in other ways managing to keep the audience in the best of humor during the rather long intervals between the acts.

The old ladies who sat bunched up on the seats a little farther in rear seemed to be more deeply moved by the trials of the heroine than the men or boys, who continued placidly to puff cigarettes or munch sweet quinces, as their ages and tastes dictated. It was a most harrowing, sanguinary play. The plot needs very few words. Elena, young, beautiful, rich, patriotic; old uncle, miser, traitor, mercenary, anxious to sell lovely heiress to French officer for gold; French officer, coward, liar, poltroon, steeped in every crime known to man, anxious to wed lovely heiress for her money alone;
Jorge, young, beautiful, brave, conscientious, an expert in the art of war, in love with heiress for her own sweet sake, but kept from her side by the wicked uncle and his own desire to drive the last cursed despot from the fair land of his fathers.

(Dirge, by the orchestra; cries of "Muere!" (i.e. May he die! or, Let him die!) from the semi-circle of boys, who ceased work upon their quinces "for this occasion only.")

I despised that French officer, and couldn't for the life of me understand how any nation, no matter how depraved, could afford to keep such a creature upon its military rolls. I don't think I ever heard any one utter in the same space of time more thoroughly villainous sentiment than did that man, and I was compelled, as a matter of principle, to join with the "muchachos" in the chorus of "Muere!"

As for Dona Elena, the way she let that miserable old uncle see that his schemes were understood, and that never, never, would she consent to become the bride of a traitor and an invader, was enough to make Sarah Bernhardt turn green with envy.

And Jorge—well, Jorge was not idle. There he was all the time, concealed behind a barrel or some other very inadequate cover, listening to every word uttered by the wicked old uncle, the mercenary French officer, and the dauntless Helen. He was continually on the go, jumping out from his concealment, or taking the hand of his adored one, telling her his love, but always interrupted by the sudden return of the avuncular villain or the foe of his bleeding country. It is all over at last; the curtain rings down, and the baffled Gaul has been put to flight; the guards are dragging the wretched uncle off to the calaboose, and Jorge and his best girl entwine themselves in each other's arms amid thunders of applause.

Then the payazo, or clown, comes to the front, waving the red, white, and green colors of the Mexican republic, and chanting a song in which the doings of the invaders are held up to obloquy and derision.

Everybody would be very hungry by this time, and the old crones who made a living by selling hot suppers to theatre-goers reaped their harvest. The wrinkled dames whose faces had all tears only a moment ago over the woes of Elena were calm, happy, and voracious. Plate after plate of steaming hot "enchiladas" would disappear down their throats, washed down by cups of boiling coffee or chocolate;
or perhaps appetite demanded "tamales" and "tortillas," with plates of "frijoles" and "chile con carne."\textsuperscript{34}

The performance which Bourke vividly described was presented by Professor Marino Carrio's Gymnastic and Theatrical Company.\textsuperscript{35} This troupe performed in Tucson on Saturday and Sunday nights for three weeks during March 1871. In August 1877, a troupe of Mexican amateurs performed \textit{El medio a palos}, and the one act play, \textit{Los dos payos}. Most likely the Mexican companies traveled on the Arizona and Sonora Stage Line, which made regular weekly trips from Tucson to Altar, Sonora. At Altar, stage connections were made with all the principal towns of Sonora.

In the 1870's the Texas and California Stage Line operated a daily service between Fort Worth and San Diego. The coaches on this line averaged one hundred twenty miles in twenty-four hours, and the cost of travel was about ten cents a mile. Therefore, it was expensive in time and money for performers to come to Tucson. The only professional troupes to make this arduous journey were Spanish language companies, and the only entertainers from North America were individual performers.

The energetic Molla Company made this laborious journey several times during the 1870's, and continued to

\textsuperscript{34} Bourke, \textit{On the Border}, pp. 85-86.

\textsuperscript{35} Arizona \textit{Citizen}, March 25, 1871.
come to Tucson until 1882.' This Spanish language company was based in Los Angeles, and it was headed by Angel Molla and his wife, Laura. The Molla's performances were "well attended and heartily appreciated by the audience."36

Tucson's first hotel, the Hodges House, remodeled and renamed the Cosmopolitan Hotel in 1874, was located on the northeast corner of Main and Pennington Streets in a one-story, rambling adobe structure in the form of a large "L."37 The hotel, which had twelve large rooms, was "a wonderful place in which to conduct political campaigns and 'arrange' things for the legislature, which met there for a time."38

It was at the Cosmopolitan Hotel that the José Perez García Company performed on Sunday nights during the summer of 1875.

The foremost members of this company were: Doña Jesus Teran de Perez, leading lady; José Perez García, leading actor and director; Pedro Castillo y Pellon, comic actor; Elena Mancera and Dolores Rodriguez, dancers. Each weekly performance was usually a benefit for one of the company members. The cost of admission was one dollar for seats in the front half of the house and fifty cents for the rear half. This was a nominal admission charge considering the magnitude of an evening's performance. For example, the performance on

36. Arizona Citizen, September 27, 1873.
38. Ibid., p. 219.
June 12, 1875, was as follows: the opening musical overture; Los lazos de la familia, a three act drama by the Spanish author, Luis Mariano de Larra; "La flor de la cancia," danced by Elena Mancera; and, closing the program, a one act play, El sacristán santo.

Some of the major plays performed by the company were: El hombre negro o El carnival de Sevilla; El bastardo de Castilla; La cosecha, a comedy by Luis Mariano de Larra; and Hija y madre o Andrés el gaitero, a drama in three acts by the Spanish author, Manuel Tamayo y Baus.

The last mentioned play, which may be translated as Daughter and Mother or Andrés the Piper, was performed for the first time in Mexico at Teatro Nacional in Mexico City on January 29, 1858. From its initial performance, this drama enjoyed popularity throughout Mexico during the following decades.

The Cosmopolitan Hotel was crowded for all the performances. The Arizona Citizen reported: "We need not say that the acting is good, because the large attendance proves sufficiently that our public can discriminate and does appreciate the intellectual amusement now offered it" (June 5, 1875). The García company expressed their gratitude by dedicating their performances to various groups of

citizens such as the gentlemen of Tucson, the young ladies of Tucson, and the ladies of Tucson.

Another makeshift, indoor theatre was the Tucson Court House. There, on December 22, 1873, the feature was the "Great Show of Phantasmagoria," which was a stereoptican show of "important events in American History, shocking natural phenomena, rural scenery, battles and Indian fights, comic scenes, etc., etc." In September 1875, Manuel Marin gave a violin concert in the Court House. The performance was witnessed by George Hand, who wrote in his "Diary" on September 23, 1875, the following: "Went to the concert on a complimentary ticket given me by Professor Marin the violinist. He was the best I have heard since leaving California." Manuel Marin had once been employed as a comic actor and violinist with Compania Lancasteriana, and had performed with this company in Guaymas in 1872.

Professor Wienlawski presented a violin concert in the Court House in November 1876, and later went off to Sonora leaving his wife and child unprovided for, but "Tucsonans generously cared for the stranded mother and child."

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40. Arizona Citizen, December 20, 1873.


43. Arizona Citizen, March 17, 1877.
In March 1878, Senor P. C. Pellon organized a group of Tucson Mexican amateurs.\footnote{Las Dos Republicas, trans. Rosemary Gipson, March 16, 1878.} According to Las Dos Republicas, Pellon had "already received deserving praises for his dramatic ability" (March 16, 1878). Therefore, Pellon and perhaps other amateurs must have given dramatic performances on previous occasions, or perhaps performed with the amateurs from Mexico. On May 25, 1878, Pellon's group performed the drama *Cada cual su razon*, by the famous Spanish poet, José Zorrilla. This was a benefit for Antonio Q. Murrieta, Tucson merchant and amateur actor. On June 8, 1878, Pellon's group performed *Viva la libertad o Abajo el tirano*, by Enrique Zunel. Las Dos Republicas reviewed the two presentations as "brilliant performances." Where these performances were given is not known.

Also in that same spring of 1878, an amateur group was organized to perform minstrel shows. First called the Tucson Amateurs, then Acme Amateurs, it finally became known as the Tucson Musical and Dramatic Association, all within the same year. The amateur's first minstrel show was presented in the Palace Hotel with "Messrs. Mitchell and Abe Franklin as end men; and a specialty "Gideon's Band' by Mitchell, Roskruge, Depew, Hudson, Vezoua, and Davis."\footnote{Arizona Star, April 11, 1878.}
A second performance was given the following week in the Court House on April 19, 1878.

By 1878, the foundations for a modern city were emerging, and the coming of the railroad was to complete the transition from Mexican village to bustling frontier town. Also in 1878, the era of makeshift theatres came to an end and Tucson, at last, was to have a regular theatre building.
CHAPTER II
LEVIN'S HALL

The builder of Tucson's first theatre was Alexander Levin. Born in Pomerania, Germany, in 1823, Levin came to La Paz, Arizona, in 1865, and in 1866, came to Tucson. Of Alexander Levin, Frank C. Lockwood says:

He was a man of boundless circumference and activity. . . . His brewery was early famous, and from time to time we see his advertisements that he is running a hotel, is opening a new bar-room, has bought a new saloon. His fame reached its zenith in the development of Levin's Park, located at the foot of Pennington Street on the land adjoining the Santa Cruz stream.

After several financial disasters in 1884, Levin tried to recover his losses with business ventures in El Paso and Guaymas, but was not successful. After a few years Levin returned to Tucson where he died and was buried from the Catholic Church on September 30, 1891. In addition to his wife, he was survived by seven children, four boys and three girls. Levin's oldest son, Henry, born in Tucson in 1868, became active in Tucson politics during the 1890's and was elected city treasurer in December 1891.

2. Frank C. Lockwood, Tucson--The Old Pueblo (Phoenix, 1931), p. 82.
In January 1874, Levin began to landscape the seven acres on which his brewery was located, and engaged to have two hundred and fifty cottonwood trees planted. He told the Arizona Citizen:

Near the entrance a large circular floor will be put down and it will in due time be covered with a canvas awning. Around the outer edge of the floor will be seats; and still outside will be a fine parade with two rows of trees on either hand. Leading in different directions to the outskirts of the grounds and to points specially prepared for comfort among cottonwoods, will be avenues for promenades (January 10, 1874).

By 1875, Levin had installed a skating rink, bowling alley, bull ring, shooting gallery, and a canvas covered dancing pavilion. Refreshments from the brewery were served in a shaded garden provided with tables and benches. George Hand wrote in his "Diary" on June 4, 1876, that he attended a Mexican circus and dance at Levin's, and on January 21, 1877, Hand recorded that the skating rink at Levin's was in "full blast."

In the fall of 1878, Levin replaced the canvas roof of the dance hall with one of timber and earth, and the dance hall was enclosed with an eighteen foot high adobe wall. In May 1879, Levin's Hall was made a heap of rubbish when the central portion of the roof fell in and brought down with it the rest of the building. The Arizona Citizen reported: "It was about midnight when the crash came, and so loud was the noise that persons in distant portions of
the town heard it plainly. Fortunately no person was in the building (May 23, 1879).

The townspeople held a ball to raise money for rebuilding Levin's Hall, and "the Committee of Arrangements was able to turn over to Mr. Levin the comfortable sum of $804." The theatre was rebuilt during the summer of 1879, the banks of the Santa Cruz River providing the material for the eighteen inch thick adobe walls.

The rebuilt theatre had a tin roof and a ceiling height of twenty-four feet. Just below the ceiling was a row of ventilators, ten feet apart and each three feet long, which together with the windows below, provided the ventilation. The ceiling was bright sky-blue with silver stars, and further decorated with five chandeliers purchased in San Francisco for four hundred dollars. The theatre was fifty feet long and thirty feet wide; the stage ran the width of the building and was fifteen feet deep. At the rear was a doorway leading into two rooms for gentlemen; one room for smoking and the other for refreshments from the brewery. Near the stage, at the upper end of the hall,


4. This and the following description of Levin's Hall is from Arizona Citizen, August 15, 1879; Fire Insurance Map of Tucson, Arizona, April 1883; Sanborn Map and Publishing Company (New York, 1883); and a photograph of Levin's Hall on file at Arizona Pioneers' Historical Society, Tucson.
was a doorway which lead into a suite of four rooms for ladies furnished with accommodations for children and their nurses. The main entrance to the theatre was located at the southwest corner of the building. Around the two sides of the building and across the front was an open porch, roofed with sahuaro ribs and supported by wooden posts. Attached to the building behind the stage was a ramada roofed with earth. Surrounding the theatre were the cottonwood trees planted by Levin in 1874.

The first performance in Levin's Hall, before it was rebuilt, was a musical entertainment presented by local talent in order to purchase a new organ for the Presbyterian Church. Participating in the "Grand Concert" were: "Professor Medina, Mrs. Mansfield, Mrs. Williams, Miss Nesmith, Mr. and Mrs. Stout, Mr. and Mrs. Salazar, Mr. and Mrs. Clum, Mr. Fish, Mr. Davis, and Mr. Stiles." The Arizona Citizen reported on February 1, 1879, that "the concert given last Monday was a grand treat and the beautiful Hall was well filled."

Following the concert another musical entertainment, a harp and violin duet, was presented by the Pasquale Brothers on February 5, 1879. The Pasquale's program was augmented with a home talent rendition of "German Choruses."

The local Acme Minstrel Troupe performed the last week in February 1879, and the Arizona Citizen reported:

5. Arizona Citizen, January 11, 1879.
The miscellaneous programme consisted of "Jacobs and the Haunted House," the "Stage-struck Darkies," a very amusing dutch dialect operetta called "Knocking on dot outside gade," in which Goldtree and Soman made a very popular hit; and last, but not least the great play of "Othello," in five acts. Though the whole of the play was not given, there was enough to call out the full strength of the Company, and all the principal incidents were faithfully rendered: Ed Hudson, engaged for the occasion as Desdemona was fully up to the lofty requirements of the part, and Jacobs as Othello and Soman as Iago, received much admiration for their rendition of their difficult roles. The dressing was entirely new, both in fact and in style (February 28, 1879).

What with Othello being part of a minstrel show and Ed Hudson playing the female lead, the Citizen reporter must not have been serious when he reported that the "incidents were faithfully rendered." This show by the Acme Minstrels was the final performance in Levin's Hall before it came tumbling down.

At the end of May, Levin immediately began rebuilding his theatre and by August 15, 1879, the building was completed. No doubt, this urgency was advanced by the coming of the railroad and consequently the potential arrival of theatrical companies. In November 1878, the Southern Pacific tracks spanned the Colorado River, and construction continued eastward along the south bank of the Gila River. On March 31, 1879, the tracks reached Gila Bend. In September 1879, the builders ran out of ties. Where the work stopped, the town of Casa Grande was built.
However, the first professional company of North Americans did not wait until the railroad reached all the way to Tucson. In September 1879, C. N. Pring traveled from San Francisco to the end of the tracks at Casa Grande, and then by stage coach to Tucson. Pring had come to Tucson to canvass the city "with a view of bringing here a first class opera dramatic troupe, selected from the best talent of San Francisco." Pring called upon individual Tucsonans to ascertain the number of tickets he could sell and to solicit satisfactory financial backing from Levin and other prominent citizens.

On October 11, 1879, Pring returned from the end of the track with the advance guard of his troupe, and the following day, the remainder of the company arrived. Rehearsal for *H. M. S. Pinafore* commenced on October 24, under the direction of Mr. Dauphin, and Mr. Springer furnished "a splendid accompaniment on the piano." Opening of *Pinafore* was delayed because the scenery was still in California, and could not be sent until the following month. Another set of scenes was ordered by Pring, but the November 1, 1879, edition of the Arizona *Citizen* explained, "the whereabouts of the stage paraphernalia ordered by Mr. Pring, and which must have arrived at Casa Grande on Monday last, can not be ascertained, though strenuous efforts have been made to that end."

6. Arizona *Citizen*, September 27, 1879.
7. Ibid., October 25, 1879.
Although no further mention is given to the arrival of the scenic sets in Tucson, a performance of *Pinafore* was finally presented on November 3, 1879. During the following weeks Pring's Company produced *Trial by Jury*, *Jenny Lind*, and *The Rose of Auvergne*. However, the delay of performance was financially disastrous to Pring and he was unable to recoup his financial loss. In the Arizona *Daily Star* for November 22, 1879, the company members stated that as of November 18, an arrangement had been made so that half the proceeds would go to Levin and the other local backers against the company's debt, and the company would keep the other half. The company further explained that the debt existed because Pring had mismanaged funds. Pring dropped from the management, the company changed its name to English Opera Company, and continued to perform in Tucson until the end of November. On December 1, the English Opera Company left for Tombstone, and on December 6, returned to Tucson, briefly, enroute to the end of the track.

On March 20, 1880, the first engine steamed into Tucson amid a riotous celebration. Arriving shortly thereafter, on April 16, was the Star Novelty Troupe. At first glance it would seem the Star Novelty troupe could be classified as a variety troupe because it featured: Ethiopian specialties by Robert Scott, German songs and funny sayings by David Boothby, recitations by F. E. Brooks, Professor

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8. *Arizona Citizen*, October 25, 1879.
Singer as a one man band, and clog dancing by Patti Rosa.

However, Harold E. Briggs says:

The word "variety" was used during the period . . . by regular theatrical troupes presenting legitimate drama. For example, George Holland, manager of Placide's Varieties from New Orleans in the summer of 1851, brought the company to St. Paul, Minnesota, as the first professional company to appear there.9

It appears, therefore, that the term "novelty" was a forerunner for the term "vaudeville." Although novelty entertainment is as old as the drama itself, the word vaudeville was not widely used to describe novelty entertainment in the United States until late in the nineteenth century. According to Glenn Hughes, the term vaudeville was introduced in 1838, when William E. Burton, manager of Philadelphia's Chestnut Street Theatre, "introduced a series of short novelties which he described in public announcement as 'Les Vaudeville.'"10 The word vaudeville is a corruption of vaux-de-vire, satirical songs sung to popular airs in the fifteenth century in Val (Vau)-de-Vere, Normandy.

There was a regular circuit for vaudeville troupes in the West. This circuit, according to Joe Laurie, Jr., was not organized, but "the performers laid out their own tours, writing direct to the manager for time. The usual


route of a recognized performer was to open at Salt Lake and finish up in New Orleans.\textsuperscript{11} This circuit wound from Utah through the states of Montana, Washington, Oregon, California, Arizona, Texas to Louisiana and then the order was reversed.\textsuperscript{12} As theatre houses were far apart, the troupes would book themselves for five or six weeks in each place.

The Star Novelty Troupe opened on April 17, 1880, at Levin's Hall, and performed in Tucson every other night until the end of April. The company then played in Tombstone for two weeks and returned to Tucson for several performances. After their final appearance in Tucson on May 23, a benefit for the leading lady, Miss Patti Rosa, the company departed for an engagement in the mining town of Harshaw.

Two days after the departure of the Star Novelty Troupe, the New York Novelty Company arrived in Tucson, and opened at Levin's Hall on May 25. An evening's entertainment by this company consisted of songs and recitations by the leading lady, Grace Rallia; sleight-of-hand performances by David McCoy; and a group of farces or farcical melodramas performed by Rallia, McCoy, and other company members.


\textsuperscript{12} \textit{Ibid.}, pp. 14-15.
Local talent occasionally augmented the novelty entertainment in Tucson. Messrs. J. and A. E. Jacobs, and J. Goldtree "whose singing was very fine and very much appreciated by their Tucson friends" appeared with the Star Novelty Troupe. With the New York Novelty Company, Messrs. Roraback and Brooks "gave the well known song of 'Larboard Watch' in excellent style." 

In May 1880, Alexander Levin converted a dancing area at his Park Garden into an outdoor theatre. This theatre was "inaugurated on Saturday night June 5, 1880 by a border drama, called 'Black Bob,' or the 'Indians and Outlaws of New Mexico' which was the finale for the evening's performance by the New York Novelty Company." A benefit performance for Grace Rallia on June 12, attracted patronage by offering "a sack race and a hot dumpling eating match." Levin's Summer Theatre was also used that summer for a wrestling match, a grand ball, Ryland's Circus Company, and an Italian orchestra.

Probably the most anticipated event in Tucson's theatre history was the arrival of the Nellie Boyd Dramatic Company in November 1880. On November 18, 1880, "the largest assemblage over brought together in Tucson witnessed the

15. Ibid., June 3, 1880.
16. Ibid., June 11, 1880.
representation of 'Fanchon' by Nellie Boyd.\textsuperscript{17} Levin's Hall was crowded for every performance; the newspapers described the dramas as sensations, the audience as delighted, the performers as excellent, and the orchestra as famous. The Nellie Boyd Dramatic Company played on consecutive evenings, and the plays, performed in the following order were: \textit{Fanchon the Cricket}, \textit{Led Astray}, \textit{Caste}, \textit{Two Orphans}, \textit{Ticket-of-Leave Man}, \textit{Octoroon}, \textit{Bought or Lost and Won}, \textit{Camille}, \textit{Lady of Lyons}, \textit{East Lynne}, and a matinee of \textit{Kathleen Mavourneen} on November 25.

The Nellie Boyd Dramatic Company seems to have traveled a western circuit similar to that followed by the vaudeville troupes. In the spring of 1880, the Boyd Company had performed in Baker City, Oregon, which was "a major stop for players making the Salt Lake City-Idaho-Montana swing."\textsuperscript{18} Immediately before coming to Tucson, the Boyd Company had played in Eureka and Stockton, California.\textsuperscript{19}

Phil Kirby, advance agent for the Robert McWade Dramatic Company, arrived in Tucson in March 1881, and publicized that "Mr. McWade has become exceedingly popular through his version of 'Rip Van Winkle,' and his representation of Dutch and Irish characters are inimitable." The troupe

\begin{itemize}
\item \textsuperscript{17} \textit{Arizona Daily Star}, November 19, 1880.
\item \textsuperscript{18} Alice Henson Ernst, \textit{Trouping in the Oregon Country: A History of Frontier Theatre} (Portland, 1961), p. 85.
\item \textsuperscript{19} \textit{Arizona Weekly Citizen}, November 16, 1880.
\end{itemize}
is now playing in Los Angeles, and will open the season in Tucson on the 31st instant."20 Whether or not Robert Mc-
Wade appeared as promised is not known as no further mention is made of him in the Tucson newspapers. On December 11, 1881, the Arizona Weekly Citizen announced that "the Alvin Joslin Comedy Company now in San Francisco will make a one night stop in Tucson on December 21." It is most doubtful that this company appeared because on December 17, 1881, the Nellie Boyd Dramatic Company opened its return engagement at Levin's Hall.

A partial answer to the scarcity of theatrical performances in 1881, may be sought in the prevailing economic conditions of Tucson. Among the factors which contributed to bringing about an economic depression was, paradoxically, the arrival of the railroad, which decreased the necessity of Sonoran trade and trade routes. Another was the devaluation of Mexican coinage. Up to this time business had been conducted with Mexican silver; the changeover to American money resulted in a discount of Mexican silver. Further difficulties developed when supplies brought in at high cost by wagon had to sell at a great loss to meet the competition of rail-freight with its cheaper hauling costs.

Therefore, when the Nellie Boyd Dramatic Company returned to Tucson in December 1881, it was welcomed by a theatre-hungry audience. The troupe played to standing room only houses and received columns of praise in the local newspapers. Nellie Boyd had truly captured the hearts of the Tucson gentlemen, as the following exchange of letters in the December 22, 1881, issue of the Arizona Daily Star makes clear:

Miss Nellie Boyd
Palace Hotel,
Tucson, Arizona Territory

Dear Madam:

The undersigned citizens of Tucson, wishing to show their appreciation of your ability as an actress and their esteem for you as a lady, desire to tender you a benefit, to take place during your present engagement in Tucson on such a night as you may determine, and in such a character as you may select.


Her reply:


Gentlemen:

In response to your highly esteemed favor of December 21st, tendering me a complimentary benefit, I would name Saturday evening, December 24, and the play of Forget-Me-Not. In which I will personate
for your approval the character of "Stephanie de Mohrvart."
Thanking you for your expression of approbation, and your kindness in thus tendering me a complimentary benefit, I am
Most respectfully yours,
Nellie Boyd.

Miss Boyd also won the affection of the ladies of Tucson by assisting the Ladies' Episcopal Society in a church entertainment, and the ladies publically expressed "their thanks to Miss Boyd, who so kindly placed at their disposal all of the scenery connected with the troupe."21

Some of the plays performed by the Boyd company during their return engagement at Levin's Hall in late December 1881 and early January 1882 were: Uncle Tom's Cabin, Hidden Hand, Celebrated Case, Hazel Kirke, New Magdalen, The Ash-Box Inspector, Slasher and Crasher, and The Banker's Daughter.

Before making their return to Tucson in December 1881, the Nellie Boyd Dramatic Company had performed in Sante Fe, New Mexico, in early November.22 In the middle of November, the Boyd company performed for the first time in El Paso's "Hills' Hall, the first building intended solely for a theatre."23 The Boyd company left El Paso on December

23. Ibid., p. 7.
3, and on December 5, the company's presentation of The Banker's Daughter marked "the first traveling troupe to show" at newly built Schieffelin Hall in Tombstone. The company then traveled on the Tombstone & Tucson Stage for Tucson. Following the Tucson engagement, the Boyd company made plans to return home. From an interview of Miss Boyd, the Arizona Daily Star printed the following on January 27, 1881:

Her home is in Chicago; she has been away from there nearly three years. . . . After leaving here, she will proceed to Tombstone; from there to Silver City, and from there home, by the way of the A. T. & S. F. road; stopping, of course, at those points where there is a prospect of business being good. She hopes to reach Chicago by the first of May, and in July will return to Montana.

Nellie Boyd did not return to Arizona again. However, Miss Boyd did return to El Paso to open the Schutz Opera House in July 1883, and she returned again in 1885 "with a band, an orchestra, and a new repertoire." In December 1881, Tucson drama enthusiasts held a meeting and formed "the club to be known as the Thespians." In the following month rehearsals began for East Lynne, and on February 1, the box sheet was opened at the Lucas & Company Jewelry Store for reserved seats costing one dollar

each. The February 7, production by the Thespians drew a crowded house at Levin's Hall. The Arizona Daily Star for February 8, 1882, reported:

The acting was, in the main, excellent, and grew to interest as the performance progressed. The leading characters were sustained by Mrs. Estelle Hensley, as Lady Isable, afterwards as Madam Vine; Mrs. Anna Livingston as Miss Cornelia Carlyle, Miss Eva Foreman, as Barbara Hare; George W. Brown, as Archibald Carlyle, and Mr. John R. Thomas, as Sir Francis Levison. The other parts were assumed as follows: Joyce, Miss Josie Schreiber; Wilson, Miss Alice Schreiber; Richard Hare, J. A. McFadden; Lord Mount Severn, T. J. Richards; Dill, Frank Gillett; Officer, J. C. Morris; Little Willie, Willie Atchison.

The scenery and properties were appropriate and new, and the stage action and elocution of the performers very excellent for amateurs.

The scheduled run of East Lynne was interrupted by the arrival of the Wallace Sisters.

When the Southern Pacific spanned Arizona and connected with the eastern division in New Mexico, it was then possible for performers to travel to Tucson by railroad enroute from California to New York or vice versa. The first company to arrive from the East was the New York Fifth Avenue Comedy Troupe of the Wallace Sisters which opened at Levin's Hall on February 9, 1882.

"The sparkling and dashing little Wallace Sisters," Jennie and Maud, were a complementary team. Jennie evoked the laughs and Maud evoked the tears. At their first performance, Jacquette or In the Toils, it was Jennie's night, and she treated the audience "to a grand piece of acting,
particularly at the close of the third act, where she bids farewell to Fontelle Hall." In the following evening's performance of Minnie's Luck or The Ups and Downs of New York Life, Naud as Inky Dick, the Printer's Devil introduced her songs and dances and Jennie played Clara Willoughby, the Madison Avenue belle and poor street waif. The Pearl of Savoy was their third performance and the Arizona Daily Star for February 12, 1882, reported that "like a good laugh, a good cry is sometimes wholesome; and during the first act in the scene where Marie (Jennie Wallace) parts with her mother, Margaret, we observed quite a number indulging in that healthful emotion." After a second performance of Minnie's Luck and a performance of Panchon the Cricket, the troupe performed two nights at Phoenix, two nights at Yuma, and then proceeded to California. After the departure of the Wallace Sisters from Tucson, the local Thespians again presented East Lynne.

In the midst of the increased dramatic activity, Tucson was the recipient of a great theatrical hoax which featured the Jolly Twelve Amateur group from Tombstone. It was announced in the newspapers that a performance by a talented company from Tombstone would present an original play, The Arizona Cowboy, the farce entitled Blackburn the Politician, Billy Emerson's Acts, Trial Scene of Robert Emmet, together with songs and dances. The unsuspecting

audience filled Levin's Hall on March 1, 1882, for the Jolly Twelve's performance or a "Field Night of Crazy Amateurs in Tucson" as the evening was called the next day by the Arizona Daily Star. The Star printed the following account:

Many a long day has passed since the writer has struck on such a hive of cranks as last night rammed and jammed in and out of the side flats at Levin's Hall, and we doubt whether a "cuddy"full of them could be found in any other part of the Pacific Coast. Those who went expecting some return for their money and patronage were woefully disappointed, and those who remained away and missed seeing the "bleached out Apache squaw from the San Carlos reservation" in his magnificent imitation of the song of "The Dying Swan" will always have a lasting regret.

First came the much vaunted play of an "Arizona Cowboy," and that was run by an imported Dutchman and an improvised Cowboy of Tucson, whose pistol failed to go off. After that came a song and dance and "if I make one little break" proved to be an echo of the entire break down that followed.

After "Col Sellers" knees gave way and his tongue clove to the roof of his mouth, bedlam broke loose and finally even a bevy of Tucson's best amateurs folded their arms and silently flitted away.

In groups of two or more the audience sifted out, and when our reporter left at 2 o'clock the show was still going on for the amusement of an audience composed of half a dozen Chinamen and Pearson's boot-black, and for all we know to the contrary, they are still at it (March 2, 1882).

The president of the Tombstone Dramatic Club denied that his organization had anything to do with the fiasco, and published in the Arizona Daily Star the following notice:

"In behalf of the Tombstone Dramatic Club, I wish to state that the snide outfit had nothing at all to do with our club, Cuddy himself not even being a member."^28 Willson says:

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"Mr. Cuddy who was in charge of the group, returned years later to Tombstone, giving religious testimonials on the street corners. It is well that he did."  

On March 11, 1882, the Arizona Daily Star announced that "the celebrated Lingard troupe" would be in Tucson the next week to perform Stolen Kisses, and on March 15, the Star reported:

From a letter just received from William Horace Lingard, we learn that it will be impossible for their company to play more than one night in Tucson as they have to be in New York at a given date. They are thus compelled to leave out many towns en route. . . . The play Stolen Kisses was first produced in Paris under the title of Baby; it was then played in London as Betsy, and now with some changes in the characters and in the denouement, will be played in Tucson as Stolen Kisses.

This play was also called Stolen Kisses when performed by the Lingards at San Francisco's Bush Street Theatre in 1882. Following the Lingards was an amateur performance of the opera Esther. A large audience at Levin's Hall witnessed the opera on the nights of March 21 and April 1, 1882. The singers were: "Mrs. Carr, T. L. Stiles, Mrs. Stiles, Mrs. Bailey, Miss Pearson, Mr. F. C. Hawkins, H. B. Tenney, Mrs.

29. Willson, Mimes and Miners, p. 48.

Riordon. Chorus, Mr. Geo. A. Clum, Mrs. Balcom, Mrs. Frye, Elmer Nichols and Mrs. Davis." The press gave the entire cast and production a rave review.

Following the opera, there were no performances in Levin's Hall for almost two months. The Milton Nobles Dramatic Company resumed the theatrical activity at Levin's Hall with a performance on June 8, 1882. The public was advised by the Arizona Daily Star to obtain tickets beforehand from Lucas & Company Jewelry Store as "there will undoubtedly be more persons apply for admittance than can be seated" (June 8, 1882). The play produced was The Phoenix, an original by Milton Nobles. The Phoenix was also performed by Nobles at San Francisco's Bush Street Theatre in 1882. Following their Tucson appearance, the Nobles company performed in Tombstone on the nights of June 9, 10, and 11, at Schieffelin Hall.

Professor Andress followed closely behind the Nobles troupe and on June 13, a Tucson audience crowded Levin's Hall to witness the Professor's sleight-of-hand performance, ventriloquism, and educated birds. On June 15, the Wallace Sisters returned, and this time their troupe was called the New York Comedy Company. In a review, the Arizona Daily Star

32. Gagey, San Francisco Stage, p. 163.
33. Willson, Mimes and Miners, p. 50.
stated: "The audience that attended the play of 'Only A Farmer's Daughter' at Levin's Hall, last evening, was intelligent and critical; the performance was meritorious, thorough as a dramatic delineation, and full of interest to spectators" (June 16, 1882). The following evening the Wallace Sisters performed *Capitola or The New York Newsboy*, and between scenes the sisters appeared in specialty numbers.

On July 7, 1882, it was publicized that "Thos. Fitch, W. B. Horton and Hugh Farley, are the incorporators of the Tucson Opera House Company. . . . The capital stock of the company is $25,000, and the gentlemen interested state that they intend securing an eligible site immediately and commencing the erection of a fine structure for entertainment."

On July 25, 1882, the construction of Tucson's first opera house began.

During the time the opera house was being built, performances continued to be presented at Levin's Hall. Alexander Levin expanded his Park Garden in April 1882, and built a large dance floor (sixty-five by forty-five feet), surrounded by a wall eight feet high, and illumined with gaslight. This structure Levin named the Park Pavilion, and it was here, on August 16, 1882, that the all-negro Callender Minstrel Troupe gave their initial performance.

According to the Arizona *Daily Star* the Callender troupe was "the first genuine and purely minstrel performance in Tucson," and the citizens turned out in large numbers; however the *Star* also pointed out:

It was a mistake of the management to have attempted an outdoor performance with an entertainment of this kind, the effect of the fine singing of the ballads and airs being disagreeably marred by the absence of everything in the shape of acoustic properties on the stage, and the constant rustling of the trees caused by a strong wind that had come up after the performance opened (August 16, 1882).

The strong wind was merely an indication of things to come because just as the first part of the show concluded a tremendous desert rainstorm came pouring down, and a rush was made for shelter, most people going into Levin's Hall. Such was the brief performance at the Park Pavilion. The remainder of the opening night performance was finished in Levin's Hall, as well as the scheduled second performance the next evening. The troupe was unable to leave for Tombstone because of the railroad washouts caused by the rainstorm, and the Callender Minstrels gave a third performance in Levin's Hall.

With the new opera house nearing completion and arrangements being made with dramatic companies to play there, Levin must have realized his theatre would sustain a great loss of business. In order to meet this problem, in September 1882, Levin decided to remodel the Hall into a variety theatre, and not only was the genre of Levin's Hall changed, but it was to receive a new name as well--The Park Theatre.
CHAPTER III
THE FITCH OPERA HOUSE

In order to achieve an aura of respectability, the title of opera house was assigned to theatres during this time. Tucson's first opera house was named Fitch Opera House in honor of Thomas Fitch, under whose leadership it was built. Howard R. Lamar, in his article on Arizona carpetbaggers says the following about Thomas Fitch:

He had been reared in New York but had gone to the booming state of Wisconsin to work on a Milwaukee newspaper. . . . He then moved to California and later to Nevada, where in 1868 his silver-tongued oratory and his Union Pacific connections won him a seat in Congress. . . . In 1870 Fitch lost his seat, but he was not discouraged. Brigham Young was trying to get Utah admitted as a state, and in 1872 Fitch offered his services as legal counsel to the Lion of the Lord. His price was a simple one: if Utah became a state Tom Fitch was to be one of its senators. Utah statehood was not forthcoming, however, so by 1874 Fitch was back in California.

Now Arizona seemed to Fitch the most promising place for a future. The Indian menace had subsided, new plans were afoot to revitalize the moribund Atlantic and Pacific Railroad and build along the thirty-fifth parallel, and Collis P. Huntington was equally ready to extend the Southern Pacific along the thirty-second parallel to meet the Texas and Pacific. Then in 1877 came the Tombstone silver rush. Considering these potentialities it is not surprising to learn that when the new member from Yavapai County arose to speak in the Arizona assembly soon thereafter, his name was Tom Fitch.1

On December 9, 1882, the Arizona Daily Star reported that Tom Fitch was the owner of the biggest mine yet discovered in southern Arizona and that the mine was located in the Bunker Hill district. In 1884, Fitch left Arizona and for the next several years lived in San Diego, San Francisco, and Denver, occasionally visiting Tucson when legal matters there required his attention.

W. B. Horton and Hugh Farley, incorporaters with Fitch, of the Tucson Opera House Company, were also active in politics. Horton was the "public administrator of Pima County," and Farley was the "District Attorney." Bonds of the Tucson Opera House Company were issued and purchased by local citizens in the denomination of one hundred dollars each, due and payable August 1, 1887, with interest at the rate of twelve per cent per annum, payable on the first days of February and August of each year. Payment was secured by mortgage of the opera house to L. M. Jacobs and Charles Hudson. Jacobs was vice-president and cashier of Pima County Bank, and Hudson was the banker with Safford, Hudson & Co.

The location selected for the opera house lay at the eastern edge of town, north of Military Plaza, facing Sixth

Avenue between Tenth and Eleventh Streets.\(^5\) The theatre was situated eighty feet back from Sixth Avenue which placed the rear of the building on the edge of the alley. Next door, on the south side of the opera house was Lexington Stables, and on the north side was a vacant area which extended to Tenth Street. The opera house, the stables and the Tucson Water Company, next door to the stables, were the only buildings on the block.

Fitch Opera House, designed by A. W. Pattiani, a local architect, was built of Oregon fir, plastered and cemented on both sides.\(^6\) The building was sixty feet wide and a hundred feet long. The walls were twenty-six feet from floor to ceiling. The stage ran the width of the building and was twenty feet deep. Future plans called for a second story; therefore the theatre's roof was flat. The auditorium, which was to be furnished with seven hundred and eight chairs, had a flat floor. There were no side boxes, nor was there a gallery. Across the front of the building and over the main entrance was a porch forty feet wide and ten feet deep.

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5. Fire Map of Tucson for 1883.

6. This and the following description of Fitch Opera House from Arizona Daily Star, July 25, 1882, August 4, 1882; and Fire Map of Tucson for 1883.
The Arizona Daily Star said of the opening of the Fitch Opera House: "The event is an interesting one in the history of Tucson, as it will inaugurate its first effort in behalf of the drama" (October 26, 1882). Most likely the Arizona Daily Star believed that the existence of the new opera house would attract first-rate dramatic companies to Tucson. This might have been the case, had the opera house survived for a longer period.

As it was, there was a frantic effort to have the opera house ready for opening night. The Tucson Opera House Company was under contract with the Frank Mordaunt Drama Company for a one thousand dollar forfeiture if the opera house was not in condition to receive an audience by seven o'clock on the evening of October 30, 1882. Three days before the deadline, the newspaper reported a small army of carpenters, plasterers, painters, kalsominers and plumbers at work; Professor Katz and his orchestra were rehearsing; and the ushers, scene shifters, gas, curtain and property men already under drill. The fact that the opera house scenery and drop curtain ordered from Chicago was not expected to arrive in time for opening night was not considered a problem as a temporary drop curtain was made up from white cotton cloth, and the Mordaunt company carried their own scenery. The box office for the opera house was located

at Lucas & Company Jewelry Store, and it was announced that "reserved seats were going like hotcakes." 8

Everything was ready in time for the opening night production of Robert Griffin's Old Shipmates. "The spacious theatre was completely filled by an appreciative audience, embracing the best intelligence, culture and respectability of the city." 9 The newspaper complimented the company's elaborate and beautiful scenery which included a great ship scene in two sections representing at once the cabin interior, and the deck and masts of a full-rigged ship. After playing to full houses the following two nights, the Mordaunt company departed for performances in Tombstone.

On November 8, the temporary cotton curtain was replaced by the new drop curtain from Chicago. However, owing to the great expense incurred by the Opera House Company, it was found necessary to mark off twenty spaces around the border of the curtain, to be let for advertising purposes. Thomas Fitch arranged for a half-day holiday for school children in order for them to visit the new opera house and see Professor Bosco, on leave from the Park Theatre for the occasion, present a sleight-of-hand performance. In the evening the adults were invited by Fitch to see Professor Bosco, the trapeze artistry of Senor Borquez, the opera house,

9. Ibid., November 1, 1882.
and the new drop curtain. Later in November, the opera house received more improvements. A twenty-light sunburst was placed in the ceiling, and the scenery arrived from Chicago.

That same November 1882, "the Tucson Dramatic Club composed in part of Messrs. Frye, Leal, Farley, Ward and Pitch, and Mesdames Anderson, Lowland, and Livingston" were actively rehearsing Caste for a performance on Thanksgiving Eve. The Arizona Daily Star reported: "Those who have been present at the rehearsals aver that a perfect bonanza of histrionic talent has been developed among the members of the club, and that the presentation of Robertson's favorite comedy will be such as would do credit to professional artists" (November 21, 1882). Other amateur groups were busy preparing productions for the new opera house. The Baptist Church Society was hard at work on a new Christmas cantata scheduled for December 7, and the Episcopal Church Choir was rehearsing H. M. S. Pinafore for performance on December 11 and 12. Following these productions, on December 14, the Miller Brothers presented a series of spiritualistic seances before traveling to Tombstone, where they distinguished themselves by losing $1100 at faro.

The second professional troupe to perform at the new opera house was the Milton Nobles Dramatic Company. Milton Nobles presented two of his original plays, Interviews

on December 15, and The Phoenix on December 16. Both plays were witnessed by a large audience even though this company had presented The Phoenix the previous June at Levin's Hall.

The acoustics in the opera house were poor and on December 17, 1882, the efforts of Tom Fitch to remedy the situation were reported in the Arizona Daily Star:

Yesterday Mr. Fitch consulted a gentleman well versed in matters acoustic, and he says the difficulty can be easily overcome by raising the drop curtain higher, and then dropping invisible copper wires from the ceiling down to within ten feet of the floor. This Mr. Fitch proposes to have done tomorrow, so that no doubt this defect will be remedied.

Fitch also arranged to have the chairs fastened together, and "the feet covered with rubber shoes, so as to avoid the noise consequent upon the shuffling of chairs over the floor."11

On December 27, 1882, the Arizona Daily Star announced that the "great and only Osbornes" would perform at the opera house on January 1 and 2. However, "the Osbornes met with ill success at the opera house during their two days' entertainment. This was not owing to their merit, but because they came unknown and unheralded."12 The Osbornes performed at Fort Lowell on Saturday morning, January 6, for the Sixth Cavalry, and at the Congregational Church Plaza on January 8.


12. Ibid., January 9, 1883.
The next company to arrive at the opera house did not come unknown and unheralded, having placed large newspaper advertisements calling attention to their coming performances on January 20 and 21. In addition, they had favorable reviews from several large cities reprinted in the newspapers. The company was Andrews & Stockwell's Ideal Spectacular Pantomime and Star Specialty Company, and came to present, fresh from their Grand Opera House in San Francisco, twenty star artists in a Funniosity entitled *Humpty Dumpty's Picnic*, nine performing dogs, a trained donkey and goat, a superb transformation scene, and new and gorgeous scenery and costumes. The Arizona *Daily Star* reported the performance was all it had claimed to be, and published the following review on January 21, 1883:

The entertainment opened with the first act of *Humpty Dumpty's Picnic*, and in course of the act besides the numerous absurdities which follow Dumpty always, were introduced the donkey and a very energetic goat. The work in the set was well done. The monotony of the dumb show was relieved, in the second act by one devoted to special work. By this we do not mean an ordinary variety show, but an exhibition of specialties by performers who are artists. Will Bray handles the Dutch dialect and German as handily as he does his feet, and both filled the house with applause. Andrews & Stockwell's dogs--nine, in all told--were very cute in their tricks, exciting much amusement, and showed the result of patience and skill in training the intelligent animals. The Morosco Brothers, in their double tumbling acts, were better than good, and won general applause. The roller skating by Charles and Carrie Moore was a very pretty piece.

as well as an exhibition of proficiency in the art seldom equaled. McCreedie proved the world full of music from the oddest kinds of instruments.

The roller skating act must have particularly impressed the Tucson audience because within a few days, Mr. Cartwright opened a skating rink in the opera house. The skating schedule was two to five in the afternoon and seven to ten in the evening. Roller skating became increasingly popular with Tucsonans, and a skating carnival was held at the opera house on February 10.

On January 24, 1883, the Arizona Daily Star reported the following:

Several stoves have been placed in the Fitch opera house, which will give a grateful warmth henceforth at the performances at that theater during the cold spell. They will be used several days running in order to have the hall in good condition at the opening of Leavitt's All Star company.

Michael B. Leavitt, operator of San Francisco's Bush Street Theatre, "had organized from four to six vaudeville companies each year, engaged talent in Europe and America, and sent these troupes on the road, acquiring control of numerous theatres from coast to coast and arranging bookings from his New York office." Leavitt's All Star Specialty Company which gave a vaudeville performance in Tucson on January 31, was one of these organizations.

On February 22, 1883, the Lingard Company opened to a packed opera house. "The first play was Byron's charming comedy His Lordship, one of the neatest ever seen on the stage, brimful of wit and pathos... The inimitable Lingard sketches followed. The various caricatures presented were marvelous in their humor and fidelity. Pink Dominos concluded the evening's entertainment. The following evening the Lingards performed Divorcons and Stolen Kisses. Stolen Kisses must have been a familiar play to Tucsonans because it had been presented twice nearly a year earlier.

Roller skating at the Fitch Opera House remained uninterrupted from the close of the Lingard performance in February until Figaro's Spanish Students opened on May 30, 1883. The Arizona Daily Star reported the performance consisted of "an instrumental concert, peculiar to the Spanish countries," and that "these concerts have received the highest praise of all European and American countries" (May 27, 1883). The concert, which commenced at nine o'clock, received a hearty welcome at the Tucson Opera House, and a repeat performance was given the following evening. The final performance in 1883, was a musical entertainment on June 23, by the local Arion Glee Club. Whether or not the opera house was now closed or remained open as a skating rink is not known.

On December 15, 1883, the Arizona Weekly Citizen reported: "The sound occasioned by the rolling of many wheels at the skating rink is like the roar of the Niagara and as pleasant as the falling waters of Minnehaha. . . . During all the merriment Mr. Thomas Fitch, the founder of this temple of Thespis, appeared and was greeted." In January 1884, it was announced that the skating rink at the opera house, under the management of Chapman and Curry, would be open "thereafter on afternoons and evenings on Tuesdays, Thursdays, and Saturdays."

On February 4, 1884, a benefit concert for the Albini Sisters was given in the opera house. Previously the Albini Sisters were featured as operatic singers and variety artists at the Park Theatre. Now that their benefit was to consist of operatic arias in character costume, the opera house may have been considered a more likely location than the variety theatre. The Fort Lowell Sixth Cavalry band was engaged as the orchestra for the occasion.

The final performance before the opera house was destroyed by fire was the melodrama, All Is Not Gold That Glitters, performed by amateurs on February 7. The proceeds from the performance were given to the new Roman Catholic Church.

17. Arizona Mining Index, January 19, 1884.
Five days later, on February 12, 1884, "Tucson's beautiful Temple of Thespis was reduced to ashes," and the Arizona Daily Star gave the following account on February 13, 1884:

Last night about nine o'clock the alarm fire was sounded, and while the usual disinterested attention was paid by the ordinary populace the vigorous clanging of the fire, church and railroad bells indicated a fire of more than ordinary importance. The cry soon, however, "the opera house! the opera house!" rang through the streets, and in a very short time an immense crowd was present. How the fire originated has not yet fully transpired, but the supposition is that it was the work of an incendiary. Before the fire laddies could reach the building, the fire was fully under headway, and the beautiful structure with all its valuable properties was soon in ashes.

The Opera house was a total loss, which entails a misfortune to the proprietors, one of the heaviest of whom is Tom Fitch, reaching the neighborhood of thirty-three thousand dollars. The structure lacked some very desirable features of acoustic advantages, but it was built by home capital. It presented a most attractive appearance and was looked upon with pride by every property owner.

The destruction is looked upon with regret and suspicion by many, and the hope prevails universally that the scoundrels who set it on fire will be captured.

Not everyone shared the Arizona Daily Star's sentiment. On February 6, 1884, the Arizona Mining Index expressed: "The Opera House was fortunately burned down. It was inconveniently situated, and unprofitable to its owners."

The total number of companies to appear in the opera house during its short existence (October 30, 1882 to February 12, 1884) were but three professional drama companies and two
vaudeville companies; also there were three community drama performances and four miscellaneous performances. Not many professional companies were willing to take the financial risk of making the trip into Arizona, and the companies which did come to Tucson had merely stopped off enroute to larger cities.
CHAPTER IV
THE VARIETY THEATRES

At the same time the opera house was operating sporadically and at a financial loss, Levin's variety theatre was operating continuously and at a profit. It was the combination of liquor and entertainment which brought success to Levin at his Park Theatre. Briggs gives the following description of a variety theatre:

The variety house of the "Old West" was the theatre where miners and gamblers, rustlers and "bad men," as well as travelers from the east, and a large proportion of the local male population, went to be amused. Under the same roof, as a rule, gambling, liquor, and entertainment were offered.1

As Levin operated a brewery on the Park premises, it was an easy matter for him to convert the old theatre into a variety theatre by building a large saloon at the northwest end of the theatre. Levin announced that his Park Theatre was to be "something similar to the Tivoli in San Francisco."2 The Tivoli, to which Levin refers, "opened in 1875, and offered excellent beer which could be imbibed to the melodies of the Vienna Ladies' Orchestra."3

1. Briggs, "Early Variety Theatres," p. 188.
3. Gagey, San Francisco Stage, p. 177.
By October 1882, Levin's plan for remodeling the Hall into a variety theatre was completed. A gallery twelve feet wide and fifteen feet above the floor was built around the three sides of the theatre, and in the gallery, on each side next to the stage, were two boxes. Two rows of chairs were placed in the boxes and gallery. The chairs were placed toward the front of the gallery allowing a passageway behind them. On the main floor were rows of chairs and tables. Near the main entrance of the old Hall, a stairway was built to provide access to the gallery, and another stairway was built from the gallery to the dressing rooms. New scenery for the stage was ordered from Chicago. The newspaper complimented Levin on the improvements made, and reported that Levin had "painted, papered and frescoed the interior in such a manner that one would not recognize it as the old hall we have been used to seeing. The stage has been fixed up, cleaned and painted, and the dressing rooms made much more comfortable for the actors and actresses."  

R. C. Pearson, proprietor of the Fashion Saloon, must have cast an envious glance at the Park's prosperity as a combination saloon-theatre. Within a few months after the Park's opening, Pearson announced that he "was having the

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4. This and the following description of the Park Theatre from Arizona Daily Star, September 27, 1882; and the Fire Map of Tucson for 1883.

large hall at the back of the saloon considerably enlarged for a variety theatre and concert hall." The Fashion Saloon was located on Congress Street, between Warner and Meyers Streets. Entrance to the theatre was made by first passing through the Fashion Saloon, then the Fashion Gambling Room. Brady says: "It is perhaps symbolic that such theatres had their stages in the rear of the building--because, physically and aesthetically considered, the stage came last." Pearson removed a large storeroom behind the gambling room, and in its place was built the Fashion Theatre. The theatre was twenty feet wide and fifty-five feet long, with a stage only twelve feet deep. The construction of such a small stage indicates Pearson was primarily concerned with the seating capacity of the house; perhaps he thought variety theatre acts required less stage space than dramatic performances. Six boxes, three on each side next to the stage, were built at floor level. There was no gallery and chairs and tables were placed at random on the main floor. Construction progressed rapidly and on January 16, the Fashion Variety Theatre opened. The Daily Star reported "the auditorium commodious and the six boxes well placed for cozy conversation" (January 16, 1883).

8. This and the following description of the Fashion Theatre from Arizona Daily Star, January 6, 1883, January 10, 1883; Fire Map of Tucson for 1883.
The new theatre did not take audience away from the Park Theatre, instead both theatres enjoyed abundant crowds. The Fashion closed its first season on June 7, 1883, and reopened on January 10, 1884, as the Olympic Theatre. However, poor attendance forced the theatre to finally close in March 1884.

The Park Theatre soon had another competitor. In April 1884, James Tanner built the Tivoli Theatre on the northeast corner of Main and Messilla Streets. The theatre was capable of seating three hundred and fifty people, of which number about two hundred were to be seated on the main floor. Its gallery and boxes were accessible from the main floor and from a private entrance at the rear. The Tivoli had a private business office, a box office and two bars. Over the principal bar was a mirror weighing five hundred pounds. The interior of the theatre was wall papered, and the stage had scenery and a drop curtain.

The Tivoli opened on May 9, 1884, but was to have a very short existence. On May 21, 1884, the Arizona Daily Star reported:

The Tivoli Theater presented a lonely appearance last night. The admiring audience which has been frequenting that place since its opening will hereafter attend the Park. The Tivoli has closed. It seems that Mr. Tanner, the proprietor, had gone

9. This and the following description from Arizona Daily Star, April 10, 1884, and Arizona Mining Index, May 3, 1884.
into the business without knowing where the money was coming from to defray his expenses, and after a short career was compelled to give up what he had to those who had advanced him money. The performers who were not paid came before Judge Meyer and had the property of the theater attached for services rendered.

On October 4, 1884, the Tivoli was "refitted with all the modern improvements for the comfort of its patrons," and was to reopen as the Gem Theatre under the management of Tom Wade. But once again this theatre had a short life and was finally closed in January 1885.

The Park Theatre opened with a performance of Uncle Tom's Cabin by the Jay Rial Company on October 13 and 14, 1882. The doors were opened at seven thirty o'clock in the evening, and the audience was requested to be on time "as the great dog chase and escape of Eliza occurs in the first act, which is over by 9 o'clock." Of this performance the Arizona Daily Star for October 13, 1882, reported that "the company is unusually strong, and the bloodhounds are undoubtedly the finest in the country." So the Park Theatre's grand opening as a variety theatre was a performance by a dramatic company.

The Tucson variety theatres housed resident companies of ten to fifteen entertainers who performed various special numbers as well as participating as needed by singing, dancing, acting, and waiting tables. There was also a

10. Arizona Daily Star, October 4, 1884.
11. Ibid., October 13, 1884.
resident orchestra and orchestra leader. The basic variety theatre organization was as follows: the owner of the theatre property either leased the building or remained the proprietor, the proprietor hired a manager and an orchestra leader, the manager hired a stage manager or was the stage manager, the manager hired the performers, and the orchestra leader hired the musicians. The manager was the director and assembler of the program. The stage manager held the rehearsals and assisted the director, especially with program ideas. Special performers augmented the resident company's entertainment. Often new members of the company were billed as "stars" and then quietly became members of the company several weeks later. The type of entertainment depended, to a great extent, upon the manager who did the hiring. If the manager was a performer and his specialty was clog dancing, he would hire several dancers to perform a specialty act with him.

Al King, the first manager at the Park Theatre, a specialist in character delineation, hired Walter Phoenix whose specialty was the same; together they made up an act. Also in the first resident company were the Campbell Sisters, Annie and May, who performed "amusing but refined sketches," and Miss Morton who sang a "budget of melodies." 12 The baritone melodies of Miss Wilson and the songs of Miss Duncan

were added to the company's repertoire within a few weeks after the October 1882 opening.

In November, Joe Bignon appeared in his excellent clog dancing and his "Ethiopian acting was greatly applauded."\textsuperscript{13} Joe Bignon was also hired as stage manager, a position he held most of the season. Henry and Lizzie Spriggs, Irish delineators, were billed as special performers from Albuquerque for the November 29 performance. Also in November arrived Ella Martell, ballad singer; Della Duphoy, serio-comic singer; Fred Wilson, clog dancer; and Harry Morton, actor of Negro sketches.

Doc Waring replaced Al King as manager and lessee in early December 1882. Doc Waring, a minstrel showman, whose specialty was "lightning changes from white to black," hired Billy Brewster, end man and player of the bones.\textsuperscript{14} Waring and Brewster combined their talent with Bignon and Morton to make up a minstrel specialty of four end men. The minstrel show was a big success and the Arizona \textit{Daily Star} reported: "It would seem as if the Park is daily becoming more and more popular, and some nights standing room is hardly obtainable" (December 12, 1882).

On January 1, 1883, T. P. Patterson assumed the management of the Park Theatre. Except for Walter Phoenix,

\begin{itemize}
  \item \textsuperscript{13} \textit{Arizona Daily Star}, November 14, 1882.
  \item \textsuperscript{14} \textit{Ibid.}, December 6, 1882.
\end{itemize}
who became stage manager for the newly opened Fashion Theatre, the Campbell Sisters and Doc Waring, the Park resident company remained unchanged during Patterson's tenure.

When Ned Nestell became manager of the Park Theatre in March 1883, there was a great change in the company. Nestell, a playwright, intended to direct and play the leading roles in his plays, and variety acts were no longer to be included in the program. Most the resident company left, and in their place Nestell hired actors Gus Peters and son Willie, and actresses Annie Ashley and Nellie Burham. During the first week of March, Nestell presented his original drama, *The Vision or The Wife's Extravagance*, which the Arizona *Daily Star* reported as being "spicy" and "full of horrors of the gaming table" (March 7, 1883). On March 9, this group performed a second play by Nestell, *The Water Mill*; and for the first time, instead of the usual overflowing crowd, there was a "moderately well filled house at the Park Theatre."  

Nestell corrected the poor attendance by ceasing to produce his original plays, rehiring Joe Bignon as stage manager, and hiring combination troupes with which his resident company performed. The first of these, the Harry Montague Combination Company, was engaged for two weeks starting March 15. Nestell was successful with this change, and the Arizona *Daily Star* for March 20, 1883, reported:

"The Park Theatre opened in full blast last night with drama, song and dance. Harry Montague was simply immense, and the Duncan sisters in their songs and dramatic effects won applause without number. James Riley is big in his songs. The house was jammed full." Plays performed by the Montague Company included The Mormon and The Midnight Dance by the Mormon's Four Bashful Wives. Nestell then brought in Leavitt's Muldoon Pic-Nic Party Combination Company, and the Arizona Daily Star on March 29, 1883, reported: "Leavitt's Muldoon Pic-Nic Party opened at the Park Theatre before a large house. It is a right lively play, sparkling with fun, and the crowd last evening was pleased." However, Nestell was not pleased, and in mid-April he quit the Park in order to produce his own play, The Vision, at the Fashion Theatre.

At the end of Nestell's managership in April, the resident company was gone from the Park Theatre, and Levin, although without a manager, remained undaunted. He engaged a photophantasmagoric exhibition entitled "Around the World in Two Hours," and Mr. Duhem to present a "Panorama of Tucson." This exhibition was composed of "beautiful statuary, magnificent dissolving views, microscopic views of insects, and a great variety of comic views with lifelike movements." This was followed with a four night engagement of the Ruby Combination Troupe, David McElroy's Shadowgraphs, and the

Spanish songs of Señorita María Calindo. All of this was offered the public for an admission of twenty-five cents.

On the first of June 1883, Al King returned to the Park Theatre as manager, and began hiring a company of specialists for a complete change of program each Monday and Thursday. Meanwhile, Levin engaged Señor Francisco P. Cardoso's Company of Celebrated Spanish Actors for a dramatic performance on June 13. Al King was ready to open the variety theatre June 15, with a small company composed of the Campbell Sisters, Señorita María, and specialty numbers by himself. King added "Miss Mabel Deverne, America's Premier Double-Voiced Vocalist," and Miss Mabel Rivers, in her "Sparkling Morceaux of Brilliant Gems" to his company on June 19. The added attraction of Miss Varney, Jimmy Reilly and Tommy Gibbons for the June 28 performance, closed the first season at the Park Theatre.

The organization at the Fashion Theatre was similar to that of the Park Theatre. B. F. Perry and Mr. Ash were co-managers for the first half of the season, and Perry was the sole manager the remainder. The original resident company which opened the Fashion Theatre was composed of Lola Cory, Irene Orsmun, Lucille Boisder, Tommy Rosa, Jimmy Devine and James Holly, who was also the stage manager. Each week the Fashion Theatre presented a new star performer. The following

week, the previous week's star would receive second billing, and often by the third week, the star performer had become a member of the regular company.

An idea of the company's talent is given in a review by the Arizona Daily Star for January 17, 1883:

Tommy Rosa is excellent as an acrobat, and in plantation songs can outdance any living being, and James Holly is remarkably good in his original acts. . . . Of the lady vocalists the best praise is due to Miss Irene Orsmun, who sings very feelingly and has a well trained voice. Miss Lola Cory also is good and made several good hits. She sings pleasantly and in the latter part of the anvil chorus she and Mr. Holly attained a laughable success by quarreling in a most lifelike manner, though the lady got away with the wheelbarrow and its load. Señorita Maria disappointed the audience by not arriving last night.

Señorita Maria, top-billed star for the opening performance, arrived a few days late, but in time to delight the audience. A reporter for the Arizona Daily Star said: "Señorita Maria, the Spanish beauty, in her terpsichorean efforts showed herself to be an artist of high order" (January 20, 1883).

Following Señorita Maria was Minnie Dunne, comic vocalist, and both singers remained with the company. They were followed by Charles H. Duncan, American comic-vocalist, and then came George M. Cogill, actor and mimic. The banjoist Charles Mayne was followed by Frank Priest, an artist of old negroman specialties. Vocalist Cora Van was succeeded by Professor Lewis' Pantomime Company. The last performer within this system was Little Pearl, child acrobat and singer.
With the hiring of Ned Nestell and his company away from the Park, the program at the Fashion changed. Instead of featuring star performers, Perry gave top-billing to Nestell's original plays. The change-over was marked by a seven night's run of Nestell's The Vision beginning on April 30. During the run of the play the scenery caught fire and "prompt work on the part of Mr. Perry and others supressed the flames, and the damage was comparatively slight. There was a wild stampede for the door when the curtain blazed up, but no one was hurt."18 After producing Nestell's plays for a month, Perry announced he had hired a whole new company to begin performances on May 12. Perry's new company was composed of five stars: M'lle. Jeannette, serio-comic vocalist; Johnnie Cain, comedian and specialty artist; Jennie Haywood, sensational vocalist; John Jess, clog dancer; and Birdie Robinson, lady banjoist. Perry's five-star company closed the Fashion Theatre's first season on May 30, 1883.

When the Fashion reopened on January 12, 1884, it was renamed the Olympic Theatre, and the managers and lessors were Billy Brewster and Charley Inman. There was but one company at the Olympic Theatre during its short existence from January 12, 1884, to March 18, 1884. Those in the company were A. J. Gonzales, Mable Melrose, Ella Wein, Ida Florence, J. Morris, and Brewster and Inman who were performers

as well as managers. Throughout the whole season, the main feature was the act of the "White Statue and a Quiet Family." In March 1884, the Fashion Theatre closed, and never opened as a theatre again. The theatre area was converted into a restaurant, and occasionally on the old stage would appear a violinist or a vocalist to entertain the diners.

The Park Theatre opened its second and final season as a variety theatre on January 1, 1884. Levin had made several improvements: the "elegant scenery entire that was used at the Crystal Palace, Tombstone," was purchased for the Park, and a new drop curtain was obtained from Chicago. The Arizona Daily Star reported: "The new drop curtain represents the scene up the Hudson river, from West Point, and is truly a work of art" (January 30, 1884). By May 1884, Levin had increased the number of boxes to nineteen, "all of which were fitted up in elegant style."  

Tom Wade, the manager, assembled a high quality resident company of singers, dancers, actors, and brought in first-class star performers. Most of the resident company who opened the second season remained until the theatre was closed. The company included Trixie Vernon, Kitty Love, Clara Edwards, Ida Marsh, Rose DeCoras, Irene Baker, the Frank Brothers, and John Mulligan. The size of this original company was increased periodically by the addition of new talent.

20. Ibid., May 9, 1884.
The feature attraction for the opening of the second season was the Albini Sisters. On January 1, 1884, the Arizona Daily Star praised the Albini Sisters in the following:

They are without doubt the best operatic singers and variety artists that ever visited Tucson, and their engagement has proven a big card for the management of the Park Theater. In San Francisco they played in the best theaters and created a great furore and it was only because they wished to spend a little spare time in Tucson before beginning an engagement in New Orleans, that they consented to appear here.

Upon conclusion of their engagement with the Park Theatre, the benefit performance on January 25, 1884, was given the Albini Sisters at the Fitch Opera House. The Albini Sisters, among the first of Tucson's winter visitors, vacationed until March 15, at which time they left for their New Orleans engagement.

During the first three months of the second season at the Park, Wade's company presented a complete change of program each Monday and Thursday. New stars secured were the Walsh Brothers, Jennie Kimball, and Rosita de Coveno. On March 19, 1884, the Arizona Daily Star reported: "The reputation of the theater was never more excellent nor the characters put on the boards ever more ably delineated. When taken as a whole there is not a better variety theater on the Pacific coast."

Wade engaged John Sullivan, the world's champion boxer, for an exhibition match on March 20. At this time,
boxing matches were the latest fad in entertainment, and
Wade followed Sullivan's exhibition with several matches in
April. These were fought on the Park's open stage, prizes
of twenty to fifty dollars were awarded, and the fight closed
the evening's entertainment as the main feature. Also in
April, the Muldoon Combination Troupe presented, Muldoon, the
Senator, a play reported to be an "amazing success." Along
with the performance by the Muldoon Company and the resident
company, new stars were added weekly. Kate Shurley arrived
on April 15, and received notice as "the best female club
swinger in the United States, if not in the whole world." On
April 23, 1884, the Arizona Daily Star made the following
general comment on the performers: "All the actors engaged
there at present are strictly first-class and are giving as
fine a vaudeville entertainment as can be seen anywhere."

The Muldoon Company performed at the Park until the
second week of May. New stars in May were El Nino Eddy, whose
performance on the tight-rope was described as "unexcelled by
any on the coast," and another female club swinger, Alice
Morgan, whose club act was "skillful and clever." On May
17, 1884, the Arizona Daily Star reported:

The managers of the Park Garden are having the
success they deserve. Since the arrival of the
Stanley Sisters, James Thompson, Millie Thomas,

22. Ibid., May 8, 1884.
and James Mulligan, making the company an unusually strong and attractive one, larger crowds have visited the Garden than ever known before. For the last week fully seven hundred people have shown their appreciation of the ability of these artists by their presence every night.

As the Park Theatre had a seating capacity of six hundred, an audience of seven hundred must have been crammed tightly together. The Park Theatre continued to squeeze in the audience, and the Stanley Sisters continued to carry the house by storm in their magnificent duets, while the "whole company was at their best in the laughable acts of 'Lunatic Asylum' and 'Maloney's Visit.'"

On May 23, 1884, the Park announced there would be five new people the next week and a new series of dramas, among which was Jack Marline. The new actors hired were Ed Moncrief, Frank Rice, Lizzie Robinson, and Mark and Ida Grayson. Mark Grayson claimed to be the author of Jack Marline. A production of Jack Marline was presented at the Park on May 29, 30, and 31. The final presentation of the play, scheduled for June 1 was cancelled, the company dismissed, and the following was substituted: Millie Eugene, the fire queen; George DeHaven, the boneless man; Gutierrez, in his specialties; Mr. Richardson in his guitar solo; and a sparring match between Peterson and the Montana Kid. These performers were hired from the local Tivoli Theatre which

had recently closed on May 20. The Arizona Daily Star took issue with the situation and printed on June 2, 1884:

A Star reporter by inquiry ascertained that the proprietor Levin had authorized Mr. Thomas Wade, the excellent manager of that institution to cancel the dates of Moncrief and Rice, Miss Lizzie Robinson and the Graysons, Mark and Ida. The reason given by the proprietor was that the parties above named were incompetent. It is somewhat strange, they say, that people who have played in the finest theaters of the East should come to Tucson to be claimed as incompetent. It has cost these actors a great deal of money to reach Tucson and being engaged for four weeks and then suddenly closed, looks far from fair treatment. . . . Mr. Wade, the manager, nobly stood by his fellow performers, and the general verdict is that mismanagement holds the reins at the Park, instead of appreciation of real talent.

Levin did not rescind his dismissal of the Jack Marline company, and performances by the resident company continued nightly. The quarrel between Levin and Wade was never mended, simply ignored. However on June 22, 1884, the Arizona Daily Star resumed its attack on Levin and the Park Theatre in an editorial entitled "The Park Theater As It Is: Its Ghouts, Guiles and Guillibles." The newspaper reported:

As there is much discussion now under way relative to the Park Theater, a Star reporter visited it with a view of ascertaining the truth or falsity of reports current on the street to the disadvantage of the place. . . . The proprietor, under whose supervision the changes have been wrought and the present business transacted, is City Councilman, Alexander Levin. Thos. Wade is his stage manager. But little new is said to have found its way on the Park boards of late, beyond the introduction of a few side issues, which, if anything, have a more immoral tendency and lewd significance than the acts proceeding it or them. These are generally put on the boards towards midnight in order to hold the crowd and
better give the girls a chance to work. In expectation of this those in attendance wait anxiously. Depraved tastes must be fed with depravity. This being well understood by the management he plays and panders accordingly. The curtain rises about 9 p.m. and falls on the Climax of Obsenity about one o'clock on the morning following. Prior to the opening of the theater its patrons, which to the credit of Tucson, be it said, are growing beautifully less, are "worked for all they are worth" by six or eight girls, some young, some old, in tight fitting abbreviated dresses. To drink with them is an esteemed favor not to be enjoyed by the impecunious. The man of money, anything from a dollar up, is their delight. If he be coy and bashful he is coddled on till he gives down his last nickel. In the curtained boxes the game is successfully played. Here screened from observation of the curious, men of families, prominent in business and official circles, yield as readily to the wheedling caresses, naked bosoms, bare arms, shapely legs and would be winsome smiles of the fair professionals, as does the most susceptible country guy that comes to town to sell his father's hogs.

To begin business with, the girls both young and old, are supplied with a number of tickets, say twenty, having a certain money valuation which is charged against them by the proprietor. These are, of course, taken up and redeemed in accordance with the amount of money they pay in. Of the proceeds of their particular sales, they, the girls, realize from ten to twenty per cent. This together with the price of their charms yields them a no inconsiderable income. But to work their man and get the most out of him for the least return, is one of the tricks of the trade and are evidences of skill in the profession.

A young woman, Miss Sallie Clinetop, dressed in slate colored tights created quite a hit by dancing around the stage on her toes. On being encored she performed the feat a second time but refused a third call. She was followed by the Stanley Sisters, two comely young women in short dresses and pink stockings. They sang several duets and were repeatedly applauded. They were succeeded by Miss Trixie Vernon similarly attired. She sang one or two plantation melodies and then retired to give place to another young woman in a Mother Hubbard dress, accompanied by a voluble darkey
in striped tights, who recounted the mishaps which befell a certain young lady when sliding down a bannister upon which her brother had placed a piece of barbed wire. Similar absurdities were kept up for the next hour.

Shortly after Midnight however the curtain rung up and the can-can came on in all its glory. First three young women in pink tights with dresses not of sufficient length to cover the hips danced the can-can through with barbaric vulgarity.

The object in making this report of one of the most disgusting variety shows that ever befouled a city is to show the beastiality and gross indecencies of a concern that with unblushing brassiness demands public support.

Following this, Levin made some reforms in the Park program, which was acknowledged by the Arizona Daily Star on June 24, 1884: "The depraved wretches in charge of the Park Garden failed to produce their regular programme of indecencies, vulgarity and filth last evening." However, in this same article, the newspaper stated: "The Park under its management has outlived its usefulness. Once it was the pride of Tucson, the resort of the most respectable, now it is the sink of drunkeness, vice and debauchery."

The Arizona Daily Star was determined to close the Park Theatre and would settle for nothing less. A new approach to the battle was a listing in the newspaper of names of prominent citizens who attended the theatre. On July 25, the Arizona Daily Star reported that "the attendance at the Park last evening was fully 100 percent less than on the previous evening. Among those present were a few citizens of note. . . ." Another approach to close the Park was an
accusation by the Arizona Daily Star that the theatre had violated City Ordinance 44, Sections 16 and 17, which had to do with minors being served or being in a saloon.

What brought about this fierce attack by the Arizona Daily Star? The Arizona Weekly Citizen stated: "The Citizen does not need to do such work to establish a reputation" (June 28, 1884). The Arizona Daily Star was a reform newspaper which had stirred up Arizona Indian troubles, exaggerated the Apache problems, and urged the legislature to pass laws against gambling and saloons. Louis C. Hughes, editor and founder of the Daily Star, was also a politician, and was to be appointed governor of Arizona by Grover Cleveland in 1892. His wife, Josephine Hughes, presided in the front office of the Daily Star as "business manager." In 1872, Mrs. Hughes served as teacher in "the first public school for girls opened in Tucson in the old Pioneer Brewery in Levin's Park." Poor health forced her to quit teaching, and she soon became active in the Women's Christian Temperance Union and a violent agitator against gambling and liquor. "Called the 'Mother of Arizona,' she has a plaque in her honor in the state capitol."26

However, the Arizona Daily Star was not engaged merely in a crusade to remodel the Park Theatre and the Arizona Mining
Index sheds further light upon the attempted boycott. On June 28, the Mining Index editor reported: "I have often observed the editor of the Star seated in the boxes with a variety girl on his lap." The variety girl was Clara Edwards, a member of the Park's resident company. It was further reported by the Mining Index: "One night he occupied a box with his Clara, and as was his custom he took her silver dollars just before she went before the footlights so as to throw them again" (June 28, 1884). The Mining Index condemned the Daily Star's action in the following: "The attempt by the Star Editor to deride the Park where he has been seen lallygagging in the boxes with bewitching actresses is a little too inconsistent and not previous enough for reformation" (June 28, 1884).

Ultimately, the Park Theatre fought back against the Daily Star's attacks, and from June 26 through 29, presented the play, "Pin Head." "Pin Head" was the nick-name assigned to L. C. Hughes by his political opponents. This play was a parody on the L. C. Hughes and Clara Edwards affair. The Mining Index quoted Clara as saying: "The representation of herself in the play of 'Pin Head' is not very good, but that of p.h. is perfect" (June 28, 1884). It is not difficult to imagine the discomfort of Mr. Hughes.

On June 30, 1884, Levin announced that he "would put on the boards a piece devoid of indecencies and vulgarity,
and attempt to build the Park up to its former excellent standing, and make it a place that would be a credit to the city." Tom Wade, the Stanley Sisters, and several members of the resident company remained to rehearse Gilbert and Sullivan operettas. Meanwhile Clara Edwards left the Park Theatre. The Mining Index reported on July 5, 1884: "Clara took the train the other day for parts unknown and p.h. the moralist, was at the depot to see her off."

Although the Daily Star was successful in ending the variety shows at the Park Theatre, there was an attempt to resume variety entertainment the following October at the Gem Theatre. This theatre was reopened by Tom Wade with a resident company composed of Trixie Vernon, Lizzie Spriggs, Don Lester, Susie Elwood, Daisy Whitlock, and James Ryan. The feature attraction for the first few months was Muldoon's Pic-Nic Party. On November 8, "the celebrated artist and editor catcher," Clara Edwards arrived. The Mining Index printed on November 15, "a disinterested observer will notice a certain nervous twist in the left eye of a well advertised Editor of the city." However, the Daily Star gave little attention to the Gem Theatre, printing but three notices concerning the Gem: an opening announcement, an advertisement which ran three weeks, and a notice of a boxing match. The


28. Arizona Mining Index, November 8, 1884.
Gem closed with a performance of *Patience*, starring Tom Wade, on January 3, 1885.

The closing of the Gem Theatre brought the era of Tucson variety theatres to an end. Although the variety theatre entertainment was crude and often associated with vice, it cannot be dismissed as unimportant in the development of theatre in Tucson. Concerning the importance of variety theatres, Brady states:

> Variety theatre did serve the cause of legitimate theatre. First, like any cheap entertainment, overexposure to it bred disgust or boredom in its audiences, who eventually wanted more from the stage. This craving provided partial impetus for the community's support of the legitimate drama. Second, the variety-theatre entertainments often offered parodies of current plays, songs from the latest musicals, and other snippets of the best and most successful attractions playing in the theatrical centers of the United States. Such offerings engendered a desire to see the genuine theatrical article from which the fragment was extracted.29

Another important contribution of variety theatre is stated by Gagey as follows: "Many stars owed their early training to the variety halls. Before her initial appearance at the American, Lotta Crabtree had performed at the Bella Union and in auction rooms; she later danced in blackface at the Gaieties and similar places."30

Variety theatres also provided employment for entertainers who did not achieve star status, but simply shifted

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from one town to another, singing in the various saloon-
theatres. Before coming to the Tucson variety theatres in
the fall of 1882, Walter Phoenix, Al King, the Campbell
Sisters, Lola Cory, Kitty Wilson, Annie Duncan, and Tommy
Rosa were employed at the Bird Cage Theatre in Tombstone.31
Charles H. Duncan, Mable Rivers, Clara Edwards, Irene Orsman,
and Little Pearl were at the Bird Cage in January 1883, before
their Tucson engagement.32 During June and July 1883, Kitty
Wilson and Lizzie Spriggs were at the National Theatre in
El Paso.33 Mark Grayson, according to Brady was "in experi-
ence the oldest showman in Texas. He was a manager, an
actor, and a playwright."34 In September 1884, Grayson
reopened the National Theatre in El Paso, "but by November
it was closed again," and in June 1885, "Grayson took over
the defunct People's Theatre. . . . Grayson did, in fact,
manage to produce a few variety bills, but the newspapers
gave little notice, and the impresario left El Paso in a
hurry."35

Joe Bignon, who was with the Park Theatre during its
first season in 1882-1883, had opened Tombstone's Theatre

32. Ibid., p. 21.
34. Ibid., p. 16.
35. Ibid., p. 16.
Comique in 1879. From the Tucson's Park Theatre, Bignon went to California where he managed San Francisco's Theatre Comique for several years. He then joined Leavitt's Combination Company and played throughout California and Nevada. Returning to Tombstone in January 1886, Bignon reopened the Bird Cage Theatre as the Elite Theatre, managing it until 1889. From 1889 through 1891, Bignon operated a theatre in Phoenix. In 1891, Bignon sold his Phoenix theatre for one hundred dollars and returned to the Bird Cage. In July 1892, Bignon had relocated in Albuquerque, New Mexico, but after five months he returned to Tombstone. The checkered career of Joe Bignon is typical for variety entertainers of the era who simply shifted from town to town following the route of opportunity.

36. This and the following information on Bignon from Willson, *Mimes and Miners*, pp. 19-32, et passim.
CHAPTER V
TEATRO CERVANTES

A theatre which coexisted with the Tucson variety theatres and the Fitch Opera House was Teatro Cervantes, a Spanish language theatre which opened in November 1882. However, the times did not favor a new theatre for with the arrival of the railroad in 1880, English speaking performers came from North America, and the heyday of Spanish language entertainment ended.

The converted building which housed Teatro Cervantes was originally built as a grocery store by Aaron Goodman. Goodman had operated a wholesale and retail grocery at the corner of Camp and Convent Streets, and offered a "complete stock of staple and fancy groceries—complete assortment of canned meats and canned fruit of the choicest brands." ¹ In May 1881, Goodman decided to move the location of his grocery one block south and purchased the south-east corner lot at Jackson and Convent Streets (Block 218, Lot 3) from Reverend (later Bishop) John Salpointe for $2,000.² On August 12, 1881, Goodman paid M. J. Sullivan $910.00 in

1. Directory of Tucson for 1881, p. 82.
full payment for "erection of a certain building on lot three in block 218." Sullivan was a carpenter and lumber dealer.

The building erected was thirty feet wide and eighty feet long. The main entrance to the building was on Jackson Street, and there were two windows, one at the rear and another nearby but on the east side of the building. The front of the building was frame, the remaining sides were built from adobe, and the roof was tin. There was a full basement under the building. In a desert community, a basement served two purposes. The earth taken out of the excavation for the basement was utilized for the adobe bricks and the basement provided a cool storage area; a likely place for Goodman to store the groceries. To the east and adjoining the front of the building was an adobe wall, seven feet high and almost fifty feet long which formed a semi-enclosed yard.

In August 1881, when Goodman had relocated his grocery store to Jackson and Convent Streets, he was in serious debt. He had paid $2,000.00 for the lot, and $910.00 for the


5. This and the following description of Goodman's building from the Fire Map of Tucson for 1883.
building. In order to meet this expense, Goodman mortgaged the building and lot for $3,000.00 to Agripina Drake on August 12, 1881. Mrs. Drake was the wife of C. R. Drake, Pima County Recorder. The following day an indenture was contracted between Goodman and J. M. Wilkins of San Francisco for three notes totalling $3,500.00, payable within nine months and for which was assigned "lot three, block 218 and improvements." J. M. Wilkins was a partner in Wilkins and Shotwell Grocery Company in Tucson. C. S. Shotwell, a Tucson resident, operated the grocery and Wilkins a San Francisco resident, might have supplied the financial backing.

Goodman was unable to repay the loan to Wilkins, and on March 20, 1882, Wilkins assigned to Sol Waugenheim of San Francisco "forever all that certain piece and parcel of land, lot 3, block 218." In the "Pima County Tax and Assessment Rolls" it is recorded that Sol Waugenheim paid the taxes on the property from 1882 through 1891.

mortgage held by Agripina Drake was transferred to Judith Newman of San Francisco on May 17, 1882. In February 1886, Judith Newman declared that the "certain mortgage made by A. Goodman in Tucson to Agripina Drake of the same place . . . has been fully paid and said mortgage satisfied and cancelled".\(^{12}\)

The first newspaper recognition of Teatro Cervantes is the following notice in the Arizona Daily Star for November 12, 1882:

To-night at 8 o'clock sharp, the well known Molla Company gives a performance at the Teatro Cervantes, corner of Convent and Jackson streets. The play is entitled "Andres el Gaitero o Hijo y Madre," and will no doubt attract all the lovers of the Castillian language and of good acting. Mrs. Laura de Molla has a well established reputation wherever Spanish is spoken.

Although the Arizona Daily Star announcement does not indicate the Molla performance of November 1882 to be the opening of the Cervantes, the theatre must have opened around this time. The newness of the theatre is further indicated in the following advertisement which appeared in the Arizona Daily Star the last two weeks in December 1882:

CERVANTES THEATRE, Corner Jackson and Convent Streets (Goodmans Stand.) This house has been fitted up with NEW SCENERY AND STAGE. The seats are comfortable, and the public can be better accommodated by securing this hall, as it is IN THE CENTER OF THE CITY. The hall can be had on reasonable terms for Balls, Theatres, Etc. Apply to F. C. Maravilla, Ag. or Mr. J. F. Yorba.

According to the Fire Map of Tucson for 1883, the stage and scenery storage were at the south-end of the building.

Fereol C. Maravilla, the agent listed in the above advertisement, lived at the corner of Ochoa and Meyer, a few blocks from the Cervantes. As Maravilla is not listed in the Tucson Directory for 1881, it may be assumed that Maravilla arrived in Tucson during 1882, in time to be listed in the Tucson and Tombstone Directory for 1883 and 1884. It would appear probable from the several business loans made between Goodman and San Francisco residents and from the fact that Waugenheim, the owner of the theatre building at this time, lived in San Francisco, that perhaps Maravilla was also from San Francisco. The facts concerning the availability of the Goodman building were in possession of Waugenheim and the other San Franciscans involved with Goodman, and it is possible that arrangements might have been made with Maravilla in San Francisco.

J. F. Yorba, the second man listed in the advertisement, was owner and operator of a drug store located at Congress and Meyer Streets, two blocks from the Cervantes. At this time in Tucson it was customary for a drug store or a jewelry store to take the place of a theatre box office. Also, the stores served as a kind of business office for the

theatre where appointments were arranged and messages were exchanged. Most likely Yorba's connection with the Cervantes was in the box office and business office capacity.

On February 5, 1883, the Arizona Daily Star announced: "A complimentary benefit is to be tendered by the combined variety troupes now performing in the city, at the Cervantes theater, next Thursday, to Mr. Eugene Ward, who was crippled in a railroad accident." But on February 8, 1883, the Arizona Daily Star stated that the benefit for Eugene Ward would take place at the opera house.

In February 1883, Teatro Cervantes became a skating rink. At this time the Fitch Opera House was also operating as a skating rink. On February 21, 1883, the Arizona Daily Star reported that "the skating rink at the Cervantes theater is becoming extremely popular." The skating rink was open from two to five in the afternoon and from seven to ten in the evening. Mark Lulley was the manager. Teatro Cervantes was still known as a skating rink until 1885, because the Arizona Mining Index for November 21, 1885, announced that "the first masquerade carnival will be given tonight at the skating rink in Goodman's Hall."

As indicated by the above and the following newspaper notices, Teatro Cervantes had lost its name and was simply called Goodman Hall or Goodman building. Although the Fire Map of Tucson for 1886 indicates the building to be vacant,
a performance was given in April 1886. The Arizona Daily Star reported:

The Mexican Amateur Theatrical company will give an entertainment next Saturday evening in the Goodman building, corner of Convent and Jackson Streets. The programme is an interesting one and will be appreciated by all who attend. The popular prices of admission will prevail, and the performance will commence at 8:30 sharp (April 8, 1886).

The recorded number of performances at Teatro Cervantes are but two: the Molla Company in 1882 and the Mexican amateur troupe in 1886. However, it is possible that there were unrecorded performances. It is curious that a careful search through El Fronterizo, the Tucson Spanish language newspaper, reveals no mention of Teatro Cervantes. Further examination of the cultural changes which ensued upon arrival of the railroad may help provide an answer.

El Fronterizo, a weekly, was established on September 29, 1878, by Carlos Velasco and was published and edited by him until August 1889. According to the Directory of Tucson for 1881, El Fronterizo had a large circulation in Arizona and Sonora and was in "every way in a prosperous condition" (p. 39). Carlos Velasco was a member of a prominent Mexican-American family in Tucson; his brother, Demetro Velasco, was appointed to the Tucson Board of Health in 1877, and on March 10, 1880, Carlos himself was one of the guest speakers at the banquet held to celebrate the arrival of the railroad. But the public recognition given the Velascos was before the railroad brought change to Tucson.
In a discussion of social change during the 1880's James E. Officer states:

As competition for jobs became more intense, Anglo-Latino relations declined. Formerly well-to-do Mexican-Americans were no longer participating in the activities of the Anglo upper class. We note throughout the 1880's that fewer and fewer Spanish names are included in newspaper accounts of social affairs sponsored by ranking Anglo families. Even such men of prestige as Mariano G. Saminiego and newspaper publisher Carlos Velasco were beginning to feel the sting of Anglo prejudice.

As conditions worsened, members of the Spanish speaking upper class resolved to try to do something about restoring the previous equilibrium. In 1894, they formed the Alianza Hispano Americana. They were not completely successful in their aim, but did manage to boost some of their members into political posts from which they could work toward eliminating some of the social and economic discrimination.\textsuperscript{14}

At a time when social discrimination was affecting Carlos Velasco, he could not afford to identify with a Mexican theatre and hope to maintain equal status with North Americans. Velasco's interest in the theatre is indicated by the reporting in his paper of theatrical events at the Park Theatre and the Fitch Opera House, including the performances of Mexican troupes. But at no time does Velasco include in \textit{El Fronterizo} news of Mexican troupes at the Mexican theatre.

The location of Teatro Cervantes proved to be another hindrance. Along the southern fringe of the Tucson population lived the impoverished Mexican-Americans. This district was

\textsuperscript{14} James E. Officer, "Historical Factors in Interc­ethnic Relations in the Community of Tucson," \textit{Arizoniana: The Journal of Arizona History}, I (Spring, 1960), 14.
named Barrio Libre (Free Zone), and according to Ray Brandes, "in the 1880's it was centered between Convent, Meyer, and Sabino Alley." 15 Teatro Cervantes was located but one block north of this area. The Directory of Tucson for 1881 states the following about Barrio Libre:

This designation was given by the Mexican residents to that quarter of the city lying along Meyer and adjacent streets, southward of the business portion of the city. Here, the Mexcalian could imbibe his fill, and either male or female could, in peaceful intoxication, sleep on the sidewalk or in the middle of the streets, with all their ancient rights protected. Fandangoes, monte, chicken fights, broils, and all the amusements of the lower class of Mexicans, were, in this quarter, indulged in without restraint. It must be understood that these remarks apply only to the lower class of Mexicans, and not to the cultured Mexican residents of the city, who, for the intelligence and enterprise, are foremost among our people (pp. 39-40).

Within a few years Teatro Cervantes became part of the Mexican neighborhood.

According to the Fire Maps of Tucson, the Goodman building, in 1889 and 1896, is indicated as "G. A. R. Hall," in 1901 as "Public Hall," and in 1909 as "N. G. A. Armory."

On February 18, 1925, the Tucson Daily Citizen reported that E. D. Herrerras, city building inspector, had condemned two Tucson buildings. Concerning one of the buildings the newspaper stated:

The old armory building, located at the corner of Jackson and Convent streets, must be repaired at once or be destroyed, Mr. Herrerras stated this morning. The building is now occupied by Gene Williams, who operates a pool hall and club house there. The southeast corner of this building has sunken materially, due to a water pipe that flooded the foundation following a bursting. The building is 45 years old.

In this manner, the life of Teatro Cervantes came to an end. At present the former site of Teatro Cervantes is covered with asphalt and serves as part of a used car lot.
CHAPTER VI
AN INTERLUDE OF MAKESHIFT THEATRES

In March 1884, shortly after the Fitch Opera House fire, H. A. B. Williams, the advance agent for the Katie Putnam Comedy Company, came to Tucson in search of a theatre. The Arizona Daily Star lamented:

The only available room at present is the Masonic Hall in which a stage could be built. . . . To allow the Putnam Company to pass our city would be a misdeed depriving our people of the pleasure of seeing without doubt the best dramatic company that has yet passed over the Southern Pacific (March 29, 1884).

The day following the lamentation by the Daily Star, a stage was built in Masonic Hall, and the Katie Putnam troupe opened its Tucson engagement on the following day, March 31. Fault was found with the arrangement of the auditorium because the audience was compelled to be seated facing the entrance in order for the ante-rooms to be used as dressing rooms.

The regular price of admission at the opera house of one dollar for general, and one dollar and fifty cents for reserved seats prevailed at the Masonic Hall, but instead of Lucas & Company Jewelry Store selling tickets, they were sold by Fleishman's Drug Store.

The opening performance was Lena, the Madcap, a four act comedy drama written expressly for Miss Putnam. The
Arizona Daily Star reviewed her performance as follows:

"As the rollicking Southern girl 'Lena,' Miss Putnam's conception of the character was rendered extremely realistic by a strong 'East Shore of Maryland' accent (either natural or well simulated) which befitted the Southern plantation, in which the scenes are laid" (April 1, 1884).

The Katie Putnam Company then presented The Old Curiosity Shop, Child of the Regiment, and Fanchon the Cricket. On April 3, the Arizona Daily Star announced:

No dramatic troupe or combination has ever visited our city that has gained so much popularity in so short a time as the Katie Putnam Dramatic Company. Although they have been compelled to overcome many obstacles, such as an improvised stage, a small hall, and many difficulties, yet so admirably has the little lady and her support carried through the bills during the last three nights, that a number of citizens have tendered Miss Putnam a benefit tomorrow night, when she will appear in her best play, The Little Barefoot. We predict there will not be a single vacant seat.

While in Tucson, the Katie Putnam Company rehearsed The Little Blue Stocking, a popular German comedy, in preparation for their following engagement in Tombstone.

The amateur actors of Tucson decided to try out the new stage in Masonic Hall and gave a performance of The Serious Family, a comedy in three acts, on May 1, 1884. Those appearing in the cast were T. L. Stiles, J. R. Thomas, Mr. and Mrs. Edward Hudson, H. B. Tenney, Charles H. Frye, Annie Livingston, Miss Minnie Stoval, Mrs. B. M. Jacobs, and Mrs. J. A. Anderson. Immediately following, on May 2 and 3,
Bouton Moore's Musical Comedy Company performed. An afternoon street parade by the ladies' brass band of Bouton's company was enjoyed before each performance.

After closing the variety acts in July 1884, Levin continued to operate his Park Theatre for several weeks with performances of Gilbert and Sullivan operettas. At the end of July, Levin engaged a Spanish-Mexican company and when the baggage of the company arrived on July 28, it was, in due process by the health officer, properly disinfected because of the yellow fever epidemic in Mexico. The Spanish-Mexican company which arrived in Tucson from Guaymas and Hermosillo was the Aguilar-Cuello Zarzuela Company.¹

This company's specialty was the zarzuela, a Spanish musical comedy which had originated in Madrid during the reign of Philip IV.²

The zarzuela which opened the Tucson engagement of the Aguilar Cuello company was Campanone by Mazza y DiFranco, translated by Luis Rivera and Carlos Frontaura. Campanone had enjoyed great popularity in Mexico during the early 1870's and had been selected as the zarzuela to open Mexico City's Teatro Arbeau in February 1875.³ In a performance

¹ El Fronterizo, August 1, 1884.
² For further information on the zarzuela see Emilio Cotarelo y Morl, Historia de la Zarzuela (Madrid, 1934).
of Campanone at Mexico City's Teatro Nacional in February 1875, Gregorio Aguilar sang the title role, a performance which he repeated in Guaymas in July 1876, and in Tucson for the initial performance of his company at the Park Theatre.

Campanone was repeated the following night to a large crowd at the Park Theatre. Of this performance the Arizona Daily Star reported that "a very large crowd was in attendance, among whom were ladies and gentlemen of the first circles of the city. The troupe is indeed a creditable one" (August 1, 1884). El Fronterizo reported that "the public was completely satisfied and that the company had already won the admiration of the inhabitants of the city" (August 1, 1884).

Leading performers with the zarzuela company were Sras. Huerva and Pilar Quesada, sopranos; Sr. Paulino García, baritone; Sr. Cuello, comic tenor; and Sr. Quevedo, bass. Sra. Huerva and Sr. García were with Aguilar in the Company of Zarzuela which performed in Guaymas in 1876.¹ The Aguilar-Cuello Company remained at the Park Theatre until August 23, 1884, after which time the company went to Los Angeles.⁵

Some of the zarzuelas performed by the Aguilar-Cuello Company while at the Park Theatre were: El juramento, with

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¹. La Prensa, Guaymas, July 31, 1876.
⁵. El Fronterizo, August 22, 1884.
On September 4, 1884, Levin featured a concert by the Fort Lowell Fourth Cavalry Band at the Park Theatre. Following this performance, Levin closed his theatre. The chairs, tables and scenery were removed from the theatre. The Arizona Daily Star reported on October 3, 1884, that the "old Park theater looked a veritable picture of desolation."

When the Charlotte Thompson Dramatic Company arrived in Tucson for performances on October 6, 7, and 8, 1884, the only available theatre was the Masonic Hall. It was there that Miss Thompson played the leading roles in Jane Eyre, Nell Gwynn and East Lynne. From Tucson the Charlotte Thompson company traveled by railroad to El Paso, where they performed at the Schutz Opera House.  

However, in late October when the agent for the Fay Templeton Company arrived in Tucson, he decided that the Masonic Hall was inadequate, and was therefore "obliged to

telegraph his troupe to go straight through as he could not
for love or money, procure a suitable hall." The Daily
Star reported that "the old Park theater was available, but
chairs were not procurable" (October 24, 1884). The newly
established Tucson newspaper, Silver and Sunshine, also
commented on the lack of a regular theatre building in
Tucson as follows:

It is too bad that we have no theatre. Good troupes
are constantly passing through Tucson, who would be
glad to play here, if they could only cover expenses.
The Park theatre could be fitted up for a few hundred
dollars, or failing that, it would surely pay to put
up an inexpensive building, which could also be
rented for meetings (November 16, 1884).

In early January 1885, the agent for the Rose Eytinge
Dramatic Company came to Tucson in search of a theatre for
his company. This time Tucsonans decided to take action to
prevent another company from passing through their town.
Rose Eytinge, a prominent, competent, and temperamental
theatrical star, was returning from a San Francisco engage­
ment with fellow-members of the Union Square Company to its
home in New York. A community effort was made to prepare
the Park Theatre for a January 20 production of Felicia.
Arrangements were made with the management of the Park to
have the theatre thoroughly cleaned, chairs for the audience
and furniture for the stage were secured from Leo Goldschmidt's
Furniture Store, and the firm of Stevens and Hughes were

contracted to light the theatre. Fleishman's Drug Store sold reserved seats for one dollar and fifty cents and gallery seats for one dollar.

Rose Eytinge and her company arrived as promised, but instead of the advertised play, *Felicia*, Tom Taylor's comedy *Still Waters Run Deep* was presented to a large audience. Following her Tucson engagement the Rose Eytinge company then performed in El Paso. On January 30, 1885, the company finally performed *Felicia*, but at Houston's Pilot Opera House.

On April 19, 1885, Frederick Warde telegraphed from Deming, New Mexico, to Sol Israel, manager of Tombstone's Schieffelin Hall, the following: "Must cancel Tombstone. Refund money. Send all mail to Tucson." Warde, a prominent tragedian specializing in Shakespeare and other classic dramas, was coming to Tucson to perform on April 20, *Damon and Pythias*, a five-act drama by John Banim, and on the following evening, Sheridan Knowles's *Virginius*. The Arizona Daily Star reported: "The part of Damon while differing widely from Virginius, was admirably adapted to Mr. Warde's tragic powers, and he rose equal to the occasion as the role demanded, gradually increasing earnestness and force" (April 9, 1885).
22, 1885). By special request from leading citizens, Warde presented Shakespeare's Richard III on the following evening, April 22, marking the first performance of Shakespeare in Tucson.

The Daily Star claimed the three performances by Warde to have been "the grandest treat offered to our people for many a day" although they were presented in the barren Park theatre (April 24, 1885). Warde's account of his performance in the seatless, abandoned Park is as follows:

It had a stage and some scenery, but no seats. The box sheet was marked like a checkerboard, space was sold in squares and the audience brought their seats with them or sent them in advance. The effect was unique. Every kind of chair and stool was brought into requisition, from an upholstered rocker to a school bench, and as the time for performance approached, groups of people might be seen coming from different directions carrying stools or chairs as if it were a general moving day.

Pigeons in large numbers had made their home in the loft above the stage. Our advent had disturbed them, but they came home to roost. The action and dialogue of the play did not affect them, but when the audience applauded, the flapping and rustling of hundreds of wings above our heads by the frightened birds sounded like rushing water. The effect was somewhat disconcerting to the actors but we became used to it and the play proceeded successfully to its conclusion and the birds were left in peace.\footnote{Frederick Warde, Fifty Years of Make-Believe (New York, 1920), pp. 225-226.}

For one unfamiliar with the actual circumstances of the Park Theatre at the time, Warde's account of the theatre might have seemed highly exaggerated.
No doubt the pigeons at the Park Theatre were again put to flight for a May 7 performance by the "Celebrated Gaiety Company of Ladies Only, Headed by a Coteria of Burlesque Celebrities."\textsuperscript{12} The Arizona \textit{Daily Star} reported on the arrival of the company: "There was a tremendous crowd at the depot yesterday morning to greet the 'Adamless Eden' troupe. Old men and young men jostled against each other to get a peep at the young ladies, and amid all the din, smoke and confusion could be heard 'here, here!'" (May 8, 1885). The Arizona \textit{Daily Star} pronounced their performance at the Park as "a positive novelty" (May 8, 1885).

Also in May arrived the Nashville Students. These jubilee singers presented a musical sketch entitled "An Evening with Uncle Rasper" at the Park Theatre on May 26 and 27, 1885.

In June 1885, Tom Wade and his wife, Trixie Vernon, returned to Tucson from Los Angeles to assume management of the Park Theatre. Wade refurnished the theatre to be used as a sports arena. Boxing matches, wrestling contests, and heavy-weight lifting tournaments were held nightly at the Park Theatre until November 1885. In the middle of November, Wade and his wife left the Park Theatre in order to perform at the Gem Theatre in El Paso.\textsuperscript{13}

\textsuperscript{12} Arizona \textit{Daily Star}, May 7, 1885.

\textsuperscript{13} \textit{Ibid.}, November 11, 1885.
Alexander Levin once again became manager of the Park and continued operating the theatre as a sports arena except for performances of Blanche Curtisse, the Vassar Beauty, in *Only a Farmer's Daughter* on November 23, and in *Only a Woman's Heart* on November 24. The performances by the Blanche Curtisse Company were the last theatrical events held in Levin's theatre.

Sport events resumed at the Park Theatre until January 15, 1886, at which time Levin concluded the athletic activities with a grand ball.

On January 16 and 17, 1886, the Masonic Hall was used for productions by Jacques Kruger and his New York Comedy Company. The plays advertised were: "Dreams or Fun in a Photograph Gallery, Three Hours of Solid Laughter; and The Skating Rink, with Mr. Kruger as the Laughable Rink Manager. A Special Car Load of Scenery." Most likely a good portion of this scenery never left the railroad car because of the small stage in the Masonic Hall.

On February 2, 1886, William Reid leased the Otis building at the corner of Pennington and Meyers Streets, and started work immediately to remodel the building into an opera house. Four days later, Alexander Levin traded his Brewery for the Mint Saloon. 


15. Arizona Mining Index, February 6, 1886.
In April 1886, Robert Rainsbury became the proprietor of Levin's Park. Rainsbury improved the picnic area, arranged croquet grounds and established a children's playground. During the summer of 1886, concerts were presented on Saturday nights at Park Hall (as the theatre building was now called) by the Fort Lowell Eighth Infantry Band. In September 1886, Troop K, Second Cavalry, also stationed at Fort Lowell, presented several minstrel shows in Park Hall.

During the summer of 1887, Fort Lowell's Fourth Cavalry Band presented band concerts at Park Hall on Sunday nights. On August 27, 1887, the annual celebration of the feast of San Augustin opened in Levin's Park. The celebration, which lasted for three weeks, featured a negro minstrel troupe "which warbled all the old plantation songs" at Park Hall.16

Rainsbury, who operated a small delivery company as well as Levin's Park, purchased John Hart's truck and freight business in October 1887, and in order to develop the delivery company, Rainsbury gave up operation of Levin's Park. Rainsbury's company was to become known as the Tucson Transfer Company.

During the time Rainsbury was operating Levin's Park, Levin went to El Paso and Mexico City to investigate possible business ventures. In July 1888, Levin returned to Tucson

and the Arizona Daily Star reported:

Levin's Park presented a lively appearance yesterday. Alex Levin has again taken charge of this property. . . . The buildings will all be repaired, and fitted up in elegant style and the old theatre will be transformed into a dancing hall.

Mr. Levin expects to be ready to open up for business about the last of August. The brewery in connection is also receiving attention (July 14, 1888).

In mid-August 1888, the Flores Circus Company from Mexico performed at Levin's Park. The circus remained to perform during the Fiesta de San Augustin, and speciality acts were presented in Park Hall. The following September, Park Hall was decorated with flags and bunting in preparation for the Democratic Territorial Convention.

Throughout the following years the theatre was used occasionally for masquerade balls, and piano and band concerts. In early 1890, Levin gave up management of the Park in order to operate an "ice works at Hermosillo and a brewery connected therewith."17 The theatre building was then used during the remainder of 1890 as an armory for the local militia.18 In 1891, Levin returned to Tucson and he died there in September.

By 1896, the theatre was no longer in use and is indicated "vacant" on the Fire Map of Tucson for 1896. The

18. Ibid., May 2, 1890.
area in which Levin's Park was located deteriorated and the theatre together with its adjoining saloon and rooms became tenements. According to the *Fire Map of Tucson for 1909*, the theatre and its adjacent rooms had been torn down.
CHAPTER VII
REID'S OPERA HOUSE

The Otis building, remodeled by William Reid into Tucson's second opera house, was located on the northeast corner of Pennington and Meyers Streets.\(^1\) Formerly occupied by A. D. Otis & Company, a hardware and grocery business, the frame building was long and narrow, with a width of but thirty feet, fronting Pennington Street, and side walls paralleling Meyers Street, seventy feet long.

The platform stage erected at the rear was twenty-four feet deep and twenty feet wide, thus allowing five feet of wing space on either side. The proscenium was made of wooden slats covered with canvas. Between the rear of the stage and the back wall of the building were built the dressing rooms with a private rear entrance. A large door on Meyers Street provided for the introduction of scenery and stage properties. The rear of the auditorium was furnished with raised benches and the front or "family circle" with loose chairs. The entire seating was designed to accommodate five hundred persons. There was no gallery

\(^{1}\) This and the following description of the opera house from Fire Map of Tucson for 1886; Arizona Daily Citizen, February 2, 1886; and Arizona Daily Star, January 18, 1886, and April 9, 1886.
nor were there proscenium boxes. At the front of the building was the general entrance and ticket office.

On March 13, 1886, Richard and Pringle's Famous Georgia Minstrels opened Reid's Opera House. Featured in the Georgia Minstrels were: Billy Kersands, the "Emperor of the Minstrel World;" a performer named the Great Gauze, who specialized in contralto singing; George Jackson, a brilliant comedian; the Georgia Silver Cornet Band; and a "coterie of colored star artists." 

Four days after the opening by the Georgia Minstrels, the newly formed Tucson Amateur Dramatic Company presented "House Warming Night by Home Talent," which was composed of two one act plays, The Wife and To Oblige Benson, and a scene from The Hunchback. There were no more performances in the new opera house until Marshall's Japanese Tourists, a company of acrobats and equilibrists, appeared on November 15 and 16, 1886. "The Dickens Social," a selection of scenes from the writings of Charles Dickens, by the Tucson Amateur Dramatic Company brought the total productions in 1886 to four.

Reid's Opera House opened in the midst of a severe economic depression and that may have accounted for the small number of productions. According to Paré, "in 1886 the reduction of military personnel after the capture of

the last band of hostile Apaches under Geronimo reduced the local market. After 1885 drought came to Arizona for three successive years. The economic slump continued into 1887, and during that time, Reid's Opera House was used for two months as a skating rink and for several performances by lecturers, magicians, and minstrel shows. The only dramatic productions during 1887 were by the Tucson Amateur Dramatic Company.

At the end of 1887, Tucson business became more lively; consequently activity at Reid's Opera House increased. In December 1887, Margaret Mather and the New York Union Square Theatre Company performed *Romeo and Juliet*, Richard and Pringle's Minstrels returned, and I. W. Baird's Minstrels and English Bell Ringers presented a Christmas Eve program.

Prosperous times continued during 1888, and in April alone two operas and three dramas were presented in the opera house. Reid sensed the prosperous times ahead and decided to re-build his opera house. On January 23, 1888, Reid purchased the property on which his opera house stood and began making plans to construct a new two-story building during the coming summer. Toward the end of June 1888, the frame structure of the old opera house was razed.


4. For a chronological list of attractions at Reid's Opera House from 1886 to 1899 see Appendix A.
The new opera house was to have a ground floor one hundred and twenty-five feet long and fifty feet wide. The stage, built against the back wall, ran the full width of the building and was twenty-five feet deep. Underneath the stage a cellar ten feet deep was utilized for dressing rooms and property storage. The earth removed from the cellar was used to make the adobe bricks for the side walls, which rested on a foundation of stone five feet deep.

A stage opening thirty feet wide afforded wing space of ten feet on either side. The wings were, therefore, barely adequate to allow for the shifting of the opera house scenery which parted in the middle and shifted from the stage right or left. The height of the proscenium opening was twenty feet, and on the canvas drop curtain that covered the opening was painted a view of the San Xavier Mission by the local artist, Mr. Palmer. The proscenium was built from adobe and covered with unpainted plaster. The height of the stage floor was three feet, and a door, parallel to the auditorium, was placed at stage level on either side of the stage.

The ceiling of the auditorium was thirty feet high and covered with metallic tile thought to aid the acoustics.

5. This and the following description of Reid's Opera House from *Fire Map of Tucson for 1889*; Photograph of the building's interior on file at Arizona Pioneers' Historical Society Library, Tucson; *Arizona Daily Star*, June 5, 1888, June 20, 1888, September 23, 1888, November 14, 1888, December 21, 1888, December 27, 1888, and August 9, 1892.
The walls, like the proscenium, were unpainted plaster, and along the east wall of the auditorium were three windows for ventilation. The auditorium was sixty-five feet long and fifty feet wide. Loose round-back chairs were placed on the flat, wooden floor for seating. There were no side boxes nor was there a gallery.

In the front of the building two rooms separated by a center hallway provided the entrance to the auditorium. Each room was thirty-five feet long and twenty feet wide. The corner room at Pennington and Meyers Streets was Reid's office, and the opposite room later became a "bath house." The two front rooms had a red-brick exterior.

Reid planned to rent the second story of the opera house to fraternal groups and social lodges. Therefore, a large room, thirty by forty feet, was constructed upstairs to provide a general meeting room. Several anterooms, fifteen feet square, were built to be used as individual offices for the various organizations.

The grand opening of Reid's new opera house occurred on October 15, 1888, with a performance of Haverly's Mastodon Minstrels. The Haverly Company included eighteen solo artists and a "magnificent" minstrel orchestra. Immediately following opening night were two performances of Faust by the Lewis Morrison Company. The Arizona Daily Citizen advertised the performance of Faust as "The Greatest Dramatic Event in the Annals of Tucson" (October 11, 1888). The Morrison Company
carried a railroad car containing scenery, stage machinery, electrical apparatus, costumes and properties. This elaborate stage paraphernalia was used entirely for their production of Faust famous as "The Most Elaborate Spectacle on the American Stage," the feature attraction of which was the "Brocken Scene with its Shower of Living Fire." 6

Throughout the following nine years success came to Reid's Opera House, and touring companies arrived at a fairly even pace. Reid, a generous and public spirited man, made his opera house available at a nominal charge and frequently without charge to local organizations whenever there was not a dramatic performance. Closing ceremonies for Tucson schools, meetings to discuss civic proposals, individual recitals, musical and literary programs were all held in the opera house. On April 26, 1889, Tucsonans showed their appreciation to Reid in the following manner:

Tonight the people of Tucson will have an opportunity of showing their appreciation of Mr. Wm. Reid's enterprise and liberality, as this evening will be the occasion of the benefit tendered him by the musical artists and the dramatic amateurs of Tucson.

Mr. Reid has never been found wanting when called upon for the use of his opera house for charitable entertainments, festivals or public meetings. His hall is always at the disposal of the public and the public will show an equal liberality tonight, in seeing that every seat is taken. 7

7. Arizona Daily Star, April 26, 1889
As the doors of the opera house were usually wide open, the opera house was a constant bustle of activity with rehearsals, decorating, preparations for local events, and performances by local thespians filling the time between the performances of the professional companies. Manager Reid was available in his office to display posters and pictures of the star performers, to chat about coming attractions, and, as a city councilman, to discuss the political climate of Tucson. Reid's Opera House was for Tucson the social, cultural, and political center.

In April 1892, the open doors of the opera house attracted a group of Papago Indians who were meandering about town. The Arizona Daily Star reported as follows on their invasion of the opera house:

It is not often the case that Indians have an eye for scenery, but there were exceptions to the rule. They walked boldly onto the stage and in a short time tore down all the curtains and property they could lay their hands on. After clearing the stage they went below and investigated the dressing rooms. They tore up the carpets, destroyed more scenery and carried things high. A couple of them put their ill gotten gains in bureau drawers and struck out for home. The remainder of the junksters finding nothing more to destroy started for the front door of the opera house with their arms loaded with traps.

Their career was soon brought to an end when they reached the street for several gentlemen who saw them at once notified Chief Roche, who placed them under arrest and locked them up. There were seven women, two men and a dozen or more of squalling babies. Mr. Reid says that his loss will amount to about $250. The government will probably make good the property destroyed (April 26, 1892).
In June 1892, Reid replaced the scenery destroyed by the Papagos, and during August had new flooring put down over the old floor, as well as installing a new drop curtain painted by Mr. Palmer. During that same summer of 1892, Reid arranged for the opera house to be lighted by electricity, including twenty-five electric lights to illuminate the stage. In November 1893, Reid had the plastered walls covered with blue tinted paper and all the woodwork revarnished. The seating capacity of the opera house was increased in the summer of 1895, with the addition of a gallery across the back of the auditorium and Reid purchased a new set of "out-of-doors" scenery, and a new drop curtain. The drop curtain was replaced frequently because local groups, while decorating the auditorium, pinned flowers, bunting, flags, and paper streamers on the drop curtain, puncturing it with holes.

When Reid was not busy refurbishing his opera house, he was involved with some other activity. A man of boundless energy, Reid was ambitious to establish a theatre circuit in southern Arizona. His first touring endeavor was to accompany the Hyers Sisters Company through the Arizona area south of Tucson. The Hyers Sisters, who performed Out of Bondage in

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8. Tombstone is the only known town toured by Reid with the Hyers Sisters Company and this performance is listed by Willson, Mines and Miners, p. 179. Willson incorrectly states this company to be all female on p. 68; however Joe Davis and Charles Moore are listed as performers in the Arizona Daily Star, March 1, 1890.
Tucson on March 4, 1890, was a group of eighteen colored performers who presented musical comedy dramas. Out of Bondage, the play toured by the company, "represented the condition of the colored folks in the south, before, and after the war." Concerning Out of Bondage, the Arizona Daily Star reported:

The entertainment opens with the darkies in the cotton field, their cabin homes and their simple but happy life as slaves before the war. Then comes the scenes of the war, emancipation and new life in the north as songsters on the stage, showing the wonderful developments of latent talent. Then comes the arrival of the old darkies from the south on a visit to their children, and the entertainment closes with a song "Marching Heavenward" (March 5, 1890).

The next attempt by Reid to establish his "amusement circuit," as it was called by the Arizona Daily Star, was a tour with the Cora Van Tassell Company. After a Tucson performance of The Hidden Hand on March 22, 1890, the Van Tassell Company left with Reid for a tour of Casa Grande, Phoenix, Globe, and Florence. After successfully touring these towns, Reid and the Van Tassell Company turned southward to tour in the towns of Tombstone, Nogales, and Benson. On April 12, 1890, the Van Tassell Company returned to Tucson to perform a double comedy bill, The Little Sinner and My Uncle Jack.

In January 1891, Reid placed Ed Newett in charge of booking the opera house in order to devote more time to the

9. Arizona Daily Star, March 5, 1890.
touring business, and on March 6, 1891, Reid left Tucson to serve as advance agent for the Steen and Wood's Specialty Company. The featured performance of this company, entitled "Cyclone of Mystery, Wonderment and Mirth," was an aggregation of mental telegraphy, spiritualism, ventriloquism, and magic. Reid planned "to bill Benson for the 10th, Bisbee for the 11th and 12th, Huachuca 13th, Nogales 14th and 15th, Tombstone 16th and 17th, and Tucson 19th and 20th." Reid's schedule must have gone awry because Steen and Wood's Company performed in Tombstone on March 13 and 14. Furthermore, the Steen and Wood's Company never kept their Tucson engagement and on March 18, Reid returned alone to Tucson. The Arizona Daily Star on March 19, 1891, chided him on his "starring trip" through southern Arizona.

Reid discontinued his touring activity for a while and became actively involved in another project. On May 6, 1892, Nathan Oakes Murphy, the tenth governor of Arizona Territory, appointed Reid as commissioner of Pima County for the World's Columbian Exposition. By November 1892, Reid had almost completed an exhibit of ore specimens from Pima County for the World's Fair exhibit. The collection was displayed at the opera house for local viewing while Reid went on tour with the LeBlanch, Christol and Davis

10. Arizona Daily Star, March 7, 1891.
11. Willson, Mimes and Miners, p. 70.
Athletic Combination. This company presented an exhibition of boxing and wrestling in Tucson on December 8, 1892, and then departed with Reid to perform in Tombstone, Bisbee, and Fort Huachuca.

During 1893, Reid did not venture into the touring business and, in fact, had difficulty in booking companies into his opera house. There were no performances from the close of the season in May 1893, until December 9, 1893. Reid explained in September that "the theatrical season will not open in Tucson till late. Manager Reid of the opera house says that the weather is too warm just now for shows and that money is a little too close. The house will open the 30th of next month with Cleveland's minstrels." However, Cleveland's Minstrels canceled their engagement.

Not only was there financial difficulty in Tucson during 1893, but throughout the United States. In the East the great financial panic of 1893 caused by overbuilding of western railroads forced banks to foreclose on loans. Eastern bankers who had fought for a gold monetary standard were victorious in 1893 with the demonetization of silver. This action caused silver to drop to sixty-four cents an ounce, and forced silver mines to close down, ending the silver boom.

There was additional trouble in Arizona in 1893. Droughts in 1891 and 1892 caused cattlemen to make large shipments of livestock out of Arizona. As a result, by 1893, the cattle market was flooded and beef prices reached an all-time low.

However, the economic picture was not entirely dark in Arizona. Paré states: "When the silver mines went into a decline in 1893 the age of copper had already dawned."13 By 1888 the Arizona copper industry had already passed silver in economic value. The copper industry looked bright in Arizona because the Lake Superior and Montana copper mines were almost depleted and a new technique had been developed to process low grade copper sulfides. By 1893 the electrical industry came into its own, and the demand for copper was increased by its use in telephones, electric motors, trolley systems, electric lighting and farm appliances. As a result, eastern and foreign capital began pouring into Arizona to develop mines and railroads. For example, "in 1895 Globe became a really important producer when New York financiers put millions into the Old Dominion."14

The theatre industry looked bright in Tucson for 1894, and in February, Reid had a large billboard placed on the Bloxton block on Congress Street from which he advertised the

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opera house attractions. Early in 1894, Reid resumed efforts
to establish a theatre circuit with the drama, The Story of a
Kiss, featuring Madeline Merli, an Italian actress. According
to the Arizona Daily Star, Madeline Merli had studied for
three years with Salvini, the great Italian tragedian, and
this was her first tour of the United States. After a
Tucson performance of The Story of a Kiss on January 17, 1894,
Reid toured with the company and introduced Madeline Merli
to the towns of Tombstone, Bisbee and Fort Huachuca. Reid
reported upon his return to Tucson that he "found business
anything but what it should have been at those places."\(^{15}\)

On December 17, 1894, the Payton Stock Company opened
a week's engagement with a change of program every evening
at Reid's Opera House after having toured with Reid "a
number of the towns of southern Arizona."\(^{16}\) In addition to
the regular drama, the Payton Company featured on two nights
an exhibition of living pictures and on one evening a one-
act play. The Arizona Daily Star reported the Payton Company
as "doing a rushing business" (December 21, 1894). While
the Payton Company performed in Tucson, Reid went to Phoenix
to arrange a week's engagement for the company at the Phoenix
opera house.

\(^{15}\) Arizona Daily Star, January 23, 1894.

\(^{16}\) Ibid., December 17, 1894.
After 1894, Reid had ample work at his opera house from which he could spare little time for touring, hence no longer traveled with the performers and only occasionally going ahead to make arrangements. The booming copper industry brought prosperity to Tucson and a record number of companies performed at Reid's Opera House during 1895 and 1896. Besides life at the opera house was not without complications. Washouts on the railroad delayed arrivals several days or forced the troupes to remain in Tucson for extra performances. Often the trains would be late causing the performances to begin several hours after the scheduled hour. Sometimes the booking agent would inadvertently duplicate performance dates causing general confusion in all quarters. One such mix-up was recorded in the Arizona Daily Star on November 16, 1895:

It is hardly necessary to inform the populace that there was no Ovide Musin concert at Reid's Opera House last night. Ovide Musin will not fiddle in Tucson tonight. His advance agent Edminster, got his dates mixed and the great virtuoso and troupe arrived last night, having been informed by the agent that that was the date of the concert. They were met at the depot by Manager Reid and as soon as they disembarked the manager and Musin began flashing letters from the agent at each other. Musin was billed for Phoenix for the 16th and at other points beyond at dates immediately following each other. To remain here over the 15th would disarrange all existing arrangements. The company got back on the Pullman notwithstanding Manager Reid's entreaties. He told the great violinist that he could fill his engagement here and get to Phoenix on time; that the Phoenix train would not leave Maricopa until 6 o'clock on the morning of the 16th.
"But how vill I get dere, to dot Maricopa ven de train leafs here pefore de concert is ofer?"
"You can take a freight the next day."
"Hah, hahl!" exclaimed the violinist in derison,
"No freights for Museen. I vould not ride a freight if I haf to miss fifteen dates."
That settled it for just then a lady of the troupe stuck her head out of a car window and cried, "Museen, Museen, if you stay till dis train was gone you vill got left?"

By the time the Ovide Musin Company arrived in California, they were booked for three places on the same night in Los Angeles.

As well as the comedy and confusion involved in troup ing there was also misfortune. On September 25, 1892, the Arizona Daily Star reported the following disaster: "The advance agent of the show that was to play here in Reid Opera House during the coming season was drowned while bathing in the Colorado river. The company was floating down on a raft, from the Needles to Yuma."

Alongside the misfortune and confusion, good fortune sometimes followed the troupers, bringing success and fame. For example in April 1880, Patti Rosa, "the champion clog dancer of the Pacific Coast," performed with the Star Novelty Company at Levin's Hall. Eleven years later, in January 1891, Patti Rosa returned to Tucson at the head of her own company to play the leading role in the musical comedy, Imp, at Reid's Opera House. Incidental to the comedy, Miss Rosa

sang her great winking song, "Over the High Brick Wall," and her latest success, "The Funny Little Fellow with the High, High Hat," written especially for her by Gustave H. Kline. Patti Rosa returned to Reid's Opera House the following year for a December 14 performance of Charles T. Vincent's Dolly Varden.

Probably the greatest extravaganza to grace the stage at Reid's Opera House was Dion Boucicault's play, After Dark, produced by William A. Brady of the Webster-Brady Company on October 12, 1892. 18 Brady's elaborate production of After Dark included a canvas tank of water which extended across the stage and was six feet deep. The water represented the Thames river. An intended murder victim was thrown into the water and rescued by Old Tom (Brady) who had dived into the water from the bow of a boat. "The dive and the rescue were so naturally performed that the audience went fairly wild in their applause." 19

Providing another thrill for Tucson audiences was the Emmett and Kohle production of E. D. Stair's A Barrel of Money. The Arizona Daily Star described this as "a concoction of natural New England comedy, with interpersions

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18. According to Gallegly, Footlights on the Border, p. 137, Boucicault "lifted the rescue scene in After Dark from Daly's Under the Gaslight. Brady had paid Boucicault $1500 for production rights to the work and later, under court compulsion, had to give Daly $6000."

19. Arizona Daily Star, October 8, 1892.
of farcical fun, operatic medleys, specialties and fine bits of nonsense" (February 19, 1891). However, the thrilling part was the saw-mill scene in the third act. The heroine, Roxy, was tied by the villain to a huge belt feeding a circular saw. The villain then started an engine which moved the belt toward the saw. As usual, the heroine was rescued by the hero without a second to spare. The Arizona Daily Star reported the above scene as "a fine piece of stage mechanism which affords a realistic effect seldom attained" (February 18, 1891). Owing to a washout on the Southern Pacific, A Barrel of Money was repeated the following night.

Tucson audiences were introduced to a new kind of drama on April 10, 1892, with a performance of a western-thriller, The Cattle King, which featured James H. Wallick. Gallegly describes Wallick as "a man of fine physique with a powerful voice, and two trained horses, Roan Charger and Bay Rider." In a discussion of The Bandit King, another Wallick vehicle, Gallegly states: "The play had much of the blood and thunder and burnt powder of the present-day western, and it would not be far amiss to credit Wallick and his mimic gun play with having a good deal to do with the development of the genre."  

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21. Ibid., p. 119.
The favorite performers of the audiences at Reid's Opera House were those with the Calhoun Opera Company. This musical organization, under the management of James H. Shunk and the baton of Carl Martens, specialized in popular, comic opera. In March 1893, the forty members of the Calhoun troupe performed *Said Pasha*, *Fatinitza*, and *The Bohemian Girl*. For the 1893 Calhoun Company performances, Reid advertised "Books of Six Tickets, $7.50. Three Tickets, $3.75, good for any night. Single tickets $1.50, including reserved seats. General Admission, $1.00." The following year, Reid discontinued the sale of books of tickets for the Calhoun Company and offered tickets for the 1894 performances at the regular prices of $1.25 for reserved seats and $1.00 for general admission. Productions during the 1894 season of the Calhoun Company were *The Black Hussar* and *The Mikado*. When the comic opera company returned the following year in 1895 to perform *Amorita* and a repeat of *Said Pasha*, Reid raised the reserved seats to $1.50, but retained the usual general admission charge of $1.00.

The Calhoun Company drew favorable reviews from the newspapers for all their performances in Tucson. For example, the Arizona *Daily Star* commented on their final performance:

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The Calhoun Opera Company closed its two nights' engagement last evening. The house was crowded as on the opening night. "Said Pasha" was the play. This popular piece was presented in a most captivating manner. T. E. Rowan, Jr., in the role of Haawn Bay, an officer of the Turkish patrol sang himself into the hearts of the audience (March 20, 1895).

The lowest admission charge at Reid's Opera House was for performances by the following stock companies:

Crawford Comedy Company (October 1892), Payton Stock Company (December 1894 and February 1896), Gustave Neaville Stock Company (September 1896), and Buckman Farce Comedy Company (May 1897). Admission charge for performances by these companies was fifty cents for reserved seats, thirty-five cents for general admission, and twenty-five cents for children. The low cost of admission was due to the fact that the plays performed were "well-worn" or ones that had been popular years earlier. Plays such as Under the Gaslight, East Lynne, Ten Nights in a Bar-room, and The Octoroon were introduced during the 1860's, and Rip Van Winkle dated back to 1829. In addition, some of the plays performed such as A Pretzel, The Coquette, and An Innocent Widow never reached popular heights. An exception was the Payton Comedy Company's performance in February 1896 of Trilby, introduced the previous year. Another factor affecting ticket prices was that each stock company remained in town for one week thereby reducing travel time and expenses.
A Saturday matinee for children was usually presented by the stock companies. For example, on October 23, 1892, the Arizona Daily Star reported:

The matinee given by the Crawford Comedy Company yesterday afternoon for the children in which they played "East Lynne" was a magnificent success. The house was literally packed with a sea of children who enjoyed the play immensely. The company did themselves great credit and will never be forgotten by the Tucson children.

The highest admission charged was for the January 1896 production of Carmen by the Marie Tavary Grand Opera Company on its way to San Francisco for three weeks at the Baldwin Theatre, the engagement of the opera company to stop in Tucson had been induced by a large guarantee from Manager Reid. Because of the guarantee, Reid advertised seats as "First choice $2.00, Second $1.50, Gallery $1.00."23 The production of Carmen, "the most artistic performance that ever graced the local stage," played to a "packed house."24 Due to this response, the opera company and Reid agreed to provide an additional performance on the following evening of Il Travatore. For this performance Reid reduced the prices to "$1.50 and $1.00 so that all can afford to enjoy this rare opera performance."25

Admission charge for minstrel shows, vaudeville entertainments, lectures, boxing exhibitions, and musical

groups ranged from fifty cents to one dollar. Performances by such local organizations as the Fort Lowell Band and the Tucson Amateur Dramatic Company usually cost fifty cents for general and seventy-five cents for reserved seats.

The Tucson Amateur Dramatic Company which organized in 1886 to present "House Warming Night by Home Talent," was composed of the following members: Madge Hughes, Willis P. Haynes, Earll H. Webb, Abel S. Dungan and Miss Carlisle. Following their December 1886 production of "The Dickens Social," a selection of scenes from David Copperfield and Little Nell and the Marchioness, they produced A Scrap of Paper on February 22, 1887, as a benefit for the public schools and a profit of $99.15 was realized.

On May 14, 1887, the drama Ours was performed as a benefit for the public library. New members joining the group in 1887 were T. L. Stiles, L. H. Manning, C. H. Howe, Allen Smith, Etta Burgess, and Nettie Ezekiels. The orchestra which performed with the amateurs was conducted by Harry Pateman. Members of the orchestra were M. A. Davis, Edward Rochester, George Smith, Mr. Palmer, and A. V. Grossetta. Of the latter two orchestra members, Mr. Palmer painted the two front drop curtains for Reid's Opera House, and A. V. Grossetta was the future builder of the Tucson Opera House.
In March 1888, a benefit for the Grand Army of the Republic was presented by the amateurs. This program consisted of musical selections played by the orchestra, *Julius Caesar* Act IV, and a repetition of the scene from *The Hunchback*.

The musicians and dramatic amateurs joined forces again in April 1889 in an appreciation benefit for Reid. The *Arizona Daily Star* printed the following review of this entertainment:

The first piece was "Carnival Venice" with variations, by the orchestra. This was rendered in a masterly manner, the two violins out-doing themselves and pleasing the audience to the fullest extent. Then came Prof. Kreyer with a cornet solo, accompanied on the piano by Miss Hittenger. For an encore the professor rendered another selection on the cornet. By request Mrs. J. S. Mansfield rendered a very difficult and beautiful song entitled "Estudiantiana." In it she exhibited much musical cultivation and a splendid command of her voice. Recitation by W. P. Haynes was much applauded. Tuba solo was fair—lacked practise. All others were good (April 27, 1889).

In order to show their appreciation to Willis P. Haynes, the guiding force and director of the amateur productions, the amateurs presented Haynes a benefit on November 11, 1889. For the Haynes benefit an opening musical number was played by the Tucson Mexican Orchestra. Haynes followed with a recitation of "S'possen a Case" in Negro dialect. Closing the first part of the program was the song "Angel's Serenade" played by Messrs. Ronstadt, B. Hernandez, Henry Levin and Miss Sarah Levin. The latter two were the children
of Alexander Levin, and Miss Sarah Levin was the future bride of Mr. Ronstadt. The program concluded with the one act play by A. J. Phipps, entitled *My Very Last Proposal*.

The final performance by the Tucson Amateur Dramatic Company was a benefit for the public library on March 20, 1890. For this entertainment, the one act farce, *A Box of Monkeys*, was directed by Earll Webb. A musical program followed the performance.

In December 1891, local amateurs formed the Tucson Dramatic Club under the leadership of Colonel Zabriskie. Members of the club were Mrs. Franklin and Mrs. Kaskins; Misses Tevis, Etchells, Shibell, Zabriskie; Messrs. Tichenor, Bowman, Graves, and Wright; and Professors Stolbrand and Collingwood. Nearly all these members were scheduled to appear in their first production, *Our Boys*. Walter Owen assumed the directorial duties from Zabriskie at the end of March 1892, and on April 5, 1892, the Arizona Daily Star reported that "Walter Owen who is directing rehearsals of the play 'Our Boys,' reports fine progress." Within a few days, however, the Arizona Daily Star reported *Our Boys* abandoned and that Owen would "soon commence to train a number of the militia boys for a play to be given in the near future" (April 8, 1892).

On May 2 and 9, 1892, Walter Owen produced *The Messenger* with performers from the militia of Company D,
First Regiment, Tucson National Guard Armory, and with several non-military amateurs. No members of the Tucson Dramatic Club appeared in The Messenger. However, the play was a success and the star performer was seven year old Mamie Hoff who played the part of a street waif.

Colonel Zabriskie resumed command of amateur theatre and in January 1893, the original members of the Tucson Dramatic Club were busy rehearsing The Regular Fix, a short drama, and A Case of Eviction, a one-act. The long expected performance by the club was given February 1, with Zabriskie and Bessie Tevis playing the leading roles in both plays. The Arizona Daily Star reported the cast to have "covered themselves with imperishible laurels" (February 3, 1893).

After this the dramatic club "sent for a new lot of plays," and planned their next production for a March presentation. However, shortly before the March opening, Bessie Tevis, the leading lady, died and on March 30, 1893, Colonel Zabriskie reported to the town in the Arizona Daily Star:

The dramatic club, organized to include the late Miss Tevis, has not given any performance since her death. It had been arranged shortly before her demise to put a three-act drama on within two weeks. No one having been found with talent to replace her, no plays have been put on the stage since by the club. The other members will continue the association, should a substitute be found.

In April, Zabriskie made a further report in the Arizona Daily Star: "When two members of the company were
compelled to decline taking part on account of unexpected business engagements and because of the unexpected death of Miss Tevis, I am forced to abandon the enterprise for the present. It is a subject of general regret" (April 14, 1893). Thus, amateur performances ended at Reid's Opera House. The amateurs did not reorganize until December 1899, but by that time performances were scheduled for the Tucson Opera House.

In January 1895, the newspapers announced that A. V. Grossetta planned to build a new opera house; however construction did not begin until the summer of 1897. Throughout the planning and building of the new opera house, performances continued at Reid's Opera House. The final entertainment to take place on the opera house stage was a presentation of Thomas A. Edison's invention, the "Animated Projectscope," on July 31, 1897. Edison's invention was a process to move a series of photographs rapidly through a projector to create the effect of natural movement. The projected scenes at Reid's Opera House included acrobatic feats, a kissing scene, the maneuvers of two different fire departments, the expert riding of the "Black Horse" cavalry, and the Corbett-Courtney boxing match. The Arizona Daily Star reported the scenes to be "grand, full of electrical life, and greatly admired by the audience" (July 30, 1897).
When the Tucson Opera House opened in November 1897, Reid converted the auditorium of his opera house into a dance hall and skating rink. Dancing and skating were enjoyed there by Tucsonans until August 1899, at which time Reid began remodeling the building into a fifty-seven room hotel. The hotel, named the Park View, was formally opened on December 2, 1899, and the Arizona *Daily Star* commented that "William Reid had certainly made a good change in making such a handsome hotel out of the old opera house" (December 3, 1899).

Although Reid lost his theatre business to the new opera house, his hotel profited by accommodating the performers who played at the Tucson Opera House.
CHAPTER VIII
THE TUCSON OPERA HOUSE

The doors of the Tucson Opera House opened at seven o'clock on the night of November 11, 1897, and within one hour the house was completely filled. Nearly seven hundred people were present to witness one of "the most memorable events in the annals of Tucson history." 1 William Herring, Chancellor of the University of Arizona, delivered the welcoming address in verse, praising Grossetta for his public spirit and great enterprise in giving the splendid opera house to the people of Tucson.

The Grau Opera Company, engaged especially for the occasion, performed the comic opera, La Mascota to the proud and fashionable audience. After the first act, Judge William H. Barnes presented Grossetta with a handsome cut glass punch bowl, a gift from the local citizenry. The Daily Star reported: "Mr. Grossetta was so overcome by the surprise of this elegant mark of his friends' esteem and appreciation of his work that he could not find words to express his appreciation of the beautiful gift." 2

1. Arizona Daily Star, November 12, 1897.
2. Ibid., November 12, 1897.
Tucsonans had good cause to be proud of their new opera house. The building erected by Grossetta at a cost of twenty-five thousand dollars was located on the north side of Congress Street between Stone and Sixth Avenues. The opera house did not front Congress Street, but was in the rear of, and adjoining a main two-story building. The opera house was reached by a large hallway from Congress Street.

The plans for the new opera house were quite ambitious. The over-all dimension of the interior was ninety-five feet long and sixty-five feet wide. The feat of spanning the unusual width without central support from the ground was accomplished by employing five iron trusses, each covering the span of sixty-five feet. The total weight of the trusses was three and a half tons. The walls of the opera house, rising twenty-seven and a half feet from the ground, were of red brick. The roof of the one-story building was dome shaped and made of slate.

The two-story building in front of the opera house was fifty feet long and ninety feet wide. The entire upper story was acquired for a Temple by the Masonic Lodge, for which the members paid five thousand dollars. Two stores occupied the

3. This and the following description of the Tucson Opera House and the adjoining main building taken from Fire Map of Tucson for 1901; Arizona Daily Star, April 11, 1897, May 8, 1897, May 20, 1897, June 17, 1897, July 22, 1897, September 1, 1897, September 15, 1897, November 6, 1897; and the Arizona Daily Citizen, November 10, 1897.
ground floor: one store on each side of the main entrance to the opera house. The iron front of the main building was painted.

The plastering in the entrance hallway was of white hard finish, and in the theatre proper of natural stucco or hard sand finish. Barney Harsen and Ed Seamens had charge of the plastering under the supervision of Mr. Russell, the brick and plastering contractor. The interior of the theatre was lighted by two hundred and fifty electric lamps, in addition to gas lights. Contractor for the electrical work was the company of Russell Sheldon. General contractors for the opera house and the main building were Guerovich and Fitzpatrick, and the theatre was built under the personal supervision of Guerovich.

The opera house stage extended the width of the theatre, and was thirty feet deep. A shallow, curved apron projected in front of the main drop curtain. The width of the proscenium opening was thirty feet which allowed wing space on either side of the stage of seventeen and a half feet. The stage was furnished with scenery and two drop curtains purchased in Chicago by Grossetta. Under the stage were the dressing rooms and a storage area.

On the flat, wooden floor of the auditorium were placed the "latest improved opera chairs." Along the two sides of the auditorium but not reaching under the balcony
were private boxes. The balcony extended twenty feet from the back wall of the auditorium. Two sets of corner stairways situated at each side of the back wall provided entrance to the balcony. The Arizona Daily Star reported the auditorium to be "comfortable and that all seats commanded an excellent view of the stage" (October 29, 1897).

Opening night of the Tucson Opera House marked the realization of a dream dormant in Grossetta's mind for several years. As early as January 1, 1895, Grossetta announced in the Arizona Daily Star, that he "proposed to erect a large well-appointed opera house before the summer season and to secure as many as possible of the first class theatrical attractions on the road." Grossetta considered the latter to be a first class opera company, and had often stated his displeasure at the lack of good opera in Tucson. For a little over two years, Grossetta thoughtfully considered the opera house plans until finally on June 1, 1897, the actual building commenced.

Grossetta's enthusiasm and desire to build a first-rate opera house perhaps stemmed from his great interest in music. According to Frederick Ronstadt, a close friend of Grossetta's, "Grossetta had organized a brass band among the Southern Pacific machinists. . . . The rehearsals were held at the Southern Pacific shops in the evening. . . . The railroad band lasted for two or three years and furnished
music for many parties, entertainments and political cam-
paigns and serenades." Later Grossetta played the clarinet
with local musicians in small orchestras. Grossetta's wife,
Bessie Warren, whom he married in 1884, was an accomplished
pianist, and their only son, Warren, played the violin.
Ronstadt, who played the flute, recalled that he had "very
fond recollections of the many musical evenings at the
Grossetta home."^ 

The builder of the Tucson Opera House, Anthony
Vincent Grossetta, was born in Ragusa, Austria, on April 27,
1856, and was the son of Vincent Grossetta, also a native
of Ragusa, where he engaged in the shoe business. At the
age of twelve Anthony Grossetta left home and shipped on a
sailing vessel as an apprentice for a nautical career. In
1874, he located in the United States and for a time was
employed by the New York Central Railroad. He next went to
Montreal, Canada, where he was connected with the Italian
consulate for two years. In 1877 he made his way westward
to San Francisco, and then to Los Angeles.

Unpublished typescript: Arizona Pioneers' Historical

5. Ibid., p. 1.

6. James H. McClintock, Arizona: Prehistoric-
Aboriginal-Pioneer-Modern: The Nation's Youngest Commonwealth
Within a Land of Ancient Culture, III (Chicago, 1916), 240.
In 1880, the Southern Pacific Railroad was making its way through Arizona, and Grossetta came to Tucson in partnership with L. G. Radulovich where they had obtained a contract to supply labor for building the railroad. Upon expiration of the railroad contract in 1882, Grossetta opened a grocery store adjacent to the railway station. Several years later Grossetta entered the real estate business and purchased a ranch three miles below Tucson on the Santa Cruz River. His ranch contained "ten acres of fruit trees, principally apricots, and a vineyard of two acres." In 1893, Grossetta moved his grocery store to what was then known as the Grossetta block on East Congress Street. In 1901, Grossetta organized the Tucson Hardware Company.

In March 1901, Grossetta was appointed by Governor Murphy to the Board of Regents of the University of Arizona and again by Governor Kibbey for a second term. He was a member of the Territorial Legislature in 1906, served on the Tucson Council, was the first president of the Tucson Light and Power Company, and was affiliated with the Tucson Building and Loan Company. At the time of his death in

September 1924, Grossetta was one of the largest property owners in Tucson. 10

McClintock, writing in 1916, stated of Grossetta: "His career, both as a business man and public official, has never left any doubt as to his integrity, and all of his transactions are conducted in a straightforward, honorable manner. As a result he enjoys the respect and esteem of a large circle of acquaintances." 11

At first Grossetta's ambitious plans for bringing first-rate opera companies to Tucson appeared feasible. In September 1897, shortly before the opera house opened, Grossetta announced in the Arizona Daily Star: "If the public desires the best talent and is willing to pay for it, there is little doubt they can be accommodated" (September 24, 1897). When Grossetta made that statement, he was in communication with several opera companies, hoping to schedule them for the first season at the Tucson Opera House. Grossetta's optimistic outlook was further expressed when he stated that "Tucson's fortunate location could easily make it the halting point for excellent opera troupes enroute from San Antonio to Los Angeles." 12

In order to engage companies to come to the opera house, performers were contracted by a subscription plan, a personal guarantee, or an invitation to share receipts from ticket sales. The subscription plan required Grossetta to circulate a list on which Tucsonans signed their names promising to purchase a ticket at the cost, for example, of one dollar and fifty cents. When subscribers were obtained equal to the amount of the guarantee, the contract was secured. A personal guarantee required Grossetta to raise the capital through his own financial resources. The invitation system was usually extended to stock companies or individual performers such as magicians and lecturers. Such performers operated inexpensively and could afford the risk of performing without a guarantee.

The Grau Opera Company which opened the Tucson Opera House in November 1897, received a personal guarantee of four hundred dollars per performance. From the admission charges of fifty cents for general admission and seventy-five cents and one dollar for reserved seats, Grossetta could realize a substantial profit from the theatre's seating capacity of six hundred and fifty. Nearly seven hundred people, including standees, appeared on opening night; however for the following three performances by the Grau Opera Company the theatre was but "well filled."

The next opera company to perform in Tucson was the Bostonians who presented Smith and DeKoven's opera, Robin
Hood, on February 5, 1898. For this performance Grossetta personally guaranteed the company one thousand dollars. With admission charges set at one dollar for the balcony, one dollar and twenty-five cents for the parquet, and fifty cents for the dress circle, Grossetta needed a full house to break even. In order to assure a capacity crowd, Grossetta arranged with the Southern Pacific Railroad to bring theatre goers from Phoenix at the reduced round-trip fare of seven dollars and seventy-five cents. Even with the additional audience from Phoenix, Grossetta barely managed to fill the six hundred and fifty seats in the opera house.

At the end of May 1898, the Mexican Grand and Comic Opera Company, under the management of Señor A. Mendoza, arrived in Tucson enroute to Los Angeles from Mexico City. On the company roster were such singers of national reputation in the Republic of Mexico as: Miguel G. Flores, Aurelio Morales, María Elena Urena, Luis G. Para, and Luis B. Espinosa. The company had a "powerful and well organized chorus, elegant costumes, and in all put on a first class performance." Grossetta scaled admission charges for this group the same as for the above production by the Bostonians. Attendance at the five operas performed by the Mexican Company was noted in the newspaper as follows: _Traviata_, "a full

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13. For a chronological list of attractions at the Tucson Opera House from 1897 to 1906 see Appendix B.

'a fair sized house;' "Carmen," "a large audience;" and "Boccacio," "a good house."

When the Mexican Company closed its engagement on June 4, the Arizona Daily Star commented that the company "deserved much better attendance than they received during their stay here" (June 5, 1898).

Opera performances in Tucson were nearly as scarce as the audience. Except for the yearly engagements of the Grau Opera Company and the Bostonians, no other opera companies appeared in Tucson from June 1898 until February 1901, and even though the Bostonians returned on March 13, 1900, with six railroad cars of scenery and a chorus of seventy people to perform The Smuggler, the opera house was but "well filled."

The dearth of opera companies (from 1898 to 1901) was not due entirely to poor attendance. Grossetta was dauntless in his determination to bring opera to Tucson, but in spite of his endeavors, opera companies (as well as well-known or important dramatic companies) did not venture in the direction of Tucson. Grossetta publicly explained the reason for this in the February 20, 1901, issue of the Arizona Daily Citizen as follows:

There is a number of reasons for this state of affairs, with the main reason that business on the Coast has been so dull in that line, that good companies do not risk going in that direction this season. Then it will be noticed that some of those that do give us the go by--Sousa's Band, James Kidder Company, and
a number of similar attractions come to the Coast over some northern route, come to southern California as near as San Bernardino and go back the same way avoiding the territory altogether. Who is to blame?

Another reason why Grossetta had trouble in contracting "good" companies was because of difficulty in booking for a single night's performance. In August 1901, Grossetta was unable to persuade the Prawley and Neill Companies to play in Tucson because "they were not 'one night stand' people." 15

The popular Andrews Opera Company which presented standard operas in English was to perform in El Paso at the end of February 1901, and Grossetta pursued the company to stop in Tucson while on their way to Los Angeles, "provided a sufficient number of subscribers could be secured to make the company the necessary guarantee." 16 Although the subscribers obtained only partially met the guarantee, it was sufficient to entice the Andrews Company to perform the following operas in Tucson: Martha on March 4, and The Mikado in the afternoon and Carmen in the evening of March 5. The results were but "fair sized houses."

Quality companies, except for the Andrews Company, failed to come to Tucson throughout 1901. On January 3, 1902, a letter to the editor of the Tucson Citizen was published in which the writer, signing as "A Patron," made

15. Arizona Daily Citizen, August 30, 1901.

16. Tucson Citizen, February 26, 1901. (The Arizona Daily Citizen changed its name to the Tucson Citizen on December 16, 1901.)
the following complaint:

The criticisms which the writer wishes to make are:
The fact that first-rate prices are often charged for very inferior shows. Inasmuch as the management apparently has to take an inferior show as well as a good one it requires him to discriminate between them before hand. They have gone to the extent on several occasions of soliciting and obtaining prices for a first-class show. On two occasions of this season the writer has been worked in this manner, paying high prices for the most terrible exhibition he has ever seen.

On January 13, Grossetta replied to the criticism:
"It is not in my power to fix the price of plays which show here. In all of the contracts which I make with theatrical managers, they reserve the right to set the price of seats when they play in Tucson."17 In conjunction with this statement, Grossetta announced receipt of a communication from the Boston Ideal Opera Company, formerly the Andrews Opera Company, stating the company would like to play in Tucson on January 24 and 25, and enclosing a subscription list for seats. Grossetta refused to put the list out and instead, secured the Boston Ideal Opera Company for the same dates by a personal guarantee.

In April 1902, Grossetta negotiated with the Collamarini-Repetto Concert Company, whose speciality was acts from Italian operas. A guarantee of four hundred dollars per performance was required. Grossetta stated in the Tucson Citizen on April 8, 1902, that he would "try to raise the

17. Tucson Citizen, January 13, 1902.
amount of the guarantee." However, the Collamarini-Repetto performance was poorly attended and the Tucson Citizen reported:

One attending the opera last evening would surely receive the impression that Tucson was one of the many cities which fail to appreciate fine art. Is it the fault of the management? Was not the show properly advertised? Or is it a fact that the people of this city are lacking in that finer nature which esteems high art? The people who appeared in "Carmen" last evening are artists in every sense of the word (May 3, 1902).

The questions raised by the Tucson Citizen are deserving of answers. First of all, was the poor attendance the fault of the management? Perhaps a comparison between the management of Reid's Opera House with that of the Tucson Opera House will partially answer this question. Reid operated his opera house as a social center, with free use to social groups for parties and to schools for their programs; therefore Reid's Opera House, in a way, belonged to the people. Reid's friendly style of management and his open door policy created an atmosphere of good will. On the other hand, Grossetta operated his opera house as a business, local groups usually had to pay a rental fee, and the opera house was used primarily for professional performances. Grossetta's attention to financial matters created an atmosphere in which his audiences demanded their money's worth. Reid never used a subscription list but personally guaranteed contracts, which on several occasions amounted
to one thousand dollars. One such guarantee was given to the Marie Tavary Opera Company in 1896. For this performance Reid's Opera House was "packed" and the audience demanded the Tavary Company appear the following night.18

The second question asked by the Tucson Citizen, "was the show properly advertised?" is a logical question for a newspaper to ask. Grossetta did place large advertisements in both Tucson newspapers several days before each performance, but unlike Reid's advertisements which were always placed on the last page near the local event column, Grossetta's announcements were seldom found in the same place. Reid also enjoyed a great deal of free publicity in the "Local Items" column concerning his activity and opinions as a city councilman, charitable use of his opera house, establishing a theatre circuit, remodeling his theatre, "folksy" comments on the times, and side-lights about coming attractions at his opera house. Grossetta's name seldom appeared in the gossipy, often humorous newspaper column; although his social life, financial ventures, travels, and civic appointments did receive notice in newspaper articles.

The third question raised by the Tucson Citizen, "were Tucsonans lacking in that finer nature which esteems high art?" received one answer in the following conversation, overheard and recorded by a Tucson Citizen reporter:

Those attractions which draw big houses and play to raised prices in the East, meet with row after row of empty seats in Tucson. A patron of the Tucson Opera House was heard to ask another the other day what this meant. "Is it a reflection on the community?" said he. "A theatre is certainly a good mirror of the tastes and tendencies of a city."
The question was answered by both men coming to the conclusion that the people of the West did not take life so seriously and that they went to the theatre to be amused rather than to be entertained, so to speak (March 28, 1902).

The opera house patrons were reflecting on the fact that Murray and Mack's production of *Shooting the Chutes* "played to the best audience of the season, and *The Irish Pawnbrokers* by the Richard Golden Company, which is in a way a parody on the Murray and Mack show, took second honors in this regard." It might also be added that the Tucson audiences made their way through a one inch snow, the first in six years, to see the Murray and Mack show on March 25, 1902.

That Tucsonans preferred to be "amused" may be deduced by noting that the attraction which preceded Murray and Mack's *Shooting the Chutes* was the first Tucson performance of the Chicago Symphony Orchestra, under the conduction of Adolph Rosenbecker. The symphony was met with a "fair sized audience at the Tucson Opera House."20

So far the evidence seems to indicate Tucson audiences failed to appreciate fine art; however there is other evidence


to the contrary. In the middle of January 1902, Grossetta closed a contract by wire for the appearance of Emma Nevada, then performing in Mexico City, to perform in Tucson on February 5, 1902. Mme. Nevada, a celebrated soprano, was to make only two stops between Mexico City and Los Angeles, at Tucson and El Paso. "Emma Nevada was one of the few ladies from the Far West to achieve an operatic career. Her stage name was borrowed from the state of her birth." 21 Emma Nevada and her company arrived on the six o'clock evening train from El Paso on February 4. As they were not to perform until the following night, most of the members of the company attended Richard Golden's The Irish Pawnbrokers. 22 On the following night most of Tucson attended the opera house to listen to Mme. Nevada, reviewed as "the best attraction that Mr. Grossetta has brought here this year." 23 One of the three musicians accompanying Mme. Nevada was Pablo Casals, then a young man of twenty-five years. The Tucson Citizen reported: "Pablo Casals, the violincellist took the honors of the evening. He received more applause than the celebrated concert singer herself. After his first rendition he was compelled to respond to an encore and for the second encore he played a selection from "Cavelliera

23. Ibid., February 6, 1902.
Rusticana" (February 6, 1902). The response given the young artist would indicate that Tucson audiences did recognize and acknowledge talent.

Another performance which drew a full house was that of the Schumann Grand Concert Company. Concerning this group, the Arizona Daily Citizen stated: "A good attraction always finds a good patronage in Tucson" (January 13, 1901). The company, composed of solo artists, included Edith Adams, violincellist; Charlotte Tarrant, harpist; Grace Cabom, soprano; and Zulimee Bolkcom, tenor. The manager of the Schumann Company, J. S. Gordon, had at first, "made up his mind not to let Tucson hear his great artists, but Manager Grossetta took him in hand yesterday afternoon for one hour and there was at that time yesterday one hundred persons willing to pay $1.50 each for the treat— that many tickets being sold— so that the entertainment is an assured fact for January 12th."  

The most famous star of the American theatre to perform at the Tucson Opera House was Viola Allen. Miss Allen, a native of Alabama, "had started her stage career in New York in 1882 and two years later played opposite John McCullough in a classic Repertoire. . . . From 1893 to 1898 she was a member of the Frohman company."  

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she was to perform one of her outstanding successes, *In the Palace of the King*, on January 28, 1902. For one week before her appearance, Grossetta placed an advertisement which covered the entire width at the top of the page in the local newspapers. He arranged to have excursion trains run from all near-by towns on both the main line and the Nogales branch of the Southern Pacific as Tucson was the only stop for the Allen Company between El Paso and Los Angeles. As a result of this preparation "the audience that greeted Miss Allen was the largest and most fashionable that had assembled in the Tucson Opera House for many a day." 

As compared with other Arizona towns, Tucson ranked low in audience attendance. For example, Wade's *Beggar Prince* Opera Company performed in Tucson on September 25 and 26, 1905, to "fair audiences." Prior to coming to Tucson this company had played almost two weeks in Prescott, "part of the time to a return engagement." Following the Tucson performance the Wade Company played an engagement of four nights in Bisbee to "full houses."

26. *In the Palace of the King* opened at New York's Republic Theatre on December 31, 1900, with Viola Allen playing the leading role.


"Nogales and Bisbee people appreciate a high grade of musical entertainment," reported the Tucson Citizen on October 24, 1902. This remark was prompted by the action of Bisbee and Nogales people themselves applying to the Southern Pacific Railroad for special train rates in order to come to Tucson to hear John Philip Sousa and his Band. Citizens of Nogales and Bisbee also made arrangements with the management of the Tucson Opera House and of the Sunset Telegraph and Telephone Company for a special phone connection to be placed in the opera house to enable subscribers to listen to Sousa's music in their homes. The Tucson Citizen chided Tucsonans with "Tucson people did you get your seats?" (October 24, 1902).

Southern Arizonans were very much interested in the theatre and by 1899, Bisbee possessed a large opera house built from stone with over-all measurements of one hundred fifteen feet in length by forty feet in width. By 1904, Nogales had an opera house of a most unusual dimension: it was one hundred thirty feet long and only twenty-five feet wide. In early April of 1905, Manager A. L. Manahan of the Bisbee Opera House and Manager F. W. Stechan of the Hardwick Theatre in Phoenix met in Tucson to discuss establishing a vaudeville circuit to include Phoenix, Tucson,


Bisbee, Cananea, Douglas and El Paso. The shows were to play the circuit from May through September. At the end of April, Manahan left for Los Angeles and San Francisco to make the necessary arrangements. However, the vaudeville circuit did not materialize.

The establishment of a vaudeville circuit may have seemed feasible to Manahan because all the towns on the proposed circuit were connected by railroad. However, Tucson possessed an advantage over the other towns of southern Arizona located as it was on the main line of the Southern Pacific. Even companies bound for Phoenix were required to transfer off the Southern Pacific's main line at the town of Maricopa. Also, companies bound for Phoenix after playing Tucson were subject to the whims of the Gila River, whose raging water often washed out the railroad bridge. In addition, the Gila's eccentric behavior in changing channels more than once necessitated a change in the bridge. Manager Stechan reported that "five of his leading attractions this season that were to appear after a Tucson engagement failed to reach Phoenix on account of the Gila River."  

Manager Grossetta was often stymied by cancellations and late arrival of the companies from other causes. On December 20, 1902, the Tucson Citizen reported: "A sadder and more disappointed people was never seen around the

33. Tucson Citizen, April 11, 1905.
lobby of the Tucson Opera House than were the patrons of that playhouse when informed that owing to a collision on the railroad the Paul Gilmore Company would be compelled to cancel their engagement for the night of December 17."
The following day, the Paul Gilmore Company, westward bound, passed through Tucson to keep its Phoenix engagement. At the urging of Grossetta, the Gilmore company returned to Tucson several days later to perform on December 22, before resuming its way to Los Angeles.

Theatrical companies coming to Tucson from the east arrived at six o'clock in the evening on the "No. 9" train for an eight thirty performance. It was "No. 9" which gave Grossetta endless trouble because it was usually late. The Tucson audience had great faith in "No. 9," and even though the train had not arrived by curtain time, the audience would assemble in the opera house patiently waiting for its arrival. If the company was to perform in Phoenix the next night, it would take a special train immediately following the Tucson performance. Usually the companies stayed overnight in Tucson and left the following evening on "No. 9."

The Viola Allen Company arrived two hours late on "No. 9;" consequently it was eight o'clock before the company arrived in Tucson. The curtain did not raise until almost ten o'clock and the performance ended at one in the morning. As this company was to remain overnight, its members visited
the San Xavier Mission the following afternoon. The Tucson Citizen reported: "They went out in the tallyho belonging to the Tucson Stables and besides visiting the old mission stopped off at the house of Superintendent Berger of the Indian Agency, where they were delightfully entertained" (January 30, 1902). Another twenty-four hour visitor in Tucson was the soprano, Madame Genevra Johnstone Bishop. Madame Bishop "spent her afternoon seeing the sights and getting snapshots of the 'noble red man'" before continuing to Los Angeles.  

Companies coming from the west to Tucson arrived on the morning train at six forty-five o'clock, and resumed travel the following morning at the same time. If the company had performed in Phoenix the previous evening, it would take a special to Maricopa, then connect with a freight bound for Tucson. For example, following a Phoenix performance the Belle Archer Company's private cars were taken by a special to Maricopa and connected with a freight which arrived in Tucson at three fifteen o'clock in the afternoon. After an evening's performance, the Archer Company remained over, departing the following morning at six forty-five o'clock. Perhaps this itinerary explains why so few companies desired to play a "one night stand."

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34. Arizona Daily Star, March 17, 1899.
Once a company had arrived in Tucson, several more hours were involved in preparing for the performance. The scenery was transported from the depot to the opera house and back to the depot by a transfer wagon drawn by a team of horses, an operation not always without mishap. Following its April 6, 1898, performance the 1492 Up to Date Opera Company had "a lot of its scenery smashed up. The team attached to Jack Bolen's transfer wagon, carrying the scenery from the opera house to the depot, ran away. The scenery was scattered along the way and the wagon bumped into a street car near the depot, smashing the end of the car somewhat."35 The loss of scenery for the 1492 Opera Company was so great the company was forced to return to Los Angeles for a new set of scenes.

Scenery was of utmost importance to traveling companies during this time of sensation plays, extravaganzas and spectacles, and generated almost as much audience attraction as the play or the performing artists. Advertisements placed in the Tucson newspapers usually advertised the scenery as "magnificent," "spectacular," or "mammoth," coupled with other superlatives. The Murray and Mack Company advertised "Elaborate and Massive Scenic Sets, Mechanical and Electrical Effects Carried Intact for Each Act."36

35. Arizona Daily Star, April 8, 1898.
36. Ibid., January 13, 1904.
Often advertisements called attention to the most spectacular scene. William A. Brady advertized his production of *Lovers Lane* as a "complete scenic production, including the exquisite orchard of real apple trees." 37 The production of *The Hills of California* by the Frank Bacon Company was advertized as follows: "See the realistic farmyard, horses, cow, calf, turkey, etc. Old fashioned country home, refined specialties, game chicken fights." 38 Even the renowned company of Louis James, Kathryn Kidder and Frederick Warde advertized "a carload of scenery, properties, costumes and effects" for their productions of *The School for Scandal*, *Hamlet*, and *Othello*. 39

On occasion scenery received a special article in Tucson newspapers. The Fischer and Carrol Company presented the little known musical comedy *Looking for a Wife* on October 27, 1903, and for their one night performance carried two carloads of scenery. The *Arizona Daily Star* described the scenery in the following:

> The scene of the play is New York City and the first act set is of the Grand Circle at the Broadway and Fifty-ninth street entrance to Central Park. This scene is said to be absolutely correct in every detail. The second act is an interior of a summer hotel at Bluff Beach, New Jersey, and the third act set represents the beach and exterior of the hotel (October 24, 1903).


The setting for Vivian Prescott's production of *In Convict Stripes* was stated by the Arizona *Daily Star* to be "amongst the pines of South Carolina near Charleston. The scenery for the first act, an exact reproduction of an old Southern school house, the second act, an exterior of a Southern home, the third act, the famous Government Quarry and the fourth act, the home of the Quarry Guards" (February 2, 1904). The Vivian Prescott Company advertised that it carried "the most picturesque scenic productions of the day" and promised the audience that "the thrilling explosion scene and the death defying swing for life in the third act is conceded by all to be the acme of all scenic effects ever attempted on any stage."\(^{40}\)

Realistic effects were not only important to the production but to the star performers as well. William Collier, a well known Broadway actor who performed in Tucson in Augustus Thomas' comedy, *On the Quiet*, on November 9, 1901, received the following notice in the Arizona *Daily Citizen*:

> William Collier has the most profound contempt for artificial theatrical properties. Woe betide the manager who gives him the "ginger ale" of commerce in the place of real champagne or who substitutes flowers made of paper or cloth for real ones. When "On the Quiet" was produced the management wished to make the sail of the yacht which is the scene of the last act, a stationary fixture, but after the first scene rehearsal, after a few moments with the

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\(^{40}\) Arizona *Daily Star*, February 9, 1904.
star, orders were given to the effect that the sail must be practical and a force of sailmakers were in instant demand. It is Collier's care and attention to these details which has aided him in his success (November 4, 1901).

The Arizona Daily Citizen further reported that the Tucson performance of On the Quiet by William Collier would be the "most important event of the season" (November 4, 1901). The recognition given this performance by the Arizona Daily Citizen was due to the fact the William Collier Company was an original New York cast which had opened On the Quiet at New York's Madison Square Theatre on February 11, 1901. Not only was an original company coming to Tucson, but a new play was to be performed in Tucson within ten months of its New York opening, a most unusual event in Tucson.

Not only was a new play presented in the Tucson Opera House, but the performances were presented by second-rate companies. Broadway failures, and plays introduced and performed so many times that they had become American classics over the years, were the standard fare in Tucson. The reason for this condition may be found in looking at New York where a Theatre Syndicate had been organized in 1896, shortly before the Tucson Opera House opened. The Syndicate was formed and operated by six men: Al Hayman; Charles Frohman; Marcus Klaw and

Abraham Erlanger, a New York partnership; and S. F. Nixon (Saul F. Mirdlinger) and J. Fred Zimmermann of Philadelphia. By owning theatres in certain key cities, the Syndicate could make touring impossible to any but companies playing on their terms, and "they could force an isolated house owner to play one of their inferior shows on pain of never being allowed another from the syndicate headquarters in New York."

In discussing the effect of the Syndicate on the San Francisco theatres, Gagey states: "It is true that Eastern stars and successes would eventually find their way to Syndicate houses like the Baldwin and the California, but San Francisco was far from Broadway and the plays might arrive one, two, or three years after their New York run." However, only a few "Eastern stars" made their way to Tucson; therefore Tucson audiences had to wait much longer than Californians for current successes. This was because "syndicate attractions, mediocre as they might be, were not made available to the few stock companies that survived until the major share of the box-office profits had been sponged dry." An example of this is the play Way Down East by Lottie Blair Parker, elaborated by Joseph R. Grismer, a


43. Gagey, San Francisco Stage, p. 171.

44. Ibid., p. 172.
"fabulous success" of the 1897-1898 New York season. Way Down East was not presented in Tucson until November 17, 1903. The Tucson Citizen reported: "Manager Brady has wisely kept his companies and productions up to his original high standard and so long as he continues along the same line Way Down East will remain the mainstay of his growing bank account" (November 13, 1903). At the time of the Tucson performance there were three Brady companies presenting Way Down East throughout the United States.

The Broadway failure, Have You Seen Smith?, which opened at New York's Star Theatre on October 3, 1898, and closed after eight performances finally arrived in Tucson on January 7, 1901. This play was advertised in the Arizona Daily Citizen on January 3, 1901, as follows: "Direct from New York with entire original company ... the Great New York Success." False advertising claims that original companies were performing were common not only in Tucson but in larger theatre cities as well. Cagey states concerning Syndicate activities in the San Francisco theatre: "Inferior companies were often sent out in spite of bold advertizements referring to them as the original cast." 46

The Tucson production of The Cowboy and the Lady was advertised in the Tucson Citizen on December 26, 1901, as


46. Cagey, San Francisco Stage, p. 171.
follows: "S. Miller Kent in The Cowboy and the Lady by Clyde Fitch, with the original New York Knickerbocker Theatre Production." However, in the New York production, which opened on December 25, 1899, the leading role was played by Nat C. Goodwin, for whom Fitch especially wrote the play. After forty-four performances, The Cowboy and the Lady closed, and Goodwin then played the leading role in When We Were Twenty-one, which opened on February 5, 1900, at the Knickerbocker Theatre, following The Cowboy and the Lady. 47

Besides the William Collier performance of On the Quiet, the only other original New York Company to appear in Tucson by 1905 was the Viola Allen Company, which performed In the Palace of the King on January 28, 1902, a little over a year after its New York opening at the Republic Theatre, December 31, 1900. 48

The Theatre Syndicate had another far reaching effect on Tucson audiences: the type of play that was performed. Because the Syndicate had commercialised the American theatre, "drama was therefore reduced to mere escapist entertainment, and serious or experimental plays could rarely find a hearing." 49 Cheney states: "The public saw no more classics, no more experimentally new plays; only what businessmen in

47. Mantle and Sherwood, Best Plays, p. 358.
48. Ibid., p. 383.
49. Gagey, San Francisco Stage, p. 171.
New York thought popularly sweet or thrilling enough to survive as 'best sellers.' An example of the popularly sweet and thrilling play was The Christian, a drama in four acts by Hall Craine. The Christian opened at New York's Knickerbocker Theatre on October 10, 1898, and was "an important offering of the season." After forty-four performances The Christian was moved to the Garden Theatre on November 28, 1898, for one hundred and twelve additional performances. Thereafter, The Christian went on tour becoming the most successful road play of the 1899-1900 season. By 1901, there were two Klaw and Erlanger road companies, an eastern and a western, performing The Christian. Tucson Opera House audiences saw The Christian on three separate occasions: January 30, 1900, April 25, 1902, and October 15, 1903. The house did capacity business each time.

The Christian, a daring drama of the times, presented the story of the love between Glory Quayle, a fallen woman, and John Storm, a minister or "the Christian." The scene considered particularly thrilling was when John Storm sought refuge in the apartment of Glory after being pursued through

52. Ibid., p. 242.
53. Tucson Citizen, January 13, 1902.
the streets of London by an infuriated mob. Storm, bent upon a mission to save souls of unfortunates, believed Glory to be threatened with the loss of her soul by designing members of England's aristocracy. Storm determines to kill his sweetheart to save her from disgrace, and bids her prepare for death. The climax follows:

Storm: Glory, say your prayers.
Glory: No, No, you must believe me.
Storm: God sent me to kill you, Glory.
Glory: No, but to love me.
Storm: What are you saying?
Glory: I love you and have always loved you and you love me.
Storm: For God's sake, Glory.
Glory: Look in my face, John, you love me, you know you do. You love me still. Kiss me John!
Storm: (Clasping her in his arms) Glory!

The Arizona Daily Star reported this a "scene without parallel on the modern stage" (October 15, 1903).

Although the stranglehold of the Syndicate did nothing to improve the quality of plays, by the end of the century there was evidence of dramatic progress. Even the Arizona Daily Star took notice of this on December 11, 1903, when the following was proclaimed: "From the Atlantic to the Pacific, from Maine to Texas, the critical theatre-goer has felt the mediocrity of the modern and moral play." In the same edition, Tucson audiences were advised to attend the production of Ghosts, the first presentation of Ibsen's

54. As quoted by Gagey, San Francisco Stage, p. 221.
55. Ibid., pp. 200-201.
work in Tucson. Alberta Gallatin and her company gave an afternoon and evening performance on December 12, 1903, to "fair houses" for both performances. However, the Arizona Daily Star maintained "the play was one of the best ever given in the local show house and Mgr. Grossetta is to be congratulated on having secured such a strong booking" (December 13, 1903). The production of Ghosts proved to be a singular incident in Tucson and the usual drama at the opera house continued until 1906 to be old or new sentimental melodramas.

In early December 1899, the Tucson amateur theatre was reorganized under the direction of Mrs. Ralph Pittock as the Twentieth Century Dramatic Club. Mrs. Pittock, well-known locally as an elocutionist, taught physical culture and elocution at her home on Ott Street. Plans called for a dramatic entertainment to be given as a benefit for the public library. For their performance on January 5, 1900, the Twentieth Century Dramatic Club presented a curtain raiser, a one act farce entitled A Cup of Tea, performed by Mrs. Pittock, Francis Reno, Charles Strauss and Ralph Pittock; and the three act comedy, Our Boys, in which Emma Johnson, Pearl Seeley, Emma Culver, Florence Cowan, Will Daily, Harry Boland, Walter Beuhring, Otto Andrean, Charles Strauss, and Ralph Pittock appeared. Our Boys, written by

H. J. Byron, had its first New York production at the Fifth Avenue Theatre on September 18, 1875. The Arizona Daily Citizen reviewed the Tucson performance on January 6, 1900, as "a pronounced success, the receipts of the evening very satisfactory, everybody pleased, and when the curtain fell for the last time an audible smile rested upon every countenance."

From enthusiasm generated by the Twentieth Century Dramatic Club, another amateur group was organized under the direction of Lucile Hall: the Tucson Dramatic Club. Miss Hall, according to the Arizona Daily Citizen, was "a talented and popular elocutionist" (January 26, 1900). For their January 16, 1900, production the four act melodrama, The Spy of Gettysburg, was selected as a benefit for the local Women's Universal Benevolent Association. The action of the play took place during the War between the States and the local amateurs made every effort that "the costumes, etc. be historically correct in every detail." The cast for The Spy of Gettysburg included Lucile Hall, Floyda Kennedy, Ina Wilkinson, Albert G. Drake, W. H. Kirkland, Homer G. Earle, George Beattie, Bieg Morese, T. E. Hogwood, Aaron Goldbert, and Albert Philip Drachman. On January 17, 1900, the Arizona Daily Citizen reviewed the performance as


"an unqualified success." At the end of January 1900, Lucile Hall left for Los Angeles. Despite the loss of its director the Tucson Dramatic Club "continued its studies and planned to give another entertainment." 59

The Tucson Dramatic Club soon found another director, E. B. Winstanley, a Tucson winter visitor. *An Arizona Waif* was performed under Winstanley's direction by Dr. Odermatt, Eugene P. Trippel, Sheldon Morris and Mayme Hoff. Miss Hoff, then a young lady of fifteen years, had begun her acting at Reid's Opera House in 1892. *An Arizona Waif* marked the close of the 1899-1900 season for the Tucson Dramatic Club.

Meanwhile, the Twentieth Century Dramatic Club continued to meet each Monday night at the home of Mrs. Pittock, the director, and on April 1900, the members were busy rehearsing *What Became of Parker?* for a May 8, production as a benefit for the public recreation rooms. Mayme Hoff joined the group and played the leading role. This was the final production by the Twentieth Century Dramatic Club.

Members of the Tucson Dramatic Club reorganized in September 1901, and ex-mayor Guss A. Hoff, Mayme's father, corresponded with Winstanley, then in New Mexico, to inquire if he would be returning to Tucson. By October, Winstanley was in Tucson directing the local amateurs in *Knobs of Tennessee.

The Arizona Daily Citizen reported Knobs of Tennessee to be a "well known eastern success by Hal Reid" (October 28, 1901). However, Knobs of Tennessee had opened in New York on February 6, 1899, and closed after eight performances. The scene of this five act melodrama was the moonshine district of Tennessee where Joe Preston, a Tennessee moonshiner rescues his sweetheart and brother from the villain and law officers; and Joe's sweetheart, Madeline Baily, rescues him from similar situations. Joe Preston, the young moonshiner was played by Winstanley; Mayme Hoff played his sweetheart; Mrs. Ina Wilkinson played the part of Joe's mother and E. J. Trippel played Joe's father. Other cast members were Guss Hoff, Herb Drachman, W. H. Altman, Sheldon Morris, William Angus, William Collier, Jesse Morris and Abbie Roberts. The Arizona Daily Citizen reviewed the November 12, 1901, performance as "well received and well patronized by an appreciative audience" (November 13, 1901).

Winstanley immediately began rehearsing the same cast in the two act musical comedy, The Circus Girl, starring Mayme Hoff. Although Tucson newspapers do not comment on the Tucson success of The Circus Girl, it had been successful when first produced in New York by Augustin Daly at Daly's Theatre, April 23, 1897, where it was performed two hundred and sixteen times. 61

60. Chapman and Sherwood, Best Plays, p. 252.
61. Ibid., p. 238.
Following their performance of *The Circus Girl* on December 16, 1901, at the Tucson Opera House, the amateurs scheduled their next production, *The Daughter of the Regiment* for Christmas night. Two hundred dollars worth of scenery and costumes were obtained from Chicago. Because of the illness of the leading lady, Mayme Hoff, the play was rescheduled for Saturday evening, December 29, 1901. However, *The Daughter of the Regiment* was greeted by a small audience and the Tucson *Citizen* stated: "Just why such a good production should receive so poor patronage it is hard to say. . . . When a local company works hard to present a good performance, procures scenery and costumes from the East and makes a benefit out of the show, the opera house should be crowded" (December 30, 1901).

On January 31, 1902, the active amateurs presented *In Mizzoura*, a comedy on American life by Augustus Thomas. In its review of the production the next day, the Arizona *Daily Star* reported: "the Tucson Dramatic Club should feel encouraged from the support given them by the people of Tucson" (February 1, 1902). The Tucson *Citizen* reported that "in past performances Sheldon Norris was at his best in *The Circus Girl*, Guss Hoff was the star in *The Daughter of the Regiment*, Mayme Hoff excelled in *Knobs of Tennessee*, and last night Herb Drachman was at his best in *In Mizzoura" (February 1, 1902)."
The Tucson Dramatic Club announced on March 1, 1902, the last play of the season would be performed on March 8, at which time they would repeat *Knobs of Tennessee* as a benefit for Director E. B. Winstanley, who was soon to leave for Kansas City.

At the end of October 1902, Mayme Hoff, Ina Wilkinson, Guss Hoff, E. J. Trippel, H. W. Altman, Sheldon Morris, W. W. Collier and Herb Drachman gathered at Dr. F. A. Odermatt's office to meet their new director, Johnnie Mills, and to make preparations for the coming season. New members in the group were Nellie Prescott and Pearl Hoff.

Under the direction of Johnnie Mills, three plays were produced: *Wanted a Wife* on November 25, 1902; *The 999*, a short melodrama about railroading, on January 6, 1903; and *Uncle Rube* on January 10, 1903. The latter two plays were performed as benefits for the local United Brotherhood of Railroad Employees. Although the three plays directed by Mills were successful, the Tucson Dramatic Club disbanded at the end of January 1903. The enthusiasm and impetus which led the amateurs forward the previous season was lacking because Mayme Hoff, their leading lady, was no longer available.

In November 1902, Miss Hoff joined a professional touring company in which she played the leading ingenue role, Ernie, in the play *California*. Miss Hoff's company played
the Stair-Haviland circuit which covered the middle and western states.\textsuperscript{62} In Chicago, on August 22, 1903, Mayme Hoff and E. B. Winstanley were married. On December 16, 1904, the Arizona \textit{Daily Star} reported that "Mr. and Mrs. Winstanley were with a dramatic company in Niagara Falls."

Amateur efforts resumed in Tucson under the direction of Mrs. Daisy Fox Desmond for the 1904-1905 season. However, no dramas were produced nor was an amateur group organized. Instead, Mrs. Desmond produced a minstrel show for the Elks; two short musicals for the Ladies of the Maccabees, \textit{In Days of Yore} and \textit{Singin Sweki}; and an operetta, \textit{The National Flower}, for the Methodist Church.

In January 1902, there was talk of organizing a dramatic club at the University in order to present a play during commencement week.\textsuperscript{63} However, it was a year later, on January 16, 1903, before a group of students under the direction of Johnnie Mills acted several farces in the Assembly Hall.\textsuperscript{64} The performance was given under the auspices of the oratorical association in order to fill their depleted treasury. The \textit{University of Arizona Monthly} reported: "The entertainment netted the association some

\begin{itemize}
\item \textsuperscript{62} \textit{Arizona Daily Star}, May 20, 1903.
\item \textsuperscript{63} \textit{Tucson Citizen}, January 30, 1902.
\item \textsuperscript{64} \textit{Ibid.}, January 16, 1903.
\end{itemize}
few dollars as well as an amusement to those who had the fortune to attend." 65

Although the farces directed by Johnnie Mills mark the beginning of dramatic performances by University students, students had not been without dramatic entertainment. As late as November 10, 1966, the student publication, Arizona Daily Wildcat stated: "In the early University days of 1903 the closest form of entertainment to a dramatic production seen by students was Buffalo Bill's Wild West Show." This misleading statement seems to stem from an item listed in The Burro: University of Arizona Annual, 1903, which states: "Wednesday, October 1. Buffalo Bill's Wild West Show provides a half holiday of amusement for the overworked students." 66

However, Buffalo Bill's Wild West Show had very little to do with the University as the show was presented in a tent located on the railroad reserve at Thirteenth Street and Third Avenue. 67 Although it was unusual at the time for students to be given a holiday, the "University of Arizona students were given time off to see Julius Caesar" performed by the Louis James Company at the Tucson Opera House on January 7, 1898. 68

65. "University Chronicle" (anon.), University of Arizona Monthly, V (January 1903), 96.


67. Tucson Citizen, September 29, 1902.

The University of Arizona, which opened for classwork on October 1, 1891, within a year had a weekly literary program organized known as "University Thursdays." An early interest in drama is indicated by a December 8, 1892, presentation of the following program:

Today at 3 p.m., the sophomore class will present essays: Miss Nellie Reid has taken the subject "The Triumvirate," Mr. Charles O. Rouse will discuss the "Life of Shakespeare;" Miss Mercedes Shibley will present the "Story of Julius Caesar," and Miss Mary Walker has selected the characters in the same play "Julius Caesar."69

A remarkable performance, considering the enrollment in December 1892 was but thirty-eight students.

Students had other opportunities to experience dramatic entertainment. At the February 1899 meeting of the Philomathean Society, which grew out of the "University Thursdays," an Act from the Merchant of Venice was represented by the Shakespearian class.70

By 1900 enrollment had increased to one hundred and sixty-one students, and student entertainment kept pace. During commencement week of May 1900, under the direction of Miss McGauhey, teacher of expression, and Mr. F. Yale Adams, professor of pedagogy, a student entertainment in the Assembly Hall offered two pantomimes, three recitations, and two tableaux. Concerning the tableaux, the Arizona Daily

69. Arizona Daily Star, December 8, 1892.

70. Ibid., February 5, 1899.
Citizen reported: "The robed figures against the dark background formed the subject for beautiful pictures, and while some of the poses surpassed others in finish, all were expressive and none in error" (May 31, 1900).

In January 1904, Professor of Languages Faust Charles De Walsh selected the best students from his three large Spanish classes to take part in "a modern one-act Spanish comedy." The students were to translate the play in class and the written translation was to be given to the audience.

March 1904 found the University Dramatic Club rehearsing its first full-length play, The Rivals, for an April 15 production in the Tucson Opera House. Miss Pearl King of San Francisco was contracted to be the director, costumes were procured from Goldstein & Co. of San Francisco, and the student orchestra was to furnish the music. Leading performers were M. M. Mansfield, Sir Anthony Absolute; C. E. Thomas, Captain Absolute; Charles R. Morfoot, Bob Acres; and Miss Babcock, Mrs. Malaprop. The Arizona Daily Star reported the following: "It is in the province of the University students to present classical plays of this nature; and it was by lucky fortune that the Club agreed

71. "Forsan et Hoec Olim Meminisse Juvabit" (anon.), University of Arizona Monthly, VI (January, 1904), 97.

72. "Forsan et Hoec Olim Meminisse Juvabit" (anon.), University of Arizona Monthly, VI (March, 1904), 181, and (April, 1904), 242.
upon the selection of such a delightful comedy as *The Rivals* (April 14, 1904).

After 1905, Tucson theatre moved forward with signs of a new and vigorous life. In the decade which followed drama courses were introduced in the curriculum of the University of Arizona and its Drama Club appeared at the opera house several times each season, community theatre groups were able to maintain a healthy continuity, a play written by a Tucsonan was produced at the Tucson Opera House, and Tucson's first summer stock theatre, the Air-Dome, was established by Emanuel Drachman and N. E. Hawke in Elysian Grove. Tucson theatre was breaking into a new era; the beginnings were over.
APPENDIX A

LIST OF ATTRACTIONS AT REID'S OPERA HOUSE (1886-1899)

1886-1887 Season

March 13  Richard and Pringle's Georgia Minstrels.¹

March 17  Tucson Amateur Dramatic Company: The Wife, To Oblige Benson and scene from Hunchback.

April 8   Tucson Ancient Order of United Workmen, dance.

Nov. 15, 16 Marshall's Japanese Tourists, acrobats.


Jan. 10   Tucson Hebrew Benevolent Aid Society, concert.


March 2   Alice and Ada Boyob, ventriloquists, necromancers and illusionists.

March 12  Jack Crawford, lecture, "The Campfire and the Trail."

April 6   Professor O. S. Fowler, phrenologist.

April 8   Skating rink opens.

May 6     Skating rink carnival.

May 14    Tucson Amateur Dramatic Company: Ours.

May 28    Skating rink closes for the season.

¹ Unless indicated "M" for matinee, all entertainments were in the evening.
1887-1888 Season

Sept. 28  A. Gutanda Ors and Erqueta R. Ors, legerdemain.
Sept. 30  Professor Fritz, phrenologist.
Nov. 3  Jeffreys-Lewis Company, variety show.
Dec. 5  Margaret Mather and the Union Square Theater Company: Romeo and Juliet.
Dec. 6  Richard and Pringle's Georgia Minstrels.
Jan. 9-16 Zamloch, the Austrian conjuror.
Jan. 26  Dan Morris Sullivan Combination: The Mirror of Ireland.
Feb. 6, 7  Horace Lewis Company: Count of Monte Cristo.
March 2  Harrison and Rogers Company: My Geraldine.
March 4-11  Professor Parker, mesmerist.
March 24, 25  Berland Combination Company, legerdemain, necromancy, and black art.
April 3  Imperial Mexican Opera Bouffe Company: La Mascott.
April 5  Imperial Mexican Opera Bouffe Company: La Bodas de Oliveta.
April 16  Hortense Rhea and Company: Frou Frou.
April 17  Hortense Rhea and Company: Fairy Fingers.
April 18  Hortense Rhea and Company: Pygmalion and Galatea.
June 15  Billy Arlington, comic imitations.

1888-1889 Season

Oct. 15  Haverly's Mastodon Minstrel Company.

Oct. 16, 17  Lewis Morrison Company:  *Faust*.

Nov. 8  Webster-Brady Company:  *She*.

Nov. 9  Webster-Brady Company:  *Burr Oaks*.

Nov. 19, 20  Felipe Salvini, trained monkey acts.

Dec. 10, 11  McKanlass and His Colored Specialty Company.

Dec. 15  Tucson performers, "The Flag Festival" and Willis P. Haynes, caricaturist.

Jan. 25, 26  Royce and Lansing Musical Comedy Company, Swiss bell ringers, violin solos, specialty acts.

Feb. 6  J. K. Emmett:  *Our Fritz*.

Feb. 7  Boston Quintette, instrumental concert.

Feb. 13  Colonel C. J. Burbidge Company:  *A Night Off*.

March 10  Fort Lowell Fourth Cavalry Band and String Orchestra, concert and minstrel show.

March 13  Rena Marsselles Company:  *Kathleen Mavourneen*.

March 26-31  Professor McDonald, phrenologist.

April 2  Dr. Pearson of Tucson, lecture, "The Strange Case of Dr. Jekyll and Mr. Hyde."

April 26  Tucson performers, variety show.

May 9  Mrs. G. H. Adams of Tucson, stereopticon exhibition.

June 6  Madam Bertrand, magic show, "Modern Miracles."

June 21  Professor J. M. Wood, violin concert, assisted by Mexican Orchestra of Tucson and Fort Lowell String Band.
1889-1890 Season

Sept. 27 Grand ball.
Oct. 8 Murray & Murphy Company: Our Irish Visitors.
Oct. 28 Skating rink opens.
Nov. 11 Tucson performers, musical variety show and My Very Last Proposal.
Nov. 19 Nellie McHenry Company: For Sweet Charity's Sake.
Dec. 4, 5 F. E. Griswold's Company: Uncle Tom's Cabin.
Dec. 12 Joseph Murphy Company: Kerry Gow.
Feb. 10, 11 Cleveland-Haverly Minstrels.
Feb. 28 Jules Levy and His Concert Company of Solo Artists.
March 4 Hyers Sisters: Out of Bondage.
March 22 Cora Van Tassel Dramatic Company: Hidden Hand.
April 12 Cora Van Tassell Dramatic Company: The Little Sinner and My Uncle Jack.
April 14 Jessie Couthon, recitationist.
April 25-29 Carl Bosco, magician

1890-1891 Season

Sept. 29 Union Square Theatre Company: Three Wives to One Husband.
Nov. 24 Gus Williams and John T. Kelly: *U & I.*
Nov. 27 Thanksgiving ball.
Dec. 13 Tucson performers, recitations.
Jan. 1  Lee Johnson's Minstrels.
Jan. 26 Gorton's Minstrels.
Jan. 27 Royce & Lansing Company: *Tom's Vacation.*
Feb. 6 Tucson Merchant's Carnival for Young People.
Feb. 18, 19 Emmett & Kohle Company: *A Barrel of Money.*
March 2 Daniel Sully and Company: *The Millionaire.*
March 10 Goodyear, Elitch and Schilling's Minstrels.
March 16 Denman Thompson & G. W. Ryer: *The Two Sisters.*
April 7 Colonel J. Homes Grover, lecture, "An Evening with Curious People" and "A Glimpse of All Nations."
April 27 Professor Herrimann and Mme. Herrimann, magicians.
May 7  Verona Jarbeau Company: *Starlight.*
May 18  Hamlin's Farce Comedy Company: *The Fakir.*

1891-1892 Season
Sept. 13, 14 Grace Eden and the Davenport Brothers, exhibition of supernatural powers and rope tying.
Sept. 21 Frank David and Frank Lane Company: *The President.*

Nov. 23  Unknown company: *Mr. Macaroni.*

Dec. 2  Renowned Russell Company: *Lynwood.*

Dec. 3  Renowned Russell Company: *The Black Flag.*


Dec. 23  Goodyear, Elitch & Schilling's Big Thirty Thousand Dollar Minstrels.

Jan. 12  W. S. Cleveland's Consolidated Minstrels.

Jan. 19  The Company of Comedians: *A Quick Match.*

Feb. 11  Joseph H. Grismer-Phoebe Davis Company: *The Burglar.*

March 3  John Dillon and Company: *Wanted the Earth.*

March 7  M. B. Leavitt Company: *The Spider and the Fly.*

March 21  Mr. and Mrs. Sidney Drew and Company: *That Girl from Mexico.*

April 10  James H. Wallick and Company: *Cattle King.*

May 2, 9  Tucson Amateurs: *The Messenger.*

May 23  Dan McCarthy and Company: *The Cruskeen Lawn.*

May 27  John L. Sullivan and James Daly, exhibition boxing.

June 6  Ferguson & Macy Company: *McCarthy's Mishaps.*

June 20  Marie Hubert Fishman and Company: *The Witch.*

1892-1893 Season

Oct. 10  Duncan Clark's Female Minstrels.

Oct. 12  Webster-Brady Company: *After Dark.*

Oct. 17  Crawford Comedy Company: *The Black Flag.*

Oct. 18  Crawford Comedy Company: *Myrtle Ferno.*
Oct. 19  Crawford Comedy Company:  Cremation.
Oct. 20  Crawford Comedy Company:  Fate.
Oct. 21  Crawford Comedy Company:  Midnight Mystery.
Oct. 22 M Crawford Comedy Company:  East Lynne.
Oct. 22  Crawford Comedy Company:  The Octoroon.
Nov. 7   La compañía dramatica Artega:  El pasado.
Nov. 18  La compañía dramatica Artega:  Los apuros de colas.
Nov. 19  La compañía dramatica Artega:  Unknown title.
Dec. 2   Fowler and Warmington Company:  Skipped by the Light of the Moon.
Dec. 8   LeBlanch, Christol and Davis Athletic Combination.
Jan. 2   Harry W. Williams Company:  Bill's Boot.
Jan. 28  Turner's English Burlesque Company.
Feb. 1   Tucson Amateurs:  Regular Fix and A Case of Eviction.
Feb. 9   James McAlpine and Company:  Ole Olson.
March 7  John Dillon and Company:  A Model Husband.
March 13 Aaron H. Woodhull and Company:  Uncle Hiram.
March 23 Calhoun Opera Company:  Said Pasha.
March 24  Calhoun Opera Company:  Fatinitza.
March 25  Calhoun Opera Company:  Bohemian Girl.
March 28  Frank Daniels and His Big Comedy Company:  
Doctor Cupid.

April 6  Marie Remes of Tucson, vocal recital.

May 18  Maude Granger, Frederic Herzog and Company:  
The Fringe of Society.

1893-1894 Season

Dec. 9  Richard and Pringle's Georgia Minstrels.

Jan. 4  Katie Putnam Company:  The Little Maverick.

Jan. 17 Madaline Merli and Her Company:  Story of a  
Kiss.


Feb. 14 Chicago Ladies' Quartette, instrumental music.

Feb. 27 Unknown company:  Si Perkins.

March 7 Ovide Musin Grand Concert Company, instrumental  
concert.

March 10 Sutton's Double Uncle Tom's Cabin Company:  
Uncle Tom's Cabin.

March 12 Richard and Pringle's Georgia Minstrels.

March 14 Joseph Grismer-Phoebe Davis Company:  New South.

March 28 Calhoun Opera Company:  The Black Hussar.

March 29 Calhoun Opera Company:  The Mikado.

May 11 Fifty popular songs played on Edison's latest  
diaphragm phonograph.

May 21 Hewett's Musettes Farce Comedy Company, variety  
acts.

1894-1895 Season

August 31 Empire Theatre Company:  Lady Windermere's Fan.

Sept. 24 Eckstein Norton University Singers of Kentucky.
Nov. 23  Empire Theatre Company:  Charley's Aunt.
Dec. 18  Payton Stock Company:  Uncle Josh Whitcomb.
Dec. 20  Payton Stock Company:  Driven from Home and In Honor Bound.
Dec. 21  Payton Stock Company:  Kathleen Mavourneen.
Dec. 22  Payton Stock Company:  East Lynne.
Dec. 25  Americus Vaudeville Company, variety acts.
March 18  Calhoun Opera Company:  Amorita.
March 19  Calhoun Opera Company:  Said Pasha.
May 6  Gertrude Hughes' Class in Dramatic Action from University of Arizona, class exercises.
May 8, 9  Royal Antidote and Comedy Company, snake acts.

1895-1896 Season
August 22  Celebrated Huachuca Brass Band, String Orchestra and Colored Minstrels.
Oct. 19  Ollie Torbett Concert Company, violin and piano concert.
Nov. 5  Joe Cawthorn and His Big Comedy Company:  Fool for Luck.
Nov. 8  Tucson Ornamental Order of Humility, variety acts.
Nov. 10  Kate Fox, spiritualist.
Dec. 4  Dewey Heywood Concert Company, musical and dramatic readings.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Dec. 10</td>
<td>Gertrude Hughes Dramatic Action Class from the University of Arizona, class exercises.</td>
</tr>
<tr>
<td>Dec. 12</td>
<td>Bowman and Young's Minstrels.</td>
</tr>
<tr>
<td>Jan. 30</td>
<td>Chicago Ladies' Quartette, instrumental music.</td>
</tr>
<tr>
<td>Feb. 3</td>
<td>Payton Comedy Company: The Golden Hand.</td>
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<tr>
<td>Feb. 4</td>
<td>Payton Comedy Company: Carmencita.</td>
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<tr>
<td>Feb. 5</td>
<td>Payton Comedy Company: Fogg's Ferry.</td>
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<tr>
<td>Feb. 6</td>
<td>Payton Comedy Company: The Octoroon.</td>
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<tr>
<td>Feb. 7</td>
<td>Payton Comedy Company: Inchavogue the Outlaw of '98.</td>
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<tr>
<td>Feb. 11</td>
<td>Payton Comedy Company: Rip Van Winkle.</td>
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<tr>
<td>Feb. 12</td>
<td>Payton Comedy Company: La Belle Marie.</td>
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<tr>
<td>Feb. 15</td>
<td>Lorraine Hollis Company: Tigress.</td>
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<tr>
<td>Feb. 21</td>
<td>Charles E. Schilling's Minstrels.</td>
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<tr>
<td>Feb. 22</td>
<td>Payton Comedy Company: Trilby.</td>
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<tr>
<td>March 9</td>
<td>Alexander J. McIvor, the Mystic, &quot;Supernatural in Nature.&quot;</td>
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<tr>
<td>March 11</td>
<td>Tim Murphy and Company: A Texas Steer.</td>
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<tr>
<td>March 13, 14</td>
<td>M Professor D. M. Bristol's Educated Horses, Ponies and Mules.</td>
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<tr>
<td>July 14</td>
<td>Elena Marlin of Tucson, musical concert.</td>
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<tr>
<td>July 23</td>
<td>Tucson performers: La gallina ciega.</td>
</tr>
</tbody>
</table>
1896-1897 Season

Sept. 12  Tucson Performers:  La gallina ciega.
Sept. 19  Gustave Neaville Stock Company:  Ranch King.
Oct.  7   The Ash Family, variety acts.
Nov.  25  Tucson Performers:  Lend Me $5.00 and variety acts.
Dec. 16  Sidney R. Ellis Company:  In Darkest Russia.
Jan.  28  Grau's Opera Company:  Beggar Student.
Jan.  29  Grau's Opera Company:  Tar and Tartar.
Jan.  30 M Grau's Opera Company:  Merry War.
Jan.  30  Grau's Opera Company:  Paul Jones.
Feb.  1   Frank Thompson and William Warmington Company:  The Old Homestead.
Feb.  22  Tucson Daughters of Rebecca, masquerade ball.
March  3  Tucson pupils of Professor and Mrs. Castillo:  Los carboneros.
March 20  Darktown Minstrel Jubilee Singers and Colored Cake Walk Company.
April 30  Public school boys of Tucson, choral music.
May  14  Tucson Woodmen of the World, dance.
May  17  Burton-Coleman Company:  Si Perkins.
May 31 Buckman Farce Comedy Company: A Wife Wanted.
June 1 Buckman Farce Comedy Company: A Pretzel.
June 2 Buckman Farce Comedy Company: An Innocent Widow.
June 3 Buckman Farce Comedy Company: The Coquette.
June 4 Buckman Farce Comedy Company: The Hidden Hand.
June 5 M Buckman Farce Comedy Company: Unknown Title.
June 5 Buckman Farce Comedy Company: Unknown Title.
July 8 Mrs. Castillo of Tucson, vocal concert.
July 28-31 Edison's Animated Projectoscope.

1897-1898 Season
Dec. 4 Tucson Boilermaker's Union, dance.
Dec. 8 Tucson Public School Drill, Mrs. McCormick, teacher.
March 17 Tucson Sons of Erin, ball.
April 9 Skating rink opens.
May 21 Skating carnival.
June 1 Skating rink closes.

1898-1899 Season
Oct. 21 Tucson Hispano-American Alliance, ball.
Nov. 24 Thanksgiving ball and bicycle race.
Nov. 30 Professor King's dancing classes.
Dec. 3 Bicycle and potato race.
Dec. 9 Masquerade ball.
April 9  J. P. Janss; illustrated lecture and anatomical dissections.

August 14  Work begins to remodel Reid's Opera House into the Park View Hotel.

Dec. 2  The Park View Hotel formally opens.
APPENDIX B

LIST OF ATTRACTIONS AT THE TUCSON OPERA HOUSE (1897-1905)

1897-1898 Season

Nov. 11  Grau's Opera Company:  La Mascota.
Nov. 12  Grau's Opera Company:  Chimes of Normandy.
Nov. 13 M  Grau's Opera Company:  Boccaccio.
Dec. 1  Leon Herrmann, "The World's Greatest Magician."
Dec. 9  Bittner Theatre Company:  Master and Man.
Dec. 10  Bittner Theatre Company:  Man from Arizona.
Dec. 11  Bittner Theatre Company:  Charley's Aunt.
Dec. 17  University of Arizona Philomathean Society, musical and literary program.
Jan. 7 M  Louis James Company:  Julius Caesar.
Jan. 7  Louis James Company:  Spartacus.
Jan. 19  Tucson performers:  "The Dixie Minstrels."
Jan. 20  Mahara's Minstrels.
Jan. 24  Si Perkins' Comedy Company:  Si Perkins.
<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Jan. 26</td>
<td>Si Perkins' Comedy Company: Aline, the Rose of Killarney.</td>
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<tr>
<td>Jan. 27</td>
<td>Si Perkins' Comedy Company: Uncle Daniel, the Messenger of Jarvis.</td>
</tr>
<tr>
<td>Feb. 5</td>
<td>The Bostonians: Robin Hood.</td>
</tr>
<tr>
<td>Feb. 21</td>
<td>Shubert Symphony Lady Quartette, instrumental music.</td>
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<tr>
<td>April 6</td>
<td>The 1492 Opera Company: 1492 Up to Date.</td>
</tr>
<tr>
<td>April 11-13</td>
<td>Zamloch, &quot;The World's Greatest Magician.&quot;</td>
</tr>
<tr>
<td>April 23</td>
<td>Professor M. Manzo of Tucson, guitarist and violinist, and I. M. de Gallardo, soprano.</td>
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<tr>
<td>April 27</td>
<td>Tucson Mariner's Juvenile Band and Orchestra, concert.</td>
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<tr>
<td>May 5-7</td>
<td>The Animatoscope Company: &quot;Remember the Maine,&quot; and other moving pictures.</td>
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<tr>
<td>May 31 M</td>
<td>University of Arizona Commencement.</td>
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<tr>
<td>May 31</td>
<td>Mexican Grand and Comic Opera Company: Traviata.</td>
</tr>
<tr>
<td>June 1 M</td>
<td>University of Arizona Philomathean Society, musical and literary program.</td>
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<tr>
<td>June 1</td>
<td>Mexican Grand and Comic Opera Company: Campanone.</td>
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<tr>
<td>June 2</td>
<td>Mexican Grand and Comic Opera Company: Tempestad.</td>
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<tr>
<td>June 3</td>
<td>Mexican Grand and Comic Opera Company: Carmen.</td>
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<tr>
<td>June 4</td>
<td>Mexican Grand and Comic Opera Company: Boccaccio.</td>
</tr>
<tr>
<td>June 11,14-15</td>
<td>Tucson Fourth of July Committee, cinematograph, &quot;Life Pictures.&quot;</td>
</tr>
<tr>
<td>July 18</td>
<td>Chase &amp; Daniels Stock Company: Uncle's Darling.</td>
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<tr>
<td>July 19</td>
<td>Chase &amp; Daniels Stock Company: Yankee Jack in Cuba.</td>
</tr>
</tbody>
</table>
July 20  Chase & Daniels Stock Company:  Little Coquette.
July 22  Chase & Daniels Stock Company:  A Wife's Peril.
July 23  Chase & Daniels Stock Company:  Hick'ry Farm
         and An Irishman's Troubles.

1898-1899 Season

Oct. 18  Harry Corson Clarke Company:  What Happened to
         Jones?
Oct. 29  Tucson Red Men's Minstrels.
Oct. 31  Grau's Opera Company:  Olivette.
Nov. 1 M Grau's Opera Company:  The Mikado.
Nov. 1  Grau's Opera Company:  Fra Diavolo.
Nov. 2  Miller & Freeman Company:  At Gay Coney Island.
Nov. 25  Murray & Mack:  Finnigan's Ball.
Dec. 13, 14  Ott Brothers:  All Aboard.
Jan. 5  Gorton's White Minstrels.
Jan. 12  Frederick Warde-Louis James-Kathryn Kidder
         Combination:  School for Scandal.
Jan. 13 M Frederick Warde-Louis James-Kathryn Kidder
         Combination:  Hamlet.
Jan. 13  Frederick Warde-Louis James-Kathryn Kidder
         Combination:  Othello.
Feb. 3  Mahara Minstrel Company.
Feb. 4  University of Arizona Philomathean Society, Act
         from Merchant of Venice and literary program.
Feb. 21  Tucson Public Grade School Children's Operetta:
         The National Flower.
Feb. 25 M  The Bostonians:  Robin Hood.
March 4 M  Unknown Company:  Why Smith Left Home.
March 4  Unknown Company:  Why Smith Left Home.
March 17  Mme. Genevra Johnstone Bishop, lyric and oratorio soprano.
March 27  Blanche Walsh and Melbourne MacDowell Company:  La Tosca.
April 14  J. Frank Fouche, dramatic readings.
June 17  Electro-magnograph Moving Pictures.

1899-1900 Season

Nov. 3  Tucson Red Men's Minstrels.
Nov. 15  Tucson performers:  A Box of Monkeys and the Tucson Juvenile Band, concert.
Nov. 29  The Rag-Time Sensational Colored Show, review.
Dec. 12  Professor M. Manzo of Tucson, instrumental concert.
Dec. 15  Harry Corson Clarke Company:  What Happened to Jones?
Dec. 18  Gorton's Minstrels.
Dec. 21  Louis James-Kathryn Kidder-Charles B. Hanford Combination:  MacBeth.
Jan. 5  Tucson Twentieth Century Dramatic Club:  A Cup of Tea and Our Boys.
Jan. 8-15  Professor Griffith, hypnotist.


Feb. 19   Bittner Company: All a Mistake.


Feb. 27   Edward Owings Towne Company: Too Much Money.

March 1   Boyle and Graham: His Better Half.

March 7   European Biograph, motion scenes of "The Passion Play by the Peasants of Austria."

March 13  The Bostonians: The Smuggler.

March 19, 20 Thearl's Original Nashville Students, singers.

April 3   W. W. Craig and Company: The Burglar.

April 4   Bob Taylor, lecture, "The Fiddle and the Bow."

May 8     Tucson Twentieth Century Dramatic Club: What Became of Parker?

May 24   Joaquin Miller, lecture, "Our Arctic Empire."

1900-1901 Season

August 16 Cooley Company: Love and Money.

August 17 Cooley Company: The Black Flag.

August 18 Cooley Company: Borrowed Till Midnight.

August 19 Cooley Company: Unknown Title.

August 20 Cooley Company: The Story of Inez.

August 21 Cooley Company: Uncle Bob.
August 22  Cooley Company:  *East Lynne.*
August 23  Cooley Company:  *Ten Nights in a Bar-room.*
August 24  Cooley Company:  *The Story of Inez.*
August 25  Cooley Company:  *Sapho.*
Nov. 7   William H. West's Big Minstrel Jubilee.
Nov. 8   The Great Herrmann, necromancy.
Nov. 14  Richard and Pringle's Georgia Minstrels.
Nov. 20  Stuart Robson and His Company:  Unknown Title.
Dec. 8   Tucson performers, "Tableaux Vivant."
Dec. 10  H. Boyle and a Big Company of Funny People:  *The Star Boarder.*
Jan. 3   Fitzgerald Murphy Company:  Whose Baby Are You?
Jan. 7   Original New York Company:  Have You Seen Smith?
Jan. 8   Gorton's Minstrels.
Jan. 12  Schumann Grand Concert Company, instrumental and vocal concert.
Jan. 14  Primrose & Dockstader Minstrels.
Jan. 15  Ruscoe & Holland:  *For Her Sake.*
Feb. 6   Lenora Jackson Concert Company, vocal concert.
Feb. 12  Lewis Morrison Company:  *Faust.*
March 4  Andrews Opera Company:  *Martha.*
March 5 M Andrews Opera Company:  *The Mikado.*
March 5  Andrews Opera Company:  *Carmen.*
March 6  Henry B. Rooney Concert Company, vocal concert.
April 29-May 5  Rubble Theatre Company: Unknown Titles.
May 6  Paul Jennison Concert Company.
June 7  Tucson Dramatic Club: The Girl from Arizona.
July 3  Tucson Mariner's Juvenile Band Concert.
August 13  Tucson Amateur Minstrel Show and Cake Walk.

1901-1902 Season

Sept. 3  The Great Herrmann, ledgerdemain.
Sept. 24  Mason and Mason: Rudolph and Adolph.
Oct. 12  Elmorro Sisters, variety acts.
Oct. 28  Rubble Theatre Company: Unknown Title.
Nov. 9  William Collier and Company: On the Quiet.
Nov. 12  Tucson Dramatic Club: Knobs of Tennessee.
Nov. 15  Unknown Company: Stranger in a Strange Land.
Dec. 31  Hi Henry's Minstrels.
Jan. 6, 7  Dr. Alexander J. Mclvor-Tyndall, mind reading.
Jan. 27  John L. Kearney and Alf Grant Company: Hunting for Hawkins.
<table>
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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Jan. 28</td>
<td>Viola Allen Company: <em>In the Palace of the King.</em></td>
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<td>Jan. 31</td>
<td>Tucson Dramatic Club: <em>In Mizzoura.</em></td>
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<tr>
<td>Feb. 5</td>
<td>Emma Nevada and Company, vocal concert.</td>
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<td>Feb. 8</td>
<td>Richard Golden Company: <em>The Irish Pawnbrokers.</em></td>
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<tr>
<td>Feb. 13</td>
<td>Schubert Symphony Club, instrumental concert.</td>
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<tr>
<td>Feb. 15</td>
<td>Gus Sims' American Minstrels.</td>
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<tr>
<td>Feb. 17</td>
<td>Leonora Jackson, violinist.</td>
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<td>Feb. 24</td>
<td>Dave B. Lewis Company: <em>Uncle Josh Spruceby.</em></td>
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<tr>
<td>Feb. 27</td>
<td>Keller the Hypnotist.</td>
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<tr>
<td>March 8</td>
<td>Tucson Dramatic Club: <em>Knobs of Tennessee.</em></td>
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<tr>
<td>March 12</td>
<td>Chicago Symphony Orchestra.</td>
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<td>March 25</td>
<td>Murray &amp; Mack: <em>Shooting the Chutes.</em></td>
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<tr>
<td>April 9</td>
<td>Monroe &amp; Sage: <em>The Prisoner of Zenda.</em></td>
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<tr>
<td>April 10</td>
<td>Monroe &amp; Sage: <em>Rupert of Hentzau.</em></td>
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<tr>
<td>May 1, 2</td>
<td>Collamarini-Repetto Concert Company, Acts from Italian Grand Opera.</td>
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1902-1903 Season

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<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Sept. 9</td>
<td>Unknown Company: <em>Uncle Seth Haskins.</em></td>
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<tr>
<td>Oct. 14</td>
<td>Welcome Home to Marcus A. Smith, Territorial Delegate to Congress.</td>
</tr>
<tr>
<td>Oct. 20</td>
<td>Oberle Stock Company: <em>The Lost Paradise.</em></td>
</tr>
<tr>
<td>Oct. 21</td>
<td>Oberle Stock Company: <em>A Night Off.</em></td>
</tr>
<tr>
<td>Oct. 22</td>
<td>Oberle Stock Company: <em>The Octoroon.</em></td>
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</tbody>
</table>
Oct. 28 M  John Phillip Sousa and His Band.
Oct. 28   John Phillip Sousa and His Band.
Oct. 31   Willard Simms Company: Pickings from Puck.
Nov. 25   Tucson Dramatic Club: Wanted a Wife.
Nov. 27   Harry Beresford and His Excellent Company of Players: The Wrong Mr. Wright.
Dec. 3    Gorton's Elegant New Minstrels.
Dec. 8    Unknown Company: Brown's in Town.
Dec. 18   Sam S. Shubert's: The Belle of New York.
Dec. 22   Paul Gilmore and Company: The Tyranny of Tears.
Dec. 26   Gallagher and Barrett: Finnigan's Ball.
Dec. 27   University of Arizona, Liquid air experiments.
Dec. 28   Murray & Mack: A Night on Broadway.
Jan. 8    Tucson Dramatic Club: Uncle Rube.
Jan. 10   Leslie Morosco's: The Man from Mexico.
Jan. 21   Gray and Heckert: Hunting for Hawkins.
Jan. 26   John Abbott and Harriett Lee: James Boys in Missouri.
Jan. 30   Wm. A. Brady Company: Lovers Lane.
Feb. 2    Olympia Opera Company: Said Pasha.
Feb. 3    Olympia Opera Company: Olivette.
Feb. 4 M  Olympia Opera Company: La Mascota.
Feb. 9    Tucson performers, "An Evening of Comic Opera."
Feb. 11  Eugene Cowles, grand operatic concert.
March 4  Unknown Company:  A Stranger in New York.
March 4  Unknown Company:  A Trip to Chinatown.
March 6  Tucson Volunteer Fire Department, musical and literary program.
March 12 Professor William H. Dudley of Chicago University and the University of Arizona faculty, lecture, "The Nature of Color and Color Photography."
March 24 Captain Hobson, lecture, "United States as a World Power."
May 2-9  Peterson's High Class Entertainers, vaudeville.
May 27  Indian School graduation program.
May 28  Tucson Public Schools graduation program.
June 4  University of Arizona Commencement.

1903-1904 Season

Sept. 16 Tucson performers, vocal concert.
Sept. 23 Broadhurst & Currie's Superb Musical Company:  Mr. Jolly of Joliet.
Oct. 9  Olympia Opera Company:  The Isle of Champagne.
Oct. 10 Olympia Opera Company:  Ship Ahoy.
Oct. 20 Herrmann the Great, magician.
Oct. 27 Fischer and Carrol:  Looking for a Wife.
Nov. 4  Formal Installation of Kendrick Charles Babcock as President of the University of Arizona.
Nov. 12  Louis Oliver and Company: Hick'ry Farm.
Nov. 17  Wm. A. Brady's Company: Way Down East.
Nov. 26  M Withrom Company: "Special Thanksgiving Program for Children."
Dec. 2, 4 Julius Cahn Company: Are You a Mason.
Dec. 12  M Alberta Gallatin Company: Ghosts.
Jan. 1   Frank Bacon Company: The Hills of California.
Jan. 5   Morosco Company: Spotless Town.
Jan. 11  Gus Sun American Minstrels.
Jan. 16  Murray & Mack: A Night on Broadway.
Jan. 20  Harold Bauer, pianist.
Jan. 26  Joe Kelly and Company: The Head Waiters.
Feb. 6   Denman Thompson and Company: The Old Homestead.
Feb. 10  Vivian Prescott and Company: In Convict Stripes.
Feb. 15  May Stockton and Company: A Little Outcast.
Feb. 19  Andrew Robson and Company: Richard Carvel.
Feb. 22  Erwin Blunkall and His Incomparable Company: Captain Impudence.
Feb. 23  Erwin Blunkall and His Incomparable Company: Shamus O'Brien.
Feb. 24  Erwin Blunkall and His Incomparable Company: David Garrick and scene from Romeo and Juliet.
Feb. 25  Erwin Blunkall and His Incomparable Company: Camille.
March 1  Reverend H. K. Booth of Tucson, lecture.
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<tr>
<td>April 1</td>
<td>Reverend H. K. Booth of Tucson, lecture.</td>
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<tr>
<td>April 15</td>
<td>University of Arizona Drama Club: The Rivals.</td>
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<tr>
<td>June 11, 12</td>
<td>Zamloch the Wizard, magician.</td>
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<tr>
<td><strong>1904-1905 Season</strong></td>
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<tr>
<td>Nov. 3</td>
<td>Tucson Elks Club Minstrel Show.</td>
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<tr>
<td>Nov. 28</td>
<td>Gorton's Minstrels.</td>
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<tr>
<td>Dec. 8</td>
<td>Richard and Pringle's Georgia Minstrels.</td>
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<tr>
<td>Dec. 9</td>
<td>Tucson Ladies of the Maccabees: In Days of Yore.</td>
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<tr>
<td>Dec. 10</td>
<td>Richard and Pringle's Georgia Minstrels.</td>
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<tr>
<td>Dec. 16</td>
<td>Tucson Ladies of the Maccabees: Singin Sweki.</td>
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<tr>
<td>Dec. 20</td>
<td>Joseph Murphy Company: Kerry Gow.</td>
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<td>Dec. 29</td>
<td>Florence Gale Company: As You Like It.</td>
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<tr>
<td>Jan. 3</td>
<td>Unknown Company: Why Women Sin.</td>
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<tr>
<td>Jan. 11, 12</td>
<td>Mrs. Mounts, illustrated songs.</td>
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<tr>
<td>Jan. 27</td>
<td>Noble Dramatic Company: Kathleen Navourneen.</td>
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<td>Feb. 17</td>
<td>Tucson Ladies' Aid Society of the Methodist Church: The National Flower.</td>
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<tr>
<td>Date</td>
<td>Performance</td>
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</tr>
<tr>
<td>March 22</td>
<td>Frank Bacon Company: <em>The Hills of California</em>.</td>
</tr>
<tr>
<td>March 27</td>
<td>Charles Frohman Company: <em>The Other Girl</em>.</td>
</tr>
<tr>
<td>March 29</td>
<td>Charles B. Hanford and Company: <em>The Taming of Shrew</em>.</td>
</tr>
<tr>
<td>March 30</td>
<td>Charles B. Hanford and Company: <em>Don Caesar de Bazan</em>.</td>
</tr>
<tr>
<td>March 30</td>
<td>Charles B. Hanford and Company: <em>Othello</em>.</td>
</tr>
<tr>
<td>May 13</td>
<td>Mathews and Ashley: <em>Alphonse and Gaston</em>.</td>
</tr>
<tr>
<td>May 23</td>
<td>Robert McIntyre, lecture, &quot;The Evolution of Abraham Lincoln.&quot;</td>
</tr>
</tbody>
</table>

1905-1906 Season (to December 31, 1905)

<table>
<thead>
<tr>
<th>Date</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 25</td>
<td><em>Beggar Prince</em> Opera Company: <em>Fra Diavolo</em>.</td>
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<tr>
<td>Sept. 26</td>
<td><em>Beggar Prince</em> Opera Company: <em>Beggar Prince</em>.</td>
</tr>
<tr>
<td>Oct. 22</td>
<td>Unknown Company: <em>Uncle Josh Spruceby</em>.</td>
</tr>
<tr>
<td>Oct. 26</td>
<td>George Samuel's Stock Company: <em>The Man from Mexico</em>.</td>
</tr>
<tr>
<td>Oct. 31</td>
<td><em>The Chaperons</em> Company: <em>The Chaperons</em>.</td>
</tr>
<tr>
<td>Nov. 3</td>
<td>Lucile Drachman of Tucson, vocal recital.</td>
</tr>
<tr>
<td>Nov. 27</td>
<td>Shubert Symphony Club, instrumental music.</td>
</tr>
<tr>
<td>Nov. 28</td>
<td>Gus Sun Minstrels.</td>
</tr>
<tr>
<td>Nov. 30</td>
<td>Tucson Elks Club Minstrel Show.</td>
</tr>
<tr>
<td>Dec. 2</td>
<td>Ernestine Lully of Nogales, piano recital.</td>
</tr>
<tr>
<td>Dec. 11</td>
<td>George Samuel's Stock Company: <em>A Wise Woman</em>.</td>
</tr>
<tr>
<td>Dec. 12</td>
<td>George Samuel's Stock Company: <em>The Great Conspiracy</em>.</td>
</tr>
</tbody>
</table>
Dec. 14  Alberta Gallatin Company:  *Cousin Kate*.
Dec. 18  Ethel Tucker Stock Company:  *The Embezzler*.
Dec. 19  Ethel Tucker Stock Company:  *Carmen*.
Dec. 20  Ethel Tucker Stock Company:  *Dr. Jekyll and Mr. Hyde*.
Dec. 21  Ethel Tucker Stock Company:  *Across the Desert*.
Dec. 22  Ethel Tucker Stock Company:  *Sapho*.
Dec. 23  Ethel Tucker Stock Company:  *Foxey Grandpa*.
Dec. 23  Ethel Tucker Stock Company:  *Jesse James*.
Dec. 25  The Kilties, Canadian concert band.
LIST OF WORKS CITED

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Officer, James E. "Historical Factors in Interethnic Relations in the Community of Tucson," Arizoniana: The Journal of Arizona History, I (Spring, 1960), 12-16.


Warde, Frederick. Fifty Years of Make-Believe. New York, 1920.


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IV Maps


